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Vol. XII, No. 25

December 12, 1988—January 8, 1989

As is customary here at *Music Connection*, we close out each year with our very special Anniversary Edition. This year, five top L.A. A&R Reps grace our cover. Since A&R remains one of the most controversial topics in the industry, we spoke with Bob Skoro (Polygram), Anna Statman (Geffen), Rachel Matthews (Capitol), John Carter (Atlantic), and Randy Gerston (Arista). Each spoke with us candidly about the highlights and disappointments of the past year and previewed some things to come in '89. In addition to our usual assortment of poll results (Movers & Shakers, Critix Pix, Pick of the Players), we'll spend some time with blues legend B.B. King, learn how to earn a record deal from former Arista A&R maven Ritch Esra, and recap the local scene through the eyes and mind of Kim Fowley. Also, this issue features expanded News and Local Notes sections to review some of the more memorable happenings of the year. Last but certainly not least, this issue marks the final appearance of the current *Music Connection* logo. Starting with the new year, we'll have a brand new look! Enjoy the issue, have a safe, happy and healthy holiday, and we'll see you in 1989.

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Requirements include:

✓ Knowledge of L.A. Music Industry ✓ Good grammar and spelling
 ✓ Good typing skills (Macintosh preferred but not required) ✓ Pay per piece

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* Black music * Country music * Reviewers (All styles of music) * News reporters

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THE WEST COAST MUSIC TRADE MAGAZINE™

January 1989—

DESIGN: **Dave Snow**

 he first issue of Music Connection magazine was published in November, 1977. And the one thing we've learned over the years is that no magazine can approach it's 12th birthday without the loyal support of its readership. For that we are grateful. The various format changes we have presented over the past few months will culminate next issue with the introduction of a new logo. There are two reasons for this change. First, we think that the word "MUSIC" should be larger than the word "CONNECTION". Seems obvious when you think about it. Second, when we add various colors to the word "MUSIC", it loses its clarity and is sometimes hard to read. We feel that the new logo is not only easy to read and understand, but it truly represents who we are and what we are about: a reliable, trustworthy, music trade magazine, committed to offering you the reader, the most valuable, interesting, and current music industry information available anywhere. We hope to continue to earn your support by recognizing what is wanted and needed by the music community we represent, and by simply providing it. Our new logo, along with a few continued format changes are further steps in that direction.

the
Music
Connection
THE FIRST LOCAL MUSICIANS NEWSPAPER

November 1977—July 1980

DESIGN: **Letraset "Candice In-Line"**

M · U · S · I · C
CONNECTION
THE ALTERNATIVE MUSIC TRADE PAPER

July 1980—April 1982

DESIGN: **Jane Kemp**

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M A G A Z I N E

April 1982—December 1988

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MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE

On Sale
January 5, 1989

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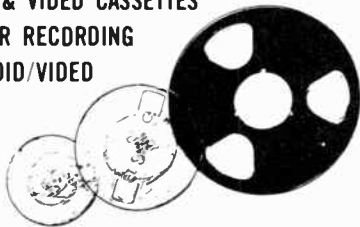
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RECAP

'88

By F. Scott Kirby

Whether '88 will be remembered as a banner annum in SoCal radio evolution or just another stillborn span in time is anybody's guess. But pessimists have faith: at least there's a flickering aperture at the end of the tunnel, and that's better news than we've had in a decade.

Leading the way in this possible radio renaissance is the intrepid skipper of KMPC-FM J.J. Jackson who has injected a cutting edge quality into the once prostrate station that is light years beyond what most other commercial outlets in town are offering. Jackson has reason to believe that his excellent October Arbitron book is an omen of even better things to come, with one of Los Angeles' most respected radio names, Jim Ladd, on board during evenings, and the equally respected Rachael O'Donahue spinning tunes on A.M. drive, who wouldn't feel a sense of destiny. The great thing about 101.9 is that in these overly compartmentalized and researched times, the jocks actually are given freedom to create their own musical atmosphere instead of merely carting up what some transistor-stuffed computer screen orders them to. For a slightly alternative lean, check out John Logic's nighttime program. And if the Sugarcubes/Michelle Shocked fare that Logic spins leaves you hungry for something more conventional, A.M. incumbent Randi Thomas' slightly more mainstream menu might do the trick. In short, there's something for just about everybody. No computers, no clinical, predictable printout sheets—just music aired by music lovers for music lovers—format be damned. Ideally, this is the way radio should work but hasn't in ions. If the current crop of pull-stops on your dial leave you less than satisfied you simply *must* tune in ASAP.

While KMPC is the brightest spot at present, there's quite a bit of excitement happening elsewhere in LaLa land as well. KIIS-FM's new A.M. sister station has pulled in a number of hardcore rap n' rhythm aficionados already and, according to station spokeswoman Gwen Roberts, has not affected the KIIS-

AIRWAVES

FM strong ratings books. Though we're all sorry to see midday man M.G. Kelly leave, his successor Bruce Vidal has proven a more than capable replacement. Sure, KIIS has been a steady ratings leader for years, but don't be surprised to hear even more guitar-fueled-rock surfacing in the future, especially at night when, according to Roberts, "listeners of dance music like a bit of Guns N' Roses for a change of pace." For those saturated with keyboard sequencers and gurgling female vocalists, the addition of a few spandex-clad chord crunchers could really spell relief! Over at cross-town AOR rival KROQ, things are predictably steady and teeny-bopper fueled. At a random one-hour listening one Friday afternoon, I heard a standard Rock of the Nineties cross section with station staples Depeche Mode, Gene Loves Jezebel, Billy Idol and the Smiths wailing away. Tune in just about anytime ya like and you'll likely hear an almost identical juxtaposition of Euro-laden, synth driven pop. While KROQ's consistent sound has proven a virtue over the years, this lack of variation could also be their Achilles' heel. Certainly, 20-year-old-plus listeners who have listened in for lack of anything better would love to hear a few surprises from a musical or programming standpoint.

But with the Poorman becoming a kind of cult hero and Scott Mason and Rodney Bingenheimer holding down the fort on weekends, things still look auspicious to say the least. Before we bid adieu to the new year, let's not forget what's going on at the former homes of KKHR and KNX, the new and improved 93.1. Program director Kurt Kelley has been around the broadcasting block more than once and is attempting to fill the obvious void in the adult market. While Kelley is definitely interested in pulling strong adult phones, he is showing a good deal of creativity in establishing a workmanlike groove by juxtaposing talents like Edie Brickell, Crosby, Stills, Nash and Young, and Robert Palmer together in the same sequence. Okay, some people might find this a rather incongruous blend, but maybe that's the point. If we've learned one thing over the sadly stagnant last ten years, it's that a lot of people are sick and tired of music that sounds like it came from the same mind and sensibility, and in this day and age, same computer. Like I said earlier—formats can go to hell! Let's concentrate on *music* again. ■

RECAP

'88



Paul McCartney

“YESTERDAY” TOPS FIVE MILLION PLAYS

SEPTEMBER: The Paul McCartney ballad, “Yesterday,” which has been covered by other artists an astonishing 2,500 times, has surpassed five million performances, according to BMI. It is the first song in the massive BMI catalog to reach that astronomical plateau. Based on a recording time of approximately three minutes, the five million performances represent 250,000 hours of airplay—or more than 28 years of continuous play.

TAPING SYSTEM ON FAST FORWARD

NOVEMBER: The Personics Corporation changed the face of home taping by bringing it out of the home and into the record stores. The Menlo Park, California-based company has developed a revolutionary in-store taping service. Now music lovers can choose from a disparate array of songs, input them into the Personics computer/recorder, and create their own personalized cassette on high quality tape.

News

JAZZ FEST REIGNS IN THE RAIN

APRIL: The eleven-day New Orleans Jazz and Heritage Festival was a tremendous success—despite strange weather conditions that provided both the hottest and the coldest days in the Festival’s 19-year history. Performing at the festival were Taj Majal, B.B. King, Robert Cray, James Brown, the Neville Brothers, Dr. John, Kenny G, Stevie Ray Vaughan, and Bonnie Raitt.

COUNTRY CLUB LOSES LIQUOR PERMIT

NOVEMBER: In February, the Country Club began a routine procedure to renew their “on site consumption of alcohol and dance” permit. Following a maze of meetings and appeals, the Los Angeles City Council handed down a November 15th decision not to renew the noted Valley rock club’s permit. Reports of club patron misdeeds—everything from public urinating to rape, things the club’s management deny ever occurred—figured in the decision. With no alcohol allowed on the premises, it will take some creative booking policies to keep the club’s doors open.

ASCAP PRESENTS TOP POP AWARDS

JUNE: Bruce Hornsby’s “The Way It Is” was named Song Of The Year at ASCAP’s fifth annual Pop Awards dinner. Producers Jimmy “Jam” Harris and Terry Lewis, who have penned the hits “Control,” “Human,” and “I Didn’t Mean To Turn You On,” were named Songwriters Of The Year. Warner/Chappell Music, with such tunes as “At This Moment” and “Higher Love,” was picked Publisher Of The Year.

BILLBOARD SONG CONTEST

FEBRUARY: An esteemed panel of industry veterans, including George Benson, Peter Cetera, David Foster, Billy Ocean, Eddie Van Halen, and Ann and Nancy Wilson, will judge finalists in the first annual Billboard Song Contest. The competition offers unknown songwriters the opportunity to win more than \$100,000 in prizes and a chance at a recording or publishing contract.

ATLANTIC SPINS ANNI- VERSARY BASH

MAY: Atlantic Records’ 40th Anniversary concert was held on May 14 at Madison Square Garden. Subtitled “It’s Only Rock & Roll,” the concert featured Wilson Pickett, Manhattan Transfer, Crosby, Stills & Nash, Phil Collins, a reunited Rascals, and the most eagerly anticipated event of the evening, a Led Zeppelin reunion. Robert Plant, Jimmy Page, John Paul Jones, and Jason Bonham (son of deceased Zeppelin drummer John Bonham), played a six-song set that was both a thrill and a disappointment.

MCA LAYOFFS HIT STAFFERS HARD

NOVEMBER: MCA Records fired at least 30 staffers in Los Angeles, New York, and Nashville on November 18. The cost-cutting move, which includes the dissolving of Uni Records, various A&R departmental cuts, and reductions in MCA’s jazz and classical divisions, signals a major restructuring at the entertainment giant.

COLISEUM PLAYS HOST TO AMNESTY TOUR

OCTOBER: The Amnesty International Concert Tour, featuring Peter Gabriel, Bruce Springsteen, Tracy Chapman, Sting, and Yousou N’Dour, played to an enthusiastic crowd at the Los Angeles Memorial Coliseum. In addition to the formidable lineup of acts, U2’s Bono added his impassioned vocals to the all-star assemblage. Proceeds from the tour aids the human rights organization in its fight for the rights of political prisoners of conscience everywhere.

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Lester Cohen

ASCAP President Morton Gould (pictured right) presents awards to (L-R): Jimmy “Jam” Harris, Bruce Hornsby, Warner/Chappell Music’s Jay Morgenstern, and Terry Lewis.

RECAP

'88

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Joe Smith

CAPITOL'S JOE SMITH IS HONORED

JULY: Two thousand industry professionals congregated at the Century Park Hotel for a July 14 dinner to toast Capitol Industries EMI President and CEO Joe Smith, the 1988 recipient of the City Of Hope's "Spirit Of Life" award. The annual award recognizes an honoree's professional achievements and concern for the dignity of man. On hand for the dinner were a top array of label presidents and chairmen, including Irving Azoff (MCA), David Berman (Capitol), Gil Friesen (A&M), Ahmet Ertegun (Atlantic), and Bhaskar Menon (EMI).

JESSE ED DAVIS DEAD AT 43

JUNE: Veteran rock guitarist and American Indian activist Jesse Ed Davis was found dead on June 23 in the basement laundry room of a Venice apartment building. According to the police, there was a fresh needle mark on one arm, and burned matches and tinfoil scattered nearby—indicating that the guitarist's recurring problems with drugs had reared its deadly head.

News

U.S.A./U.S.S.R. SONGWRITER SUMMIT

SEPTEMBER: In the spirit of glasnost, twenty top American songwriters journeyed to the Soviet Union for the first American/Soviet Songwriters' Summit. The American writers, which include Barry Mann, Michael Masser, Albert Hammond, and Billy Steinberg, will collaborate with twenty of their Russian counterparts, with an album featuring the best of the songwriting results scheduled for a spring 1989 release.

COUNTRY MUSIC AWARDS ANNOUNCED

MARCH: Hank Williams, Jr. grabbed the bull by the horns for the second year in a row when he was named Entertainer of the Year at the 23rd annual Academy of Country Music Awards. Randy Travis also scored big as Top Male Vocalist of the year, while his runaway smash hit, "Forever And Ever, Amen," pulled down Single of the Year and Song of the Year honors. Other winners included Ricky Van Shelton (Top New Male Vocalist), K.T. Oslin (Top New Female Vocalist), Highway 101 (Top Vocal Group), and *Trio*, the Dolly Parton/Emmylou Harris/Linda Ronstadt collaboration (Album of the Year).

ASCAP HONORS SMOKEY

NOVEMBER: Veteran songsmith William "Smokey" Robinson, writer of such soul classics as "Shop Around," "My Girl," "Ooh Baby Baby," and "Tears Of A Clown," was presented with ASCAP's highest honor, the ASCAP Founders Award. This prestigious award, previously given to Bob Dylan, Stevie Wonder, and Julie Styne, recognizes Smokey's outstanding achievements as one of the chief architects of the Motown sound.

MOTOWN SONGWRITING TEAM SALUTED

SEPTEMBER: The National Academy Of Songwriters (NAS) recently honored Holland-Dozier-Holland, the legendary Motown songwriting team, at a special gala hosted by veteran producer-songwriter Michael Masser. Brian Holland, Lamont Dozier, and Eddie Holland wrote and produced many of Motown's greatest records, including hits for the Supremes (virtually all of them), the Four Tops, Martha & the Vandellas, and Junior Walker & the All Stars.

GUITARIST LES PAUL HONORED

OCTOBER: Capitol Records honored guitar innovator Les Paul with a special plaque commemorating his musical and technological contributions to the music industry, and acknowledging his many years with the label. The guitar legend was also the featured subject of a recent HBO/Cinemax special entitled *Les Paul: He Changed The Music*. Blues guitarist B.B. King, Eddie Van Halen, Waylon Jennings, Steve Miller, Rita Coolidge, the Stray Cats, and Jan Hammer played on the cable special.



REMARKABLE McDOUGALL RECOVERY

SEPTEMBER: After a year away from his BMI desk, Allan McDougall is back in the trenches. He's recovered remarkably from open heart surgery, and has been removed from the list of patients awaiting a heart transplant. At a recent backstage Roy Orbison gathering, well-wishers George Harrison, Tom Petty, and Jeff Lynne greeted the lucky McDougall.

SOVIET BAND SEEKS U.S. DEAL

MARCH: Russian rock group Avtograf continued its first American tour with a recent stop at the Roxy. The band has garnered a huge Soviet following, selling over 6 million copies of their debut album. Avtograf is among the first wave of Soviet rock groups to come to America in search of a record deal.



Receiving ASCAP honors from President Morton Gould is Smokey Robinson (left) with Berry Gordy looking on.



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Remembering the Old Cock 'n Bull

By Douglas Raskoff

This year on Thanksgiving the old Cock 'n Bull Restaurant stood silent and dark at the bend in the road where Sunset Boulevard leaves Beverly Hills and instantly turns into The Strip. The Cock 'n Bull operated at this spot for 50 years, from 1937 until it closed in August of last year.

The restaurant and its pub-like bar were always open on the Holidays when most other places were closed. And so, over the years, the Cock 'n Bull became the "home" where many would have their Holiday meals—by choice or by default. For the second year in a row, the sight of the restaurant standing lifeless on Thanksgiving, with its English country-inn facade still completely intact, was a bittersweet reminder of all the earlier good times there.

The Cock 'n Bull, in its last 20 years or so, was as much a music hangout as any of the other clubs written about in these pages. If you never saw the place, the interior of the restaurant had the look of a British gentleman's club—wood panelling, soft lighting, and etchings on the walls of Victorian rustic life and hunt scenes. The menu was long on English red meat recipes and also side dishes and desserts that were rich in suet and butter. At first glance, the Cock 'n Bull seemed like the sort of place your grandparents would take you.

But this restaurant was a show biz hangout from the first day it opened. A jowly British character actor named Eric Blore—who, according to one reference book, played "haughty waiters and petulant butlers" in films like *The Great Gatsby* and *Sullivan's Travels*—was the first customer through the Cock 'n Bull's doors back in 1937. Thereafter, the signatures in the restaurant's guest book read like a head-bowed stroll down the Hollywood Walk of Fame.

At a certain point, which co-owner John Morgan, Jr. says coincided with the rock music explosion of the Sixties, the restaurant started to see a different breed of celebrity. And the owners were not very happy about it at first.

"Sometimes I'd look over at the bar and say, 'Who the hell let them in?'" Morgan remembers. "There were a couple of guys seated at the bar one time—black leather, long hair, the whole thing. They asked the bartender for a bottle of Chateau Mouton Rothschild, which at the time went for \$120. Back then, we made them show their money before we'd serve the champagne, and they did. And you know what? I heard they finished the bottle, walked over to Scandia and got another, and then came back and got another one from us."

The Cock 'n Bull's founder, John Morgan, Sr., was still alive then, and was never really comfortable with the music trade. But John Morgan, Jr. says he placated his father by imposing a dress code that excluded tank tops and shorts. "I finally convinced him that their money was as good as anyone else's. In fact, a lot of these guys could have probably bought the place."

One of the first rock & roll regulars at the Cock 'n Bull was Jim Morrison.



"It was one of his favorite bars," said Danny Sugarman, who in addition to being one of Morrison's biographers, was a 13-year-old gopher at the Doors' record label during their heyday. Sugarman was dispatched from the Elektra office one day to track down Morrison. Morrison's most likely destination was one of the handful of watering holes along the Strip that he favored. After searching in vain through several bars, Sugarman headed for the Cock 'n Bull. "I walked in and there was Jim at the bar talking with William Holden."

Until it closed, Rod Stewart was a virtual fixture at the Cock 'n Bull on Saturday afternoons. He would arrive faithfully between two and three o'clock with his entire soccer team and all their friends in tow. "Rod had a following like the Pied Piper," remembers John Morgan, Jr. "They spent a lot of money, and they were mostly well-behaved, but occasionally it would get out of hand."

Rod and his soccer mates, one of whom was a Scottish Cock 'n Bull bartender, drank and ate non-stop through the afternoon and into the dinner hour, when the restaurant would begin to fill up. "They'd all be there in their soccer shorts, a big group of them, carrying on like there was no tomorrow," Morgan said. "There were so many of them, it would be impossible for anyone to get through the restaurant, especially the waitresses. Sometimes we'd sit Rod down and have a long talk. We'd ask him to sit on his people."

Phyllis, Cock 'n Bull's legendary waitress (who had put in 37 years by the time it closed) remembers that serving Rod became an endless cat and mouse game. "[The owners] would put him in his place," she said. "Then he'd get mad and stay away for awhile. But then, after a few weeks, he would just show up one day, and we'd start all over again."

In its final decades, the Cock 'n Bull

had developed that element so essential to any music hangout: a healthy tolerance for the unexpected. "I remember when Iggy Pop and I went to the bar on Quaaludes," said Danny Sugarman, who managed Iggy at the time. "Iggy was making his way back from the bathroom, and he was trying to tuck his shirt in. But he caught the corner of a tablecloth in his pants and pulled the whole table down onto the floor. The people there were real nice about it, though. They helped Iggy up and just told us to take it easy."

Joe Walsh, when asked via a computer bulletin board if he had any memories of the Cock 'n Bull, came back with a reply that could be worked into a great new verse for "Life's Been Good": "Yeah—I got a few good food fight stories. Will call soon..." Joe had not checked in again by deadline time, but you probably get the general idea that Joe could make himself at home at the Cock 'n Bull.

By all accounts it was unusual when the proprietors' patience for rock & roll hijinks wore thin, but there was one incident of note. Phyllis, who now waits on tables at a private Santa Monica beach club, remembers when "Ringo Starr came in and got thrown out and 86'd just for being rowdy and unruly."

Although the rowdy tales are the ones people like to recall and the ones writers like to write about, incidents at the Cock 'n Bull were rare. More than anything, the restaurant is remembered for the civil and homey atmosphere it provided to a set of people whose lives usually tended to the opposite extremes.

"You could have dinner with twelve rock & roll musicians!" recalled Stuart Ross, a career tour manager whose list of clients includes Tom Waits, George Benson, Thomas Dolby, and Missing Persons. "At the next table you would have some blue-haired old ladies having dinner, and at the bar you would have your regular, off-the-street West Hollywood drinkers and drunks—and everybody got along. No matter who you were, you got treated well."

If he was not on the road during the Holidays, Ross booked large tables at the Cock 'n Bull and invited clients and friends. "It was the best holiday restaurant I could think of. One year I was touring with Jean Luc Ponty, and I saw we were off on Thanksgiving in L.A. I knew I'd have twelve people in the band who would be away from their families. So I figured I'd bring them all together at the Cock 'n Bull. I phoned in for reservations six weeks ahead of time."

This year, Ross took a large party to a Topanga Canyon restaurant that offered a vegetarian turkey dinner in addition to the real thing. "But it just wasn't the same," he said. "I kept thinking about how the Cock 'n Bull would bring out new, 20-pound turkeys to the buffet line about every 15 minutes. I can't imagine how many turkeys that restaurant must have cooked for Thanksgiving. I have nothing but fond memories of the Cock 'n Bull." ■

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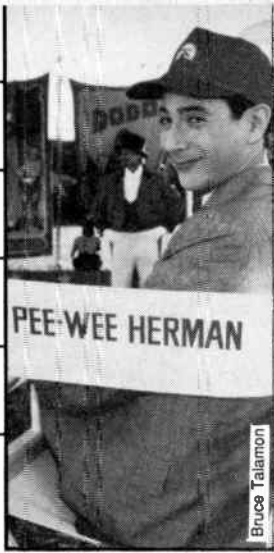
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RECAP

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LOCAL NOTES



JANUARY

I REMEMBER YOU: Monkees, Mamas and Papas, and Moody Blues. Everybody is re-forming once-popular bands to cash in on the yuppie nostalgia craze. Cheap Trick becomes the latest, with original bassist and co-founder Tom Peterson returning to the fold after a fruitless solo career. The Tricksters are working on a new album for Epic, their long-suffering label. If crowd reaction at their Palace show is any indication (they're currently on a little-publicized club tour), there will be plenty of people waiting in line when Cheap Trick's next installment of hard pop tunes hits the record stores.

SOMETIMES YOU CAN GET WHAT YOU WANT: January's "Rock on Film" extravaganza at the Wilton Theatre has screened one delight after another for rock fans eager for ultra-rare glimpses of their favorites. In addition to classic performance footage from the Fifties and the Sixties, including some excellent Beatle material, this ambitious series presented what was easily the rarest of the rare: the controversial Rolling Stones documentary, *Cocksucker Blues*. The fascinating film (dubbed *C.S. Blues* in polite circles) is filmmaker Robert Franks' primitive and astounding chronicle of the Stones' '72 tour, complete with raw rehearsals and even rarer sexual shenanigans.

FEBRUARY

ROCK CLIMBING: David Lee Roth climbed a massive, fake rock mountain atop Tower Records

on Sunset Blvd. to promote his new Warner Bros. release, *Skyscraper*. Assisted by two scantily clad mountain maidens, Roth—an avid rock-climber—thrilled the packed parking lot crowd by rappelling down (rock climbing talk for "sliding downward") the side of the specially constructed peak to a barrage of balloons, lights, and special effects.

DAT'S ALL, FOLKS: Enigma Entertainment Corp. will release *The Ideal Copy*, an album by the British band Wire, as the first rock digital audio tape (DAT) commercially available in the United States. Enigma plans to follow this initial DAT release with three additional titles: *Enigma Variations*, *Enigma Variations 2.*, and Devo's new album *Total Devo*. They will carry the distinction of being the first recordings to be released simultaneously in all four formats—album, cassette, compact disc, and digital tape.

BIG TOP PEE-WEE: Pee-wee Herman has begun production on *Big Top Pee-wee*, a new feature film and the first of a variety of projects that he'll develop and star in for Paramount Pictures. Herman stars as a young farmer who's courtin' and sparkin' with the local school marm when he falls head over heels for the sexy star of a traveling circus. Sounds like an interesting love triangle for the eccentric Pee-wee.

MARCH

THUMBING THEIR NOSES AT GRAMMY: In one of the few rock & roll touches in an evening marked by a shockingly

conservative voting pattern, the members of U2 violated convention, propriety, and local ordinances by drinking bottles of beer in their seats during the Grammy awards show. One city official—Mayor Ed Koch, in fact—was sitting directly in front of the group—but he chose to ignore the Irishmen's act of defiance.

JAMMING WITH EDWARD: Talk about starting off with a bang. Local band Private Life played their second gig ever at the Trancas Inn to a packed house salivating for a chance to see the rumored guest guitarist up close and personal rather than at a Forum distance—and they got it in spades. Eddie Van Halen (who has produced the band) showed up both nights and tore the roof off the joint with jams and patented Van Halen fret flourishes.

REALLY BIG SHEW: Van Halen's "Monsters Of Rock," a massive superstar show that will mark the biggest combined tour in rock history, is set to blitz 25 stadiums across the U.S. this summer. Van Halen, the Scorpions, Dokken, Metallica and Kingdom Come will co-headline the megatour—sure to be one of the most elaborate and costly concert ventures ever mounted.

APRIL

SMALL TALK: Rhino Records will debut its new three-inch CD series on April 16th, with an initial release of 20 titles. Each of the tiny discs will contain four top hits by the Beach Boys, Fats Domino, the Everly Brothers, Little Richard, and other classic artists. The mini-discs will carry a retail list of \$5.98.

Rhino is positioning the new CD as an alternative to the traditional seven-inch 45 RPM record.

SHOOTOUT AT THE PALACE CORRAL: Bo Diddley is a guitar slinger—everybody knows that. But at the Palace in Hollywood recently, so was Rolling Stone Ron Wood. Woody's raunchy guitar meshed perfectly with Bo's square six-string on a number of tunes featuring the timeless "Bo Diddley" beat. Wood also performed a version of "Honky Tonk Women," a song he said Keith Richards had asked him to play especially for L.A. Stone-heads.

THANKS, BUT NO THANKS: Actor Richard Moll, the burly bailiff on NBC's *Night Court*, faced off with devil-in-disguise rocker Ozzy Osbourne after a recent dinner at Hell's Kitchen restaurant in West Hollywood's Improvisation Comedy Club. After showing off his latest tattoo—"T-H-A-N-K-S," across the palm of his left hand—the great and powerful Oz offered to pay for a tattoo for Moll's celebrated shaved head. Not surprisingly, Moll declined Ozzy's generous offer.

MAY

A BOSS BIRTHDAY: Bruce Springsteen led Jack Nicholson, matinee hunks Tom Cruise, Bruce Willis and Kevin Costner, and approximately 16,000 Boss fans in a joyous happy birthday sing-along to legendary rocker Roy Orbison at the Sports Arena. Playing his usual marathon, endurance-test sets, Bruce "Don't Call Me The Boss" Springsteen's *Tunnel Of Love* show lived up to every expectation—

and then some.

DIXON FIXIN' TO RECORD: Bug Music's first project for Capitol Records is now under way: a long overdue new LP from Chicago blues pioneer, composer, bassist, vocalist, and Chess Records mainman, Willie Dixon. Long tall Texan T Bone Burnett is producing a session-in-the-round with guitarist Cash McCall, bass ace Red Callender, drummer Earl Palmer, harp hound Sugar Blue, Chess piano legend and longtime Dixon partner Lafayette Leake. They'll be doing old Dixon and new Dixon, and with Burnett in the saddle, you know they'll be doin' him right.

JUNE

JUST THE WAX, MA'AM: Rhino has done it again. They're set to release *Golden Throats: The Great Celebrity Sing-Off*, a compilation featuring hilariously dated, godawful renditions of rock classics by an assortment of misguided singers, TV stars who couldn't carry a tune in a stretch limo, and celebs who apparently just didn't have anything better to do. Artists contributing cuts to this hilarious collection include: Sebastian Cabot doing Dylan's "Like A Rolling Stone," Joel Grey giving Cream's "White Room" some Broadway pizzazz, and Leonard Nimoy doing the Vulcan rag on CCR's "Proud Mary." Rhino has high hopes for the centerpiece of this set: Jack Webb's scorching treatment of "Try A Little Tenderness"—said to have been the demo that Otis Redding struggled to emulate on his bland interpretation.

GOT A LOT OF LIVIN'



TO DO: Elvis' TV special, "Aloha from Hawaii", pulled in over a billion viewers in 1973. But what they didn't see was a reportedly spectacular full-dress rehearsal two days before. Insiders for years have touted this warm-up as the best of Presley's career. And guess what, the whole thing was recorded. Now RCA has assembled and remixed the material for release under the name *Alternate Aloha...* Meanwhile, the recent rash of reported Presley sightings has fueled rumors that the King is alive and well. Some swear to have seen him in a Michigan Burger King—at the salad bar yet! Others claim to have seen him doin' the clam at a Shell station near Elkins, West Virginia. Still other reports have him selling Amway products outside of Cleveland.

JULY

DIRTY BOUNCING: High-steppin' hunk Patrick Swayze is working with one of L.A.'s best bands, Cruzados, on the upcoming United Artists pictures movie *Road House*. The ex-Dirty Dancer plays a bad-ass bouncer hired to clean up a Missouri hellhole called the Double Duce. Tito and the boys perform "Don't Throw Stones" and other songs from their album-in-the-works. **PLANT PLEASANTRIES:** I was waiting for my friend Jill, who was going with me to the Robert Plant concert at the Forum, and who should stroll out of a famous West Hollywood hotel but the ex-Zep mainman himself. I instinctively grabbed for my camera and sauntered over, uncertain what

Plant's reaction would be. Happily, he turned out to be friendly and down-to-earth for someone of his stature, and didn't mind posing for a quick photo.

AUGUST

BRUNETTES HAVE MORE FUN: During the recent "Monsters of Rock" concert at the Los Angeles Coliseum, unsigned local band Brunette pulled off a brilliant promotional stunt. They rented a plane to fly over the place, towing the lighted messages: "Brunette Rocks" and "Brunette Attacks in August." A monster of an idea and a great way to reach a captive audience of 90,000. **GIVE 'EM A BREAK:** Music Connection and Trebas Institute Of Recording Arts are jointly sponsoring the "Band Breaker 88" contest, a chance for two bands to win free recording time in a state-of-the-art 24-track recording studio. A producer and engineer are part of the prize package that will produce a professional demo tape for each of the two lucky winners. **GO CATS GO:** The Stray Cats, the trio of Long Island natives who resurrected the almost-forgotten sounds of classic rockabilly, are back in the alley. Original members Brian Seltzer, Slim Jim Phantom, and Lee Rocker made the announcement at an early morning press conference at the Hollywood Hills home of their manager, Eric Gardner. Plans call for the three cool cats to tour the U.S. through September and October, and record an all-new LP in November with their original producer, Dave Edmunds.

SEPTEMBER

I JUST GOT OUT MY LITTLE BLACK... COMPUTER?: Remember the good old days when rock stars kept little black books with the names and addresses of the ladies they'd "entertained?" Well, Poison—whose LP *Open Up And Say...Ahh* has sold over two million copies—has updated that tradition with a computer! Lead singer Bret Michaels explains that, thanks to modern technology, "all of our special friends are listed and cross-referenced by city, name, color of hair, and the type of sex act they've excelled at in the past. The computer enables us to punch in 'blonde, 22, Atlanta, missionary position,' and we'll then fly that lady to meet us wherever we're performing. That's computer dating with a rock & roll twist. **MAYBE HE'S AMAZED, BUT HE'S NOT AMUSED:** Paul McCartney recently issued the following statement regarding the new John Lennon book written by Albert Goldman: "I urge people to boycott this book which, in my opinion, is nothing more than a piece of trash. It's disgusting that someone like Goldman can make up any old bunch of lies he sees fit and can be allowed to publish them without fear of repudiation."

OCTOBER

COMIC ROCK: The video shoot for crazed comic Sam Kinison's raunchy rendition of the Troggs 1966 garage classic, "Wild Thing," brought out the beasts—as Jon Bon Jovi, Richie Sambora, Polson's C.C.

Deville, Billy Idol, Aerosmith's Steven Tyler, and other assorted celebs joined "subtle" Sammy in front of the cameras. The video also features special appearances by Rodney "I Can't Get No Respect" Rodney Dangerfield and God-fearing sex kitten, Jessica Hahn. **I SAW A FILM TODAY, OH BOY:** Capitol Records has designated October 4th for the release of the two-record set *Imagine: The Movie*, the soundtrack to the upcoming David Wolper/Andrew Solt feature film about John Lennon. Included on the album are Beatle and solo favorites spanning Lennon's entire career—and two previously unreleased tracks: a demo of "Real Love" and an early rehearsal version of "Imagine." A star on the Hollywood Walk Of Fame will be dedicated to Lennon on September 30th in front of the Capitol Vine Street tower. **HIT THE ROAD, SYNTH:** The legendary Genius Of Soul, Ray Charles, has formed some pretty strong opinions about some of the technological developments he's witnessed in his nearly 40 years in music. "I've spent practically my whole life playing piano," says brother Ray. "I've seen more musicians using synthesizer these days. I've got nothing against the sound of a synthesizer, but to me, the difference between a piano and a synthesizer is like the difference between fresh and canned vegetables." **WHOLE LOTTA LOVE:** Prior to the first show of his U.S. tour at the Omni in Atlanta, GA, Geffen recording artist and founding father of hard

rock Jimmy Page was presented with an eight-foot-tall, guitar-shaped "get well" card. An enterprising group of fans heard that Page had to postpone the start of his tour due to emergency abdominal surgery, and sent it along to cheer up the ex-Zepplin leader. Now that's a whole lotta love!

NOVEMBER:

LONG TIME GONE: The volatile Seventies supergroup Crosby, Stills, Nash & Young are putting the finishing touches on their first studio LP in over 15 years, tentatively titled *American Dream*. The new album is actually the long, long, long awaited follow-up to their only other studio outing as a foursome, 1970's *Deja Vu*. In other C, S, N & Y news, the revitalized David Crosby has delayed the release of his new A&M solo album until after his autobiography *Long Time Gone* hits the streets in early November. **IF YOU GOTTA MAKE A YULE OF SOMEBODY:** There are only a few choice spots still open for the 57th annual Hollywood Christmas Parade. Executive Producer Johnny Grant seeks to encourage personalities from the music business to participate in the fun and festivities. Past parades have featured artists such as Stevie Wonder, Aretha Franklin, Jose Feliciano, Debbie Boone, and Mike "Mr Warmth" Love. The event draws one of the largest parade viewing audiences in the world—second only to the Rose Parade. So if you think you'd look good strapped to a snowman or riding a reindeer....

