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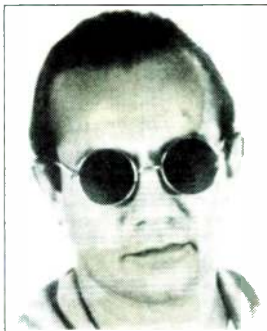
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FEATURES



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BERNIE TAUPIN

For years, lyricist Bernie Taupin has been putting the words into Elton John's mouth and reaping platinum rewards. In this candid *MC* interview, he talks about their unique writing arrangement and their current album, *Sleeping With The Past*.

By Steven P. Wheeler



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JOHN FOGERTY

In the wake of his disappointing 1986 solo album, *Eye Of The Zombie*, this ex-Creedence leader tries to put his career back on track. In a rare interview, John Fogerty talks about *Zombie*, his classic songwriting style and the album he produced for blues singer Duke Dumano.

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Cover Photo: Neal Preston



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FEEDBACK

Thanks, MC

Dear MC:

I just wanted to say thanks for existing. Being an artist from the Middle of Nowhere, finding out current information on names of A&R people, producers and managers can be somewhat of a drag.

Three years ago, I started subscribing to your mag after picking one up at Tower Records on Sunset while vacationing. Ever since, I've been reading about and memorizing names and especially faces from your articles and photos.

This past summer I went to L.A. to try to get someone's attention with the demos I had been working on the past twelve months. Having never met any of the industry people I had read about, my chances of personal contact seemed remote. And giving a tape to one of these guys (and being taken seriously) seemed like more of a fantasy. Wrong.

The first night I was in town, I decided to hang out in what I perceived to be the cool clubs. First stop: Club Lingerie. After hearing a few bands you had reviewed in your magazine, I spotted Bennett Kaufman. He was sitting alone, so I pulled up a chair, introduced myself and gave him a tape. No big deal. Later, he left, and I went back to my perch at the bar. A few minutes later, to my disbelief, Tom Werman walks in. I said to myself, "This is a fuckin' good club." After staring out the corner of my eye awhile, I followed him upstairs to the upper level. I again introduced myself, talked a bit and gave him a tape. During our conversation, he spotted Jamie Cohen (who I did not recognize) and gestured for him to join us. Jamie turned out to be a hell of a nice acquaintance, and we had lunch and discussed my demo and the future of my rock & roll career a few days later. I'm not signed yet, but...

My point is, none of these things would have happened, had I not first read about who's who and where do they work in *Music Connection*. Keep it up, guys. I'll be back this winter.

Jim Abbott
 Hobbs, NM

Monkee Fan

Dear MC:

As a former Monkee employee from 23 years ago, I wish to take this time to applaud you for running

that article and pictures of The Monkees in your magazine several months ago.

In this day and age when Heavy Metal bands seem to be the focal point of all magazines—music and teen—it's refreshing to see that a magazine as good and as popular as yours would take the time and interest to run something on The Monkees.

The article was brought to my attention by a Monkees fan who writes to me. I went out and bought a few magazines, one for myself as a keepsake, and some to send to fans.

The pictures were great too; wish they could have been a little bigger, but I'm grateful you printed what you did. I'm also pleased that you had a photographer covering the Star ceremony and concert. Wish other music magazines would have taken the same interest you did, but like I said, they're only interested in the bands of today. Personally, I have trouble telling them apart.

In my day, a Beatle was a Beatle and a Stone was a Stone and you could tell one from the other. Today, I can't tell Guns N' Roses from Tryx.

So once again, thank you and congratulations to you for taking a step back in time to recognize a band that everyone once called "not talented and manufactured."

Let's see how long it takes for Guns N' Roses to get their Star on the Hollywood Walk of Fame. One thing I will say about The Monkees' fans: they are very loyal and worked very hard to get The Monkees that Star—and they paid for it all themselves.

Good job to photographer Harold Sherrick, too. When he could have been covering Neil Diamond, he was there for The Monkees.

Charlene Nowak
 Los Angeles, CA

Helping Hands

Dear MC:

Thank you for your review of J. Michael Chandler's demo, in one of your recent issues (seven stars). Label response was fantastic and many new relationships were born.

Your critique was very helpful in planning the second demo which has had an excellent initial response.

We expect a signing the second time around!

Cary Budin
 The Carmichael Organization
 Phoenix, AZ

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CLOSE-UP

MUSICIANS CONTACT SERVICE



By Kenneth B. Giles III

Sterling Haug opened the first offices of the Musicians Contact Service twenty years ago in what had at one time been Buster Keaton's studio, right down the street from where the Musicians Institute now stands. MCS is a service that connects players with bands, and vice versa. Not surprisingly, Haug happened to come up with the idea when his own group lost two of its members and encountered a lack of avenues for finding replacements.

"I was in a band called the Shades of Dawn," recalled Haug, adding wryly, "Does that sound like it was perhaps during the Sixties? Anyway, two of the guys got drafted within six weeks of each other. We were playing Gazzarri's at the time, and this was when you could play there and actually make a living. He actually paid you to play his club, and you could play Top 40 and originals during the same set. It was totally acceptable as long as you kept the people dancing, and he paid all the bands, just like a real club! No pay to play back then.

"And back then, the only way to find musicians was in the *Free Press*, so we put in ads and went into clubs and would ask if anyone played guitar, because those were the only ways to connect. Finally, it occurred to me that there had to be a better way. So I eventually rented an office on top of the Whisky A Go-Go for \$75 a month, and it even had this old funky Whisky furniture that Jim Morrison probably passed out on. They also let me put a sign in the window above the Whisky sign—which was about 50 times bigger—but my little sign was right on top. And it was real easy to tell people where we were—I didn't even have to give them an address!"

After building a clientele with an introductory offer of free listings for musicians, Haug began charging \$5 per listing and suddenly found himself inundated with business.

"I'd get maybe six people a day and have my rent paid within two. It was easy money, and nobody could say it was too much to spend. However, I created a little traffic problem for the Whisky. After a while I had 30 people going up those back stairs to my office, or accidentally wandering into the Whisky and staying for the show without paying. So they basically kicked me out after five months."

For the next sixteen years, MCS was located right across from the *Music Connection* offices on Sunset, and then a year and a half ago, moved to its present location at 7315 Sunset in Hollywood.

For those of you who aren't familiar, here's how MCS works: Musicians seeking work pay to be

listed in the MCS directories, so that bands looking for specific instrumentalists may peruse the resumes on file. Musicians may also include photos and/or tapes to further assist bands looking to hire them. In addition, MCS runs a 24-hour Gig Line so musicians may call in with an access code and learn of bands seeking immediate replacements for five-nighters, studio work and concerts or casuals. Musicians looking for only original material situations get a discount listing in that specific category.

MCS also provides separate listings for lyricists, composers, arrangers, music teachers and sound and lighting technicians. Both single musicians and bands must pay for access to each other's directories, with the exception of groups seeking players for specific gigs on the Gig Line, who may call in their requests 24 hours a day.

Along with the resumes, tapes and even tape decks that bands may use to sample potential members' styles, the MCS office also features the Fame Board, a bulletin board full of receipts from famous or near-famous performers who have used MCS in the past. Steven Tyler, Todd Rundgren, Billy Joel, and even our own David "Cat" Cohen share space on the Fame Board, as well as, in Haug's words, "people who aren't famous, but we thought they would be, and people who were famous, but hardly anybody's heard of them now."

Certainly, Haug has witnessed every change in the scene and the music it stems from, but he has altered MCS with the times as well. "In the old days, people would call up live and say who they were and "what's new for drums," and we would sit there and tell them. The latest computer system has been in about two months and it's all digital, so people can jump through the gigs by hitting the right telephone key."

The advent of electronics works both ways with MCS. Haug reflects, while at one time bass players were the most difficult members to find, "In the last few years, there were often more gigs available for guitar players, and it was never like that until sequencers and MIDI's got popular with live bands. You know, you go into a club now and it might be just a trio: a female vocalist who plays rhythm and a multi-keyboard guy whose left hand plays the bass line, plus a lead guitarist, who all split the money three ways and, therefore, don't have to pay a bassist or even a drummer, so they save money. Since the clubs aren't paying much more money than they were ten years ago, you cut down the personnel.

"More than electronics, I think what had more of an effect on our business was disco in the Seventies, which wiped out a lot of bands. We noticed a real dip in business when musicians started becoming DJs, which is still going on. It's just not called disco anymore. So we had this lack of working bands, and then the *Recycler* came along, and then you guys [*Music Connection*], and that double-whammy came right when we raised our prices, so that hurt us a lot."

After founding MCS, Haug stayed active on the local music scene for another ten years. "This was supposed to be my day job, my part-time way to exist while pursuing music. I was in a band called the Sweethearts, which was one of the first new wave bands on the scene in L.A. We opened Madame Wong's and played with The Motels and Oingo Boingo all the time. We were kind of at the forefront, in the right place at the right time, but didn't get signed. So about ten years ago I said, 'That's it, I'm gonna be a day-job guy.' Only when I'm in a club do I miss it at all, and then I remember dragging the P.A. up the stairs of Madame Wong's and then going and changing clothes and pretending we weren't the guys setting up our own equipment."

After 20 years, some things never change. **MCS**

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By Trish Connery

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□ Acclaimed jazz group The Manhattan Transfer will be featured for the opening night of UCLA Extension's new course, "Jazz at the Gallery." This six-session jazz program begins Oct. 15th and continues every Sunday through Nov. 19th, 5:00 - 8:00 p.m. Other scheduled performers are Al "Tootie" Heath (Oct. 29th), the Andy Simpkins Trio (Nov. 12th) and many other guest artists. Verve Contemporary Arts, located at 7314 Melrose Ave., is the setting for this exciting series, hosted by Verve's owner Bill Goldberg. KKG's Chuck Niles will also participate as moderator for an informal exchange of ideas between the audience and the mainstream jazz artists performing each Sunday. The enrollment fee is \$250.00. For additional information, call (213) 825-9046.

□ Los Angeles Songwriters Showcase (LASS) announces Songwriter Expo '89, running Oct. 28th and 29th, 7:00 a.m. to 7:00 p.m. The event will feature industry related panels, classes and workshops with the keynote address to be given by Capitol/EMI President Joe Smith. Pre-registration (up to one week before the expo) for the two-day event is \$150.00 for LASS members, \$175.00 for non-members; registration at the door is \$195.00 for both days or \$99.00 for one day only. Songwriter Expo '89 will be held at the Pasadena Convention Center, 300 Green Street, Pasadena, CA. Call LASS at (213) 654-1667 for additional agenda information.

□ The Creative City presents the Fourth Annual West Hollywood Street Festival. This two-day event features live music, lots of food and a wide variety of gift items for sale. The festival runs Saturday, Oct. 28th from noon to midnight, and Sunday, Oct. 29th from noon to 10:00 p.m. The location is the West Hollywood Park, and on San Vicente Blvd. between Melrose Ave. and Santa Monica Blvd. The cost is \$2.00. For more information, call (213) 854-7432.

□ California Institute of the Arts announces the first Bach-to-Mozart Festival to be held in the afternoons and evenings of October 27th through October 29th. The program features Chamber Music of Bach and Mozart, Chamber Music Ensembles and Instrumental and Vocal Chamber Music. All pieces will be played by both faculty and students. Tickets to each event are \$5.00 for general admission, \$2.00 for students and seniors. For more information or for reservations, call the CalArts box office at (805) 253-7800 or (818) 362-2315. **MC**

Classical Station KFAC's Change To Rock Format Stirs Controversy

By E. Page Bucy

LOS ANGELES—Another rock station has entered into the fray of Los Angeles' lucrative but crowded radio market, and it's already making waves. KKBT (92.3-FM), "Rock With A Beat," replaced L.A.'s only commercial classical radio station, KFAC, on September 20. The format change fulfills eight months of speculation that the station would adopt a rock format, despite promises by its new owner, Evergreen Media Corp. of Dallas, that it would retain the 58-year-old classical format.

Like many recent radio buyouts, the station's old format just couldn't bring in the amount of revenue needed to justify the price paid for the highly-prized media property (it sports one of the most powerful transmitters on the West Coast), according to KKBT Program Director Liz Kiley. Last January, KFAC was sold for \$55 million, the biggest amount ever paid for a classical music station. Only two years ago, it sold for \$33.5 million.

"When Evergreen came in, they really tried to keep it classical," Kiley said. "But when you have a debt of \$55 million and you can't make any payments, it's really hard to continue." Evergreen operates several profitable pop radio stations in cities across the country, including Chicago, Dallas and Miami.

KKBT's move to an urban contemporary rock sound has not been taken easily by the estimated 800,000 classical music lovers in Southern California. In an effort to get the symphonic hits of Beethoven, Mozart and company back on the commercial airwaves, two of KFAC's former listeners have written the FCC (Federal Communications Commission) requesting that the federal licensing agency revoke KKBT's broadcasting license. But the station's new management isn't giving much credence to the possibility of losing its costly license. "I believe the Committee for Classical Music's petition doesn't have any bearing on us," remarked Sharon Klein of KKBT's marketing department. "It's the FCC's policy not to get involved in format issues."

An unexpected but related development on the opposite end of the FM dial may render the point moot anyway. KKG (105.1-FM), for years the nation's leading jazz station, has announced that it will switch to an all-classical format the first of the year, filling the void that KFAC's disappearance created. KKG's ratings have reportedly dwindled since the New Age/easy listening station KTWV (94.7-FM) went on the air in 1987.

As for KKBT's ratings future,

Kiley asserts that there is room for yet another rock station in the congested and fiercely competitive L.A. market. "This isn't just another rock station. We play hits from CHR [Contemporary Hit Radio], the urban end and the rock end of the spectrum. We're taking the best songs and putting them all together with variety—something no one else is doing."

In researching the market, KKBT's management found that there was a large adult audience in the 25-44 age group who enjoyed uptempo music but didn't like the extremes of rap or hard rock, Kiley said. KKBT will play anything from a Genesis track to a song by Sheila E., INXS or Fine Young Cannibals. Call it the new "Rock Without An Edge" format.

Kiley hopes to slowly but steadily build a following and a market share similar to her former station, KOST (103.5-FM), where she served as Assistant Program Director, Music Director and on-air personality. Kiley admits that she doesn't expect KKBT to be an overnight success on the magnitude of other stations such as KPWR (105.9-FM; "Power 106") or KQLZ (100.3-FM; "Pirate Radio") but thinks her station will eventually attract a following.

"I'd love it, but I have to be realistic," says Kiley. "We're responding to what people have asked for: a station that really gives them variety. Radio, as with most media, got very specialized. It left a hole for people who really enjoyed the old Top 40 format. They miss the variety." **MC**

EX-YES MEN MINE GOLD



Ex-Yes men Anderson, Bruford, Wakeman and Howe and Arista President Clive Davis (third from right) recently celebrated the group's newly christened gold, self-titled Arista album.

Motown & Apollo Theatre Form New Label

Steven P. Wheeler

NEW YORK—Motown Records and the legendary Apollo Theatre have joined creative forces to form Apollo Theatre Records, a new label whose focus will be discovering and developing new artists in all areas of Black Music. In addition to scouting the Apollo Theatre, Apollo A&R executives will be visiting other cities in search of promising new talent.

The advisory committee for Apollo Theatre Records is a blend of industry veterans, marketing professionals, artists and even one filmmaker. Kool Moe Dee, Heavy D, Spike Lee, Teddy Riley, Paul Laurence and Donald Dee are among those involved with the fledgling record company. The executive branch of the label will be headed by President Oliver Sutton, along with Motown President Jheryl Busby and Inner City Broadcasting Corp. Group Chairman Hal Jackson.

The label is also inaugurating an executive training program for a new generation of recording industry professionals, as well as providing new opportunities for minority employment within the entertainment industry.

The Apollo Theatre connection is a potential golden link, since many major stars had their big breaks while performing on the Apollo stage. Musical legends such as James Brown, Ella Fitzgerald, Luther Vandross, Billie Holiday and Pearl Bailey all owe some of their success to the Apollo, as do many Motown artists who first appeared there in the Sixties.

Motown President Jheryl Busby acknowledged Motown's debt to the legendary theatre. "The Apollo Theatre has played an integral role in the history of Motown Records and has been singularly responsible for exposing more black artists than any other venue in the world."

Apollo Theatre Records President Oliver Sutton agrees: "Historically and traditionally, the Apollo Theatre and Motown Records have represented the pinnacle of black entertainment. The marriage between Motown and the Apollo will launch a major new label representing some of the best new talent around." **MC**

PolyGram Buys A&M

By Keith Bearen

New York—The long-rumored purchase of A&M Records by PolyGram has finally been confirmed. The purchase price: a reported \$500 million. Under the terms of the deal, PolyGram will obtain all A&M Records assets, including repertoire and artists, back catalog, A&M's music video arm and A&M real estate holdings; not included in the rich deal is Almo/Irving, A&M's music publishing division. No further terms of the deal were revealed. This marks PolyGram's second major purchase this year; In September, the label bought Island Records for \$331 million. **MC**

GREAT WHITE GOES PLATINUM



Capitol recording act Great White is pictured, along with Capitol staffers and executives, receiving platinum awards for their latest album, *Twice Shy*.

By Michael Amicone



Vic Beretta

Capitol-EMI Music, Inc. has announced the appointment of Vic Beretta to President, Manufacturing. In his new position, Beretta will be responsible for the company's manufacturing operations in Jacksonville, Illinois.

CEMA Distribution has appointed Dennis Hannon to the post of National Sales Manager. Hannon will oversee national sales efforts for Capitol Records, Enigma Records, Chameleon Records and Gold Castle Records.

Arista Records has announced the appointment of Diane Gentile to the post of Manager, East Coast Rock Promotion. Formerly with MCA Records, Gentile will supervise national Metal radio promotion and be involved in the growing alternative marketplace.

Paramount Pictures Corporation has appointed Lonnie Sill and David Grossman to Vice President of Music and Director of Music, respectively. Sill will be responsible for overseeing the use of music in Paramount's television shows and motion pictures, and Grossman will coordinate and supervise the television music and video areas.

Enigma Records has appointed Adam Nimoy to Senior Director, Business Affairs. Nimoy was formerly with the business affairs department at EMI America.



Karen Sherlock

Motown Records has promoted Karen Sherlock to the post of Vice President, Motown International. A thirteen-year veteran with the label, Sherlock will shepherd all operations for the record company in territories outside of the United States.

Priority Records has promoted David King to the post of National Sales Manager. Prior to joining Priority, King served professional stints as a sales representative for ABC Records, Pickwick Distributors and Kid Stuff Records.

Public Relations firm Jensen Communications, Inc. has announced its newest signings: Greenpeace and its Rainbow Warriors music project, magician extraordinaire David Copperfield, A&M recording artist Barry White, singer-actress Martha Velez, A&M Records children artist Linda Arnold and both the East and West Coast China Clubs.

I.R.S. Records has appointed Rob Yardumian to the position of Director of Marketing. Yardumian's duties will include handling advertising, marketing budget coordination and product management.

Public Relations company New Image has added two clients to its growing roster: recently signed RCA Recording act Kik Tracee and SST Records (Meat Puppets and Grant Hart, formerly of the now-defunct band Hüsker Dü, among others). **MC**

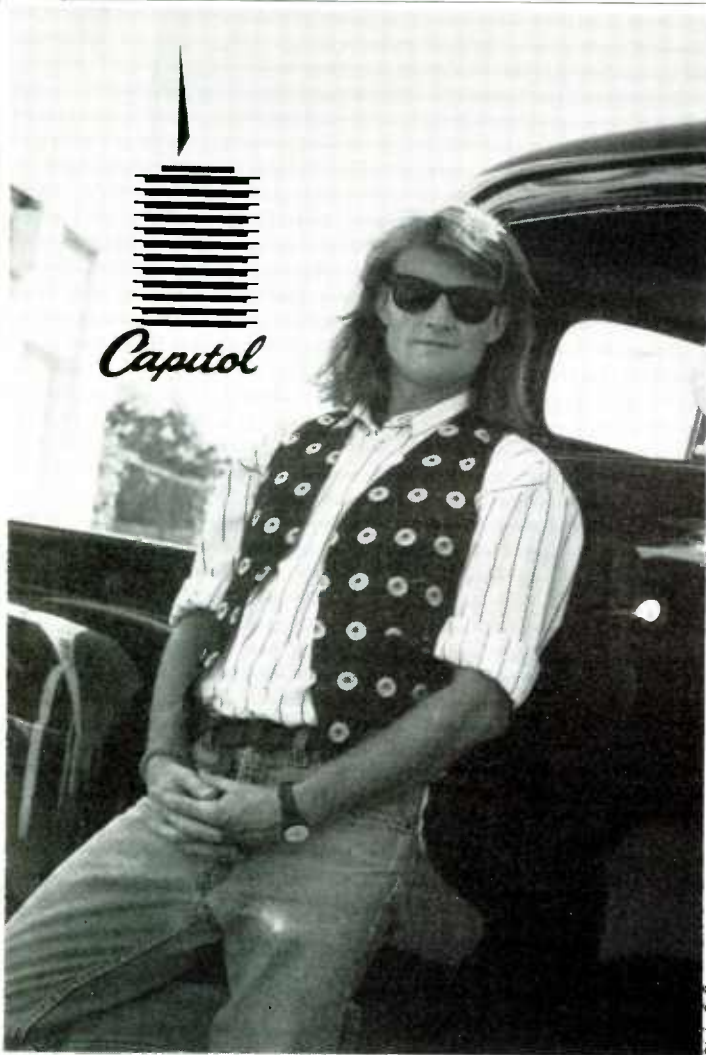


John Loscalzo

In order to strengthen itself in the Hard Rock, Metal and Alternative Music arenas, MCA Records has announced the creation of the label's first full-service Alternative Marketing Department. Appointed to the new department are Jim Cardillo, to the post of National Director, Metal/Alternative Marketing; John Loscalzo, to the position of National Director, Metal/Alternative Promotion; and Lauren Ashlee, to the the post of Director, Metal/Rock Press.



Lauren Ashlee



POTTS TOPS AT TOWER: Simon Potts has been named Senior Vice President, A&R, Capitol Records replacing Tom Whalley at the label's Hollywood offices. Potts will oversee all A&R action for Capitol and will continue to sign both domestic and international acts. Potts joined the label in 1987 as Senior Vice President, A&R, Worldwide. Whalley, who resigned from the label, will announce his future plans shortly.

Dialogue

Mike Sikkas: Manager, West Coast A&R, Arista Records

Label Review: "I think this was a great year for new artists on Arista Records, particularly in the rock field. You know, it's a slow process building a rock roster, but we've had a major breakthrough with Jeff Healey. I think that's just the perfect artist development story. We've also had some other new signings that won't be out until next year...like Every Mother's Nightmare, a hard rock-metal band from the Memphis area. I signed a band from the Los Angeles area called Tomorrow's Child, and Randy Gerston completed the Babylon A.D. record that is already out. We're already getting a strong buzz on that one. So, in terms of new signings, we've been very aggressive during the last year.

Local Review: "I spend a great deal of time pounding the pavement here in Los Angeles. First of all, I think you're always going to have a copycat syndrome. I think greatness is rare. So, if you're out there looking for greatness, that pretty much eliminates most of the bands playing. I do think that Los Angeles has always produced great artists, and this year was no exception. As I've said, I signed Tomorrow's Child and think they'll be fantastic. We've seen the bidding war to sign Little Caesar and we're just now seeing the success of Warrant."

Early Signings: "I definitely think that a lot of bands here are being signed too early. It appears that there's a mad rush to cash in on the Hard Rock/Metal genre and not enough time and attention spent on the artist. It's okay to sign a band early, but develop

them before you let them go in to make a record. I'm all for getting these bands in early, but they have to display the right instincts regarding their songwriting skills, their image and their charisma. It has to be entertaining and I think there are a lot of mediocre bands which have been signed that might sell some records but won't have a lasting career."

An Enigma: "There are so many bands playing here that every night you can't help but run into your colleagues in A&R. So any time something becomes valid and potentially signable, it becomes very competitive. And when it reaches that point, I think the cost of signing some of these new bands becomes tremendously unreasonable. And I think ultimately, it's a disservice to the bands themselves when you get into the three-quarters of a million dollar signing range for a new band that has maybe three or four songs. When you sign a new band, you're really signing their potential. You're not signing on concrete evidence. There's no track record or previously successful album and there are no songs that are so strongly developed that you just know they'll happen. There are no guarantees, I know. The history of rock & roll is littered with The Next Great Thing that didn't happen! I just think that some reason has to be applied in these signings or we're gonna find ourselves with a lot of bands that cost us a lot of money that aren't doing anything."

Scouting Reports: "There's a new band called The Bang Gang that I think is definitely signable. They just signed a publishing deal with BMG Music, and they need some development.

"There's another band I'm looking at called Baby Friday. They've got a real strong front-

man/guitar player, but their songs just aren't there. And especially with that kind of band, the songs need to be right there.

"I also saw a band called Halls Of Karma that had a real interesting stage presence. They are one of Desi Benjamin's bands. Although at this point I believe they're unfocused, I do think there is potential there.

"With groups like Tuff and Taz, I think both of those bands will eventually get signed and if developed correctly, there could be some success. I'm not crazy about either one of those bands. For me, in both cases, the weak link comes down to the singers. Please keep in mind that this is a very subjective opinion. It's my opinion only. I'm not saying that everybody has to sing like Ron Young [Little Caesar] or Axl Rose, but they do have to be stylistically great. They've got to have some elements about them that get you excited when you listen to them.

"With a group like Tryx, the mental note I've made to myself is that they've got some good melodies but they need to be further developed. In all fairness, though, I've only seen them once. I have to see them again, and I would see them again."

The Plan: "Because I'm out so often, I try to be methodical about who I'm going to see on what night. I try to plan my week to see bands that I'm hearing things about from some of the "journalists on the street—and I use that term loosely—as well as from fans and friends. Those street magazines do however serve a purpose. I obviously read them like every other A&R guy in town, but I don't read them for their literary value. If somebody is constantly playing, regardless of the opinions expressed in those papers, I'll probably go check them out.



Over the last year, more and more bands from Florida are heading west. The latest to make the drive is Wicked Teaze, who are determined "to shread Southern California." Musically, the quartet plays balls-out, unadulterated hard rock. Catch them at The Raintree in Redondo Beach (30th), Madame Wong's (31st) and at FM Station on November 4th.



MCA's A&R maven, Bret Hartman, calls them "the best live unsigned band I've ever seen." So, he signed them! We're talking about Sweet F.A.—a rock quintet that spent five days in Los Angeles auditioning for some fifteen record labels. Originally from Indianapolis, Indiana, the group is currently in Atlanta recording their debut with Howard (Bang Tango, Pretty Boy Floyd) Benson. Watch for it early next year.

I'm not sure that the opinions expressed in those papers are always accurate. So, if something seems to keep popping up, I'll probably go see them."

Representation: "I prefer that a band has strong management and/or an attorney. An attorney would probably be more necessary than a manager in the earlier stages. But I definitely think that new bands need to have strong management. Having your girlfriend manage the band just doesn't work. You need somebody that knows how to make the machinery work."

Mistakes: "The most obvious mistake a band makes is to become a mere copycat of an existing band. I also think a lot of bands don't trust their own instincts. If there was anything I would tell a young band it would be to do it all for the music and not because you think what you're doing will get you signed. Getting a recording contract should be to express your musical vision. What really drives me crazy is when I see bands getting up on stage and they're doing it only to get the deal. I like bands with integrity. I just think a lot of bands are so concerned with getting a deal that they don't express their vision. They just need to trust their own instincts and not worry about the deal. If they've got it, we'll find it. One or two A&R guys might miss signing a talented band, but not all of us. I don't think that there is any possibility that a band deserving to be signed will go unsigned if they stick to their guns and do what they want to do musically."

Grapevine

The search is over. **Brunette** has finally replaced their former

lead guitarist with **Chris Arvan**. Chris was born and raised in San Francisco, but has been living in L.A. for the last year. He played with **Racer X** for about six months. Label interest for **Brunette** is now hotter than ever.

After leaving the Vinnie Vincent Invasion, **Mark Slaughter** and **Dana Strum** enlisted the help of guitarist **Tim Kelly** and drummer **Blas Elias** to form **Slaughter**. Now, the hard rock quartet is about ready to release their fifteen-song **Chrysalis** debut. As yet untitled, the rock package is due in early 1990.

Chart Activity

Billy Joel's first single from his forthcoming **Storm Front** album should be a real chart burner. Entitled "We Didn't Start The Fire," the record serves as a great history lesson and contains some of Joel's strongest lyrics to date.

Desmond Child does the production honors on **Cher's** new release, "Just Like Jesse James," which follows her Top Five smash.

Having scored a huge success with their "Parents Just Don't Understand" single, **DJ Jazzy Jeff & The Fresh Prince** return with "I Think I Can Beat Mike Tyson" from their **In This Corner** LP. Hip-Hop right to the top!

Can Young MC's "Bust A Move" repeat **Tone Loc's** success by going all the way to the Number One spot? Stay tuned.

Alice Cooper is slowly moving his way toward the Top Twenty with his "Poison" single. What a year for comebacks!

Although the new **Tears For Fears** album is likely to go straight to the top of the charts, it's gonna be difficult to find a follow-up to their current single. Much of the new record is smooth and jazzy with little concern for radio-ready tunes.



Electrik

Contact: Stan Gill
(213) 943-7135

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

To begin with, **Electrik** submitted one of the most together press packages we've ever received. It contained color coordinated bios, factual info on the band, glossy photos and the group's self-produced mini album. Wow! The songs themselves seem to fall neatly into the power-pop category, but they have little or no emotion to power them through to believability. Although the musicianship is tight and respectable throughout, the combination of mediocre songs and a bland vocal performance is deadly. This band has got to work on its material while trying to convince lead singer **Benjamin Leigh** to let loose every now and again. There were some really nice backing vocals on the second tune, though. Although their good looks count for something, **Electrik** is definitely a year or two away from being serious contenders.



Native Artist

Contact: Tony Baird
(213) 676-9720

Purpose of Submission: Seeking label deal.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Native Artist is an original, four-piece synth band hailing from our own Los Angeles. Their music is certainly contemporary enough, but they seem to lack that bit of originality that could separate them from a million and one other synth groups. During the opening song, the vocals are practically mumbled. Additionally, it seemed as if the song would just never end—and this is not a good thing, especially when you know there are plenty of other songs to follow. Sadly, the other tunes are no more inspiring. I don't know if these guys made a deliberate effort to put more synths on a song than any other band ever, but they certainly didn't leave any breathing room on the tracks. One song just seems to drag along into the next one leaving me tired and bored. Try again, guys, and next time concentrate on the writing and not the playing. Strengthen your weaknesses.



Jamie Byrd & The Bird Dogs

Contact: Jamie Byrd
(818) 781-1022

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Jamie Byrd's voice demands an obvious comparison to **Rickie Lee Jones**, (which naturally means that a comparison to **Edie Brickell** will follow thereafter), but **Byrd** and the **Bird Dogs'** songs appear to be a bit more gritty. This is not to say or imply that the three songs on this demo tape are not melodic. What we have here is a well-produced (especially "Love Maniac") sampling that might in fact find favor with certain A&R Reps. Unfortunately, none of the songs submitted screams out "hit single," but they do sound like the beginnings of what could become a large catalog of excellent music in the not too distant future. The choice of the right producer will go a long way toward making this band tighter and more radio ready. In fact, a good producer could really take this band far.

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



Fetchin' Bones has signed a worldwide co-publishing agreement with CBS Music. From left are: (row one) *Bones* members Aaron Pitkin; Errol Stewart; Danna Pentes; Clay Richardson; and (row two) *Bones* manager Jay Faires; Cherie Fonorow, VP Creative Affairs, CBS; *Bones* singer Hope Nicholls; Pati de Vries, Creative Manager, CBS; Marisa Sabounghi, Director of Administration, CBS.

