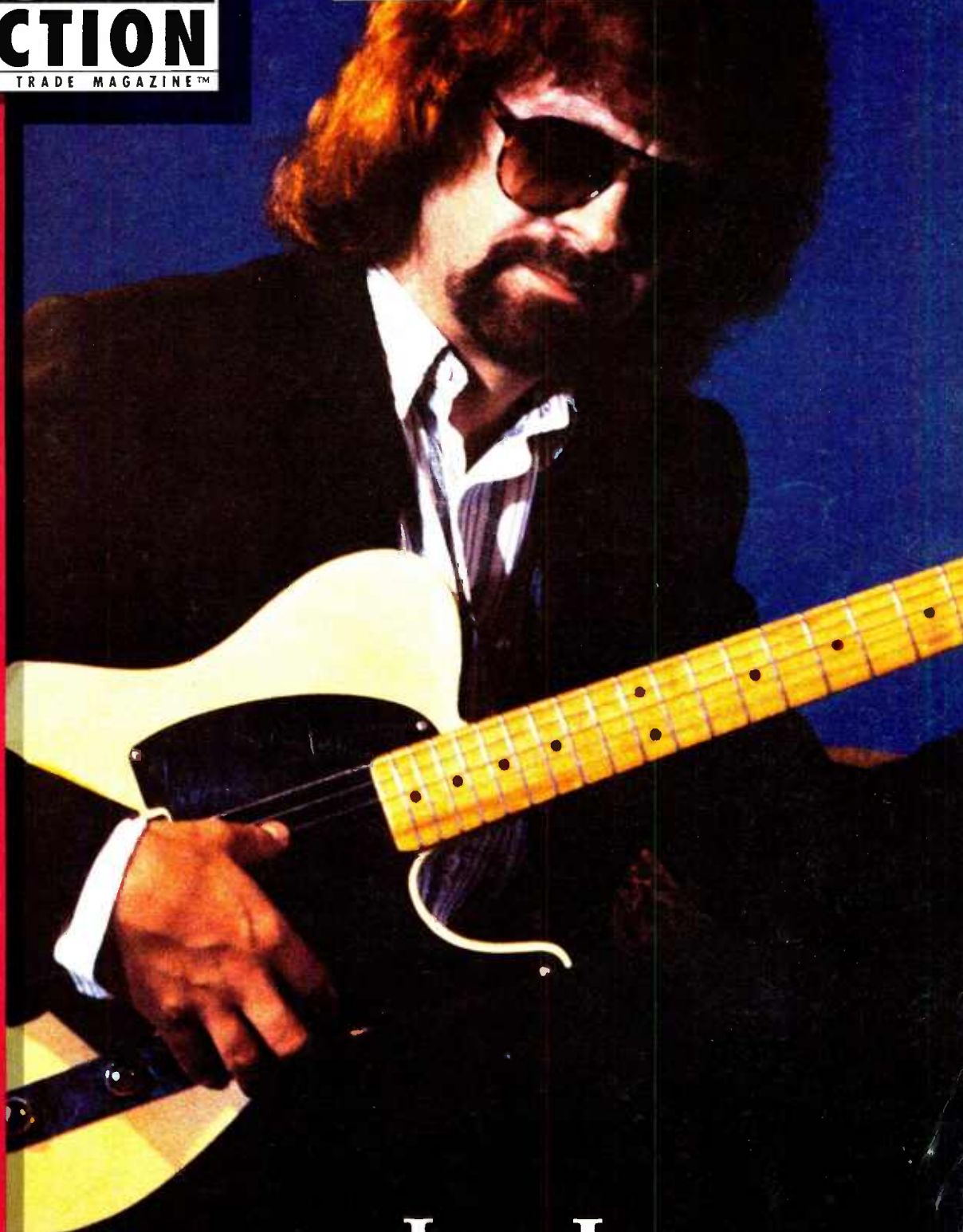


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THE L.A. JAZZ SCENE: WHAT'S HOT WHAT'S NOT

WHO GETS PLAYED ON MTV?

ASK ABBEY KONOWITCH

ANDREW RIDGELEY: IS THERE LIFE AFTER WHAM?

BASIA: EPIC'S QUIET STORM

JEFF LYNNE
TRAVELING SOLO



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Frank Farlan (GEMA)
B. Nail (GEMA)
Publisher: MCA, Inc.

BABY I LOVE YOUR WAY
Writer: Peter Frampton
Publishers: Almo Music Corporation
Nuages Music Ltd.

COLD HEARTED
Writer: Elliot Wolff
Publishers: Elliot Wolff Music
Virgin Music, Inc.

DESIRE
Writers: Bono (PRS)
Adam Clayton (PRS)
The Edge (PRS)
Larry Mullen (PRS)
Publisher: Warner/Chappell Music, Inc.

DON'T RUSH ME
Writers: Alexandra Forbes
Jeff Franzel
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Writers: David Gasper (PRS)
Marcus Lillington (PRS)
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Writers: Don Henley
Bruce Hornsby
Publishers: Cass County Music Company
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EVERLASTING LOVE
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Publisher: Hojo Global Music

EXPRESS YOURSELF
Writers: Stephen Bray
Madonna
Publishers: Black Lion Music
Bleu Disque Music Co., Inc.
WB Music Corp.
Webo Girl Publishing, Inc.

FAST CAR
Writer: Tracy Chapman
Publishers: EMI April Music Inc.
Purple Rabbit Music

FOREVER YOUNG
Writers: Jim Cregan (PRS)
Bob Dylan
Kevin Savigar
Rod Stewart
Publishers: Kevin Savigar Music
PSO Limited
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Special Rider Music
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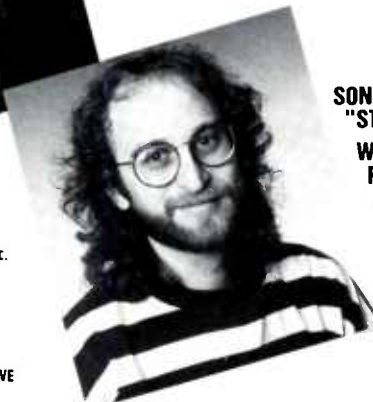
FOREVER YOUR GIRL
Writer: Oliver Leiber
Publishers: Oliver Leiber Music
Virgin Music, Inc.

GIVING YOU THE BEST THAT I GOT
Writer: Randy Holland
Publisher: Eyedot Music

GOOD THING
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David Steele (PRS)
Publisher: Walt Disney Music Company



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**PUBLISHER OF THE YEAR:
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Publishers:
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Publisher: Warner/Chappell Music, Inc.

HOW CAN I FALL
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Marcus Lillington (PRS)
Publisher: Virgin Music, Inc.

I DON'T WANNA LIVE WITHOUT YOUR LOVE
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Diane Warren
Publishers: Albert Hammond
Enterprises, Inc.
Realsongs

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Franke Previte
Publishers: Damusic Co., Inc.
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Knockout Music Company
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Publishers: Avid One Music
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Geffen Music
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Publisher: WB Gold Music Corp.

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Tom Petty
Publishers: Gone Gator Music
EMI April Music Inc.

YOU GOT IT (THE RIGHT STUFF)
Writer: Maurice Starr
Publishers: EMI April Music Inc.
Maurice Starr Music

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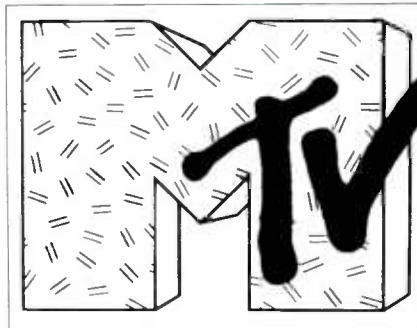


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Ever wonder who decides which music videos get aired on MTV? The man with the plan is Abbey Konowitch who takes MC behind the scenes of this powerful video empire.
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FEEDBACK

A Horror Story

Dear MC:

Regarding your past article on Places to Play in Arizona (Vol XIV, #6), we would like to clue the public in on one particular club called the Mason Jar, its management and business practices.

It's widely believed that L.A. bands arriving to perform in Phoenix will be treated fairly. This was not the case in our instance. We were immediately subjected to the most unprofessional conduct by the club's management, Franco and Vinnie.