Local Notes

Compiled by Michael Amicone

Contributors include Tom Kidd and David Ashley

YASGUR'S FARM, REVISITED: Stumped about what to get your friends for Xmas? Well, how about an original, mint condition Woodstock ticket—a piece of rock history certain to put a smile on the faces of all those aging hippies, baby boomers, and rock memorabilia collectors on your Christmas list. The 1969 mega-event, which certainly was one of the crowning achievements of the Sixties, attracted a mass of humanity, but very few paying customers. Consequently, a lot of unused tickets have collected dust over the years. Now, Malory Factor, Inc has unearthed a cache of original tickets and are offering them for "\$35.00 apiece. In addition to those little cardboard pieces of time, they've also discovered some extremely rare original posters for the event. The full-color poster, which never saw the light of day, describes the show as "Woodstock Music And Art Fair presents an Aquarian Exposition," and lists the original site for the concert, Walkkill, New York. They're a bit more pricey at \$150.00 each. For more info, call toll free: 1-800-624-9000, or send check or money order, plus \$4.00 postage and handling to: Woodstock '69, P.O. Box 680, Stillwater, MN 55083.

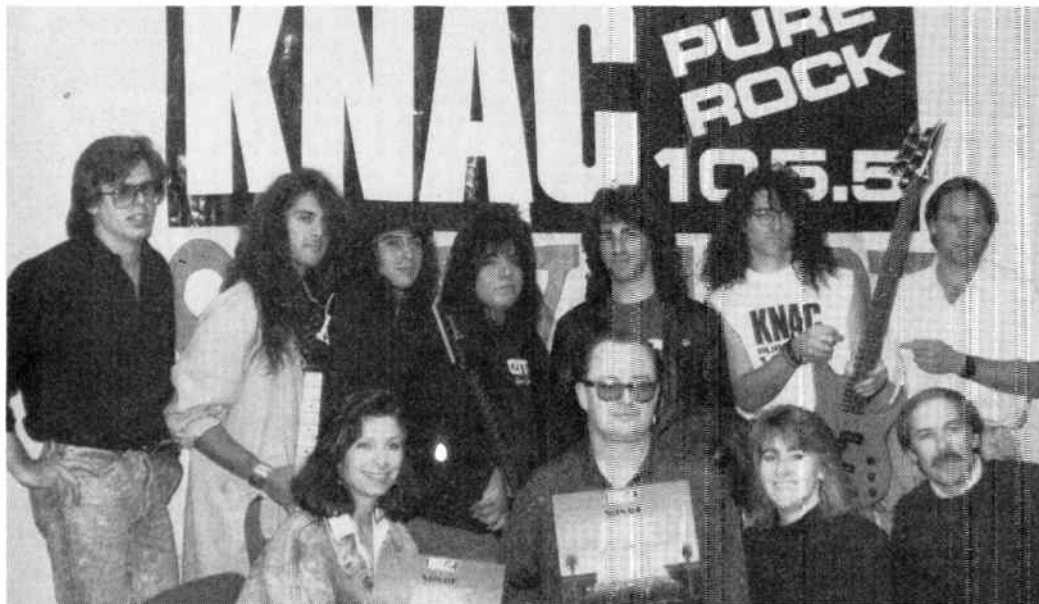
SEASONAL GRAPES: T.V. commercial sensations, the California Raisins, featuring the voices of Buddy Miles, Ellis Hall, and Niki Haris, are struttin' their holiday spirit with the release of the LP Christmas With The California Raisins.



COPS AND ROCKERS: The Gaslight Club in Hollywood was duly honored by a mob of L.A.'s finest recently when policemen showed up minutes before local rock band Big Bang was to play their set. After temporarily closing the bar, the men in blue decided to entertain the crowd with party games. It seems that the LAPD has elevated "Simon Says" to a new high by incorporating such difficult commands as "put your hands on your head and stand still for 20 minutes," and my personal favorite, "Hey you, can't you hear me?—I said step back." This is all done with your back to "Simon," so that the players can utilize their mind reading skills as well. After all the friskings and I.D. checks and general peeping around was done, the Gaslight resumed what it does best: provide a fun, no big deal atmosphere for sipping libations and hearing some of L.A.'s best alternative music. By the way, whose guest list were they on? —DA



CROISSANT PAYOLA: UB40's new single "Breakfast In Bed," the British reggae band's follow-up to their Number One charting hit "Red Red Wine," was given a clever promotional launch recently. A & M's Southwest Promotion Manager Sue DeBenedette and Charlie Minor, senior v.p., promotion (pictured right), are shown here bibbing KIIS-FM Program Director Steve Rivers.



MAY I HAVE THE ENVELOPE PLEASE: Rock quintet Grave Danger walked away with Grand Prize honors in the KNAC/Rampage Records "Pure Rock" contest. In this unique battle of the bands, Grave Danger competed with nine other finalists on the compilation album, Son Of Pure Rock. The bands were judged by album buyers, key industry personnel, celebrities, and an audience who saw the bands perform live at Perkins Palace. In addition to winning a new set of top notch musical instruments, Grave Danger was awarded a recording deal with Rampage Records, Rhino's new heavy metal offspring. Pictured left to right are: (bottom row) Lady Die (KNAC), Bob Cahill (Rampage), Emily Cagan (Rampage), Tom Marshall (KNAC); (top row) Dave Darus (Rampage), Grave Danger members Jim White, Bob Reynolds, Frank Rodriquez, Glenn Deitch, and Sam Herron, Tom Maher (KNAC).

WHOLE LOTTA FILMING GOING ON: Fabulous Thunderbirds guitarist Jimmie Vaughan, X-s John Doe, and the wildman of rock parody Mojo Nixon, have been added to the cast of the Jerry Lee Lewis' film biography, *Great Balls Of Fire*. The trio will portray members of the Killer's band—Vaughan as Lewis' guitarist, Doe as Lewis' father-in-law and bassist, and Nixon as Lewis' drummer. The film, which stars Dennis Quaid as the rock & roll legend, will focus on Lewis' early career years and his controversial marriage to his young cousin—a scandal that rocked the musical world and threatened to destroy the singer's career.

SONG SUNG BLUE: In what is evidently an economy move, MCA Records has dissolved their Uni label. The fledgling offspring, resurrected with such great hope less than a year ago, had served during the Sixties and Seventies as a successful home base for superstars Neil Diamond and Elton John, among others. Uni's current roster—new bands Wet Wet Wet and Transvision Vamp—will be transferred to the parent label. MCA retains one Uni representative at it's home base in New York and another in Universal City. The label's other unlucky staffers have been dismissed. —TK



YOU CAN'T KEEP A GOOD ROCKER DOWN: Rock & roll activist for the disabled, Dorik Perman, will be making his Gazzarri's debut on Saturday, December 17th at 8:00. The show will mark the first time a disabled singer has ever played the legendary Hollywood nightclub—quite an accomplishment for the wheelchair-bound rock & roller. For the past few years, Perman has been playing for free on the streets of Hollywood and the beaches of Venice, with a monstrous Ghetto Blaster as his backing band. The veteran Southland performer, who is joined on stage by Debra "The Rock & Roll Nurse" Dae, has recently been generating good word of mouth with his composition "Colorize," a tongue-in-cheek tribute to media mogul Ted Turner and a semi-autobiographical song dealing with the life of an irreverent, disabled rocker.

I AM...I SAID: Neil Diamond, whose phenomenal ability to pack 'em in at concerts has kept pace with today's biggest stars even though his sales figures have suffered a recent decline, is gearing up for a major commercial push. December will see the Solitary Man release a new Columbia album entitled *The Best Years Of Our Lives*, star in an HBO television special set for a December 3rd airing, and begin a new tour. For those of you who think that mentioning Neil Diamond's name will ostracized you from the hippest rock circles should note that Diamond has broken box office records at Madison Square Garden in New York—selling out eight nights; more than any other solo artist in that arena's illustrious history—and at the Greek Theatre in Los Angeles, a venue that Diamond virtually turns into a nightclub with his usual two-week sold-out engagements.

SURFS UP: Retired surfers and surf bunnies, dust off those boards and bikinis. Brian Wilson, perk up your ears. The ultimate book on instrumental surf music is finally here! Titled *Surfin' Guitars*, the book packs a score of interviews and over 150 photographs into 424 action-packed pages. Robert J. Dailey, author and former lead guitarist for the Surf Raiders, salutes the stringed architects of this extinct genre's most memorable surfing ditties, such as the Chantays (Pipeline), the Surfaris (Wipe Out), and the Astronauts. The book chronicles how these vinyl surfers hung ten with their hits, and how they later wiped out shooting the curl of changing musical styles. Copies are available by mail from Robert J. Dailey, Dept. 56, 6209 Oakbank Drive, Azusa, CA 91702.

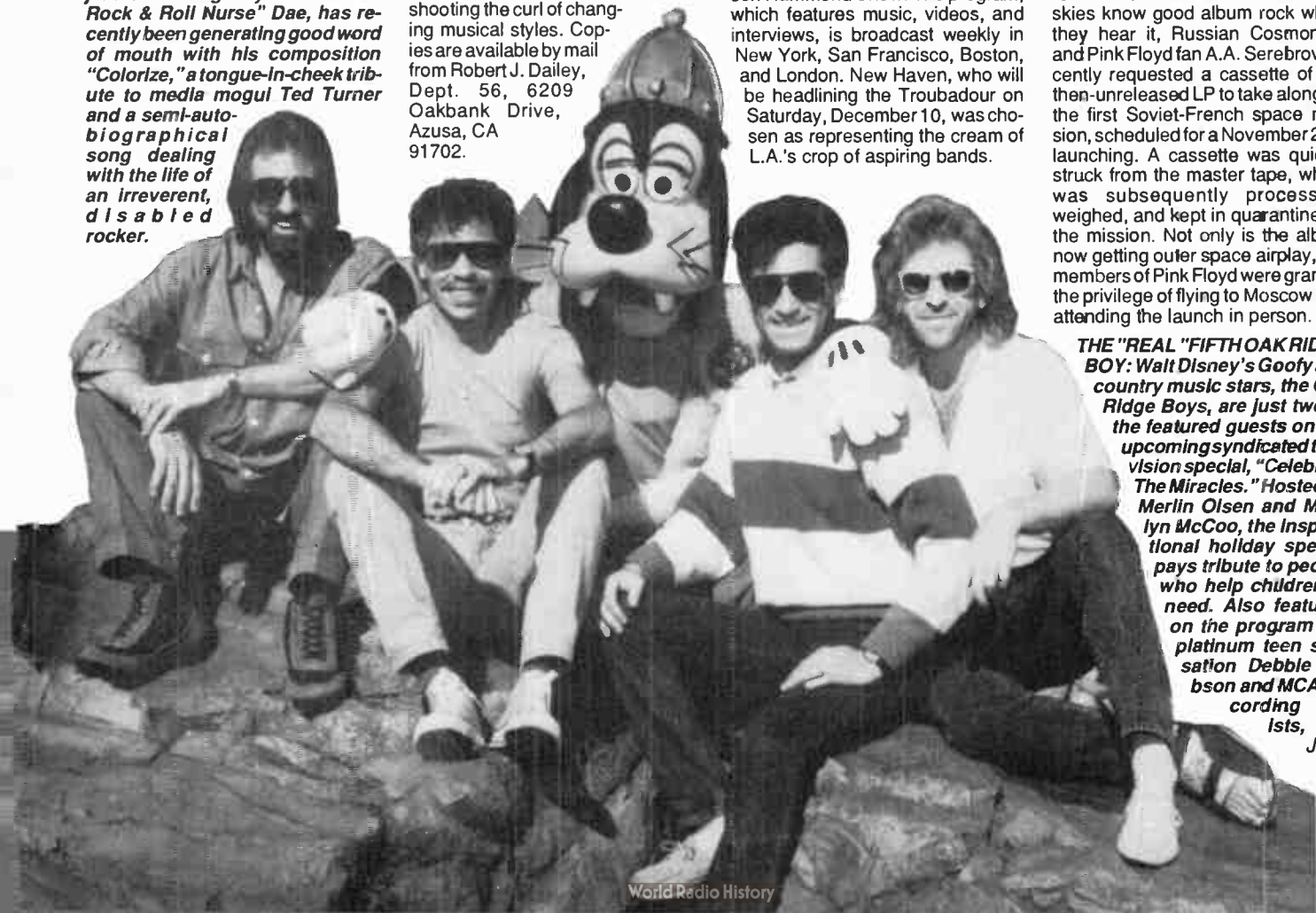


UNLOCKED DOORS: Doors fans have a lot to be grateful for this Christmas season. In addition to a just-published collection of Jim Morrison writings, Cinemax will present some never-before-seen Doors performance footage culled from their 1968 European concert tour. The December 17th airing features rock demigod Jim Morrison and crew playing the Sixties classics, "Light My Fire" (If you were in a band in the Sixties and you didn't play this one, you had no friends), and "Break On Through (To The Other Side)." The show will be introduced by Paul Kantner and Grace Slick of Jefferson Airplane fame, who shared the bill with the Doors on the '68 tour.

UP AND COMING: Local band New Haven received a promotional shot in the arm and some international exposure recently when their Roxy performance was videotaped for *The Jon Hammond Show*. The program, which features music, videos, and interviews, is broadcast weekly in New York, San Francisco, Boston, and London. New Haven, who will be headlining the Troubadour on Saturday, December 10, was chosen as representing the cream of L.A.'s crop of aspiring bands.

ROCK GLASNOST: With the release of their new two-record live set, *Delicate Sound Of Thunder*, Pink Floyd has taken one small step for glasnost and one giant step for the rock world. To show that even Rus-skies know good album rock when they hear it, Russian Cosmonaut and Pink Floyd fan A.A. Serebrov recently requested a cassette of the then-unreleased LP to take along on the first Soviet-French space mission, scheduled for a November 26th launching. A cassette was quickly struck from the master tape, which was subsequently processed, weighed, and kept in quarantine for the mission. Not only is the album now getting outer space airplay, the members of Pink Floyd were granted the privilege of flying to Moscow and attending the launch in person.

THE "REAL" FIFTH OAK RIDGE BOY: Walt Disney's Goofy and country music stars, the Oak Ridge Boys, are just two of the featured guests on the upcoming syndicated television special, "Celebrate The Miracles." Hosted by Merlin Olsen and Marilyn McCoo, the inspirational holiday special pays tribute to people who help children in need. Also featured on the program are platinum teen sensation Debbie Gibson and MCA recording artists, the Jets.



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NEW BEATLES BOOK PUBLISHED; A MUST FOR FAB FOUR FANS

By Michael Amicone



Dezo Hoffman

BURGEONING BEATLES: An early session photo, taken by noted Beatle photographer Dezo Hoffman, showing the boys honing that classic Fab Three vocal blend.

The Beatles: Recording Sessions, a complete guide to every recording session of the Fab Four's long and winding creative road, from their 1962 Parlophone audition to their final sessions together on the *Abbey Road* LP, was published this month by Harmony Books. Compiled and written by British "Beatle Brain" Mark Lewisohn, this unprecedented, comprehensive chronicle presents a wealth of insider information on their inventive studio experiments (backwards guitars, phasing effects, splicing random pieces of tape together, and microphones inside water jars), along with wild examples of the Liverpool lads' eccentric work habits—John Lennon asking to be suspended from the ceiling with a rope tied around his waist in order to achieve a special vocal sound, or George Harrison running around the studio with a flaming ashtray atop his head while Paul McCartney belted out his throat-shredding lead vocal for "Helter Skelter."

The project was originally conceived by EMI sound engineer John Barrett who, in the early Eighties, began the arduous and extremely enviable task of listening to every Beatle session in EMI's hallowed vaults. For

each recording date, Barrett cataloged what songs were worked on, who was present, how many takes were recorded, how the takes differed from each other, and what special effects or techniques were employed during the session.

Following Barrett's death in 1984, author Mark Lewisohn, a writer with two Beatle books already under his belt, the highly acclaimed *The Beatles Live* and *The Beatles: 25 Years In The Life*, was summoned by EMI to finish the prized project. Lewisohn continued Barrett's lead, listening to hundreds of unreleased Abbey Road archive tapes (on some of the precious tape boxes, Lewisohn had to actually blow off the dust) and thoroughly pouring over previously unpublished studio documents: contracts, memos, and recording sheets. In addition to reviewing the original session logs and hearing everything committed to tape by the group, Lewisohn interviewed key recording personnel present at those historic sessions—until now a forgotten crew when authors have rounded up interviewees for their Beatle books. This stellar crew of Beatle veterans include some of today's top producers and engineers: Chris

Thomas (Elton John, the Pretenders), Glyn Johns (the Who, the Rolling Stones), Geoff Emerick (Elvis Costello), Alan Parsons (Pink Floyd, the Alan Parsons Project), Ken Scott (David Bowie, Supertramp), Phil McDonald, and Norman "Hurricane" Smith.

The Beatles: Recording Sessions is exhaustively researched and handsomely mounted, including reproductions of studio documents and many never-before-seen photographs of the Moptops performing their magic in the hallowed confines of Abbey Road studios. Also, there's an exclusive, in-depth interview with Paul McCartney who adds his reminiscences to the already formidable body of information.

Along with Lewisohn's previous Beatle book, *The Beatles Live*, which details every live performance of the group's career, *Recording Sessions* is an astonishing look at a rock band creating and progressing at an unbelievable clip; a rock group today would probably drop dead trying to emulate the Beatle's grueling schedule of concerts, songwriting, recording, filming, and interviews. But even more than the astounding amount of product they were able to churn out in their five years atop the rock pile, this book details the band's phenomenal level of creative growth in the studio. Simply stated, *Recording Sessions* is tantamount to the Bible for Beatlefans, and an essential part of any rock fan's library. It should find a spot under many a Christmas tree this gift-buying season. ■



Linda McCartney

AND IN THE END: In the Abbey Road control room, 1969, adding some mixing touches to a track. Producer George Martin and Ringo look on as Paul McCartney turns the knobs. Photograph taken by Linda McCartney.



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RECAP

'88

The Ears of A&R

By Kenny Kerner

We wanted to do something extra special for the cover of our year-end issue. For weeks we banded about one idea after another trying to come up with a concept that would capture the essence of the industry in a single photo. With deadlines fast approaching we moved post-haste towards the one area of the record industry that is both controversial and enlightening: the wonderful world of A&R.

After deciding that the cover concept would depict several top-level A&R persons getting their ears checked, we turned our attention to the task of recruiting the subjects themselves. Where to begin? Columbia's Ron Oberman seemed a likely choice; he's well known, has a sense of humor, and most important—he agreed to participate!

Great. After Oberman confirmed his participation (the first one is always the most difficult), everyone else fell into place. Gefen's Tom Zutaut said yes. Island's Kim Buie said yes. I was on a roll. Could it really be this easy? Why didn't we do this more often? The calls continued to come in: PolyGram's Bob Skoro—yes! Atlantic's John Carter—Yes! MCA's Mavis Brodey—Yes!

Then, without warning, the proverbial shit hit the fan. When the photo date was changed from a Tuesday to a Saturday, Kim Buie gracefully bowed out to travel cross-country on company business. Then we were five.

Later that same week, Ron Oberman called to tell me that Jamie Cohen and Denny Diante had just been dismissed and he didn't think it proper to take part in what was obviously a good-natured shot at A&R. Then we were four.

Well, that's okay, I thought... six people were probably too many for a cover anyway.

But it didn't stop there. On the day before the photo shoot, Tom Zutaut's assistant informed me that the ever-popular Mr.Z wouldn't be able to make it back from New York in time. Then we were three.

At this point in time, I began to rationalize and make excuses for using only three people on the cover. Add someone to portray an ear doctor and we'll have a fourth cover subject, I thought. And then the phone rang one last time.

Mavis Brodey, who originally replaced Kim Buie on our A&R roster, called to let me know that she and dozens of other MCA employees were terminated just moments ago. It was Friday, November 18th, and we were two.

So much for the best laid plans. I thought about calling Skoro a couple of times to make sure he was still game. But the truth is that I really didn't want to know. When Carter called me from an airport somewhere in Denver, I briefed him and asked for help. We had no "Plan-B" to fall back on. But that didn't seem to ruffle the ever-optimistic Carter. "Call Gerston at Arista," he suggested. "Randy's a good guy. Get on the phone to Rachel Matthews at Capitol and phone Jacques over at A&M. There are lots of good people around."

Having renewed my faith in the original cover concept, I rolled up my sleeves and took to the phones like a bat out of hell. And do you know what? Carter was right! I got it together!

I like to sleep late on weekends, so the thought of having to get up before noon bothered me. Also, it was the day of the big game between USC and UCLA. How was I to know that Bob Skoro was a USC graduate? That he had tickets, a personal invitation from

the starting players, and a helicopter, if necessary, waiting to fly him right smack into the Rose Bowl? I had to make this session run like clockwork.

Skoro arrived first and was limping noticeably. He needed the aid of a cane just to get around. My work was really cut out for me now. "Old football injury," I quipped? "As a matter of fact," he replied, "I stretched my hamstring playing football with John Mellenkamp." So much for comic relief.

Slowly but surely, as each A&R person entered the spacious studio, I began to notice something very special; a certain camaraderie, a feeling or bonding that I'd not seen before. These guys really cared about each other. They joked, quipped, name-dropped—anything to break the ice and tension of a group photo session.

After a brief session with the make-up artist, we were ready to begin. But as I stood there looking at this collection of A&R heavyweights, I couldn't help thinking about the volatile jobs they have. Stress—day in and day out. Answering to bands, lawyers, managers, producers, writers, engineers and label-heads. Filling out forms, reports, budgets and proposals.

I used to think that the toughest job in America was the presidency of the United States. Now I'm not so sure. Music Connection would like to thank all of the A&R participants for their help, understanding, sense of humor, and patience in making this all happen. Also, thanks to those who willingly volunteered but couldn't make it.

What follows are the edited interviews (in dialogue form) with some top Los Angeles A&R Reps talking about the ups and downs of the past year.

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Anna Statman: A&R, Geffen Records

Great in '88:

"'88 started with the continued success of Whitesnake and Aerosmith, which was taken over by the phenomenal success of Guns N' Roses. We thought we were doing well with the multi-platinum numbers from Whitesnake and Aerosmith, and then along came Guns N' Roses who took over the nation. None of us expected that to happen. And their music affected so many different generations of people—it had CHR, AOR, and street success.

"Eddie Brickell and the New Bohemians was another great success story to end our year. We knew that they'd do OK, but we weren't aware of how successful they'd become in such a short period of time."

Not just a hard rock/heavy metal label anymore:

"We're not just a heavy metal label. They may have been the most successful records of the year, but there are other styles of music we're exploring here. Eddie Brickell is doing great and Siouxsie and the Banshees are doing very well also. It's nice to have diversity. There's a new Marie McKee album coming out, and also new music from Rikki

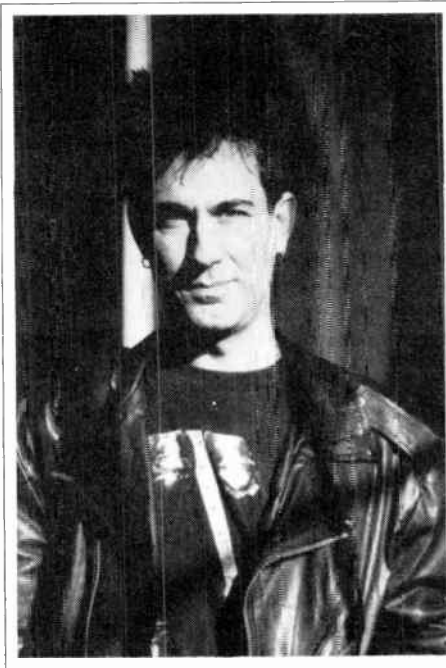
Lee Jones, Don Henley, Robbie Robertson, and Kitaro."

A&R comraderie:

"Everyone works with each other. What's good for one is good for all. And it doesn't matter where in the country a hot band is playing—there'll be at least twelve A&R people there to see them. I think everyone tries to be supportive of each other. We're all in it for the same reason."

New for '89:

"John Doe will have a new album, and I've just signed a new band called Lock Up. Tesla will have a new one and there'll be music from XTC, Junkyard, Little Caesar, Stan Ridgway, Wang Chung, Cher, Peter Case, and some rap and R&B bands coming out in '89 also."



Randy Gerston: A&R, Arista Records

1988 surprises:

"One of the highlights of 1988 was the Church. They had five album releases before coming to Arista and hadn't sold more than 60,000 units of any of those albums in America. Then they came to us, we gave them the ol' one-two punch in making the new album, and now we're over the 400,000 mark. They

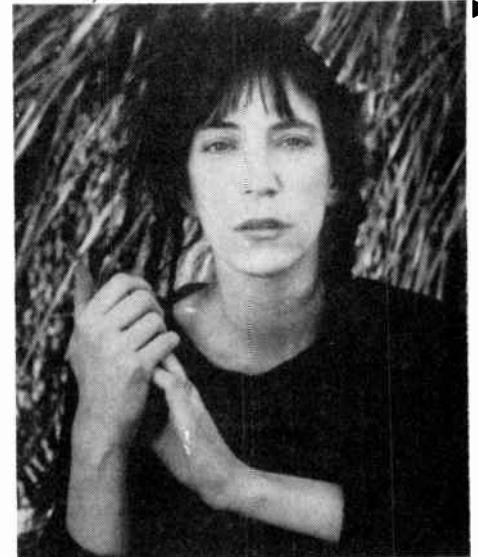
were also the launch for our reassertiveness into the alternative market; they created a buzz for Arista beyond the Whitney Houston/Carly Simon/Barry Manilow syndrome. Some other great successes were the debut albums of Taylor Dayne and Jeff Healy."

Disappointments this year:

"Patti Smith was probably my biggest disappointment of the year. Even though we delivered a great album, it was her first recording in nine years. A lot of her fans were older people, and the younger generations didn't even know who she was. Another thing that hurt us was the fact that Patti has a strong family life right now, and was reluctant to support the album in the way of live performance and touring. It's a shame, too, because artistically, it's a great album and should have sold a lot more units than it did."

Sounds for '89:

"I'd like to credit Clive Davis for allowing me to come aboard the Arista label, and to help gear it's signings more towards the rock and alternative music artists. What this bolstering has done, is let us sign Jeff Healy, Dreams So Real, a band from Athens, GA, Legal Reins, an alternative band from San Francisco, and Babylon, a hard rock act. We've also signed four street-oriented rap bands, and two female rockers, Michelle Malone from Atlanta, GA, and Chris McKay formerly of the Wild Seeds."



Arista recording artist Patti Smith.

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Bob Skoro: A&R, PolyGram Records

1988 Disappointments:

"Dan Reed was a disappointment for me in the way of sales this past year. He's an incredible artist and an incredibly talented writer and performer. I think we marketed Dan incorrectly. We sold him as a funk-rocker, sort of a Bon Jovi meets Prince, which in a sense was correct. But we would have done much better if we had allowed Dan to come out of the dance/urban area and crossover into the pop/AOR area. I think what we'll do with Dan's next album is focus more on giving him an image that is true and focused, as opposed to broad."

1988 Greats:

"The incredibly fantastic record that I'll give PolyGram total credit for was the Def Leppard album. It was a record that, three singles into it, did two and half to three million, maybe. The company stuck with it, worked the shit out of it, and now we're at eight million, with over 700,000 units sold this month. The initial success of the album came from "Sugar." And although the label felt that "Love Bites" would have been the big seller, the big ballad, the rocking tunes are the ones that have sold the record. We're blowin'

out the door!"

Some other excitements have been Michelle Shocked, Ivan Neville, Hot House Flowers, Scorpions, Cinderella, and L.A. Guns who are doing incredibly well with *no* single and *no* radio airplay. In fact, we're on the verge of going gold with that band. There's a true audience out there that loves them."

Influencing radio:

"I think that any of us that intellectualize music are full of shit. I believe that the audience and the kids have the power to determine what radio plays today. I don't think the business follows the music; I think the music sets the business trend."

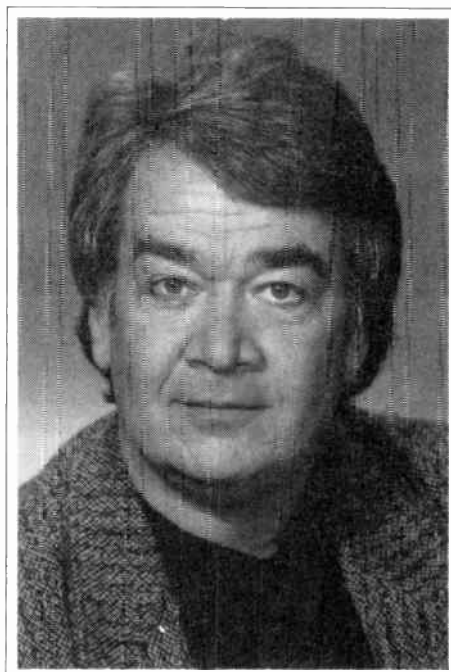
"I also think the most important thing in any artist is to find something that is uniquely true to himself. We're human and are affected by our environment, however, I think the acts that always become those great, quality acts, are those which are unique unto themselves, i.e. Prince, Springsteen, and Madonna."

Singling out the singles:

"A&R and promotion work together in choosing singles, but in reality, there are many factors that are taken into consideration when choosing them: image, timing and momentum, where the marketplace is—and then taking a crap shoot. The song and music obviously determine most of it, but these other things also play a big part."



PolyGram recording artists Def Leppard.



John Carter: A&R, Atlantic Records

"To begin with, this is the 40th anniversary of Atlantic Records. Also, it was our very best year ever. We are just now getting around to releasing the packages featuring Atlantic Records hits through the decades. There are so many of them, that the label had to do it by decades so they'd fit on albums and CD's. It's decades of pop and R&B and jazz."

A Very Good Year:

"The Debbie Gibson album is multi-platinum now. It was her first album and I believe it had five-six hits on it. It's one of the most hit-packed albums ever. Phil Collins did well as usual. Also, AC/DC who have been with the label for ten years, had another platinum LP. Robert Plant had a great solo album and the entire Led Zeppelin catalog continued to sell very well. The Escape Club also debuted with a Number One single—"Wild, Wild, West"—and how can we forget INXS—one of the most successful LP's of the year! We've had great success with lots of new acts also—such as JJ Fad, Winger, L'Trimm, and Gerald Albright."

You Gotta Have Friends:

"Let's face it, it's a very small world. And some set of A&R people is always down at the

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Club Lingerie on any given night. So we see each other all the time. We talk the same language. We're all listening to the same demos sent in from the same attorney. It really becomes a very small world. There is no point to anything other than a peaceful, encouraging co-existence amongst the A&R people. Occasionally we'll sit together and make comments about the bands we're watching. I myself have picked up the phone and called Aaron Jacoves and said, 'Have you heard this new tape?' or 'I'm going to see Little Caesar tonight, do you wanna go?' As I said, it's a very small world and the fewer labels out there, the smaller it gets."

Saying "No"

"There is something about the creative nature of the A&R job that says you're only as good as your last hit. And that you'd better come through. But with regard to signing bands—99% of the time you have to say 'no.' That's the hard part of the job. It is so easy for the man on the street to enjoy the music that has been filtered through to him via the radio. But for an A&R man, most of his life he can't enjoy the same things the public enjoys because he's listening to the mediocrity of most demo tapes. Most of the music I'm listening to is not great; most of the music you're listening to is! That's the one thing the public fails to understand."

Social Life

"A&R can very definitely become a 24-hour-a-day job. Certainly I was in that position when I was doing A&R and producing for the labels. When I wasn't in the studio making a record, I was trying to catch up on what I was missing by not being at the office. It was an all-consuming job. I have learned over time that I have to be able to clear my head and not listen to music. Thank God for basketball!"

Here Today...

"Sometimes a band is signed by an A&R person and four months down the line, the A&R person is dismissed. That's a tough situation. [The band is] a lame duck. We all want to believe the act and the music is so strong that it transcends any one individual, and yet, especially when it's a new act, there is somewhat of a problem. The person that signed the act is no longer there. The act is an orphan. I'm sure there are very few examples of that situation being a winning combination."



Rachel Matthews: A&R, Capitol Records

A New Mode:

"The biggest thing to happen with Capitol Records this past year was the decision to reorganize. We're finally getting Capitol back into the Eighties and Nineties and away from their Seventies mode of thinking. A&R, promotion, and marketing are all changing. We've got lots of new people here now. They're setting a new standard for the way Capitol is going to be as opposed to the way it was. The types of signings were getting stagnant. Everything was real AOR-oriented. Real safe and middle-of-the-road. Now we have bands like the Cocteau Twins and Skinny Puppy that are starting to see some light. Flesh For Lulu also did real well. These kinds of bands are the types that Capitol never used to deal with in the past."

New Duties:

"I was just promoted from A&R Rep to A&R Manager. One of the most important changes in job responsibilities is that I can no longer say 'I didn't know, I'm new!' (Laughter). Now I have to be responsible for all of my actions. I'm constantly on the phone with local bands and groups that want to send in tapes and producers that want to work with you. I also

interact with everyone else at the company on a daily basis and represent my groups and records. I make sure everyone is aware of the release dates and that the records will be promoted properly."

Local Bands:

"I do try and be available when a band calls up to tell me where and when they're playing. I may not be able to talk to all of them but at least they get the information for me to know what the hell's going on out there. I'm not only talking about bands that are ready to be signed, I'm talking about groups that are up and coming, too. When I go see a band live, I usually speak with them afterwards and try to point out their strengths and weaknesses. Every chance I get, I send out response letters regarding their demos. If I pass on a tape, I might send them a form letter, but if they call me up, I'll give them specifics."

New Signings:

"I've been with Capitol Records for a year and a half. I've signed Rigor Mortis out of Texas, the Hangman, who are gonna dominate the world in 1989, a San Francisco-based band called Exodus, and I'm also doing sort of a backwards production deal with Metal Blade Records. I'm signing bands to Metal Blade and Capitol pays for the recording costs. They do marketing and promotion and I have the option to pick them back up. I really like all kinds of music, but Metal always gets a bad rap. I'm just more fair to it. There's good metal and there's bad metal. Not all metal sucks."



Capitol recording act Flesh For Lulu.