Activities

ASCAP will be holding its ninth annual awards dinner in London. Phil Collins, Billy Ocean and the Pet Shop Boys are among the many British music stars who will be present as the performing rights organization honors writers and publishers of the British Performing Rights Society who license their works through ASCAP in the U.S.

CBS Music staff writer **Derrick Culler** co-wrote and co-produced Jermaine Jackson's first single, "Don't Take It Personal," which is climbing the R&B singles charts, and also co-wrote the new Surface single, "Your Are My Everything." Culler is in the studio producing his own group, *Every Dream*, for Columbia.

MCA Music's songwriter activities:

Glen Ballard, who has placed songs on current LPs by Aretha Franklin, Barbra Streisand and Paula Abdul, is recording and co-producing his own project with Jay Graydon and Cliff Magness (Capitol).

Thom Bell produced James Ingram's new release on Warners and is co-writing with Reprise artist Taja Seville for her upcoming LP and will be collaborating with Peter Cetera for his next LP.

Robbie Nevil is preparing material for his next record and collaborating on material for other artists such as David Lee Roth, Howard Hewett and continuing to write with **Mark Mueller** and **Brock Walsh**.

Tommy Faragher and **Lotti Golden** produced the

new E.G. Daily LP on A&M. They co-produced a song for Arthur Baker's new album as well as having had a song recorded by Taylor Dayne (Arista) and another recorded by Cindy Mizelle for her debut LP on Columbia.

Paul Jackson, Jr. is writing and producing his second Atlantic LP, and he co-wrote a song for The Jackson's current Epic release. Shortly, he plans to produce one of his own songs for the upcoming Barbara Weather's LP for Warners.

New Signings

Steve Jones signed a worldwide co-publishing agreement with **CBS Music**. His new MCA LP, *Fire & Gasoline*, was produced by Mark Dearnley and co-produced by Ian

Astbury. Featured on the album is the duet "I Did You No Wrong" with Axl Rose. Co-writers include Nikki Sixx and Astbury.

Diving For Pearls has signed a co-publishing agreement with **CBS Music**. Their debut for Epic, produced by David Prater, will be released shortly and "Gimme Your Good Lovin'" will be the first single.

CBS Music has signed an agreement with **Jason Bonham** for "Wait For You," which is the first single from his debut LP.

The Business Side

Warner/Chappell has named **Barbara Richards**, Manager, International Creative Affairs. Richards comes to W/C from EMI Music.

Merril Wasserman has been appointed to the newly created position of Vice President International Acquisitions of **MCA Music Publishing**. The appointment signals MCA Music's commitment to a more aggressive policy of growth within the international music community.

Caroline Davis has been appointed Publicity Coordinator at **BMI** Los Angeles. Davis will coordinate public relations and promotional activities on the company's behalf on the West Coast.

Nanci Walker has been appointed Director of Talent Acquisition for **BMG** Songs. Walker, who is based in Los Angeles, was formerly with EMI Music.

Cherry Lane Music and **Republic Pictures** have signed a worldwide agreement for print rights to "Theme From Beauty and the Beast." **MC**

Professional Pointers



Ron Handler

Ron Handler, Professional Manager, **BMG** Songs

Ron's numerous duties include developing **BMG** staff songwriters and writer/producers, bringing in new songwriters and making sure each and every one of their songs is exploited to the best of his song plugging ability.

When you set up songwriter collaborations, how do you determine who should write together?

"Because I'm constantly listening to songs—whether they're by my **BMG** writers or just songs that I hear on the radio or on records, etc.—coming up with ideas for collaborations becomes a natural part of my thinking process. Sometimes there are obvious specifics—one writer is particularly strong with lyrics and another with melodies, or other times there are subtleties in a songwriter's style that lead me to believe he would work well with someone else that I have in mind. But you also have to take personalities into account. Are the writers going to hit it off on a personal level as well as a creative level? In the end, the only way to find out is to put the writers together and see what happens."

What happens when that person isn't so accessible? "Accessibility doesn't come into play as much with setting up collaborations as it does in getting songs covered. That's where you have to beat down the doors to get a song listened to that you really believe in. I'm in a position now where the managers, A&R people, etc. will take my calls, so that's not a problem. But when I believe a song is right for a particular artist and I get a 'No' from a manager, it won't stop me. I'll play it for the A&R coordinator and if I get a 'No' from him or her then I'll play it for the producer. If I have to, I'll even play it for the president of the record company. Being committed and passionate about the songs that I plug is the only way good covers are going to happen." **MC**



Lester Cohen

Caroline Davis, Publicity Coordinator at **BMI** Los Angeles.

SONGWRITER PROFILE



Melanie

By Pat Lewis

Songwriter/recording artist Melanie has spent some twenty years in the music business with twenty-two albums to her credit. Melanie was, and still is, the only pop artist to have three records simultaneously in the *Billboard* Top 40 charts. She has sold over twenty-five million records. She is responsible for such songs as "Peace Will Come (According To The Plan)," "Lay Down (Candles In The Rain)" and the quirky song "Brand New Key," which went to Number One on the *Billboard* charts in December, 1971. She recently was awarded an Emmy for "The First Time I Loved Forever," which she co-wrote with Lee Holdridge for the television series, *Beauty And The Beast*. She has just completed recording her twenty-third album and is currently shopping a major record label deal.

When Melanie first started writing in the Sixties, she actually didn't consider herself a songwriter. "Songwriting was just sort of a by-product of being a singer," she confesses. "It grew out of a need I had to express certain things that I didn't have songs for. As a songwriter, I didn't really have a sense of my own style, and I was really searching. Whereas as a singer, I always had a strong sense of my identity. But as I kept writing, I started to get this sense of myself as a being who writes and a significant change occurred. Now I can control the flow of where I want to take a song and sort of imprint my style on it."

Many songwriters find that when they write a song, they will first write the music and then come back and add lyrics later. But this is generally not the case with Melanie. "A lot of times the lyric idea—even if it's just a thread of an idea—and the melody will come at the same time," she says. "The melody, which sometimes is like a rock to the sculptor, sort of implies a subject or a line and then I take it from there. However, sometimes the melody will evolve a lot faster than the lyric and I might find myself stuck for what I really want to say. And that can be really frustrating. I've had melodies hanging around for twenty years and I still don't know what to say with them."

Staying fresh in the songwriting marketplace is a concern that most songwriters have, and Melanie offers some advice: "You really have to follow your heart as far as staying fresh in this business is concerned. There seems to be a consensus among audiences that the songwriter and the artist have to suffer to create and I don't really think that's true at all. In fact, when I'm really suffering, I can't write anything."

Even though "Brand New Key" was a tremendous success for Melanie, it created some unforeseeable problems for the artist. "I think what definitely will kill your creativity," she confesses, "is if you have some success with a song and are then forced into that mode and you have to continue to create those kinds of songs. For example, when I finished writing 'Brand New Key,' the record company was very excited and they were sure it was going to be a hit. And I thought to myself, 'My God, now what?' And sure enough, as soon as it became a hit, they wanted six more of the same thing. And I told them, 'That's all there is folks'—which probably made them angry. "Brand New Key" was an odd, quirky moment that just happened and I knew the moment that I recorded it that I was going to have to spend a little bit of time living it down. But now I've come to total terms with that feeling and in fact, I really love the song. There's so many ways to look at it and so many ways to do it. It was fun and people had a good time with it and that's what it was all about. The annoying thing was to be asked to duplicate it and make a couple more."

Longevity and staying "in fashion" as a songwriter have never rated high on Melanie's lists of priorities. She seems to have a strong sense of self and knows exactly what she wants to say in her songs. She simply refuses to compromise her beliefs and chooses instead to write and record songs that completely ring true for her. "I totally follow what I like and a lot of the times it's not fashionable, so you're not happening," she states. "I'm a songwriter who has always used songs to communicate. I'm not really one who knows what it takes to last a long time in this business. I've never paid a lot of attention and certainly not enough to please my record companies or agents."

"So many times during the slow period of the Seventies, I was given opportunities to literally sell my soul—put your voice on this song and we'll make it a million seller. I just couldn't do it. It's hard enough to get up in front of a lot of people and sing songs that you really love, but to get up night after night and have to do a song that's just sort of okay, I can't imagine anything more horrible."

ANATOMY OF A HIT

By David "Cat" Cohen

"Sowing The Seeds Of Love"

WRITER: Orzabal and Smith
PUBLISHER: Virgin Music, BMI

Tears For Fears PolyGram

This week's hit song is yet another in a long line of paisley rock recordings and late Sixties nostalgia-influenced releases that have hit this year's pop charts. However, "Sowing The Seeds Of Love" is not a product of a bunch of hippie rockers grabbing their instruments out of the closet and making a comeback attempt. Tears For Fears, a relatively new group, has made a pop splash with a record shamelessly evoking the *Sergeant Pepper* era—complete with Beatle-ish, melodic fragments, harmonic surprises and a salute to George Martin with one of his typical Baroque trumpet passages. Actually, Baroque is a good word to describe the Tears For Fears sound which, in contrast to Prince, Sting and a lot of contemporary artists, is both lush in sound texture and complex in line and harmonic progression. This makes for a young sounding but sophisticated record, something that stands out in today's market and may even be pivotal in its influence.

Lyric: Politically idealistic images evoke desires for a better world. Not quite Cat Stevens, but a well meaning effort nonetheless.

*High time we made a stand
and shook up the views of the common man
And the lovetrain rides from coast to coast
DJ's the man we love the most
Could you be, could you be squeaky clean
And smash any hope of democracy
As the headline says you're free to choose.....*

Anything is possible when you're sowing the seeds of love

Groove: A hard driving repetitive 16th groove without much syncopation and characterized by heavy accents on the quarter notes. This has a strong half-time rock feel which was very common in the late Sixties era. With a BPM of around 90, it is more of a listening groove than heavy dance, but danceable in a change of pace way.

Scale: Written in shifting scales, the verse is in a 6-tone minor scale while the chorus changes to a major chord arpeggio figure in a new key.

Melody: The verse melody is fairly indistinct as its motion is almost all stepwise except for the last line going into the chorus. On the other hand, the hook line is a simple grabber, a bugle call figure.

Harmony: The most Beatle-like sound on the record is the use of descending bass lines under a fairly constant minor chord in the verse and major chord in the chorus. Another familiar aspect is the use of unexpected out-of-key harmonies that repeat often enough so that we get used to it.

Form: Commerical format all the way. Verse Chorus Verse Chorus Bridge Solo Chorus

Influences: The song is basically Lennon-McCartney with a healthy dose of ELO thrown in for good measure..

Performance: The vocals are excellent and the instrumental accompaniment effective.

Production: The production uses a wall of sound or "stew" method. Rather than going for the distinctness of each element into their sound, Tears For Fears seems to like everything to blend into and lose itself in the whole. This is an older approach to record making, more orchestral, more complex and more challenging.

Summary: A fascinating and possibly trendsetting recording. Both the political statement/lyric and the paisley-evoking music on this single must sound fresh to the under 25 crowd and reminiscent to those over 35. I wouldn't even presume to guess how the 26-34 crowd would react! The lack of an obvious lyric and melodic figure in the verse may limit its appeal. **MC**

GOOD GIRLS



The Good Girls, Motown's attempt to recapture The Supremes' magic for the Nineties, are pictured on the set of the recent video shoot for "Your Sweetness," the first single from their Motown debut LP, All For Your Love. (L-R): Director Jerry Brice, Good Girls Demonica, Shireen and Joyce and Ronnie DeVoe of New Edition who co-stars in the video with the girls.

MUSIC GRINDER: Belinda Carlisle, former leading lady for the now-defunct girl group, the Go-Go's, and producer-songwriter Rick Nowels were recently in Music Grinder putting the finishing touches on Carlisle's new album for MCA Records, with ex-Beatle George Harrison and Bryan Adams contributing their guitar and vocal talents, respectively, and engineering skills provided by Steve MacMillan, Robert Feist and assistant Lawrence Ethan....Former Journey lead singer Steve Perry was in tracking vocals for his upcoming solo effort, with engineer Chris Lord-Alge manning the sonic controls and Casey McMackin assisting....Geffen recording act Shadowland recently finished their album with producer-engineer Pat Moran and assistant Steve Heinke....Laura "Gloria" Branigan was in laying down vocals for Atlantic Records with producers Steve Lindsey and Steve Kipner, engineer Richard Cottrell and assistant Steve Heinke....Former Megadeth guitarist Chris Poland recently started work on his solo effort for Capitol Records with Casey McMackin supplying the sonic expertise and the ever-popular Steve Heinke assisting.

SKIP SAYLOR RECORDING: Veteran funkmeister Rick James was at Saylor's producing his next album with Bobby Brooks engineering and

Chris Puram assisting....CBS Records act Human Radio were in tracking their debut LP with producer David Kahne, engineer David Leonard and assistants Ross Donaldson and Joe Shay....Ernie Isley was in mixing tracks for his Elektra solo album with producer Davitt Sigerson (David & David, the Bangles), engineer David Leonard and Chris Puram assisting....A&M Records artist Paul Janz recently worked on his latest album with engineer Bill Drescher and trusty assistant Chris Puram....The Whispers were at this Larchmont recording complex working on tracks with engineer Fil Brown and assistants Ross Donaldson and Joe Shay.

AIRE L.A.: Soul singer Teddy Pendergrass was recently in Studio A producing tracks for his next Elektra Records LP, with Craig Burbridge supplying the sonic magic and Anthony Jeffries assisting....MCA artist George Howard was in tracking and mixing, with David Koenig at the helm and Gregg Barrett assisting....Chuckii Booker was in producing PolyGram artist Marva Hicks and MCA Records' The Babes, with engineers Craig Burbridge and David Koenig and assistant Gregg Barrett....The Calloways were in Studio B wrapping up work on their first solo album for Solar/Epic with engineers Rob Seifert and Rob Chia-

PRETTY BOYS



Pictured on the video set for their debut single, "Rock N' Roll (Is Gonna Set The Night On Fire)" is Pretty Boy Floyd, MCA's latest entry into the glam rock arena. (L-R): bassist Vinnie Chas, director Jeff Stein, lead vocalist Steve Summers, guitarist Kristy Majors and drummer Kari Kane.

relli and assistants Mike Scotella and Jackie Forsting.

HIT CITY WEST: R&B great Bobby Womack recently produced tracks for his new album entitled *Save The Children* for the Solar/CBS record label with engineer Kevin "Kvoo" O'Connor and assistants Karen Shellenberger and David Tobocman.

ALPHA STUDIOS: Jermaine Jackson was at Alpha Studios recording new material for Arista Records with Dave "Pic" Conley of the R&B/pop group Surface producing and Ian Gardiner engineering....Shadowfax was in tracking their new album project, *The Odd Get Even*, for Capitol Records, with Bob Margouloff producing and Joe Schwartz assisting....Fitness nut Richard Simmons recently recorded all of the music for his new video, *Sweatin' To The Oldies II*, with project coordination supplied by Steve Thoma and T.J. Knowles and engineering expertise by Gary Brandt....Adam Ant recently working on two new tracks, "Room At The Top" and "Rough Stuff," for his upcoming album, *Manners In Physique*, with producer Andre Cymone, engineer Dan Marnien and assistant Joe Schwartz.

WEST BEACH RECORDERS: The Visionaries are currently working on a new project with producer Paul Cutler, formerly of the Dream Syndicate and 45 Grave.

PRODUCERS 1 & 2 RECORDING STUDIOS: Paolo Rustichelli recently completed his solo album; helping out on the sessions was a stellar cast of guest musicians, including Wayne Shorter, Miles Davis, Jill Jones and Carlos Santana....The busy Bobby Womack was in with actress Sally Kellerman recording some tracks for her solo project with engineer Bert Battaglia.

SHURE BROTHERS INCORPORATED: Veteran microphone company, Shure Brothers Incorporated, will be the exclusive sponsor of the "Amateur Vocal" competition of the 10th Annual Music City Song Festival. Established artists and executives from the recording industry will judge all submissions. For more information, contact the Music City Song Festival at (615) 834-0027.

INTEGRATED AUDIO: Integrated Audio, Los Angeles' newest professional audio sales facility, has fully implemented, into one facility, professional keyboards, computers, software and all other necessary audio production support products. The presentation of all the equipment lines that the company supports are available for customer perusal in at least one of the facility's four demonstration studios. Integrated Audio is located at 1556 N. La Brea in Hollywood. Call (213) 962-8826. **MC**

MUSIC SPEAKS LOUDER THAN WORDS



Producer Michael Jay and Martika recently completed a new track for the upcoming Epic songwriting glasnost LP, Music Speaks Louder Than Words, a collaborative effort between American and Soviet composers. Pictured at Trax Recording Studios in Hollywood are engineer and Trax owner Michael J. McDonald, Martika, producer Michael Jay and "Music Speaks Louder Than Words" founder Robyn Whitney.

VIDEO GANG



Roxx Gang recently wrapped up production on their second video, "Scratch My Back." The video, which was actually shot on Super 8 film, was directed by Z-Inc LA's Ralph Ziman (Chicago, L.A. Guns, Enuff Z'Nuff). Pictured in the foreground, from left to right, are lead singer Kevin Steele and cameraman Romeo Tiron.

PRODUCER CROSSTALK

Beverly Sue Jaspian



TIM PALMER

By Steven P. Wheeler

You would be hard pressed to find a record producer who has climbed to the top of his profession faster than 26-year-old Tim Palmer. The English-born Palmer has had the good fortune to have worked with rock legends Robert Plant and David Bowie as well as rock's new guard, The Mighty Lemon Drops, The Mission UK, Legal Reins and Burning Tree. Not bad for a former punk rock guitarist from London.

Starting out as a "tea-boy" at Utopia Studios in England, Palmer says he was lucky enough to sit in on sessions with artists like Stevie Wonder and Donovan. After becoming an assistant engineer, the tall, dark-haired Palmer says that he found it too creatively stifling for his tastes. Palmer's distaste for assisting was a result of the unwritten law that prohibits assistants from being involved with the more creative aspects of the recording process. "I always wanted to contribute, and I found it very hard to be quiet. I had to learn to shut up because I used to annoy people."

After moving up to first engineer, Palmer quickly set his sights on producing by absorbing the traits of the producers he worked with. "I engineered for different successful producers which is basically how you learn. You can decide which bits of their style you like and which bits are really awful, then add your own bits, too."

Palmer's first attempt at producing occurred when he was engineering for Colin Thurston on an album by the English pop group Kajagoogoo. "Colin let me produce the B-sides and two of them went on the album. So I went from assisting to producing two tracks. It was incredible, and I got my little gold album."

Palmer has come a long way from that "little gold album." He produced Robert Plant's platinum blockbuster *Now and Zen*. The ironic aspect of this collaboration is that Palmer grew up hating Plant's original band—Led Zeppelin. "It was quite funny really, because when I was in school, The Clash and groups like that were our favorite groups. What we didn't like was Led Zeppelin and Pink Floyd."

These strange bedfellows had an awkward beginning in their working relationship. "We were going over drum sounds and Robert was saying he wanted the drum sound from various Zeppelin tracks. So he gave me all the Led Zeppelin albums. All my Zeppelin history was given to me by Robert."

The *Now and Zen* sessions also saw the reunion of Plant and Zeppelin guitarist Jimmy Page. "It was the first time Jimmy had worked with Robert for a long time, so it was great to be in the room seeing them back together again. Jimmy was great. He played some solos and we put them on different tracks that we chose later." The presence of Page was not the only Zeppelin-influence on the record. Palmer relates the origins of the Zeppelin-samples that were tacked onto the tail-end of "Tall Cool One." "Robert wanted to do it because The Beastie Boys had done it to him, so he said, 'I'll do it to myself [laughs].'"

While *Now and Zen* was an album steeped in studio overdubs and production values, Palmer's work with David Bowie's newest band could not have been more different. "David called me on the phone and said they were going to be playing live in a room and there was going to be a lot more roar. It was as simple as that. It's not like there were massive debates and meetings." Palmer remembers the sessions at Mountain Studios in Switzerland as a whirlwind of spontaneity and power. "It was really a case of capturing what they were doing on tape as best as I possibly could. You really had to be fast. Songs were recorded in an hour and then maybe a harmony vocal was put on and it was done."

Palmer says the rapid recording process of Bowie's Tin Machine project was a nod to the pre-technological studio days. "The idea was to go back to the old way of recording. A lot of times technology gets in the way and you end up with a plastic sound. It was just a really fun way to make a record."

Having worked with established artists as well as newer groups, Palmer says not everybody requires the same help from a producer. "When you're working with David Bowie, you're obviously not going to start suggesting lyrics or spend that much time on his vocals. Other times, when you're working with a younger band, you spend a lot of time on the arrangements. The role changes so much. I think that's what's fun about it. I'm so lucky that I've been able to do that, because so many people get pigeon-holed into one style of production." MC

NEW TOYS—BARRY RUDOLPH



The Stacy Laptop Computer from Atari

The Stacy Laptop computer from Atari is a no-nonsense, fully capable computer in a fifteen pound package which includes the battery, disk drive, track-ball, LCD display and MIDI interface.

The Stacy runs all the existing software the 1040ST will run and features a full ST keyboard. The eight-Mhz system uses the

famed 68C000 microprocessor (C-MOS version for lower power consumption) and has one megabyte of user RAM. In addition to the MIDI port, there are also all the standard ST ports, RS232C, game controller ports, external monitor port, hard disk interface, serial and parallel ports. So really you also have a full-function computer for word processing or anything else you might use a computer for.

In the music application area, the Stacy also has a SMPTE in/out jack for locking your MIDI sequence to SMPTE time code. The built-in LCD is 640 x 400 dot resolution, supertwist backlit monochrome display. You may add a ST RGB monitor if you wish for CAD or graphic applications.

Some other facts: battery life is from five to 35 hours (depending on exact use and amount of disc accessing), optional 1200 baud modem, 3.5 inch floppy drive with optional hard drive, ten function keys, and 32K Static screen RAM for the LCD display.

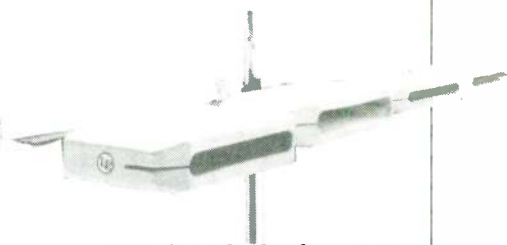
The Stacy laptop has a suggested retail price of \$1,495 and for more about it call Atari Computer, 1196 Borregas Ave., Sunnyvale, CA 94088 (408) 745-2000.



Martin D-16M

The D-16M, priced at \$1,350, is as carefully manufactured and inspected as any of the other fine Martin guitars. The D-16M uses solid mahogany for the back and sides while the top is sitka spruce supported by hand scalloped braces. The top is also inlaid with a D-28 rosette pattern and has a tortoise shell pickguard and matching binding. The neck is a low profile type with *fastaction* for easy playing and features a truss rod that can be easily adjusted.

All Martin guitars are backed by a limited lifetime warranty and if you would like to know more about this instrument, just call (215) 759-2837 or write C.F. Martin, Nazareth, Pennsylvania 18064. MC



Granite Blocks from LP

Traditional Chinese temple blocks are always nice to hear and the new Granite Blocks create those tones. A five-piece set, the Granite Blocks produce a true, bright sound with plenty of *pop*.

The Granite Blocks look rock-like but are really made of Jenigor which is the same stuff the popular Jam Block is made of. Jenigor is virtually indestructible and insures that the blocks do not become chipped or broken. Granite Blocks or LP1215 sell for \$189.95 and an optional "Over Under" mounting bracket or LP1216 (available for tight set-ups) costs an additional \$30.95. For more information call or write LP Music Group, 160 Belmont Avenue, Garfield, New Jersey, 07026 (201) 478-6903. MC



SHOW BIZ—Tom Kidd

RADIO PIX

MONDAY, OCTOBER 30

8:00 p.m. **KLON FM 88—Le Jazz Club From Paris:** Pianist **Zool Flescher**, influenced by such greats as **Duke Ellington** and ex-**Weather Report** member **Wayne Shorter**, performs with his trio in the club **Sceaux What near Paris**

11:00 p.m. **KNTF FM 93.5—Solid Gold Country:** Country music month salute to **Michael Martin Murphy**.

TUESDAY, OCTOBER 31

6:30 p.m. **KLON FM 88—Jazz With Bubba Jackson:** Saluting birthday artist **Illinois Jacquet**, bandleader and tenor saxophonist extraordinaire

9:00 p.m. **KUSC FM 91.5—The Opera Box:** **Jim Svejda** presents "The Underdogs," a biased, impassioned examination of history's most underrated singers.

11:00 p.m. **KLSX FM 97.1—The Lost Lennon Tapes:** One hour of "Double Fantasy" sessions.

SATURDAY, NOVEMBER 4

9:30 p.m. **KRTH AM 930—Dick Bartley's Original Rock & Roll Oldies Show:** Featuring **Tommy James & The Shondells**. REPEATS: 7:00 p.m. Saturday, November 11, on **KBON FM 103.9**

SUNDAY, NOVEMBER 5



Dr. Demento

8:00 p.m. **KLSX FM 97.1—Dr. Demento:** Two hours of the most bizarre, eccentric music on the theme of hunting.

12:00 p.m. **KNAC FM 105.5—High Voltage:** Featuring classic headbangers **Judas Priest**.

TUESDAY, NOVEMBER 7

10:00 p.m. **KLSX FM 97.1—Off The Record With Mary Turner:** An exclusive one-hour interview with **Joe Cocker**.

FRIDAY, NOVEMBER 10

8:00 p.m. **KPFK FM 90.7—Thursday Lunch:** **Uncle Bob** and **Cousin Tom** present a nearly endless stream of live performances from those original psychedelic cowboys, the **Grateful Dead**.

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



Fab 5 Freddie

Happy first anniversary to the crew at **Yo! MTV Raps**. In order to celebrate the event, **Show Biz** spoke with producer **Ted Demme** who tells us that **Yo!** is about "rap music, rap culture and what's going on in today's society." There are actually two different versions. The main show, hosted by **Fab 5 Freddy**, runs weekends with a daily edition hosted by **Dr. Dream** and **Lover** catering to the after-school crowd. "We try to bring as much of a positive message to our viewers as possible," says **Demme**. "Anti-drug, stay in school, stop the violence, enough racial tension—those are the main topics that we stress at least once a week.



Riki Rachtman

semi-regular on the channel. Following his fill-in gig for **Downtown Julie Brown** a couple months ago, he was asked back to guest host the station's **Headbanger's Ball**. **Rachtman** interviewed **Jason Bonham** about his band and made a few impromptu on-the-air phone calls to his buddies **Steve Jones**, **Mötley Crüe's Nikki Sixx** and **Cinderella's Fred Coury**.

Transvision Vamp, the trashy/thrasy/flashy band who sell oodles of records in Europe while remaining invisible to the American charts, recently made their U.S. television debut. The setting was **KNBC's** new late-night comedy/variety series, **It's Fritz**, which is hosted by weatherman/funny man **Fritz Coleman**. The group lip-synched the chart-topping European hit, "Baby I Don't Care," from their new **Velvet-teen** album and "I Want Your Love" from their debut.

The planned big-screen version of **Andrew Lloyd-Webber's Evita** has officially gone to that big storybook in the sky. To recoup, **Meryl Streep** was to have made her singing debut in the flick, **Paula Abdul** was all set to do the choreography, **Robert Stigwood** was producing and **Weintraub Entertainment** was to release it. According to director **Oliver Stone**, however, **Jerry Weintraub's** organization has fallen on hard times and all deals are now off.

The deal that's definitely on is that **Jim Morrison** on **Riders on The Storm**. The inescapable **Oliver Stone** will direct the picture for **Ron Howard's Imagine Films**.

Brand new from **Gladden Entertainment** in association with **Twentieth Century Fox** is a flick called **The Fabulous Baker Boys**. This new movie

We also do it indirectly by playing certain videos. And it's a fun show." And how important is the program from a sociological standpoint? "Rap music is doing more for young people than just about anything else they can see right now," he answers.

Speaking of other types of music on **MTV**, that **Cathouse/Bordello** proprietor **Riki Rachtman** seems to be something of a

stars those fabulous **Bridges** brothers, **Jeff** and **Beau**, in their first film together along with **Michelle Pfeiffer**. The story line follows a pair of piano-playing brothers whose careers are revitalized when a beautiful singer joins their act. The light jazz soundtrack, out on **GRP Records**, features reworkings of such piano bar favorites as "Makin' Whoopie," "Lullaby of Birdland" and "My Funny Valentine."

Is **Sting** this year's **Great White Hope**? The **A&M** recording artist makes his Broadway debut as **Mack the Knife** on November 3 in a new adaption of **Three Penny Opera**. The musical, written by **Bertolt Brecht** and **Kurt Weill**, is directed by **John Dexter** who won a **Tony** for his direction of **M. Butterfly**. Also in the cast are **Maureen McGovern**, **Georgia Brown** and **Alvin Epstein**. **Sting** seems to have been preparing for this role for quite some time. He recorded a new version of the show's



Meryl Streep

best known tune, "Mack the Knife," in 1985 for the LP **Lost In The Stars**.

Stewart Copeland is also in the news. His new opera, **Holy Blood and Crescent Moon**, recently premiered at the **Cleveland Opera Company**. **Copeland** previously provided the score for a 1986 **San Francisco Ballet Company** production of **King Lear**.

This issue's **Sour Grapes Award** goes to **Andy Summers**. While his former bandmates **Sting** and **Stewart Copeland** have been keeping themselves quite busy (see above), **Summers** sniffed to one interviewer that he never much liked the music that **The Police** recorded. Guess he made all that money under duress.

German-born composer **Hans Zimmer** wrote the score for **Paramount's Michael Douglas** vehicle, **Black Rain**. **Zimmer** began his career in London as a jingle composer before producing the hit "Video Killed The Radio Star" with **Trevor Horn**. Other film projects **Zimmer** has composed or co-composed include **Rain Man**, **A World Apart**, **Burning Secret**, **Paperhouse**, **Wonderland**, **Castaways**, **Moonlighting** and the as



Michael Douglas

yet unreleased *Driving Miss Daisy*. It looks like **Rick Springfield** will soon be returning to the small screen. Currently he is trying to complete the two-hour pilot for a new series called *Nick Night* for CBS. The show, in which Springfield plays a vampire, will most likely be a mid-season replacement. Springfield last juggled his acting and music careers when he recorded the hit song "Jessie's Girl" while a regular on *General Hospital*.

SBK/Alive Records has just released the soundtrack to *Wes Craven's Shocker*. Craven is best known for his *Nightmare on Elm Street* series. We are told that the soundtrack to this "state-of-the-art horror movie" is the first all heavy metal soundtrack ever to be associated with a nationally released feature film. Featured are **Megadeth, Dudes of Wrath** (aka **Alice Cooper, Paul Stanley, Tommy Lee, Vivian Campbell, Rudy Sarzo and Guy Mann-Dude**) and that legendary metal monster, **Iggy Pop**. Megadeth's cover of Alice Cooper's "No More Mr. Nice Guy," produced

by **Desmond Child**, is the first single. The video for the song was directed by **Penelope Spheeris**.

Watch for the new show on Fox called *After Hours*. This new late-night show takes viewers on location where such acts as **Paul McCartney, Cher, and Def Leppard** are performing. The program airs on Mondays at 11:30 p.m.

Actress/singer **Telma Hopkins** has spent the last year touring with her old group, **Tony Orlando and Dawn**, but is now ready to return to the little screen in ABC's upcoming *Family Matters* series. Hopkins previously

had a co-starring role in the television shows *Bosom Buddies* and *Gimme A Break*.

Get your tickets now for a new musical playing at the Schubert Theater through November 19. Obie-winner **Lonnie Price** has the title role in this musical based on the career of **Jimmy Durante**. The musical score for the show features standards such as "What A Day," "Bill Bailey" and "Inka Dinka Doo."