To be more specific, our group offered to bring all of the necessary PA and light equipment, as well as a sound man and light man to assure a proper show. Franco and Vinnie insisted that all of this would be provided for upon our arrival. In retrospect, nothing was provided or ever was intended to be provided without a price. In other words, pay to play or no show.

Backs to the wall, we were forced to perform without a sound check. The sound man and light man were nowhere in sight until one and a half hours before the show. The second night we were forced to use our road crew as sound and monitor men in order to bring the show to life. Meanwhile, the local Phoenix bands were instructed not to share stage space or their own personnel with the band from L.A. In short, to make us look bad and the locals look good. In fact, Franco and Vinnie went out of their way to make us look bad.

Payment for these shows was promised at 90% of the door. After the first night, Thursday, payment was promised on the next night. On Friday night, payment was moved to the following Wednesday. After a band meeting on Saturday afternoon, we as a group felt we had been screwed enough so we decided to cancel the rest of the shows and return to L.A. We informed the club, "We have had enough!" and we were threatened with machine guns. Please! These people must think that we just crawled out from under a rock. After the threat didn't work, they called us again and promised us \$500 to show up on Wednesday. Again, we asked him, "If you were treated like us, would you hang around?" We packed our bags and split. A word to the wise: avoid Vinnie and Franco and the Mason Jar like the plague.

Kevin Kyle
Bobby Valentino & Shaman

An Angry Rebuttal

Dear MC:

Snobs of Los Angeles unite! Bourgeois journalism is alive and well and residing in the bowels of *Music Connection* magazine. Ms. Daria DeBuono (note: I spell *her* name correctly) is truly suffering "the agony of effete" writing. I have never seen a writer twist and manipulate the facts more to meet a hidden agenda—an agenda that seems to assert a band cannot have a theatrical image (or a gimmick, as she would call it) and an ability to play music, thus nullifying Elvis and the Beatles on up to Alice Cooper and the Sex Pistols.

The presumptuousness of her statements is outrageous. She takes it upon herself to tell your readers that we have "no burning desire to express ourselves through a musical medium" and that we're "a bunch of individuals who crooked up an idea to attract attention." What effrontery! She has no idea what our burning desires are, nor has the right or ability to interpret our personal motivation. This is misleading your readers. We know people pay top dollar to come and check out local bands in this town. Our true motivation is to give the average fan their money's worth. She does go on to say that "performance" is the only thing Warsaw Cocktail has, and our stage set is actually pretty good. Our performance was all she was really expected to review and not to wave a flag for no-frills music. She modified the names of our songs as "Fight The Enemy" when it's actually "Fight The Enemy Within," reflecting the lyrical content of the verses which describe the battle against personal demons as opposed to some moronic war chant. By the way, we have no song called "Turning Red" that has a chorus that goes "hey, hey, hey."

Daria also writes as if she's informing the public of some deep dark secret that we are really from New Jersey and posing as Russians, when, in fact, it's printed clearly on programs that are handed out at our shows. This is tongue-in-cheek rock & roll theater. Nothing more and nothing less. By the way, you need not steal a rose as D.B. suggested, we'll be glad to give them to you at any time before, during or after the performance. Let's have fun!

Dean Simone
Warsaw Cocktail



CALENDAR

By Trish Connery

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

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

□ Any old movie buffs out there? If so, check out West Hollywood during the next two months. The City of West Hollywood will be showing classic motion pictures on Saturday evenings and Sunday afternoons at the West Hollywood Park Auditorium, 647 N. San Vicente Blvd. Some of these oldies but goodies include *The African Queen*, directed by John Huston and starring Humphrey Bogart and Katherine Hepburn (June 16, 6:00 p.m.; June 17, 11:00 a.m.), and *Catherine The Great*, starring Douglas Fairbanks, Jr., Elizabeth Bergner and Flora Robertson (June 16, 8:00 p.m.; June 17, 1:00 p.m.). These are just a few of the great classics they have lined up over the summer months. Admission is free (although donations are accepted) and refreshments will be available. What more could you ask for? For July and August movie lineups and/or ticket information, call the City of West Hollywood Department of Human Services, (213) 854-7471.

□ The Songwriters Guild Foundation will present a special ASK-A-PRO seminar, "Answers to Basic Legal & Business Questions for Spanish Speaking Artists" on June 30, 9:00 a.m. to 2:00 p.m. at the SGA offices in Hollywood. This is a free seminar designed to assist the immigrant artist, but all songwriters are welcome. Co-sponsoring the event are the California Lawyers for the Arts and other community organizations. For more information or for reservations, call the Guild office at (213) 462-1108.

□ If you're planning your July schedule now, *Calendar* came across an interesting sounding event for July 21, in Buena Vista, Colorado. It's the 6th Annual High Country Folklife Festival (HCFF), a non-profit organization which celebrates and preserves the cultural heritage of the Rocky Mountains and upper Arkansas Valley. Kicking off the Festival will be a B-B-Q dinner and family oriented dance on Friday, July 20. Saturday will bring a host of country/folk performers (including an Ol' Time Fiddlin' Contest), Rocky Mountain cuisine, folk art, crafts, demonstrations and folk and native dancing. Ticket information is available by writing High Country Folklife Festival, P.O. Box 28, Buena Vista, CO, 81211; or by calling the Buena Vista Chamber of Commerce at (719) 395-6612.

□ One of the world's leading audio engineering schools, Full Sail Center for the Recording Arts, has recently opened its first West coast branch right here in Hollywood under the name Full Sail West. This educational award winning school is the exclusive training

center for New England Digital and will be offering their Basic and Intermediate New England Digital Tapeless Studio in two courses—"The Synclavier Course" and the "Post Pro Course." Each course is offered once a month. The Synclavier Course lasts a total of three weeks, three nights per week; the Post Pro Course is four weeks long, two nights per week. Students learn how to use the New England Digital systems for editing dialogue and dialogue replacement, syncing sound effects to picture and sound design. For more information on the courses being offered, call Karen Schick at Full Sail West, (213) 465-9527.

□ Austin, Texas really seems to be one of the new music centers in the United States these days. As if to prove this point, the Los Angeles Songwriters Showcase (LASS) and the Austin Songwriters Group (ASG) are presenting the Austin Songwriters Expo this summer, June 23-24. This particular Expo is the first of its kind to be entirely devoted to the songwriting/publishing aspect of the music business. More than 30 publishers, producers and record company reps from L.A. and Nashville will be there to critique songs, screen material for upcoming recording projects and look for new acts. In addition, over twenty classes and workshops are scheduled on all aspects of the craft and business of songwriting. Advance tickets for both days are \$120; \$145 at the door. The ticket price also includes a Saturday night party and buffet. To make those reservations or to get more information, call or write the Austin Songwriters Expo, 2306 Lake Austin Blvd., Austin, TX, 78703, (512) 478-2011.

□ Speaking of summer programs, our own UCLA recently put out its listing of music industry oriented classes scheduled over the summer. Areas covered include songwriting ("Words and Music: Songwriting by Collaboration," "Writing Music for Hit Songs"), music videos ("Music Video Today: From Concept to Broadcast"), electronic music ("The Home MIDI Studio," "Electronic Music I," "Electronic Music II," "A Complete Guide to Digital Sampling"), film scoring ("The Art of Orchestration for Film Scoring," "Techniques of Film Scoring: Instrumentation"), record engineering ("Techniques of Multitrack Mixing for Music Mastering," "Fundamentals of Digital Audio," "From Fixer to Mixer: Recording Studio Maintenance," "Introduction to Audio Engineering"); as well as special one-day seminars like "Preparing for a Career in the Music Industry" which offers mini-lectures on marketing and publicity, music publishing, artist development and much more. Additional courses include "The Art of Concert Promotion," "Maximizing Record Sales Through Inventive Marketing" and classes in music publishing and music law. On the lighter side, offerings include such courses as "Just Jazz," an exploratory tour of Jazz in all its styles. Some (but by no means all) courses start as early as June 25, so call UCLA now at (213) 825-9064 to get class information on your area of interest.



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Valens Honored With Star On Walk Of Fame

By Steven P. Wheeler



Lisa Rose

Actor Lou Diamond Phillips (who portrayed Valens in the 1987 movie *La Bamba*, Valens' real-life sisters Connie Alvarez and Irma Norton and actor Esai Morales (who portrayed Valens' half-brother in the movie) are pictured at the Hollywood Star ceremony.