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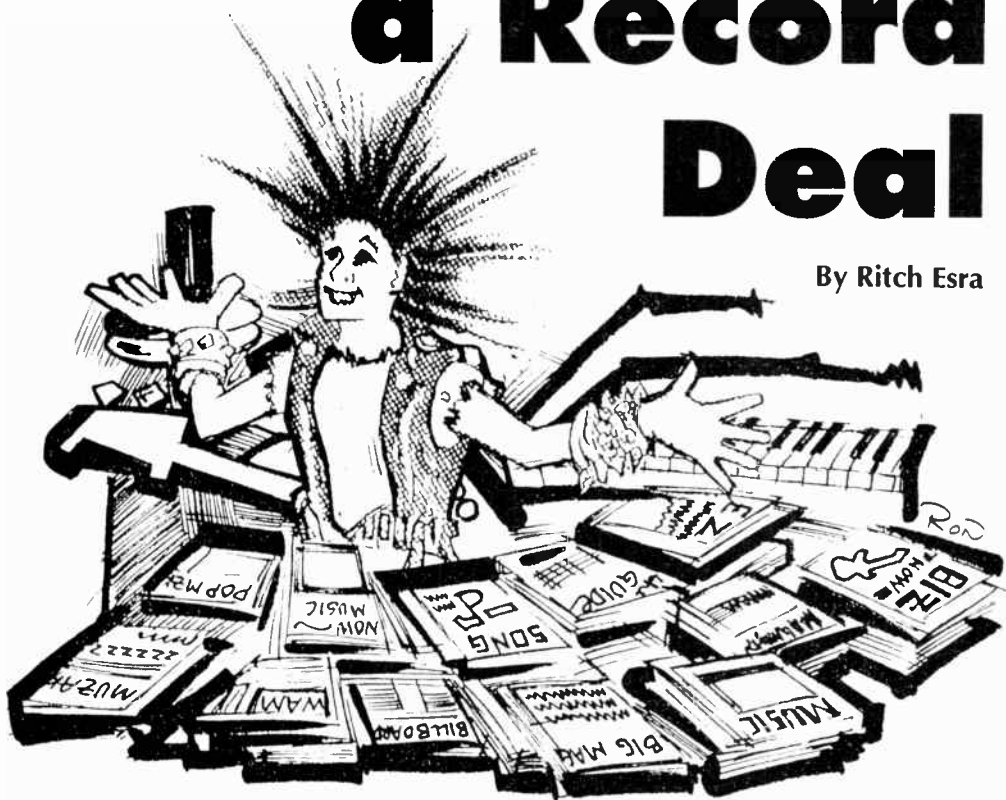
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How to Earn a Record Deal

CAREER LONGEVITY

Let's look at some classic examples of artists with career longevity—Bob Dylan, Joni Mitchell, Led Zeppelin, Bruce Springsteen, The Who, U2, the Rolling Stones, Elton John, David Bowie, Barbra Streisand, and of course, the Beatles. If you were to listen to any of these artists for the first time, it would immediately be apparent where they are coming from musically, who they are as artists, and what makes them special. Through their lyrics you would know who they are, what they are passionate about, what they have been through, and what they feel.

By Ritch Esra



As a former A&R man turned artist consultant, I'm often asked, "What does it take to get a record deal?" I always counter with another question: What are your intentions in pursuing a recording contract? To answer this question, a creative and personal inventory is in order.

To begin, you must ask yourself some very crucial questions: Do I have a vision for myself? Do I know what it is that I want? Do I have what it takes (talent, commitment, motivation, and perseverance)? Do I have something to say with my music? What do I want to communicate? What do I want to accomplish by doing that? Am I committed to pursuing music as a career or merely as a

vehicle for fame and fortune? Believe it or not, many who are seeking careers as recording artists cannot answer these questions. If you don't have the answers, you might as well stay in your room, because no record company, manager, or agent is going to figure it all out for you.

To be an artist with any degree of longevity, you need to have a vision of what it is that you want to accomplish, you need to know who and what you are artistically, you need to know what it is that you want to say, and you need to know what it is that makes you special and unique enough to stand out from the thousands of others trying to make their mark in the world of music.

Of course, there are many acts with record deals that aren't unique or special. But history has shown us that most of these acts end up as one-or-two-hit wonders who happen to catch a taste of "flavor of the month" only to find that the public's taste changes just about as often. Whatever happened, for example, to Anita Ward ("Ring My Bell"), Musical Youth ("Pass the Dutchie"), Soft Cell ("Tainted Love"), Aii Stewart ("Knock on Wood"), Taco ("Puttin' on the Ritz"), the Vapors ("Turning Japanese"), Nena ("99 Luftballons"), After the Fire ("Der Kommissar") or a-ha ("Take on Me")? The issue of developing an artistic viewpoint is crucial when shopping for a record deal; a discernible point of view can often mean the difference between mere enthusiasm from a label and the offer of a recording contract.

Commitment, motivation, and perseverance are just as important as talent in achieving your desired musical goals. A fairly recent example of this fact is the breakthrough of Richard Marx. Here's someone who was committed and persevered for seven years. Another example is Bruce Hornsby. In this situation, the artist pursued a recording contract for nine years. Label after label rejected him, saying that the material wasn't strong enough and he wasn't ready to record. Since launching his career, Hornsby has said, "They were right, I wasn't ready." You can see here why it's so important to be truthful about your intentions in pursuing a recording career. Remember, in the big scheme of things, getting the record deal is the easy part...building and maintaining a career is the hard part! In order to have this type of dedication and

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perseverance, you must have 100% belief in yourself and your career goals before you even set out to pursue a record contract

DO YOUR HOMEWORK

Ask yourself how knowledgeable you are about your chosen career path. How aware are you of the current musical climate in the marketplace? In this business, due to its extreme and volatile nature, it is absolutely essential to keep well-informed. This is true regardless of your chosen area of focus. Are you reading the music business trades (*Billboard*, *Cashbox*, *Hits*, *Music Connection*, *L.A. Performer*, *Musician*, *Rolling Stone*), as well as the various smaller publications that are available on a weekly basis? Are you attending every seminar that you possibly can? Networking is the best possible way to meet the right people who can help further

your career. The National Academy of Songwriters (NAS) provides excellent networking opportunities for songwriters, singers, and musicians to connect with top publishers every Saturday afternoon from 2-5p.m. at their Hollywood headquarters. L.A.S.S. is another great way to connect with industry professionals. They also offer opportunities for songwriters, musicians, and singers to connect with industry professionals every Wednesday evening at Gio's restaurant on Sunset Blvd. Remember, knowledge is power—and in the music industry, what you don't know *can* hurt you!

Before shopping for a record deal, *do your homework*. Not every label is right for every act. If you study the charts, you'll see which labels are the strongest in your particular genre of music. For example, MCA and CBS are the strongest country labels, followed by RCA. It's also interesting to note that not all labels deal in every type of music. A&M, Arista, Island, Geffen, I.R.S., Chrysalis, and Motown do not deal in country music, while others have a strong focus on certain styles of artists. Atlantic has a very strong emphasis on hard rock bands (Ratt, Winger, Malice) and dance music (Stacey Q, Nancy Martinez, Debbie Gibson, Nu Shooz, Company B, Nice n' Wild). Island and I.R.S., on the other hand, have traditionally signed acts of more unique sensibilities (exemplified by such Island artists as Marianne Faithful, U2, and Tom Waits, and by such I.R.S. acts as Timbuk 3, Concrete Blond and R.E.M.). Other record companies have certain philosophies regarding

the artists they sign. A&M mainly signs new artists and will not sign current "superstar" acts, preferring to make superstars out of the acts they do sign (e.g. the Police, the Carpenters, Supertramp, Suzanne Vega, Janet Jackson). The same is true for Chrysalis, which up until recently had a policy of never signing an artist that had a record deal on another label.

HOW LABELS WORK

Other labels have gleaned a certain image over the years by the philosophies of the label or by the roster of talent they have signed. Warner Bros. and A&M have very strong reputations as "artist-oriented labels." They are known for sticking with their artists even if they don't break them on the first two or three albums (e.g. Randy Newman, Little Feat, Al Jarreau). Arista has a reputation as a label whose great strength lies in its ability to break "new artists" and revive the careers of established artists who have not had recent chart success. They manage to do both by coming up with the strongest material possible, matching it with the right producers, and then giving their artists a marketing and promotion spotlight. Whitney Houston, Billy Ocean, Aretha Franklin, Dionne Warwick are all examples of this philosophy. Elektra, on the other hand, prefers to sign artists that are ready to go out on the road for eight months to support their album. Their A&R philosophy is "let me see you perform first,

24 >



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◀ 23 Record Deal

then if I'm interested we'll hear your tape." With the degree of financial commitment required from record companies to break new acts today, the bottom line questions are, "Does this act/artist have what it takes to break talent-wise, song-wise, performance-wise, commitment-wise, and attitude-wise?" They want to see an artistic and professional maturation commensurate with the investment required on their part. (Today, the cost of signing a new artist/act, hiring a producer, recording the album, then promoting, marketing, advertising, and publicizing it is between \$500,000 and \$800,000.) They also want to make sure that the management is strong, competent, and knowledgeable. Above all, they want to feel that this manager can live up to his responsibilities regarding the artist's career. They need to be sure that the act/artist is reaching their maximum potential. Reaching your maximum potential can take many forms. It might involve cutting outside material, if what you are coming up with is not competitive with the current marketplace. It might require you doing for extra months of dates to support a marketing plan that could break your career open. It might take working with a different producer, one who can bring you artistic sensibilities a little stronger into focus, perhaps by expanding your sound. (Def Leppard achieved a much wider audience with their second album by using a new producer, Robert John "Mutt" Lange, who later collaborated with the band on their material to produce even stronger subsequent albums.) Most successful artists refuse to limit themselves to the parameters established by their previous work. Remember, when you argue for your limitations, they're yours.

WHAT LABEL IS BEST?

Then there is the question of what type of label best suits your artistry and career goals: a major label or an independent? There are advantages and disadvantages in each sector. An important factor to look at here is the label's track record in breaking new artists, especially artists in your musical arena. With a major (CBS, Warner Bros., Capitol/EMI, RCA, MCA, PolyGram), you have the advantage of stronger support in the areas of promo-

tion, marketing, distribution, artist development, and publicity. The disadvantage of signing with a major is that generally, a relatively small amount of time is allotted to each act in this same area. As a rule, labels "prioritize" their releases (to use their jargon), and as a new act you might not get "top priority" status. The advantage of signing with an independent is that a small, more focused label can provide a greater degree of personal attention over a longer period of time—a luxury most majors can't afford due to the sheer volume of acts on their rosters. The best of both worlds is to sign with an independent that's distributed through a major: I.R.S. (MCA), Slash (Warner Bros.), Rhino (Capitol), Chrysalis (CBS), Motown (MCA), Arista (RCA), Island (WEA), Enigma (Capitol), or Metal Blade (Capitol).



ARE YOU NEEDED?

Another important factor to be aware of when shopping a deal is whether the label you are looking at has a need for your style of music. Most labels strive for some sort of musical/artistic balance in terms of their rosters. That balance varies from label to label, for reasons previously mentioned in this article. For example, when I was at Arista we had Whitney Houston, Aretha Franklin, and Dionne Warwick—three black female artists, none of whom writes her own material. The presence of yet another black singer in the same vein (i.e., a singer who relies exclusively on outside songs) would cause competition among the acts already signed. Additionally, it would put a tremendous strain on the A&R staff to come up with viable material.

Video is another area of consideration. Again, each label has its own viewpoint on this subject. Certain labels, Chrysalis and EMI for example, allocate video budgets for every new act under the assumption that they're a necessity. On the other hand, at CBS, not every new act does a video. CBS wants to make sure that any video will help this act at this time on this particular song. With some independent labels, there simply may not be the funds to do a video until a significant sales base has been established. You have to remember that the role of video in a new artist's career is not the same for every act/artist. Perhaps in some cases, that money could be more effectively utilized in another area, such as tour support or new equipment.

WILL THEY LISTEN?

Then there is the question of how to get A&R people, managers, producers, and agents to listen to your material, assuming that you have done everything else you need to do before shopping for a deal. Most labels today demand that all material be submitted by a personal manager, attorney, or someone with whom they have already done business—an agent, a publisher, an acquaintance, even another songwriter. Very few labels listen to unsolicited tapes. There are several reasons for this. First of all, 99% of the unsolicited material that comes to record labels isn't ready to be signed. Second, there simply isn't

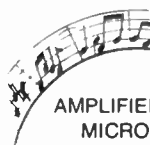
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MOVERS & SHAKERS POLL '88

Ordinarily, we here at Music Connection are deluged with mail on a daily basis. But when the results from our recent Movers & Shakers Poll started pouring in, we were literally up to our you-know-what in the stuff. This year, rather than bore you with one long, endless list after another, we've decided to excerpt some of the more interesting portions of the results. This, we feel, makes for a more amusing feature. Our sincere thanks to all of you who took the time to participate, and to those of you who just couldn't meet the deadline—wait 'til next year. Happy Holidays, everyone!

CARY BAKER

V.P./PUBLICITY

I.R.S. RECORDS

Briefly describe your holiday dinner menu:

Kung Pao, lox, pad thai, ceviche, roti, gumbo, tandoori, California roll, flan, and Tums.

Best album of the year: Camper Van Beethoven's *Our Beloved Revolutionary Sweetheart*

Best rock group: R.E.M. (they're still my #1).

Best new artist: The Chills

Favorite TV talk show: *Li'l Art's Poker Party*

Favorite after hours club: Canter's/Fairfax

Favorite A&R person: Tom Zutaut (Geffen)

Next big music trend: A renaissance of the rock press.

WAYNE MAYOTTE

OWNER/MANAGER/BOOKER/ BARTENDER/JANITOR

CLUB 88

Where will you be spending the holidays? Behind the bar.

If you could have one holiday gift in the world, what would it be? A good night at the bar.

Briefly describe your holiday dinner menu: Double martini on the rocks with three olives, coffee, and cigarettes.

Describe your best-ever holiday bonus and who gave it to you: Air Medal and promotion, Christmas '44 by my commanding officer.

Favorite major record label: Enigma

Favorite A&R person: Curtis Beck (Enigma)

Favorite manager: Dale Briley

Next big music trend: Swing rock

VICKY HAMILTON

A&R

GEFFEN RECORDS

If you could have one holiday gift in the world, what would it be? No more lies!

Best single of the year: Guns N' Roses' "Welcome to the Jungle"

Best R&B group: Prince

Best new artist: Salty Dog, Shadowland

Favorite rock club: The Limelight, New York and London

Favorite TV talk show: *Oprah Winfrey*

Favorite producer: Rick Rubin/Pat Moran

Next big music trend: Blues rock

NANCI M. WALKER

MANAGER & TALENT

ACQUISITION

EMI MUSIC CO.

Where will you be spending the holidays?

Naples, Florida, and New York City.

If you could have one holiday gift in the world, what would it be? The love of a good man!

Briefly describe your holiday dinner menu: Turkey with oyster stuffing and fresh cranberries. A lot like Thanksgiving, except with Eggnog.

Best single of the year: Guns N' Roses' "Sweet Child O' Mine"

Best rock group: Treat Her Right

Favorite rock club: Club Lingerie

Favorite A&R person: Howard Thompson (Elektra, NYC)

Next big music trend: Lyrical content

MICHAEL JENSEN

PRESIDENT

JENSEN COMMUNICATIONS

If you could have one holiday gift in the world, what would it be? World peace.

Best single of the year: "Snakes & Ladders"

Best new age group: David Arkenstone

Best new artist: Jane's Addiction/Steve Lukather

Favorite rock club: FM Station

Favorite concert venue: The Wiltern

Favorite publicist: Heidi Ellen Robinson

Next big music trend: Country rock

ALLAN McDOUGALL

DIRECTOR

BMI

Where will you be spending the holidays?

Hazel Grove, Cheshire, England.

Briefly describe your holiday dinner menu: Turkey, haggis (no salt).

Describe your best-ever holiday bonus and who gave it to you: \$10,000.00 given to me by A&M Records for the "forgotten" Hoyt Axton royalties.

Best rock group: Kill For Thrills

Best new artist: Guns N' Roses

Favorite A&R person: Carter, Atlantic

Records

Favorite publicist: Bob Gibson

Favorite event of the year: Surviving a triple heart bypass.

TOM WERMAN

PRESIDENT

JULIA'S MUSIC

If you could have one holiday gift in the world, what would it be? Genuine, effective self-discipline.

Describe your best-ever holiday bonus and who gave it to you: My first royalty check from CBS, December 1976.

Favorite comedy club: Rainbow

Favorite radio station: Bo Diddley & Ron Woods' Gunslingers

Favorite industry trade publication: *Music Connection*.

Favorite sports team: Dodgers

Favorite A&R person: Jeff Fenster, Mio Vucovic, Tom Whalley

CRAIG A. MELONE

WEST COAST DIRECTOR

NORMAN WINTER PUBLIC RELATIONS

If you could have one holiday gift in the world, what would it be? Stealth bomber.

Briefly describe your holiday dinner menu: Lobster tail.

Describe your best-ever holiday bonus and who gave it to you: A ham—Captiol Records.

Favorite after hours club: Alta Loma Terrace

Favorite industry trade publication: *Music Connection*

Favorite MC cover: Jimmy Jam & Terry Lewis

Favorite A&R person: Bennett Kaufman-RCA

Favorite event of the year: ASCAP Pop Awards

DEBRA ROSNER

V.P.

NEW IMAGE PUBLIC RELATIONS

Favorite album of the year: Guns N' Roses' *Appetite For Destruction*

Best new artist: Underworld

Favorite TV talk show: *Oprah Winfrey*

Favorite after hours club: Jerry's Deli

Favorite independent record label: Enigma

Favorite A&R person: Bret Hartman

Favorite publicist: Bryn Bridenthal

Next big music trend: Folk music

• Y O U R P R I D E I S O U R J O Y •



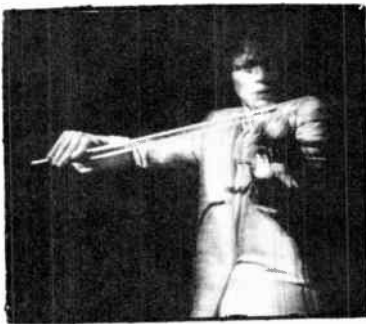
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A S C A P

MOVERS & SHAKERS POLL '88

◀ 26

PATRICK GOLDSTEIN

ENTERTAINMENT WRITER

LOS ANGELES TIMES

Briefly describe your holiday dinner menu: RC cola and a moon pie.

Describe your best-ever holiday bonus and who gave it to you: A deck of marked playing cards from my editor, Irv Letofsky.

Best album of the year: U2's *Rattle and Hum*

Best new artist: Ofra Haza

Favorite TV talk show: Geraldo Rivera

Favorite radio station: KDAY-AM

Favorite major record label: Elektra

Favorite publicist: Bob Merlis

Next big music trend: Rap muzak

MIO VUKOVIC

A&R

GEFFEN RECORDS

If you could have one holiday gift in the world, what would it be? Traci Lords

Best single of the year: Guns N' Roses' "Sweet Child O' Mine"

Best male performer: Bryan Ferry

Best video: Aerosmith's "Rag Doll"

Favorite rock club: Scream

Favorite sports team: Mike Tyson

Favorite publicist: Larry Flint

Next big music trend: German industrial sludge metal with female vocalists

BRIAN SLAGEL

C.E.O.

METAL BLADE RECORDS

Briefly describe your holiday dinner menu: Prime rib and Jolt cola.

Describe your best-ever holiday bonus and who gave it to you? \$150.00 from Oz Records in 1980.

Best album of the year: Queensryche's *Operation Mindcrime*

Best male performer: Axl Rose

Favorite rock club: Country Club (R.I.P.)

Favorite TV news show: NBC 11:00 news

Favorite sports team: L.A. Kings

Next big music trend: Real heavy metal

ROY TRAKIN

FEATURES EDITOR

HITS MAGAZINE

If you could have one holiday gift in the world, what would it be? A Sex Pistols reunion; to have my Grandma see my son.

Briefly describe your holiday dinner menu: Pizza and coke.

Best album cover: Prince's *Lovesexy*

Best rock group: Jane's Addiction

Best new artist: Jane's Addiction

Favorite TV talk show: Joe Franklin

Favorite sports team: New York Mets

Next big music trend: Metal rap

MIKE SIKKAS

MANAGER/WEST COAST A&R

ARISTA RECORDS

Where will you be spending the holidays? New England.

If you could have one holiday gift in the world, what would it be? Hair and shoes like Randy Gerston's.

Describe your best-ever holiday bonus and who gave it to you: It came from my wife and it's not printable.

Best new age group: I've lost my crystal and if I don't rub it my ability to connect with this "music" is limited.

Favorite TV talk show: Larry King

Favorite major record label: Elektra

Favorite A&R person: Randy Gerston

Favorite publicist: Bryn Bridenthal

GARY GERSH

A&R EXECUTIVE

GEFFEN RECORDS

If you could have one holiday gift in the world, what would it be? A finished Rikki Lee Jones LP.

Briefly describe your holiday dinner menu: Turkey, stuffing, potatoes, and many desserts.

Best new artist: Sugar Cubes/Gypsy Kings/Dan Reed

Favorite rock club: Roxy/McCubes Guitar Shop

Favorite major record label: Elektra

Favorite A&R person: Tom Zutaut

Favorite producer: Bruce Fairbairn

Next big music trend: Polka funk

MARC FERRARI

ROCKET SCIENTIST

Where will you be spending the holidays? Betty Ford clinic if they let me.

If you could have one holiday gift in the world, what would it be? Entire Beatles catalog on CD.

Briefly describe your holiday dinner menu: Main course: Red Hot Chili Peppers. Dessert: Humble Pie.

Describe your best-ever holiday bonus and who gave it to you? A personalized tie clip from my record company.

Best rock group: Guns N' Roses

Best rap group: Anthrax

Best jazz group: Slayer

Best new age group: KISS

CYNTHIA MISKA

ASSOCIATE DIRECTOR- WRITER/PUBLISHER RELATIONS

BMI

If you could have one holiday gift in the world, what would it be? A trip to Paris.

Best album of the year: Dirty Looks' *Cool From the Wire*

Best single of the year: Hurricane's "I'm On To You"

Best rock group: Megadeth

Best new artist: Masters of Reality

Favorite TV talk show: Geraldo Rivera

Favorite daily newspaper: Any one with "Dear Abby" and her sister

Next big music trend: Psychedelic bluesy stuff

NIKKI SIXX

MOTLEY CRUE

If you could have one holiday gift in the world, what would it be? A box of cigars & a dirty blonde.

Briefly describe your holiday dinner menu: Water—since Jack's outta the question.

Describe your best-ever holiday bonus and who gave it to you: My record company royalty check (massive!).

Best album of the year: Jody Watley

Best new artist: Guns N' Roses

Favorite radio station: 103.5—radio sucks.

Favorite A&R person: Tom Zutaut

Next big music trend: My fuckin' record, DUDE!

JIM McINNES

MID-DAY PERSONALITY

KGB-FM, SAN DIEGO

If you could have one holiday gift in the world, what would it be? Peace of mind/peace on earth.

Briefly describe your holiday dinner menu: Shrimp chow mein and bottle of Mums champagne.

Best album of the year: Rotondi's *Play On*

Best rock group: Beat Farmers/Private Domain

Best new artist: Guns N' Roses

Favorite rock club: Belly Up, Solana Beach

Favorite major record label: Geffen Records

Favorite producer: Don Dixon/Mitchell Froom

Next big music trend: Polka ("Rotondi")

RANDY GERSTON

MANAGER, A&R/WEST COAST

ARISTA RECORDS

Where will you be spending the holidays? Switzerland

If you could have one holiday gift in the world, what would it be? Three points on the Guns N' Roses album.

Best rock group: Guns N' Roses

Best male performer: Tom Waits

Favorite comedy club: My apartment

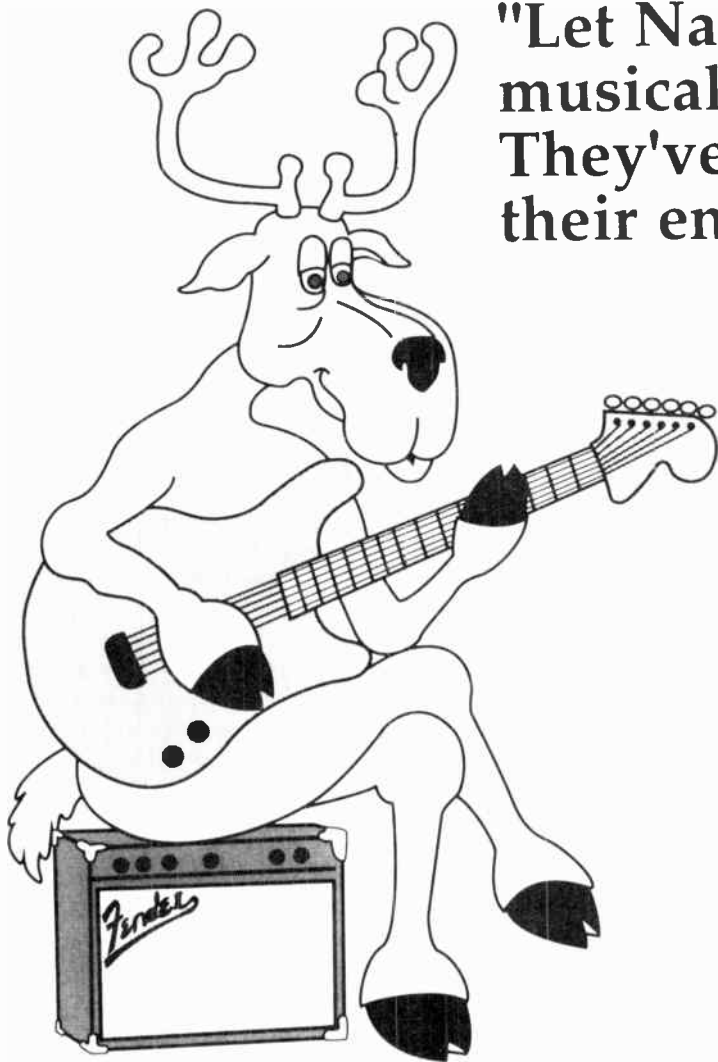
Favorite after hours club: Canter's

Favorite radio station: 1/4 KROQ, 1/4

KMPC, 1/4 KXLU, 1/4 KCRW

Favorite A&R person: Mike Sikkas

Favorite event of the year: Jeff Healy at Club Lingerie



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Tina Frantz (Talking Heads), Bunny Wailer (the Wailers), and our guest writer on MTV (U.K.) in August 1988.

By Kim Fowley

The poor, the unknown, and the doomed are still going in circles down the dead end streets of darkest Hollywood.

It's a paradise that only the most tormented want to conquer. It's the "Tinseltown Hell" that eats the dreams of the young and crushes the illusions of the old!

It's all pre-destined by genetic accidents! You either have the right hair, an "MTV" face, some luck, some skill, competent managers, lawyers, and accountants—or you never get anywhere!

If you are a musical Rob Lowe with the energy of David Lee Roth, you win! If you are

a stripper at the Seventh Veil or a mud wrestler, you win again.

Boys and girls: don't forget the motorcycle, dyed black hair, and required tattoos, at least in late 1988.

Nobody may find his Platinum Dream! Some better find something or they'll end up hungry and homeless. Some will do business! Some will O.D. on pleasure! The old dogs will laugh. Young dreamers will cry and burn down slow. Nobody who gets away clean with a show biz day job will say goodbye. They will just work the room. Envy them, resent yourself, or steal their moves.

It doesn't matter if your name is on the guest list. Whoever plays will play too long. The music will be like AC/DC, Aerosmith, Keith Richards, New York Dolls, or Iggy Pop. It may never be heard on the radio. It won't have any romance, just flashy flash or buried dirt.

The "Sleaze Factor" is important for both men and women: make 'em hard or wet. Or be brilliant like W. Axl Rose or Susan Hyatt, the rock Rita Hayworth.

The Tinseltown Big Orange club scene etc. is great because even if you stink, you're weary, confused, bored, drunk, or stoned—you damn well know that you're there in the "pit" with tormented sub-humans who either are future show-biz immortals or just love to pretend. They either crave to see their name in lights or are bright-colored night birds who make wonderful victims of fashion.

Speaking of fashion: the Southern Califor-

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MELODIA

The largest recording company in the world, **MELODIA**, has signed a multi-million dollar contract with a Los Angeles-based company, **PERESTROIKA (USA) INC.**, to sign and produce US/Canadian/Latin American recording artists on Melodia labels for distribution in the Soviet Union, **USA** and the rest of the world. In addition, **MELODIA (USSR)** is inviting enquiries from the manufacturers of audio and video equipment for building 28 additional state-of-the-art audio/video production studios in the Soviet Union.

A press conference is scheduled on the 14th of December at 7:30 PM in the Marriott Hotel, 2151 Avenue of the Stars in Century City hosting **MR. VICTOR SOLOMATIN**, the chief of Melodia, Moscow; **MR. ALEXANDER PLESHKOV**, of **NOVOSTI** Press Agency, Moscow; Hon. **VLADIMIR GOLLUBKOV** from the Consulate General of **USSR**, San Francisco; and **MR. ED MALIK** of **MELODIA (USA)** and **PERESTROIKA (USA) INC.**

Members of the press, music industry executives, artists and their reps, manufacturers of A/V equipment, and those seriously interested on collaborating with the Russian music industry are invited to attend the conference. To avoid problems, please call to confirm reservations. RSVP (213) 305-0203.

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◀ 30 Hollywood Confidential

nia underground dances to its own music, in its own fashion, to its own codes, in its own clubs, and its own mad machines.

Some bands aspire to be classy and professional. You may hate them because that aspiration destroys real emotion, real passion and warmth. Too long on the street with flyers can make a band do strange things. But then "classy and professional" applies to future retrospective looks—from the 1990's back to now. Young dreamers should be concerned about finding, entertaining, and keeping an audience, not about being worshipped; only Dead Rock Stars, Johnny Thunders, Nick Cave, and Angelyne can qualify for that honor.

Speaking of Rock: It's rather obvious that rock & roll died with Elvis Presley, and rock died with John Lennon. What Kills For Thrills, Hardly Dangerous, and Stars From Mars are doing ain't gut bucket, but it feels good. For sure, their attitude is rock & roll. But so is the vibe of Al Green or Mike Tyson.

The audience needs new heroes and champions. They need the reactionary kind of understanding and identification. It gives force and conviction to the fears, the challenges of survival. It gives force and conviction to these traumas. That's why the public rocks.

This unique synthesis of lifestyle, hangups, and rock & roll attitude is now running at its most finely tuned, a newly honed brutal slam dance, a wall of California sound. The driving force is, as usual, uniqueness, desperation, and the clarity of confusion.

Rhythm assaults, thundering noise, and

monumental riffs will always be the most welcome elements of a record company's "Next Big Thing".

Try to write great songs, too. We need the sentiment to contrast your well-deserved anger. Make sure your "influences" take the shape of whatever you become to an industry that grinds and pounds its night beat simultaneously. You can't layer and texture non-magical songs.

Your musical pain is interchangeable with the band you open for. Be original. Because

if you are "now" and "timeless" you will have a career instead of just a deal.

Where is the next artist with a different idea? Where is the under 25 year-old Charles Bukowski? We need you to get the Cathouse, Desi Benjamin's birthday parties, and the Rainbow parking lot down on lyric sheets—pronto. Before you self-destruct or move away from the "scene" and become versions of your parents: create your own memories for your very own future.

While you're at it, pray for fairminded in-



"Be brilliant like W. Axl Rose."—Kim Fowley

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dustry leaders like Clive Davis, Mo Ostin, Danny Goodwin, Randy Phillips, Gary Stewart, Russ Regan, Ray Anderson, Heather Irving, Steve Rosen, Ali Lexa, Harvey Kubernik, Robert John, Kim Buie, Lisa Fancher, Ron Goudie, Mitchell Lieb, Dan Burgoise, Scott Anderson, Lou Bramy, Mike Sikkas, Ron Sobel, Allan McDougall, Chris Blackwell, Tom Zutaut, Dayle Gloria, Kate Turman, Rodney Bingenheimer, Francis Delia, Craig Lee, Dave Zimmer, Jerry Moss, Paul Cooper, Joe Smith, Mike Bone, Jamie Cohen, Brett Hartman, Michael Barackman, Bob Pfeifer, Michael Rosenblatt, Bob Buziak, Howie Klein, Mario, Violet Szilvas, Denny Rosencrantz, Coconut Teazer's bookers, Denny Bruce, Kenny Ryback, Patrick Goldstein, Stella, Reuben Blue, and Kelly Q. Plus every person who ever buys a ticket for a new act to notice you.

I may have left someone decent out, but it's lonely at the top, crowded at the bottom, and confusing in the middle.

It's impossible to comment in this one article on such matters as digital versus analog, CD versus vinyl, air guitar, promotional t-shirts, hearing loss, remix, hardcore versus thrash, P.M.R.C. censorship, imports, bootlegs, picture disks, crossover, new age, hiphop, acid house, eurobeat, freestyle, college radio, drum machines, Asian, Black, Latino, native American, gay, homeless artists, roots rock, DAT, showcase bimbos, pretty boys, junkies, fire marshals, cover songs, indies, soundtracks.

Let's not forget glam doom/gloom, "shop-



Susan Hyatt: the Rita Hayworth of rock?

ping a deal", computers, the musical isolation of the bedroom/home studio genius, live music, artist and/or writer development, corporate sponsorship, self-destruction, leather jackets, hairspray, selling out, the Second Coming of Disco, the "street", party metal, black metal, death metal, fanzines, control, and musical differences.

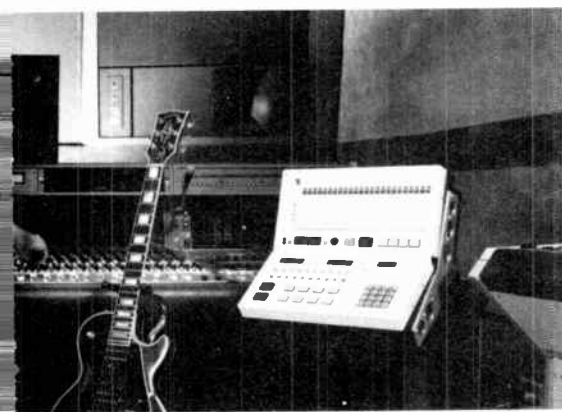
L.A. may be too numb to produce a Nick Drake and too dumb to nurture a Pogues. How many more Billy Veras are there in the shadows? It's a miracle that Melissa Ethridge survived being called an "acoustic act".

Maybe my short memo to myself and the rest of you should be continued at another time. Let the powers know whatever you want the real truth to be.

The real truth isn't paying to play, being put on hold, given an artist development deal, losing your unknown manager to the companies' big time management buddies, having your songs and artist concepts stolen, playing to empty rooms, having form rejection letters sent to you, giving all you publishing away, having your friends and family insulted backstage, watching your friends die young from street drugs, diseases, and broken dreams.

Hang on to yourself. You belong to you, and who you could someday be. Stay happy, healthy, and human. It's cold and lonely out here in the dark. We need some light! Hurry!

Kim Fowley has produced such artists as Joan Jett, the late Gene Vincent, Modern Lovers, Lita Ford, Slade, the Seeds, and Ritchie Blackmore. ■



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By Jesse Nash

Blues fans and the general public alike need only to hear a few notes of music to recognize the unmistakable guitar sound of B.B. King. His exquisite tone and eloquent sense of phrasing have made King a universally acknowledged blues master and one of America's best-known, best-loved musicians. B.B. King is also an inspired singer, a warm, personable performer who is a tireless supporter of the less fortunate, and in particular, the homeless.

"I'm proud to be part of any event that benefits the homeless," comments King. "The recent Benson and Hedges Blues Festival donated one dollar of every ticket sold to help the homeless. It's a very, very worthy cause, and it makes sense because it's an unfortunate fact that hard times are an important part of blues music. And blues to B.B. King means life as we have lived it in the past, how we are living it today, and how we will live it in the future. It has to do with love, being loved and giving love. It is rare to find anybody who loves you as much as you love them. The homeless need that kind of love. The homeless need that kind of consideration. Hey, I've seen my share of bad times, so I'm glad to help out when I can. Companies like Benson & Hedges make it a lot easier to help out and that's a fact."