A truly magical event occurs November 2 thru 5 when **David Copperfield** brings his world-renowned feats of telekinesis, sleight-of-hand and illusion to the **Pantages Theater** in Hollywood. This engagement, which marks the magician's first Los Angeles appearance in more than two years, is part of a ten-month international tour that has so far broken box office records in the U.S., South America, Mexico and Southeast Asia. "My show is very stylized in its approach," Copperfield is quoted as saying. "It's a combination of rock & roll music, choreography and lighting from which we create a very theatrical effect." The act's



David Copperfield

musical accompaniment includes compositions by **Peter Gabriel, Rossini, Harry Belafonte and Van Halen**. Copperfield is currently preparing his twelfth CBS television special, set to air early next Spring.

Herbie Hancock has the score for **Eddie Murphy's Harlem Nights** feature. The jazz great previously won an Oscar for his score to the 1986 release *Round Midnight*.

Don't look for a new **Glenn Frey** album anytime soon. The former **Eagles** member released an album called *Soul Searchin* late last year, but now seems to be spending more energy acting than singing. As we go to press, he has guested in seven episodes of **Ken Wahl's Wiseguy** series so far this year.

Sometime this month look for **MGM/United Artists** to release **Don Bluth's All Dogs Go To Heaven**. This latest fable from the creator of *An American Tail* and *The Land Before Time* concerns a young girl who can talk to the animals and subsequently gets mixed up in the dog-eat-dog world of canine casinos. Voices courtesy of **Burt Reynolds, Loni Anderson, Dom DeLuise, Melba Moore**, and others.

Right before Christmas, look for **Paramount** to release *We're No Angels*. The original 1955 classic starred **Humphrey Bogart, Aldo Ray and Peter Ustinov** as escaped convicts holding out in a New England town. For some inexplicable reason (probably having to do with money), this time only two escape—**Sean Penn and Robert DeNiro**.



Jeff Bridges, Michelle Pfeiffer and Beau Bridges.

TELEVISION PIX

SATURDAY, OCTOBER 28

10:00 p.m. **MTV—Decline Of Western Civilization, Part II:** Penelope Spheeris' classic and controversial look at the Los Angeles heavy metal scene. Two ear- and mind-shattering hours.

MONDAY, OCTOBER 30

5:30 p.m. **HBO—The Ghost Of Faffner Hall: Improvised Music** with the **Gil Evans Orchestra** and **Ladysmith Black Mombazo**.

12:00 p.m. **THE DISNEY CHANNEL—Spike Jones:** Relive the days of Spike Jones' wild and zany brand of comedy set to music with these highlights from his television series. Includes "Doodles," Weaver's immortal rendition of the "William Tell Overture."

THURSDAY, NOVEMBER 2

7:30 p.m. **THE NASHVILLE NETWORK—George Jones In Concert: The Living Legend:** With classic tunes such as "The Race is On" and "He Stopped Loving Her Today."

SATURDAY, NOVEMBER 4

3:30 p.m. **MTV—Rocumentary:** The career of Los Angeles bad boys **Guns N' Roses**.

SUNDAY, NOVEMBER 5

9:00 p.m. **BRAVO—Big World Cafe:** A global feast with **Sheena Easton, Bobby Brown, De La Soul, Toni Childs, Coozie Crew, Mzwakhe Mbuli, L.A. and Babyface and Dorothy Masuka**.

MONDAY, NOVEMBER 6



The Fifth Dimension with host Wolfman Jack (in hat).

8:00 p.m. **THE NASHVILLE NETWORK—Best Of Classic Rock II:** **Wolfman Jack** hosts this special featuring **Paul Revere and the Raiders, Little Anthony, Frankie Valli and the Four Seasons** plus **The Fifth Dimension**. **REPEATS:** November 16.

THURSDAY, NOVEMBER 9

9:30 a.m. **USA—The Partridge Family:** Travel back in time on **Shirley Jones'** magic bus. Co-stars **David Cassidy** and features tunes by some of the best songsmiths of the time. Airt daily.

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

Local Notes

By Michael Amicone

Contributors include Pat Lewis, Steven P. Wheeler and Ace Pas-sion.

CLASSIC ROCKS: If you like your rock & roll raw, unrestrained and rough around the edges, JCI Records has added two new titles to their already successful Baby Boomer Classics series that will make you want to turn it up, loud! These digitally remastered volumes contain live versions of classic rock & roll chest-nuts as performed by the original artists at the height of their popularity. Titles include a variety of artists and styles, from a pumping version of "Green River" by Creedence Clear-water Revival, to Free's thumping version of "All Right Now," to James Taylor's "Steamroller" (worth the price of Volume Two by itself), to a chugging seven-minute rendition of "Sugar Magnolia" by the Grateful Dead. Other artists featured on the two volumes are the Faces, Procol Harum, The Allman Brothers, Lou Reed and Joe Cocker. —SW

HE'S GOT A BASKETBALL JONES: Joe Smith, President and Chief Executive Officer, Capitol-EMI Music, Inc., was recently the recipient of the Lakers' first-ever "Specta-tor of the Year" award at a luncheon at the Press Club of the Equestrian Center at Griffith Park.

CARRACK TAKES REQUESTS:

Chrysalis Records hosted a lavish bash at the Vine Street Bar and Grill in celebration of the release of song-writer/artist Paul Carrack's new solo album, *Groove Approved*. Carrack, one of the lead vocalists with Mike + The Mechanics, took requests and performed a short but effective set for the sardined crowd. —PL

HALLOWEEN BASH: Johnny Thunders, former guitarist with the New York Dolls, will be performing at a Halloween benefit for the homeless on Nov. 1st at the nightclub English Acid. Also appearing are Black Cherry and Imagine, among others.



Heather Harris

WAITING FOR THE CRÜE: Lines stretched around the block for the recent Mötley Crüe gig at The Whisky. Those lucky enough to get into the show saw the Crüe rip through tight, sparse versions of their best known tunes. The Crüe is currently in chart heaven, riding high on the strength of their hit single, "Dr. Feelgood," and their Number One album of the same name.



Anna "Flash"

HAPPY BIRTHDAY, I.R.S.: The Universal City I.R.S. Records compound, affectionately known as "Casa de I.R.S.," was the setting for I.R.S. Records' Tenth Anniversary party. Guests perused the grounds, sampled culinary delights from around the world and were awarded with short musical sets featuring alumni acts and current artistic offerings from the label that brought you R.E.M. and the Go-Go's. During the night's most striking set, Concrete Blonde's Johnette Napolitano (pictured right) offered a Marilyn Monroe-esque reading of "Happy Anniversary" to label honcho Miles Copeland, an impressive impersonation of Janis Joplin's yuppie-ditty "Mercedes Benz" and a two-song set culled from the band's first two I.R.S. LPs. —AP



THEY ALSO SERVE WHO BOWL: Proving that he can do more than just go to parties and wear goofy suits, Stephen Bishop has recorded a new state-of-the-pop LP, *Bowling In Paris*, which sports an impressive array of musical cohorts, including Phil Collins (Bishop wrote the 1985 Phil Collins/Marilyn Martin hit, "Separate Lives"). Shown toasting the release of the new LP are Bishop (center) and assorted Atlantic staffers and well-wishers too numerous to caption. —MA & AP

BY GEORGE: Boy George, showing off his new conservative hairdo but the same outrageous taste in stage regalia, recently guested on The Arsenio Hall Show in an attempt to pump some chart life into his latest album, *High Hat*. The day after the show, Boy George could be seen at Tower Records signing autographs in a rare in-store appearance. Boy George could also be spotted at the posh Bobby Brown party thrown by MCA at the City restaurant. Seems our boy had a slight altercation with an attending female and he sprayed her—actually, it looked more like anointed her—with his bottle of beer.



Pat Lewis

RAISE YOUR ARM IF YOU'RE SURE: Arista recording act, Babylon A.D., celebrated the release of their debut album at the Red Light District, Hollywood's newest metal underground night spot. Babylon A.D., originally from San Francisco, is Arista's first heavy metal band, and judging from their solid performance at the Red Light District, the band should prove to be a healthy signing for the label—though the band's live performance was nearly upstaged by three rather heavily tattooed and skimpily clad dance girls who were bumping and grinding the night away atop the band's massive vibrating equipment. The record release party, complete with complimentary wieners, was heavily attended by supportive fans and industry folk alike. Shown raising his arm in standard rock god pose is lead singer Derek Davis. —PL



PRINCE TOUR PLANS: The Crown Prince of Rock has unveiled a new look and new tour plans. According to Prince manager, Albert Magnoli: "This unique tour is a result of a longtime desire of Prince to put together a live performance showcasing a select collection of both his and his fans' favorite material. While concert-goers will certainly be among the first to hear Prince perform songs from the Batman soundtrack, this is a highly personal show in which Prince will present material spanning his career. It will be a quintessential back-to-basics rock & roll show." Prince, whose rejuvenated career is still riding on the coattails of the Batman phenomenon, will hopefully perform his new Bat-inspired material with as much funk gusto as he did while performing an electrifying version of "Electric Chair" on the recent Saturday Night Live tribute show. But don't hold your breath or rush to your nearest ticket broker for seats to this new Prince extravaganza—the tour isn't set to make its debut until April 27th in Dublin, Ireland.



HAVE LENS, WILL TRAVEL: MC Photographer Kristen Dahline has relocated to new offices in Beverly Hills (506 South San Vicente; phone number: 213-655-7679). Kristen has shot a phenomenal 54 Music Connection covers, including record mogul Clive Davis, Stevie Wonder, ex-Eagle Don Henley, Devo and KLOS gonzo morning duo Mark & Brian.

ELTON SETS GARDEN MARK:

Captain Fantastic, better known as Elton John, has done it again. The flamboyant English superstar, a fixture on rock/pop charts for two decades, completed a four-night engagement at New York's Madison Square Garden on Saturday, October 7th. That's Elton's 30th appearance at the Garden, folks—the first artist to log that many shows at the illustrious venue, making him the Garden's career concert leader. John has performed to an incredible half a million fans at the Garden.

STREISAND RECYCLES MORE THAN SONGS:

Superstar Barbra Streisand is using her star power for a good cause. Included on the sleeve of her new album, *A Collection: Greatest Hits And More*, is an ecology oriented message. It's the first record to feature such a notice. The written plea from ECO (Earth Communications Office) urges record buyers to take steps towards saving the planet from environment destruction brought on by apathy and carelessness. The message will later be included on other artist's records as well. The LP features Streisand's new single, "We're Not Makin' Love Anymore." —SW



Pat Lewis

ENGLISH MATES: Rod Stewart recently joined British buddy Martin Chambers at the China Club in Hollywood where the ex-Pretenders drummer unveiled his latest project, *Committee U.K.*, which also features guitarist Robin LeMesurier (from Rod the Mod's band) and songwriter-vocalist John Welch. The band's set drew the attention of a number of interested A&R reps and publishers as well as heavy-weight musician friends including Who bassist John Entwistle. —PL

**MUSIC CONNECTION
Ten Years Ago...**

Tidbits from our tattered past

FAMOUS GROUPIES: The Hollywood establishment seems to be turning on to rock & roll. Shelley Winters and former Charlie's Angel Kate Jackson have been lurking around Club 88, where movie star Gene Barry is a regular—his son, James' band is a frequent attraction at the club. Raquel Welch turned out to see Lois Walden at the Bla Bla Cafe recently, and acid guru Timothy Leary has visited the Hong Kong Cafe to see how the punk generation gets its kicks.

SINGING HIS PRAISES: The platinum note award goes very literally to Mr. Billy Joel whose recent Columbia effort—the hot *52nd Street* LP—has passed the triple platinum mark. It's very encouraging to see such a fine musician/artist/songwriter attain such a high degree of commercial success. Congrats to Billy The Kid...you've come a long way from Long Island.

BERNIE TAUPIN

The Brown Dirt Cowboy Rides Again

By Steven P. Wheeler



Six months of phone calls and patience had finally paid off. Bernie Taupin, the man who has placed lyrics into the mouth of Elton John for over two decades, sat behind the desk in a cluttered office high atop Sunset Boulevard willing to discuss all aspects of his career. As one half of the most successful songwriting team of the past two decades, Taupin, like his more famous partner, is a musical legend.

The tiny English-born lyricist arrived a few minutes late after flying in from Denver, where Elton's current tour had made a stop. Taupin says he is accompanying Elton on the entire tour for the first time in fifteen years because "I'm really into this project and I want to be with him for this album [*Sleeping With The Past*]. I also wanted to do one more tour before I hang up my road shoes."

With a long ponytail falling from underneath a baseball cap and earrings dangling from each ear, the thirty-nine-year-old lyricist/poet/novelist has maintained his bohemian image after twenty-two years in the business and steadfastly believes that the John-Taupin partnership is producing some of its finest material to date. Ironically, the longtime Los Angeles resident and American citizen says he is not really a songwriter. "I am not a songwriter in the textbook sense," says Taupin, pointing out the fourth floor window. "Songwriters are people out there who sit in their little studios and crank out songs. I can't do that; it bores the shit out of me. That's why I don't write much with other people."

As a songwriting team, Bernie Taupin and Elton John amassed an unprecedented string of seven consecutive Number One albums in the early Seventies, from 1972's *Honky Chateau* to 1975's *Rock Of The Westies*. About that point in their career, Taupin quips in his English accent, "Elton John farting would have sold."

Yet the magic of their collaboration is no illusion, as their legacy of pop hits continues to flood airwaves around the world. The most amazing aspect of the John-Taupin team is

not only the quality of the material but the seemingly endless quantity.

Taupin gives a matter-of-fact answer to questions about their prolific style. "We've always written very quickly because we enjoy writing. Don't ever let anyone tell you that, if it takes you a long time to write a song, it's going to be better than if you write it in ten minutes. My best stuff comes straight out, and the same with Elton. We just both happen to write very quickly." Does he believe that songwriting seminars and workshops can teach a person how to be a songwriter? "Quite honestly, no," says the lyric legend. "Unless you've got it, you don't have it. I think if you're good at it, you'll discover it yourself. I do what I do in a very bizarre way, and I have my own terms and rules."

The terms and rules of the John-Taupin partnership are as unique as their success. "Over the years the actual style of our writing has not changed," explains Taupin. "I've always written the lyrics first and given them to Elton. We've never sat down side by side; we've always worked separately. I don't know any other songwriting team that's ever done it that way, but that's the way we work."

The saga of Elton John began in 1967 when Bernie and Elton answered the same songwriter ad in the *New Musical Express*. As fate would have it, the two were linked together and, in fact, actually wrote a few songs together before they even met. At the time, the last thing on their minds was fame and fortune. "When we first met, there was no notion that Elton was to be a performer," recalls Taupin as he pours another glass of Diet Coke. "It was just Bernie Taupin and Reg Dwight [Elton's real name]. We were signed to Dick James Music and were writing songs."

It wasn't until an A&R rep with the Dick James Organization gave them some advice that the tide began to turn. Taupin recounts the incident: "We were basically being forced to write big-time ballads for people like

Engelbert Humperdinck and Tom Jones. One day Steve Brown came in and said, 'Don't be writing this shit...concentrate on writing exactly what you want to write.'" The rest, as they say, is history.

Throughout the early to mid-Seventies, the popularity of Elton John kept reaching new heights. These new levels of success became dizzying in the face of a whirlpool of drugs and booze. Taupin was only 25-years-old at the pinnacle of their popularity in 1975. "That period of time is a little foggy because we were all at the high point of abusing ourselves to the max."

During the recording of their 1975 album, *Rock Of The Westies*, Taupin says not even their drug intake could slow them down. "It was Jack Daniels and lines on the console, and for some reason, we got it done. I don't remember anything about the sessions and I don't think anybody in that band will remember them either, but for some reason, it paid off. Luckily, we're all still alive to tell the tale."

This hedonistic lifestyle could not continue, as the 1976 followup *Blue Moves* demonstrated. Taupin gave some reasons for the insanity of that period. "What was happening at that time, and probably the reason we were so screwed up, was that we had done everything. There was no mountain to conquer anymore. You can't go anywhere from Number One except down." Taupin and John severed their working relationship after the *Blue Moves* sessions. "I had to get away, because we were all killing ourselves, and I was in bad shape," explains Taupin. "I went and lived in Mexico for six months to dry out. At that point, I really didn't know if I'd ever be able to do it again."

Despite the fact that it would be four years before they would write together again, Taupin denies that it was a bitter separation. "It wasn't like that. We never fell-out. I think we just needed to get away from it for a while."

Although the two men would write to-

**"Songwriters
are people out
there who sit in
their little studios
and crank out
songs. I can't
do that; it
bores me."
—Bernie Taupin**

gether sporadically during the early years of this decade, it wasn't until *Too Low For Zero* in 1983 that the John-Taupin team was back in full swing. The reunion also included original band members Nigel Olsson (drums) and Dee Murray (bass), who had left amidst the madness in 1975.

Taupin says, "We knew that when the time was right, it would just happen. It was a conscious effort to recapture the glory days, and it worked." *Breaking Hearts*, released the following year, increased the number of hit singles of that period to four—"I'm Still Standing," "I Guess That's Why They Call It The Blues," "Sad Songs (Say So Much)" and "Who Wears These Shoes?"

Although Olsson and Murray left after the *Breaking Hearts* tour, Elton and Bernie have continued together through the albums, *Ice On Fire*, *Leather Jackets*, *Reg Strikes Back* and now their latest album, *Sleeping With The Past*, a salute to their R&B heroes. Elton dedicates the album to Bernie in the liner notes, and Taupin says he is as excited about this album as any of their more historic records of the past. "We basically intended to make a white soul album for the late Eighties, which I think we did." With the essence of their soul-flavored 1975 hit, "Philadelphia Freedom," running through the LP, and their continuing mastery of the heart-tugging ballad, *Sleeping With The Past* is the most consistent album in some time for The Tin Pan Alley Twins.

As for their incredible success and staying power, Taupin would only say, "The reason it's worked so well so long is probably the old theory that opposites attract. I don't think you can get two people who are more different than us. We're like brothers, but we're not best friends. We love each other dearly, but we're very different people. The music and our love for it is the thread that binds us together."

Their immortal songs have threaded through many other lives as well over the past twenty years.

Bernie Taupin and Elton John: the ultimate music connection. **MC**



PUBLISHERS' FORUM

TOP L.A. PUBLISHERS LOOK TO THE NINETIES

By Kenny Kerner

As we close the door on another decade and await the tabulating that will result in this year's "Best Of" lists, publishers are already busy placing songs, making deals and generally gearing up for the Nineties. Music Connection recently polled some of L.A.'s top publishers who shared with us their successes and disappointments of the past year and their aspirations for the future.

DANNY STRICK

Vice President & General Manager,
BMG Songs

Successes: Cowboy Junkies, Badlands.

New Acquisitions: Christopher Cross catalog.

Looking Ahead: "We're balancing acquisition of artist/writers with serious development of artist/writers. We are developing bands and singer/songwriters before they get a record deal. We want to develop a reputation as a real artist development publishing company."

Upcoming: "We've got an artist called Just William based in the U.K. Right now there's a bidding war going on, but they'll be on an American label very shortly. Another group we're working with is called The Bang Gang, a local glam-rock band that already has label interest."

Trends: "I think what we're going to see in the

Nineties is a mixture of a lot of the stuff that's already here. Right now we have Rap mixed with Metal. And if you listen to Young MC's "Bust A Move," you hear Rap mixed with a little R&B. I think this trend of mixing Rap with existing elements is going to continue for the next few years."

FRED BOURGOISE

Bug Music

Successes: John Hiatt's "Angel Eyes," The Desert Rose Band, Lucinda Williams, The Bug Record label through Capitol.

Disappointments: "The most disappointing thing this year was the combining of all the publishing companies and the overpayment of advances."

Looking Ahead: "Bug was born in the streets and at the clubs. We signed a lot of bands through the local club scene. Now, the focus is going to be more on the songwriters and on working the songs. We're going to build a staff of great songwriters who can write hits for bands."

Trends: "I see different degrees of the same combinations. For example, the metal bands that were applauded for their excitement and aggression will be having hits with rock ballads. Also, Rap, which is big already, will continue to be big. It's the first new genre of music to really become accepted in a long time."

BILLY MESHEL

President/All Nations Music

Signings: Mike Chapman, Belinda Carlisle, Randy Travis, Eddie Rabbitt, Merle Haggard and Henry Mancini.

In review: "All Nations Music has only been

around since January and it now looks as if we'll even be making a profit in our very first year of existence. What you really need is the good fortune of having writers who you worked for believe in you. Then, when you start your own thing, for their own good reasons, they say, 'Hey, I want to be with you.' They know there is a difference and that difference is the way we do business. We take music publishing very, very serious around here. Exploitation is everything! Exploitation isn't a smoke-screen we throw up like these companies that have a million titles. So, the minute that Mike and Randy and Merle and Henry came here, we were an established company already.

"It's just that we see the functions of a publisher differently. The other companies see the functions as administering copyrights, collecting monies and making deals. They also see exploitation, but it's something they don't understand because they're not music people. Our entire staff here is comprised of writers and singers and record producers. Not only myself, but Ira Blacker, Chris Mancini—even my wife who's head of the office was a singer. Around here, everybody walks around getting ideas about what to do with songs for covers, for commercials, for movies, for television."

Disappointments: "We were going to buy the Chipmunks catalog but it fell through. Don't ask me why, but it did. The lawyer did the typical thing—after we offered what we did, he figured that there would be someone who'd offer more! Then, we wanted to buy the Duke



Fred Bourgoise

Pat Lewis



Billy Meshel

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"We take music publishing very, very serious around here. Exploitation is everything!"
—Billy Meshel

Ellington catalog but I guess we were just outsmarted by Famous Music."

Changes: "I think as we get into the Nineties, publishing is going to become a more understood business, and I think it's going to bring a lot of people from the business world into it. It'll be the new people coming in that will recognize the real value of the creative people. I think that by 1992-1993, music publishing companies will be acting like the homes of creative products."

Trends: "I think that Rap will continue to grow, but Latin-esque music will begin to emerge. Artists like Tito Puente will become important again. I think it's going to be so very refreshing. It'll also be bilingual and very authentic."

The Biz: "One of the reasons that most groups are petrified whenever you mention the word 'publishing' is because their lawyers scare them to death. They don't know what they have, therefore they don't know what they're selling. The lawyers don't really get into it with them so that the bands are educated. It could be that the lawyer is afraid the writer will develop something more of a relationship with the publisher and thereby cut into the lawyer's power over the writer. If they wanted the artist to know about publishing, wouldn't they take the time to explain it to the artist?"

Summary: "I would hope that the people who are observing our company don't look at the accomplishments in the styles of music we're involved with today as where we're at and the only place we want to be. This is only our first year. I would love to get involved with a Guns N' Roses-style band as we did over at Arista when we represented everything from Henry Mancini to Pat Benatar. But you have to be presented with the opportunities; they have to make sense, it has to be good business and then you do it."

RONNIE VANCE

President/Geffen Music

Successes: Edie Brickell & New Bohemians, Brenda Russell, Jesse Harms ("Walk On Water"), Dennis McCusky.

Disappointments: "We've had a lot of songs recorded and a lot of records out, but the singles, many of them, have not gone on to become hits. For instance, we had the first



Harold Sherrick

Ronnie Vance

Eddie Money single, "Walk On Water," which was a hit. We also had the third single off that same album, "Let Me In," but it stopped in the mid-eighties on the charts. Most astonishing is that we had two follow-up singles with Edie Brickell on the heels of "What I Am," which went Top Five. Yet, neither of those follow-up singles was a hit on its own. We also had a song that, at the last moment, was bumped from the Taylor Dayne album. You know, real heartbreaking stuff."

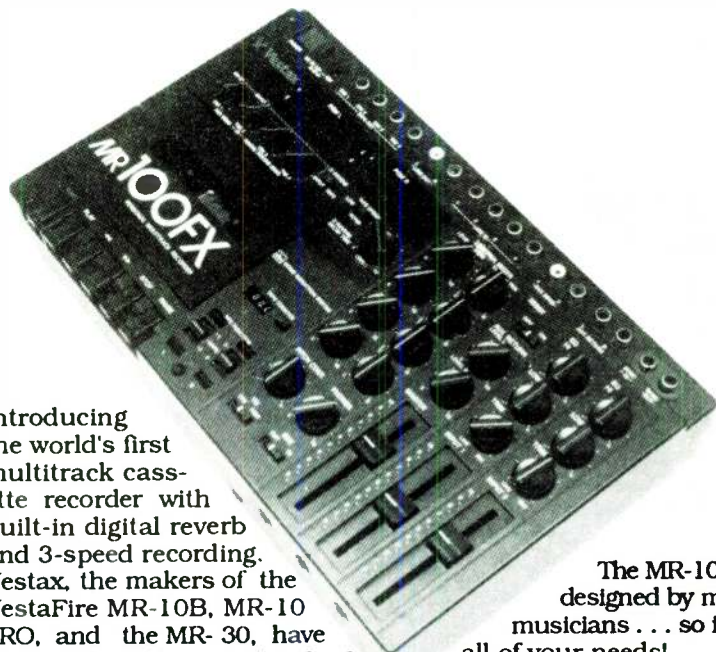
The Nineties: "You and I have been doing this for almost twenty years, Kenny, and has it changed? People become more aggressive, more money is put into the game and deals that were easy to make a few years ago are

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Proud Mary," "Bad Moon Rising," "Fortunate Son," "Who'll Stop The Rain." If John Fogerty, the author of these cornerstones of Sixties rock, never writes another song, he has already assured himself a place in the pantheon of great American songwriters. With their bare bones rock sound and everyman themes, these classic Creedence songs were a vital part of a generation's consciousness—and filled up many a bar band's playlist in the process.

But, along with his many successes, John Fogerty has also had his share of troubles—most of them brought on by his running feud with Fantasy Records and its chairman Saul Zaentz. Back in the Sixties, Creedence Clearwater Revival signed a lopsided recording contract with the Berkeley-based label, giving Fantasy a larger than usual slice of the Fogerty/Creedence pie. It's something that would rankle Fogerty's sense of fair play to the point that, by the mid-Seventies, following two solo albums (a 1973 collection of country standards made under the pseudonym, The Blue Ridge Rangers, and a 1975 album released on Asylum), he would retreat to the safe confines of the studio, content to practice his musical chops in contract-imposed exile. For almost a decade, no new Fogerty music was heard.

Eventually, Fogerty and Fantasy worked out an uneasy legal truce, and Fogerty was ready to re-enter the musical arena. But how would this relic from the Sixties be received in the high-tech Eighties?

The album, *Centerfield*, released in 1985, proved once and for all that John Fogerty could find a chart home in any era. Unfortunately, his follow-up, *Eye Of The Zombie*, proved that even great songwriters can stumble artistically. In addition to the disappointing commercial returns of *Zombie*, Fogerty's Ghost of Contracts Past—Fantasy Records—haunted him one more time. Claiming that Fogerty's 1985 comeback hit, "The Old Man Down The Road," bore more than a passing resemblance to his earlier Creedence composition, "Run Through The Jungle," Fantasy Records, owner of Fogerty's classic Creedence material, sued the author for, in effect, stealing from himself—a head scratching example of legal jargon feeding on itself. But reason prevailed in the end and Fogerty was vindicated.

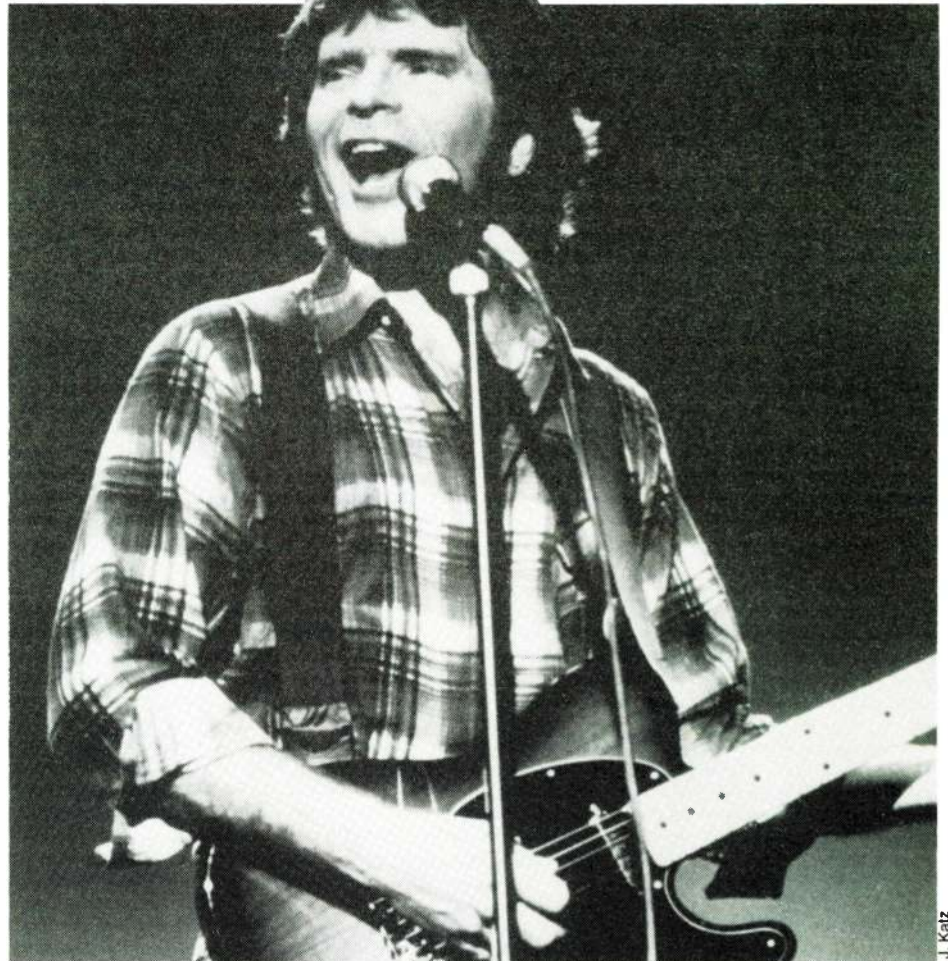
Early this year, sensing that he needed to get back to the basics, Fogerty embarked on a cross-country trek to rediscover his musical roots and recharge his creative batteries. During this musical ramble, in which Fogerty listened to a wide variety of bar bands throughout America, Fogerty discovered a regionally successful blues group named Duke Tumatoe and The Power Trio. Using his clout with Warner Bros, Fogerty landed Duke a recording contract and produced the band's LP, *I Like My Job*.

During a conversation held at the Warner Bros. offices, Fogerty offered 20/20 hindsight on his *Zombie* experience, described his songwriting style and explained how the Duke Tumatoe project helped him re-channel his creative energies in the right direction.

JOHN FOGERTY

Rediscovered His Roots

By Michael Amicone



MC: After recording your successful comeback LP, *Centerfield*, you released *Eye Of The Zombie*, a dark, foreboding record which received a cool reception from fans and radio alike.

JF: That record is a good example of sometimes being too close to something and not seeing what other people might see, or what you see later. The songs "Eye Of The Zombie" and "Centerfield" are such polar ends of the earth. "Zombie" is a scary song, and "Centerfield," in its worst cartoonishness, is like the Brady Bunch. But, at the time, I didn't see it that way. I mean, I've always written sinister stuff. But I realize now that I kind of condensed and packed it all into one place.

MC: You definitely got a lot of things off your chest with that record—rock star endorse-

ment deals on "Soda Pop," ruthless gun dealers on "Violence Is Golden."

JF: Yeh, I guess so. I hate to admit it, but that does get a little preachy, a little pretentious. I've got to admit that I'm not a big fan of that.

MC: Did you let your personal views, or bitterness over your then-impending Fantasy Records trial overpower the music?