HOLLYWOOD—Thirty-one years after he was killed in a plane crash that also claimed the lives of Buddy Holly and the Big Bopper, the Hollywood Chamber of Commerce honored Latino rock musician Ritchie Valens with a Star on the Hollywood Walk of Fame on May 11th.

The event was spurred on by the efforts of the Ritchie Valens Committee, a non-profit group which includes friends and relatives of

Valens. The committee was also largely responsible for convincing Hollywood that the life story of the teenage rock star would make for an interesting and entertaining movie, which eventually led to *La Bamba*, a box-office smash in 1987.

Ironically, it took the Ritchie Valens Committee two years to reserve Valens a place on the Walk of Fame. Salvador Guitarez, director of the Ritchie Valens Community Talent Service, says the entire pro-

cess was a very long haul. "The idea had been kicked around for a while, but Gil Rocha [who was an early bandmate of Valens] actually took the initiative. He went to the American Legion, where Ritchie got his start, and asked for help in organizing the effort."

The committee's first application for a star was denied in 1988. "We were told that rarely does anyone get accepted on the first try," Guitarez says. "So we decided that it was worthwhile to continue, and consequentially we were told last June that Ritchie would be getting a star on May 11, 1990."

One of the catalysts that helped turn the tide was a benefit concert held on May 13, 1989 (Valens' birthday) at the Country Club in Reseda. Designed to show public support, the proceeds of the event aided scholarship programs in music at Pacoima Junior High and Valens' alma mater San Fernando High.

This year, following the unveiling of the star, another benefit concert was held at the Country Club in Reseda. Among those performing at the tribute were Valens' cousin Ernie Valens, Eddie Cochran's nephew Bobby, Rosie of Rosie and the Originals and the Acapella All-Stars.

Angel Perez, chairman of the Ritchie Valens Committee, summed up the feelings of the Latino community when he said: "Our goal is to portray Ritchie Valens as a positive role model, especially in his

own San Fernando and Pacoima communities. The star on the Hollywood Walk of Fame is a symbol of what our young people can achieve through their God-given talents and honest efforts." **MC**

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

By Sue Gold

LOS ANGELES—More than \$250,000 was raised during the Eighth Annual T.J. Martell Rock N' Charity Weekend. The event, which aids the T. J. Martell Foundation, a non-profit organization which raises needed funds for leukemia, cancer and AIDS research, was held throughout the Los Angeles area on May 9-13 and featured celebrity golf, bowling and softball games and a silent auction.

The event kicked-off on May 9 with record labels, radio stations and artists battling it out on the bowling lanes at the Redondo Beach South Bay Bowl. On May 10, more than 200 golfers, including such rock stars as Glenn Frey, Neil Young, Iggy Pop, Graham Nash and Kevin Cronin, teed off at the Calabasas Country Club, which was followed that night by a silent auction at the Century Plaza Hotel featuring items donated by Paul McCartney, Neil Diamond, Alex Van Halen, Billy Idol, Pat Riley, Jon Anderson and Fleetwood Mac. During the auction, ex-Eagle Glenn Frey was honored for his contributions to the T.J. Martell Foundation with the first From The Heart Award.

On Sunday, May 13, four softball games were held at USC's Deceux Field, including the annual Rockers vs. Rollers. Among the artists participating were Fee Waybill, Mickey Dolenz, members of Warrant, Bad English, Whitesnake, REO Speedwagon and David Lee Roth's band.

Since 1975, the Foundation, named in memory of Tony Martell's son, has raised more than \$30 million for leukemia, cancer and AIDS research. **MC**

JACKSON RECEIVES NEW BMI AWARD



Lester Cohen

BMI recently inaugurated a new award for creative achievement entitled The BMI Michael Jackson Award. The first recipient of the award was appropriately enough Michael Jackson. Pictured at the award's May 8th unveiling and presentation are Jackson and BMI President & CEO Frances Preston.

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SPECIAL REPORT

NAMM

Expo '90: An Overview

By D.W. Boyd

CHICAGO—Remaining true to this year's Expo theme of "Getting Down To Business," Larry Linkin, Executive Vice President of NAMM, promises more of an educational slant to the proceedings about to convene at McCormick Place in Chicago, Illinois, on June 16-18. "One of the things that came out of our recent survey of retailers," Linkin revealed, "was that they wanted more educational sessions; they wanted to learn more about the industry."

Unlike past Expos, this year's edition will feature a series of early

morning, 8:00 a.m. lectures by industry veterans specifically geared to further educate the retailers. Peter Glen will get things under way Saturday morning with a talk about his travels to music dealers across the country. On Sunday, Alfred Eisenpreis discusses advertising and marketing plans for the Nineties and then, *USA Today* founder Al Neuharth raps up the early lectures on Monday with a realistic talk about succeeding in today's business world. Because of the importance placed on these early meetings, the customary Friday


night party will not be held so that those in attendance will be able to get up early for the industry discussions.

Although Linkin assures us that there will be "ample new products for everyone to look at," he remains a bit perplexed when asked about the lighter attendance expected as compared to the Winter NAMM shows. "Basically we've had a flip-flop," he confided. "The Winter market has overtaken the June show in attendance numbers, in square footage, number of exhibitors and generally, in all of the categories.

As a matter of fact, this June show is off in square footage from the year before; it's also off in number of exhibitors and in pre-registration from last year."

Another feature at this year's Expo '90 will be the roundtable discussions being held on Sunday, June 17th, in the Lindheimer Room of McCormick Place. Yamaha Senior Vice President Ron Raup will welcome representatives from over fifteen companies and lead a session concerning itself with current industry issues.

Highlighting Sunday night's activities is the NAMM Awards Banquet. This year, Mel Torme, Cleo Laine and John Dankworth will all headline an evening that honors outstanding achievement in the music products industry. This event will be held in the Grand Ballroom of the Hotel Intercontinental, and reservations are mandatory.

Those planning on registering when they get to Chicago are reminded to bring with them proof of employment by a retail music store or a supplier firm, a copy of their company's business license or retail certificate, and two pieces of personal identification. 

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Diane Warren Wins Top Honors at ASCAP Pop Awards

By Sue Gold

BEVERLY HILLS—Diane Warren was named Songwriter of the Year at ASCAP's Seventh Annual Pop Awards dinner on May 16, held at the Beverly Wilshire Hotel. "Straight Up," performed by Paula Abdul, written by Elliot Wolff and published by Elliot Wolff Music and Virgin Music, Inc., was named Song of the Year, while Warner/Chappell was named Publisher of the Year. More than 600 persons attended the event at the Beverly Wilshire Hotel including Rod Stewart, Peter Frampton, Lionel Richie, Martika, Bruce Hornsby and Debbie Gibson.

Warren was honored for writing, "I Don't Wanna Live Without Your Love" and "Look Away," both recorded by Chicago, and "If I Could Turn Back Time," recorded by Cher. Other multiple songwriter winners were Roland Figt/David Steel, Richard Marx, George Michael, Maurice Starr, David Glasper/Marcus Lillington, Madonna and Albert Hammond. Eternal teenager Dick Clark was honored with the Society's American Classic Award for his contribution in bringing count-

less songs and new talent to generations of music lovers. Dick Clark admitted that the one time he tried to write a song, it "was a disaster." Ironically, it was Clark, the non-songwriter, who got the most amount of time dedicated to him and the longest standing ovation.

Other songs honored during the night included "The End Of The Innocence," written by Don Henley and Bruce Hornsby, "Fast Car" by Tracy Chapman, "Like A Prayer" by Madonna, "Lost In Your Eyes" by Debbie Gibson and Grammy winner "Wind Beneath My Wings" by Jeff Silbar and Larry Henley.

Veteran songwriting team Jerry Leiber and Mike Stoller and ASCAP President Morton Gould made a special presentation honoring ten ASCAP standards which have been among the most performed songs during the past ten years. These songs included "Blueberry Hill" by Al Lewis, Vincent Rose and Larry Stock, "Dancing In The Street" by Marvin Gaye and Ivy George Hunter and "Singin' In The Rain" by Nacio Herb Brown and Arthur Freed. **MC**



Dick Clark received ASCAP's American Classic Award at the Society's recent Pop Awards dinner. Pictured (L-R): Lionel Richie, Dick Clark and ASCAP President Morton Gould.