His Heart Belongs to Dixie



Riley B. King was born in 1925 in the blues-rich, rural Mississippi Delta. He learned to play guitar as a child, and was soon working for nickels and dimes in the streets of his hometown, Indianola. At age 22, he moved to Memphis where an extensive and long-established blues scene was flourishing. King's cousin Bukka White—a formidable country bluesman and recording pioneer—introduced young Riley to Beale Street, where prominent blues artists such as Gus Cannon, Furry Lewis, Wilkins, Bo Carter, and Memphis Minnie had made their mark. King soon followed suit, nicknaming himself the "Beale Street Blues Boy"—eventually abbreviated to the trademark initials "B.B."


"Growing up in Mississippi, I guess would be, like most kids, growing up any place. You grew up in a society that has an environment that you ultimately get used to which you call home. When I was growing up, things were quite a bit different than what they are today. I began my career on the radio. People would call me the Beale Street Blues Boy on that show. Others would just abbreviate it and call me B.B., and I liked that. I mean, my name is actually Riley B. King, so it sounded cool."

After a year in Memphis, King got an important break when he landed a spot on harmon-

ica ace Sonny Boy Williamson's radio show. Increased radio work led to a record deal, and in 1951 B.B. King scored his first of many hits with "Three O'Clock Blues." This song reached Number One, as did "You Don't Know Me." The following year brought the musician much road work. And, though it wasn't apparent at the time, these records were ground-breaking developments in the evolution of the modern blues guitar. King's resonating sound combined elements of the rural blues ala Bukka White and Blind Lemon Jefferson, along with the pioneering electric guitar work of Charlie Christian and the urban blues of T-Bone Waller and Lonnie Johnson. In turn, King was to become a blues legend himself and one of the 20th century's most influential guitarists.

An incredible 342 nights on the road in 1956 was just one highlight of King's overwhelming popularity. It was at one such gig that an incident occurred which led B.B. King to name all of his guitars Lucille. "I used to play in a club in Twist, Arkansas, and in the Winter it used to get quite cold in this area. Well, the club used to take what looked like a big garbage can, set it up in the middle of the floor, half-fill it with kerosene and they would light that fuel and that's what they would use

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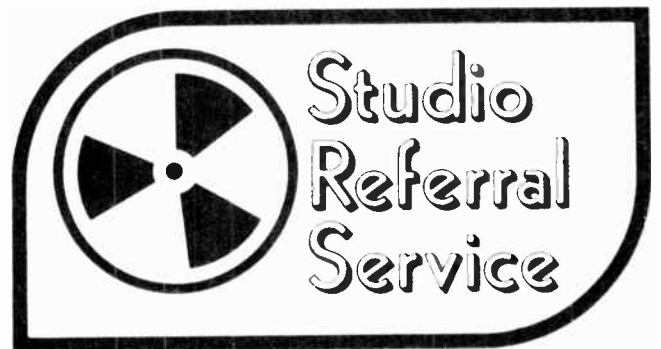
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< 34 B.B. King

for heat. People would be, generally, dancing around it. But, on this particular night, these two guys started to fight and one of them knocked the other over onto this container filled with the kerosene. When they did, it spilled on the floor. So it looked like a river of fire. Everybody ran for the front door including me. (Smiles.) But when I got outside I realized that I had left my guitar inside the club by the stage. So I ran back inside the burning club and when I did, the building started to collapse around me. I almost lost my life trying to save my guitar. So the next morning I found out that these two guys were fighting over a lady. I never did meet that lady, but I learned that her name was Lucille. I named my guitars to remind me never to do a thing like that again."

B.B. King reigned as a major R&B star all through the Fifties and Sixties and then the blues resurgence of the hippie era introduced him to young white fans.

"The 1960's...when I first started to be in what was called the 'crossover period,' I was booked to play a place in San Francisco called the Fillmore West. Billy Graham's joint, though, we used to play it before it was Billy's place. It was still called the Fillmore but it wasn't called the Fillmore West. So audiences that used to go to the Fillmore were 80% black at the time. That was the type of audience that the Fillmore had been attracting until Bill Graham took it over. Now I go back to the Fillmore in the 1960's and when I get there I see that the crowd is 90% white. Young kids with long hair all over the place. Hippies. So we pull up in front of the Fillmore and it's about ten steps to the front door and there are these long-haired kids sitting on these steps. In other words, we had to move them out of the way to get into the theater. So I said to my road manager, 'My agent has probably made a mistake. I'm sure we're in the wrong place.' So I sent my road manager inside to get the promoter, who was Bill Graham, and he came out and said, 'Yes, you're in the right place. This is it.' I was very nervous as I walked through the Fillmore, but the kids were surprisingly nice as I stepped over people and walked to my dressing room. Everybody seemed to be at peace and at ease with themselves. You know, generally I hear people saying things like, 'Man! Watch it!

Where are you going? Don't step on me!' But I didn't hear any of that. So I went to my dressing room and was really nervous. Man, I'm telling you, my knees were almost knocking. I tell Bill Graham that I've got to have something strong to drink to settle my nerves. Bill says, 'We don't sell anything strong here, but I'll see what I can get you.' Well, he got me a bottle of Scotch. I take a couple of slugs of that. I try to get myself ready. I'm thinking the kids don't know me by sight—only by sound. I'm sitting there wondering what I'm going to do. Well, Bill Graham gave me one of the best introductions and one of the shortest introductions that I have ever had. Bill got me, brought me on the stage, and said, 'Ladies and gentlemen, I bring you the Chairman of the Board—B.B. King.' (Laughs.) And everybody stood up. Everybody. And I cried because I had never had that happen to me before. Now I'm thinking, like, what am I going to do to pay these people back for being so nice to me? During the set I had two or three standing ovations. Believe it or not, this never happened to me before. In all the years that I had been playing, I never had even one standing ovation. From that moment on, things



changed for the better for B.B. King."

Since that time, B.B. King has emerged as a major international star, winning multiple Grammy Awards. His 1965 album, *Live At The Regal*, is considered a modern day blues classic, while 1970's "The Thrill Is Gone" was a major crossover single. His other signature tunes include "Sweet Sixteen", "It's My Own Fault", "Baby", and "Every Day I Have the Blues".

But with all his credentials and achievements, King's music has retained every bit of its original, soulful feeling. So much so, that U2 recently asked the bluesman to join them in a duet on a Bono/Vox-penned song entitled, "When Love Came To Town", which can be seen in glorious black and white in the U2 movie *Rattle and Hum* and heard on their latest album.

"Working with U2 on this song, believe it or not, actually helped me find my own direction. Through these many years I really haven't known what my direction was. Now that's something that I've never said before. I enjoy playing what I play but I have always felt that there is something that I've wanted to do, though I just haven't been able to figure out exactly what it is until now. Recently a friend gave me a CD of some Dixieland jazz. Then after listening to that, I went to a record store and bought Louis Armstrong's *Down South Blues*. I listened to this and it started to dawn on me that while I was growing up I used to always listen to Dixieland jazz. That's why I play lead more than I play chords. I never really played chords because I loved to fill in the spaces and improvise. So I realize that I had been influenced by Dixieland when I was younger, but didn't know it until just recently. In all my 63 years, I had not realized this. I now realize that my roots are in Dixieland. And that's what my next album will be all about—Dixieland."

B.B. King is first and foremost a bluesman. When referred to as a legend, the always humble star laughs nervously at the suggestion. "I heard a guy say, 'He's a legend in his own mind.' After hearing that once I decided that I wouldn't think about being a living legend and all that stuff. But when people do use the words 'living legend' in association with B.B. King, and they use it with love and with true affection, well, all I can say is that I am grateful and I am honored." ■

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the manpower to handle the enormous volume of submissions that come in every week. And third, over the last several years there have been numerous lawsuits claiming that an act/artist stole someone's song that he/she sent in some time ago. While most of these cases turn out to be totally bogus, they still cost the labels and artists involved a lot of time, money, and wasted energy. So how does one get listened to? Again, by *doing your homework!*

First find out which labels are right for your style of music. Look to see where you would fit in best artistically. Don't send your tape to 20 labels just because there are 20 labels out there. Focus on the ones that you feel are right for you to approach. Get the name of the A&R person at the label that you want to send your tape to. Whatever you do, don't just put "ATTN: A&R." Nothing would save your tape at that point. I can tell you from my six years of experience in A&R at Arista, when a tape came to me marked "ATTN: A&R" I would not listen to it. Why? Because it told me that the person who sent it had not invested 25 seconds of their day, or 25 cents for that matter, to get a simple bit of essential information or to even ascertain whether the label was currently accepting unsolicited tapes. The bottom line is, if they don't care enough to function in a professional manner, why should anyone take the time to listen to their tape? Always get permission to submit a tape to an A&R person. That way, they will be expecting it from you.

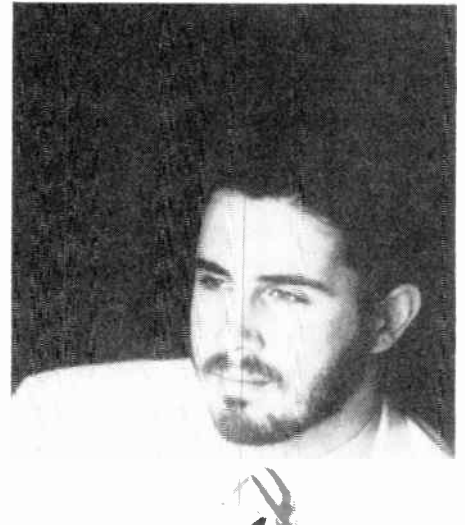
Also, find out who the new A&R people are at the various labels. In this business, there are new names and faces every few weeks. I'll give you some help on this one. Michael Goldstone is now over at Polygram; Rachel Matthews has been upped to Manager, A&R at Capitol; and look for Bobby Colomby to resurface at Columbia Records. And you can expect to see Scott Folks at Capitol Records as of December 1. There are also new labels in town. Check them out. For example, Wing Records is a brand-new subsidiary of Polygram. There's also a brand new label being formed by Island which plans to sign everything from jazz to rock to classical and all points in between. Warner Bros. recently reactivated Reprise. I realize that access isn't easy, but it's not impossible. Be persistent!

Another good way to get to these people is by having your material heard by publishers, managers, or attorneys. A great reference for these people is the brand new book "ATT'N A&R" by Terri Meunch and Susan Pomerantz. It is available at your local book and music stores. Yet another viable way to reach A&R people is by getting out into the clubs. They're frequently there checking out the latest bands.

EXPRESS YOURSELF

Personally, I believe music is much more than "mere entertainment." Music is an outlet, an expression of ourselves in relation to the world. Our music bears an extra burden. As the creators of culture, particularly youth

culture, we have an opportunity to shape the values and the rhythms of this age. This is something we should not take lightly. Because, in the end, I believe that real success is only a by-product of doing what we are certain is most important to us. Finally, then, you must ask yourself: How badly do I want this? The answer to this question is: more than anything!



Ritch Ezra is an artist/songwriter consultant. He teaches courses on the music industry at UCLA, National Academy of Songwriters, and Trebas Institute of Recording, and has lectured extensively at universities and seminars around the country. He can be reached at (213) 650-6867.




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MC PICK OF THE PLAYERS POLL ROCK '88

By S.L. Duff

ROCK RESULTS

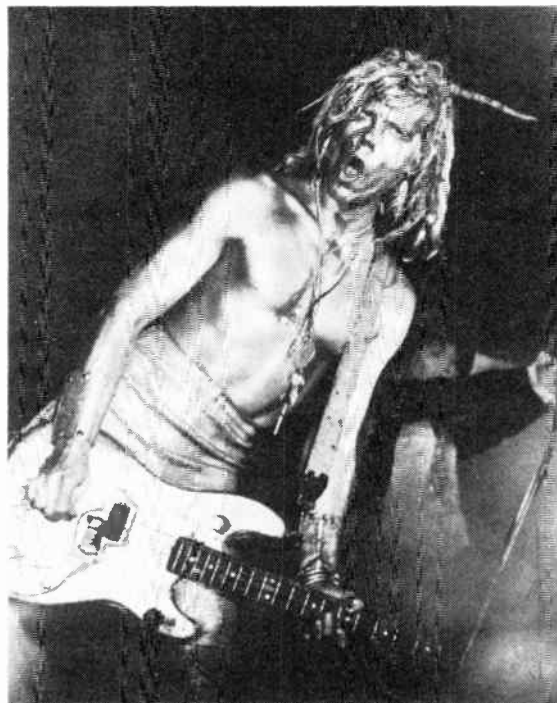
1. Celebrity Skin
2. Pigmy Love Circus
3. Jailhouse
4. Love/Hate
5. L7
6. Devil Squares
7. Bloc
Haunted Garage
8. Badmouth
New Haven
Taz
9. Red River
10. Jeff Dahl Group

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Top Three



Karen Mason

Celebrity Skin

This is a big one here—at least in terms of Music Connection history. This is the Tenth Annual Pick of the Players Poll, representing a whole decade's worth of musicians scratching their collective heads, trying to decide who among their peers should be singled out and patted on the proverbial back. It's never easy, and not everyone wants to participate. This year, 117 bands from all sectors of the club circuit took part in the voting. As usual one member from each group voted, picking their three favorite rock-oriented groups in order of preference. The votes are tallied with a first place vote receiving three points, a second place worth two, and a third worth one. Any ties are broken by the band who receives the most first place votes. Some ties just didn't break, however, allowing a total of 24 bands into the "top 20." Aw well; it keeps things interesting.

Our big winner this year was **Celebrity Skin**, who last year checked in at #10. Tied for seventh this year, **Bloc** didn't make the Top 20 last year, but was #4 in '86. **Badmouth**, tied for eighth, is a new band fronted by Sam Mann, whose last band, the Apes, came in fourth place last year. Nine must be a lucky number for **Red River**, as they were ninth last year. The remainder of the top ten are all newcomers.

It's interesting to note, in the four previous polls I conducted, three of the winners—**Leatherwolf**, **Jane's Addiction**, and **Warrant**—all went on to major deals. The fourth, **V.V.S.I.**, went on to obscurity. Odds-makers might want to start making book on the fate of **Celebrity Skin**, who are a strong draw, but up until now seem to keep the majors at bay.

As always, thanks to those who voted, congrats and good luck to the winners, and as I keep saying year after year, someday we're gonna give ya a trophy.

Aces & Eights, Devon James

1. Midnight Voyeur
2. Grand Slam
3. Night Warrior

Adolescents, Rikk Agnew

1. Jeff Dahl Group
2. Mentors
3. L7

American Martyrs, Jeffrey Colter

1. Downey Mildew
2. Bloc
3. Silent Warhol

Angry Samoans, Greg Turner

1. Let's Talk About Girls
2. Creamers
3. Crawlspace

Apaces of Paris, Garrison

1. Fifteen Minutes
2. Darius
3. Tube Bara Sonata

Badmouth, Sam Mann

1. Unstoppable
2. Kensington Park
3. Big Shots

Bad Religion, Brett Gurewitz

1. L7
2. Little Kings
3. Lock Up

Big Shots, Tony Felicetta

1. Badmouth
2. Tragic Romances
3. Unstoppable

Black Cherry, Scott Lipps

1. Zeroes
2. Love/Hate
3. Jailhouse

The Brat, John

1. Saddle Sores
2. Red River
3. The Losers

Brittney, John Pearce

1. Flies on Fire
2. Bulldog
3. Laughing Sam's Dice

Bulimia Banquet, Julia Bell

1. L7
2. Final Conflict
3. Sylvia Juncosa Band

Christy McCool, Thomas Tree

1. Pigmy Love Circus
2. Celebrity Skin
3. Haunted Garage

Crystal Pistol, Kevin Knight

1. Taz
2. Jailhouse
3. The Wild

Darius, Darius

1. Abraham Cloud
2. Milo Bender
3. Walking Wounded

Dickies, Lorenzo

1. Visiting Kids
2. Il Culto

Dirty Dogs, Micky McMahan

1. Pigmy Love Circus
2. D.I.'s
3. Puss 'n' Boots

D.J. Burns, Johnny Z.

1. Angora
2. Shylock
3. Chain Links

Doc Tahri, Bret Helm

1. Bitch Magnets
2. Shrine
3. Bloc

Dreams, Jeremy Allen

1. Madel Fang
2. Mad Moxy
3. Fatal Attraction

Droogs, Dave Provost

1. Devil Squares
2. Red River
3. Sterilles

Electric Angels, Jonathan Daniels

1. Jealous Eyes
2. Gentlemen After Dark
3. Fuzztones

Electric Eyes, Jim Valentine

1. Monopoly
2. Polo
3. Ritual

Exude, Frank

1. Mark Wood Band
2. Horse Soldiers
3. The Mik's

57 Braves, Jim Cushinery

1. Long Tall Marvin Etzioni
2. World Wise
3. Visionaries

Fallen Angel, Madeline Riddley

1. Jeff Dahl Group
2. Motorcycle Boy
3. Precious Metal

Fear & Loathing, Plavka

1. Fag
2. Cold September
3. Celebrity skin

Ferrari, Marc Ferrari

1. Tuff
2. Fire
3. Cry Wolf

Fifteen Minutes, Dave Walker
1. Red River
2. Love Razors
3. Jesters of Destiny

Firehose, Mike Watt
1. Blackbird
2. Radwaste
3. Jack Brewer Band

Francis X & the Bushman, Mark Francis
1. Antja Mimes
2. Funhouse
3. Blackhouse

Fuzztones, John Carlucci
1. Miracle Workers
2. Electric Angels
3. Dirty Dogs

Gentlemen After Dark, Brian Smith
1. Electric Angels
2. Kill For Thrills
3. Giant Sand

Groovy Ghoulies, John Rudgers
1. Pigmy Love Circus
2. Celebrity Skin
3. L7

Heather Haley & the Zelots, Heather Haley
1. Candy Kane
2. Del Rubio Triplets
3. Apostles

Hans Naughty, Terrance Dean
1. Taz
2. Johnny Crash
3. Noise Toys

Haunted Garage, Dukey Elyswatter
1. Miracle Workers
2. Pigmy Love Circus
3. L7

Hide, John Tino
1. Kill For Thrills
2. Electric Angels
3. Tomorrow's Child

Hit & Run, Joey Wilson
1. Badmouth
2. Antja Mimes
3. Love/Hate

Hollywood Vultures, Elaine
1. Stars from Mars
2. Little Caesar
3. Mighty Hornets

Honky Tonk Angels, Jet Ross
1. Star West Band
2. Hard as Nails, Cheap as Dirt
3. Bobbi Brat

Horse Soldiers, Jeff Wolfe
1. Real Impossible
2. Tomboys
3. Colony

Hurtin' Bros, Forman
1. Devil Squares
2. Killer Crows
3. Tex & the Horseheads

Hysteria, Wagner Tommy
1. Jailhouse
2. Love/Hate
3. Daddy Ray

Ideals, Rick Lowell
1. Anne DeJarnett
2. Bonedaddys
3. Planet 10

I Love You, Elliot
1. Celebrity Skin
2. Pigmy Love Circus
3. L7

Imitation Life, Alan Ber-
man
1. Dramarama
2. Droogs
3. Gary Myrick & the
Torture Twins

Imperial Butt Wizards, Paul K.
1. Word
2. Max Havoc
3. Celebrity Skin

Insect Surfers, Larry
1. Fugitive Kind
2. Jaunted Garage
3. Death Ride '69

Jaded Lady, Sylvia Cei
1. Sibling Rivalry
2. Cry Wolf
3. Hurricane Alice

Jailhouse, Danny Simon
1. Bang Tango
2. Mad Moxy
3. Warrant

Jesters of Destiny, Brian
1. Haunted Garage
2. Celebrity Skin
3. Rikki & Roxxy

Joker, Doug Mason
1. Topsy fox
2. Badmouth
3. Mentors

Joy Thunder, Joy Thunder
1. Cold Fire
2. Rags
3. Love/Hate

Sylvia Juncosa Band, Jill Emery
1. Nymphs
2. Divine Weeks
3. Weather Bell

L7, Jennifer Finch
1. Bad Religion
2. Mind Over Four
3. I Love You

The Last, Joe Nolte
1. All
2. Chemical People
3. Viewmaster

Leaving Trains, Falling James
1. Giant Sand
2. Tex & the Horseheads
3. Arthur Lee

The Leonards, Leonard Grasse
1. Droogs
2. Dramarama
3. Laughing Sam's Dice

Lunatic Fringe, Curtis Alan
1. Love/Hate
2. Bag Tango
3. Jailhouse

Lunchbox, Tim Swanson
1. Cadillac Tramps
2. Here and Abroad
3. Level Zero

Mad Monster Party, Jody Ritacco
1. Mindslide
2. Lovedolls
3. Holy Sisters of the Gaga Dada

Mad Moxy, Shane Hunter
1. Belgium
2. The Wild
3. Cry Wolf

Masquerade, Glen
1. Rings of Saturn
2. Love/Hate
3. Hardly Dangerous

Midnight Voyeur, Casey
1. Thrust
2. Black Bambi
3. Aces & Eights

Mindreaders, Bill Mentzer
1. James Harmon
2. Devil Squares
3. Billy Bremner Band

Miracle Workers, Gene
1. Redd Kross
2. Celebrity Skin
3. Thee Fourgiven

Misguided, April Carson
1. Kaiser
2. Dave Shelly & Ku De Ta
3. Adventures of R.Lby

Morris Can Fly, Meatmas-
ter Morris
1. Bloc
2. Brave New World
3. Zadie's Peaches

Moscow Indians, Michael Packard
1. Cry on Cue
2. Traylor Park Casanovas
3. Jesters of Destiny

Mrs. Bates, Carl Peel
1. Jailhouse
2. Moberlys
3. Shrine

Mr. Slate, Fritz
1. New Haven
2. Julliet
3. Mad Moxy

Mutant Cupid, David
1. Legal Weapon
2. Mindreaders
3. Broken Blue

New Haven, Todd Lane
1. Thrust
2. Pair A Dice
3. Tuff

New Improved God, Skid
1. Trip Trigger
2. Mad Moxy
3. Kat Chase

NRG, Bruce Draper
1. Lydia Van Huston
2. Aces & Eights
3. Hurricane Alice

Onlys, Johnny Ray
1. Human Drama
2. Nymphs
3. Lock Up

Pair A Dice, Paul Lancia
1. New Haven
2. Taz
3. Devore

Perfect Stranger, Mark Medina
1. Scoundrel
2. Electric Eyes
3. Under Wraps

Picture This, Wendy Colter
1. Bloc
2. Fifteen Minutes
3. Lunchbox

Pigmy Love Circus, The Pig
1. Rotundi
2. Celebrity Skin
3. Haunted Garage

Precious Metal, Carol Control
1. Dirty Dogs
2. Bulldozer
3. Jesters of Destiny

Rain on Fire, Todd Mi-
chael
1. Tomorrow's Child
2. Little Caesar
3. Junkyard

MC PICK OF THE PLAYERS POLL ROCK '88

Redd Kross, Steve McDonald
1. Celebrity Skin
2. Groovy Ghoulies
3. L7

Rings of Saturn, Billy Coane
1. Divine Rite
2. Wild Child
3. Masquerade

Roadburners, Dave
1. Saddle Sores
2. Bad Town Boys
3. Dime Bags

Saddle Sores, Slash
1. Thelonious Monster
2. Junkyard
3. Mindreaders

Sahara, Phil
1. Shame

Savage Republic, Ethan Port
1. Bulimia Banquet
2. Bad Religion
3. Blackbird

Screamin' Sirens, Pleas-
ant Gehman
1. Devil's Squares
2. Blackbird
3. Lovedolls

Sending Unit, Mike Da-
kota
1. Pigmy Love Circus
2. Gentleman After Dark
3. Bloc

ROCK

Sheilas, Lisa Kramer

1. Rebel Train
2. Flies on Fire
3. Climate of Crisis

Shiva Burlesque, Grant Lee Philips

1. Fucking Stravinsky
2. Salamander People
3. Mouth of Rasputin

Thelonius Monster, Bob Forest

1. Mary's Danish
2. Top Jimmy & the Rhythm Pigs
3. Laughing Sam's Dice

Thrust, Chuck West

1. Angora
2. New Haven
3. Midnight Voyeur

Trailorpark Casanovas, Steve Neal

1. Tex & the Horseheads
2. Peckinpahs
3. Red River

Trotsky Icepick, Vitus Matare

1. Drowning Pool
2. Slovenly
3. Indian Bingo

Tuff, Michael

1. Vain
2. The Wild
3. Tommi Gunn

Twisted Roots, Paul Roessler

1. Haunted Garage
2. Ruthensmear
3. Pigmy Love Circus

Walking Wounded, Gerry Gittleson

1. Milo Binder
2. Food For Feet
3. Holy Sisters of the Gaga Dada

White Flag, Pat Fear

1. Jesters of Destiny
2. Amazon Roxx
3. Jeff Dahl Group

Woodpeckers, B.B. Bardot

1. Luke & Locomotive
2. G.G. "Bad Boy" Jones
3. Near Disaster Band

World War III, Chet Thompson

1. Randy Hansen
2. Animal
3. The Godz

Zzyzx, Wendy Wagner

1. Arsenal
2. Joker
3. The Tone



MC PICK OF THE PLAYERS POLL JAZZ '88

By Frankie Nemko

JAZZ RESULTS

1. Billy Childs
2. Bob Sheppard
Doug Webb
Tom Warrington
3. David Benoit
Milcho Leviev
Ara Tokatlien
Kei Akagi
John Patitucci



Billy Childs

Two comments kept coming up during the gathering of votes for this year's jazz poll: "There are just so many good jazz players out there now, it's hard to choose..." and "I've been so busy this past year, I've hardly had time to go out and listen."

However, this didn't prevent me from eliciting choices from 37 people,

three of whom are non-players: Will Raabe, owner of the Comeback Inn in Venice; Catalina, owner of Catalina's Bar & Grill in Hollywood; and the redoubtable jazzier, DJ, master of ceremonies, and general bon vivant, Chuck Niles. Others from whom I would have valued comments, such as Chick Corea (and his whole band) and last year's win-

ner, Wayne Shorter, were touring and unable to be reached. Yet another good sign for jazz in 1988.

As in last year's poll, I tried to obtain a broad cross-section of what is now considered jazz—from Buddy Collette, on the jazz scene since the early 1940's, to such recent entrants as our winner Billy Childs, as well as Tom Brechtlein, Brandon Fields, et al. It's becoming increasingly difficult to define parameters, when you listen to groups like *Wishful Thinking* and *Uncle Festive*, who are surely exemplary of 1980's jazz, and then go back to such roots as Collette and the avant garde offerings of John Carter and Horace Tapscott. Who was it that said: "It's all jazz to me?" I don't know, but let's face it, if you dig jazz at all, you're going to appreciate the efforts of everyone involved to keep this once much-maligned art form alive and well.

Congratulations to Billy, and to everyone who voted and was voted for—and all the others who are there anyway.

Legend

Each participant listed their three favorites in no particular order. Artists named the most times were tallied to comprise chart positions.

PARTICIPANTS

Alex Acuna
Justo Almarino
Tom Brechtlein
David Benoit
Gordon Brislees
Alan Broadbent
Lenny Carlson
John Carter
Catalina
Billy Childs
Buddy Collette
Frank De La Rosa
Teddy Edwards
Peter Erskine
Lorraine Feather
Brandon Fields
David Garibaldi
Grant Geissman
Joanne Grauer
Gary Herbig
Milcho Leviev
Bruce Lofgren
Bobby Matos
Rob McConnell
N'duqu
Chuck Niles
Betty O'Hara
Ann Patterson
Dave Pell
Ray Pizzi
Will Raabe
Lee Ritenour
Stacy Rowles
Bob Sheppard
Frank Strazzeri
Horace Tapscott
Rick Zuniga

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Thank you for your friendship and goodwill during the past year.

Have a wonderful holiday season and a New Year full of happiness and prosperity.

Best wishes and seasons greetings from the Future Star Family.

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Pete Weber

Jim DeVore (Las Vegas)

Bob Street (Phoenix)

Dave Hastings

Tony DeLeonardo

Dark Angel

Kaiser

Hot Wheelz

Jeff Fritch

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MC PICK OF THE PLAYERS POLL C&W '88

By V.F. Nadsady

C&W RESULTS

1. Jim Lauderdale
2. Lucinda Williams
3. Lonesome Strangers
4. Jann Brown
5. Re Winkler
6. Chris Gaffney & the Cold Hard Facts
7. Jeffrey Steele
8. Katy Moffatt
9. Kathy Robertson
10. The Paladins
11. Ree Van Vleck
12. Joyce Woodson

HONORABLE MENTIONS

Desert Rose Band
George Highfill
Buddy Hollywood
Ronnie Mack
Kirsten Ross & the Ramblers.

Legend

Band Name, Voting Member.
Top Three



Jim Lauderdale

Once again, the top contenders from the previous year's poll moved up a notch; winner Jim Lauderdale and close runner-up Lucinda Williams placed #2 and #3 respectively in '87. Both have made huge strides this year, with Lauderdale's Epic Records signing (he recently toured with Tanya Tucker) and Williams' well-received LP on Rough Trade. Interestingly enough, though, five performers who made the cut this year not only didn't place last year, they weren't even included in the list of "Acts to Watch" in '88.

The results were extremely close throughout. Only three and one-half votes separated third place from tenth, and a sole vote stood between those who placed and those who missed. Many of the players remarked (griped, whined, dithered) how difficult it was to narrow down their choices. (In fact, George Highfill would only cast one, all-encompassing vote for everybody). Indeed, the '88 Poll reflects not only the high standard of country/roots talent on SoCal stages but its diversity: no less than 66 acts were named by the participating players! Although Lauderdale and Williams both garnered about the same number of votes as last year, with no clear frontrunner (like '87 winner Rosie Flores) it was more than enough to win in so broad a field.

About 60 percent of the players I tried to contact responded in one way or another; many of the rest were busy gigging out of town—an encouraging sign of the times. A couple, producer/bass player/MC writer Dan Fredman and Tin Star guitarist Bob Gothar, participated but preferred a secret ballot. Two others declined, the best reason given by expectant singer Judy (Garrett) Chadwick: she was in labor and about to leave for the hospital when I called! (Candy Kane's baby was also due around then, but at least she had time to vote. Congratulations to both moms.)

Finally, thanks to the following for their suggestions and help in tracking down some oft-moved local performers: Dan Fredman, Will Ray, Marty Riikin, Judy Raphael, and Ronnie Mack for whom I will one day get an accordion file to house his archive of envelope scraps with musicians' phone numbers scribbled on them.

Dave Alvin & the Allnighters, Dave Alvin

1. Los Lobos
2. Chris Gaffney & the Cold Hard Facts
3. Katy Moffatt

The Mustangs, Sherry Barnett

1. Ree Van Vleck
2. Will Ray
3. Katy Moffatt

The Eddys, Ed Black

1. Desert Rose Band
2. Jann Brown
3. Jim Lauderdale

Billie Burner and Faultline, Billie Burner

1. Jeffrey Steele
2. Jann Brown
3. Lucinda Williams

Radio Ranch Straight Shooters, Laura Cass

1. Lonesome Strangers
2. Berline, Crary & Hickman
3. Lucinda Williams

Dark Horse, Calvin Davidson

1. Buddy Hollywood
2. Gary Hill Band
3. Dave Durham

Rick Densmore (singer)

1. Chris Gaffney & the Cold Hard Facts
2. Lucinda Williams
3. Re Winkler

Reach for the Sky, Ray Doyle

1. Lonesome Strangers
2. Lucinda Williams
3. Re Winkler

Ree Van Vleck, Bill Dwyer

1. Lonesome Strangers
2. Walker Stories
3. George Highfill

Liza Edwards (singer)

1. Chris Gaffney & the Cold Hard Facts (no other votes)

Skip Edwards (keyboards)

1. Re Winkler
2. Kathy Robertson
3. James Intveld

Dick Fegy (guitar, mandolin, fiddle, producer)

1. Chris Gaffney & the Cold Hard Facts
2. Jann Brown
3. Lucinda Williams

Mr. Moto, Nancy Felixson

1. Lucinda Williams
2. Radio Ranch Straight Shooters
3. Desert Rose Band

Reach for the Sky, Mike Fried

1. Lonesome Strangers
2. George Highfill
3. The Paladins

Chris Gaffney & the Cold Hard Facts, Chris Gaffney

1. Dave Alvin & the Allnighters
2. Lonesome Strangers
3. Katy Moffatt

Jim Goodall (drummer)

1. Apache Dancers
2. Bob Bernstein
3. Linda Peace

Tin Star, Kerry Hansen

1. Kimm Rogers
2. Range War
3. The Mustangs Candy Kane

Twang, Melanie Harby

1. Joyce Woodson
2. Jim Lauderdale
3. Lucinda Williams

Twang, Roy Zimmerman

1. Joyce Woodson
2. Jim Lauderdale
3. Lucinda Williams

Anne Harvey (singer)

1. Jim Lauderdale
2. Lucinda Williams
3. Chris Gaffney & the Cold Hard Facts

Christina Herr (singer)

1. Jim Lauderdale
2. Joyce Woodson
3. Kirsten Ross & the Ramblers

George Highfill (singer)

1. All the local bands

The Blasters, Greg Hormel

1. Tony Gilkyson
2. Saddle Sores
3. Comstock Jug Band

James Intveld Band, James Intveld

1. Jeffrey Steele
2. Ronnie Mack
3. Jim Lauderdale

Desert Rose Band, John Jorgenson

1. The Paladins
2. Syd Straw
3. James Harmon Band

Candy Kane & Armadillo Stampede, Candy Kane

1. The Paladins
2. Jim Lauderdale
3. Joyce Woodson

Brantley Kearns (fiddle)

1. Dave Alvin & the Allnighters
2. The Mustangs
3. Katy Moffatt
Re Winkler

The Mustangs, Mary Landers

1. Jeffrey Steele
2. Katy Moffatt
3. Lucinda Williams

Candy Lerman (fiddle)

1. Lynn Finelli (Five Easy Pieces)
2. Jeffrey Steele
3. Re Winkler
Dark Horse

Buddy Hollywood, Jim Lesley

1. Jim Lauderdale
2. Jeffrey Steele
3. Re Winkler

Buddy Hollywood, Gerf Morlix

1. Jim Lauderdale
2. Chris Gaffney & the Cold Hard Facts
3. Syd Straw

Ronnie Mack (singer, emcee)

1. James Intveld
2. Kathy Robertson
3. Jann Brown

Paul Marshall (bassist)

1. Cimarron Creek Band
2. Jim Lauderdale
3. Jann Brown

Trailerpark Casanovas, Paul Morris

1. Jim Lauderdale
2. Kirsten Ross & the Ramblers
3. The Peckinpahs

Trailerpark Casanovas, Steve Neal

1. Jim Lauderdale
2. Lonesome Strangers
3. Radio Ranch Straight Shooters

The Paines, Bobby Paine

1. Ronnie Mack
2. Chuck E. Weiss
3. Karma Tramps

Rotund Rascal Recording, Dave Pearlman

1. Lucinda Williams
2. Anne Harvey
3. Dean Dobbins Band

Desert Rose Band, Herb Pedersen

1. Berline, Cray & Hickman
2. Dwight Yoakam
Ray Park
3. The Paladins

Al Perkins (pedal steel)

1. Highway 101
2. Jim Lauderdale
3. Kathy Robertson

Will Ray (producer)

1. Ronnie Mack's KCSN Barndance
2. Jeffrey Steele
3. The Mustangs

Marty Rifkin (pedal steel, dobro)

1. Kristina Olson
2. Reach for the Sky
3. Katy Moffatt

Kathy Robertson (singer)

1. George Highfill
2. Jann Brown
3. Re Winkler

Kimm Rogers (singer)

1. The Rave Ups
2. House of Freaks
3. Peter Case

Kirsten Ross & the Ramblers, Kirsten Ross

1. Lucinda Williams
2. Jann Brown
3. Dwight Yoakam
Jim Lauderdale

Kirsten Ross & the Ramblers, Tim Spain

1. Lucinda Williams
2. Ree Van Vleck
3. Great Crowd/Lonesome Strangers

Jeffrey Steele (guitarist)

1. Pat McLaughlin
2. Los Lobos
3. Buddy Hollywood

Ree Van Vleck (singer)

1. Lonesome Strangers
2. Steve Kolander
3. Jim Lauderdale

Jon Wayne, Jon Wayne

1. Re Winkler
2. Kathy Robertson
3. Apache Dancers

Don Whaley (singer, bassist)

1. Desert Rose Band
2. Buck Owens
3. Rose Maddox

John Lee White, III (drummer)

1. Jim Lauderdale
2. The Eddys
3. Kathy Robertson

Joyce Woodson (singer)

1. Lucinda Williams
2. Kristina Olson
3. Victoria Williams

MC PICK OF THE PLAYERS POLL '88

C&W

The Paladins, Tom Yearsley

1. Candy Kane
2. Forbidden Pigs
3. Dime Bags

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RECAP

'88

VU Readings



HEALTHY YEAR FOR L.A. SESSION SCENE

By Michael Amicone

In the hallowed tradition of year-end issues, we polled various studio managers and asked them to sum up the year's recording activity. And judging from their enthusiastic response, the Los Angeles studio scene was very healthy, indeed. Most reported a marked improvement in 1988, with some boasting there wasn't a free day on the schedule the whole year. As expected, famous names abounded on each studio's list of clients, with artists such as U2, Sting, Madonna, Michael Jackson, Prince, Barbra Streisand, Van Halen, Julian Lennon, Fleetwood Mac, and the entire Jackson family recording in the City of the Angels. As for the future, many studio managers mentioned a trend towards more "live" band recording, a welcome change from the overly mechanized recordings that have been strangling the airwaves.