JF: Well, I'm always upset about something politically—you want to talk about Ollie North and you've got three hours, great. I also will confess to letting some of the Fantasy Records odyssey [influence the record]. Other than that, I don't think that I had a particular bone to chew. I had been working on "Violence Is Golden" for probably twenty years. It's on the second or third page of my little book of song titles that I've collected

since 1968. But I never knew quite how to approach it. I finally stumbled on the idea of a salesman in a gun store. It's an exaggeration, but not that much. You picture this gun store dealer of whatever ilk, laying it on thick, and then all you have to go is one jump from that to an international arms dealer.

MC: You've had difficulties with Fantasy Records in the past, but the "Old Man" court case in which you were sued for plagiarizing yourself was particularly absurd.

JF: You would think that there would be an appreciation for what they already had. Also, so many of my other songs—which they own—are similar to each other, and they didn't worry about it then.

MC: On the *Centerfield* LP, you took a couple of potshots at Fantasy chairman Saul Zaentz ("Mr. Greed" and "Zanz Kant Danz").

JF: But, you've gotta understand, I didn't start that. It's like I'm sitting here, just trying to get a chance to get to the plate, and somebody keeps hitting me over the head. And you turn around, and it's always the same guy. This trial that just occurred was originally supposed to start in August of '86. And there I was in March of '86 thinking, "Well, I've got to finish writing this album [*Eye Of The Zombie*], and then I've got to record the album, and then I've got to go on tour. And I've got to get all this accomplished in the next seven months." We tried to get the judge to say, "This will be his first tour in fifteen years, and these people are the ones responsible for him not touring, maybe we could give him a break and extend the trial back a year and let him get on with his life." But they refused to give me a stay. Still, I accomplished everything I had to—wrote the songs, got the band together, recorded the album, all the artwork. It was a phenomenal logistical accomplishment to get all that done and get out on the road. And then, two weeks before the trial was set to begin, the judge postponed it. Thanks [sarcastically], after I had a nervous breakdown getting the record made.

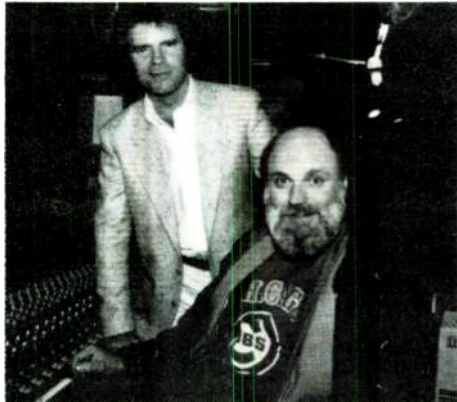
MC: Before you made your comeback, you were holed up in the studio, honing your musical chops and preparing for the day that you could record without any legal ties to Fantasy Records.

JF: It was a forced isolation. Part of me is still very angry over the whole thing of why I had to go through that. But the result was: I did the

Centerfield record, and it was a big success.

MC: Whereas *Centerfield* harkened back to the Creedence days, *Zombie* seemed more of an attempt to use modern technology.

JF: Yeh. I got very intrigued with the whole process while doing *Zombie*. I got a computer and started getting Midi-fied. Before I was done, I had a stack of books and was up 'til four a.m. every night getting all this stuff down. I felt I had to know, because I'm a musician, and you can't just stand out on a desert island and say, "That sucks. All those people are crazy." So, at the time of *Zombie*, I very much felt the need to be current and relevant. After having gone through the tour and the record, I began to wonder if maybe that was the right mode for me, as an artist, to be in; that maybe I had allowed myself to be



John Fogerty & Duke Tumatoo in the studio.

dazzled by all this stuff.

MC: You went on a cross-country musical trek in search of regional roots music. What kinds of bands did you encounter along the way?

JF: A lot of bands who are obviously trying to make it in the current marketplace. They gear themselves toward the metal glitter and the Top Forty glitter. That kind of music doesn't interest me. I would stay and watch awhile, but that didn't really get me off. But when I would see somebody playing acoustic slide guitar, that's more artistry for me—though that's probably an unfair prejudice. It just happens to be what I like. It sounds more organic to me. I smile, and I feel good. The other stuff almost makes me angry, because there's so much of it.

MC: You found a regional blues singer from Chicago named Duke Tumatoo whose music struck a responsive chord.

JF: I went to the club where he was playing expecting to see another Top Forty orange-haired band. And it turned out, as soon as they started playing—the voicing, the texture—was something I recognized. He had a good voice. So many of those things can be a hot guitar, especially with white bands, and the guy starts singing and right away he can't pass muster.

MC: When did you get the idea that you had to get this guy on record?

JF: This has only happened to me a few times in my life, where something hit me that I didn't think up originally. This was one of them. At first, I was going, "Man, this is really good. This deserves to be heard." On the second night, I'm saying, "Somebody should produce this." And finally I began thinking, "The record ought to be live"—I'd slipped already. And by the time I'd seen him a few more times, I thought, "Who else is gonna do this? I'm becoming an expert."

MC: Did you feel you had a good enough relationship with your record company, Warner Bros., to say, "I want to produce a record by an obscure blues band and I want you to release it?"

JF: I had been around Warner Bros. for quite awhile. I actually had an office there and had worked in the basement for over a year writing for *Zombie*. Perhaps I was a little too accessible, you know, "Here comes Good Ole John." They weren't scared of me like David Lee Roth. I didn't show up in a limo, I showed up in a jeep. But I thought I had a unique idea that warranted at least a hearing. And I happened to get Lenny Waronker [President of Warner Bros.] at a time when he was deeply involved with corporate stuff. And I called up and made an appointment. It happened to be a gloomy day, and I was kind of a little ray of sunshine. I had a tape of Duke and had brought my own ghetto-blaster because that's really the way you ought to hear this. And I said, "Look, here's my idea. I saw this guy, he has got a good voice and the band is tight. Now, it's not machine rock; definitely not Madonna. But it's a good band."

MC: Was the project given the okay because of its musical merit, or because your name

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PROFESSIONAL TIPS FROM TEN HIT SONGWRITERS

By Pat Lewis

OLIVER LEIBER

Producer/Songwriter

Publisher: Virgin Music

Signed: August, 1988

Hit Songs: "Forever Your Girl" and "Just The Way That You Love Me," recorded by Paula Abdul.

The Songwriter As Producer: "In the past, I've had experiences where I've handed over songs of mine to other producers—in essence giving up complete control of the final product—and I have been really disappointed with the results. So, for me, it's really important that I produce, or at least have a hand in producing the songs that I'm writing.

"The music business and the nature of writing have changed due to sequencing and machines. For me, so much of the process of writing is a grey area that is actually part of the production. The way the bass line may be played, or the way the drum pattern is working, or the sampled sounds that you are using—a lot of the writing today is production. They've grown closer together. So, I think that it is really important for the songwriter to produce. I'm not saying it's the most important thing, but I think that it's valuable to be current with technology and to have as much involvement with the production as you can."

ELLIOT WOLFF

Producer/Songwriter

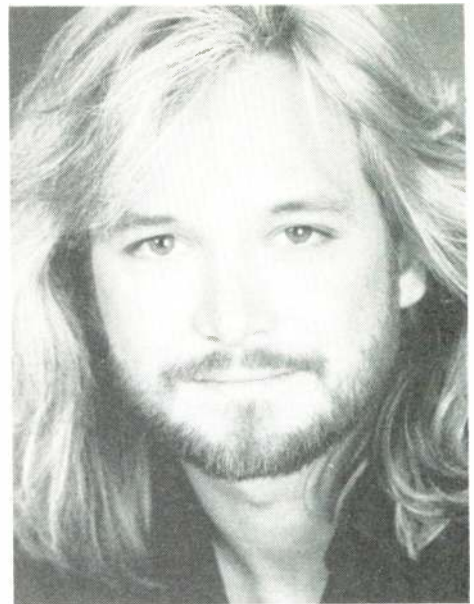
Publisher: Virgin Music

Signed: September, 1988

Hit Songs: "Straight Up" and "Cold Hearted," recorded by Paula Abdul.

Advantages Of Signing With A Publisher: "If you're exclusively a writer and not a writer-producer, the publishing company plays a more active role in terms of the song shopping aspect of it. What I've found as a writer-producer is that the record companies tend to deal more personally and directly with you because you will deliver the whole project—the writing and the producing. So, there's less involvement from the publishing company. But there are other aspects where the publishing company comes into play. A publishing company like Virgin Music doesn't have to do all these separate sub-publishing deals. They are already set up all over the world and their network is there, and you get a really good sense that they are very honest in their dealings.

"Also, signing with a publisher allows you a little more free time to write, and you're not so concerned with where next month's rent money is coming from. You have enough time to really concentrate on songwriting."



RHETT LAWRENCE

Producer/Songwriter

Publisher: BMG Songs

Signed: April, 1988

Hit Songs: "Birthday Suit," co-written with Dean Pitchford and recorded by Johnny Kemp; "Turn On The Beat Box," co-written with Maurice White and Martin Paige and recorded by Earth, Wind & Fire; "Tight On Time," co-written with Dean Pitchford and recorded by June Pointer; "Order Of The Universe," recorded by Anderson, Bruford, Wakeman and Howe.

Inspiration: "First of all, my creativity comes from God. Sometimes I just pray for inspiration. Things around me will trigger ideas or feelings. Just yesterday, for example, I had a project that went really well and it inspired me to write an uptempo song—I was just in a great mood. Other times, I may be more frustrated by somebody wanting me to do something that is really monotonous. There was a project that I worked on one time and there were so many ballads, that after a few months I came home and wrote a heavy metal song.

"I also get inspiration from the artists that I work with. I love to talk to artists and see what they are all about. The artist definitely influences me and that, in turn, influences the music that we write together. The thing that is most important to me as a producer is to best represent the artist and capture on tape what that artist is all about."

DARRYL DUNCAN

Producer/Songwriter/Artist

Publisher: Almo/Irving Music

Signed: April, 1986

Hit Songs: "Let Go," co-written, co-produced and recorded by Sharon Bryant.

Breaking Into Staff Writing: "There are many different ways to break into the business, but the biggest rule of all is simply to be good at what you do. A lot of people will say, it's who you know and what type of person you are, and that does figure in. However, if you don't



(L-R) Cremma Colfield, Director A&R, Virgin Records; Oliver Leiber; Richard Griffiths, President of Virgin Music; Elliot Wolff.

Lester Cohen



Darryl Duncan

have anything to offer, then it won't make a bit of difference who you know. The bottom line is to perfect your craft and develop your talent to the point where, when people hear your work, there's no doubt that it is quality material. Then, after that major hump is hurdled, you can get by on your connections in the industry. I've always preached: Get product first and be good at what you do, because everyone knows what a bad song is."

Moving From Staff Writer To Artist: "I won't say that the publishing company directly af-

fects the songwriter who wants an artist deal because the publishing company's main interest is to get your songs to the top artists who are looking for material. However, the simple fact is, just having a publishing deal is enough to get the attention of the people who sign artists—the A&R directors. So, in some ways, a staff writing position is a good way to be discovered as an artist because you gain a certain amount of respect as a writer in the industry. As a matter of fact, many artists have entered that way."

JOHN McCURRY
Songwriter

Publisher: MCA Music
Signed: April, 1989
Hit Song: "Poison," co-written with Alice Cooper and Desmond Child and recorded by Alice Cooper.

Getting A Song To The Artist: "I work a lot with Desmond Child as a session guitar player. He was producing Alice's album and writing with him. He originally brought me into the project as a guitarist and Alice really liked the way I played. Then we got together to demo the entire album—over twenty songs—at the CBS Songs Building in New York. It was real casual. I kept coming up with ideas as we worked through the song and Desmond and Alice finally said they would like to cut me in on it. They also gave me a shot and let me write another song on the album called "I'm Your Gun," which is a real hard rock song. It's actually the fastest song on the album, and I believe it will be the third single."

That First Hit: "Firstly, I felt thankful that Desmond and Alice gave me a shot to write with them. I've written a lot of stuff in the past that just sits on the tape deck and I didn't really believe in myself as a writer. It catapulted me from 'just a guitar player' to a co-writer. Now I feel like there's this other facet of my life, and I'm excited about it. I don't think it would've taken a Top Fifty hit or Top Ten hit to give me that confidence, but just the fact that I got the chance to write the song in the first place is a success in itself." ➤

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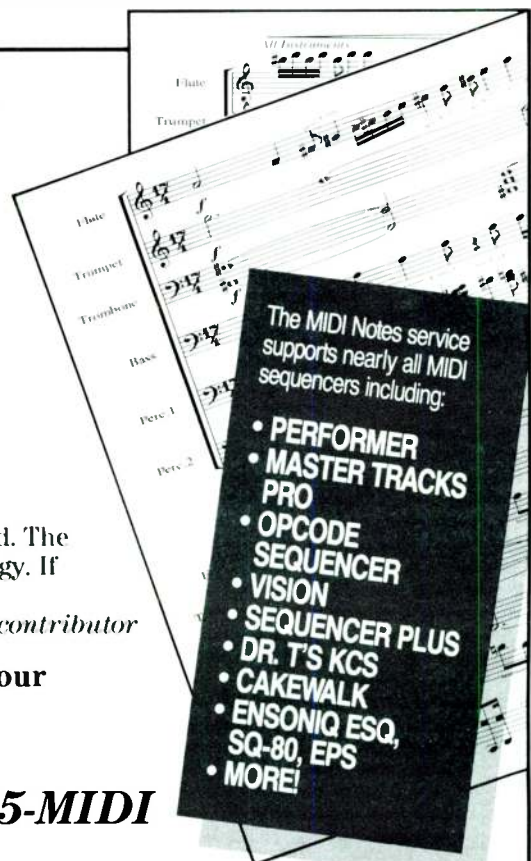
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GREG SMITH

Producer/Songwriter

Publisher: MCA Music

Signed: July, 1989

Hit Songs: "Paradise," co-written with Nile Rogers and recorded by Diana Ross.

Collaborations: "Everyone has his own strengths, and sometimes you can find other writers who compliment those strengths and at the same time bring new ideas that you would never have thought of on your own. Finding a collaboration partner whose strengths are actually your weaknesses is the best situation of all. It's an excellent way to grow and learn as a writer because you can see firsthand just how the other songwriters work and you might see something that they do and, all of a sudden, it's this new thing that's opened up for you."

Songwriter And Publisher: A Team Effort: "I have connections and situations that I have created on my own and I am not relying totally upon my publisher. I see the publisher as adding to what I already do. They are another outlet, and combined with the connections that I already have, we can double our efforts. But you definitely can't sign a publishing deal and think that you can just sit back and say, 'I don't have to do anything except turn in songs.'"

MICHAEL JAY

Producer/Songwriter

Publisher: Famous Music

Signed: April, 1984

Hit Songs: "Toy Soldiers" and "More Than You Know," co-written and recorded by Maritika.

Giving Up One's Publishing: "The advantage of having a publisher is that I don't have to worry about running my songs anymore. Before I had a publisher, I would write the songs and spend days going through tip sheets and finding out who was looking for songs, etc.—basically doing everything that the publishers do. It's very time consuming and it



Michael Jay



Nick Mundy

takes away from the writing and the creativity. And I wasn't getting that many cuts on my own, anyway. The publisher also pays for your demos. And most importantly, they pay you to be on staff. So, once I signed with Famous Music, I was actually getting an income, which was something that I didn't have before.

"I believe everybody deserves to be commissioned for their work, and if the only way a publisher can be commissioned is with a writer's publishing, then so be it. My first year with Famous they got me a cut on the *Top Gun* soundtrack and then they got me a Stephanie Mills record. I just started getting records. I was still writing the same, but I was doing something wrong as far as being a song plugger. So, suddenly I was getting records, and I was very happy. I have never regretted giving up my publishing."

NICK MUNDY

Artist/Songwriter/Producer

Publisher: MCA Music

Signed: May, 1985

Hit Songs: "Talk To Me," co-written with Franne Golde and Paul Fox and recorded by Chico DeBarge; "I Can't Face The Fact," co-written with Gina and Desmond Foster and recorded by Gina Go-Go; "Personality," recorded by Kashif and co-written with Gina Go-Go.

Letting Go Of A Hit Song: "At first you don't want to give up a song that might have the potential to make you a successful artist. But as you mature in this business, you realize, 'Hey, I'm in this business to stay, and this is not the only hit song that I am going to write.' You have to mature and understand that people who hold onto their songs never get anywhere. You may have great songs, but unless you come into a record company and just blow them away with your performance, you're not going to get any type of attention at all. You have to realize that just getting your name out there and having hit songs is more important than becoming an artist. Besides, you have a much better chance of developing an artist-type situation when people from a record company come to you instead of you going to them."

JESSE HARMS

Songwriter

Publisher: Geffen Music

Signed: September, 1986

Hit Song: "Walk On Water," recorded by Eddie Money

Getting The Song To The Producer: "Shari Saba (Warner/Chappell Music) sent the song to Richie Zito, who at the time was producing Cheap Trick's record, but they had already completed the album. The next album that

Richie Zito was going to do was Eddie Money and he liked the song, so he held it."

Success Brings Collaboration: "The success has been really great, but it's also been a mixed blessing. I used to spend more time writing by myself, but now the publishing company and other artists are calling me up to co-write with them. So, most of the writing that I've been doing since the beginning of the year has been co-writing with artists. This is good in its own way because you have a much better chance of getting songs on records, and it can be fun. But I still write best by myself because you spend more time on the song, you think about it more and you don't have to compromise at all.

"Recently, Lisa Wells at Geffen Music put me together with Kevin Kronin from REO Speedwagon to do some collaborating. The reason Kevin wanted to write with me was, he had heard "Walk On Water" on the radio. So REO looked me up and I wrote three songs with them and they thought I would be a good addition to the band. So, four months ago, I joined the band."

JIMMY SCOTT
Songwriter

Publisher: Island Music and Left-Handed Songs

Signed: March, 1988

Hit Song: "You're Not Alone," recorded by Chicago.

Collaboration As A Result Of A Hit: "As a result of that song, more of a relationship has



Jimmy Scott (L) with his publisher, Lionel Conway of Island Music.

developed between myself and members of Chicago. As a matter of fact, I just finished writing a song with Bill Champlin, which may be on either his solo album or the next Chicago album. I had met Bill socially years ago, but we had never gotten together to write. I guess the fact that they liked the song and it did well sort of got me in there a bit.

"When you get together to collaborate, it calls for a slight shift in attitude. When I'm writing by myself, I'm able to completely express myself and the work is more personal—it has to have some meaning for me. Whereas when I'm co-writing with someone, you're kind of helping them to realize them-

selves and to make the best record for them. Sometimes collaboration is quite hard for me to do, but I think it is definitely rewarding."

The Key To Writing A Rewarding Song: "I think it is very interesting and significant for me as a songwriter to realize that the song, which I wrote by myself, is one of my most personal songs, and it is also the biggest song that I've ever had. I know that's almost at odds with what people think of with commercial songwriting—it's like, don't be too personal with your lyrics. But I really think that the great songs have to have that personal core—it meant something to the guy who wrote it and that communicates to the listener." **MC**

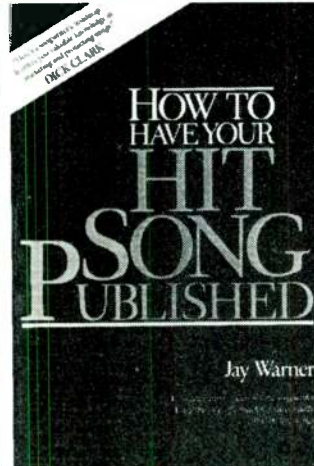
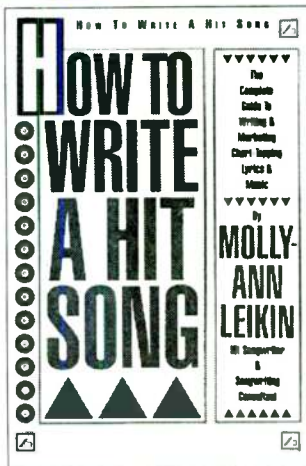
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Molly-Ann Leikin is a songwriting consultant and the recipient of two gold records, four ASCAP Country Music Awards, and an Emmy nomination. She has written music for movies and television, including the theme for the television series "Eight Is Enough" and the Academy Award-winning score for "Violet." She is also a screenwriter.

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MICHAEL BOLTON



Deborah Feingold

By Steven P. Wheeler

Most music fans throughout America had never heard of Michael Bolton until his soulful vocal style sent the Otis Redding classic, "(Sittin' On) The Dock Of The Bay," sailing through the Top Ten early last year. Ironically, a Bolton-penned tune had cracked the Top Ten a month earlier when Cher recorded his song, "I Found Someone," which began Cher's comeback in the musical arena.

Bolton's newest album, *Soul Provider*, is his fourth release with Columbia Records and is already showing signs of duplicating the commercial success of its predecessor, *The Hunger*. Yet, people who assume that Bolton's Midas Touch was developed overnight are sadly mistaken. This master of blue-eyed soul signed his first record deal before he was old enough to drive a car. "I signed with Epic Records when I was fifteen," says the personable singer/songwriter/producer. "After a year,

the deal was over. I got a letter that said, 'You are now free to sign with whomever you like.'" The New Haven, Connecticut native laughs and gives an analogy of that rejection: "It was like telling a girlfriend, 'You're now free to find somebody who's suitable for you [laughs].'"

Bolton sat back in his poolside chair at the Sunset Marquis Hotel under the burning sun of the Los Angeles skies, willing to discuss his long road to success and what he has found at the top. He was in town to tape his second appearance in as many months on Johnny Carson's *Tonight Show*. "It beats playing this club I used to play in New Haven," quips Bolton in a massive understatement.

The lanky, long-haired singer's recording career has taken so many twists and turns on the long and

winding road, that his phenomenal success over the past two years is a glowing testament to his perseverance and talent. After his deal with Epic expired, Bolton recorded two solo albums with RCA, which went nowhere, before joining a group called Blackjack that released two equally unimpressive albums for Polygram. After Blackjack disbanded in 1981, Bolton says he was at the lowest point of his career. "I was in a very bad way. I had no money, no light at the end of the tunnel and my rent checks were bouncing."

While he began writing songs for another solo effort, Bolton discovered a new career aspect that would eventually produce a string of hits crossing every style of the musical spectrum. This creative bonus was an accident, as

S U L P R O V I D E R



Deborah Feingold

different genres of music, some songs have been recorded numerous times. "Still Thinkin' Of You" was recorded seven times," says Bolton. "It's been recorded country, black, pop, basically every style but heavy metal." Artists as diverse as Thelma Houston, Laura Branigan ("How Am I Supposed To Live Without You"), Starship ("Desperate Heart") and most recently Barbra Streisand ("We're Not Makin' Love Anymore") have all recorded Bolton's material, something he says keeps him creatively fresh. "Writing for other people, even writing from a female point of view, broadens your whole sense of writing and what music can be about."

One artist that Bolton has written for, from a female point of view, is that scantily-clad superstar, Cher. I wrote 'You Wouldn't Know Love' for Cher because I thought it would be another way for her to flip the finger at some more men, because Cher likes to be tough." Bolton's working relationship with Cher includes producing four of the songs that he wrote for her newest album. Unlike writing for other artists, Bolton says producing other artist's records is not something that is high on his list of priorities. "I don't enjoy being confined to the studio for that period of time. I have to be in a studio enough for my own records. It's just not as gratifying being in the studio producing other people's records."

As for any particular songwriting style, Bolton would only say, "I don't finish a song unless I think it's a hit. I do trust my own ears, because you have to be your own A&R person." Bolton also says he avoids the pitfalls of spreading his personal beliefs through his music. "Some writers say, 'I have to write about how I feel, man.' I'm not into that kind of self-indulgence, I'm into successful self-indulgence [laughs]. I learned over the years; my rent checks bounced too many times. I've paid my dues."

On his newest album, Bolton is only one of seven producers listed on the album. Didn't that make for an unfocused vision? "No, I went to them for specific tracks because that's what I like to do with musicians, too. I find it keeps things fresh, and you don't wear on each other person-

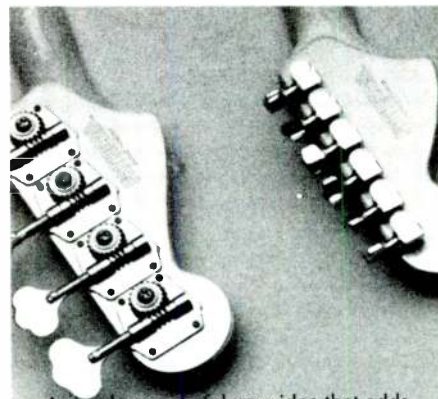
ality-wise," Bolton explains. He notes that Tina Turner proved that multiple-producer projects could be coherent packages. "I think that approach really came to light on Tina Turner's *Private Dancer* record. That's when people finally said, 'Yeah, this can work.'"

That last statement could also describe the sentiments from executives at Columbia Records since they signed this musical chameleon way back in 1983. As a Top 40 songwriter, Michael Bolton is enjoying solid success, and as a vocalist, he is the most soulful singer since his idol Otis Redding left the planet over 20 years ago. MC

Bolton says he never dreamed of writing songs for other artists. "I started writing songs with Patrick Henderson, who was a staff writer for CBS. We wrote three songs and they were gone within two days."

The interview is briefly interrupted as Bolton tries to hide his face from an overzealous female fan who is snapping photos from a third story balcony of the hotel. Just another example of the price of fame that the good-natured singing star is learning to cope with. After smiling and waving at the pretty blonde photographer, Bolton continued his story of his growth as a songwriter. "The concept of writing songs for other people had never occurred to me. It appealed to me for a lot of reasons. One, certainly, was the financial relief; seeing those advances was great. I began to look at writing differently and began to see the long-term value of writing for other people."

Bolton says he writes 20 to 22 songs a year of which he uses nine or ten for his own album, leaving ten to twelve songs for other artists to use. Because his songwriting style is adaptable to so many



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In our continuing effort to arm the musician with all the necessary tools to get his or her career on the move, MC's Songworks columnist Pat Lewis has compiled this comprehensive list of Southern California-based publishing companies. We'd like to thank all of the people who took the time to provide us with this vital information.

Compiled by Pat Lewis

AFG Music

2381 Teviot St.
Los Angeles, CA 90039
Contact: Cary Eatmon
Accepts unsolicited material.
Style: R&B, Pop, Rock, Rap
Staff writers: Duncan Paine

Almo/Irving Music Group

1416 North La Brea
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(213) 469-2411
Accepts unsolicited material.
Style: All
Staff writers: Gregg Sutton, Darryl Duncan, John Dexter, Wardell Potts, Pamela Phillips-Oland.

Alshire International, Inc.

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Burbank, CA 91510
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Contact: Al Sherman
Style: Pop/concert music, not rock or new.

All Nations Music

8857 W. Olympic Blvd., Suite 200
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Contact: Billy Meshel, Chris Mancini or Ira Blacker.
Style: All

Artphyl Music

4415 Whittsett Ave.
Studio City, CA 91604
(818) 508-3275
Contact: Violet Ripp
Style: Everything

ATV Music

6363 Sunset Blvd., Suite 711
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Style: R&B, Rock and Pop.

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10153-1/2 Riverside Dr., Suite 107
Toluka Lake, CA 91602
(818) 980-1015
Style: Standards, Pop, Country.

BMG Songs

8370 Wilshire Blvd.
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Style: R&B, Rock and Pop.
Staff writers: Rhett Lawrence, Clyde Lieberman, Gene Black, Dennis Lambert.

Bourne Company

P.O. Box 975
North Hollywood, CA 91603
(818) 788-6438
Contact: George Perl

Bug Music

6777 Hollywood Blvd., 9th Floor
Hollywood, CA 90028
(213) 466-4352
Contact: Fred or Dan Bourgoise.
Style: Everything

Candy Castle Music/Rapsodies And Melodies

9200 Sunset Blvd., Suite 915
Los Angeles, CA 90069
(213) 550-8181
Contact: Tyre Patterson
Writers (not Staff): Doug Getschal and Jennie Frankle.

Chrysalis Music

9255 Sunset Blvd., Suite 312
Los Angeles, CA 90069
(213) 550-0171
Contact: Tom Sturges
Accepts unsolicited material if you call first.
Staff writers: Billy Burnette, Paul Gurvitz, Steve Cropper, Anotonina Armato.

Creative Entertainment Music/ Pushy Publishing

6290 Sunset Blvd., Suite 700
Hollywood, CA 90028
(213) 463-5661
Contact: Donna Ross or Steve Buckley.

Criterion Music Corp/First Release

6124 Selma Avenue
Hollywood, CA 90028
(213) 469-2296
Contact: Bo Goldsen or Dan Howell.
Staff writers: Lyle Lovett, Hugh Moffatt, Marybeth Derry, Ronnie and Gib Guilbeau.

Morris I. Diamond

9560 Wilshire Blvd.
Beverly Hills, CA 90212
(213) 859-7786
Contact: Morris I. Diamond
Style: Film and TV.

Walt Disney Music Company/ Wonderland Music, Inc.

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Burbank, CA 91521
(818) 567-5307
Contact: Susan Borgeson
Style: Movie soundtracks and scores and children's music.

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No. Hollywood, CA 91605
(818) 766-6252
Contact: Dude McLean
Accepts unsolicited material.
Style: R&B, Dance and Country.

EMI Music

8800 Sunset Blvd., Suite 400
Los Angeles, CA 90069
(213) 652-8078
Contact: Diedre O'Hara
Staff writers: Desmond Child, Holly Knight, Luther Vandross. Scott Cutler.

Evergreen Entertainment Inc.

9000 Sunset Blvd., Suite 702
Los Angeles, CA 90069
(213) 550-8646
Contact: Anita Hunsaker
Style: All

The Famous Music Publishing Companies

3500 W. Olive, 10th floor
Burbank, CA 91510
(818) 566-7000
Contact: Alan Melina, Jim Vellutato, Michael Leshay or Bob Knight.
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Staff writers: Paul Chiten, Michael Jay, John Barnes, Tina Clark.

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Accepts unsolicited material.
Style: All

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Style: All, especially film and TV.

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(818) 846-1400
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Style: All
Staff writers: Bob Marlette, Jill Colucci.

Al Gallico Music Corp

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(213) 274-0165
Contact: Al Gallico

Garrett Music

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(818) 901-0217
Contact: James Cornelius or Snuff Garrett.
Style: All

Geffen Music

9130 Sunset Blvd.
Los Angeles, CA 90069
(213) 278-9010
Contact: Ronnie Vance or Lisa Wells.
Staff writers: Darrell Brown, Dennis Matkosky, Jesse Harms, Brenda Russell, Matthew Wilder.

Glory Music/Tyrell Mann/Tyrell Music Group

8295 Sunset Blvd.
Los Angeles, CA 90046
(213) 656-7244
Contact: Mark Heyes
Style: R&B, AOR/MOR, film and TV.

Gold Hill Music Inc./International Music Network

5032 Lankershim Blvd. Suite 2
No. Hollywood, CA 91601
(818) 766-7142
Contact: Michael Schnieder or Shelley Weiss.
Style: All
Staff writers: Stephen Stills

Golden West Melodies

5858 Sunset Blvd.
Hollywood, CA 90028
(213) 460-6616
Contact: Cliffie Stone
Accepts unsolicited material.
Style: AOR

Home Grown Music

4412 Whittsett Ave.
Studio City, CA 91604
(818) 508-3275
Contact: Violet Ripp
Style: Everything

Island Music Corp.

8920 Sunset Blvd., 2nd Floor
Hollywood, CA 90069
(213) 276-4500
Contact: Lionel Conway or Victoria Clare.
Accepts unsolicited material.
Style: Pop, Easy Listening, film.
Staff writers: Danny Wilde, Danny Tate, Zane Giles, Jimmy Varner, Jimmy Scott.

JAC Music Co., Inc.

5253 Lankershim Blvd.
No. Hollywood, CA 91601
(818) 762-0588
Contact: Steve Scott
Style: Wide range

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(213) 468-3507
Contact: Lester Sills or Brad Rosenberger.
Style: Pop, Rock, Pop/R&B.
Staff writers: Alan Roy Scott, Steve Diamond, Jeff Silverman.