By Michael Amicone



Dave DeLeon

JBL Professional has announced the appointment of Dave DeLeon to the post of Technical Supervisor for Soundcraft. DeLeon will supervise product assurance, the Soundcraft warranty program and custom work on Soundcraft consoles.

Arista Records has made several new appointments: Connie Johnson has been advanced to Senior National Director of R&B Promotion, Jim Leavitt has been appointed to the newly created position of Director of West Coast Development and Hilaire Brosio assumes the position of Director, Rock Promotion.

Chameleon Records has named Dennis Paredes to Manager, Art & Design and Art Shoji to Graphic Designer. Both men will be responsible for designing art for the label's commercial and promotional product.



Sheryl Ingber

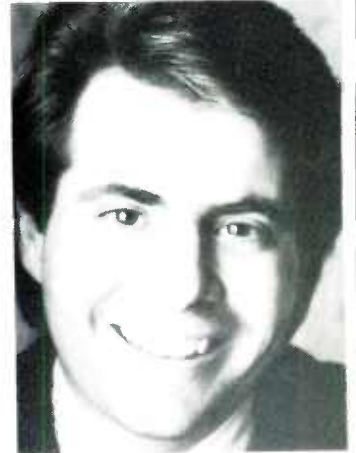
Public relations firm Jensen Communications has announced the appointment of Sheryl Ingber to Associate Director, National Publicity. Ingber's appointment follows professional stints as Manager of West Coast Publicity for RCA Records (a post she held for the last two years) and Tour Publicist for I.R.S. Records.

EMI Music Worldwide has appointed Anne Payne to the post of Senior Vice President, Information Technology, and Mark Jackson has been promoted to Senior Vice President. Both Payne and Jackson will work out of the company's New York headquarters.

Columbia Records has announced the appointments of Mary Ellen Cataneo to Vice President, National Press and Public Information, and Karen Jacob to Director, Print Media. **MC**

Virgin Records has made several new employee changes: Eric Hudge becomes the company's Regional Promotion Manager for the tri-state area, Jean Rousseau has been promoted to International Coordinator and Sharon Heyward has been advanced to Vice President, R&B Promotion and Marketing.

Charisma Records has named Dawn Hood to the post of Director, National Alternative Promotion, and Peter Albertelli to Manager, National Dance Promotion.



Joe D'Ambrosio

In more Jensen Communications news, Joe D'Ambrosio has been named to Director of Business Operations and Special Projects. D'Ambrosio's career includes stints as Production Manager for producer Phil Ramone and Director of the Speakers Bureau for the New York Yankees.

CEMA Distribution has appointed Richard Pinson to Manager, National Sales. Located in Los Angeles, Pinson will oversee CEMA's sales and marketing activities for Chrysalis, EMI, Rhino and SBK Records.

EMI has announced the appointment of Ken Antonelli to the post of Vice President, Sales. Antonelli will be responsible for overseeing the label's sales staff and CEMA's distribution staff.



Lauren Ashlee

MCA Records has advanced Lauren Ashlee to the position of Director, Rock & Alternative Marketing. Formerly the label's Director of Rock/Metal Publicity, Ashlee will coordinate the marketing efforts for MCA's rock and alternative artists, with special attention paid to the retail level. **MC**



Jerry Love

Company: Famous Music/New York
Title: Director, A&R
Duties: Oversee acquisition of new talent
Years with company: 2 1/2

Dialogue

Background: "I spent twelve years with A&M Records as their East Coast Director of A&R. I also had my own company called Love/Zager Productions where we were involved with hits for the Spinners, Cissy Houston, Ronnie Dyson, and a lot of hot dance records. I've been in the music industry for some forty years—four decades! I was also a promotion person and a DJ at WNEW-FM in New York City."

A&R Publishing: "The 'A&R' title at publishing companies is relatively new. I think that Virgin Music Publishing [when Danny Goodwin was there] was the first to use that particular title. It's very hard to get covers on songs today. We have great writers that give us plenty of great material, but it's hard. These days, publishers have gone beyond just 'plugging' songs. What we do here, and what the company has focused on for the past two and a half years, is to find and develop a young act. By develop we mean that we see the act, choose the songs that are performed, put them in their proper order in the set, get a club to put them in, send out invitations to the A&R community and start playing the band out in hopes of getting a record deal when they're ready."

"I think what we do is a conduit to a record company; an alternative to their A&R departments. I listen to 50-60 tapes a week and go out to see some fifteen other acts at the clubs. To the bands, we are another

avenue to which they can go with their material and tapes. And if we do get involved, there is some income to be derived from us for developmental purposes. And what that means is that somebody with credibility has put up something for this band. That alone separates them from the other acts. I like to be on the creative end. I like to find, I like to build, I like to develop and then I like to present. I live vicariously through the acts that get signed."

The It Factor: "I'm out at the clubs four nights a week, so it's hard to say exactly what it is I'm looking for in a new band. I like to call it 'The It Factor.' And what is the 'It Factor'? I don't know. It's when you go see an act and the hair stands up on your arm. It's when you hear career-building songs being performed. There's just something there, and I'm not sure that anyone can put his finger on it. The 'It Factor' for me is not the 'It Factor' for somebody else. It's a variable. And remember, everybody has to be wrong, but Lord knows, you have to be right some time—or I'll be driving the cab that you hail."

Changes: "I think that over the years, the business has become too analytical. There are too few people out there who go to a club and run with their passion. Everything has to be analyzed: What demographic will it fit into? How do we merchandise it? Maybe I'm old-fashioned, but I always go with my passion; I don't analyze. When you listen to a tape and something just jumps out at you, that's passion."

The Fright Syndrome: "A lot of the labels are signing bands way too early because if they wait, another label might sign that same act. That's called 'The Fright Syndrome.' And that's why we have been so successful with our development deals. That also gets our bands off the street so nobody else can sign them."

More Ears: "I think what the publishing entity is doing today is providing another set of ears that the record

company A&R reps can respect. So that if someone from Famous Music calls them, they will be inclined to come out and see our bands. The call isn't unsolicited. And again, it also means that someone with a reputation put some money into the band, and this leads to some kind of credibility because now that act already has a publishing situation happening."

Band Mistakes: "New bands are the worst at putting a sequence of songs together to perform. With most bands, you'll find that there is an 'A' sequence and a 'Friends' sequence. If we're sending out invitations to the record companies, then that band has to play a set of career-building material or their killer, killer set of songs. For the 'Friends' sequence, the band should just put together a strong set that's fun to play. But in either case, the set has to flow."

Collaborating: "You have to first give the band every chance in the world, and if they can't write it, you have to find it for them. In fact, right now we've got six or seven bands running around New York performing songs from Famous Music in their set."

Unsolicited Tapes: "I listen to everything and anything. I want the tapes. I hear everything that comes in and answer each one personally. So send your tapes in to Jerry Love, Famous Music Publishing, One Gulf & Western Plaza, New York, New York 10023. You can also call me, and the chances are I'll be answering my own phone unless I'm in a



If their faces look familiar, it's probably because you know their dad. These smiling faces belong to the Osmond Boys, the latest hit-making incarnation of Osmond offspring to grace the charts. And what are these youngsters doing out of school? Why they're signing a recording contract with part politician/part record mogul Mike Curb. The Boys' debut single is "Hey Girl," which was produced by their dad, Alan Osmond. Shown above (seated) are: Mike Curb and Alan Osmond. Standing left to right are brothers David, Douglas, Michael and Nathan. Incidentally, it was just about twenty years ago to the day that another generation of Osmonds debuted with "One Bad Apple."

Silvia Mautner



Sure he looks like the boy next door, but that's all part of his new job. Ya see, Bob Knickman has just been appointed to the newly created position of West Coast Talent Acquisition Manager, EMI. Knickman is now responsible for the "identification and acquisition of promising new talent for the EMI roster." Ron Fair, to whom Bob will report, feels that Knickman will "one day emerge as a leading force in the A&R field." Prior to his appointment at EMI, Knickman was studio manager for Sterling Sound in New York.

meeting. If it's a songwriter, no more than three songs on the tape. If it's an act, send me five or six of your killer tunes."