LION SHARE: Randy Newman recorded his excellent *Land Of Dreams* LP at the noted recording facility....Also in during the year: Latin lover Julio Iglesias, Barbra Streisand, Don Johnson, Jermaine Jackson, Stevie Nicks, and Richard Marks....Best new toy, and an extremely expensive piece of equipment, was the synclavier, which the studio expects will be a much-used addition.

AMIGO: Cited a healthy flow of traffic, even though one room was closed for remodeling, being refitted with a state-of-the-art Neve console.... Passing through their doors during the year were various members of Fleetwood Mac, Van Halen, and Al Kooper who rents a studio on the premises....Predictions: more heavy metal (all the different gauges) and hard rock bands, a genre of music the studio is famous for....A happy camper when assessing last year's activity.

SUMMA MUSIC GROUP STUDIOS: British art-rock band XTC was in during the year recording and mixing their follow-up to *Skylarking*, produced by Paul Fox....Rock & Roll pirate Keith Richards was in mixing, as was Ziggy Marley, Chaka Kahn, and Sheena Easton (with the elusive Prince)....Next year's predictions include: more hard rock, more rock & roll, and the usual R&B dance mixing that is this studio's forte....Most important new equipment addition was the new Solid State Logic 4000 G Series console..

SKIP SAYLOR RECORDING: Beatle offspring Julian Lennon was at the Larchmont facility in '88 recording a new album....Mixing new product during the year were Eddie Money, Rod Stewart, Cheap Trick, Kenny Loggins, and Peter Cetera....Saylor was one of the owners and/or studio managers who predicted a return to "live" recording (a lot more real drums) and a trend

PET SOUNDS



E.L.O.'s Jeff Lynne, enjoying "hot" producer status following his fab production job on George Harrison's *Cloud Nine*, joined Brian Wilson at Larrabee Sound to produce a song for the ex-Beach Boy's in-the-works solo album.

THE WONDERFUL WIZARD OF OZ



Ozzy Osbourne recorded part of his latest LP *No Rest For The Wicked* at Goodnight L.A. Recording Studios, with veteran producer Keith Olsen (Whitesnake, Fleetwood Mac, Pat Benatar) at the helm.

away from too much synthesized gimmickry.... The new Solid State Logic's G Series computer update was added to the studio, with the Eventide Ultra-Harmonizer as the best new recording toy of the year....According to Skip, the studio did booming "land office" business and sees the new year as a continuation of the same.

GOODNIGHT L.A.: Veteran producer Keith Olsen's studio had a good '88....REO Speedwagon, Night Ranger, Rick Springfield, ex-bull-fighter-turned-singer Emmanuel, Kingdom Come recording their sophomore effort, and Fiona were all at the Van Nuys facility....The Wonderful Wizard of Oz, Ozzy Osbourne, was in during the year recording his *No Rest For The Wicked* LP....The studio, which also boasts a Dallas location, will continue its trend of recording hard pop/hard rock tunes....Equipment additions of note: Sony digital machines.

THE ENTERPRISE: The year was filled with film scoring (*Bull Durham*, *Twins*) and television soundtrack work (*21 Jump Street*, *Knots Landing*)....Ozzy Osbourne recorded part of his latest disk with fabled producer Roy Thomas Baker at the helm....Already known for their hard rock expertise, the studio branched out into R&B and rap this year with rapper Ice-T and singer extraordinaire James Ingram....Next years predictions include expanding their audio post division and taking on more TV and movie sessions.

PARAMOUNT: Herbie Hancock, ex-Blaster Dave Alvin, War, and Peaches & Herb recorded during the year....Most interesting project was a large scoring date for Disney that employed a wide ranging group of musicians and a bit of the old and a bit of new in recording technique.... The Eventide Ultra-Harmonizer was cited as an important new toy....And once again, acoustical recording was given the nod over synthetics as a coming attraction.

LARRABEE SOUND: U2, Sting, Madonna, Jeff Lynne, and Brian Wilson were among the stars that recorded here during the year....Most interesting project of the year had to be the entire Jackson clan, including Michael, recording an autobiographical song called "2300 Jackson Street" for an upcoming Jackson album.... Predictions include: another strong year for the recording business, with the musical styles Hip Hop, Acid, Acid House and the usual strong dance-oriented R&B in the studio's future....The new Solid State Logic 4000 G Series console was a welcome addition....Bookings for next year include: mixing Earth, Wind, and Fire's next album.

TAKE ONE: Jason Bonham, the son of late Led Zeppelin drummer John Bonham, was in doing a demo this year and will be coming in next year to record an album....Was (Not Was), the B-52's, Brenda "Piano In The Dark" Russell, drummer Alphonse Mouzon from Weather Report, and various other former members of that noted jazz ensemble graced the studio confines....Most interesting session differing from the usual rock norm: recording music for Sea World....Volume down a tad, but only because the preceding year saw the Guns N' Roses boys take over the facility....Prized new toy: new Dynacord reverb.

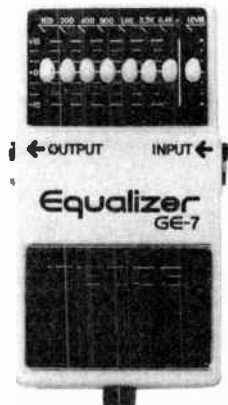
SUNSET SOUND: Artists in during the year included ex-Blondie Debbie Harry, Tom Petty, Quincy Jones, Barbra Streisand, Olivia Newton John, Roberta Flack, Robert Cray, Jody Watley, and the Outfield.... Soundtrack work was plentiful during '88, including scoring for the movies, *Tap*, *Alien Nation*, and *Fabulous Baker Boys*, with actress Michelle Pfeiffer doing vocals for her role as a singer in the upcoming movie....Volume was the same as preceding years....Again, acoustical recording was given the nod as a welcome new trend for the new year....Most prized equipment addition: Amex APC 1000 console. ■

NEW TOYS/MARC FERRARI

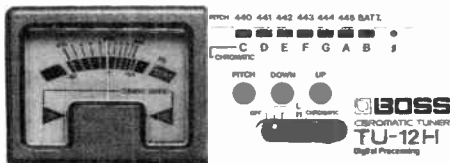
Stocking Stuffers

As the gift-giving season draws nearer, a familiar panic often strikes in the best-prepared holiday shopper... what do I get my favorite musician? Well, for those of us who haven't won the lottery yet, the following is an "under \$100 guide" of useful, practical gifts that will keep any musician happy long after the holiday cheer subsides. Prices may vary from store to store, but a little good-natured bargaining will probably work in your favor. Thanks to Guitar Center in Hollywood for their help.

For the guitarist on your list, consider some basic necessities such as strings (usually \$4-\$5 a set), straps (\$12.99-\$25.99), guitar stands (\$12.99), or cables (\$23.95 for 25 feet). A Floyd Rose tremolo unit can be yours for \$79.95; a Pignose practice amp is \$99.00; and most Boss brand special effect pedals, such as



Boss GE-7 Equalizer



Boss TU-12H Chromatic Tuner

analog delays, distortion units, equalizers, limiters, and flangers are available for under \$99, as are (much-needed) chromatic tuners at \$40-\$90. And let's not forget stocking stuffers such as brass/chrome slides, picks, "Finger-Ease" spray or guitar polish for under \$5.

For the drummers in the house, a dozen pair of sticks (\$54 and up) is always a welcome gift, as is a stick bag (\$16.99), gloves (\$10), or the old favorite Zildjian t-shirt (\$9.50). Drum heads start at \$12 for certain Remo models, and a pro-model drum stool will set you back about \$60. If all else fails, a one-year subscription to *Modern Drummer* magazine will suffice for under \$25.

For the keyboardist who *already* has over \$10,000 worth of gear on his rack, consider some new CD samples (\$80 and up), blank ROM/RAM cards at \$90, various start/stop or remote pedals for under \$50, and for beginners, various instructional

videos at \$49.95. A one-year subscription to *Keyboard* magazine is a bargain at \$23.95.

For the aspiring vocalists on your list, Guitar Center informs us that they have plenty of the new Ultimate Support mic stands with the hydraulic handle for \$99, as well as a hefty stock of "Quick Clip" mic clips which enables the singer to keep a wireless mic on or off the stand. Private vocal lessons usually start at \$50 an hour with most teachers, and various mail-order instructional tapes/videos are also available in the same price range. A couple of boxes of throat lozenges with accompanying special-brew tea bags couldn't hurt either!

Not sure if your choice of gift is the appropriate one? Let your musician choose it him/herself. Gift certificates of any denomination are available at most area music stores. Enjoy the holiday season and here's to a lot of great music-making in 1989! ■



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CRITIX PIX POLL '88

Music Connection editors, staffers, and contributing writers were asked to list their favorite album of the year, their favorite live concert performance, and their favorite L.A.-based unsigned band. What follows are the results of those queries. Again, thanks to all participants, and "oops" to those we missed. We'll catch you next year.

Michael Amicone

Favorite album of the year:



Randy Newman

Land of Dreams
Reprise

With his brilliant new album, *Land of Dreams*, Newman lays to rest critic's fears of an artistic decline and proves once again that he's one of our finest songwriters. Or his best album in over a decade, Newman touches on familiar subjects (racism, love of money, self-righteousness) and offers his usual motley crew of characters—but this time tempers his trademark cynicism and misanthropy with a lighter satirical touch and some genuine compassion. In a year lean on artistic merit, this album stands out like a beacon in the night.

Favorite concert of the year:



Prince

Los Angeles Sports Arena
Los Angeles

Artistically, it was another banner year for Prince. Not only did he release one of the best albums of the year (*Lovesexy*) and unreleased albums of the year (the *Black Album*), he also mounted his best live show. Though the *Lovesexy* tour was not without its drawbacks (frustratingly short snippets of the hits and the barnyard acoustics of the Los Angeles Sports Arena to contend with), it was a dazzling spectacle filled with originality and some of the best light-

ing and staging effects I have seen. His *Purpled Highness* has danced in and out of commercial favor in recent years, but he has reclaimed a spot on the rock throne with last year's *Sign O' the Times* LP and this year's *Lovesexy* album and tour.

Guy Aoki

Favorite album of the year:

Frankie Valli & the Four Seasons

25th Anniversary Collection/ Frankie Valli & the Four Seasons
Rhino Records

1988 was such a terrible year for music, that I have to look to an album whose material comes from the Sixties and Seventies. Rhino's 4-album and 3-CD collection attests to the incredibly consistent quality of Frankie's recordings with the Seasons (and solo) as well as their more sophisticated Seventies sounds with Gerry Polci. My favorites include "Save It For Me," "Let's Hang On," "Opus 17 (Don't You Worry 'Bout Me)," "My Eyes Adored You," "Swearin' To God," "December 1963," and "Grease," but there are too many goodies in this treasure to mention.

Favorite unsigned act:



Kyle Vincent

The former lead singer of Candy offers hope that not all artists seeking that revered record contract believe you have to submerge your identity in following the latest musical trend and lose the unique, individual qualities you have to offer in the process. Vincent's brand of uptempo pop/rock tunes (a la Raspberries/Grass Roots) sound appropriate in the Eighties, and his ballads (perhaps his main strength) rise above the dreck currently heard in the lobotomized trenches of A/C radio. His well-structured base lies in his well-written, thought-out material, and he has the voice and looks to drive them home to his audiences.

Tom Cheyney

Favorite album of the year:

Ziggy Marley & the Melody Makers

Conscious Party
Virgin Records

The sons and daughters of Bob, with leader Zig barely 20, succeed in a U.S. market long bugabooed by the "r" word—reggae. Ziggy's LP combines the spiritual-protest anthem boom of Jah music with the hiply steady-handed rock & roll production approach of the married folks from the Babbling Noggins. Ah joy, the sounds of Jamaica, Hurrican Gilbert's howlingly destructive winds and the young Marley's increasingly accomplished interstellar reggae for the children—tell the youths the truth!

Favorite concert of the year:

The Bhundu Boys

Music Machine
West Los Angeles

I can't decide which I like more, the Bhundu Boys' guitar sound or the sound of the dancing foobahs responding to the quintet's six-string, barrier-busting manna groove at the "one-in-a-series-of-great-shows" Music Machine. The Bhundus' bush-wackin' heartbeat *jit* pop from Zimbabwe chanted down apartheid and racism and taught a crowd that mainly spoke Amurrin (sic) to understand a little Shona.

Favorite unsigned band:



BoomShaka

This band has waited all year for its Moving Target (Celluloid-affiliated label) album to come out, and the time seems to have finally arrived. Due to that delay, BoomShaka can now be said to be unsigned. So much for the technical formalities. Recent gigs point out lead singer/songwriter Trevy's growing compositional skills, and better band musicianship than before. And some of that new material expands on the reggae vernacular.

50 >



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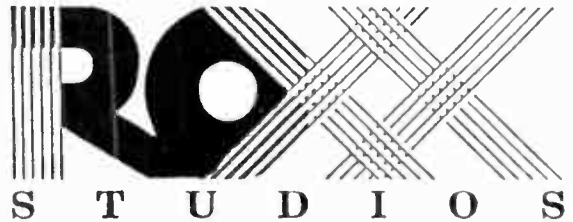
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RECAP

'88

CLUB DATA/S.L. DUFF

THIS IS THE END: The end of yet another year? And I'm *still not rich*? I still have my health, though, and I can almost hear my mom saying that somewhere in the deepest corners of my subconscious, only to be drowned out by my dad noting that, "yeah, but you're *still not rich!*" Aw, well. I somehow managed to survive another year of clawing my way through the underbelly of L.A.'s trash culture, the jungle of depravity known as the local club scene. What happened this year? Let's try and remember.

FOREVER CHANGES: Note the clever L.A. band song references in the headings. Can I maintain that through the whole column? Stay tuned. Anyway, what would a year in clubland be without clubs closing and opening, bookers getting fired and people tripping through the revolving door? Let's see, in Canoga Park, **Kevin Parr** tried to make a go of a huge facility called the **Metro**, but by the year's end, prominent local promoter **Michael Fell** had taken it over. Modest Mike changed the name to **Michael Fell's Industry**, and so far the place seems to be doing well. Jam organizer and underground promoter **Baba** started the year off rocky, trying to revive her previous success at the burned down **Soundcheck** over at the **Gaslight**. The **Gaslight** had been a neighbor-



Shiva Burlesque: Strange musical accompaniment.

hood bar/pool hangout for years, and back in the Sixties, it was **Bido Lido's** home to Iron Butterfly, the Doors, and other local heroes of the day. The **Gaslight** ousted her, but she bounced back at **Ice New Thai**, a Hollywood Blvd. Thai restaurant. She now has Sunday jams there, and the club will probably present music a few more nights a week—if

recent skinhead violence there hasn't put a permanent damper on things. Also, someone should explain to the owner that the name **Ice New Thai** makes absolutely no sense whatsoever. Back down in the Valley, the **Country Club** did battle over their liquor and dancing license for the greater part of a year, with club manager **Scott Hurowitz** going head

to head with councilperson **Joy Picus** and local neighborhood groups. The complaints were familiar ones—loitering, public urinating, and noise—the usual. The club beefed up security, and, just from being at the venue and observing, seemed to be bending over backwards to appease their adversaries. To no avail in the end, however; as of now the club's liquor license is revoked. The word is the club will carry on, and expect lots of trash and hardcore shows there, as that audience is generally too young to drink anyway. Who knows, attendance might skyrocket, but without a healthy bar tab to go along with door receipts, it can still be mighty difficult to make ends meet. In Long Beach, **Fender's**, a hall that had been successfully promoting thrash, speed metal, and punk, was mysteriously gutted by fire. **Fender's** has just recently reopened, and are back trying to hold on to the hardcore market. **Goldenvoice** productions has already scheduled shows out there. Earlier in the year, **Goldenvoice** left the **Variety Arts Center** for the outdoor **John Anson Ford Theater**, only to learn that the powers that be at the **Hollywood Bowl** didn't appreciate the sound of a **Ramones** concert coming across the freeway while thousands of oldsters tried to groove with the L.A. Philharmonic. All got worked out after a little rescheduling, and things seemed back to normal by the end of summer for a triumphant three-night stand at the **Ford** with the **Damned** and **Sham 69**.

HOLLYWOOD SWINGIN': Kool and the Gang will have to do; I'm on deadline. There were other changes, natch. **Janice De Soto** and her club **White Trash** were one of the hotspots that became homeless when **Osko's** finally closed their doors to outside promoters. The place is being sold and will probably reopen as a huge tourist restaurant. **Janice** still has her **English Acid** club going strong, but for live bands, that's of little value. The **Ash Grove** tried to stage a comeback, but **Ed Pearl** has yet to make a formal announcement concerning shows at their new location in Mid-City, and so far the comeback has stalled. **Jean Pierre** has successfully revived **Lhasa** beyond anyone's wildest dreams. His new **Lhasaland** club is huge, serves booze, keeps the entertainment movin', and is a total gas!

A LONG WAY TO THE TOP: Those closest to the top, however, seem to have the best chance, and as a result there were few upsets or revelations in the big clubs. The **Scream** got stronger, and the **Cathouse** got so popular they got away with charging \$20.00 admission to their anniversary and sold it out. Business and bookers stayed pretty much the same throughout the year at the **Lingerie**, **Rajl's**, the **Teaszer**, and **Madame Wong's**. The **Music Machine** is currently switching over to an out-



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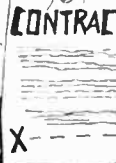
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CRITIX PIX POLL '88

< 48

Screamin' Lord Duff

Favorite album of the year:
Keith Richards

Talk is Cheap
Virgin Records

The man who helped right the book on how to be a rock musician marks his 24th year as a recording legend with his first solo record. Not a bad track on it, either, and the band, arrangements, and production are all both forward-looking yet rooted in R&B and rock & roll tradition. Essentially, this is the best Rolling Stones record since *Some Girls*.

Favorite concert of the year:

Iggy Pop

Whisky
West Hollywood

Perhaps I'm becoming a traditionalist in my antiquity, but damn, junior, these ol' codgers just seem to jam it down better than the legions of disciples they've spawned. Iggy is still the most devastating live rock performer in the world, and his repertoire of proto-metal-punk is a primer on how to assemble masterpieces from a few power chords and a righteous attitude.

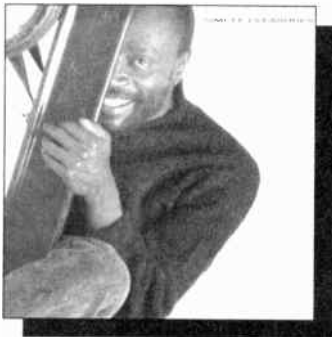
Favorite unsigned band:

Redd Kross

A fantastic live group who've proven they can make great records, too. They look and sound like nobody, and are certainly the most original hard rock band around. Thankfully, they don't subscribe to the ready-made-for-MTV clichés of Eighties metal. The fact that they're not signed is indicative of an industry frightened of its own shadow.

Kenny Kerner

Favorite album of the year:



Bobby McFerrin

Simple Pleasures
EMI-Manhattan

Although McFerrin has been around for some time, it took *Simple Pleasures* to put him over the top. The album is chock full of inventive

melodies and incredible a capella arrangements that just get your feet a tappin'. This is an album that you can listen to regardless of your mood. I predict this LP will garner several Grammy nominations. "Good Lovin'" is a classic!

Favorite concert of the year:



Chris Cuffaro

George Michael

The Forum
Los Angeles

George Michael has become the pop voice of Eighties radio. Who could believe his first solo album would yield an incredible six Top Five singles! What a feat! What a voice! What a writer! Michael's live performance is non-stop action from beginning to end. When he performs, it's like listening to a greatest hits album.

Favorite unsigned band:

Black Cherry

Featuring former members of L.A. Guns, Little Caesar, and Dirty Blonde, this conglomeration of talented L.A. musicians can write solid, melodic rock & roll songs with the best of 'em. The material is reminiscent of mid-seventies Rolling Stones, with hooks galore and themes that transcend the already clichéd boy-wants-girl situations. Black Cherry music is infectious. Look for these guys to land a major label deal any time now.

Tom Kidd

Favorite album of the year:



k.d. Lang

Shadowland
Sire

Lovingly produced by former retiree Owen Bradley (Patsy Cline),

this country LP by one of popular music's most expressive vocalists is both reverential and refreshing. Absolutely beguiling with guest appearances from the Jordanares, Brenda Lee, Loretta Lynn and Kitty Wells, the album features the kind of careful craftsmanship that make the purchase of a CD player seem essential.

Favorite concert of the year:



Wet Wet Wet

The Roxy
West Hollywood

Wet Wet Wet eschewed the normal trappings of modern showmanship and relied instead on the soulful rhythms of their excellent debut LP and lead singer Marti Pellow's brand of mature sexuality. It's nice to know that someone out there is performing for those who are no longer teenagers.

Favorite unsigned band:

Noise Next Door

Are intelligence and rock music mutually exclusive? I don't think so and neither do Noise Next Door. They can be favorably compared to later King Crimson, yet they are not so complicated that the public at large would find them obtuse. That's a pretty fair compromise.

Susan Lee

Favorite concert of the year:



Iron Maiden

Long Beach Arena
Long Beach

This is one performance Maiden has never been able to top. The stage would've made a Pharaoh twirl in his sarcophagus. From firebombs powerful enough to sear the eyelashes off fans in the twentieth row to a towering twenty-foot Eddie threatening to crush Nicko McBrain...what more could one possibly ask for in a concert? Oh, and the video wasn't bad either. Made Long Beach Arena look the size of Wembley Stadium.

CRITIX PIX POLL '88

Pat Lewis

Favorite album of the year:

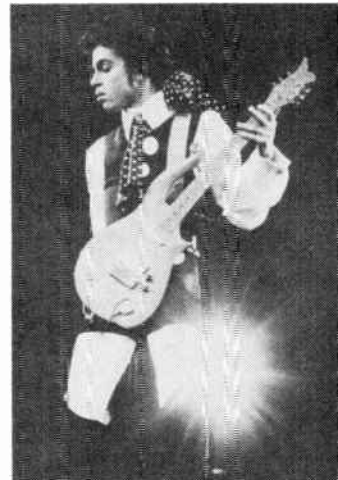


Crowded House

Temple of Low Men
Capitol

Throughout the year, Neil Finn's compositional skills have been compared to those of the prolific songwriting team of Lennon and McCartney, by a number of well-respected music critics. I wholeheartedly agree. The lyrics are introspective and at times captivatingly abstract, and combined with Finn's subtle hooks, dramatic passages, and striking vocals, this multi-faceted album deserves, and easily affords, repeated listenings.

Favorite concert of the year:



Frank Griffin

Prince

Los Angeles Sports Arena
Los Angeles

Prince's *Lovesexy* concert was like indulging one's self in the richest, most decadent banana split this side of Nirvana. With my heart in my throat throughout the entire two-and-a-half hours, I was held spellbound. Although I don't share in Prince's religious convictions, I admire and respect him for his courage—more accurately his balls, for publicly pronouncing his spirituality and thus opening himself up for a barrage of critical mudslinging. Prince is a risk-taker. A rebel. And one who I hold close to my heart.

Favorite unsigned band:



Gary Myrick and the Torture Twins

Gary Myrick and the Torture Twins dare to push the boundaries of rock & roll to the outer limits without overstepping those boundaries and becoming too obscure. This dynamic trio's material is rich with propulsive beats, exquisite guitar solos up the wazoo, and some downright serious funk grooves.

David Nathan

Favorite concert of the year:



Laura Nyro

Mayfair Theater
Santa Monica

Legends in their own time can frequently become legends in their own minds. There isn't much danger that Laura Nyro will succumb to such a mind-messing disease. Her autumn tour of selected cities marked a return to live work after an absence of several years, during which Nyro released no new album product following 1984's *Mother's Spiritual*. Neither factor made any difference when it came time for Nyro to give what turned out to be an extraordinary performance in the intimate theater. Whether she was delivering timeless tunes like "Wedding Bell Blues", "And When I Die", or "Stoned Soul Picnic", more obscure album cuts such as "Emmy", "Wind", and "My Innocence" or introducing new material (much of which will hopefully appear on her next Columbia LP due for a spring '89 release) such as "Women Of the One World" and "Down South", Nyro was simply spellbinding. Her approach was deceptively simple: she sang with that pure, almost crystalline, but always soulful voice; she made witty comments from time to time to a house packed with devotees; and

she played keyboards with dexterity and skill. It wasn't a prerequisite to be familiar with Laura's work to appreciate her enduring talent, although it didn't hurt. For sure, she reawakened memories of '67 and evoked the spirit of Sixties' New York, of white kids hanging out in Harlem and discovering R&B for the first time. As always, she reaffirmed her mastery of the art of poetic imagery. She was, quite simply, brilliant.

Lisa Polly

Favorite album of the year:



Kix

Blow My Fuse
Atlantic

I have been a Kix fan for seven years, and I feel they have progressed with each album they've done. *Blow My Fuse* is a good, solid rock album. Every song is well-written and could be considered a hit single. The production is good, giving the album an upbeat sound which puts the listener in a happy mood.

Favorite concert of the year: David Lee Roth/ Poison

Irvine Meadows
Irvine

David Lee Roth is one of the best entertainers in rock & roll. That fact added to Steve Vai's innovative guitar playing made this an action-packed show. Roth added some unusual concepts that only he would dare to try, and the show came off with a Las Vegas Cabaret overtone. Roth also performed all the old Van Halen hits, and proved he can still shake those buns the same way he did ten years ago.

Favorite unsigned band: The Poachers

Though the Poachers are relatively new on the scene, I like them for their raw, street sound and image. They are very different and original, and don't seem to be riding on anyone's bandwagon. All the members are very talented musicians, something that is often hard to find in their style of music. ■

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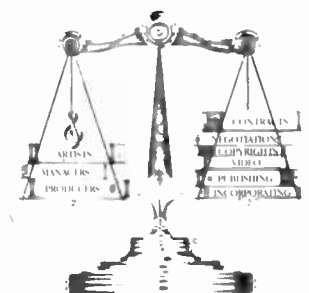
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RECAP

'88

CLUB DATA/S.L. DUFF

THIS IS THE END: The end of yet another year? And I'm *still not rich*? I still have my health, though, and I can almost hear my mom saying that somewhere in the deepest corners of my subconscious, only to be drowned out by my dad noting that, "yeah, but you're *still not rich*!" Aw, well. I somehow managed to survive another year of clawing my way through the underbelly of L.A.'s trash culture, the jungle of depravity known as the local club scene. What happened this year? Let's try and remember.

FOREVER CHANGES: Note the clever L.A. band song references in the headings. Can I maintain that through the whole column? Stay tuned. Anyway, what would a year in clubland be without clubs closing and opening, bookers getting fired and people tripping through the revolving door? Let's see, in Canoga Park, **Kevin Parr** tried to make a go of a huge facility called the **Metro**, but by the year's end, prominent local promoter **Michael Fell** had taken it over. Modest Mike changed the name to **Michael Fell's Industry**, and so far the place seems to be doing well. Jam organizer and underground promoter **Baba** started the year off rocky, trying to revive her previous success at the burned down **Soundcheck** over at the **Gaslight**. The Gaslight had been a neighbor-



Shiva Burlesque: *Strange musical accompaniment.*

hood bar/pool hangout for years, and back in the Sixties, it was **Blido Lido's** home to Iron Butterfly, the Doors, and other local heroes of the day. The Gaslight ousted her, but she bounced back at **Ice New Thai**, a Hollywood Blvd. Thai restaurant. She now has Sunday jams there, and the club will probably present music a few more nights a week—if

recent skinhead violence there hasn't put a permanent damper on things. Also, someone should explain to the owner that the name **Ice New Thai** makes absolutely no sense whatsoever. Back down in the Valley, the **Country Club** did battle over their liquor and dancing license for the greater part of a year, with club manager **Scott HurowRz** going head

to head with councilperson **Joy Picus** and local neighborhood groups. The complaints were familiar ones—loitering, public urinating, and noise—the usual. The club beefed up security, and, just from being at the venue and observing, seemed to be bending over backwards to appease their adversaries. To no avail in the end, however; as of now the club's liquor license is revoked. The word is the club will carry on, and expect lots of thrash and hardcore shows there, as that audience is generally too young to drink anyway. Who knows, attendance might skyrocket, but without a healthy bar tab to go along with door receipts, it can still be mighty difficult to make ends meet. In Long Beach, **Fenders**, a hall that had been successfully promoting thrash, speed metal, and punk, was mysteriously gutted by fire. **Fender's** has just recently reopened, and are back trying to hold on to the hardcore market. **Goldenvoice** productions has already scheduled shows out there. Earlier in the year, **Goldenvoice** left the **Variety Arts Center** for the outdoor **John Anson Ford Theater**, only to learn that the powers that be at the **Hollywood Bowl** didn't appreciate the sound of a **Ramones** concert coming across the freeway while thousands of oldsters tried to groove with the L.A. Philharmonic. All got worked out after a little rescheduling, and things seemed back to normal by the end of summer for a triumphant three-night stand at the Ford with the **Damned** and **Sham 69**.

HOLLYWOOD SWINGIN': Kool and the Gang will have to do; I'm on deadline. There were other changes, natch. **Janice De Soto** and her club **White Trash** were one of the hotspots that became homeless when **Osko's** finally closed their doors to outside promoters. The place is being sold and will probably reopen as a huge tourist restaurant. **Janice** still has her **English Acid** club going strong, but for live bands, that's of little value. The **Ash Grove** tried to stage a comeback, but **Ed Pearl** has yet to make a formal announcement concerning shows at their new location in Mid-City, and so far the comeback has stalled. **Jean Pierre** has successfully revived **Lhasa** beyond anyone's wildest dreams. His new **Lhasaland** club is huge, serves booze, keeps the entertainment movin', and is a total gas!

A LONG WAY TO THE TOP: Those closest to the top, however, seem to have the best chance, and as a result there were few upsets or revelations in the big clubs. The **Scream** got stronger, and the **Cathouse** got so popular they got away with charging \$20.00 admission to their anniversary and sold it out. Business and bookers stayed pretty much the same throughout the year at the **Lingerle**, **Raji's**, the **Teaszer**, and **Madame Wong's**. The **Music Machine** is currently switching over to an out-



Universal Congress Of: *Check out their LP.*

CLUB DATA/S.L. DUFF

side booker/promoter policy, but reportedly will refuse any involvement with the "pay-to-play" scam. **Gazzarri's**, the **Whisky**, and the **Roxy** continue to thrive on outside promoters duping bands to sell tickets in pay-to-play situations. Despite endless editorializing from myself and other local scribes, the practice carries on with virtually no resistance from the musical community. It has become business as usual for the bands that want to play these clubs.

R.I.P.: Not all of us made it through the year. Among those who will be missed are Donte's owner **Carey Leverette**, Hillel Slovak of the Chili Peppers, guitarist **Jesse Ed Davis**, drummer **John Bliss**, Human Hands leader **David Wiley**, **Nico**, and **Bobbi Brat**. Remember them with kindness.

REVIVAL OF THE NEW ECLECTICISM: Whilst conducting the Player's Poll this year, I heard lotsa grumbling about the lack of good bands and a strong scene. While it's obvious we don't have a very unified scene, I have to disagree when it comes to "lack of good bands." A lot of L.A. bands put out some damn good records this year—**Shiva Burlesque**, **House of Freaks**, **Jane's Addiction**, **Balancing Act**, **Universal Congress Of**, **L7**, **Social Distortion**—you get the idea. Plus, some of the demos circulating by groups such as the **Fuzztones**, **Haunted Garage**, and **Celebrity Skin** are equally great. These bands, and the bands comin' up on their tails, are good bands that work hard and put on shows at small clubs like they were playing to the back row of the Sports Arena. The fact that there is no one big scene, which usually just means a Knack or a Motley Crue and all their mindless clones, indi-

cates that we have a surplus of creative bands willing to try out their own styles. That is what breeds great bands, not mimicking and copy-cating. So...get yer lazy butt off that couch and go check some of these talented upstarts out. It's gotta be better than what's on T.V. But go ahead and read the next paragraph first.

NO, THIS IS THE END: This is the 100th Club Data I've written, and it will be the last. I'm leaving my editorship here at *MC* after what's been a pretty damn good four years, and I'd like to thank those who've made it easier for me: Bud Scoppa for allowing me to experiment with the format, Drew Cobb and Ron Fritcher for graphic wizardry, Eric Bettelli and Mike Dolan for giving me the gig, colleagues Janiss Garza, Kate Turman, Pat Lewis, Tom Kidd, Jennifer Clay, and Carol Corryell for hot leads. Thanks to the Club Data staff, Dyan Rinde and Ruby Imaginos. To the club owners and bookers who have put up with my phone calls and graciously welcomed me at their clubs, it simply wouldn't have rolled without you, especially Dayle Gloria, Brendan Mullen, Beachy, Len Fagen, Dobbs, Jonathan Daniels, Janice DeSota, Bobby and Gina at the Troub, Janna at the FM, Michael Fell, Bill Gazzarri, Steve Rosen, Helena at the Lighthouse, Jean Pierre, the Goldenvoice folks, Wayne Mayotte, Matt Kramer. Most of all, thanks to all of you who have been reading this over the past four years who, with your feedback and comments on the street, have let me know what you did and didn't like. I'll see all of you in the clubs, where we'll watch the best bands in the world together.