Largo Music, Inc.

606 N. Larchmont Blvd.
Los Angeles, CA 90004
(213) 464-8321
Contact: John Murro
Style: Hard rock & roll, street R&B.
Staff writers: Adam Mitchell

London Town Music/Bobby Troup

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(818) 901-0217
Contact: James Cornelius or Snuff Garrett.
Style: All

Lorimar Telepictures

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(213) 280-8000
Contact: Linda Perry or Steve Stone.

MCA Music Publishing

70 Universal City Plaza, Suite 425
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(818) 777-4550
Contact: Rick Shoemaker or Carol Ware or Betsy Anthony.
Style: Everything
Staff writers: Glenn Ballard, Mark Mueller, Brock Walsh.

O'Lyric Music

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Contact: Jim O'Laughlin

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Contact: Chuck Kaye or Jonathan Stone.

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1424 Lincoln Blvd., Suite 202
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(213) 394-1212
Contact: Paul diFranco
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Style: All
Staff writers: Michael and Brenda Sutton. 

◀ 23 Publishers' Forum

now more difficult. But overall, music doesn't really change and writers still have the same temperament. With publishers, some are still more aggressive, some are more interested in exploitation while others are more interested in developing writers. I think we do it all here."

New Trends: "During the past year we've seen lots of successes by females—either as solo artists or fronting bands. I think there are lots of very talented female singers out there and that trend is likely to continue into next year."

Coming Soon: "A band called The Sundays out of the U.K., a New York girl singer named Apollo Smile and Vonda Shepard."

ALAN MELINA

Vice President/Famous Music

Successes: "We are particularly proud of Martika and her producer/co-writer Michael Jay, both of whom we represent. We introduced Martika to her record label, Columbia Records. Her debut album went gold and her "Toy Soldiers" single was a Number One record. The songs she and Michael are now writing for her second album are truly brilliant."

"It's also been a great year for Michael Jay. We signed him in 1985, and four years and some eighty covers later, we were just able to resign him to a new long-term major contract. He's very much in demand as a writer/producer and has projects already lined up with Columbia, MCA, Chrysalis, Phonogram and

Warner Bros."

Another incredible success for us this year was Living Colour, signed to us by Jerry Love out of our New York office. Then, the company acquired the Duke Ellington catalog which we plan to promote very strongly throughout the Nineties.

Writer/Producer: "I think that if you find a writer who has the ability and the talent to be a successful writer/producer, or a successful writer/artist/producer, it's in your interest to develop that talent to create more opportunities for your music. To get signed, you just need the ability to write great songs."



Alan Melina

Coming Up: "We have positioned ourselves to compete more aggressively in the Nineties by strengthening our writer and artist rosters and by increasing our commitment to writer and artist development. As a result, we are now working with a number of new acts that are now signing to major labels. I anticipate that we'll continue to focus on writer/artist development to help bring new talent to the labels and hopefully enjoy the success of those artists through the years."

"Next year, we'll be supporting debut releases from a number of new artists including The Triplets on Capitol, Dee Harvey on Motown, Pajama Party on Atlantic, Carboy on Uni/MCA, and other new artists that we are shopping to labels right now. We also expect new album releases from Living Colour, Martika, Femme Fatale and Sade."

"Also for next year, I think there are some very strong soundtrack projects currently in development from Paramount Pictures which is our parent company. We already have many recordings lined up for our staff writers and writer/producers that will give us a diverse and strong product flow for next year."

Trends: "I think the trend for next year and the first part of the Nineties is some more interest in deeper lyrics. Expressing ideals and ideas and feelings that people will relate to both emotionally and intellectually. I think the music will reflect the social context of the times—whether that's Rap music or Pop music or Rock music. I think that within each musical style we will see more social and more satisfying lyrics."

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Disappointments: "I thought that the first single from The Graces, "Lay Down Your Arms," should have been a Top Ten record. I thought it was a fabulous record with everything going for it, and then A&M dropped the ball. We also would have liked to see Junkyard do a little better, but we have every hope that they'll come through."

"Without a doubt, the biggest disappointment of the year for me was the Gregg Alexander album. *Michigan Rain* was a brilliant album, and we haven't seen the last of it. I think he's an amazing artist and he's going to be a superstar. What happened with that record was a travesty. Again, A&M dropped the ball. I'm totally convinced about Gregg as both an artist and writer. I think that the songs "Michigan Rain" and "In The Neighborhood" are both smash hits. So although this was the single biggest disappointment for us, I'm sure that come the end of next year, I'll be able to say that Gregg Alexander was one of the biggest successes."

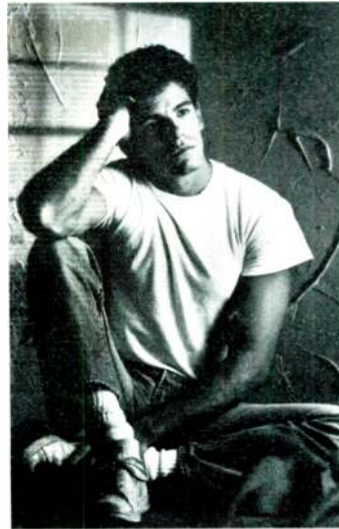
Changes: "With the mergers that have already taken place in publishing, particularly Warner/Chappell and EMI/SBK, the role of the smaller, aggressive company is going to grow and we will become even stronger than we are now. And I think that companies like Warner/Chappell will have a hard time adapting in the Nineties. There are already endless acts leaving those companies because they can't get the attention they deserve. When you combine two massive catalogs like that, there aren't enough staff members to properly do the job. Therefore, a lot of writers are feeling rather unhappy."

Trends: "Well, Rap is certainly here to stay. I do feel we're going to see some real blues-oriented metal/rock bands come through next year."

Development: "We sign a lot of bands before they even have record deals and we spend lots of time developing them, demoing their songs and gigging them. We now have between ten and twelve acts that we've been working with for longer than a year. We're trying to knock them into shape and then get them record deals."



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◀ 25 Fogerty was attached to it?

JF: Well, it couldn't have hurt. I think the fact that I was willing to produce it myself [definitely helped]. I've never done this before, and I'll probably never do it again.

MC: Has this return to roots music affected your songwriting?

JF: Mostly, it's helped me refocus on what I think it is I should be doing. Having gone to music centers like Austin, New Orleans, Chicago and New York and seeing what I would call regional music...I don't know why, but I was surprised that it still existed. There are things that you hear in New Orleans that you don't hear in other places. Certainly there are values there that are just as viable now as at any other time. I think I've refocused in that sense.

MC: What will the material for your new album sound like?

JF: I certainly have a very clear focus on what it will be—even to a greater extent than I did with *Centerfield*. I feel that I'm more focused now than I probably have been since the days of Creedence. I realize now, unashamedly, that there are areas of music which I could do, and which I could probably do well, but it's not necessary for me to do them. And before, while I would probably tackle those things—parts of *Zombie* being a very good example—it's not necessary for me to do those things.

MC: So you're going back to what John Fogerty does best.

JF: In a sense, that's it. It's acknowledging to myself, finally, after fifteen or more years, that

what is the central part of my music is all right. It's still all right. Part of me, I think, was trying to acquiesce to various factions of the modern audience. You know, what are you doing to improve lately, or to look high gloss. And it might have been a subconscious attempt to show that I'm relevant.

"I feel that I am more focused now than I probably have been since the days of Creedence."

—John Fogerty

MC: But you proved with *Centerfield* that the Creedence sound could still be commercially viable.

JF: Believe it or not, while the song "Centerfield" exudes positiveness, the man who recorded that album was not that confident. I was very much a tentative person. When I came down to see Lenny [Waronker] with six

of the nine songs finished, part of me wasn't sure that he wouldn't just say [feigning disappointment], "Oh John, we want you to sound like Prince." I just did not have the self assurance to say, wait a minute, this is what I do.

MC: So you won't let technology over influence your next LP, as you did on *Zombie*?

JF: On *Zombie*, it even influenced the kinds of songs I wrote. With Creedence, what I would do was, the minute something would start to come in that I realized was outside of the musical scope of the band, then I wouldn't even finish the song. I would think, "That's a song that a different set of musicians would do." Whereas, with *Zombie*, I knew I was going to just pick studio guys, therefore, it was a whole ocean of musicians—an unlimited canvas—to choose from. I think you can get into trouble—though *Zombie* was not a disaster by any means.

MC: But it was a commercial stumble.

JF: Sure, I admit it. I was talking with a very famous friend, whose name I won't drop. He's a self-contained songwriter type, a big male macho guy, and I said, "You know, what I'm doing is, I'm just taking my little canoe out into the ocean of all that is possible. I'm out there in the ocean and my little canoe is only so big. And when I write a song, it's got to fit in my canoe"—that's it. That's the way I wrote "Proud Mary" and "Bad Moon Rising." I mean, how many records do I make. If I'm only putting out a record every few years, I might as well go with my fastball and my best curveball—forget all this other stuff—and go with what got me here. MC

Foolish Pleasure



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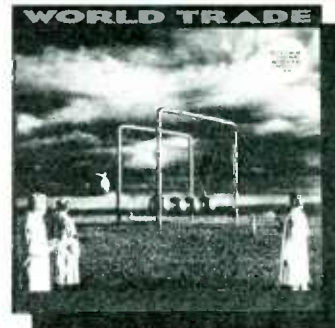
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World Trade

World Trade
PolyGram

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

PRODUCER: Keith Olson and World Trade.

TOP CUTS: "The Revolution Song," "One Last Chance."

❑ **Material:** Bombastic, anthemic rock in the tradition of all those progressive rock bands from the mid-Seventies. Decent hooks like the one in "One Last Chance" save this album from being just another instance of pompous circumstance. Lyrically, the group is in the bed chamber of the Crimson King. Lots of interpersonal stuff, a few cosmic notations, but thankfully, no Dungeons or Dragons.

❑ **Musicianship:** Very well done in a genre where overplaying is normally the name of the game. These guys know how to keep their chops out of the way of their hooks, and for that, radio programmers everywhere can be grateful. On a local scale, World Trade is at the top of their class; on a national scale, they're very accomplished students. Perhaps they should have skipped a few classes, for they play almost too much like the bands they admire. In particular, lead vocalist Billy Sherwood's pipes are dead ringers for those of Jon Anderson. It's hard to tell just who his bandmates sound like buried as they are underneath so much sonic layering.

❑ **Production:** Too much, too soon, which in this style of music is about par for the course. Very dense textures would have better served the instrumentation by letting a little light shine through. Still, the vocals and solos are kept way on top, which gives the album a sense of focus.

❑ **Summary:** Just when you thought you only had to choose between the new Yes and Anderson, Bruford, Wakeman and Howe, along comes World Trade. Yes, they sound like Yes, particularly on "The Moment Is Here." They sacrifice their personality by donning too recognizable an image. That might be good for them, but it also might be dangerous should this new love affair with old-style progressive rock prove to be just a passing fancy.

—Tom Kidd

FIRST ARTISTS DATA World Trade

Label: PolyGram
Manager/contact: George Ghiz for Mogul Entertainment Group
Address: 9570 Wilshire Blvd., Beverly Hills, CA 90212
Phone: (213) 278-8877
Booking: ITG
Legal Rep: Gary Gilbert
Bandmembers: Billy Sherwood, Bruce Gowdy, Guy Allison, Mark T. Williams.
Type of music: Progressive rock
Date signed: November, 1988
A&R rep: Jim Lewis

By Tom Kidd

A lot of people have said that what we're doing is different," says World Trade's lead vocalist/bassist/co-founder Billy Sherwood. "That's exactly why we wanted to do it. Rather than just blend in with everything out there, we wanted to make a statement of our own. When you do that, you're always going to go up against people's expectations."

A logical expectation would seem to be that any band from a certain region tends to have things in common with other bands from that section of the country. That's not really so with World Trade. They're from Los Angeles, but they don't sound anything like Mötley Crüe, Poison, Guns N' Roses or whoever else may be the flavor of the month on the club circuit.

They do, however, sound a lot like latter-day Yes. "We all enjoy playing this type of music and it's a little bit challenging," Sherwood explains. "I think that's part of it; that we all like to play kind of interesting stuff. The head-banging style is great, but we just sort of veer towards this direction."

That direction has never been known for its chart-topping potential, at least as far as singles are concerned. The World Trade leader seems to have some strong feelings on the subject of writing radio fodder. "We want to be a band that comes out with great material and doesn't compromise with things like that," he declares. "The bottom line

is that our record lends itself to a more spacey sort of thing, rather than formatted and hook-oriented songs."

While that's not an attitude one would expect radio programmers to find endearing, World Trade has so far found few barriers. Their self-titled PolyGram debut, barely three months old, is currently in the Top 30 on *R&R Magazine's* AOR Albums chart, and MTV is already playing their video for the single, "The Revolution Song."

Neither did their label cringe when World Trade announced there would not be a singles mentality to their project. "The record company came to us and said they heard four or five great things for radio," says Sherwood. "They have really good support for us at PolyGram. They all respect the music and like it."

The center of World Trade, Sherwood and guitarist Bruce Gowdy, started working together as songwriters before forming the band. They had been passing acquaintances in the halls of their studio where their former bands rehearsed (Gowdy came from Stone Fury, while Sherwood had been in Lodgic). A mutual friend contacted each independently and asked for their help in writing a song which he hoped to sell to an outside artist. Things went so well on that project that Sherwood and Gowdy soon dumped the man who introduced them. Their first song as a duo was "The Revolution Song."

"We basically just wanted to have our songs covered and to be songwriters," Sherwood remembers. "So we shopped a tape around for publishers. They all said, 'This is great stuff, but who's going to cover it?' We then decided to put together a situation and do it ourselves."

The first addition to the new project was keyboardist Guy Allison, who had worked with Sherwood in Lodgic. He is the member who seems to have the strongest progressive leanings, while the rest of the band's tastes run the gamut from American rock & roll to classical. The three set

up shop in a rehearsal complex as a writing station. One day a great thumping was heard on the other side of a shared wall and drummer Mark T. Williams was discovered.

The fifth member of the group could be said to be ace producer Keith Olson—although the band never considered hiring an outside producer. "He just worked out perfectly," says Sherwood. "He's a really talented guy who knows exactly what he's doing, and his contribution to the album was great."

Olson's contribution, at least according to Sherwood, was largely to clean up the existing demos. "The fact of the matter is, we had a clear sense of how we wanted the album to come out before we went into the studio," Sherwood informs me. "When Keith came into the picture, these demos were really laid out close to where we wanted them. He just went in and refined them."

Plans for the new quartet require them to hit the club circuit. The bands they might have opened for in the concert arena when this style was popular are now either no longer playing live or no longer using opening acts. "Right now, the touring situation is, it's difficult to figure out who to pair us with," Sherwood confirms. "We're just forced to go out and play the clubs, which we don't mind because we can go out and play the whole album, rather than rushing on and playing six songs as an opening act."

What World Trade is doing is definitely different, but only because this is more than ten years after the progressive music to which they pay homage. It couldn't have been an easy road coming this far and it may be a very long and winding one that leads to their commercial horizon. World Trade's not worried. They plan to stay together. "Everybody kind of shares in the same belief that, if you stay true to what you want, you can achieve it," Sherwood says. "That's how we've gotten this far. If you really believe in something, you can make it happen." **MC**

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NIGHT LIFE



ROCK

By Eric Niles



Johnny Thunders

Club 88, that anonymous lil' pub a few blocks up from the shadow of the **Music Machine** (11784 W. Pico Blvd.), struck me as the kind of place that **Dennis Hopper** might hang out in (hey, I used to serve ol' Feck plenty of margaritas back in '78 in a Taos, New Mexico bar, so I'd know). Dark, unkempt and still reeking of the Fifties, Club 88 has the potential to be on the Westside what **Raji's** is in Hollywood: a great underground club. This eve, a fledgling quartet named the **Afrikkan Violets** were busy playing their potentially interesting trade with sparse, Doors-like arrangements and sweet melodies. **Angel of the Old**, meanwhile, was oozing potential out of its various pores. Their package was an unnerving combo of **Sisters of Mercy**/early **Patti Smith** muzak, modified, cranked and set squarely into my solar plexus. Incidentally, **Angel of the Odd** appears on the recently released (and highly recommended) **Radio Tokyo Tapes Vol. 4** compilation on



Haunted Garage

Chameleon Records. Unfortunately, all this great atmosphere and music was wasted on about ten or twelve of us. Club 88 holds more, believe me.

"Am I as fucked up as they said I was?" asked returning hero **Johnny Thunders** at the **2nd Coming** last week. Back in L.A. after a three-year hiatus, the former **New York Doll** took obvious pleasure in toying with the assembled about his legendary reputation as *the* underground junkie extraordinaire. Judiciously, though, Thunders sprinkled in traces of his other rep; that of being one of the greatest live performers in the last two decades. Oh sure, he took a few extended AWOLs, neglected most of his oldies (except for "I Wanna Be Loved") and played guitar only sparingly, but when he actually moved his skinny ass around and hit those yowling power chords, the whole place went nuts. Hey, you can't always get what ya' want.

The **Electric Love Hogs** have filled their missing guitar slot with former **Wasted Youth** picker **Dave Kushner**. The Hogs first night out with their new mate at the **Coconut Teaser** not only lit a fire under a tightly kindled crowd, but burned a long cylindrical hole in the Teaser roof. Just kidding. Also turning in a smokin' set was **Lock Up**, who has just finished recording a new platter for **Geffen**.

Good bookers are getting more and more scarce, a situation not improving with the recent axings of **Tequila Mockingbird** at the **Shamrock** and **Bob Rickett** at the **Gaslight**. By the way, isn't it about time that **Debbie Patino** gets a booking gig again?

The **Fuzztones** celebrated the release of their debut platter, **In Heat** (RCA/Beggars' Banquet), recently with a terrific bash at the **Coconut Teaser**. Not only did the Fuzztones treat their faithful with some trippy promo gifts and a great early set, but dished out some real chow beforehand.

In case you've been encased in an ice block lately, you've no doubt noticed the rash of megagroups playing at local clubs: **Mötley Crüe** at **The Whisky**, **Guns N' Roses** at **The Cathouse** and **Europe** at **The Whisky**. Granted, the gigs ain't cheap (over 20 clams a shot) but ain't you glad you're not living in Butte, Montana?

They're back and even freakier than before. Who, you mutter? **Haunted Garage**, I spout. Their upcoming "Halloween Freakout of the Decade" show (in 3-D, no less) will go down at the **2nd Coming** on October 27. I don't know what's scarier—seeing **Haunted Garage**, or strolling through the neighborhood around the **2nd Coming**.

C&W

By Billy Block



Dale Watson & James Intveld

The Ronnie Mack-hosted **KCSN Bardance** at **The Palomino** welcomed CCMA Award winners **Pam Loe** and **Dave Durham** to their Tuesday night radio show. CCMA Female Entertainer of the Year **Pam Loe** and her fine group, **Hipshot**, played an excellent set for an enthusiastic Bardance audience. Also appearing were **Stringtown**, a bluegrass-influenced country outfit that featured **Brian Goff** on mandolin and **Laura Kass** on fiddle.

Traditional country songstress **Heather Myles** continues to create a buzz around town with her down home country style of singing. On-stage with **Heather Myles** was guitarist **Bob Gothar**, formerly of **Tin Star**. Heather is also featured vocalist on the soon to be released **Down in the Valley** compilation LP.

Wade Wagoner and **The Holly Dr. Hillbillies** played to thousands at the Monterey Pop Festival. Wade's band features the talents of **Leo LeBlanc**, **Jon DuFresne** and **Dan Eastburn** who also share in the songwriting. Wagoner and his band have a novel sound that combines

modern country and pop music.

The **California Country Music Association** is holding its sixth annual state finals at **The Bandstand** (1721 S. Manchester, Anaheim) on Oct. 29 from 1 to 4 p.m. Go out and support your favorite local country artist.

Joanie and **Continental Divide** will be appearing at **The Wounded Knee** (815 S. Brookhurst, Anaheim) on Nov. 14-18. Joanie was a nominee for CCMA Female Vocalist of the Year and is always entertaining.

The Gaslight (Cosmo and Selma, Hollywood) is still jumpin' on Wednesday nights with some of L.A.'s best C&W. **Jeffrey Steele**, **The Neon Angels** and **Jerry Shelffer** packed the dingy club last Wednesday. For booking and calendar information, contact **Johnny Vargas** at the club.

The Detour West album release party on Nov. 14 at **The Palomino** promises to be a huge event, given the local following of **The Doo-wah Riders** and **Will Ray** and **The Gila Monsters** along with **Kacey Jones** (of **Ethel** and **The Shameless**). Plan to arrive early to get a good seat for this one. Advance copies of the album produced by **Wil Ray** and **Randy Sharp** have already begun to create quite a buzz here in L.A. as well as Nashville, Kacey's hometown. **The KCSN Bardance** will devote the evening's broadcast to this special record release party. Executive producer **Sharyn Lane** has put together a well-conceived project that showcases all three artists in their best recorded efforts to date. Cassettes, CDs and posters will be available the night of the performance, Tuesday, Nov. 14.

James "Dasher" Intveld and **Dale "Prancer" Watson** have recorded a Christmas single together at Trax recording studio in Hollywood. Also appearing on the record are **Skip "Rudolph" Edwards**, **Dex "Blitzen" Del Rio**, **Leo "Dancer" LeBlanc**. It should be in stores by Thanksgiving!



Dave Durham & Pam Loe



JAZZ

By Scott Yanow



Julie Paodo

Bill Watrous

to quiet chordal work), bassist **Bob West** and drummer **Penland**. Cellist **Fred Katz**, who performed with **Collette** in **The Chico Hamilton Quintet** of the late Fifties, unfortunately did not play with **Buddy** this time around, but his three duets with son-flutist **Hyman Katz** were often stunning, hinting at modern classical music but always swinging. The elder Katz's constantly changing patterns behind his son were fascinating, a highpoint of this enjoyable evening. Call 213-257-2843 for information about future **Jazz Central** events.

Comings and goings: Legendary pianist **Horace Tapscott** is currently on a two-month tour of Europe including jazz festival and club appearances in France, Germany, Holland and Italy. He will be performing and recording with clarinetist **John Carter** for Hat Hut Records, live at **Catalina's** on Dec. 14-17. Guitarist **Mundell Lowe**, who recently moved to San Diego but still gigs in L.A. often, also visited Europe with the highlight of his trip being getting the chance to make a duet record with Spanish pianist **Tete Montoliu**. Vibraphonist **Charlie Shoemake** has been touring the Pacific Northwest (including concerts in Portland and Seattle) with his vocalist-wife, **Sandi Shoemake**, and their own group.

Fortunately, not everyone has been out of town. Trombonist **Bill Watrous** made a rare local appearance with his fifteen-piece big band at **Alfonse's**. With such soloists as trumpeter **Steve Huffsteter**, altoist **Dan Higgins** and pianist **Jimmy Cox** along with arrangements by **Tom Kugas**, the Watrous orchestra was really roaring. One of the world's great trombonists, Watrous took some typically dazzling solos on such numbers as "I Can't Believe You're In Love With Me," "Alexander's Bigtime Band," "It'll Come If It Goes" and the "I Got Rhythm"-based "I Got Disease." Why isn't this band on records?

Upcoming: **Catalina's** (213-466-2210) hosts **Pharoah Sanders** through Oct. 29; the **Max Roach Double Quartet** (Oct. 31-Nov. 5) and **McCoy Tyner** (Nov. 7-12). **Alfonse's** (818-761-3511) has **The Cunninghams** (Oct. 27-8), **Jack Sheldon** (Oct. 29) and **Bob Florence's Big Band** (Nov. 6). Those listeners who like to hear jamming versions of bebop standards by local players should check out **Criss Cross** at **Ruth's Coffee Shop** (6361 Woodman Ave., Van Nuys 818-908-9655) on Sunday afternoons; it's free! Also, jazz fans should go out of their way to support the newest jazz club, **The Indigo Ballroom** in Compton (213-632-1234).



Julie Paodo

Buddy Collette

BLACK MUSIC

By Lisa Posey



Jimmy Cliff

When you cruise down Manchester on your way home from the Great Western Forum on a Sunday evening, chances are the sound of down home music will drift through your car window. For the brief moment that those bluesy notes ride in the backseat of your car and your mind, you might unconsciously scan the empty sidewalks and the barred-shut storefronts for the source of that warm and gritty sound. If you are lucky, you will find entrance to this sound: The door to **The Pure Pleasure Lounge**. This small, narrow room sits diagonally across from a little one-story Baptist church and just a few steps down from **Blues Bar-B-Que**. On Sundays, just past 4 p.m., this joint immediately fills up with neighborhood folks who come to listen to the blues. As ladies—some still dressed in their church clothes—sip 7-Up and eat hot links and men top off a hot afternoon with a beer or something stronger, **Bobby Phillips** and **the Joysticks** get up on the make-

shift stage and jam till 'round midnight, playing almost any blues standard you can think of (**Phillips** also takes requests). The room is full of the noise of good times and smoke, and there is not a better way to end a long, hot Sunday afternoon and/or begin a Sunday night out. The **Pure Pleasure Lounge** is located at 1520 W. Manchester. There is a full bar and parking in the back. The phone is (213) 971-9946.

I rushed from my night job to catch the Los Angeles premiere of **Mother's Finest** at **The Roxy**. When I finally arrived, the audience was enthusiastically and continuously barking their approval for co-vocalist **Joyce Kennedy** and the band. And judging from the last few songs I caught, they were all in top form. However, because I arrived late, I didn't get to hear much of co-vocalist **Glen Murdoch** whose nimble style is rock-driven, while **Kennedy** is more grounded in the R&B tradition. When the lights went up, fans and friends of these mothers and fathers of funk had pleasant expressions on their faces, so I guess a good time was had by all. **Hello Children** opened the show.

Scaring up a good time on Halloween, Tuesday Oct. 31, will be **24-7 Spyz** and **Civil Rite** at **Bogart's** in Long Beach. If you want to do something different that night, dress up in your Batman costume and climb aboard the cruise ship **Spirit of L.A.** for a reggae party sponsored by **Reggae Boat Parties**. Set to play, as the ship parts the waters, are **Beta Rydem Band** and **Sapdilla**. There will be two departure times at 8 p.m. and again at 11:30 p.m. Tickets are \$25, in advance only. For more information, call (213) 498-0091.

Other noteworthy dates include **The Paladins**, playing their rockabilly/blues at the Southbay's **C.J. Barrymore's** on Wednesday, Oct. 25; and at **The Strand** will be **Jimmy Cliff** on Thursday and Friday Oct. 26-27 and **The Untouchables** on Saturday and Sunday, Oct. 28-29.

MC



Mother's Finest

Rob Lewine

CONCERT REVIEWS

The Cure

Dodger Stadium
Los Angeles

Brouhaha. It's something that The Cure's Robert Smith has had an impossible time dealing with, or so he says. As a consequence, Smith announced that this was their last tour as he plans to disband The Cure upon their return to England. He claims he can no longer walk down a city street without being accosted. Even incognito, his fans find him...they recognize his shoes.

Donning those famous shoes as well as his death-warmed-over makeup and spider-like hairdo, which half of the audience was also sporting, Smith was every bit as dark and intense as much of his lyrics would suggest. Unfortunately, much of the eerie, gloomy effect of The Cure was lost in such a ridiculously large arena filled far beyond capacity with gads of insensitive, mauling and bawling teenagers. Somehow a pub buried in the deepest, most underground bowels of London would have been much more appropriate. Nevertheless, The Cure faithfully trudged on, seeming completely unaffected by the lack of quiet and respect that they used to command, and for that matter, demanded from their audiences at past performances.

The Cure's two-and-a-half-hour set seemed to have two distinctive sections. The first and more stimulating contained a heavy dose of material from their latest LP, *Disintegration*, including their KROQ-FM hits, "Pictures Of You," "Fascination Street" and "Love Song," as well as a healthy sampling of some of the more obscure songs from their previous ten albums. Far too predictable and quite disappointing, the second section played like a greatest hits package with "Let's Go To Bed" and "Why Can't I Be You" topping the list. On the upside, Smith did put down his restraining guitar during this section and pranced about the stage in his wonderfully geeky fashion, caressing the microphone with his monotone and surprisingly captivating vocals and shaking fans hands as he went.

For someone who loathes brouhaha, Smith certainly had yours truly fooled. But when it comes right down to it, Robert Smith has been known to lie a lot. —Pat Lewis

Anderson, Bruford, Wakeman and Howe

The Greek Theatre
Los Angeles

Even though ABWH cannot legally call themselves Yes, their recent Greek Theater performance sounded more like the Yes-of-old



Robert Smith of The Cure.

than any other group of musicians calling themselves Yes have in years. That can primarily be attributed to the reuniting of founding member Jon Anderson with Yes mainstays mega-keyboardist Rick Wakeman, who permanently left the group in 1977, and guitarist Steve Howe. Sorely missed, however, was Chris Squire, whose innovative bass work, thunderous bass pedals and backing vocals are such crucial elements of the Yes sound. Of course, the fact that this version of Yes has replaced the high-tech, flashy look of past concerts with a more modest and inviting stage set up, certainly didn't hurt that bombastic progressive rock feel of yesterday's Yes.

Opening with an a capella version of "Time And A Word," vocalist Anderson fluttered about the stage in his usual nervous school boy manner. His intoxicating voice has done nothing but improve over the past twenty years.

ABWH broke their show up into two one-hour sets, both of which were jam packed with material from their earliest albums, including *The Yes Album*, *Close To The Edge* and *Fragile*, as well as a healthy selec-

tion from their latest self-titled release on Arista. Highlights of the evening included their current AOR hit, "Brother Of Mine," and classic Yes songs "Heart Of The Sunrise," "Roundabout" and "Starship Trouper."

Over the years, there have been numerous reincarnations of Yes as well as many solo ventures. And it remains to be seen whether or not this current lineup will continue working together. Nevertheless, it was a pleasure and a rare treat to see this first-rate group of musicians on stage together for the first time since the early Seventies. —Pat Lewis

Don Henley Edie Brickell & New Bohemians

Universal Amphitheater
Universal City

'Tis the season for great double bills in concert. Seeing the promise of Edie Brickell & New Bohemians before the brilliance of Don Henley was a stroke of promotional genius

by Geffen Records, something other labels will hopefully pick up on in the future.

This perfect marriage of youth and experience was arguably the best show of 1989. Brickell's opening set was a combination of Sixties-influences and Nineties sound, most notably on the unreleased rocker "Mama Tell Me What To Do," which takes this maturing band to new heights.

Now onto the main event, Don Henley. The former Eagle stepped into the spotlight as his nine-piece band settled into the grooving riff-rock of "Drivin' With Your Eyes Closed." Henley strode to center stage with an electric guitar amidst a backdrop that resembled a cross between the demise of the Alamo and the fall of the Roman Empire. The significance of this visual setting became more clear as The Doors-like organ intro of "Dirty Laundry" set the crowd on fire while the colorful stage was bathed in smoke and light.

Looking like a hip record executive with his baggy suit and long, dark hair, Henley set the tone of the evening during the introduction of his recent single, "The End Of The Innocence." Describing the personal feeling that went into that song, Henley pulled no punches. "It's been over 25 years since John Kennedy was killed and 20 years since Woodstock, which was nothing but a media event. The conservatives have been in control ever since. The time for heroes is past. It's time for us as individuals to make a difference."

Henley continued with lengthy verbal preludes, especially before the rocker, "If Dirt Were Dollars," from the new album. During this monologue, Henley took exception to politicians who "wrap themselves in the flag and hide behind the Constitution." Statements such as these went a long way in explaining the metal detectors used at Universal's front gate prior to the show.

Midway through the set, Henley acknowledged his musical past while noting that the magic of The Eagles did not come without a price. "The two most horrible words in the English language are 'band meeting.'" With that humorous aside, Henley hopped behind the drum kit and kicked into the classic "Hotel California" and a blistering version of the autobiographical "Life In The Fast Lane." Henley's well-publicized anger towards former Eagle guitarist Joe Walsh over Walsh's use of Henley tunes during the recent Ringo Starr tour surfaced when those songs came to a crashing climax. "Accept no substitutions," Henley exclaimed.