Writer Vs. Act: "If a tape comes in from a songwriter, I listen to it with that direction in mind. If the tape is from an act, I listen for identity and the song. If it is an act and I do love the tape, I will get on a plane or travel to the club to see them perform. And if the pizzazz is there, then I'll get involved."

Pet Peeves: "I guess my peeves are the same as almost any other A&R person. We hate cattle calls. We hate it when everyone in the world shows up at the same club to hear the new big-buzz band. Then it becomes a case of who has the biggest checkbook. And as I said, there is no creativity in a checkbook."

Trends: "I think the trend now is back to the song. People seem to be writing better songs and people are listening more nowadays. And hopefully, synthesists and sampling will die and we'll get back to reality."

Advice: "First of all, save a lot of money before you come out to Los Angeles. Then, make sure the venue is correct for your act. Also, make sure you're playing on a Monday through Thursday night (this is for New Yorkers only). Most of the A&R community doesn't like to go out to clubs on the weekends. Those that are family people like to spend that time with their families."

"You're not going to get paid at most of the clubs, so it is a showcase situation. Don't come in with smoke machines. In New York, that turns everyone off. Most bands I like to see should look like they're at a rehearsal. I'm there for the music and not the pizzazz. Don't try to act like an arena act. Get up on stage and wail and be real. And of course, make sure the set is sequenced so the songs flow."

Grapevine

Lil Gypsy lead vocalist **David Robin** is currently looking for bands to book for pay at the **Eldorado Saloon** in Sacramento. The club provides a large stage, sound system and engineer, lights and pay. If you're an interested hard rock band, call David at (213) 542-3144.

Although she will still book two Sundays a month, **Carol Miller** will no longer be the regular booking person at the **Coconut Teaszer**. **Nina Heller** and **Audrey Marpole** will now handle those chores out of the Teaszer office. However, the same booking policies will be enforced.

On The Move

Over at **Arista Records**, label head **Clive Davis** has announced the appointment of **Ken Friedman** to East Coast Director, A&R. In another move, **David Landau** was named Senior Director, A&R/Soundtracks. Landau will be based at Arista's West Coast offices. **MC**



Bad Neighbor

Contact: DJ Music
(408) 727-7108
Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Bad Neighbor is a four-piece metal outfit that hails from the Santa Clara area. The band's aggression can best be described as "controlled chaos" as their songs seemed to be filled with all of the traditional metal pomp and circumstance, but just don't rip through the speakers at you. One of the problems I've noticed is that in "Children Killing Children," for example, while singing about rotting flesh, the band breaks into an intellectual musical passage designed, I suppose, to raise them above the category of being just another metal band. "There Goes The Neighborhood," the title of the band's forthcoming album, also has extraneous musical sections in it. All in all, these guys are on the right track and just need to concentrate on their songwriting skills. They desperately need something to set them apart from the pack. Leather jackets and shades? C'mon, guys!



The Lancia Band

Contact: Gray Market Management
(818) 363-8890
Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

With credits that flaunt such successes as "Guitar Center's Hottest Drummer" and Kramer Guitar's "Hottest Guitarist" and a bassist who toured with Poison, you damn near expect the Second Coming. What you get, however, is black leather rock. Typical Sunset Strip poseur material played a little bit better than most. Though their four-song demo tape is well-produced, it's filled with what I call "Gazzarri's Rock." Blasting chords, a ripping guitar solo, some familiar lyrical phrases and the obligatory scream or two. "Sweet Melody" has a nifty chorus for a rocker, but leaves you with little else. "Still In Love With You" is the mandatory rock ballad that sounds much like Skid Row's "I Remember You." To sum it up, Lancia is better than most but still needs image uniqueness and stronger songs to run ahead of the crowd.



Wanted

Contact: Kenny James
(213) 657-2715
Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

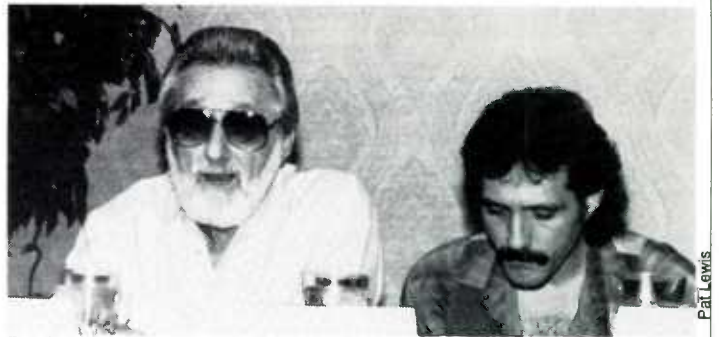
Founding members **Kenny James** and **Jeffrey Lane** originally moved west from Florida to round out the remaining members of **Wanted**. Their music can best be described as aggressive, loud, raunchy, rock—yes, the same kind you're likely to hear almost any night at the **Troubadour**. And what do these guys wear on stage? Could it be black leather outfits? Why, what would make you say that? Another band trying to look original by dressing like everyone else. You figure it out. Musically, the band needs work in the songwriting department. Since **Skid Row** and **Guns N' Roses**, rock songs had better be good. Sure, the band is more than competent on their instruments, but without the tunes, they're going nowhere. I'd suggest staying away from the Strip for several weeks and honing your songwriting craft. You also might wanna change your stage clothes.

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Pat Lewis

Publisher panelists from left are: Alan Melina, Shankman De Blasio Melina; Brad Rosenberger, Warner/Chappell Music; and Tom Sturges, Chrysalis Music.



PAT LEWIS

Publisher panelists from left are: Lester Sill, Jobete Music and Greg Sill, Lorimar Pictures.

Recently, I had the pleasure of attending the Second Annual **Los Angeles Independent Music Conference** sponsored by *Song Connection Inc.*, which is an industry tip sheet/newsletter designed to let songwriters know which artists are looking for songs and where to submit material (for more information call Joe Reed at 818 763-1039). The three-day event brought together top talent from all areas of the music industry including A&R execs, publishers, songwriters, managers and attorneys. Here is only a small sampling of the goings on.

—Pat Lewis

Publisher Panel:

Alan Melina (formerly with Famous Music) now an independent publisher who recently went into partnership with Shankman and De Blasio

How to get unsolicited material to a publisher: "If you're cold-calling publishers or record companies to try and get them to accept a tape without being referred, you just need to come across as professional and as concise as possible so that they realize that they are dealing with somebody who really knows what is going on."

Lester Sill, Jobete Music

The problem with larger publishing firms: "The writer has to be weaned and he has to be developed and grow with the company. When a publisher signs a writer, you have to have the time to work with him, to help him and to teach him, in a lot of cases. And that's not happening in most cases today. The companies are too big and ponderous. They're

not able to handle them. However, smaller companies are able to do this."

Greg Sill, Lorimar Pictures

The networking process: "I used to work at Warner/Chappell and so I understand what the publishing process is all about. I was a 'seller' and now I'm a 'user.' Because I had been involved in the publishing business for so long, I knew the network of people who are 'sellers' [the people who go out there and exploit the catalog] and they knew me. As a result, as soon as I got the job at Lorimar, I was inundated with material. I still get material from people I've never even heard of."

Tom Sturges, Chrysalis Music

Unsolicited Songs: "For the writers who are trying to break in with their unsolicited songs, certainly one way into a company is to get somebody to pick up one of your songs. However, I think that you have to recognize that when you are sending your single songs in and hoping that somebody is going to pick up your song, that song has to be so extraordinary because the publishing company or the would-be exploiter of that copyright will have to put your song in front of all of the needs of the writers on their roster. In other words, I have to say that your song is better than my need to recoup my money."

Talent Acquisition "As part of the exploitation process, a lot of publishing companies now are hiring an employee just to do talent acquisition. So not only will they have somebody out there who's plugging songs all day, but they will also have somebody who's just there to listen to tapes and scout talent. These

scouts are there to bring in and sign writers and then to help them get their record deals, help them get their masters produced, help them find producers and things of that nature."

Brad Rosenberger, Warner/Chappell Music

Using songs in commercials: "The music business today has certainly changed. You don't get a lot of covers on songs. The real chain of events in terms of a song goes something like this: the creative department gets a song, and you get somebody to cut it. Then it becomes a hit, and lets say it's tied-in with a movie or it's in a television show, or the ultimate which is when it's used as a commercial. Of course, you have to be careful with copyrights because you don't want to spoil a very special song. The question is—do you want to license 'Revolution' and make a whole generation of kids think that 'Revolution' was a Beatles song written about tennis shoes?"