*Love,
Screamin' Lord Duff*

RECAP

'88

Live Action Chart



Pigmy Love Circus: A solid #2

The Live Action Chart has proven to be a handy guide to who draws well at what venues around town. It gives a strong indication of which bands and artists are filling which rooms. When that final year-end issue rolls around, however, the LA Chart shows its weakness. This chart sheds little light on who is the actual biggest draw in town, if in fact someone actually wanted such information. The reason is simple. In tallying up who has done well where, small venues such as Raji's or the Coconut Teaszer compete against larger ones such as the Scream or the Palace. Is it better to be able to draw well five times at Club Lingerie or once at the Palace; better to have a small loyal following that you can depend on or a large, transient following anxious to jump to the next passing trend? The answer is neither; it of course depends on your point of view and your long term goals.

Now let's get on with it. Three artists appeared on the bi-weekly Live Action chart six times: **Michael Ruff**, **Tuff**, and CBS recording artists **Warrant**. Getting signed did not keep Warrant (who incidentally won last year's **Pick of the Players Poll**), from making the rounds of the club circuit—they were the #1 draw at the **Country Club** twice, and #1 once at the **Waters Club**. Tuff was #1 three times at the **Troubadour**, and once at the **Waters**. Michael Ruff's six times on the chart were all the results of appearances at **At My Place**, where he was the #1 draw twice.

Bands appearing five times included **Bandaloo Doctors**, #1 four times at the **Coconut Teaszer**, and #2 there once; **Huayacalitia**, whose name I still can't pronounce, were #1 three times at the **Comeback Inn** (all of their chartings were from the Comeback), and **Pair-A-Dice**, who were #1 once at the **Troub**, but who also did well at the **Country Club** and **Madame Wong's**. There was also a band called **Paradise** who charted twice, adding somewhat to my general confusion.

Pigmy Love Circus, who came in 2nd on this year's **Players Poll**, charted four times, each time #1 at either the **Teaszer**, **Raji's** or the **Lingerie**. **The Miracle Workers** did nearly as well, charting four times with three #1's, two from Raji's and one from the late **White Trash**. Enigma metal band and former *MC* cover boys **Hurricane** also charted four times, topping the list at **Gazzarri's** once. **Jailhouse**, a newer band featuring some veterans from Warner Bros.' **Rough Cutt**, charted four times, landing at #1 once as the result of a packed **Troub** gig. **Food For Feet** were in there to, hitting #1 at the **Teaszer** and charting four times, including clubs as varied as the **Lingerie** and the **Palomino**. One more group popped up four times, and that was **Bloc**, who were #1 at **Wong's** three times.

Finally, numerous bands charted three times throughout the year, so let's give 'em their due. They were **Aesthetica**, **Arco Iris**, **Broken Homes**, **Burning Tree**, **Celebrity Skin**, **D'Molls**, **Haunted Garage**, **John Patitucci**, **Lock Up**, **New Haven**, the **Nymphs**, the **Pontiac Brothers**, **Roxanne**, **Doors impersonators Wild Child**, and even the **Knack** ■



Balancing Act: They put out a damn good record.

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ANDREW GORDON
Phone: (213) 379-1568
Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer with Hybrid Arts MIDI sequencer, Oberheim OB8, DX digital drums, Fostex 8-track, Yamaha DX-7, Yamaha TX-7 expander, Ensoniq ESQ-1
Read Music: Yes
Styles: Versatile in all styles, especially pop, R&B, jazz & dance music, new age music.
Qualifications: Played keyboards for 25 yrs. before moving to L.A. 7 years ago from London. Co-production credits with Gary Wright, arranged music for NBC-TV & Peters/Gruber. Background theme music for *General Hospital*, *AM Los Angeles*, cartoons such as Beverly Hills Teens, Alf, Barbie & the Rockers. Member of BMI. Sponsored film scoring class taught by Earle Hagen. Music score for film *If We Knew Then*. Working touring Europe & U.S.A. Affiliated with production & mgmt. company w/worldwide contacts. Promotion, marketing & distribution services available. Solo synthesizer album release with nationwide airplay including KJGO, KACE, KJLH. BMI published writer. Easy to work with. Reasonable rates.
Available for: Film scoring, commercials, producing, arranging, songwriting, demos, casuals, sessions, gigs, have pro experienced band for backup work, career counseling. Instruction in all levels & areas of keyboard performance. Specialty: rehearsing with vocalists.

RON KOMIE
Phone: (213) 398-8639
Instruments: Guitar powered by the ultimate studio quality rack system.
Read Music: Yes
Styles: All
Technical Skills: Creative grooves with a stress on innovation. My goal is to invent a signature part that really works with a song.
Qualifications: Recording &/or live performances w/Smooky Robinson, Dionne Warwick, Patti, Carl Anderson, Fallen Angel. TV & film: *Caddyshack II* and *Funny Farm* trailers, *KCBS* news theme, *Top Secret*, *American Bandstand*, *J.J. Starbuck*, *Hunter*, & *The Fashion Channel*. Jingles: Coors, Colt 45, Holiday Health Spa, California Lottery, Kaiser Permanente. Publishing & song demos w/ Ace Baker & Hal Leonard, Jensen, Columbia, CBS Songs, SBK Productions, Ray Bunch, Ken Hirsch.
Available for: Any pro situation

ACE BAKER
Phone: (818) 566-1459
Instruments: Korg DSS-1 12 bit sampling w/ large library. Linn 9000 drum machine, w/SMPTE, rack of various top line keyboards. Complete 24 channel, 1/2" 8-track studio.
Read Music: Yes
Vocal Range: Tenor
Styles: All. From burnin' dance tracks & nasty funk, to lush ballads & tasteful pop, to punchy rock & def rap.
Technical Skills: Producer, keyboardist, singer, arranger, recording engineer, songwriter, programmer.
Qualifications: Veteran of sessions in many of L.A.'s top studios, national & world tours. Credits include staff producer w/ Michael O'Connor, Supremes, Mary Wilson, Alan Thicke, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. College education in music.
Available For: Sessions, demos, programming, touring. 24-track production special: \$999/song.

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

BURLEIGH DRUMMOND
Phone: (818) 893-5494
Instruments: Acoustic drums, orchestral & ethnic percussion, mallets & timpani, Simmons SDS5, Emulator SP-12, Linn 9000, Roland DDR-30.
Read Music: Yes
Vocal Range: Tenor-baritone
Styles: All
Qualifications: Ambrosia 15 yrs., Alan Parsons Project, Andre Crouch, Chuck Girard, Debby Boone, Delivery Boys, Jack Wesley, Routh, Rank & File, Max Paradise, L.A. Philharmonic, So. Coast Repertory (Tommy, Tonio K, several TV shows & commercials, UCLA African Ensemble, Bonnie Pointer, Russ Freeman.
Available for: Sessions, production, tours, casual work.

MIKE GREENE
Phone: (213) 383-7374
Instruments: Yamaha DX711, Roland D50, Super Jupiter, Korg DW8000, Poly 61M, Prophet 5, Prophet 2002+ sampling keyboard, E-mu SP-1200 sampling drum machine, Atari 1040ST computer w/Hybrid Arts SMPTE-track sequencer, TR808 rap drum machine, complete Fostex 16-track recording studio w/effects & 40 input mixer.
Read Music: Yes
Styles: Dance, rap, R&B, pop
Technical Skills: Complete start to finish productions for demos or masters. Killer grooves a specialty.
Qualifications: Played &/or written for Siedah Garrett, Robbie Neville, the Pink Fence, Glenn Medeiros, Vanessa Williams, Wizards of Rock. My demos, masters, & songs have been used by major labels & TV networks.
Available for: Producing, playing & writing for sessions, demos & other paying projects. Equipment rentals.

BILL CONN
Phone: (714) 596-7526
Instruments: Fairlight series IIX, Roland, Jupiter 8 & Roland Super JX, DX7 II-FD, Oberheim OBX, Korg DDD-1 drum machine, Macintosh Plus w/Performer 2.31 sequencer. 8-trk studio for pre-production & demos..
Read Music: Yes
Vocal range: Tenor
Styles: Versatile in all commercial styles including rock, dance, pop, jazz, country, etc.
Technical Skills: Keyboardist, songwriter, arranger, producer, musical director. Equally at home as both a player & a programmer.
Qualifications: Strong rock/pop image. Classically trained. B.M. in arranging from Berklee School of Music. 10 yrs. extensive pro/live/studio work including musical director the for show *The*

Best of Betty Midlar. Wrote & arranged music for TV shows *Time Out For Trivia* and *Telshoop*. "I'm very reliable and easy to work with."
Available for: Any professional situation including sessions, demos, jingles, casuals, show-cases, tours. Reasonable rates.

YALE BEEBEE
Phone: (213) 254-8573
Instruments: Emulator II+HD; Kurzweil Midiboard; Roland D-550 Linear Synthesizer. MKS-80 Super Jupiter. MKS-20 Digital Piano; Yamaha DX7. TX216; Memorymoog Plus; Roland MC-500 Sequencer; E-mu SP-12T Drum Machine; Processing Equipment; Macintosh Plus computer w/sequencing notation, film scoring, voice libraries & editing capabilities.
Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.
Styles: Commercial Rock, plus all contemporary and traditional idioms.
Read Music: Yes
Vocal Range: Tenor
Qualifications: B.M. and Graduate Studies at University of Miami, Eastman School of Music, and UCLA in Theory and Composition with Piano principal. Earle Hagen Film Scoring Workshop. Extensive professional recording/performing/touring/video/conducting experience. Tapes, resume, videos, references available.
Available for: Any professional situation

DONNY SIERER
Phone: (213) 734-8400
Instruments: Soprano, alto, tenor saxophones, flute, WX-7 wind controller, DX-7, TX81Z, SPX9011. Vocals.
Read Music: Yes. Excellent!
Vocal Range: F below bass staff to A above bass staff
Styles: Jazz, fusion, top 40 sweetening, R&B, C&W
Technical Skills: Exceptional high-energy saxophone solos. Excellent custom sounds. Excellent altissimo chops. Guitar & keyboard skills. Songwriter. Composer.
Qualifications: B.M. from Berklee, M.M. from USC. 10 yrs., session exp. in Boston & L.A., 13 yrs. live performing exp., staff writer for USC jazz dept., numerous album credits.
Available for: Any professional situation—sessions, tours, steady gigs, etc.

KURT RASMUSSEN
Phone: (213) 669-5225
Instruments: Percussion—a warehouse of all manner of percussion instruments. All types of ethnic orchestra, unusual & imaginative percussion, Roland S-50 digital sampler w/2.0 software, Octapads & sizable library of sounds & FX.
Read Music: Yes
Vocal Range: 2nd tenor
Qualifications: TV & film: *Beverly Hills Buntz*, *Hill Street Blues*, *The Life and Times of J. Edgar Hoover*, *Disney Prod.*, *Carls Jr.*, *The Superstation*, *St. Elsewhere*, *Nissan Corp.*, *Streets of Death*, *USC/UCLA* student films, *Yamaha Corp.*, *Pizza Hut*, *Ford Corp.*, etc. Recording &/or live performances w/the following: Leon Patillo, Alf Clausen, Mocir Santos, the Lettermen, Whizzard, L.A. Flams Band, Bill Medley, Dennis Correll, Brazilian Winds, Poncho Sanchez, Benny Hester, Ron Eschete/Luther Hughes, L.A. Samba & others.
Available for: Records, TV, films, tours & demos.

GEOFF GRACE
Phone: (818) 346-3717
Instruments: Kurzweil K1000, Roland MC-500 MK II sequencer, Oberheim OB-8, Roland D-50, Ensoniq Mirage, Alesis HR-16 drum machine, 1/2" 8 track pre-production facility with dbx noise reduction and outboard gear, including the Yamaha SPX 90.
Read Music: Yes
Vocal Range: 2nd tenor / baritone
Styles: Experienced in all styles, especially modern rock, funk, pop, & jazz.
Technical Skills: Keyboardist, composer/arranger, producer, vocalist
Qualifications: B.M. Composition from Az. State Univ., playing keyboards since 1965, 10 yrs. session experience in Phoenix, 5 yrs. touring Western U.S., composed & recorded music for two documentaries on hunger & the homeless, currently working on new documentaries, I have conducted my own symphony. Easy to work with. Reasonable rates.
Available for: Anything pro. Sorry no show-cases.

NICK SOUTH
Phone: (213) 455-3004
Instruments: Alembic, long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups. Ampeg SVT amp w/8x10 cab.
Read Music: Yes
Styles: All
Vocal Range: Mid-tenor backing vocals
Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach
Qualifications: English musician, educated at

Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U.K. Good image & stage presentation. Now living in L.A. Available for: Pro situations; also give private lessons.

BRIAN KILGORE
Phone: (818) 709-1740
Instruments: Percussion—an endless variety of unique instruments & sounds, Latin, Brazilian, & other ethnic instruments. State-of-the-art electronic rack. Prophet 2002+ digital sample w/ extensive library of sounds. Timpani, & other mallet instruments.
Sight Read Music: Yes
Technical Skills: Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion. Proficient of electronic samples & sound effects.
Qualifications: Records: Teena Marie, Andre Cymone, Tease, Cock Robin, Pretty Poison, Shanise, Lace, Johnny Mathis, Krystal, Clare Fischer, Bill Watrous, Dave Becker Tribune. TV/ Film: *Solid Gold*, *Our House*, *Glory Years*, *Death Wish IV*, *The Last Resort*, *Lady in White*, *Coors Lite*. Clinician for Yamaha Pro Audio.
Available For: Records, TV, film, tours, demos, videos & producing.

MAURY GAINEN
Phone: (213) 662-3642
Instruments: Saxophones, flutes, WX-7 MIDI wind controller, Kawai K1, Roland D-110 and Yamaha TX81-Z synths. Alesis drum machine, Atari 1040 ST w/Steinberg Pro 24 sequencer. Outboard gear, multi-track recording studio with 24 input mixer.
Read music: Yes
Vocal Range: Tenor
Styles: All
Technical Skills: Woodwinds (acoustic and MIDI), keyboards, arranging, composing, songwriting. Complete demo and master production. (MIDI and/or written music for live musicians.)
Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. Recording and/or live work with Al Wilson, Freida Payne, Linda Hopkins, etc.
Available for: Sessions, concerts, touring, writing-arranging-producing, demo production in my home studio. Any pro situation.

STEVE ADAMS
Phone: (818) 247-1698
Instruments: Guitars, effects rack powered by Mesa Boogie in stereo
Read Music: Chord charts only.
Styles: Pop/rock, R&B, hard rock, blues
Technical Skills: Guitars, back up vocals, composing/arranging
Qualifications: Great sound, soulful playing, good ear, easy to work with, and reliable
Available for: Recording, touring, demos, & showcases.

ANDREW DeASCENTS
Phone: (213) 450-2015
Instruments: Ibanez & ESP Strat guitars with EMG pickups, Gibson 335, Jazz guitar, Alvarez Acoustic guitar, Carvin Amp, Full rack effects.
Read Music: Yes
Styles: ALL styles specializing in Jazz, Rock, Pop, Funk, and R&B.
Technical Skills: Arranger, Composer, Instructor, Drum Programmer. Innovative soloist and great pocket grooves with east coast sound & feel.
Qualifications: 4 yrs. Berklee grad., pro player Boston, Providence, and L.A. studio live performances. Tapes avail.
Available for: Showcases, Studio/Session Work, Demos, Tours & Clubs.

KENNETH RICE
Phone: (213) 470-8795
FAX: (213) 470-8795
Instruments: Tenore & Alto Saxophone.
Vocal range: Tenor, Baritone, & Bass
Read music: Yes (no site reading)
Styles: All
Technical skills: Tasteful saxophone & singer/composer.
Qualifications: Club work. Road Canada/USA/Europe. Backup experience many name R/B artists. Saxophone sound is on many records. Produced three albums and numerous singles.
Available for: Recording, showcasing, tours. CALL ANYTIME. THANK YOU.

GINGER BAKER
Phone: (213) 305-8471 Bob Ford (agent)
Instruments: Drums (all types)
Read Music: Yes
Styles: Rock African, Jazz, Pop Blues
Technical Skills: Producer (From Trad. Jazz-Afro-Rock, Ethnic African to Rock). Drummer, Songwriter, Tympani, Vibes, African Talking Drums, Chantant, Marimba and Tubular Bells. Vocals.
Qualifications: 33 years pro. Acknowledged worldwide as the top DRUMMER ALIVE! Credits

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Available for: Soundtracks, sessions, drum clinics, concerts.

RICHIE ONORI
 Phone: (818) 909-9406
Instruments: Acoustic triggered drums, Dynacord Add One with Add Sampler Disc Drive. Extensive library of drum, percussion, FX samples, and Simmons SDS5.
Read Music: Yes
Style: Experienced in all styles, specializing in rock solid grooves.
Technical Skills: Drummer, arranger and Dynacord programmer. Ability to provide a wide variety of drum and percussion sounds instantly.
Qualifications: Recording and live performances with Rick Derringer, Mick Ralphs, Steve Hunter, Harman Rarabell, Michael O'Neil, Ike Willis, James House and Jesse "Ed" Davis.
Available for: Recording, live performances and showcases.

LEN LEONARD
 Phone: (818) 783-4804
Instruments: Guitar, bass. State of the art signal processing gear. Electric/acoustic guitars. Marshall or Fender powered depending on your needs.
Styles: All commercial rock.
Technical Skills: Guitarist & bassist extraordinaire. See qualifications below. Also producer/arranger.
Qualifications: One of NYC's top session players, recently relocated to L.A. Member 802 (NY Musicians Union) and currently managed by Bill Aucouin (Kiss, Billy Idol). Endorsed by Gibson. Artist credits: Joan Jett, Stevie Nicks, Tom Peterson (Cheap Trick), Paul Butterfield Blues Band, Paul Shaffer and Anton Fig (David Letterman Band), many others. I have cut records in every major studio with the industries top producers. Call me & we'll discuss your needs for your project.
Available for: Any pro situation.

JIM KERSEY
 Phone: (818)841-1026
Instruments: Acoustic Drums, Drum Machine, & Tympani.
Vocal Range: Tenor - backing
Styles: All - especially Blues, R&B, Funk, Rock, Fusion, Jazz
Read Music: Yes
Technical Skills: Great sound, good looking sets, quick learner, great reader, arranger, songwriter, drum machine programmer.
Qualifications: B.M. Berklee College of Music. Touring and recording with James Montgomery, Buddy Guy, Junior Wells, James Cotton Blues Band, Phil Wilson. 20 Years experience. Studies with Gary Chaffee, Tommy Campbell, Carmine Appice. Sessions with Jaco Pastorius, Stevie Ray Vaughn, John Mayall.
Available for: Professional situations, touring, recording, & teaching.

MARK ZONDER
 Phone: 9818)761-8482
Instruments: Complete MIDI/sampler drums, Akai S-900, Simmons MTM interface. Studio-master 8/4/2 recording board, Simmons programmable board, Roland SRV-2000, SPX-90, Roland drum machine, and more. Many drum, ethnic percussion & keyboard sounds available, Yamaha QX5 8-trk sequencer, acoustic drums, multiple snare drums.
read Music: Yes
Styles: Groove oriented, rhythmic, sequenced percussion. Very current sounds & styles.
Technical Skills: 21 yrs. playing, well-studied technical player, very clean & organized. Experience with click track programming, sampling & MIDI setups; drum tuning & electronic processing.
Qualifications: Record & video credits both playing & tuning/electronic processing, extensive studio experience, ability to replace existing drum tracks with sampled sounds. Adept w/click track, sequencers live/studio.
Available For: All projects, none too small! Dedicated hard worker. Records, demos, videos, tours tours, etc. Tapes, references & press package available. Feel free to call, ready to go!

RON SHORE
 Phone: (213)960-7713
Instruments: Roland D50, Roland S50, D110, SPX-80 SMPTE sync box, M24E 24 ch. mixer, Yamaha TX816 (8 DX7's), Prophet 2000, Alesis drums, Memorymoog Linn W/MIDI, Tascam 388 8trk, Macintosh SE, (software/opcode sequencer, performer, composer, film cue system, sound designer, softsynth, master tracks pro, D50/DX7 editor/librarian, tons of samples), digital FX stuff.
Technical Skills: Complete range of musical applications, master programmer, Macintosh expert, audio engineer, music & audio produc-

tion, arranging, film scoring, SMPTE/MIDI conversion, music "Polaroids". Great sound & feel with speed to match.
Read Music: Yes
Styles: All styles
Qualifications: Extensive professional recording/performing/touring/writing/film & technical credits, strong contemporary image.
Available for: Any professional situation.

"THE FACELIFTERS" (RHYTHM SECTION)
 Phone: (818)892-9745
Instruments: Jimmy Haun : Guitars, Synth Guitar, writer/arranger
 Larry Antonino: 4 5+6 string elec. bass, writer, arranger. Kim Edmundson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPTE, great library of sound, rack.
Read Music: Yes
Vocals: Yes
Technical Skills: Give your band or session a "Facelift." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelifting" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.
Qualifications: Extensive recording and live experience writing, arranging, and programming. Air Supply, Carl Anderson, Brian Ferry, Metallica, Ronnie Laws, Michael Ruff, T.V. & Film: Robocop, Ferris Buller, Throb, Night Court. Demo and photos available.
Available for: sessions, Demos, Tours, T.V., Film, Programming, Videos, Jingles, Writing & arranging, Showcases, Clubs.

RAM MILES
 Phone: (213)861-7718
Instruments: 5-string bass. (Tobias) Fender P.J. bass, (Fretless). Gallien Krueger PB 400 Amp. E.V. 1-15" E.V. cabinet.
Read Music: yes
Styles: All
Technical Skills: Fretted & Fretless. Slap & Pop. Great time. Solid grooves. Good ear.
Vocals: Backing Vocals
Qualifications: BERKLEE COLLEGE OF MUSIC. Live & studio experience.
Available For: Any professional situation. Private instruction.

MIKE McKNIGHT
 Phone: (213)803-3216
Instruments: keyboardist with extensive top of the line Midi gear with full computer set up.
Vocal Range: Tenor
Read Music: yes
Styles: All
Technical Skills: Synthesizer Programmer, keyboardist, MIDI consultant, computer specialist, keyboard tech., tour set-up and support. "The best sounds for your project quickly."
Vocal Range: Tenor- Backup mainly, some lead.
Qualifications: Extensive touring, studio, and programming experience. Resume available upon request.
Available For: Sessions, custom programming, films, TV, tour setup and support. Anything PRO.

VOCALISTS

L.A. VOCAL REGISTRY
 Phone: (213) 465-9626
Vocal Range: All
Styles: All
Qualifications: We have singers of various & levels of experience. LAVR is the only service organization that connects singers with producers, publishers, songwriters, musicians, agents & others in the industry that are looking for singers. There is no cost to use the referral service. Tapes, pictures & bios available on request.
 We are not an agency or a union. Our members can do all types of sessions, casuals, showcases, jingles, soundalikes, voice-overs, demo/record projects, roadwork. Anything. Founded 1984.

COSMOTION
 Ramona Wright & Gael MacGregor
 Phone: Gael (213)659-3877 / Ramona (818)896-9603
Sight Read: Yes
Vocal Range: 3 octaves
Styles: All
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can also provide additional singer(s) as needed. Fun, fast & clam-free... have worked together for 6 yrs.
Instruments: Synths, percussion
Qualifications: Have shared studio &/or stage with: Aretha Franklin, Michael Pinera (Blues Image), BusBoys, Henry Mancini, Ray Charles, Binding Tears, Jack Mack & the Heart Attack, Mary Wilson (of the Supremes), Preston Smith & the Crocodiles, Ken Lewis (of the Steve Miller Band), Cornelius Bumpus, Dick Dale & the Deltones, numerous club bands. References/demos video.

Available for: All types of sessions, demos, jingles, casuals, club dates, etc.

CHRIS LONDON
 Phone: (818)762-1542
Vocal Range: Tenor
Instrument: Voice, Synth, Guitar
Styles: Modern Melodics, Rock, Pop, Ballads
Technical Skills: Lead and backing vocals, Improvisation, Songwriting, and Arranging.
Qualifications: Extensive studio experience, including vocals on #1 dance hits "Dancing In Heaven" and "Heroes Never Die" by band "Q-Feel". Have sung on demos for hit songwriters Brian Fairweather and Martin Page. 12 years stage and touring with numerous bands singing lead and backing vocals also playing synth and guitar. Quick ear, easy to work with, dependable, PRO. References, demo, photo, resume upon request.
Available For: All types of sessions, club dates, touring.

DEANA COLE
 Phone: (818)342-5294
Vocal Range: 3 Octaves
Style: Pop, Ballads, Blues, Country
Technical Skills: Instant harmony, lead and/or background vocals. Powerful songstress with soulful & distinctive sound/songwriting.
Qualifications: Experience on stage and in studio, excellent ear. Numerous club dates as soloist and with various bands. Unending energy and optimism. References & demos.
Available for: All types of sessions, demos, jingles, club dates etc.

JO ANNE KURMAN
 Phone: (213) 451-2015
Instruments: Acoustic Guitar
Vocal Range: 3 Octaves
Technical Skills: Vocal arrangements, all kinds of sessions. Lead and background vocals, songwriting, voice-overs, jingles, casuals, character voices.
Qualifications: 1988 Silver Mike Award for best commercial, 1987 Stardom Pursuit Winner. Background vocals for albums & projects for Big Daddy, Tom Lae, Karen Blake plus many songwriters. Best known commercial is "Make a Move On Milk". Played Hollywood Bowl, At my Place, Disneyland, The Palomino, The Queen Mary (The ship) and other L.A. clubs. Have own P.A. system.
Available for: All types of sessions, jingles, voice-overs, demos, casuals, recording projects. Demo tape is available.

TECHNICAL

GARY J. COPPOLA
 Phone: (213) 399-8965
Technical Skills: Recording engineer/producer/arranger, specialize in selecting the best format (8-24 trk) studio & musicians to suit your music & budget.
Qualifications: 10 yrs. in L.A. music business, worked at Cherokee, Kendun, A&M, United Western, Wally Heider's studios & with many major recording artists, labels & producers (Stanley Clarke, Ken Scott, Motown, Warner Bros.)
Available for: Demos, record projects, song consultation, master recordings. Call for references & details.

CONLEY ABRAMS
 Phone: (818) 782-4898
Technical Skills: Recording engineer, producer, specializing in 24 & 48 Trk. analog & 32 Trk. digital. Access to many rooms around town, depending on your budget.
Qualifications: 10 years experience in engineering & production, worked at most major studios in LA including: Amigo, Ameraycan, Larabee, Westlake, Lion Share, Rumbo, Soundcastle, Producers 1&2, Paramount, Michael Jackson's MJJ Studio, Etc. Artists, Labels, and Producers recently worked for: Randy Hall, Gary Glenn, Cornelius Mims, Ray Parker, Roger, Taja Seville, The Fuzztones, "17" Motown, MCA, Geffen, Warner Bros., ATV Music, SBK Music, WB Music, Etc.
Available for: Demos, record projects, film scores, Etc. Will consider any budgeted project. Call for references / details.

TO PLACE FREE ADS

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

Instructions: Call (213) 462-3749, 24 hours a day, 7 days a week, *before* the printed deadline. All deadlines are final, no exceptions. **Limit: 3 ads per person.** When you hear the beep, state the **category number** including **wanted or available.** Limit each ad to **25 words or less.** End with your **name, area code, and phone number** (in that order!). Call once for each ad to be placed. All for **sale ads** must list a price. All ads are final; they cannot be changed or cancelled. **Renewals:** To renew an ad after its been printed, call the hotline and place the ad again, following the above procedure. **Note:** If your ad does not comply with the above rules, call (213) 462-5772 and ask for advertising. For **Miscellaneous** ads, call (213) 462-5772. **MC** is not responsible for unsolicited or annoying calls.

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- Own personal studio
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Hi Quality
24 track
doesn't have to cost a fortune
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 Block rates available
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Quality 16 • 8 • 4 • 2 track recording

New facility in quiet south Burbank near Disney

Clean, Comfortable Space • Friendly, Competent Engineers

Complete Acoustic recording facility plus state-of-the-art MIDI

SMPTE Lock to Audio & Video • Atari ST Computer

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2 PA'S AND AMPS

- 2 Fender spkr cabs. \$400. OXC power amp, \$400. EQ, \$200. Audio Teknika mics, \$85 ea. 8 chnl brd. \$300. Rick. 818-344-5686
- Ampeg SVT spkr cab. 8 spkrs. Great sound w/ Ampeg 100w bass head. Very loud. Both \$550. Chuck. 818-284-8539
- Fender concert amp, customized, go cond. Chnl switching pd. Versatile sounds. \$400 obo. 213-733-1446
- Fender 17w reverb, quite clean. Modified tremolo chnl. \$300 obo. TJ. 818-842-8728
- JBL E-120 12" spkr in Centaur heavy duty cab. \$100. Jamil. 818-584-6666
- Marshall 1965 vintage 50w amp top. Rear. \$650 obo; Marshall 4-12 straight cab w/ metal handles. Rock solid \$425 obo. 818-902-0747
- Heavy 12-chnl mixing brd. Bt in reverb. List \$750. Must sacrifice. \$390. 818-705-2845
- Randall RG-100 head, modified w/ 2 distorted chnls & extra gain. Must hear. \$425. 213-662-8931
- Rehr PA. 2 cabs. 1 15" JBL. 1 horn in ea. 6-chnl mkr w/ bit in EQ. Xlt cond. Must sell. \$400. 818-769-4776
- Roland bass bottom. 2 15" spkrs. Wheels. Great cond. \$280 obo. Miles. 213-651-3455
- Studiomaster 8 into 4, mixer. Live/recording. \$600. 818-349-7265
- Sunn 12-chnl brd. Like new. \$400 obo. Kelly. 818-981-0534
- Symr Dncn 100w convertible amp w/ all modules. Xlt cond. \$550 firm. Rick. 818-984-0761
- Symr Dncn spkr cab w/ 2 10" Celestions. Xlt cond. \$275. Rick. 818-984-0761
- Wid: Marshall cabs. Any cond. Pay top dollar. Chris. 818-705-2845
- Wid: Used Carvin bass head. 18" spkr cab. Wrkg only. Chuck. 818-284-8539
- Yamaha G-50guit amp w/ chnl switching. Gd cond. \$175. 818-509-9474
- Yamaha P-2200 power amp. Perf cond. \$600 obo.; JBL Ur 6290 power amp. Perf cond. \$650 obo. 818-902-0747
- 2 loud JBL PA cabs w/ horns. \$600 firm. Gd cond. 213-444-7960
- Ampeg B-15 Porta-flex bass amp. 60s vintage, xlt cond. \$350. Mje Reilly. 213-301-0705
- Yamaha SVT amp & Anvil cs. \$350. 213-466-1929
- Ampeg SVT bass head. 300w. Old tube model. \$375 obo. W/ Anvil cs w/ casters. Andrea. 818-243-4619
- Carvin 100w head w/ lx loop, new groove tubes, lt switch, head cover, extra sets power tubes. Super crunch to brilliant clean. \$450 obo. 818-761-9697
- Devastator PA 3-way monitor spkrs. 7x18, 100w. Black w/ front covers. New cond. Both, \$300. Shana. 213-874-5476
- Full PA system. 3 400w bass linear amps. 2 Yamaha crossover. 2 Tascam 8-chnl brds. 2 JBL. 2 Gauss bass bins. 2 JBL horns. \$2600. 818-718-2309
- Guit cab. 2 12s. \$95 obo; Spkr cab for 1-15, 2-10s, &

- hsm \$10 obo. Erk. 213-462-0808
- Marshall 4-10" spkr cabs. Loaded w/ Celestion 10" spkr. \$250 firm. Tommy. 213-924-6242
- Marshall amp combo. MK Master model w/ 100w. Model #2203. 1982. JMP groove tube. 4-12 Celestion spkrs. Half stack. \$650. Stuart. 805-582-1960
- Marshall head. 50w. Model 2204 S. Literally brand new. Must sac. \$350. Rod. 818-985-8725
- Peavey 1810 bass spkr cab. Bi-ampable or full range. 1-18" spkr. 2 10" spkrs. \$50 obo. Mike. 213-301-0705
- Peavey Max bass amp head. 800w output, xlt shape. \$800. Erk. 213-874-1381
- Peavey Renown guit amp. 160w. chnl switchbl. 2 12" spkrs. \$200. Mike. 213-855-4437 or 1/818-980-5475
- Peavey stereo chorus 400 guit amp. Reverb. 2 12" spkrs. Chorus, vibrato. 100w. Xlt cond. \$350. Carter. 213-477-0397
- Pr Electrovoice horns. No. HR-9040. \$750. Michael. 818-994-4833
- Steco Luxman integrated amp. L80-V. \$300 obo. Shana. 213-874-5476
- Symr Dncn 100w convertible amp head, new tubes/engr/ sngrtreviving. Xlt cond. \$600 obo. Mike. 213-856-4437 or 1/818-980-5475
- Yamaha G-100 212 amp & spkr. 100w, chnl switching, Distortion, reverb, parametric EQ. \$350. Tom. 714-653-5355
- Yamaha G-100 212. \$300; Ibanez UE-400. \$125; Boss DE-200 digital delay. \$150. Bob. 818-896-1296

3 TAPE RECORDERS

- Akai 150-D custom RTR. \$50 obo. Xlt cond. Tib. 818-893-8343
- Teac A-3340-S 4-trk simul-sync RTR. Sacrifice \$400 firm. 818-349-7265
- 50s pro 2-trk. 7-1/2 & 15 ips in rollaround cab. \$1000. 818-762-8378
- Marantz SD-242 stereo cassette deck. Dolby B/C. NR. Great cond. \$75. 805-251-4629
- Tascam 234 4-trk rck mntbl cassette recrd, less than 10 hrs on new heads. 1 owner. Home use only. Quiet & clean. \$575 obo. 818-784-7937
- Tascam 234 Syncaeset 4-trk rck mnt recrd. \$475. Bobby. 818-980-8124
- Wid: 8-trk RTR tape machine. Must be reasonable. 213-971-2147