Although Henley played only fifteen songs over a 90-minute period, his keen observations and opinions were the factors that brought an added dimension to the material. Mixing power with beauty and blending a low-key stage manner with an often brilliant light show, Henley succeeded in building the perfect beast. —Steven P. Wheeler

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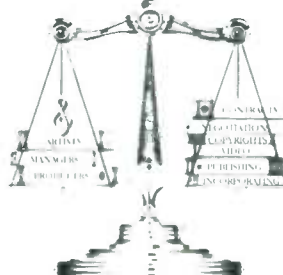
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 **CLUB REVIEWS**

Bruce Eskovitz

Overland Cafe
 Culver City

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Bruce Eskovitz, saxes; Stewart Elster, keyboards; Vin D'Onofrio, guitar; Randy Landas, bass; Rod Harbour, bass.

□ **Material:** Four of the six tunes I heard were from the pen of Eskovitz and several of them appear on his album. There was the title track, "When We Were Kids," with a mood to suit, a Latin-tinged "Salsa de la Alma" and an intriguing rising and diminishing piece called "Cue The Chase." Also included in this set was John Coltrane's "Equinox" and "Easy Life," written by fellow saxophonist Tom Scott.

□ **Musicianship:** Unfortunately, the Overland Cafe is situated in such a way that some of the seats have obstructed views. Since I arrived rather late (minutes before the band started) my dining table was behind a partition. I had to get up from time to time to view the pianist in particular. However, music is first and foremost a listening experience and my ears told me that there was a lot of first-class talent up there. Eskovitz, in particular, has chops to no end! You might think, here in a town dominated by sax, that "you've heard one, you've heard 'em all." But not so! Eskovitz has a drive and bite often associated with New York players. This attitude is passed along to his associates, and there is a strong sense of cohesion.

□ **Performance:** The opening "Equinox" set the mood for this cooking band, and basically the momentum never lessened. Eskovitz makes no bones about being the leader of this group, however, fine solos were forthcoming from everybody throughout. Guitarist D'Onofrio was an especially potent force, and his tech-



Bruce Eskovitz: Lotsa drive and bite.

nique on "Cue The Chase" matched that of the leader. Although the Overland has an acoustic piano, Elster played electric keyboard exclusively ("It's not a very good piano here," Eskovitz told me). I look forward to hearing some acoustic from this interesting keyboardist. Randy Landas, also an electric player, gives a firm foundation to everything, and Harbour's timing and sense of coor-

dination is equally impressive.

□ **Summary:** This band has been playing for well over a year at the Overland Cafe, as well as other selected venues throughout the L.A. area. Although the name is not well known, don't let that be a deterrent to checking them out sometime soon. Students of all the saxes will find much to enjoy and learn.

—Frankie Nemko



In whose image is Whose Image?

CLUB REVIEWS



Marcee Zari: Evoking Bonnie Raitt and Patsy Cline comparisons.

Marcee Zari and True Souls

At My Place
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

❑ **The Players:** Marcee Zari, lead vocals, guitar; Dennis O'Neill, drums; Jeff Landsberg, bass; Craig Jardstrom, harmonica, keys, percussion.

❑ **Material:** Pleasant enough folk tunes with country and ethnic flavorings. Zari writes like Patsy Cline—with a world vision. "Good News," for instance, is a neat country shuffle. There is an angelic country ballad called "Without You," and a tune called "Behind Me" that flirts with power pop. When Zari and company stay within the comfortable confines of country pop, their set is successful. Zari is one of the most listenable songwriters around, even though she does tend to take her time getting to her choruses as she did on the opener "Sad Boy Eyes." When she steps from the comfort zone, like on the Middle Eastern-cum-jazz flavored "Balance/Fun In Pictures," the effect is jarring if only because that kind of experimentation seems at odds with the soothing textures of the rest of the set.

❑ **Musicianship:** Here she is, ladies and gentleman—Bonnie Raitt's heir apparent! Band leader Zari plays slide guitar with the best of them. Neither is she a slouch on acoustic or effected electric. The only problem is that all those echo/reverb/phase shifter effects sometimes

cause her guitar to sound a wee bit out of tune. This illusion was not helped by the natural de-tuning effects of her capos and whammy bar. Perhaps a more versatile brand of guitar is in order. Drummer O'Neill and bassist Landsberg played well enough, but they were overshadowed by multi-percussionist Craig Jardstrom. This man is a treasure moving from the nifty high end harmonica of "Sad Boy Eyes" to the thumb piano of "Balance" with all stops inbetween.

❑ **Performance:** In a lovely, long white T-shirt dress, Zari reinforced the Patsy Cline comparisons. When she's singing, her audience rapport is perfect; when she's talking, its another matter entirely. Zari needs to develop more confidence when she's speaking, since working the audience is such an important part of playing live. The rest of the band was pretty much content to rest the weight of the show on Zari's shoulders—a good idea since she makes such a strong focal point.

❑ **Summary:** Zari is one of the few women around to play slide guitar. That she plays it better than most is certainly a memorable point and one that should garner her much attention. She also is quite a good songwriter, which is something else that not many others can say. If she intends to play with the big boys, however, she'll have to do some tightening up. It shouldn't take long, though, for Zari and company to fix their little problems. Then they'll definitely be a band to watch.

—Tom Kidd

Whose Image?

X-Poseur 54
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

❑ **The Players:** Anthony Kemp, vocals, lead guitars; Tom Scott, keyboards, backing vox; Annie, backing vox, percussion; Bikki, bass; Parrish, drums.

❑ **Material:** Whose Image? puts out a blend of progressive funk rock which is something along the lines of Prince meets The Beatles. It's upbeat, it moves and it has a recognizable foothold combined with their own dash of unique diversity.

❑ **Musicianship:** Whose Image? is one of the most talented bands on the scene today. They've got flair, creativity, style and musicianship which covers all the rules in the textbook.

❑ **Performance:** With their odd yet visually striking and memorable stage decorum, Whose Image? definitely adds theatrics to their list of credits. Once again, Prince comes to mind.

❑ **Summary:** Whose Image? is a fine band whose one major fault would seem to be a lack of firm direction or foothold on their songwriting. The material, while interesting, lacks the punch that will make it truly memorable. The band has a lot going for them and will probably emerge off the scene into the big time some day, so keep your eye out for them. In the meantime, catch them now, they're still a sight to see and hear.

—Tom Farrell

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 **CLUB REVIEWS**



Pat Lewis

Faster Pussycat: Welcome home.

Faster Pussycat

The Palace
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Taime Downe, vocals; Greg Stelle, guitar, keyboard, background vocals; Brent Muscat, guitar, vocals; Eric Stacy, bass; Mark Michals, drums.

□ **Material:** The Los Angeles club scene welcomed back to the fold, Faster Pussycat, who had been buried in the studio putting the finishing touches on their latest Elektra release, *Wake Me When It's Over*, which they debuted in its entirety on the night in question. Following in the tradition of past Pussycat glam metal gems, their new material screams with the urgency and vitality that makes this such an intensely listenable band. Similar to rock-mega-successes Aerosmith and The Stones, Faster Pussycat also borrows a good deal of riffs and progressions from traditional blues music. Highlights of their set included the Neil-Youngish ballad "House of Pain," "Poison Ivy," which is a honky tonk/roots rock-based butt kicker about "a little itch," and a novel jazzy excursion entitled "Arizona Indian Doll." If you're looking for lyrics with substance and class, don't look here. This band ate class for breakfast many moons ago. On the other hand, if you savor lyrics that are streetwise and downright nasty, but unfortunately also stereo-type women as either sex goddesses or bitches, you've come to the right place.

□ **Musicianship:** Faster Pussycat is not a group of virtuosos. However, what they lack in musicianship they more than make up for with their non-stop energy, in-your-

face attitudes and colorful stage antics.

□ **Performance:** From the anxious look on a majority of the Palace patronizer's faces, Faster Pussycat was long overdue for their return to the rock & roll pulpit. The heavily black leather clad crowd packed in so tightly against the stage that they became a support net for the fans who continuously found their way onto the stage and kissed, kicked or licked the bandmembers before diving back into the crowd. At one point during "Pulling Weeds," an overzealous fan jumped on top of and embraced Downe, pulling the singer and himself to the floor. After several security people separated the two, the fan's face met with Downe's angry fist. Downe, by the way, was quite an intense performer. That guy should definitely win an award for the most hats, shirts and glasses ever changed during one set. Watch out Elton.

□ **Summary:** Faster Pussycat may not fit neatly into the masses' perception of feline and will probably continue to offend most. But then again, Faster Pussycat, by their own definition, is a very different breed of alley cat.

—Pat Lewis

The Wit Lincolns

The Gaslight
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Kevin Pittman, guitar, vocals, harp; Kim Haynie, drums; Rob Morse, bass, vocals.

□ **Material:** Pittman covers all his bases, writing both straight-but-gritty rockers and radio-aimed potential

hits. "Make You Forget" could work on a Top 40 playlist, but the band's prizes are blues-based jams that keep Pittman shouting. The lyrics came across best on the few truly touching ballads, but all the songs have an unhampered energy that makes them all work.

□ **Musicianship:** Morse, a recent addition, reminds me of a Musicians' Institute student I once knew who couldn't help injecting Pastorious-type fusion into the pop tunes his fellow students wanted to play. The odd combination functions as well here, and Pittman can play any old leads he wants over the Haynie-Morse rhythm grooves. Haynie's slamming is just as dexterous as Morse's funk, and Pittman keeps his guitarisms to a standard sound that holds it all together.

□ **Performance:** Pittman commands the stage like a young, but more focused, Steve Marriott, and works his voice to hit the higher ranges his writing forces him to. Haynie is an intimidating figure and the way he lashes his kit doesn't detract from that. Razzing each other between tunes, there's an infectious chemistry here that keeps all three players pumped-up and unmercifully tight. The one comparison I will make to fellow Richmonders House of Freaks (others have made many) is the similar attitude toward performing: The Wit Lincolns show up to do the job of playing and not playing around.

□ **Summary:** Another group of talented Virginians has come to pan for California gold, but they won't have to work the mines for long. I made a mistake in catching only the last of a series of local mid-summer gigs the Lincolns had, but I'm sure there'll be a few more chances to see them around town before current label interest leads to them getting snatched up. —Kenneth B. Giles III



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7:00 A.M. — 2:00 P.M.

J.E. SOUND PRODUCTIONS

16 & 24 TRACK RECORDING

Otari, Trident, Lexicon, LinnDrums,
Neumann, Sennheiser

MASTER RECORDING OR DEMOS

COMMERCIAL PRODUCTION

DAT RECORDING

J.E. Sound Productions

West Los Angeles (213) 479-7653

ECHO SOUND RECORDING

ANNOUNCING THE INSTALLATION OF 32 CHANNEL AUTOMATION IN STUDIO B
AFFORDABLE MASTER RECORDING • REASONABLE RECORDING PROJECT RATES
TRIDENT 80 B & 80 C CONSOLES

RECORDERS

SONY/MCI JH-24
OTARI MX-80, MX 5050 B II
SONY PCM 2500 DAT
OTARI MTR-12 1/2"
FOSTEX B-16D
SONY APR-5003 1/4"

DIGITAL EFFECTS

LEXICON 480L
AMS 15-80S
SPX 90'S, REV 5'S, 7'S
EVENTIDE H-949'S
ROLAND SDE-3000
LEXICON PRIME TIMES

24 TRACK PROJECT RATES LOW AS \$50/HOUR

MICROPHONES

NEUMANN, AKG
SENNHEISER
AKG TUBE
SHURE, E-V

MONITORS

JBL 4430
WESTLAKE
YAMAHA NS-10M
AURATONE

OUTBOARD GEAR

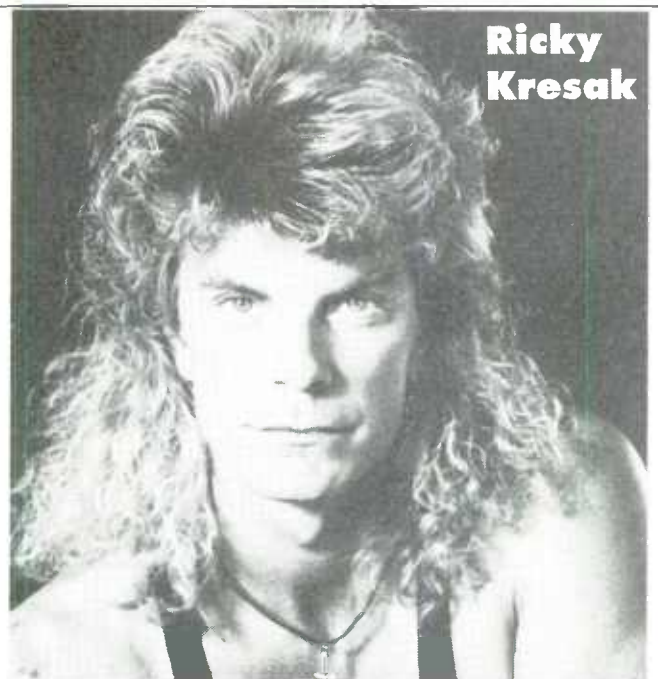
dbx 160X (4), 166 (2)
dbx F-900, DE ESSERS
dbx NOISE GATES
APEX COMP/LIMITER
APEX EXR EXCITERS
TELETRONIX COMP/LIMITER
GATEX NOISE GATES
ORBAN PARAMETRIC E.Q.s
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TRIDENT-ARMS II CONSOLE AUTOMATION
PROJECT BLOCK RATES AVAILABLE
COMPLETE MID-SEQUENCING SYSTEMS

**MIDI
PRODUCTION
STUDIO**

LARGE, COMFORTABLE, AIR CONDITIONED STUDIOS
RATES INCLUDE PROFESSIONAL STAFF ENGINEER
VISA-MASTERCARD

2900 LOS FELIZ BLVD., LOS ANGELES, CA (213) 662-5291



**Ricky
Kresak**

STAR QUALITY BASSIST

with great groove and great showmanship
looking for rock band with label. Currently
featured in Yamaha commercial airing on MTV
Very dedicated. (213) 387-7567

Fostex 8-TRK Studio Recording System SMPTE and MIDI Compatible

\$4400 Retail Value

Now Just \$2995*



Save More than \$1400*

"High end transparency is what we have come to expect from Fostex open reel machines and... there are no noticeable gaps or clicks when dropping in or out."

—Paul White, Home & Studio Recording

The R8 is the 8-track. It's completely microprocessor controlled with sophisticated programming capabilities and many automated features. The entire control panel detaches for remote control operation. With built-in Dolby C noise reduction, the R8 runs like a dream via SMPTE time code control.

And now with the MTC-I, you can sync MIDI time code devices directly to the recorder—and have it (and everything else) run by a computer. Use MIDI-Remote™, a Fostex desk accessory for Macintosh and Atari, or use sequencer programs which recognize our system exclusive—like Dr. T's KCS, v1.7.

The 450 Mixer is the ideal companion piece to complete the system. With in-line monitoring your tape returns won't eat up inputs—a necessary feature for any sort of serious MIDI interface, 8×4×2 with balanced mic connectors. Superb performance and flexible enough to adapt easily to changing set-ups.

So graduate to 8!



*System Package Price on Fostex Models R8, MTC-I with MIDIRemote software and 450 only; sale prices not available separately. • Available only at participating Fostex Dealers—call for the nearest one. • You send us your MTC-1 warranty card and we'll send you the MIDIRemote software version that you need (Macintosh or Atari).

Atari, Dolby, and Macintosh are all registered trademarks.

Limited Offer.
Expires 12/31/89

Fostex®

15431 Blackburn Ave.
Norwalk, CA 90650
(213) 921-1112

LOS ANGELES COUNTY

AL'S BAR
305 S. Hewitt St., Downtown Los Angeles, CA 90013
Contact: Jack (213) 687-8906, or the bar (213) 625-9703 after 6:00pm.
Type of Music: Original, unique. Experimental only.
Club Capacity: 176
Stage Capacity: 8-10
PA: Yes
Lighting: No
Piano: No
Lighting: Yes
Audition: "No Talent Night" every thursday and/or send cassette, etc.
Pay: percent of door. No guarantees.

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

BOGART'S
6288 E. Pacific Coast Hwy., Long Beach, CA 90803
Contact: Dave Swinson (213) 594-8975
Type of Music: All original/any style, Wed. acoustic night
Club Capacity: 300
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Mail tape & bio to above address or call Dave.
Pay: Negotiable—all are paid.

BREAKAWAY
11970 Venice Blvd., Mar Vista, CA 90066
Contact: Jay Tinsky (213) 391-3435
Type of Music: Original acoustic material
Club Capacity: 75
Stage Capacity: 4-5
PA: Yes
Lighting: Yes
Piano: No
Audition: Open mic Mondays & Wednesdays at 8:00 pm
Pay: Negotiable

CENTRAL
8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Lynda Knorr (213) 652-1203
Type of Music: R&B, rock, pop
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)
7000 Hollywood Blvd. L.A., CA 90028
Contact: Alan Eichler (213)466-7000
Type of Music: Cabaret/Jazz (No hard rock)
Club Capacity: 110
Stage capacity: Variable (primarily small combos)
PA: Yes
Lighting: yes
Piano: yes - Baldwin baby Grand
Audition: Bookings limited to known attractions
Pay: Negotiable

CLUB 88
11784 W. Pico, L.A., CA
Contact: Wayne (213) 479-1735
Type of Music: All styles of R&R, originals only
Club Capacity: 250
Stage Capacity: 20
PA: Yes, with operator
Lighting: Limited
Piano: No
Audition: Audition
Pay: Percentage of door

CLUB SIMI
995 Los Angeles Ave., Simi Valley, CA.
Contact: Larry Kingsley, (818) 347-6276
Type Of Music: All kinds, any type.
Club Capacity: 300
Stage Capacity: 12-15
PA: No (must bring your own).
Lighting: Yes
Piano: No
Audition: Call Larry Kingsley
Pay: Percentage of the door.

CLUB WITH NO NAME
836 N. Highland, Hollywood, CA 90028
Contact: Dayle Gloria, (213) 461-3221
Type Of Music: Alternative/Rock 'N' Roll.
Club Capacity: 500
Stage Capacity: 15
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.

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

FM STATION
11700 Victory Blvd., North Hollywood, CA
Contact: Jana (818) 769-2221
Type of Music: All new original music, all styles
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Negotiable

HENNESSEY'S TAVERN
8 Pier Ave., Hermosa Beach, CA, 90254
Contact: Caroline (213) 540-2274.
Type Of Music: Rock, R&B, reggae, blues, oldies.
Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Open Mike Night every Tuesday and/or send promo package.

LADY JANE'S
2612 Honolulu Ave., Montrose, CA 91020
Contact: Deneane, (818) 248-0899
Type Of Music: Original rock 'n roll, metal, oldies, top 40 & country.
Club Capacity: 300
Stage: 6-8
PA: Yes
Lighting: Yes
Piano: No
Audition: Call &/or send package to :D. Stevenson, P.O. box 41371, L.A., CA 90041.

LIGHTHOUSE CAFE
30 Pier Ave, Hermosa Beach, CA 90254
Contact: Caroline (213) 540-2274
Type Of Music: Rock, reggae, R&B, blues, jazz.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call &/or mail promo package to: Hennessey's Inc., 1845 S. Elena #300, Redondo Beach, CA 90277.
Pay: Negotiable.

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

NATURAL FUDGE CAFE
5224 Fountain, Hollywood, CA 90029
Contact: John Roberts (213) 669-8003
Type of Music: Alloriginal/except punk & HM.
Also known for successful showcasing
Club Capacity: 60
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Sand tape & bio or call John
Pay: Negotiable

THE PALACE
1735 N. Vine St., Hollywood, CA 90028
Contact: Mark Jason (213) 462-7362
Type of Music: Original, all styles
Club Capacity: 1200
Stage Capacity: 10-35
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape & bio. No calls.
Pay: Negotiable

SPEAK NO EVIL
5610 W. Sunset Blvd., Hollywood, CA 90028
Contact: Dayle or Billy, (213) 859-5800.
Type Of Music: Best of alternative rock 'n roll.
Club Capacity: 1000
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape to: P.O. Box 101-161, Hollywood, Ca 90028.
Pay: Negotiable

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus (714) 496-8927
Club Capacity: 350
Stage Capacity: 8-15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info
Pay: Negotiable

GOODIES
1641 Placentia Ave., Fullerton, CA 92631
Contact: Aprilie York (714) 524-7072
Type of Music: All types of new music, originals
Club Capacity: 300+
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Call, bring tape
Pay: Negotiable, escalating ticket sales

MISCELLANY

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

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

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

COCONUT TEASER seeks PT interns, Mon-Fri., Noon 'til 7. Must have car & knowledge of local bands. Excellent future advancement potential! Len or Carol (213) 654-4887.

INTERM POSITIONS: Major record co. seeking keyboard players/arrangers w/ excellent theory skills to learn sequencing from studio engineer. Contact Toni (@13) 468-3592, 9am-12 noon.

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

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

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

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

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

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

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

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

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

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

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

Growth potential for dedicated individual. General office duties, full or part time. Call Janet (818) 955-8030.

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

FULL TIME receptionist wanted, word perfect, excellent communication skills essential. Paid position. Virgin Music. Call Coral (213) 858-8727.

MAJOR INDEPENDENT music publishing co. looking for entry-level assistant in creative dept. Responsibilities include: Tape duplication, clerical, some phones. Light typing & computer experience helpful. Excellent opportunity for advancement. Call (213) 466-5392.

INTERM WANTED by production/recording studio. Must have midi background. No engineer experience nec. Leads to paid position in 3 months. Call Noah, (213) 391-5713.

INTERM NEEDED for L.A. Songwriter Showcase & Songwriters expo. Need immediately individuals interested in public relations. General office help. Hours can be used towards expo admission and/or LASS membership. Call Stephanie (213) 654-1665.

INTERM WANTED by established Hollywood recording studio. Office skills essential. Soldering skills a plus. Could lead to paying position. (213) 465-3767.

PRODUCTION CO. w/ recording studio seeking P/T engineer/assistant. Southbay location. Send resume to: Primal Productions Inc., 4725 W. 163rd St. Lawndale, CA 90260. (213) 214-0370.

CHAMELEON RECORDS accounting dept. needs interns. Call Teresa at (213) 973-8282.

ENIGMA RECORDS is looking for conscientious interns who are goal oriented to assist Director/Manager of Publicity dept. No pay to start but qualified individuals will gain valuable experience toward employment in the entertainment industry. Contact Steve @ (213) 390-9969 x223.

GENERAL OFFICE/MAIL order. Heavy phones; PC word processing. Typing 50-60 WPM. Self-starter. (213) 851-1147.

ACCOUNTS RECEIVABLE/Accounts payable/Publishing. PC word processing. Typing 50-60 WPM. Phones. (213) 851-1147.

THE BENEFIT NETWORK seeks independent producers/promoters to develop benefit events to raise funds for worthy causes. Must be experienced. Commission based. Call: Barbara (213) 452-5339.

THE BENEFIT NETWORK is currently recruiting volunteers for work on benefit events, as follows: Security, event coordination, clean-up, etc. Experience not necessary. Commitment essential. Call Barbara (213) 452-5339.

INTERM NEEDED for management co. Learn from the pro's. (818) 901-9250.

INTERNS WANTED: For growing music management/merchandising co. Office experience preferred. Dependable car. (213) 393-5955.

INTERM WANTED part time for music PR company. Serious career oriented individuals only. Great opportunity for advancement. Contact Lauren Ashlee at Total Music PR. (213) 461-3068.

PRO PLAYERS

SESSION PLAYERS

ANDREW GORDON
Phone: (213) 379-1568
Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer, Tascam 8-track 16 channel studio, Yamaha DX-7, Esoniq ESQ-1, Roland D-550.

Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L.A. from London 9 years ago. Toured Europe, USA and Asia. Co-production credits w/ Gary Wright, Peters & Guber. Released solo synthesizer album w/ nationwide airplay including KTTW, KKGO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for General Hospital. Scored music for the feature film, *If We Never Then*. Affiliated w/ production/management co. w/ international record co. contacts.
Available for: Film scoring, commercials, producing, arranging, songwriting, casuals, have pro experienced band, career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists.

WILL RAY— COUNTRY GUITAR GOD & OMINIPOTENT PRODUCER
Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, vocals
Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, modern & traditional country.
Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 8-trk studio for great

MUSICIANS
Music Connection's Gig Guide listings are intended as leads for musicians seeking work and are not construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter difficulty with an individual or company listed in our Gig Guide, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls please.



FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., NOVEMBER 1, 12 NOON

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.

2. PA'S AND AMPS

- 2 JBL columns, 18" spkrs w/ hi-freq horns & crossovers. \$225 obo. Evr. 818-349-7507
- 1988 Randall Jaguar bass amp. \$250. Mark. 714-682-2255
- Acoustic Model 360 w/ ported 18. Gray carpet. Sounds great. \$250 obo. Angelo. 818-762-8301 or 768-5521
- Ampeg 120w bass amp. \$200 obo. Jim. 351-2755
- Carvin, new powered amplifier/PA, 3-band EQ, 6-chnl. Low/high impedance, Spcl fx. Mono. 200w. \$450. 213-214-2246
- Gallien Krueger gutt head. 250RL. Chnl switch. \$200. Matt. 818-905-6592
- KK Audio 115, Carlson design bass cab w/ JBL E-140 spkr. \$200 firm. 818-784-0317
- KK Audio 210 cab w/ JBL E-110 spkrs. \$300 firm. 818-784-0317
- Laney 100w head. Pro tube lead ADR series. Xlt cond. \$400 obo. Danny. 213-888-0963
- Marshals 100w head. Modified by Lee Jackson. Fx loop, power soak. Less than 2yrs old. Perf cond. \$795. Mitchell. 213-962-3260
- Marshall 100w head. Modified overdrive. Xlt cond. \$550. 818-343-9625
- Peavey 1810 bass spkr cab. 2 10" spkrs. 1 18" spkr. Biampable or full range. Xlt cond. \$325 obo. Spike. 213-301-0705
- Peavey CS-400 stereo PA amp. \$300. 213-425-8999
- Vox AC-30 w/ vibrato, tremolo, reverb. Perf cond. Never used. \$950 obo. Barry. 213-463-2453
- 2 Dean Marklee BR-80s. 2-chnl gutt amps. \$300 ea. Mesa Boogie Mark 2-C. 60w reverb, rck mnt. \$500. Wayne. 818-799-5330
- 6-chnl mxx brd. 400w powered Graphic EQ. High/low impedance. 2 spkrs, 12" spkr w/ horn. \$700. Rick. 213-258-1008
- 73 Marshall 50w head. Xlt cond. \$550. 818-763-2223
- 150w Crate 2-chnl gutt head. 6 mos old. Like new, xlt cond. Tons of crunch. \$400 obo. Dan. 213-312-2914
- Accus 100w bass head & Peavey cab. 15" spkr. \$200. Dave. 818-982-9498
- Crate 1/2-stck, 4 spkrs. G-1600-XL model. 160w. Blt-in gain & reverb. 1 mo old. \$550. Alan. 818-882-4955
- Crate 2-12 Celestion bottom. Brand new. Must sell. \$225. Scott. 714-572-9751
- Fender 75 amp. 1 1/2" spkr. reverb, chnl switch, tremnds tube sound. \$400. Mike. 213-395-5911
- Fender Twin. Silverface. 100w. 2x12. Master vol, casters, works great. No reverb. \$290 firm. 818-788-0810
- Gauss spkr cab w/ 2 10" Gauss spkrs. \$125. Joel. 654-7824
- Hiwat 100w half stck. Xlt cond. Classic tone. Johnny. 818-465-2278
- JBL monitors, 12 or 15". Wtd by Coconut Teaszer. Must be xlt wrkg cond! Also skg various type & size stage lights. Len or Carol. 213-654-4887
- Marshall 4x12 cab. Old, little dinged up. Sounds great. \$285. 818-788-0610
- Marshall 100w stack, made in 1971. Incredible sound. \$2000 firm. Marshall 50w tube combo. 2 12" 25w spkrs. \$500. Fender super reverb. \$350. 818-761-3735
- Mesa Boogie 2x10 road ready cab for bass gutt. EV

- spkrs. Brand new. Blt for the road. Paid \$400. Sell \$250. Joel. 213-856-0788
- Nd vocal PA for trade of pro tennis lessons. World ranked tennis plyr. Erik. 818-566-7588
- Roland Jazz Chorus 77. Xlt shape. Never used outside home. W/ cover. \$350. Erik. 213-451-4159

3. TAPE RECORDERS

- 1" Scully 8-trk. 2 avail. Both very gd cond. \$2995 ea. Gary. 213-668-2988
- Scully Mark III. 8-trk pro recdr. 1/2". 15 ips deck w/ Proco cables & less than 200 studio hours. \$4850. Kirk. 818-506-1852
- Panasonic SV-250 portb DAT recdr. List. \$2700. Sell. \$1795. Brand new, never used. 213-680-9501
- Tascam Port-2. 4-trk studio. 1/2". 15 ips deck w/ remote control, splicing bick & alignmt tape. \$2000. Must sell. 213-316-4551
- Studiomaster 16 into 8 into 2 recrdng console. Perf cond. \$1500. Evo. 714-963-1206
- Tascam 48 pro audio 8-trk. Perf wrkg cond. Inc DBX noise reduction. Tascam rck mnt. plus extras. \$3200 obo. Michael. 213-484-2838
- Tascam 246 8-input 4-trk. Top of the line. \$700. 818-994-7285
- Tascam 246 Multi-trk recording home studio. 6-chnl, mint cond. \$700. 213-391-0258
- Tascam Port-2. 4-trk studio. 6 inputs. Xlt cond. \$525. Mike. 818-880-1269
- Tascam Porta-2. 4-trk studio. Mint cond. Used once. \$600. Randy. 818-785-4624
- Foxtex A-8 8-trk w/ Anvil cs. Model 350 8-trk mixer w/ Model 3060 meter bridge. Orig cartons, mnls. All like new. \$1800. Howard. 213-659-2800
- Foxtex Model 80 8-trk recdr. Very low mileage. Model 450 8-chnl mtr. Remote control, mnls, cables. Perf cond. \$1900 obo. Burt. 818-889-2109
- Sony DAT digital cassette recdr. Model DTCM-100. Brand new cond. \$1150 obo. Sean. 477-9464
- Tascam 22-2 1/2-trk mastering deck w/ mnls. New cond. 7-1/2" reels only. 2 spcs. \$550 or trade. 818-761-3735

4. MUSIC ACCESSORIES

- 6-pc drum cs's. 5 cymbal stands. All xlt cond. Must sell. \$250 obo. Joe. 714-982-3000
- Ashley Parametric EQ. \$150. John. 818-766-8092
- Credit avail. \$650 at any Guitar Center. Save \$50. Your price. \$600. Guy. 213-395-4835
- Delta Lab Efficarion delay. \$75. Matt. 818-905-6592
- Digitech CSP-5 rack gutt effect w/ ft switch & MIDI capability. Great clean sound. Used only twice. Xlt cond. Must sell. \$300 obo. Dan. 213-312-2914
- Explorer/Star hrd shell gutt cs. Like new. \$80. Craig. 805-251-0498
- Flight case. 40Wx20Dx20H. Trunk style. w/ heavy duty casters & locking latches. \$300 obo. Danny. 818-884-7652
- Garfield FSK sync box. \$75 obo. 213-465-2631
- Ibanez MST-1000 multi-tx. ADA 2 fx digital effect unit. Alessis Midiverb digital reverb. Pkg deal. \$500 firm. Frank. 213-871-8668
- Korg DSM-1 digital sampler w/ Korg DRM-1 digital rhythm module. 4 disks included. Pro studio quality. Brand new. \$1600 for pair. 818-994-7285
- Korg SDD-3300 triple digital delay. Like new. \$600. 818-963-2426
- MXR 10-band graphic EQ. 31.2-16K. Blt-in AC power supply. \$40. 213-376-5207
- Rain SM-26 6-chnl mixer. Brand new. \$225. 818-963-2426
- Ram cartridge for Yamaha, Roland, etc. w/ memory protect switch. \$25. 213-839-8111
- Rocktron compressor Hush II unit. Brand new. \$200. 818-963-2426
- Roland GP-8 foot controller & EV-5 pdl. \$650. Guy. 213-