Songwriter Panel:

Harriet Schock

The value of a dummy melody: "I come from melody. I'm not a lyricist. I write melody first. I teach writing melody first. Even if the student is a lyricist, I have them write a dummy melody first. I think when the lyrics dictate the rhythm of the melody, the composer is boxed-in. The mistake that most songwriters make is they don't write a great melody to start with and then the lyric just limps along trying to save the fact that we don't have a melody."

When an artist/songwriter should let go of a song: "When I was first

recording, my record company wanted me to save every single thing that I wrote for myself. That was a bit of a mistake. I feel that if I had let other artists cut those songs, then the DJs would've known my name as a writer and it would've helped me as an artist. My advice is that you shouldn't give one song to one publisher at a time, but rather you should be talking to the A&R departments of publishing houses and have them make the decision whether they want to develop you as an artist and a user of your own material. They will really help take you to the next step in getting a label deal."

Martin Page

Collaborating With Bands: "To survive, you have to be able to work with the artist because it's getting harder and harder to just send your song out and hope that somebody will cut it. So, I've used my band background to become almost like a band member. You have to get in the trenches and get dirty with the artists. At the same time, the A&R men or producers will think of you as the one who can relate to the artist in an artist kind of way, but they still know that around the corner, you may be bringing the hit single to the project."

Pamela Phillips Oland

Writer's Block: "There is no such thing as writer's block. I find that it is a self-perpetuating idea. If you feel uninspired, what you have to realize is that you need to take a break. You've been on output too long and what you need is to just sit back and be on input again. You need to just watch life, to absorb and to feel for awhile and then you'll be ready to write again." MC



Pat Lewis

Songwriter panelists from left are: Jimmy George, Jana Allen and Martin Page.



PAT LEWIS

Songwriter panelists from left are: Pamela Phillips Oland and Harriet Schock.

PUBLISHER PROFILE

Neil Rickman



Nancy M. Walker

Director of Talent Acquisition
BMG Songs

With so many new record companies springing up on almost a daily basis, the competition to sign new artists and bands is fierce. As a result, the record labels have been signing bands earlier and earlier. Quite frankly, many of these new bands are simply not ready to release records. And as a consequence, the failure rate for debut LPs is at a record high. Of course, when the record company loses money due to a failed record, the publisher who signed the band also loses money—and many times, big money.

In an effort to curb the failure rate of new artists, the publishing industry has begun signing what are termed "development deals" with these new bands. But just what is a development deal? "I don't think there's one definition of what a development deal is," says Nancy M. Walker, who heads up the Talent Acquisition department at BMG Songs. "It's whatever the band needs to get them a record deal. For instance, if the band needs equipment or they need \$10,000 to go in and record a 24-track master demo, then I will give them the \$10,000 in the front of the publishing deal."

"We're filling a void," continues Walker. "Basically, the unsigned band comes to us and we act as a manager for them. When I sign a band, from that moment on, I'm handling their career in the sense that I am helping them get a deal. I put them in the studio so that they can get their demos ready. I keep them out of the public eye and away from record companies until they're ready to be seen and then I set-up showcases for them. I can pick up the phone and invite any major label to come and see a show and they will usually come."

"When you sign a development deal with BMG, it also gives you the opportunity to talk to at least seven record companies and make the most intelligent choice of where you want to be and what makes the most sense for you. We'll also help you get a manager at some point. We'll probably solicit seven or eight managers for the band to meet with so they can again, make an intelligent choice. It's also wonderful to have another major company behind you. I think that when you're first starting out, having a major publishing company like BMG representing you, can only be extremely helpful for your career. That's why we do a development deal, because we will develop them—we will furnish them with the tools to get them from point A to point B—and when the record comes out, we're still there helping with promotion. We also have someone who does press for our artists and bands."

Of course, there are those of us who remain skeptical because these development deals sound almost too good to be true. Perhaps the catch is, we might imagine, that if the new band signs early with the publisher, the publisher will then take more of the band's publishing money. But when signing with most legitimate publishers (and always under the guidance of a music attorney), this is an unfounded fear. "It's the exact same deal," says Nancy. "It's a co-publishing deal, which means that the band retains rights to 75% of the song and we get 25%."

"A lot of bands are afraid of development deals because they think that they're selling themselves down the river to a publisher early," continues the dynamic publisher, "but nine times out of ten, they will get the exact same deal as a signed band. We just don't give them all of the money up front. For instance, we might give you \$25,000 upon signing the development deal and put you in the studio and do X, Y and Z and go out and get the record deal for you. When you sign the record deal, you get an installment of money and the minute you release the record, you get another installment of money. All of which usually equals the same exact deal that you would've gotten if you had come to us with a record."

Nancy spends a great deal of time (usually five nights a week) scouting talent in the local clubs as well as listening to dozens of tapes. But what is she actually looking for in a potential band? "First, obviously, are the songs," she answers. "I personally am extremely interested in the lyrics. I want brilliance. I want to be listening to something that I would like to say myself but this person said it in the most brilliant, unique way. Michael Penn is a brilliant lyricist. As far as style goes, you could be doing anything. I have no preference." **MC**

ANATOMY OF A HIT

By David "Cat" Cohen

"Hold On"

WRITER: T. McElroy, D. Foster, En Vogue
PUBLISHER: Two Tuff E-Nuff Songs (BMI)

En Vogue
Atlantic

So far this year, the industry as a whole has been playing by the book. If one were at the horse races (not too different than betting on record acts), this year would seem to find the vast majority of recording wagers based on established favorites and few longshots. In R&B, the success of longshot New Kids on the Block has opened doors for a host of new young black acts. This has allowed a few innovative producers to slip some invigorating new sounds past established channels and onto radio programs.

En Vogue, a young female R&B vocal group has recently broken out with a refreshing new single that breaks a lot of conventional rules. From the amazing a capella gospel-style teaser intro to the African inspired "jack shuffle" groove and unusual harmonic voicings, "Hold On" is definitely one of the most unique dance releases to hit the charts in a long time.

Lyric: A self-confessional story about overdoing it in a love relationship. The singers hope that by giving more and taking less, he will want her back.

*My first mistake was I wanted too much time
I had to have him morning noon and night
If I would have known then the things that I know now
I might not have lost the time I complain about*

*Don't waste your time
Fighting blind thoughts of despair*

*Hold on to your love
You gotta hold on
Hold on to your love...*

Groove: A superb variation of the currently popular "jack swing" or half-time shuffle groove. The pairing of this rhythm with a haunting repetitive minor scale bass line that is played as an ostinato (non-stop) gives the groove an African feel, very similar to some Ethiopian tracks I've heard.

Scale: The melody changes scale. In the intro a typical gospel early rock & roll major pentatonic scale with a b3 added is used. In the main part of the piece a blues scale with an added b6 is the basis of the melody.

Melody: The song is not very melodic as a series of riffs is used surrounded by the improvisation of the soloist. As a result, it is more of a performance song than a sing-along.

Harmony: This is almost a complete departure from a Western harmonized recording. Not only is the intro unaccompanied, when the piece comes in there is no harmonic variation in the track—just one repetitive figure. This primitive Third World sound is a big contrast to the voices which contain a lot of vocal harmony and seems to suggest chordal movement. This gives the song an effective eerie quality. However, the sound of the minor 6th chord in the keyboard against the b6 used by the singers is very dissonant and may turn away many listeners.

Form: Simple and straightforward. Intro Verse Pre-hook Chorus Verse Pre-hook Chorus Groove Chorus Fade

Performance: The girls are talented and energetic. They have a sound that is right out of church and have done a good job in this pop context.

Production: The producers have set the pure sound of the girls on top of a fascinating new sound. This works, but it does seem grafted. They need to write material that fuses the traditional style of the girls with this new hip sound rather than have them exist simultaneously.

Influences: The vocal style is mainstream blues-gospel. The song is very reminiscent of Karyn White.

Summary: While not yet in vogue, En Vogue has the potential to be trend-setters and not followers if they can build upon this intriguing release. **MC**

STUDIO TRICK



Harold Sherman

Producer **Richie Zito** and **Tom Petersson** of **Cheap Trick** are pictured at **A&M Studios** during the sessions for **Cheap Trick's** new **Epic LP**.