4 MUSIC ACCESSORIES

- ADA MP-1 prgrmble tube preamp. \$450. Perf cond. MIDI lt cntr. 818-353-6575
- AKG D-190E mic w/ 20' cable. \$45. Rick. 714-970-5523
- Anvll rack. Holds 2 Marshall amps. Racked at bottom. 10-sp. lx rack at top. Custom made. Cost \$1200. Sell \$930. Joel. 818-792-8190
- Arlon lx pdls. Stereo overdrive. \$30. Stereo chorus. \$45; Proco 25' cable \$10. Everything like new. Ted. 213-923-2547
- BB-E-802 pro audio processor. Paid, \$599. Sell \$399. Xlt. Pam. 818-349-7265
- Effectron II. Perf cond. Used in studio. \$185. 213-680-9501
- Electrovoice S-12 II floor monitor. \$250. 213-543-1429
- Hot HA-30 analog echo. Made in Japan. Rck mnt unit. \$75. 818-848-8230
- MXR EQ box. Compressor box. Audio Teknika mic, boom mic stand. \$35 ea. Chuck. 818-284-8539
- MXR phth transposer w/ 4 presets. Sounds terrific. Set 4 diffm intrvs & sing harmony w/ yourself. Great for small home studios. \$365. 818-848-2576
- Rane AC-22 stereo 2-way mono 3-way crossover. Perf cond. \$250 obo.; Rane GE-14 2-chnl 2/3 octv graphic EQ. Perf. \$275 obo. 818-902-0747
- RE-301 Roland chorus echo. W/ echo, chorus, reverb, sound on sound, EQ. Gd cond. \$250. Mr. Johnson. 213-469-4545
- Rocktron Hush II-C rack mount noise rdnctn syms. 2 chnlt stereo. Xlt cond. mst sell. \$225. 818-762-1542
- Roland chorus echo SRE-555. Rck mnt. echo. Chorus, echo, sound on sound. Stereo output. Low/High input. Great sound. \$400. 818-848-8230
- Roland DEP-5 rck mnted fx processor. Xlt cond. \$400. Chris. Alter. 6. 818-360-6017
- Shuttlebag for Juno 60 or other keybrd. \$35. 818-509-9474
- Soundproof acous foam 4.6x7. Bluegreen. \$17.50 ea. 2 for \$30. 213-680-9501
- Volume pdl by Dunlop. New cond. \$40 firm. 213-651-3455
- Yamaha RX-11 drum machine. 29 voices. MIDI. Indiv outs. Xlt cond. \$275. Rick. 714-970-5523
- Atef compeller stereo cmprsmr Alex dominator 3-band lmr. Like new w/ boxes. \$900 ea. 818-762-8378
- Alessis MIDI-1x, xlt cond w/ power pack & mnl. \$175 obo. John M. 818-505-1307
- Alessis MMT-8 sequencer. Only used 4 mos. MIDI, multi-trk, full editing. Must sell. \$175. Tom. 714-653-5353
- Apex Type-C, \$150; DOD Crossover, \$95; Alessis XT reverb, \$95. Bobby. 818-980-8124
- Boss BX-800 8-chnl mnt. \$150. Bobby. 818-980-8124
- EMG-85 lead gut PU. W/pots & wiring. \$60. Boss distortion unit. \$45 or trade for Boss flanger. 818-339-7126
- HR chips for Drumulator. \$100 obo. ADA. 2FX DDL. 2 units in 1 rack spc. w/ pdl. \$250 obo. 818-761-3735
- JBL Control V studio monitors, home & studio use only. Xlt cond. \$200. Carter. 213-477-0397
- J.L. Cooper MIDI link, MIDI mapper, xlt cond. \$125. 213-469-4926
- Monitors. 4 pro custom directional monitors. 8 horns. Value \$250 ea. Asking \$125 ea. Or all 4 for \$450. Tom. 714-653-5353
- O'Sullivan stereo cab. Great cond, w/ wheels. 1 yr old. Bought new. \$125. Sell \$50. 805-251-4629
- Oracle film recording time processor II for Commodore 64 computer. W/ mnl. \$350. 805-492-4256
- Orig E-bow. Chrome w/ leather belt clip holder. Xlt cond. \$45 firm. Randy. 818-763-3535
- Pedal brd 39x16. Great for gut fx or key pdls. Black formica. \$50. Guy. 213-395-4835
- Road case for twin reverb size amp. Homemade w/ marine plywood. Very sturdy. Castor, lock. \$50 or for 2/3-sp. rack cs. 818-761-3235
- Road cs for keybrd or pdl brd. \$55 obo. Erk. 213-462-0808
- Roland MSQ 700 MIDI sequencer. 8-trk. Perf cond. \$150. Scott. 818-998-7106
- Roland TR-505 drum machine. Perf cond. \$150. Scott. 818-998-7106

- Sequential Circuits drum trx. Digital drum machine. Indiv tunings. Sep outs. MIDI inout. Perv cond. \$350. Randy. 818-763-3535
- Shure SM-58 mic w/ cord.: AKG Acoustics mic stand, boom style, new. \$50 ea. Shana. 213-874-5476
- Sony CD plyr, CDP-27, shuffle, repeat, time, auto-spc, clear. Only 6 mos old. Mint cond. \$200. 805-251-4629
- Symr Dncn stral type stack PU \$35 or trade. 818-339-7128
- Yamaha RX-11 drum machine, mnt cond. \$180. Carlos. D/714-253-5646 or N/714-998-8286

- 2 Charvel. 1 red, 1 white. Sgt humbucker w/ locking tremolo. Great for main & backup gigs. Both \$550. Steve. 213-876-4443
- 57 reissue. Like new. Black tweed cs. List \$1000. Sell, \$600. Glen. 818-357-6609
- 1965 Gretsch sparkle jet. \$1000. 1966 Gretsch Clipper. \$450; early 60s Gibson Melocymaker. \$275. John. 213-463-6119
- 1971 Gibson Explorer. Black, xlt cond. Plays beautifully. Must sell. \$500. 213-733-1446
- Baldwin guit cs. For collector's only. \$60. 818-783-6782
- Carvel 1978 mnt. \$800. Xlt buy. 818-990-0494
- Dean Flying V. Beautiful purple sunburst color. Kahler tremolo. \$325. 714-839-7447
- Fender Precision fretless bass. EMG PUs, badass bridge, Schaller tuning keys, gld hrdrw. Gd cond. w/ cs. \$450. Michael. alter 5pm. 213-515-5807
- Fender strat 62 reissue. Brand new. Still in packing material. Black, vibrato bar w/ brand new hsc. \$450 firm. 818-788-0610
- Fender strat 1955 sunburst. AO w/ cs. \$4500 or trade for 1958-1960 Les Paul. Ben. 818-843-3093
- Fender strat. EMG PUs. Birdseye & ebony neck. Pearl Finish. hsc. \$550. Paul. 818-883-2925
- Fender tele copy by Tokal. 52 reissue. Rosewood fingerbrd. Black pkgrd. Plays like a dream & sounds great. \$275 firm. 818-783-6782
- Fender telecaster, made in USA. Maple neck. Symr Dncn PUs. \$250 firm. 818-901-1832
- Gibson Les Paul SG shape. 1960. Kahler tremolo. \$325. 714-839-7447
- Gibson Les Paul studio model. Cherry sunburst. Beautiful. 1985. Like new cond w/ new Gibson hsc. \$530 firm. 818-788-0610
- Ibanez RG-410 w/ angled Humbucker PU in Floyd Rose tremolo. Candy red finish. Hsc. \$300. 213-662-8931
- Jackson Randy Rhoads pink w/ black Floyd Rose tremolo. Xlt conc w/ cs. \$625 obo. Michael. 714-592-3015
- Left-handed GLL fretless bass. L-2000E w/ hrcs. \$375. Rick. 714-970-5523
- Put the guitar of the century under your favorite rockers' Christmas tree. 59 Les Paul flame top. \$5900 firm. Cash only. 818-996-4843
- Rtt bass, designed for Juan Crocher, by Paul Hamer. LED line neck. EMG PUs. Jet rock black on pearl white. Papers. Cash only. \$1500 firm. 818-996-4843
- 1962 Fender roissue jazz bass. Sunburst finish. Never used. \$650 w/ cs. Brian. 213-434-0110
- Carvin strat red w/ reverse headstock. Floyd Rose & hsc. 3 mos. old. \$650 firm. Scott. 818-762-9242
- Crown acous 12-string gut. Brand new tuners. Great sound. \$90. John. 213-625-7390
- Fender Precision Natural sunburst color. Badass bridge. Aluminum pkgrd. Charvel fretless bass w/ hony nut & rosewood fingerbrd. \$300. Randy. 818-763-3535

5 GUITARS

- 2 Charvel. 1 red, 1 white. Sgt humbucker w/ locking tremolo. Great for main & backup gigs. Both \$550. Steve. 213-876-4443
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- Fender tele copy by Tokal. 52 reissue. Rosewood fingerbrd. Black pkgrd. Plays like a dream & sounds great. \$275 firm. 818-783-6782
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- 1962 Fender roissue jazz bass. Sunburst finish. Never used. \$650 w/ cs. Brian. 213-434-0110
- Carvin strat red w/ reverse headstock. Floyd Rose & hsc. 3 mos. old. \$650 firm. Scott. 818-762-9242
- Crown acous 12-string gut. Brand new tuners. Great sound. \$90. John. 213-625-7390
- Fender Precision Natural sunburst color. Badass bridge. Aluminum pkgrd. Charvel fretless bass w/ hony nut & rosewood fingerbrd. \$300. Randy. 818-763-3535

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 -Gibson Les Paul, Jr. 1958. Reconditioned. New paint. P.U. bridge. Must sell. \$200. Rod. 818-985-8725
 -Gibson Thunderbird bass. 1963. Sgl P.U. Orig tobacco sunburst finish w/cs. Very good cond. \$900. Brian. 213-434-0110
 -Grover Jackson. Black on black gut. Lid edited. Signed by Grover Jackson. Tatle snake strap, he fiber cs. xlt cond. Collector's item. \$800 obo.
 -Hamer Explorer, custom paint job, Dimarzio's, loving tremolo, new cond. Jumbo frets, hac. \$550 or trade for Marshall top. 818-781-3735
 -Ibanez 640 Satriani custom gut w/ Floyd Rose & Dimarzio P.U. Brand new. Lists over \$900. Sell \$575. Fred. 213-477-0397
 -Ibanez Explorer. Scorpions gut. \$150 firm w/ cs. Matrix Ovation copy. Acous gut. \$150 w/ cs firm. Mark. 213-653-8157
 -Ibanez Roadstar gut. \$150. Bob. 818-898-1298
 -Lehr-handled fretless bass. G&L Model L-2000E. Great cond. Hrd cs. \$375. Rick. 714-970-5523
 -US Fender telecaster, new. Never used. Black w/ rosewood neck. New Anvil cs w/ combination lock. \$600. Brian. 213-434-0110
 -Westone Spectrum LX bass, interchangeable fretted/fretless necks. Active electronics, xlt cond. w/ cs. \$350 obo. Mike. 213-301-0705

6 KEYBOARDS

-Carvin 850-H sprk. 15' woofer & horn, killer for keys. Used twice. \$200. Ted. 213-923-2547
 -Crumar DP-80 elec piano. W/ Synth lx. Snd inc. \$400. Carolyn. 818-248-7716
 -Ensoniq Mirage sampler w/ mnl, sound disks, shuttle cs. \$775. 213-680-9501
 -Fender Rhodes 73. W/ sprk cab/amp bit-in. \$400 obo. Tib. 818-893-8343
 -Roland F-50 sampling keyboard w/ disks & sound library. Version II. \$1800. 213-465-4498
 -Roland Juno 106. 128 preset sounds. Home use only. Xlt cond. Must sell. \$395. 818-762-1542
 -Roland Jupiter 8, warm & fat sound. 2 VCO, 64 preset, 8-voice. You must try. \$600. 818-948-8230
 -Roland JX8P \$400. Mint. Paul. 213-878-8704
 -Roland JX8P w/ programmer. Anvil cs. \$670. Carolyn. 818-248-7716
 -Wurritzer elec piano. Great shape. \$150. 213-543-1429
 -Art Odyssey perf shape w/ program cards. \$250. Shaun. 818-842-3417
 -Hammond B-3. Black lacquer finish. 2 Lesleys, xlt cond. \$1700. 818-707-0609
 -M-1 Korg music workstation, brand new, must sell. 8-trk sequencer. Incredible soundingsinger/sngwrtramples w/ soft cs. \$2200 obo. Dave. 818-761-3864
 -Oberheim System. OBX-A, DX drum machine, GSX sequencer. Complete pkg. \$1300 obo. Akai sampler, X-7000, \$500. Steve. 818-361-3765
 -Rhodes piano. Gold fiberliss cab. \$189 obo. Yamaha CS-40M synth. W/ Anvil cs. \$125 obo. Wurritzer elec piano, 1955 vintage. \$73 obo. Erik. 213-482-0808
 -Roland D-100 multi-instrument linear keyboard. \$1000. Brand new. Tommy. 213-924-8242
 -Roland PG-1000 programmer for D50 synth. Brand new in box. Never used. \$310. 805-492-4256

7 HORNS

-Trumpet, Vox Stradivarius, w/ access & cs. \$350 obo. 818-907-6545

8 PERCUSSION

-2 Syndrum CN sgl units on Ludwig std. \$175 or trade for MID drum machine, TR-505 etc. 213-399-6831
 -11-pc Ludwig dbl bass, black. From small to big drums. Complete w/ cases, trap, hrdwr, cymbal stands. Xlt cond. \$1300. 818-339-3858
 -Linn 9000 drum machine w/ sampling. Like new. \$1400. Jon. 213-691-1919
 -Roland 707 drum machine, 3 yrs old. Xlt cond. Must sell. \$180 obo. Rod. 818-985-8725
 -Simmons SDS-5, 8 module drum set. \$750. W/ rd cs. \$1000. 818-762-8378
 -Simmons SDS-7 brain w/ 8 modules. Used for Natalie Cole/Peaches & Herb albums. Inclds custom chips. \$950. Jake. 818-708-2318
 -Tama 7-pc dbl bass drum set. 2 22x16s, 2 16x18s, 1 13x14, 1 14x15, 1 6x14. Xlt cond. \$400 takes all. Tompy. 213-828-1858
 -Tama Superstar 6-pc drum set. Less than 1 yr old.

\$1200. James. 213-208-8562
 -20" Zildjian rde. Classic cymbal. \$60. Lori. 213-809-8800
 -DW-5000 turbo pdl. Use. Great plyng cond. Cost \$110. Sell \$70 firm. Duayne. 818-909-7659
 -Gretsch drum kit. Red rosewood. Sizes 24, 18, 14, 12, 10, 8. Mint cond. Must sell. \$650 obo. w/ chrome snare. \$750 obo. 818-995-3788
 -Tama rack w/ 8 clamps. \$300. Craig. 818-781-7859
 -Wtd: MIDX DX drum machine. Will pay cash. Steve. 818-381-3765

9 GUITARISTS AVAILABLE

-Exp'd screamer avail. Mir stacks, mega tone, Touring exp. Trmp. Infrd Lynch, Hoffman, Dimartini, Estab HR. Cmr'd HM pref'd. 25. Hlywz. Lusty. 213-469-4545
 -Fgm gutt avail to complete band. Very creative, mcm sound band pref'd. No HM/HR. 213-850-0980
 -Flash gutt sks early VH type high energy band. Have demos, ks, pd art. Tom. 714-951-0241
 -Gutt avail. Sks HR/HM band. Gd att, equip, trmp, money, my own style. Chris. 818-705-2845
 -Gutt lkg for band or sgl pplys to start band. Srs, determined people. 213-654-2706 or 213-469-4994
 -Gutt on fire, creative & org. Still lkg for HR sound of 90s. Great sig prnc. Mike. 818-870-6623
 -Gutt sgl w/ energetic lun post punk underground band. Infr'd 45 Grave, Ramones, Alien Sex Fiend, Surfers, Jane's, Peppers. Joe. 213-726-7311
 -Gutt, 21, srg mcm sndng band. Must be estab & have direction. Srs prjcs only. Infr'd Persons, Jazebel, Berlin. Sean, art prm. 818-763-5799
 -Gutt L/R, sks to J/F punk blues rock band. Serious only. 805-254-5118
 -HR gutt lkg for form new band. Infr's Ace Fraily, VH, White Lun. Serious only. Image not import. Brent. 714-864-6327
 -J/R gutt sks estab proj to create desired result. Infr'd blues, rock, jazz, funk, folk. 842-8726
 -Lead gutt w/ gd equip, licks, image sks mel/HR/HM band. Must be hungry to play. Pros only. Steve. 818-889-9651
 -Male gutt avail to J/F mel HR band w/ exp'd musicians. Bckg voc, writing ability. Walt. 714-985-4811
 -Mxl gutt/sngwrtr sks tall, ultra lng hr rock band. Infr'd Beatles, Tommy Shaw, KISS, Rick. 818-781-8273
 -Pro axeman can handle anything, but lkg for cmr'd metal band w/ killer songs. I've got everything it takes. Ready to commit. Jeff. 818-718-7605
 -Top notch lead gutt avail. Versatile, Tasteful, bluesy. Steve Cropper, Steve Stevens, Stevie Ray Vaughn, Jeff Beck. Pros only. Ben. 818-843-3093
 -Big noes, 4-eyed gutt w/ short hair, kcks bit on all Yngwrl/H clones. I don't pose, I play, so call today. 213-739-4824
 -Country plecter w/ unusual style sks unusual prjcs. Also sing, write, have connex. Will. 818-848-2576
 -Exp lead gutt/sngwrtr sks cmr'd HR band w/ mgmt and/or frnd bck. I have pics, demos & resume. John Michael. 213-469-8349
 -Gutt avail for R&B or T40 band. David. 714-557-7311
 -Gutt avil. Pro, exp'd, image, equip, rehrl studio, taste, authentic originality. Aerosmith, Who, Pistols, Zep, Stones, Hendrx, Jane's, U2, Lennon, Elton, Gabriel, Dead. Brian. 818-943-7405
 -Gutt sks csl sit plyng Rhythm gutt. Lou's. 818-508-6058
 -Gutt w/ xlt equip srg orig P/R band. Infr's Journey, Toto, Starship. Troy. 818-448-4151
 -Gutt, 22, sks estab HR/HM band. Infr's Imml, Cambell & Lee. Equip & trmp. Srs onlt. 213-258-7278

-Gutt, MIDI rack, w/ gutt synth. Top plyr w/ much exp. Lkg for prgrs HR band. Pros only pls. 213-469-4926
 -Gutt/singer/sngwrtr. L/R. Pro quality, stereo rig. Great Atlix. Sks formed orig proj and/or classic rock band. Infr INXS, U2, Bowie, Idol. David. 213-654-7064
 -Hot, 21-yr old gutt sks mel HR band. Xlt sngwrtr w/ image & equip. Infr's KISS, Zep, Scorpz, Dokken. Srs only. Alan. 805-528-0502
 -HR gutt w/ previous album credits sks high energy rock band w/ xlt chemistry. Pref signed Acts or shwngc. Ronnie. 714-693-5087
 -Lead gutt w/ lots of orig material wtd to J/F metal band. Chris. 213-483-1184
 -Infr HR blues gutt/wrtr powered by Marshalls, stg prnc, Mel's Bad Co, Aeromith, Lover Boy. Sks wrking or recrdng grps. Pros only. 213-274-0408
 -Pro gutt wts srs R&B band for FT commitment. Too many titles to mention. 213-850-7058
 -Progrv lead gutt avail for recording or signed lbl band. Infr Zep, Rush, VH. Bio avail. Pete. 818-339-7128
 -R/L gutt w/ rock image & strong bckg vox sks estab or touring 2-gutt band. 818-888-3525
 -Speed metal gutt sks band. I have training plus equip. Infr's Mega Death, Metallica, Slayer, Trashers only. Rob. 805-523-2761
 -Top gutt/voc lkg for wrkg T40 dance rock band. Gd equip, gd trmp, gd image. Mark. 213-653-8157
 -Top West Coast gutt avail for gigs, sessions, tours. All styles. Pros only pls. 213-463-6181

9 GUITARISTS WANTED

-2nd gutt/voc w/ orig wtd. Infr'd Smiths, U2, Beatles, P!nkso!s. 818-783-1413
 -Accous/lead gutt ndd to form band w/ keybdts/sngwrtr. It success is all you know, let's do it. John. 818-346-2544
 -CHALET, (KNEC son of pure rock) now auditioning versatile HR rhythm gutt. 10 yrs exp min. 818-995-6573
 -DIAMONDB CLAW seeks female heavy metal lead gutt. Monstic. 213-933-6176
 -Rehearsal. 213-861-3299
 -Fgm gutt wtd by all fem band w/ great material. Textural atmospheric sound. 213-850-0980
 -Fgm voc. Heavyweight mgmt w/ gold record sks over-21, lng hr, great lkg gutt. Voc/sngwrtr import. Infr Benatar, Foreigner, w/ Stones edge. 213-951-4595
 -Fgm drmr sks gutt w/ a place to play. G&R, Pussycat, U2. Don't have to be great, no drugs, gd att. Let's play. Brian. 818-509-8656
 -Gutt ndd for orig rock band. Infr Pretenders, Who, XTC, Police, REM, Smithereens. Tom. 818-346-4249
 -Gutt w/ taste & style wtd by rock band w/ great songs. Infr P!nkso!s, Dancing Queens, Lions/Ghosts. Brian Mane, Mike Campbell. Carl. 213-390-2010
 -Gutt wtd for home demo 8-trk studio. Will trade time for service. Ron. 818-982-7125
 -Gutt wtd. HR blues singer style. Infr'd Aerosmith, Satalites, Stones, AC/DC, Roses. image. Pros only. Must prove. 818-891-3015
 -Gutt wtd. Sing, tv. 60s/70s shows. Sandy Hillman. 213-464-8381
 -Lead gutt for HR/HM band. Covers, orig. Infr'd G&R, Scorpz, VH, Zep, Lng hr image, equip. Pros only. 714-792-6997 or 714-862-4874
 -Lead gutt wtd for estab band w/ rehrl studio & upcoming shows. Infr's Kiss, Cult, Crue, Kelly. 213-876-4981
 -Lead gutt wtd to form R&B band. No drugs, under 23. Infr'd Classic 50s/60s rock, Springsteen, Queen. Woody. 818-332-2205

-OC singing gutt/bst ndd for country folk grp that does orgs. Recording, Paid perfis, pd overseas tours. Frankie. 714-472-8441
 -PAIN KILLER sks 2nd gutt. Infr'd early KISS, Stones, Crue. Lng black hr image. No Moustaches, spandex. Bumper or Vic/Lonnie. 213-614-9867/213-860-8905
 -Pro gutt/sngwrtr/colab ndd by pro male singer w/ powerful voice & pop/jazz/R&B material. To form org band. Wayne. 213-855-7781
 -R&B band sks R/L gutt. Must have equip, trmp. R&B proj w/ mgmt. Robin. 213-733-5291
 -Rhythm gutt for HR/HM band. Covers, orig. Infr'd G&R, Scorpz, VH, Zep, Lng hr image, equip. Pros only. 714-792-6997 or 714-862-4874
 -Rhythm gutt wtd by lead gutt & voc for R&B band. Infr'd AC/DC, Stones, Hendrx, Hank Williams, Youth, tnt, image, etc. Gary/Steve. 818-695-1861/818-505-8520
 -Singer/rhythm gutt sks powerful intngt creative lead gutt. Infr'd Blondie, Gloves, Psych. C. V. Cathy. 213-378-6898
 -Singer/sngwrtr/bst sks gutt to colab w/ & form band. Have lbl int. Infr'd Smiths, M!nds. Mike. 213-860-3938
 -THE BOONDOCKS sk one of a kind image-conscious R/L gutt. 2 gutt sound ala Stones. No Unger grandpas or disillusioned sprouts. Bize. 818-998-0427
 -THE SKANSTERS are back & lkg to recruit rock steady gutt. Monstic. 213-933-6176
 -L/R gutt avail for demo recrdng. Can create/arrange instrmtl sections. R&B, funk, rock, metal. Erik. 213-674-4007
 -Accous/elec to form duo w/ flutist & possibly band. Latin. New Age. 213-287-1892
 -Attr: bst & drmr from estab HM/HR band sks gutt for new, orig rough rock proj. Only srs & hungry need apply. Michael/Lenny. 213-463-4833/714-750-9640
 -Band w/ LP, EP, video, bckr, studio wts gutt/sngwrtr to complete 5-pc R&B band. No Malmsteers. Nick. 714-989-0451
 -Creative lead gutt wtd for P/R band. THIN ICE. 21-30. Voz helpful. No smoking/drugs. 818-940-9131
 -EQUINOX nds tasteful gutt. Infr's Journey, Toto, Rush, Kansas. No Yngwrls. Marv/Jeff. 213-462-8166/805-584-8933
 -FAHRENHEIT sks worldclass HR gutt. 818-985-0274
 -Fgm lead gutt wtd to form energetic all gen rock band. Image a must. Lora. 714-828-6784
 -Fgm only gutt w/ strong harmonies and lead voc. Must have gd stg prnc. We have steady work. Some tv. Classic rock band & orgs. Ken. 714-653-5353
 -Gutt ndd. Don't call if you won't rehrls every night now until we get gigs. Free HR rehrl. Org blues & art rock. THE ROAD. 818-980-9176
 -Gutt sought for alternative raw pop trio. Don't mind area code. Dan. 805-254-1067
 -Gutt w/ image, sngwrtr, intv heavy dance music w/ shw sought by singer w/ image, nat'l publicity, lbl deal in works. 213-465-4534
 -Gutt w/ writing ability sought by up & coming fem voc for wrtng/formng sgl. Hrd cmr'd lkg alv everybody and nobody. Bonnie. 818-981-4370
 -Gutt wtd for rock synth band. Infr's Cocteau's, Bush, Yaz. Have mgmt, producer. Chris. 213-874-9486 or 818-710-1217

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•Guit wtd to complete srs sober to showcasing orig songs. R&B/rock. Have 8-trk & rehrs spc. Possible lbi int. Johny Dan. 213-398-3034/213-221-0025
 •Guit wtd w/ lks & sound of early Crue & WASP. Must be real loud & real crude. 20-21. Hwd area only. 213-461-7892
 •KNIGHT RIOT sks 2nd lead guit. Trsnp, equip, lng hr, Christian a must. Upcoming gigs. Danny. 818-566-7220
 •LA's premiere party band sks lassy shredding for showcasing. Must be Fun-loving, hrd-wrkg, open minded. Mark. 213-461-2164
 •Lead guit wtd for energetic HR act. Lng hr image, chops a must. Style Prince mts VH/Living Color. Chuck/Dan. 818-407-0977/818-703-6396
 •Lkg for lead guit. Band, tour, video. Gd sece of humor nrd. Pref fem but open to good pds. 213-469-4618
 •Pro circuit band sks HR gut w/ 5 ocvs for backups. Lng hr image, studio, live exp, tape. Over 24 prefd. 714-965-0369
 •Pro gut wtd for pop band now forming to showcasing. Must be srs & mature w/ Extnsv bckgmd & businesslike manner. George. 213-656-1825
 •Pro lead guit wtd by pro HM band w/ killer songs & image. Must have killer equip, image, total dedication. Pros only. 818-766-5645
 •Singer lkg for the chemistry. Page, Richards, Perry. I've got the lyrics if you've got the chords. Let's kick out the R&B. 818-761-3864
 •Singer searching 25-30 juvenile street punk gut. Rhythmic lbgroove. Stones 68-75, Alice, UFO, Mott, Suife, Pistols, Trick, Aerosmith, Bad Finger, Motown. 818-781-3864

10 BASSISTS AVAILABLE

•Bat sks estab rock band. Infd Crue, AC/DC. Ron. 6:30pm. 818-366-1940
 •Bat sks unique orig R&B band. Infd Sid Barrett, Bukowski, early Dylan, Firehog, Style Jocko, Erwinstraw, Watt. John. 213-876-5571
 •Bat w/ much exp. Great image, att, equip. Skg HR band w/ mgmt & connex only. Keith. 213-836-4295
 •Bat, 26, w/ wring ability, bckg vox, image, att, pro equip, trsnp sks wrkg band w/ following. HR prefd w/ mgmt, promo co. John. 619-727-0183
 •Bat/lead singer/wrtr wtd mdm pro sit. I've got chops, strong voice, lks, energy, equip, trsnp. No HM. Larry. 818-969-3838

•Bat avail for jazz, R&B or funk band. Dean. 818-718-1145
 •Bat w/ vox sks pro csit sit for weekends & some weeknights. Brian. 213-874-3985
 •Bat, fretted/fretless, synth bass. Pro chops, gear. Clubs, csis, studio. All styles. No orgs. George. 818-791-2703
 •Bat/voc lkg for mdm dance 140 rock band. I do slap. Gd equip, image, trsnp. Also knowledge of lots of oldies. Mark. 213-653-8157
 •Expand bat w/ great setup skg pro band w/ mgmt or lbi deal. Prof acous/psychic infl. 12 yrs exp. Great voc. Paul. 818-503-1937
 •Metal bat avail for extremely heavy band. Infd Metallica, Mega Death, Anthrax. If it ain't heavy, don't call. George. 213-316-9043
 •Scott Free, formerly of Electric Eyes, sks more power, insight or humor. Pro sit only. Strong lk & prnc. Pick, finger, slap. 213-394-6894
 •Smokin' hot bat avail. Unique style & sound. Image/Bus conscious. Pro gear/att. Skg mel rock sit. Srs only. Mike. 714-822-3898
 •Solid expd bst intom HR & metal sks band to learn cover tunes w/ L. Learning exp only. Not gigs. Helen. 213-392-6775
 •10A-top notch bst w/ worldclass everything. Great lks, wtd lng hr, pro chops, vox, sks LA's most devastating pro rock act. Sabre. 415-792-2532

10 BASSISTS WANTED

•Bat wtd. Blusey HR. Must groove. Aerosmith, Roses, Stones, AC/DC. Sate/lites. Image. Pros only. 818-891-3015
 •Fem voc. Heavyweight mgmt w/ gold record sks over-21, lng hr, great lkg bst. Vox/sngwrng import. Infd Benatar, Foreignr, w/ Stones edge. 213-981-4595
 •Bat for HR band. Gd chops, own equip, Infd Crue, Poison, Cinderella. Pretty boy image. Jeff. 714-946-3049
 •Bat for orig blues rock. 25-49. Stones, Littlefeet, Duodun, John Lee Hooker. Weekly gigs. Endorsed by VanDyke Parks. 818-797-2877
 •Bat nrd for HR restdngt/sngwrtr1 proj. No drugs. Gd image reqd. Paul. 213-876-9670
 •Bat w/ bckg vox nrd for orig band. Creative, romantic, moody music w/ strong beat, melody, vox. 213-650-3503
 •Bat wtd by HR band ala old Rush, old Crue, Zep, Trower, etc. Bob/Jeff. 213-871-0150/213-621-4532
 •Bat wtd by lead guit & voc for R&B band. Infd AC/DC, Stones, Hendrix, Hank Williams. Youth, ltni, image, etc. Gary/Sue. 818-895-1681/818-505-8520
 •Bat wtd by pro HR act. Dokken, Lion, TNT, Ratt. Exp. ability. Killer lng hr image reqd. No flakes, egos, drugs. 213-323-3887
 •Bat wtd by voc, guit, dmr to complete blues based metal band. 19-23. Lyrics, singing, equip, car, hair, image a must. Steve or Gio. 462-0862 or 876-4443
 •Bat wtd for blues based R&B band. Ira. 213-659-1951
 •Bat wtd for csis. Bckg vox a plus. 213-857-7803, ext. 803
 •Bat wtd for home demo 8-trk studio. Will trade time for service. Ron. 818-962-7125
 •Bat wtd for HR band. Must be exp, responsible & willing to write w/in the band. Serious only. Stu. 213-658-8779
 •Bat wtd for reforming HR/HM band. Lks, att, equip a must. Only those who strive for success nrd reply. Phil. 213-473-4493
 •Bat wtd for ultimate complete HR band. Xlt material, image mnded att. Have lng hr flashy image. Xlt mgmt, rehrs spc, pro musicianship. 818-785-9666
 •Bat wtd Infd Cocteau, Velvet Undergrmd, Sugar Cubes, Sheila Chandra. Steve. 622-5599
 •Bat wtd to form srs R&B/funk band. Infd Deele, Jam, Louis. 213-731-9943
 •Bat wtd. Infd Holly, Beatles, Smitherens, Bodeans. Bckg vox a plus. John. 213-463-6119
 •Bat wtd. Sing, lvi. 60s/70s shows. Sandy Hillman. 213-464-8381
 •Bat, 19-23, wtd to form HR/HM band. Must be dedicated, reliable. Infd Ruche, Rush, Dio, JS Bach. No posers. Pete. 213-467-4388
 •Bat/lead voc nrd by guit & dmr. Progrsv rock music. Orig. Lks. Any age. 213-281-3306
 •Bat/singer nrd by guit & dmr for well defined acous/elec band. House mts REM on my street. Doug. 213-661-1968
 •Christian bat nrd for classically Infd HR band. Must have gd image. 213-850-1945
 •Dmr wtd bst. Guns, Pussycat, blues, Med ability OK. Fun reqd. You have a place to play. I don't. Pref Valley. Brian. 818-509-8656
 •Estab band sks bst, committed to music. We like Gabriel, Ferry, Siouxsie, Pretenders, Sugar Cubes, Cult, Bush, Bowie, Doors. 213-836-4873
 •Estab orig cmrd band sks srs dedicated funky equipped bst as pernt call if you won't rehrs every night now until we get gigs. Free HR rehrs. Orig blues & art rock. THE ROAD. 818-980-9176
 •3-pc HR band sks bst w/ harmony vox. Record out. 213-462-4840
 •Alternative band sks bst w/ dark mel & rhythmic qualities. Alex. 213-669-2919
 •Band sks bst, dmr, Infd Jane's, George Michael, Swans, U2, Faith No More. Have songs, Working on demo. Must be open minded, fun. Rod. 213-931-9095
 •BLUE ICE, rock band, sks bst for local & on the road gigs. Picasso. 213-469-5837

•Blusey rock country bst, expd, wtd. Ray. 829-1804
 •Bat nrd by HR band w/ studio & demo. Under 25. No glam. Must be versatile, inlgnit, srs, agrvvr, down to earth. 213-519-9014
 •Bat nrd for acous style rock. Infd Jam, Style Council, XTC, Joe Jackson, Alarm. Srs only. Stuart. 213-874-5636
 •Bat nrd for Hardex, blues type trco. Mark. 818-980-8902
 •Bat nrd to complete 5-pc cmrd HR band. Infd UFO, Whitesnake, Europe. Rock image, bckg vox a must. 481-8430
 •Bat nrd to start orig HR/HM band w/ guit. Lng hr image. Must have gd equip. Greg. 818-845-5187
 •Bat reqd for loud inltnic gothic band w/ upcoming LP. Gd equip, trsnp nec. Dave. 818-763-1846
 •Bat sought for psychid, inltnic acous/elec band w/ mgmt/ gigs. Infd L&R, Cocteau, Joke. Must have gd att, ability, image. Gahl. 213-857-7095
 •Bat w/ image, sngwrtr, into heavy dance music w/ show sought by singer w/ image, nat'l publicity, lbi deal in work. 213-465-4534
 •Bat w/ vox for top line circuit band. Rock/metal. Has studio mgr, producer. Dealing w/ rehd lbn now. po. 818-713-2746
 •Bat wtd by 2-guit band w/ songs/vox/G&R image. Zodiac Mind Warp mts early Stones & Rock City Angels. Got it? Rex. 818-718-2839
 •Bat wtd by AXIOM FLASH. Must be solid rhythmic ptyr. Able to improv. Infd Hendrix, G&R, Dokken. Gigs pending. Erik. 213-674-4007
 •Bat wtd by exceptional guit/singer/sngwrtr for intense orig HM power trio. Jim Rains. 213-451-3007
 •Bat wtd by P/R band. THIN ICE. 21-30. Vox helpful. No smoking/drugs. 818-840-9131
 •Bat wtd for band sit. Into bluesy rock. Ala Stones, Aerosmith, AC/DC. Mike/Carlos. 213-874-3809/818-763-9856
 •Bat wtd for country style rock band. Louis. 818-508-6058
 •Bat wtd for cmrd HR proj. Infd Journey, VH, Whitesnake. Must have strong bckg vox. 213-650-6274
 •Bat wtd for estab band w/ rehrs studio, demo & great rep. New music, hard guit-driven edge. Victor. 213-225-1269
 •Bat wtd for HR mel metal band. No hired guns. 818-764-8819 or 791-3829
 •Bat wtd to complete orig mel HR band. Have rehrs studio & lkg to gig asap. Infd Dokken, UFO. 213-273-4944
 •Bat wtd. 17-21. Must have equip, trsnp. Infd Metallica, Maiden, Armored Saints, Anthrax. Hugh/John. 818-360-2744/818-366-7243
 •BAT wtd. Don't ask about money or mgmt, ask about music. Straight ahead hrd edge rock. Brian. 818-954-2682
 •ELECTRIC EYES sk groovv stp ptyr w/ strong image, vox, dance ability, to complete solid band. Have mgmt, studio, momentum. Mark King, Prince, Robby Neville. 213-217-1931
 •FIRE IN THE SKY auditioning rock solid bst. 19-27. Bckg vox. Have studio, mgmt, image. Dark edged, airy rock sound. 818-788-4287
 •Great band w/ mgmt nrd great bst. More hooks than a bat & tackle shop. Bob. 818-991-7363
 •GUNG HO sks bst, Infd Sarzo, Jones, Stix, Anthony, Hamilton, Simmons, Harris, Sheahan, Gio. 213-462-0862
 •Hungry bass monster Infd by Levin, Brian, Dough sought by hungry worry rock band w/ mjr inde lbi In/ For