- 395-4835
- Roland MSQ-700 8-trk digital sequence recdr. \$100. Pete. 213-393-3694
- Roland Rhythm Composer. TR-707, like new. Hardly used. \$325. Dale. 213-562-4489
- Shure SM-81 condenser mic. \$195; Bier M-500 Ribbon mic. \$150; Audio Teknika ATM-33R condenser mic. \$95 or trade. 213-680-9501
- Simmons MTM. Trigger any drum machine, synth or sampler from accous drums or pads. \$300 obo. Michael. 213-969-9140
- SP-1200 complete Emu factory library. 20 disk set. \$200 obo. Will sep. 213-257-1254
- Vocal Eliminator. Thompson VE-1 for records. Also works xlt on CS & 1/2-trk masters. \$225. 213-376-5207
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- A&S road cs w/ wheels. 33Lx27Wx15D. Holds 2 SVT heads. \$150. 213-467-3418
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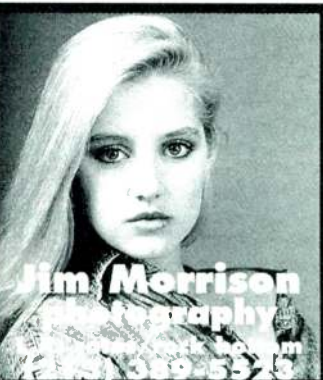
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 •Fem guit sks to join mdrk rock band w/ turk edge. Inft Idol, Bowie, Persons, Prince. 213-466-0142
 •Guit avail. Inft VH, Rhodes. Page. Trm plyr. Srs only. Eddie. 213-666-5706
 •Guit lkg to J/F HR outfit in LA. Must not want to look or sound like anyone else. Billy. 213-856-0737
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 •Guit sks 4-pc w/ strong hair, gd lks. image. VH, Aero, Molown, Racer X, Commodores. Pros under 25. True trnt a must. Joe. 818-341-5582
 •Guit sks estab band w/ power, brains, soul, meaning, integrity, ability. Have same. 213-650-3503
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 •Guit sks to J/F metal band. Metallica/Armored Saint. Dino. 213-874-2029
 •Fem, 23, sks orig heavy rock band w/ soul. Inft Beck, Waters, Holdsworth, Dixon. Chris. 818-780-5946 or 818-501-5580
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- Guit lkg to J/F band. Infi Hendrix, Alex. 818-893-1853
- Guit skg metal band. Xit equip, tmisp, exp. No glam, no llares. Infi Metallica, Slayer, Testament, Exodus. Brian. 213-540-5919
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- Lead gnt/voc lkg for 13 yr old gnt sks R&R band or people to form. 18-22. Infi Zep, Aero, Cult, Rick. 213-223-3658
- Versatile rock lkg avail for sessions, band sfts etc. Kirk. 818-366-5105
- Xit lead rock gnt, 25, sks pro R&R band. Giggng/rh recording. Have equip, bckg vox, great playing style. Infi Nugent, Val, Hendrx. John. 818-407-1106

progrs rock keybard armgnts. Guit synth a plus. Must be mel, thematic soloist. Beck, Sluermr. Dave. 213-425-9851

- Lead gnt wtd by P/R band w/ mgmt/lbl int. No smoking/drugs. Tape, photo to 1118 W. Magnolia Blvd. Ste A-232, Burbank, CA 91506
- Lead gnt wtd by srs pop folk rock band w/ mgmt. Mel style for upbeat orig & covers. Dedication a must. Infi Beatles, Lindy, Malencamp, Steve. 213-457-7229
- Lead gnt wtd for estab R&R band. Infi Satellites, Scorcher, Circus of Power. Tm ptyr. No metal or GIT pls. Russell. 818-907-0548
- Lkg for gnt, 14-18, to start srs R&R band. I'm a good dmr. Tony. 475-6373
- LATIVE SON gnt for KROQ style gnt. Infi Police, Marley, Fixx, Cult, U2, Darren Brady. 818-773-9958
- Poetically & socially aware. No Republicans. Rhythem oriented. Musically diversified. Vox a plus. 714-739-2933
- Prgrsv rock ensemble. Infi Kansas. Yes. ELP. sks 2nd lead gnt. Must read. 26-36. Gigs, lbi int. Michael Hendrix. 213-258-5233
- Reknowned singer/dmr lkg for gnt into blues based music. i.e. Yardbirds, Bad Co. No drugs, ego wtd. Srs. Pete. 818-986-4669
- Rhythm gnt wtd for driving cmrcl R&R band. Must have gd bckg vox, equip. lng hr image. 20-23. 213-541-2263
- Rhythm gnt/voc nrd for Hlywd headlining act, VESUVIUS. Lbls interested. Contract bound. Rehrsl in OC. Kevin. 714-717-2392
- Singer sks gnt to form band. Infi Skynard, Black Oak Arkansas, Allmann Bros. Satellites. No glam, no time wasters. 213-657-4458
- SIRIUS TRIXION, legendary Detroit rocker nds hottest, baddest, crudest, roudest, wildest, coolest rock gnt/keybdst w/ image. P.O. Box 3795, Hlywd, CA 90028
- Spars surrealistic texture w/ nuance. Lush chorusing to feedback. Into Largo, Eno, Cure, Cocteau's, Siouxsie, 4AD. Ken. 818-342-4955
- Young gnt/lead voc wtd. 18-25. Infi early Who, Smitherens, Plimsouls, Smiths. Must be dependable & swell. Kevin/Anthony. 805-583-1862/818-899-0356
- Cmrcl HR dedicated pros. New prj. Nd rhythm section & other gnt. Michael or Chris. 818-501-5580
- Cmrcl HR gnt wtd to complete all pro band w/ studio, mgmt, lbi. Image, pro ability a must. 805-295-1626
- Country pedal steel gnt wtd for k/a orig band. 818-782-9754
- Emotional HR gnt wtd to complete all pro band w/ studio, mgmt, lbi. Image, pro ability a must. 805-295-1626
- SIRIUS TRIXION, legendary Detroit rocker nds hottest, baddest, crudest, roudest, wildest, coolest rock gnt/keybdst w/ image. P.O. Box 3795, Hlywd, CA 90028
- Guit/voc w/ wide range sks Randy Rhodes type gnt or team to form band ala Rychc, Sabbath. Long Beach/OC area. Blake. 213-929-2475
- Guit sought by musicians/sngwr team wrkg on art/rock prj. Production deal in progress. Srs only. Mark or Kevin. 818-753-9450
- Guit wtd for twisted P/R band. Gd dynamic gnt. Sngwrng, singing helpful. Mitch. 213-690-8022
- Guit wtd to form band at Rushington, Collins, Allmann, Jett, Vaughan, Winter, Gibbons, Howling Wolf, James. Srs only. Daction a must 213-657-4458
- Guit wtd to form orig jazz fusion grp. Must read, have unique approach. 818-548-5157
- Guit wtd for edge for HR prj to write & collab. We have 24-kr demo, material & push. Jeff. 213-823-7003
- Hi-tech gnt w/ ong pro keybrd new wave dance progrsv band. Sk artistic lead, multi sound virtuoso. Infi Yes, ELP, New Order, Jordan. 818-980-6163
- Hrd wrkg srs lead gnt. Edge/Slash Combo w/ vox & writing. No lipstck, no mouso, no att. 213-419-9746
- Innovative. Your own ideas. My Infi B52s, Smiths, Siouxsie, Fleetwood Mac. Dawn. 818-781-4347

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 •Bst nddd for trash band w/ mgmt. Infi Infi Creator, Volence, Exodus. 213-392-7835
 •Bst nddd immed for HR blues band. Must have lks, chops. PO Box 5419, Beverly Hills, CA 90210
 •Bst w/ big heavy driving sound & great att nddd by heavy intense dark weird emotional powerful band. Zep, Mission, Sabbath, Cure, Joy Division, Sisters. 818-907-8323
 •Bst w/ vox nddd to complete HR band. Must have image, (trmp, Infi Skd, Badlands, Tesla, Michael. 818-762-9662
 •Bst wtd by guit/voc forming band. Infi REM, Cult, Petty. Vox a plus, but not nec. Open to collab. Wade. 818-766-2930
 •Bst wtd for 3-pc orig grp. Progrs but tight. Rock, driving band. 213-469-0397
 •Bst wtd for agrsv metal band. Trmp, att, equip. Infi Rycha, Merciful Fate, Rothchild. We have 24-hr rehsl spc. 714-840-9766
 •Bst wtd for alt/rv cutting edge band. Style Jzebel, Minds, Siouxsie. Have mgmt. 818-763-4886 or 818-969-8472
 •Bst wtd for alt/rv rock band. We are mel w/ edge. You're inventive, success oriented, gd chops. 20s or young att. Infi REM, Smiths, Church. 213-871-9165
 •Bst wtd for cmrd HR band. Srs only. Infi Old Crue, LA Guns, Poison, Bobby. 213-422-4778
 •Bst wtd for estab high energy mel rock band. Immed gigs. 818-982-1985
 •Bst wtd for flashy glitter glam band. Infi NY Dolls, Stars from Mars, Zeros, Killer Gigs. Srs only. No HM. 818-753-0680
 •Bst wtd for HR band. Dedication, young rock image. Infi early VH, Banshee, Jimmy or Erik. 213-962-7218
 •Bst wtd for HR band. Must have place to rehsls, 4-trk & money for beer. Giovanni. 818-891-4629
 •Bst wtd for pro ong rock grp. Ken. 714-968-7016

•Bst wtd for song oriented, big haired weirdo groove band. 18-24. Intensity, inflnc, creativity. Rob. 213-874-9654
 •Bst wtd for STB wrkg classic rock band. Weekends. Feature orig. All styles, no metal. Vox a must. Mature plyrs only. Bob. 213-371-3100
 •Bst wtd for twisted P/R band. Gd dynamic bst. Sngwrng, singing helpful. Mitch. 213-690-8022
 •Bst wtd to complete HR band. Bckg vox a must. Image import. Equipped studio. Pros only. Joe or Ken. 714-623-5637 or 213-585-9908 or 818-445-7563
 •Bst wtd. If you have gd ears & sense of groove, this estab proj may nd you. Mike. 818-782-8744
 •DEN OF WOLVES, Antelope Valley's finest HR'g groove band, sks career minded bst w/ pro gear & business att to complete dead srs contender. Jan Denmark. 805-264-2605
 •Energetic bst wtd w/ very strong lng hr rock image. Must be dedicated. Estab sit. Infi Crue, Early Leppard. Don't waste our time. 818-787-8055
 •Estab HR band sks bst w/ voc ability & lng hr image. Pros only. Lng term commitment. 818-782-1057
 •Fem bst wtd for all fem band now forming. Pls no atts, drugs, etc. Infi Heart, Benatar, etc. 818-955-5315
 •Fem bst wtd for all girl rock band, LIPSTICK. Lbi int. Sherry. 213-456-1920
 •Guit/voc lkg for bst to do metal, HR orig tunes. Jane. 213-878-8255
 •Heavy in the pocket bst nddd. Have studio, mgmt, lbi. Strong iame reqd. 805-295-1626
 •Heavy in the pocket bst nddd. Have studio, mgmt, lbi. Strong image reqd. 805-295-1626
 •HR band, pro att, w/ undergrd intensity. Infi Angel City, Ramones, Skynard, Dino or Tony. 818-769-1489
 •HR bst avail. AC/DC, Aero. Complete bands only! If you can't run w/ the big dogs... stay on the porch. Doug. 818-753-8639
 •Lkg for bst into Peppers, Jane's, funk, punk, anything cool. No atts. 213-389-0934
 •Metal/funk bst. Peppers mt Parsons mt Hendrix. 213-856-9816
 •Mjr lbi album proj sks plyr infltd by Stones, Faces, R&B, Pics, bio, to AMG, 11790 Laurel Crest Dr., Studio City, CA

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 •MODEL CITIZENS, estab rock band, sks srs bst w/ desire to succeed. Infi Petty, Mellencamp, Bad Co. Dan. 818-713-0240
 •Ndbst. Infi Fleetwood Mac, BS2s, Smiths, Siouxsie. Dark image prfd. Dawn or George. 818-781-4347
 •New wave bst for techno rock space MIDI for pro org showcase & CD Reels. Jordan. 818-508-5300
 •OLD MAN sks old bst. 29-39, for demo proj & showcasing. Hard edge P/R. I'm signed. Must sing, have gd image & love my material. Chuck. 818-762-3375
 •Pirate radio mts KROQ band auditioning new bst. Howard. 213-255-7901
 •Pro bst wtd to complete AO HR band ala Winger, Great White, TNT. Must have equip, lks, vox, trmp. John. 213-943-1260
 •Pro bst wtd to form P/R band. Must be srs & mature w/ extnsv bkgnd & businesslike manner. George. 213-654-1137
 •R&B, R&R, funk bst wtd for orig proj w/ mgmt. 714-846-9440
 •RATED X sks glam over the top bst. Srs only. Dave. 213-651-8677
 •Salsa latin bst wtd. Young & willing to wrk hrd. TV chnl 34 int. Making a demo now. Reuben. 213-423-1448
 •Singer/sngwrng/guit. Last proj w/ MCA. Artist Richard Barone. Starting band. Nd lead guit, bass, drums. High harmonies helpful. Infi T Rexx, Beatles. Butch. 818-501-6334
 •Singer/sngwrng/kybdst lkg for bst to collab. Have 9-song demo finished. Now shopping. Ben. 213-383-4756
 •Srs, pro minded w/ att toward mel groove & atmospheric sngs. Sng, studio exp a must. Dez. 818-880-1560
 •THE RESURRECTION sks drmr Have songs, image, connex. Must have gd meter. Infi Tuesday, Maniacs, Cure. David. 851-9594
 •THE RESURRECTION sks emotional bst. Have songs, image, connex. Infi Tuesday, Maniacs, Cure. David. 851-9594
 •Top notch rock band w/ mjr lbi recording & touring exp w/ top notch mgmt & lbi lkg for bst. Pros only. 213-969-8908
 •Voc & guit forming masculine HR groove grp. Have material written. Sks dark haired rebel bst. Slapping Hamilton/Orion type. Vox a must. Rich. 213-645-9216

•Jazz keybst sks creative musicians to form orig proj. 818-548-5157
 •Keybst sks wrkg weekend sit. John. 818-308-1720
 •Keybst. 25, sks pro orig band. Extensive perf/MIDI exp. Infi English techno & Texture. Le. New Order, Dream Academy, OMD. Randy. 714-970-5388
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11. KEYBOARDISTS WANTED

•Artistic keybst wtd to join band. Infi Journey, Rush, Scorp, UFO, Zep, Floyd, Yes, Robert. 818-240-1740
 •Blck male singer w/ mgmt now auditioning M/F keybst, any race, to form cover/orig band. R&B, pop, T40. Singing a plus. Dominic. 213-931-8353
 •Collbrv organist/2nd guit w/ Hammond chops nddd for orig funky blues rock band w/ classic rock infl. Lbi int. Joel. 213-851-1898
 •Keybdst nddd for unique techno pop HR crossover band. Pros only. Possible paid rehrls. South Bay area. Song oriented, business minded. 213-408-1217
 •Keybdst wtd to collab w/ bst/sngwrng to form band in vein of Cure, Smiths, Reggae Philharmonic Orchestra. Matt. 213-208-0456
 •Keybdst wtd for pro act. Infi House of Lords. Must dbl on vox. We have mgmt, mjr lbi int. Collin. 714-840-7279
 •Keybdst wtd to collab w/ bst/sngwrng to form band in vein of Cure, Smiths, Reggae Philharmonic Orchestra. Matt. 213-208-0456
 •Keybst nddd w/ mel piano & explosive B-3 sounds for band w/ studio, attmy, lbi int. Upcoming showcases. U2, Beatles, Cougar. 466-8636
 •Keybst wtd to complete forming unit. No frills, piano/organ style. Radio capable cmrcil rock w/ lem voc. Mature, pro att. Terry. 213-538-5816
 •Keybdst wtd for driving cmrcil R&R band. Must have gd bckg vox, equip, lng hr image. 20-23. 213-541-2263
 •Pald position for right male keybst w/ rock image, chops, equip, for upcoming industry showcases. Mel rock grp. Must sing, have dark hair. 818-845-1915
 •Piano plyr w/ synth wtd for year-round wrkg band in Palm Beach, FL. All styles, read music, sing backup. 407-694-2788
 •Poetically & socially aware. No Republicans. Nicky Hopkins, classically infltd. Diversified R&R band. Vox a plus. 714-739-2933
 •Pro keybdst/wrtr/producer w/ great gear wtd for studio proj w/ published singer/sngwrng. Similar to Roxy, Scritty, Prince, Gabriel. 213-256-0340
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-CLASSIFIED sks keybst. Must be dedicated & have postiv att. Our style diverse ong rock. Rock image pref. 213-376-6238

-Fem keybst w/d for all girl rock band. LIPSTICK. Lbl Int. Sherry. 213-456-1920

-Guit/voc lkg for keybst to do metal, HR orig tunes. Jane. 213-878-6255

-Keybst sought by musician/sngwrtr team wrkg on art rock proj. Production deal in progress. Srs only. Mark or Kevin. 818-753-9450

-Keybst who can sing w/d by bst w/ strong lead voice to form T40 lounge duo. Bobby. 818-712-9467

-Keybst w/d to form rock band. Must also be able to sing. Jack. 213-271-2186

-Keybst/voc w/d for orig rock band. Mgmt, production deal. rehrs studio. Gigs booked 24-hk demo next. Parts, solos, vox ncd. Homer T. 213-386-6969

-Keybst w/d for AO HR band ala Winger, Great White, Gary Moore, TNT. Must have equip, lks, vox, tmsp. John. 213-943-1260

-MISGUIDED sks fem keybst/voc. Demo, photo to 3701 Inglewood Ave. Ste 136, Redondo Beach, CA 90275

-Orig power pop rock band nds keybst/rhythm guit w/ bckg vox for future dates. Durantrick, Trick Intl. Tmplyr. Xlt songs, contacts. Mike. 818-880-1269

-Piano oriented keybst w/d for passionate R&B band. Roy Bitten Benmontpunch style. Must be dedicated, love to play. Randy. 213-876-8690

-Pro keybst w/d for Lennon/Satriani meet Winger/White Lion in the 90s. Great technician. Jamie. 213-393-7913

-Skg multi-keybst/sngwrtr w/ vox for orig rock band to showcase, record, tour. 213-668-1823

-THE BRIDGE sks guit/keybst for showcasing & demos. Highest quality material. Vox a plus. Tint, dedication a must. Mark/Tim. 818-980-2929/818-566-4145

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-Dramatic vox. Great baritone voice. Trained pro. Dbs on guit & keys. Let's collab! Folk to reggae. Gabriel, Henley, Scott. 213-820-0663

-Dynamic rock voc lkg for pro cmrcl rock grp. Have recording, touring exp. Pros only. 213-969-4808

-Extremely creative singer/wrtr sks exp/innovative quality musicians or band. S/GV. Int'l Thomas, Plant, Mercury, Halford, Coverdale. 714-594-3897

-Fem voc avail for band and/or demos. Int'l Swing Out Sister, Full Swing, Basia, Fleetwood Mac, new age folk. Betsy. 213-255-5944

-Fem voc sks band w/ artistic sensual rock & aggress touch. Alicia. 213-752-3248

-Fem voc, pro, attrctv, expd. Sks came in R&B band. Int'l Banatar, Lennox. DJ. 813-823-3218

-HM singer & HM bst lkg to J/F HR band. Att. equip, tmsp, image, dedication a must. Int'l Malden, Metallica, Sabbath, Mega Death. 213-962-9724

-HR voc, Robert Hoover. lkg to J/F already formed HR to metal grp. 818-344-4538

-Humpln, jumpin, ready to go lead singer. Cmrcl rock HR. If you called before, don't you bother no more. No posers, bikers. Tommy. 213-962-8670

-Lead fem voc to join P/R or R&B band. Orpianist for local gigs. Record co Int. Pros only. Juliette Daniels. 213-653-5736

-Lennon, Doors, Rod Stewart Intld fem voc. P/R sngtr/sngwrtr. Wishes to tmup w/ pianist for lounge gigs. Destiny Morrison. 213-653-5736

-Male voc avail for P/R soul or jazz demo sessions. Also lkg for band. Prefly pop, soul, dance. Christopher. 213-633-1734

-Male voc avail. Designed to fit your needs. Urban contemp & pop. Variety of styles. Srs only. 818-501-8645

-Male voc sks near wrkg LA trash punk band. Ala Zodiac Mind Warp, Circus of Power. Noel. 213-969-8453

-Male voc sks R&B band. Very gd singer. Dale, after 5. 213-874-9789

-Male voc w/ great lk, radio sound, sks P/R band. Stage/studio exp. Richard Marx, Foreigner, Zandor. 818-345-5114

-Powerhouse fem voc lkg to J/F heavy rock blues band. Int'l Joplin, Bad Co, AC/DC, Junkyard. 3octvr range. Image. Crissy. 818-994-4952

-Singer/sngwrtr frontman lkg for rock, HR, estab or nearly estab act. Dennis. 213-838-2876

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-WANTED-

VOCALISTS/ INSTRUMENTALISTS

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-Singer/wrtr, strong material, lots of feel. Etheridge w/ extra edge. Vernette. 818-712-9861

-Tonla Thompson, bckup singer for Cheap Trick, lkg for srs band w/ gigs. Int'l TNT, Dan Reed, Club, Nat'l tour exp. pros only. 818-762-3552

-Voc avail for flamboyant glam band. Int'l Hanoi, old Cure, old Haden. Dedication a must. Image import. Billy. 213-469-7827

-Voc sks orig mel rock band. Int'l Foreigner, Journey, new VH, Jovi. Lots of orig club exp. Gd image. Doug. 818-883-1169

-Young male singer skg hit songs for record. Int'l Bobby Brown, New Kids, Tape to Marquee, POBox 88535, LA, CA 90009

-6' blonde w/ hooks, looks, sks band, fully formed w/ following & mgmt. Int'l Poison, DLR, Cru. Billy. 818-787-3631 or 818-286-3358

-Attrctv funk fem singer/sngwrtr/musician, raw tnt, lks, prnc, unique sound w/ solid material nds band & Incl bckg. Must see to believe. Lakotah. 213-464-8037

-Bobbie Hart skg T40 band. All styles. Janet Jackson, Waitly to Madonna to Heart. 818-509-8910

-Dynamic R&B/pop male lead voc w/ great lk & radio sound sks Srs pro wrkg T40 dance band. Stevie. 818-344-3816

-Fem lead voc/sngwrtr/bst w/ material & album skg orig rock band to showcase, record, tour. Have lkg, exp, gear. 213-668-1823

-Fem voc skg T40 gigs in San Diego area. Streisand, Houston Intl. No drugs. Charts avail. Gerilyn. 619-268-3470

-Fem voc sks T40 orig rock band. Interested in European tour. Must be expd & pro, ready to go. DJ. 213-823-3218

-Fem voc, srs & accomplished w/ record credits, skg pro wrkg T40 band. 213-964-3409

-Fem voc/lyricist lkg to J/F emotional alternative band. 18-23 pred, Int'l's Early U2, Echo, Smiths, Cure, Jennifer. 213-470-3350

-Fem voc/lyricist w/ powerful voice, propersonality, image. Sks mel dynamic band w/ cmrcl tunes. Expd only. Tracy. 818-343-2498

-Free bckg vox. Yours for mine. Schedule permitting. Martin. 818-572-4164

-Glam voc avail for k/a lkg band w/ lks, music, more lks. Int'l Poison, Hanoi, Enuff, DOA. Must have lks. Michael.

818-997-6139

-Hot fem voc sks cool lounge/hotel act. Local only. 213-874-8052

-Hot singer sks 2-guit progrsv metal band. If you wear lipstick, women's underwear, high heels or fake beauty marks, do not call. Blake. 213-920-2475

-Male voc (crooner) skg band or recording sit. Lead & bckgrnd. Carl. 213-673-3878

-Male voc avail for heavy, heavy rock proj. No glam or posers. Chris. 818-753-0431

-Male voc relocating. 24, w/lks & 3-1/2 octvs. Sks mel rock band w/keys & lbl Intl. Also avail for sessions, demos. Rod. 803-568-3063

-Of all things, love is the most import. Douglas Campbell. Int'l Gabriel, Bowie, Smokey. 213-822-4188

-Screamn, groove, gd lks blueser sks wild out of hand sex crazy but totally srs blues Intld band. Yank 213-987-1234

-Singer lkg for intense ska, reggae, funk band in OC area. Int'l Fishbone, Marley, Bad Brains, Peppers. 714-964-5026

-Singer/sngwrtr frontman lkg for rock/HR estab or nearly estab complete band. Dennis. 818-838-2876

-Sizzling singer/sngwrtr avail. Int'l's Smokey, Cooke. Sks wrkg sit &/or collab. Album credits. Elmer. 213-399-4492

-Strong lead male voc lkg to front country band. I have agent. Bobby. 818-712-9467

-Voc avail for world touring band. Will replace Vince Neal or Steven Tyler for gd fee. Jason. 213-63-6838

-Voc avail. Attrctv, fem. 21. Lkg to be in band. Int'l Kix, U2, G&R, Skid, Lion, Jovi. 649-4335

-Voc lkg for studio projs. All types music. Has edge, has image. Kay Lee Przybylak. 213-936-3499

-Voc sks pro sit or musicians. Int'l alt/mv mdm music. 714-738-4469

-Voc. I'm going to the top. Want to go? Only the hottest rock band call. Int'l Zep. Pros w/ image, bckg only. Michael. 714-988-5353

-Voc/guit w/ great tunes lkg to J/F orig rock proj. Strong image, no flakes. Vee. 818-999-0598

12. VOCALISTS WANTED

12w. Balfay fem voc ncd for orig HR band. Industry

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showcase plus recordings. 818-509-7725
 •1st soprano wtd for wrkg jazz pop a capella singing grp. Gd solo voice, blend, intonation reqd. 213-671-8046 or 805-252-7020
 •2 fem vocs wtd for backup & lead vox by HR band w/ lib int. Ala VH, Dokken. Tony. 714-396-1173
 •Artistic male voc/lyricist wtd to collab w/GIT grad & form orig band. Infl Journey, Rush, Scorpis, UFO, Zep, Floyd, Yes, Robert. 818-240-1740
 •Attn: Frontman ndd to complete ministry metal act. Good spirit and image a must. Donnie/Scott. 515-9452/431-3126
 •Band w/ much recording exp sks pro mel HM progrsv rock voc. 654-9154
 •Bckg voc wtd for mel rock band w/ great material. Infl Ice House, Fixx. Phil. 213-378-1885
 •Center stage frontman ndd in completing live-oriented rock proj w/ artistic integrity. Like nothing you've heard before. Sunset. 818-570-7280
 •Charismatic lead voc wtd by pro status rock band. Killer groove. Must have great image. Frank. 818-708-0386
 •Dynamic twin guit sks dmr & bass team and/or singer to form band of 90s. Infl old UFO, G&R, Rychie. 213-737-0621
 •Expd fem voc/lyricist ndd by jazz/pop/R&B keybst w/ mgmt. Andy. 213-379-1568
 •Fem bckg voc ndd for band w/ studio, lib int, mgmt, atmy. U2, Beatles, Cougar. 466-8636
 •Fem R&B voc ndd for upcoming proj. Touring, recording. Darrel. 818-505-1806
 •Act now. Singer wtd w/ killer image by band w/ mgmt. Pros only. Infl Kix, AC/DC, Tesla. Call today, don't delay. 818-505-9626
 •Attn singer wtd for recording proj. Will shop mtrs for right artist. Must have lks, dedication. No fees, expenses. Crabby. 213-876-3764
 •AUGUST sks pro male voc w/ great image & range for HR w/ prgrsv edge. Infl Rychie, Crue, Rush. Ready to tour. 818-508-4704
 •BLACK CAT BONES auditioning male voc. Ballys att. Loud pipes. Gd lks, expd only. No cleavcut geeks. 4/4

groove beat. Paul or Booby. 818-787-3007 or 213-874-8617
 •Black male voc/lyricist wtd by guit to form funk metal rock band. Andrew. 213-876-3970
 •Black voc wtd for soul band w/ infls of James Brown mts Village People. 818-504-0537
 •Cmrt, but new thinking guit w/ strong sngring wts diffmt emotional wide range dedicated voc for collab on HR prjts. Mercury, Wilson, Axel, Holiday. Togg. 213-462-7557
 •Etab HR prj sks voc. We have the lks, songs, att to make it. Prvt studio, check it out. Pros only. Robbie. 818-309-5349
 •Fem voc sought by musician/sngrtr team wrkg on art rock proj. Production deal in progress. Srs only. Mark or Kevin. 818-753-9450
 •Fem voc wtd by orig HR band. Infl Joplin to Motorhead. Gigs plus recording. 818-509-7725
 •Forming band driving groove R&R. Dedicated to success. Moves & voice like Bowie, Dalry, Ant, Tyler, idol. Erik. 818-780-8047
 •Forming band nds voc for HR mel metal. Lng hr, under 24. VH, Extreme, Winger, Dokken, York. 818-907-9931
 •Frontman wtd for AO heavy rock band w/ mgmt. Infl Winger, Tesla, Whitesnake. 818-831-0105
 •HR band sks voc. 18-23, w/ sngring ability. 24-irk demo date soon. Dedication a must. Infl Journey, Winger. Jim. 818-248-4383
 •HR voc/frontman wtd. You've read the rest, now sing for the best. 818-505-9626
 •Killer male voc/frontman wtd by P/R w/ lib/mgmt int. 25-30. No smoking, drugs. 818-840-9131
 •Lead voc ndd for pro HR proj. Must have what it takes. We do. Image, libnt, charisma reqd. Srs only. Albert. 213-728-9489
 •Male voc wtd for song oriented, big haired weirdo groove band. 18-24. Intensity, intlgnc, creativity. Rob. 213-874-9654
 •Male voc. Smokey to Simply Red. For origs band. 213-473-9638
 •OFFENDER has opening for new lead voc. Nat'l airplay. Upcoming NY showcases. Career minded. Steven. 612-868-0423
 •Orig HR band sks lem voc. Fire breathing, glass chewing prod. Tina Turner to Red Steadw styles. Get the picture? 213-969-9220
 •RAKHA, metal R&R band. Sks voc/frontman/lyricist. 818-997-4440
 •Singer/frontman wtd for bluesy HR band. Heavy edge w/

cmrcl hooks, something diffmt & worldclass. Pros only. 213-969-1902
 •Singer/sax plyr wtd. Evo. 714-963-1206
 •Singer/sngrtr wtd. Plant, Roth, Morrison, etc. Plus mainstream. No barriers, no boundaries. Only vision. 18-22. We have it all. Kevin. 818-351-8310
 •Speed metal band sks singer. Play orig. Infl Slayer & Metallica. Must sing fast & have wide vocal range. 213-556-0044
 •Voc wtd by hard driving metal band. Image, powerful vox a must. Xl down to earth att also. 213-254-8848
 •Voc wtd for cmrcl HR band. Style Journey, VH. Infl Perry, Plant. Have mgmt & mjr lib int. Don. 818-783-4888
 •Voc wtd for funk punk rock band. Must be hrd wrkg. Infl Murphy's Law. John. 714-522-8396
 •Voc wtd for HR band. Must have place to rehrrs, 4-irk & money for bear. Giovanni. 818-891-4629
 •Voc wtd for R&B band w/ mgmt. Infl Cult, Tango, AC/DC, Jet Boy, Hanoi. Must have Killer image & voice. Jo. 213-960-5664
 •Voc wtd for recording proj. Female. 20-25. European lk. R&B pop proj. Alexander. 213-664-3053
 •Voc/frontman wtd for mjr versatile HR band w/ top mgmt, libnt bckg, name producer, lib negotiations. Lng hr image reqd. Expd pros only. 818-783-9666
 •Voc/guit for STB wrkg classic rock band. Weekends. Feature origs. All styles. No metal. Vox a must. Mature plyrs only. Bob. 213-371-3100
 •Voc/HR powerhouse to front awesome proj. Prvt studio, PA, truck, great songs, image. Recording, touring stl. Pros only. 213-876-5385 or 818-909-7075
 •Young gifted producer auditioning hot sexy fem voc for upcoming sgle w/ mjr lib. Must work well w/ choreography. Franz Hall. 213-876-8779
 •Young voc/guit wtd w/ mysterious dark image, Style, att, drive. Infl Trick, Replacements, Ramones, Cure, Bealies. 818-980-7051
 •Fem voc/sngrtr w/ orig lk sks R&B funk band to do gigs, demos & just jam. 213-649-5021
 •Funk disco band sks lem voc for bckg vox. Must be able to dance. Lib int. Dave. 213-464-5431
 •Guit lkg for voc to collab. Very new sound. HR of the 90s. Mike. 818-570-4623
 •Killer frontman wtd by pro HR band w/ blues feel. Brian. 881-0047
 •Lead voc wtd by guit to start collab'g material & form rock band. Image, dedication a plus. Jovi, Winger, Bach, Hans. 213-337-1164
 •Lead voc wtd for HR/HR band w/ mjr lib int. Must have powerful unique voice, lng hr, pro att. 818-348-6522 or 818-787-2071
 •Lead voc, reliable w/ gd range. ndd by srs origs rock band. We're ready for recrdng, gigs, but we nd you. Rocky. 213-373-0712
 •Lead voc/frontman wtd for HR band. Srs band. Srs fun, xlt equip. Infl Jovi, Poison, Trick. 818-345-0426