LABELMATES



R&B superstar **Bobby Brown** recently lent his rap skills to labelmate **Glenn Medeiros'** new single, "**She Ain't Worth It**," on **MCA Records**. **Medeiros, Brown** and producer **Denny Diante** are pictured in the studio during sessions for the track.

STUDIO 55: Bette Midler was in Studio A working on a new album for Atlantic Records, legendary producer Arif Mardin overseeing the project, Jack Joseph Puig engineering and Ken Felton assisting....In Studio B, another producing veteran, Richard Perry, was in mixing new albums by Thelma Houston and Ray Charles for Warner Bros. Records, Norman Whitfield Jr. engineering and Richard Engstrom assisting.

EVERGREEN RECORDING STUDIOS: The ageless Johnny Mathis was in working on his next album for CBS Records, John Richards handling the sonic chores and Mike Hatcher assisting....Composer Richard Gibbs was in recording music for Fox Network's hit cartoon series, *The Simpsons*, Gabe Veltri engineering and Mike Hatcher assisting.

FOXRUN STUDIOS: The Meeting—consisting of Ernie Watts, Patrice Rushen, Ndugu Chandler and Alfonso Johnson—tracked and mixed their latest opus, Frank Clark

engineered and mixed and Tim Anderson assisted....Precious Metal, in working on their new LP with engineer Phil Kaffel and assistant Jay Lean....Restless Records act the Untouchables recently mixed their forthcoming album with Jay Lean and assistant Tim Anderson.

ALPHA STUDIOS: R&B/rap hybrid Bell Biv DeVoe, featuring three members of New Edition, was in mixing the song "Do Me" for MCA Records, Richard Wolf and Bret Mazur producing, David Pensado engineering and Steve Egelman assisting....The Winans were in putting finishing touches on a live at the Apollo Theatre concert video titled *The Winans-Back Again*, Paul Wright and Chip Fields produced for Selah Records, with Gary Brandt engineering and Joe Schwartz assisting....Ace bass player Billy Sheehan was in making tracks for a new video release, Jim Carey overseeing the project and Ian Gardiner manning the boards....Angela Bofill

was in recording a new song, "Bless This Child," for Capitol Records, with Tena Clark producing, Ryan Green engineering and Steve Egelman assisting....Island Records rappers La Quan, in mixing "Tear Your Soul Out," with Bret Mazur and Richard Wolf producing and David Pensado adding the sonic expertise.

DIGITAL SOUND & PICTURE: This recording studio, formerly known as Wildcat Studios, has changed its name to Digital Sound & Picture and has moved to a new 8,000 square foot facility, located at 2700 South La Cienega Blvd. The new location boasts a large skylighted 46 x 29 foot live tracking room, a Trident Series 80B (Studio A), a fully automated, digitally controlled mixing console called the Euphonix Cresendo (Studio B), the ability to lock-up to all video formats and mix in Dolby Surround Sound (Studio B) and two Fairlight Series III's.

GRANDMASTER RECORDERS LTD.: Former Kiss guitarist Vinnie Vincent was in working on his *Guitar From Hell* project, engineering expertise supplied by Rick Barcellona. **CAZADOR:** Pretty P.T., the son of Johnny Guitar Watson, is finishing his new single....Mark Ashton recently completed a new demo for consideration by Chrysalis Records. **VALLEY CENTER STUDIOS:** Another New Edition member, Ralph Tresvant, was in finishing up his latest solo release on MCA/Uptown Records, Kyle West produced and Wade Norton engineered. MC

ROBOMANIA



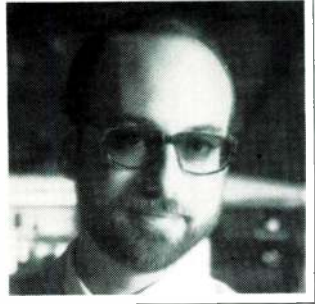
Arista hard rock hope, **Babylon A.D.**, recently finished the video for the song "**The Kid Goes Wild**," the third single from their self-titled debut. The single is featured in the upcoming **Orion Pictures** release **Robocop II**. Pictured on the set are the band, various **Arista Records** staffers and that metallic protector of the innocent himself.

SALTY PEPPERS



EMI has unleashed the **Red Hot Chili Peppers** on video. **Positive Mental Octopus** is a collection of fantastic, high energy clips spanning the **Peppers'** career. Featured are "**Knock Me Down**" and "**Higher Ground**," along with other visual treats—body paint, psychedelic fantasy and infamous shots of the boys with socks on and nothing else (wide angle lens, of course). Easily a staple in an offbeat diet. Also, look for the **Peppers'** other video, **Live From Heaven**, also from **EMI**.
—Randy Karr

PRODUCER CROSSTALK



SIR ARTHUR PAYSON

By Pat Lewis

Because the name Desmond Child has become almost synonymous with the word "hit," whenever the producer/songwriter's name is dropped, eyebrows rise and conversations come to a screeching halt. The industry seems mesmerized by Child's uncanny success and eccentric behavior. A name that doesn't seem to get dropped as often, but nevertheless is a name synonymous with Desmond Child and almost all of his hits, is that of Sir Arthur Payson.

For the past four years, Payson has been Child's sole engineer. His title, "Sir," was coined by Desmond. "I didn't actually get knighted," jokes Arthur, "but Desmond is the king and if anyone was going to knight me, I guess he'd be qualified."

Together the pair have worked with such artists as Cher, Alice Cooper, Joan Jett, John Waite and Michael Bolton. Just this past year, Desmond handed his producer cap over to Arthur so that Desmond could concentrate solely on co-writing with artists as well as devote more time to his own solo career. Arthur recently produced the Kane Roberts debut album for Geffen and plans to co-produce Desmond's solo project with Desmond and Mike Frazier. Sir Arthur and Desmond are currently in the studio working on Ratt's upcoming LP. Payson is producing, engineering and mixing the entire affair while Desmond is co-writing with the band and acting as executive producer.

Arthur grew up in Manhattan during the Sixties and was greatly influenced by the music of the era; he spent many hours soaking up the sounds at the Fillmore. He played guitar in a number of bands and did a short stint in New York as a songwriter and had a number of songs covered.

Not creatively satisfied as a songwriter or guitar god, Payson de-

ecided he wanted to go into production. He began his career sweeping floors at Skyline Studios, which eventually lead to an engineering staff position. It was at Skyline that Arthur met Desmond, and they began working together.

As an engineer, Sir Arthur found that the degree of his creative input depended largely upon who was producing the project. "With Desmond, I've had a tremendous amount of creative input," he stresses. "In fact, I was kind of a silent partner. I was always the kind of engineer that engineered from a producer's standpoint. I wasn't just getting the sound and then running the tape, I was always thinking about the parts and contributing in that sense. And that's what actually lead to my relationship with Desmond as a producer because I really was an integral part of the production team."

Sir Arthur is not a formulaic producer. His approach will vary from artist to artist. "I believe that a producer should bring out what the artist has to say in the most concise and commercial way and not try to mold an artist into your own vision," he explains. "I don't want to tell an artist what to play, if it's stylistically different than what he would normally do. I'm not a heavy stylist like Phil Spector. You can always tell a Phil Spector production. I think the production should be tailored to the artist."

"The thing I like to do in my production is to distill all the important elements down to their most refined form so that there's not a lot of fluff or padding on the records. I think that a great record can be made with a guitar, bass, drums and a lead singer. I mean, if you listen to early Led Zeppelin records, that's basically what they are. There's so much music, production and style in them. To have a million guitars is unnecessary. Of course, you have to have a certain amount of production value in today's market to compete because everything is getting so over-produced, but if it can still be honed down so that just the basic elements are there and played with a great sound, and that's what I try to do. It comes down to getting great performances and great arrangements—that's the key. Of course, you've got to start with great songs."

Producing Ratt's new album has been an exciting challenge for Arthur. But before he actually went into the studio with the band, he caught a live show. "I was amazed at how different they were as a live band," he states. "Even though their records were very good, they were almost laid-back compared to what the band was like live."