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 -LA band w/ mgmt, incl bckg sks HR bet w/ bckg vox & image. Don. 818-343-9653
 -Wd bet for all fem rock band. 213-469-4618
 -Polyrhythmic btd wtd, into cross-rhythmic improv for radical new dimension in spacey R&R. Allan. 213-659-9595
 -Pro bet wtd for pop band now forming to showcasing. Mat bet srs & mature w/ Extns bckgrnd & businesslike manner. George. 213-656-1825
 -Pro guitarist/producer auditioning male bst. Image import, tint a must. All org, bet, malsy rock. 213-949-5510
 -Skg rock wtd w/ great image, sig prnc, dedication for industry showcasing first yr. Have atmy, mgmt, lbl int. Srs only. 818-845-0429
 -Solid expd bst w/ vox & killer lng hr image wtd by pro mel heavy rock act w/ EP. No flakes, egos, drugs. 213-323-3687
 -STORMY WEATHER sks world's most endangered species, HR bst w/ image, bckg vox. James. 213-208-8582
 -Wd fem bst for estab wrking country rock band. 818-566-8787 or 213-452-3986
 -Young open-minded bst nidd to form alternative rock band. Infil U2, REM, Gabriel, Michael, after Spm. 213-515-5807
 10w-Mel metal w/ lbl & bckg sks bst ala Jeff Pilson. Vox & ks import. No Sheehans. Doug/Skip. 714-963-2281/213-409-9873

11 KEYBOARDISTS AVAILABLE

-Keyboard/voc sks estab cmrcl HR band w/ killer vox & image. Tm plyr w/ Hammond B3, sampler, image. dedication. 818-980-9378
 -Blues keyboardist w/ classic B-3 piano synth for gigs/recording. Pros only pls. No BS. 818-707-0609
 -Country piano 50s/60s R&R, lead/harmony/voc. 15 yrs pro exp. Larry. 941-0231
 -Worldclass HR mlt kybdst avail for mel HR band ala Dio, Europe, Jovi. For recording, touring. Have total rock image, great chops. 213-876-8939

11 KEYBOARDISTS WANTED

-Keyboardist nidd to complete orig rock band w/ mgmt. Infil Boston, Kansas, Yes. Srs only. 213-675-5440
 -Keyboardist nidd. Must be young, have energy, able to tour in March. Tish. 714-646-8475
 -Keyboardist wtd for folk wave pop artist w/ inde LP & mjr lbl int for upcoming showcases. 213-466-8838
 -Keyboardist wtd for orig mel rock proj. Steezy Dan, Journey Infil. 714-895-1996
 -Keyboardist wtd for orig R&B jazz pop band. Immed wrk. Infil Sting, Sade, Anita Baker, Patrice Rushen. 213-208-7842
 -Keyboardist wtd for STB wrk dance rock/ R&B dance. Infil Mitch Ryder, GTE, Rascais, James Brown, Sly. Dave. 818-997-1232
 -Keyboard wtd for eqp wtd for cals. Bckg vox a plus. Great if you play accordion. 213-857-7803, ext. 803
 -Keyboard wtd to form srs R&B/funk band. Infil DeeDee, Jam, Louis. 213-731-9943
 -Orig band, Pasadena area, must have equip, pro att, sense of humor. Gd piano tech reqd. Joe Jackson, Steve Nieve, Jim Walker. 818-790-2693
 -Pro keyboardist/sngwrtr/collab nidd by male singer w/ powerful voice & pop/jazz/R&B material. To form org band. Wayne. 213-655-7781
 -R&B band sks Minneapolis sounding plyr. Must have equip, trmp. Must solo well. R&B proj w/ mgmt. Robin. 213-733-5291
 -Fem kybdst wtd for all fem band. Atmospheric sounds. 213-850-0980
 -Fem only keys w/ strong harmonies. Some lead vox. We have steady work. Some tv. Classic rock band & orig. Kan. 714-653-5353
 -Funk super grp. ROKWAY, w/ mgmt, lbl int, sks pro SOTA kybdst for immed pos. Image, Att a must. Cliff. 818-886-0133
 -Guit/voc/sngwrtr sks tntd versatile kybdst to form band ala Beatles, U2, Straits, Police, Stones, Zep, etc. 818-790-8317
 -Hot funk R&B band wts fem kybdst. Vox a plus. Many shows coming. Dan. 714-495-1206
 -Keyboardist w/ vox for rock/metal. Have studio, mgr, producer. Dealing w/ record lbls now. po0. 818-713-2746
 -Keyboardist wtd w/ commitment, imagination & the technique & equip nidd to blend ethereal 3rd/4th world textures w/ alternative rock. Jim or Will. 818-784-7937
 -Keyboardist/voc w/ T40 sequences wtd for trio or will buy sequences for ESQ-1. Must have drums/bass lms prgrmd. 818-281-9882

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-Keyboard nidd for all fem rock band. Rehrng for tour. Helen. 818-571-2006
 -Keyboard w/ image, sngwrtr, into heavy dance music w/ show sought by singer w/ image, nat'l publicity, lbl deal w/ shows. 213-465-4534
 -Keyboardist or guit wtd by fem voc for lounge act. 874-8052
 -Wd kybdst for kybdst that can sing lead for forming duo w/ Bobby Blue. Stan. 818-985-4909
 -Orig R&B pop grp, newly formed, lkg for multi-kybdst & voc. Vox not nec, but helpful. Lamont. 213-464-7253
 -Polyrhythmic kybdst/synth wtd, into cross-rhythmic improv, for radical new dimension in spacey R&R. Allan. 213-659-9595
 -Progrv innovator. Metal. Sngwrting abilities. Solo. Beast. 213-664-8701
 -Versatile keys & guit nidd to complete srs sober to showcasing orig songs. R&B/rock. Have 8-trk & rehrl spc. John/Dan. 213-398-3034/213-221-0025

12 VOCALISTS AVAILABLE

-Fem voc/lyricist skg int. Infil Joplin, Zep, Stones, Doors. Cameron. 213-874-8172
 -Fem singer/lyricist/producer/sevealed Charmin. Sks HR band. Cmrc, Flashy, dovezible. Infil Shirley Temple, 3 Stooges, earthquakes. Mark. 213-461-2164
 -Full range pro fem voc sks progrv musicians. Infil Rush, Yes, Journey, Toto. Serious only. Lomi. 805-584-8933
 -Is there really a girl that can sing that nasty boy R&B? Also really is. Randee. 213-654-7881
 -Pro male singer/sngwrtr w/ extms road/studio exp avail for srs perfing or recrdng commitment. Powerful vox for pop/jazz/R&B styles. Wayne. 213-655-7781
 -Quality male R&B singer avail for pop, R&B, jazz, funk proj in exchange for demo. PJ. 818-508-0985
 -Singer avail. Studied voice. Fem. Have lck & very powerful voice. 478-7881
 -singer/sngwrtr w/ tenor voice sks hard edge prgrv band ala Rush, Yes, Sultie, Russell. 213-371-4439
 -Voc in search of hot tntd rock band. Dedicated, hungry for success. No HM, Mike. 818-894-5803
 -Voc skg killer HR band. Infil VH, Bad Co, Zep. Pro att only. NH only. Sean. 786-6938
 -Voc w/ Gram/Walsh type voice sks dedicated cover band. Wrkg or not. Infil Yes, Kansas, Floyd etc. No image rock or metal. Steve. 714-497-3502
 -Avail: incredible fem voc able to do lead/bckgrnd. Great prntly, dependable, R&B, soul pop jazz. Satisfaction guamd. You deserve the best. Michelle. 213-755-6942
 -Bluesy rock voc/wrtr w/ gold/plat credits. Rogers, Stewart, Allmanns. Hair, ks. Lkg for great band w/ great songs. 227-4079
 -Country fem lead singer sks band to jbn for studio wrk. Also writes songs, plays rthymn gtr. Hattie. 213-578-6786
 -Dynamic fem singer skg orig R&B band. Infil Kicks, Aerosmith, Nikki. 818-780-4578
 -Expd pro singer w/ album credits sks acous/psychic band w/ mgmt or lbl deal. 12 yrs exp. Paul. 818-503-1937
 -Fem dynamic voc avail for weekend lounge act. 213-874-8052
 -Fem voc sks wrking T40 st, incding duos & trios. W/ club wrk or cals. 818-281-9882
 -Fem voc/composer/lyricist wtd to form band w/ other women. P/R orig. Many inlts. No drugs. Elizabeth. 213-851-7537
 -Fem voc/harmonica plyr. Seasoned pro. Sks tours, club dates, showcases, w/ mjr league act. Great sig prnc, att. Can sub also. Kelly. 818-445-2787
 -Fem voc/sngwrtr, has inlt, looks, brains, nut no material. Lks for lbl prof. Infil Watley, Pebbles, Sally. 818-503-0048
 -Funky tntd voc sks for orig proj. R&B, soul music. Srs only. Sandra. 818-958-1370
 -Lead singer w/ pro att.. No ego. Searching for estab career-oriented rock band. Infil Beatles, Who, Doors. Keith. 213-316-1760
 -LEFT WING sks tntd aggrsv voc. Wtd for hard driving dedicated band. Gd sig prnc. AO music. Ronda. 818-794-3478
 -Male singer lkg for 50s rock & oldies, but goodies. Frank. 818-956-0202, ext. 345
 -Progrv tntd fem voc/sngwrtr sks musicians to form Stryper-like New Age metal band. Must be dedicated, socially conscious. Kym. 805-252-1940
 -Singer/lyricist/entertainer lkg to JF HR blues band w/ hunger & vision. Into Prince, Aerosmith, Cult, G&R, Cinderella. LA Guns image. Sammy James. 213-851-5777
 -Swedish male voc/sngwrtr. Fluent English. Record/tour exp. 15 yrs. Pop, mel metal. Dan Riedfeldt. Lkg for classy band. Cmrcly oriented. Jan. 213-542-3737

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-Unwrapped ball of kinetic energy sks hrd wrking party band to front. No drugs. Mark. 213-481-2164
 -Up & coming fem voc sks wrting partner for wrting/forming alt. Cmrcd immed HR. Bonnie. 818-981-4370
 -Versatile voc into blues rock, folk & country sks orig band w/ social conscience. Infil U2, Joni Mitchell, Patsy Cline. Christine. 818-767-8135
 -Voc & guit avail for cmrc & bst to complete opera rock proj w/ complete mgmt, complete album, mjr lbl int. Must have great att & ability. 213-655-2821
 -Voc/kybdst/sngwrtr skg tntd studio sessions & live sts. P/R ballads, R&B, Srs, expd, dedicated. Johnny G. 818-505-1307
 -Voc/sax lkg for presently wrking R&B pop jazz fusion grp. Session work/live gigs. Tenor/alt/tenor. Tenor voice. Willing to tv in CA. Lamont. 213-464-7253

12 VOCALISTS WANTED

-Awesome band sks the awesome voc. No drug addicts pls. Mike. 818-281-2986
 -Estab LA cmrcd HR band sks dynamic frontman/voc. Must be srs & dedicated. Roger. 818-330-5967
 -Fem rapper wtd by rap producer. Same mgr as JJ Fadd, EZE, LA Dream Team. 18-21. Lorenza Pryor. 818-908-0615
 -Guit, L/R, sks to form punk blues rock band. Serious only. Chris. 213-650-9878
 -KEILROUGE skg musicians to form blues/jazz rooted HR band. Infil Beatles, Queen, AC/DC, Zep. Tim or Russ. 818-506-4125
 -Killer young voc wtd for unique HR band. Infil Poison to Metallica & everything in between. Randy. 818-367-0874
 -Lead voc for mel HR band. To record immed. Exp. lks a must. No dreamers. Alter 7pm. John. 818-769-3084
 -Male voc w/ range, dynamics, creativity, exp, trsp for HR band w/ depth/flexibility. No hobbyists, no atts. Mitch. 213-390-6592
 -Male voc wtd for dance rock grp. Young, gd lkg for cmrcd proj. Infil Pat Shop Boys, Prince, Power 106 sound. John. 213-939-4064
 -Mel guit/sngwrtr sks tall, ultra lng hr rock snger. Infil Beatles, Tommy Shaw, KISS, Rick. 818-781-6273
 -Orig fem R&R lkg for voc. M/F. Lisa. 213-850-5280
 -Orig voc nidd to complete to world's best HM band ever. We have tunes, but we're missing you. 213-306-2400
 -Producer/arranger/kybdst/sks male voc for demo work on spec. Ingram/Osborn style. Possible record deal. Aaron. 213-465-1684
 -RAZOR'S EDGE sks bluesy tenor voc/lyricist w/ image & drive for unique driven HR band. Haggard/Marriott. Bob. 213-305-7171
 -SILENCE alt nds voc to front cmrcd rock band. Have mgmt, bckg, demo. We can't keep the lbls waiting. Lucia. 818-447-5364
 -Techno funk rock grp w/ solid connex sks bckg voc. Must be attrctv, fem, Musically expd. David. 818-709-8060

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-Voc wtd for home demo 8-trk studio. Will trade time for service. Ron. 818-982-7125
 -Voc wtd for mel/worldclass HR band w/ great music. Lkg for voc w/ inlt, image, wrting ability. Ron. 714-636-0528
 -Voc wtd for rock bnd. Infil Johnny, Scorps, VH. Must write words, melodies & sing well. Steve. 818-990-0398
 -Voc wtd. Must have great rock voice to do Studio work 1st wk in Feb. Matt. 213-467-7749 or 213-485-3428
 -Voc/frontman wtd. Ala Rogers, Plant, Gillan, Axel, Waters, etc. Bob/Jeff. 213-871-0150/213-821-4532
 -Voc/lyricist, 18-25, male, for progrsv rock band. Gc chops, artistic/creative words. Srs, dedicated. Must have PA, trmp. No flakes/druggies. Infil Rychie. Norm. 818-767-6227
 -We have songs, att, rehrl spc. We nd voc/frontman to complete HR band. Infil VH, Ozzy, TNT. Andy/James. 818-766-7195/213-221-2588
 -ACTION sks new voc. No lint nec. Paul. 818-344-4282
 -Billy Idol, Jovi, Marx style voc wtd for recrdng proj & P/R Band. 21-30. No smoking/drugs. 818-840-9131
 -Bst & dmr from estab HM/HR band sks voc for new, orig rough rock proj. Only srs & hungry need apply. Michael/Lenny. 213-463-8833/714-750-9640
 -Christian voc nidd for HR band. Must have gd image & high voc range. 21-26. Inlt Stryper, Yngweil. 213-850-1945
 -Creative voc for jazzy groove rock band. Have mgmt & gigs. Infil earyy VH & Beck. Ben/Mike. 213-874-6596/818-909-0948
 -Estab HM band w/ pvt studiom european altpay, currently plyng clubs, sks energetic frontman/lyricist. Lks, att a must. 213-281-9995
 -Fem bckg voc wtd for soulful rock band. S1 upcoming & recrdng. Chris. 213-656-7335
 -Fem lead voc wtd by pop/funk band. Ala Chaka Khan. Strong image, Charisma, dedication. Mary. 213-444-7980
 -GLASS HAMMER sks expd frontman. Pls no sewing machines. Voc inlt Russell, Tyler, Tate. Nd killer image, dedication, trmp, killer vox. 213-371-7685
 -GREENWICH TIME sks lead voc/frontman for new rock band w/ mgmt. KMPC, KROQ style material. Charie. 213-370-1081

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- Jazz voc quartet sks baritone. Must be able to read & scat solo for advncd material. Parts & recording. Tom. 818-708-8420
- Lead voc/frontman wtd for very well-estab OC cmrcl HR band. Killer lng hr lks & powerful voice/range. Pros only. 714-549-7995
- Mental band w/ studio, demo, bl/nt, sks lead voc/w/ pro att, image, range. Infil/Halloween, Racer X, Riot, King Diamond, Dokken. Ron. 213-296-3667
- Pro band nrs Zander/Palmer style voc for demo & future dates. On crcl rock ala INXS, Palmer, Duran. Mike. 818-346-4850
- Pro band sks voc. Lng hr image. Infil Dokken, Cinderella, Tesla. We have hit material, showcasng. Sarata Ana. 24-hr access. Mgmt. Nicky. 714-898-4007
- Pro guit/dmrr auditioning male voc. Image import, lint a must. All orig, mel, bally rock. 213-949-5510
- Pro proj skg top voc. Must have strong image & voice. Music style ala Journey, Jovi, Europe, Rchrs Hlywd. 714-371-5273
- Rock band sks voc. Rad image, voice. We've got rad image, songs that put others in another league. Soon moving to Hlywd. 714-786-1547
- Skg male singer for HR band. Not 60s, not 70s, not 80s, but for the 90s. We have rehrl, rcdng studio, Sfr access. What do you have? Real people only. 213-463-2370
- Success oriented only. Strong voc. Gd rock image. Gd prsnlty. Willing to work hard. Studio & live. Pros only pls. Evan. 818-349-7507
- Voc wtd for cmrcl HR proj ala Perry, Gramm, Coverdale. Joe. 213-650-6274
- Voc wtd for orig HR proj. Gd range, sense of humor a must. Infil VH, Trick. Tony. 213-322-5421
- Voc wtd for top LA HM band, LACE. Voc lint, stg prnc, pro att a must. Lou. 818-576-8222
- Voc/angwrttr/frontman wtd by pro quality HR band. Infil Dokken, Stanley, Coverdale. Image, pro, dedication a must. Jim. 818-761-9697
- Wtd for recording. Qualified & srs people only. Singers. For rock, blues & pop. 213-971-2147

13 DRUMMERS AVAILABLE

- Dmrr avail for helping British-type grps in the recording studio for wtd English mercy beat sound for demos or records. Mike. 818-957-8188
- Dmrr sks srs hit rock band. Infil Toto, Winwood, Mr. Mister, Sting, Live/rcrdng exp. Groove, chops. Xlt drums. Matt. 818-345-6479
- Dmrr w/ great lead voice. 35. Tama 8-pc maple & simmons drms avail for wrkg band only. 818-982-6079
- Dmrr, 24, srs & expd, sks wrkg or STB wrkg band. Infil Miles, Seat, Wings, etc. Chris. 213-396-4677
- Dmrr, competent all styles, Road/rcrdng exp. Berkeley grad. Sks any wrkg sit. 818-348-6032
- Dmrr, expd & versatile, into R&B, funk, med rock, rock, pop, jazz, etc. Origs, etc. Avail for writing in town or touring road band/artist. Mike. 818-508-1374
- Exciting, visual stand up MIDI dmr w/ S-900 sampler/ltg for British sounding band. I.e., Frankie, Cure, U2, Tears, Depeche Mode, Michael. 213-969-9140
- High energy dmr, lkg for pro metal band. Infil MSG, Sabotage, Rainbow. 213-962-0333
- Linn drum programmer/plyr sks band. Large library of sounds. Jim. 213-204-4224
- Maniacal Iron-listed, dbl-punch dmr sks pro HR band w/ knock-out ability. Have gd image & top equip. Joe. 818-963-6225
- MIDI dmr/perc sks outrageous funk tech dance unit. Pro only. 399-6631
- Pro dmr avail. High energy, hard hitting, mel, xlt timing/ltg/sngwrttr/showmanship/image. Lkg for grp w/ mel material 851-7692
- Rock dmr sks estab band. Dbl kick, Cozy Powell, Tommy Lee, Mick Brown/Infil. Must be club ready & have practice pls. Joe. 213-949-6050
- Slammin' dbl bass dmr lkg for high energy pro metal band. Infil Metal Church, Rainbow, Chastain. 213-962-0333
- Street smart conceptual artistic a/r, sngwrttr. Bckg vox, equip, image, desire. Ready to go. Srs only. Kanan. 213-467-4789
- Thunderous dmr highly visual, skg cmrcl HR shwscng band w/ bckg & mgmt. Have great equip, image, ambition. JD. 818-885-7842
- Versatile rock dmr avail. Powerful, xlt timekeeper, gd dynamics. Rockin image. Pro att. Have bio, pics, demo. Pro bands only. Robin. 213-832-2358
- Dmrr and guit sig band or musicians to write orig HR. Expt only. Stu. 213-658-8779
- Dmrr avail. Album, studio, tour credits. Meter, feel, career pro. Sks estab grp w/ emphasis on smgwrting, musicianship, industry awareness, dedication, reality. Barry. 818-718-6958
- Dmrr sks cool R&R grp in Cult. Faster Pussycat, LA Guns

- I have image, chops, exp. 213-960-5531
- Dmrr aka wrkg T40 band. Have elec/acous set. PA equip. Bob. 818-989-4768
- Dmrr w/ several recording credits lkg for solid wrkg band. 213-543-1429
- Dmrr, 24, style of Randy Castillo & Aldridge, sks pro rock band. Have great equip, exp. Long Beach area. Frank. 213-421-7500
- Dmrr, cmrcl rock style, elec/acous kit. Huge sound. Lng hr, semi-glam image. Sks estab wrkg band w/ mgmt. Infil Zep, Leppard. Danny. 818-784-2730
- Dmrr, formerly w/ band, Britain, sks estab HR band w/ mgmt, incl bckg. Frank. 213-377-7400
- Dmrr, Infil Ramones, Razzle, sks F/T sit. Open minded. Lkg to relocate. Promo pack, tape to Dmrr, 1428 Hepburn Ave. #3, Louisville, KY
- East Coast dmr w/ ltr record avail for recordings, live dates. Also prv instruction. Paul. 818-902-0998
- Funk dmr, new in town, sks band on the ill trip. 213-464-6288
- Groove dmr avail for paid recording sessions & showcasing. Top exp, equip, exceptional time w/ vogue image. Style Prince, Toto, Persons. Matthias. 213-874-7679
- Highly visual HR dmr avail for polished show oriented band, workclass equip, chops, att. Estab bands only pls. Perry. 818-784-0103
- Outgoing dmr sks musicians w/ a place to play. To put great band together. G&R, Pussycat, U2. Pret Valley, no drugs, gd att. Brian. 818-509-8656
- Pro dmr avail for wrkg cslr or signed orig act. Kevin. 213-465-9627
- Pro dmr w/ credits avail. High energy, Solid grooves. Elec/acous gear/MIDI. Much live/rcrdng exp. Infil Bauhaus to Beethoven. Barry. 818-995-3786
- Rock dmr sks srs estab semi-cmrcl band. Club expd, dedicated. Zep, Maiden, AC/DC Infil. John. 213-515-7462
- Scandanavian dmr for top notch pro bands only. I've got ace chops, meter, sks, connex. No punk or country. Jay. 818-508-4581
- Srs, all-around dmr sks band. Can read. Have basic MIDI setup. Infil Buddy Rich. Loves to play. Larry. 714-773-0646
- Walt Steve. 818-994-5714

- Got it? Rex. 818-718-2309
- Dmrr wtd by exceptional guit/singer/sngwrttr for intense orig HM power ltr. Jim Rans. 213-451-3007
- Dmrr wtd for bluesy rock funky band. Infil AEROSMITH, Peppers. Gary. 213-662-3627
- Dmrr wtd for cmrcl HR proj, Infil Journey, VH, Whitesnake. Must have gd meter. 213-650-6274
- Dmrr wtd for energetic HR act. Lng hr image, chops a must. Style Prince mts VH/Living Color, Chuck/Dan. 818-407-0977/818-703-6396
- Dmrr wtd for psychdc, tribal acous/elec band w/ mgmt/ gigs. Infil L&R, Cocteau, Joke. Must have gd att, ability, image. Gahld. 213-657-7095
- Dmrr wtd for very popular LA band. R&R. Image a must. We have rehrl, incl bckng. 213-876-6630
- Dmrr wtd, M/F. Steady work. Classic rock band + orig. Must sing lead & strong harmonies. Tenor. Local & tv. Ken. 714-653-5353
- Dmrr wtd. Must be dedicated. Speed metal. Srs only. 213-466-6844
- Dmrr wtd. Simon Phillips, Bonham style for orig hrd edge rock band. Brian. 818-994-2682
- Fem dmr wtd for all girl Beatles style pop combo. Gigs waiting. 818-443-8539
- GLASS HAMMER sks dbl kick dmr. Style range Stryper, Yngwie. Must have image, equip, imp. Out of town gigs. Srs only. 213-371-7685
- Hard hitting dbl kick groove dmr wtd for estab rock band w/ rehrl spc, recording time, industrial contacts, int. Gigs. Ryan. 818-506-4057
- HR/RM dmr for estab orig band. Must have rock image chops. tmsp. 213-434-1847
- Mel class metal act. Infil Iron, TNT, Whitesnake, Ryan. Sks dmr Infil Lee & Bozzio. Pro image & solid meter. Curt. 714-531-1460
- MOJO CITY sks dmr. Cliff. 818-896-0081
- GLASS HAMMER programmer for rock. Paul. 213-558-4885
- Hrd band w/ LP, EP, video, bckg, studio wts dmr to complete 5-pc R&R band. Doug. 818-355-7304
- Polyrhythmic dmr wtd, into cross-rhythmic improv, for radical new dimension in spacey R&R. Allan. 213-659-9595
- Pro dmr w/ killer equip & image wtd by pro HM band. Must be dedicated to music. Pros only. 818-786-5645
- Pro dmr wtd for pop band now forming to showcasing. Mst be srs & mature w/ Extvns bckgmd & businesslike manner. George. 213-656-1825
- Rock prgrm dmr nrd to complete intense energy outfit. Rush, Zep, Who, Aerosmith, VH. We have direction, lks, showmanship, huzer. 213-641-3312
- BLANCHE ET NOIR sks solid dmr w/ simple style. American sound w/ European sensibility. Avant garde orig music. 213-299-0490
- Dmrr nrd for srs oriented band. Focused on style. Infil Beatles, Bowie, Bunnymen, Replacements, Smiths, T Rex. 460-6368
- Dmrr wtd by 3-D PICNIC. We're into Dammed, Beatles, Replacements, Pixies, Neil Young, Upcoring LP, gigs. Vox a plus. 213-667-2385
- Dmrr wtd by lead guit & voc for R&R band. Infil AC/DC, Stones, Hendrix, Hank Williams, Youth, lint., mage, etc. Gary/Steve. 818-895-1661/818-505-8520
- Dmrr wtd for band. Infil Dammed, Concrete Blonde, Replacements, Del Rubio Sisters, Carolyn. 818-243-7716

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 •Dmr wid to complete pro cmrd HR band. Gigs pending. Industry contacts. Pref dbl bass. Have xlt image, vox a plus. Gwen. 818-504-2190
 •Dmr wid to form R&B band. No drugs, under 23. Infd Classic 50c/60s rock, Springsteen, Queen. Woody. 818-332-2205
 •Dmr wid to form srs R&B/funk band. Infd Deele, Jam, Louis. 213-731-9943
 •Dmr wid. Heavy emphasis on image/looks. Exp. att. 18-21. Infd Duran, TFI, Japan, Greg. 818-995-7402
 •Dmr wid. HR bluesy w/ groove & meter. Aerosmith, Roses, Stones, AC/DC, Satellites. Image. Promo. only. 818-891-3015
 •Dmr wid. Solid, open minded, dedicated. To complete band. SFV/Hwyd area. Infd Hendrix, Buzzcocks, Beatles, Soul Asylum. Scott. 818-981-6857
 •Fem dmr wid for all fem band. Mdm infs. 213-854-0780
 •Fem R&B rock for fem dmr. Lisa. 213-850-5280
 •Fem voc. Name credits. Heavyweight mgmt w/ gold album sks ing hr. great lkg loud simple dmr. Infd Benatar, Foreigner, w/ Stones edge. 213-861-4555
 •Informed fem skn bather wid w/ xlt equip, tempo, image. Must be solid ptyr. Tape, bio helpful. Mark, after 5pm. 714-778-1059
 •Young band sks dmr into Idol, Duran, Power Station, INXS. 17-23. Johnny. 818-773-9024

14 HORNS AVAILABLE

•Sax ptyr/singer/sngwrtr sks ballad blues, mellow rock band. Pete. 818-772-2785
 •Trumpet, dbl valve trombone. Mjr credits, gd image. Sks srs Pros only & estab bands. 213-388-2946
 •Flute, pan pipes, latin winds. Latin. New Age. 213-287-1892
 •Sax/voc lkg for presently wrking R&B pop jazz fusion grp. Season work/live gigs. Willing to tvi in CA. Lamont. 213-464-7253
 •Trumpet ptyr,flugelhorn, elec valve instrument. Avail for all pro sfts. Chris. 818-642-1017

14 HORNS WANTED

•Sax for orig swing shuffle rock. 25-49. Stones, Littlefeet, Sonny Rawlins, John Lee Hooker. Weekly gigs. Endorsed

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 •Sax ptyr wid for great band. Infd Stones. Bobby. 213-467-9552
 •Wtd sax, trumpet & trombone plyrs. Qualified & srs only pls. 213-971-2147

15 SPECIALTIES

•Avail for pub. ptyr. out? Seasoned fem harmonica ptyr/voc. Have chops. Can do gigs cold. Don't cancel dates. Refs avail. Kelly. 818-445-2767
 •Avant garde funk pop artist sks inspired record producer w/ studio. 818-956-1370
 •COWBOYS AND INDIANS, on New Fire Records, lkg for dest to college promo radio. Eddie. 714-980-5432
 •drum/perc tech avail. 8 yrs exp. Credits inc Nazareth, Blg Country, Heep, Wishbone Ash. Pro sfts only. Jock. 818-982-2960
 •Male singer/sngwrtr/arranger. Finished pop R&B contract. Skg successful mgmt or producers. Jim. 213-851-5062
 •MIDNIGHT PARADISE sks blnt. Our motto: the revolution of LA. Haven't you heard of us yet? Promo pcks avail. Isaac. 213-250-0827
 •Music video director will direct your filmed music video free if lyrics are of social value. Prod costs apply. 818-782-3270
 •Musician sks producer for assistance in recrdng & promotion. C&W pop. ASAP. Lee Ross. 805-259-6280
 •My client nds 24-hr access retrsl spc w/ PA, couch, fridge, bathroom, for 3 mos. Pref pvt garage or guest house. 800-877-7774, ext. 101
 •Nufolk duo w/ mgmt & impending record release sks bst & drums. Andy. 473-3179
 •Once in a lifetime artist nds mgmt. Has record out. Mr. VanDyke. 818-893-8343
 •Pro band sks mgmt & bckg. We have pro plyrs, hit material & most mktbl name of any LA band. Don't miss out. Nicky. 714-898-4007
 •Pro metal band w/ EP & following sks investors. 213-856-9539
 •SKY HIGH, hot & heavy HR band, skg mgmt, bckg. For killer bio, demo. Jimmy. 818-846-2599
 •TERRA, the future of HM is here. 22210-5 James Alan Circle, Glendale, CA 91211
 •THE HUNGER is a unique mdm band w/ uncommon sngwrng tint & musicianship. All we nd is mgmt. Tape avail. Maguire. 213-413-5188
 •THE PANAMINTS are lkg for Mitchell Frume. Maxwell. 213-479-6465
 •Unique band skg unique mgr. 2 fem singing gults, male bst & drms. R&B, rock. Strong lyrics, hooks, srs, qualified only. Katherine. 213-851-9396
 •Wtd: Info concerning US dist for inde lbl, & anyone attending Midem annual festival in France in Jan. Steve. 818-361-3765 or 818-904-3499
 •Wtd: Pctrc for AO new folk music idea. Infs Chapman, Vega, Violent Femmes. Dave. 213-385-1887
 •2-pc bass & drum act lkg for help. Must see & hear to believe. John/Lomanis. 932-0866/305-9361
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 •Investor wid for music video proj. Estab Artist. Member ASCAP. Have pro producer w/ lbl contacts. Will share pub. 818-769-4776
 •Mgmt, Lawyer, artist rep sought by adult contemp recrdng artist w/ finished master LP. Pros only. 213-545-4369
 •Migr nld by rock grp that has gotten airplay from Yugoslavia, Germany, England, all over US. Oct. review in Keyboard mag. GREAT CITY. 213-258-3521
 •Orig band cannot help that they sound like Stones. It's still very mktbl. Sks mgmt, A&R help. 213-515-8143
 •R&B singer sks producer/sngwrtr to help w/ demo pkg. P.J. 818-508-0985
 •Roadie nld for LA HR band. When the band makes money, you make money. Easy w/ wrk w/ & dependable only. 818-789-2436
 •ROCK HARD, HR band, sks investors. Jimmy. 818-846-2599
 •S/s w/ ballads sks promo mgr and/or producer/rep for future wrk. Pete. 818-772-2785
 •THE MERCENARIES skg aggrv pro rep. 818-788-0689
 •Wtd: Band for wedding reception in Irvine, Jan 21. Music for all ages, inclng soft rock, pokas. Maryann. 213-472-8650

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 •Male voc lkg for hot orig R&B, pop, up tempo & ballads for recrdng. Pts send w/ SASE to Jay Joseph, 840 N. Fuller Ave, LA, 90046
 •R&B producer/wrtrs lkg to work w/ new artists. James. 818-956-1370
 •Rock ptyr lkg for singer/sngwrtr to start bnd. Infd Living Color, Rush, other mdm, aggrv, advntrs, cmrd sounds. Srs goals, sense of humor. Brian, 818-994-0127
 •Sngwrtr w/ music & lyrics skg versatile mgr, publishers, recored cos., producers ndg P/R, New Age & country crossover. Johnny G. 818-505-1307
 •Sngwrtr, words/music & theatrical concepts. Unique top quality material avail for any creative proj. 851-7692
 •ASCAP lyrical sks to collab w/ ASCAP or BMI composer. 818-501-2948
 •Avall lyricalist. Outstanding & vivid. Angela. 714-635-9369

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