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 NEXT DEADLINE: WED., NOVEMBER 11, 1998

•Lead voc/sngrtr ndd by guit & dmr for orig band. Have music, nd lyrics. English infls U2, Cure, Police, Fixx, Dave. 818-708-9171
 •Male lead voc ndd. Must be versatile, highly energetic frontman. Video/movie STB relsd. Ralph or Morgan. 213-854-1817 or 818-948-4530
 •Male lead voc wtd for worldclass mel metal band. Have album, tour, own rehrrl studio. Mjrs interested. 714-890-7551
 •Male voc ndd w/ orig sounding voice for HR act. We have studio. No addicts, flakes. Mark. 213-851-7142
 •Male voc w/ att ala Idol, Bowie, Axel wtd by lem guit to collab & form modm rock band w/ funk edge. 213-466-0142
 •Male voc wtd by P/R band w/ mgmt/lib int. No smoking/drugs. Tape, photo to 1118 W. Magnolia Blvd. Ste A-232, Burbank, CA 91506
 •Orig male singer wtd. Have creative lyrics, progrsv rock music entirely composed/produced. Must be able to sing over complex harmonies/armgmts. Dave. 213-425-9151
 •Pro guit/dmr auditioning male voc. Image import, ltr a must. All orig, mel, ballsy rock. 213-949-5510
 •Pro HR band sks intense frontman, lyricist. We have xlt PA, prvt studio, top equip, lks, songs. 213-281-9995
 •Pro quality male voc w/ image & range ndd for HR, slightly prgrsv hrsl, bckg. Ready to tour. Rychie, Rush, Crue. Andy. 818-508-4704
 •Pro rock act sks lng hr voc w/ att & melody. No Egos. Infl Tesla, Zep, Scorpis. After 5pm. 213-484-5255
 •STRAIT JACKET sks male lead voc for orig HR band. Lks, libnt, exp. srs only. We have mjr contacts. Jim. 617-424-1733
 •Strong voc w/ pro exp who plays lead on keys or guit ndd for stage/studio collab. Folk rock, Country, blues. Scott. 213-820-0663
 •THE LIMIT a brand new rock band lkg for lead voc/ frontman w/ exp who is willing to take the song ahead of the show & the show ahead of the song. Chns. 213-477-4547
 •Twisted surrealism, haunting melodies wtd for forming band. Largo, Reich, Siouxsie, Eno, A.D. Sinking melodies/ lyrics essential. Ken. 818-342-4955
 •Voc ndd by forming band, Infl Tesla, Badlands, Zep. Must have gd range, emotion. Gd stg prsnc & will to succeed. No flakes, Habits. Jeff. 818-775-9062
 •Voc that can sing German fluently ndd. David. 818-955-8476
 •Voc wtd for ballsy glam band. Sound, Mark Staughter, Michaels. Ken/Josh. 818-985-7140/213-394-4316
 •Voc wtd to collab w/ bst/sngrtr to form band in vein of Cure, Smiths, Reggae Philharmonic Orchestra. Matt. 213-208-0456
 •Voc wtd to form HR band. 12-17. Tony. 213-475-6373
 •Voc wtd CRASH now auditioning voc w/ image, voc ability, PA. Pros only. Currently recording, Incl bckg. Infl Hanoi, Crue. Frankie. 818-961-6672
 •Voc/rhythm m guit ndd for Hwyd headlinng act. VESUVIUS. Libs interested. Contract bound. Rehrrl in OC. Kevin. 714-

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 —Seth Riggs

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 *Woman singer nnd for trio, specializing in Jewish folk music. Alto pref'd. Gd paying gigs. Pro exp reqd. Cindy. 818-907-8954
 *Wtd: Lead singer to form progvs rock band. Must also play keys. Equipped, studio produced. Chuck. 213-271-2186
 *Young lead vocuigt wtd. 18-25 Infl early Who, Smithereons, Plimsouls, Smiths. Must be dependable & swell. Kevin/Anthony. 805-583-1862/818-899-0356

13. DRUMMERS AVAILABLE

*AAA, pro dmr. Studied player. Reads music, all styles. chops, groove. Studio/stage exp. Lead vox. Kevin. 818-907-0298
 *Ambitious solid dmr avail for tours, recrdng, video. Any style. Have great acous/elec equip. Sequenced material, no problem. Michael. 714-949-9507
 *Dmr avail for HR/HM band. Love to play. No drugs. Under 24. Fab. 213-209-0285
 *Dmr skg blues based groove oriented cmrd HR band. Gd image ala Whitesnake. Infl Aero, Scorpis, Tesla. Bnan. 213-856-9189
 *Dmr skg elec or traditional jazz grp. Lots of exp. Guy. 714-545-5649
 *Dmr sks Jazz or jazz fusion band. Very versatile, xlt contemp chops. Infl Weckl, Vinnie. Don. 818-442-1616
 *Dmr sks wrkg T40 or jazz band for clubs or csts. Pro only. Raymond. 714-527-8065
 *Dmr sks wrkg T40 or other type cover band. Lead/bckg vox. Dbls on bass & guit. 12 yrs exp. Fast learner, dependable. Alan. 213-325-8487
 *Dmr w/ acous & MIDI system sks dance rock band on West side. Jim. after 6. 213-395-6407
 *Dmr w/ xlt groove & feel lkg for wrkg T40 band. Alex. 213-453-2537
 *Best dmr in LA sks killer Misfits/Ramones rts old Crue band. Infl Tommy Lee rts Bozzio. Image a must. Sidney Joe. 818-782-2947
 *Dbl bass dmr. Lks, exp, xlt equip. Sks HR, no geeks band. 213-473-8636
 *Dmr avail to complete Pro HR bnd or recrdng proj. Dbl or sgl bass. Much exp, bckg voc ability. Denny. 818-509-5709
 *Dmr from SF lkg for pro rock band. Srs only. Will relocate. Mike. 415-442-0385
 *Dmr lkg for estab band into Mighty Lemon Drops, Cornelis, New Model Army, Church. 213-850-7646
 *Dmr lkg for forming jazz fusion grp. Daniel. 213-839-6249
 *Dmr lkg for R&R band w/ style and songs. Infl Cult. Tango, Jet Boy, Hanoi. Killer image & exp. Jo. 213-960-5664

*Dmr sks AC ready to gig cmrd HR intense image conscious band. Pro equip, att. Infl Aldridge, Lee, Robbie. 818-567-7300
 *Dmr w/ exp, time & groove sks wrkg T40 band. Alex. 213-453-2537
 *Dmr, over 20 yrs pro exp. Play most styles. Sks csts band. Pro only. Barry. 818-982-7373
 *Expd dmr/perc/voc avail for tours, video, record, Acous/elec, MIDI equipped. Pro wrkg sit only. 960-7834
 *First runnerup Ludwig drum competition. Solid groove, time. Pro acous/elec gear. Xlt prgrmr, all styles. Pref funk fusion. Tracy. 213-337-7880
 *Former Romeo Void dmr avail for session and/or band work. Larry. 213-455-1588 or 415-656-9697
 *Hey! Are there any real bands out there? Pro dmr who writes & sings straight ahead rock to J/F right prof. Bryant. 818-814-1906
 *HR/HF dmr w/ phenomenal groove & tasty chops sks pro sli. If you've got the groove, make that move. Pro only. James. 818-508-9103
 *Hrd wrkg power dbl bass dmr. expd. Pro equip, pro att. Jack Hamer. 818-785-3583
 *Husband/wife dmr/perc. For rock, T40 gigs & studio. Have equip, image, young, can read. Stage/studio prnc. Pro only. 818-766-8561
 *K/A, dbl bass, full blown power hitter nnd for forming HR metal band. V.H. Winger, Extreme, Dokken. Under 25. York. 818-907-9931
 *Let's put a Sanborn, Corea, Patitucci, Weckl, Bullock, Davis sort of thing together and blow it out. 213-466-6661
 *New in town. Dmr sks tours, recrdng. Very adaptable style. Mike. 714-949-9607
 *Pro dmr w/ xlt image sks band w/ big image, show, hair. Infl KISS, Crue, Guns, Rob. 213-437-6996
 *Seasoned dmr, Infl Stones, Beatles, Iggy, Motown Sks R&R band, focused on the music not the perks. Dave. 213-392-0555
 *Sgl kit dmr w/ xlt image lkg for straight forward solid rhythm section. Rock band Infl Cult, Squire, INXS. 818-445-7530
 *Strong dmr, great feeling groove w/ rock solid time. Extensive recrdng, perfmrng exp. Click tick no problem. Great equip, image 818-996-6279
 *Studio dmr avail. Expd, no charges. Acous/elec, programming 213-425-8999
 *Young aggrvs HR dmr avail. Infl Zep, Bullit Boy, Skid, Bad Co. Sgl kick w/ att. Mjr recording, touring exp. Pro only. Jimmy. 213-969-2503
 *Drums, drums, drums. Dbl kickin dmr for intense high energy movin, groovin, hairbag, show band w/ direction, dedication. Drugs, corruption welcome. Jeffrey. 818-566-

8351
 *European dmr into Cache, Copeland, Pocarro sks bands, musicians w/ similar infls. T40, Latin, ethnic bands favored. Avail for free demos. 213-221-4322
 *Fem dmr, years exp, sks all fem R&R band, W/ xlt, business sense. W/ ability to k gd. Sabina. 213-214-2246
 *Groove oriented dmr, versatile, touring, studio exp. Read music. Avail for any pro wrkg sit. Pic, bio, tape. Pro only pls. 818-995-6926
 *HR dmr, 25. Big acous, pro gear, chops, att. Sks HR band. Hlywd/Valley area. Danny. 818-368-7103
 *MIDI dmr/perc sks tech funk futuristic dance sit. Pro only. 213-399-8331
 *Pro dmr w/ name credits sks HR, funk or blues band. Have pro equip, strong vox. Joey. 818-286-9190
 *Pro east coast dmr w/ mjr recording & tounng exp skg cmrd band w/ mgmt ala Stryper, TNT, Tesla. Charlie. 818-247-9117
 *Pro rock dmr lkg for srs cmrd rock band. Gd meter. Gd att. hrd hitter, lng hr image. Infl Bozzio, Bonham, Aldridge, Lee, Jamme. 213-465-4746
 *Stick twrlng dbl bass. No drugs, big hair. Infl Tesla. 213-969-9759

13. DRUMMERS WANTED

13w.Dmr wtd for estab pro HR band FORTRESS. Great musician, dbl bass & gd image a must. Ted. 213-868-0269
 *50s R&R. Fem dmr/voc nnd. If you know how to rock & love 50s. Wally. 213-257-0549
 *Attr: Christian dmr nnd to complete ministry metal act. Image, spirit a must. Donnie/Scott. 515-9452/431-3126
 *BLACK DAHLIA sks tall mel HR dmr w/ bckg vox &

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image. Infl Beatles, Scorpis, Crue, Rick. 818-762-3042
 *Bkck male singer w/ mgmt now auditioning M/F dmr, any race, to form cover/orig band. R&B, pop. T40. Singing a plus. Dominic. 213-931-8353
 *Christian dmr for no holds barred, crazy HR party band. Non-ministry. Video for natl airplay. Demo, paying tour. Mark. 213-461-2164
 *Dmr nnd by forming band. Infl Hendrix, Badlands, Zep. Must have gd meter/groove. Gd image, hunger for success. No flakes. Habits. Jeff/Paul. 818-775-9082/818-340-0921
 *Dmr nnd for progvs rock band ala Kansas, Yes, ELP. Must read. Must be able to play to click. 26-36. Gigs. Infl Int. Michael Hendrix. 213-258-9233
 *Dmr nnd to complete progvs HR orig trio. If you're the best, join the best. Joe. 213-318-0862
 *Dmr w/ Lynch/Jordan infl wtd to form rock/blues band Glam boys, fusion & metalheads don't bother. No egos, atts. Scott. 818-248-0799
 *Dmr wtd by gdwrt/voc for orig rock act. Reqs 5 yrs stage/studio exp. xlt equip, dedication. Jeff. 818-765-0929
 *Dmr wtd by neo-psychdcb band w/ fem voc. Infl Donovan, Maniacs, Beatles. Currently playing locally. 213-305-7698
 *Dmr wtd for band forming. Old Rainbow, Purple, Zep sound. Must hit hard. Hungry tm pyr att essential w/ all other success elements. Jim Dee. 213-939-1731 or 818-885-6937
 *Aggrvs dmr wtd for HR grp. Signed, mgmt. Booking agency. Tom. 213-214-3725
 *ARSYNAL sks dbl kick hard hitting dmr for high energy driving metal. Lng hr image, ngrm, lbt int. Headlining shows pending. 818-341-6827
 *Cmrd HR dedicated pros. Mgmt. Nrd rhythm section. Chris. 818-501-5580
 *Creative solid wtd. Have great orig. Infl REM, Petty, Cult. Very srs. Wade. 818-766-2930

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•Dbl bass dmr wtd to form band to destroy. Infil Metallica, Ramones. 818-681-0185
•Dmr nnd to form HR band. Infil Zep, Hendrix, Rush, Metallica. Jay or Tracy. 850-8096
•Dmr nnd, gd timekeeper. Great w/ speed, changes, grooves. Orig material w/ different style. Theolynn. 213-663-6516
•Dmr wtd by bst. Funk rock. Monterey Park. Marin. 818-572-4164
•Dmr wtd by k/a band w/ strong groove & melodies. Xit image, att. Infil Crue, KISS, Kix, Poison, Chris. 818-994-4782
•Dmr wtd desperately by HR band. Cindy or Paul. 818-337-6740
•Dmr wtd for 3-pc orig grp. Progrsv but light. No one under 25 pls. 213-469-0397
•Dmr wtd for alt/mv music band. Infil 60s & 80s psychdila. Jim. 213-381-2755
•Dmr wtd for alt/mv rock band. We are mel w/ edge. You're inventive, success oriented, gd chps. 20s or young att. Infil REM, Smths, Church. 213-871-9165
•Dmr wtd for band bridging straight edge & strong lyrical content w/ heavy blues groove. John/Jeff. 213-876-5124/818-545-0074
•Dmr wtd for orig pop/punk prj. Infil XTC, Stranglers, Damned. Hueston. 213-739-8599
•Dmr wtd for R&B funk stl. Pros only. Apollo. 213-397-8263
•Dmr wtd now to complete family Sabbath, Danzig, Jane's, Doors, Slayer, LSD, Bad Brains, Misfits, Public Enemy, Hendrix. Srs. 213-466-1160
•Dmr wtd to record & gig w/ folk, funky song band. Rehrs/recording studio. mid-20s. Srs. 818-753-0935
•Dmr wtd, small kit, big hair. Ndd for song oriented grove band. Intensity, intnc, creativity. Rob. 213-874-9654
•Dmr wtd. Creative indiv. Raw emotional music w/ undergrd feel. Infil Cure, U2, Bauhaus. 818-994-2786
•Dmr wtd. Dbl bass, gd image. exp, gd att. Patrick. 344-7189 or 342-3310
•Dmr wtd. Expd, creative, agrsvs. By guit & bst. Infil Stevie Ray, Colour, Zep, Jane's, Tin Machine, G&R, Renee. 213-855-1241

•Dmr wtd. M/F. SFV. Fast rock beat. 818-982-8037
•Fem dmr wtd for all fem band now forming. Pls no atts, drugs, etc. Infil Heart, Banatar, etc. 818-955-5315
•Hi-tech dmr for orig prj keyboard new wave dance progrsv band. Sk artistic lead, multi sound virtuoso. Infil Yes, ELP, New Order, Infil Scenic. Jordan. 818-980-8163
•Hot R&B band k/g for dmr. Band has top mgmt & mjr lbl int. Pros only. 213-969-4808
•Lkg for rock dmr to complete orig dance rock prj. Must have pro gear, insp. French. 213-372-2569
•OLD MAN sks old dmr. 29-39, for demo prj & showcasing. Hard edge P/R. Im signed. Must sing, have gd image & love my material. Chuck. 818-762-3375
•Orig power pop rock band nds solid dmr w/ bckg vox for future dates. Duran Trk, Trick Int. Tm plyr. Xit songs, contacts. Mike. 818-880-1269
•Pro dmr wtd to form P/R band. Must be srs & mature w/ extnsv bckgrnd & businesslike manner. George. 213-654-1137
•Singer/sngwrtr rejuvenated after hibernation from LA club scene constucting band w/ uncompromising musical ability & integrity. Sks dmr w/ chops, meter, loyalty. Maguire. 213-859-8742
•Singer/sngwrtr (guit). Last prj w/ MCA. Artist Richard Barone. Starting band. Ndd lead guit, bass, drums. High harmonies helpful. Infil T Rexx, Beatles. Butch. 818-501-6334
•Where are you? Heavy s/gk kick dmr into Danzig, Cramps, Sabbath, Hendrix, Slayer, Peppers, Doors. Srs only. Controlled habits welcome. 213-466-1160
•Will pay a dmr who can program a Casio RZ-1 digital sampling rhythm composer. Lydia. 818-980-3750
•Wtd: dmr/lead singer for LA's top dance show band. Top pay, some live. F/T commitment. Skip. 818-909-9666
•Wtd: Super high energy dmr for R&B band w/ rehrs studio, 24-hr access, killer songs. Infil Tommy Lee, VH, Aldridge. Jason. 213-463-8838
•Young dmr, 18-22, ndd to form band. Infil Warrant, Poison. Image a must. 818-985-6603
•Dmr wtd for band of the future. Must be solid, driving, creative. Infil Rush, Gabriel, Psyche, Metallica, Bush, Brulord, Phillips. Image, pro a must. 213-856-8094
•Dmr wtd for band w/ poppish-punk sound like early GoGos. Under 30, no drugs or metal. Sylvia. 818-782-7607
•Dmr wtd for HR blues band. Into Zep, AC/DC, Pie, Small Faces, Gigs, James. 213-813-9028
•Dmr wtd for mel rock band w/ great material. Infil Ice House, Fax, Phil. 213-376-1865
•Dmr wtd for orig HR prj. Srs w/ pro att & equip. 20 something. Deal in works. 818-980-7393 or 818-831-2952
•Dmr wtd for orig metal band. Intense dbl bass ability & gd att more import than image. Tired of flakes. Paul. 213-398-0921
•Dmr wtd for prgrsv HR band. Large kit, prev demo a must. We have rehrs studio. Promo, bckg, Infil Rush, ELP, Kansas. 818-843-5917
•Dmr wtd for R&B band. Circus of Power, Cult, Junkyard. No glam. SONIC 13. 213-467-6202 or 213-461-2734
•Dmr wtd immed for totally orig prj. Infil Pistols, Kennedys, Ramones. 818-845-0175
•Dmr wtd to collab w/ bst/sngwrtr to form band in vein of Cure, Smths, Reggae Philharmonic Orchestra. Matt. 213-208-9456
•Dmr wtd to join prgrsv exprmtl rock band w/ industry connex. Song oriented, IM spirited. Infil Gabriel, Floyd, Crimson. Keith. 818-985-9508
•Dmr wtd w/ tribal beat. No metal. No flakes. 734-3602
•Dmr, tone deaf & a-rhythmic wtd for mel groove band. Must have own feet, killer image. Zep, Aero, Motorhead. Andy. 818-901-8077
•Ex-Singer of estab NYC band sks rock solid groove dmr

to complete HR band w/ raw edge. 213-399-6098
•Fem dmr nnd immed for power pop. Kelly. 213-463-5280
•Funk disc band sks dmr w/ xit meter. Lbl int. If you don't groove, don't call. Dave. 213-464-5431
•Glam dmr wtd. No punk. For one of a kind 90s glam rock band. Infil T Rexx, Knack, Joe Jackson, Johnny. 213-483-8626
•Heavy rock band w/ mgmt sks heavy groovin funky dmr w/ lng hr rock image. Solid meter imperative. Kevin. 213-464-6782
•Mel HR band. Fem fronted w/ emotional unique material. Lkg for bst & dmr w/ agrsvs style. Must have direction, pro att. 714-842-0803
•Outrageous dbl bass wtd to form glam metal band. Tm plyrs into a great ltnes, big hair, big show & hard work. Rick. 213-969-1552
•PET THE CAT nds expd reliable, hrd wrkg dmr. Orig musicala Stratts, REM, Junkies, Cougar, BoDeans. Doug. 213-826-7330
•Power Station sts Scoops style dmr. We have hit material, mgmt, rehrs, top notch prj. No flakes. Alex. 213-390-2152
•Pro rock act sks lng hr, hrd hitting dmr. w/ time, groove, att. No Egos. Infil Tesla, Zep, Scorpals. After 5pm. 213-484-5255
•SKULL CRUSHER sks speed metal dmr. 20-25. Must have trsp. Cindy. 818-344-5737
•Versatile, solid dmr nnd to complete unit. Radio asble cmrc rock w/ lem voc. Mature, pro att. Terry. 213-538-5816
•Young k/a dmr wtd to complete SUICIDE ANGELS. Infil Cult, AC/DC, G&R, Pistols, Zep. Groove a must. No time to lose. Raz. 213-466-2355

film M-TV quality video for the right R&B or rap dance band. Prod costs apply. 213-372-8688
•Musicians w/ finished prod, orig material enough for album, who are skg recording deal w/ european record co, contact Terry. 818-962-6547
•Pro lem jazz dancer, 15 yrs exp, w/ R&R image sgd video sls. Pros only. Alexander. 818-986-3732
•Recording studio spc wtd for engine or w/ 8 & 16-trk setup. 213-680-9501
•ROCK CITY ANGELS sks drum roadie. Ringo. 213-467-5808
•SCULL DUGGERY nds mgmt. Mjr contacts & int. 818-996-2291
•THE RHYTHM LORDS sgd rght brained, multi-instrumentalist. Light keys, rhythm gtd accous/elec & perc. Other instrumts/bckg vox a plus. 213-582-4489
•Unusual instruments wtd. Perc, strings, harp, etc. for band/symphony of the future. Infil Gabriel, Bush, Psyche, Floyd. 213-856-8094
•Wtd: VHS copy of Legends of R&R, aired on Cinemas, Oct. 8, Keith. 213-924-7085 or 924-3680
•Babop violinist w/ exp in latin, rock, swing & more. Avail for clubs, recordings, videos. Gd equip. Elec/acous. David. 213-666-1398
•Hot country liddle play wtd for k/a orig band. 818-762-9754
•Hottest new unknown artist sncs Elvis, Hendrix, Beatles. Venture capital ndd for development. Lng term tid prtnerships avail. Scott. 800-877-7774, ext. 101
•Inde-wrtr/producer sks A&R mgrs & wrttrs for demo tape exchange of ideas. Pds currently wrkg on. Mr. Easter. 818-904-3499, ext. 458
•Keyboard tech ndd to top LA grp. Pay involved. Chris. 818-547-0206
•KNIGHT RIOT encouraging all mgmt inquiries. If you wrt to be part of the future of HM, call for our promo pkg. 818-566-7220
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•Rock band playing Hwywd k/g for roadie. No exp nec. Will have fun. Johnny. 213-318-6118
•Tour mgr w/ 10 yrs exp & refs. now k/g for estab tours. Dave. 818-954-8687
•Ventur capitalist ndd by emerging sngwrtr. Demo, refs avail. Doug. 476-3497
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14. HORNS AVAILABLE

•MIDI wind synth plyr avail for all pro sts. Great sounds. Chris. 818-842-1017
•Sax from NYC. Just moved to LA. Great back east, funk blues sound. Great on stage. Vox. 805-495-4257
•Trumpet plyr avail for all pro sts. Many credits. Chris. 818-842-1017
•Sax plyr sks wrkg prj. Pro sit only. Or session work. Alto, tenor. Soul, blues are my specialty. Erik. 213-542-9562

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15. SPECIALTIES

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•Alternative fem funk artist/musician w/ solid material, lks, remnes, raw lnt, sks lncbk for demos, showcasing. Straight to the top. Lakotah. 213-464-8037
•Angel in the Bronx, 23, sks mgmt or investors for demo prjs. 818-342-7684
•DEN OF WOLVES, a non-stop HR'g hit machine w/ pub co & business heads sks top mgmt. 11684 Ventura Blvd., Ste 837. Studio City, CA 91604
•Drum/perc tech avail. 8-yr veteran. Credits, Nazareth, Big Country, Ginger Baker. Worldwide touring. Pro sit only. Dedicated, hrd wrkr. Jock. 818-753-8416
•Fem slingers & fem pianists/singers avail to tvl contact Terry. 818-962-6547
•Fem voc sks Tonia of Bruised Peach. Important. I have gig for you. DJ. 823-3218
•Free guit lessons. Hot GIT giving in theory, improv, technique, rhythm. Mort Jones. 213-662-3297
•Glo Jones, please call Steve Easter. I have the song finished & ready for you. 818-904-3499
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•Trumpet plyr avail for all pro sts. Many credits. Chris. 818-842-1017
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•Fem voc sks Tonia of Bruised Peach. Important. I have gig for you. DJ. 823-3218
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•Glo Jones, please call Steve Easter. I have the song finished & ready for you. 818-904-3499
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16. SONGWRITERS

•Lyricist, has extensive voc & instrumental training. 213-208-8476
•Lyricist/wrtr skg partner for cmrc collab. Pop, folk, rock style. NAS member. 213-876-2286
•Sngwrtr/lead guit/singer. 32, sks band w/ depth & roots. Into Rock & blues. No pretty boys. HR/HM hair bands. 213-962-6836
•Wrttr/producer w/ 24-trk MIDI studio avail for song demos. David. 213-960-4401
•Blit angrwrtr/publisher. NAS pro member. Singer/guit. Sks BMVASCAP wrtrs, publishers & non-affiliated wrtrs for collab, speculation, netwrkg, barter, etc. Larry. 213-749-4824
•If you want lyrics that matter, lyrics w/ hooks, hook up w/ Erik Winner. 213-855-4790
•Lyricist sks oppostio performer. Tad. 213-850-6914
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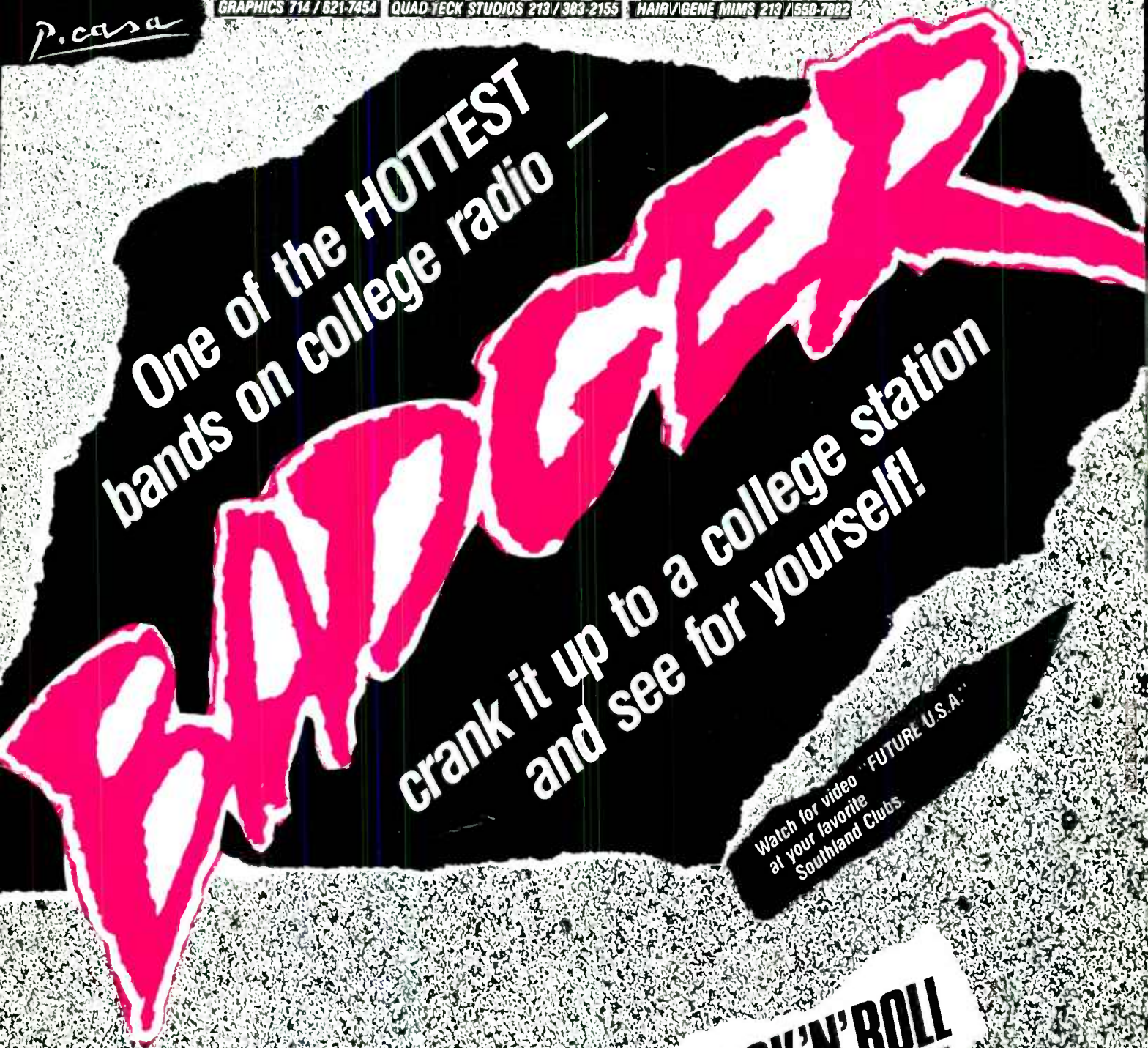
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