After hearing Ratt live, Arthur knew what his approach would be: "First of all, Steven, the singer, on past records, was very far back in the mix and the vocals were tripled—the vocal sound was very thick. On this record, Steven is going to be much more up front and raw sounding—less polished. And also, Warren [the guitarist] will be able to show what he can do. In the past, the textures have been very thick. It's going to be more of a contemporary sound—like an Aerosmith or a Mötley Crüe sound." MC

NEW TOYS—BARRY RUDOLPH



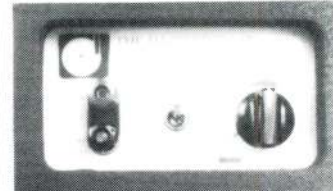
BBE Guitar Pre-Amp

The BBE Guitar Pre-Amp Model 651 is one space rack-mount unit with three channels: clean, volume-dynamic crunch and volume-dynamic distortion. Volume-dynamic means, in this case, volume dependent or the louder or harder you play the more crunch or distortion you'll achieve. An analog pre-amp, the 651 has three band active EQ which is available on all three channels—actually there are two complete sets of EQ, one for both channels one and two and a separate EQ for channel three.

The 651 has the patented BBE process built-in with a simple control to adjust the amount of definition you may add to the sound. There is also an effects loop with stereo returns as well as a Switchable Cabinet Voicing circuit which simulates the sound curve of a four by twelve speaker cabinet. This feature is great for going "direct" in home studio situations where a loud Marshall cabinet is a lease breaker. The "mute" button mutes the throughput sound so you can hear your sound on headphones as well as tune up without bothering people. BBE has even included a thoughtful tuner jack on the rear panel for your digital tuner.

More than a few guitarists were consulted before BBE decided on a final design because other features include: a footswitch that allows you switch channels without any pops, clicks or volume changes unless you want a volume change. An optional footswitch is available that switches between five different positions or modes and uses an ordinary guitar cord—no special hard-to-find multi-pin cable.

The retail price is expected to be announced soon but true to BBE's reputation, this pre-amp enriched with the BBE circuit will be priced surprisingly affordable. Look to late spring/early summer at your local dealers for delivery. For more information right now, call BBE Sound Inc. at (800) 558-3963 (that's for us Californians) or (800) 233-8346, locals (714) 897-6766, FAX (714) 895-6728, BBE Sound Inc., 5500 Bolsa Ave., Huntington Beach, CA 92649.



The Mastering Lab Model 10 Crossover

If you are using the Tannoy SGM-10B loudspeaker in your studio, then the new Mastering Labs Model 10 Crossover will elevate this near field monitor to new heights of low-distortion sonics and greatly enhanced resolution. The Model 10 is a retro-fit crossover that has carefully selected and tested components with air core inductors that will provide a more balanced sound with lower distortion.

The Model 10 is designed for easy internal cabinet installation with a minimum of hassle and speaker cabinet work. The infinitely variable balance control allows precise matching for your monitoring requirements.

The Model 10 is one of the first products to be offered by The Mastering Lab Studio Products. Prior to this year, TML Studio Products was the exclusive rental outlet for the Sheffield Lab Tube Microphones and Pre-amps, the legendary Mastering Lab Tube Limiters, and the Sherwood Sax 200 watt, mono tube power amps. Now, TML Studio Products will also have for sale a diverse line of products carefully selected for their sonic integrity.

The Model 10 Crossover sells for \$650 a pair installed in your own Tannoys. You may also buy the speakers with the crossovers already in for \$2,075. For more about this new crossover as well as any other TML Studio Products, call them at (213) 466-3528 or FAX to (213) 465-7570, The Mastering Lab Studio Products is at 6031 Hollywood Blvd., L.A., CA 90028.



The Eliminator Bass from Charvel

The Eliminator is the newest guitar line from Charvel that features the Jackson bridge. The Eliminator bass is made from poplar and has a bolt-on neck made from North American maple. The two-octave neck is made without the usual heel joint so you can easily reach the upper frets. Speaking of frets, the bass has twenty-four of them set on a thirty-four-inch scale.

There are two humbucking pickups in both neck and bridge positions which will give you any combination of tone you like. The active electronics are powered by a single nine-volt battery and the tone control circuit gives a 12db cut or boost on both treble and bass frequencies. For mixing pickups, a pan pot will pan between the front and back humbuckers.

For more about this bass or any of the new Eliminator Series, write Charvel/Jackson Guitar Company, 1316 E. Lancaster Ave., P.O. Box 2344, Fort Worth, TX 76102 or call (817) 336-5114. MC

RADIO PIX

SUNDAY, JUNE 10

7:00 p.m. **KXLU FM 88.9**—**Brain Cookies**: That colorfully-named local band **Nothing Painter Blue** performs.

8:00 p.m. **KLSX FM 97.1**—**Dr. Demento**: An entire show of nothing but funny food songs entitled "Dinner With the Dr."

WEDNESDAY, JUNE 13

11:00 p.m. **KLSX FM 97.1**—**Lost Lennon Tapes: The Beatles' Losing Out** demo.

FRIDAY, JUNE 15

11:00 p.m. **KWNK AM 670**—**Bootleg Radio**: The amazing **Torrie Tyson**. Also **Traveler** and **Lone Wolf**.



The Who

11:00 p.m. **KLOS FM 95.5**—**Superstar Concert Series: The Who** are captured live in concert during their "The Kids Are Alright" tour.

SUNDAY, JUNE 17

7:00 a.m. **KMGX FM 94.3**—**Romancin' The Oldies**: A special Father's Day celebration entitled "Daddy's Home."

SATURDAY, JUNE 16



Bonnie Raitt

7:00 a.m. **KBIG FM 104.3**—**National Music Survey**: The music of **Bonnie Raitt**.

7:00 p.m. **KXLU FM 88.9**—**Brain Cookies**: Two and a half hours with the **Stains**.

8:00 p.m. **KLSX FM 97.1**—**Dr. Demento**: Celebrate Father's Day with **Dr. Demento's "Salute to Dad."**

FRIDAY, JUNE 22

11:00 p.m. **KWNK AM 670**—**Bootleg Radio**: **The Bond** perform along with **Steel Soldier**. Also **Time** and **The 3 O'Clock Hour**.

11:00 p.m. **KLOS FM 95.5**—**Superstar Concert Series: The Moody Blues** live.



Whitney Houston

Whitney Houston is all set to make her debut on a movie screen near you come the fall. The movie is based on a popular novel called *Disappearing Acts* and was written by well-respected black author **Terry McMillan**. Reportedly, the film rights to the tome were purchased expressly for Houston. Aside from making use of the superstar's as yet undocumented acting talents, it is said that the screenplay—which at this point is on its second rewrite—will also give Houston a chance to warble a couple of tunes thereby guaranteeing the soundtrack a very high place on the record charts. The dramatic love story will co-star **Denzil Washington**, who did such a great job recently in *Glory*, with **Matthew Broderick**. **Dino Conte** is set to produce. As an added bonus for Houston, it has been reported that her father, **John**, will be attached to the Tri-Star project in the capacity of a consultant. Need we say that her next album of original tunes for Arista will be delayed?

Don't look for that pop album from



Patti LaBelle and Jasmine Guy

Cybill Shepherd anytime soon. The actress has been working on her pop project off-and-on over the past four years. She had hoped it would be on shelves around the country about now. Unfortunately for her record label, **Gold Mountain**, her warbling keeps being shelved to make room for all those movie projects that the popular actress just can't turn down. The next jobs that Shepherd will definitely complete are starring roles in *Texasville*, *Which Way Home* and an as-yet-untitled **Woody Allen** film. Those who must hear Shepherd sing can still pick up copies of her just released *Vanilla* jazz album that *Show Biz* told you about issue before last.

Those with an eagle's eyes and an elephant's memory will most likely have recognized former **Cream** and **Blind Faith** skin-pounder **Ginger Baker** during his May 18 appearance on the *Nasty Boys* series. In the episode entitled "Desert Run," Baker played a tough, insolent thug who threatens to kill the *Nasty* heroes when they become lost in the desert during an ill-conceived drug lab raid. Other notable guest stars on the episode were **Michael J. Pollard** (*Scrooged*, *Bonnie And Clyde*), who played an untrustworthy helicopter pilot, and *Show Biz* fave **Billy Barty** (*Willow*, *Day Of The Locust*), who took the role of an uncooperative redneck owner of an isolated town near the drug lab.

With his network acting debut behind him, Baker now turns his attentions to rehearsals for a tour he is putting together with bass player **Jonas Hellborg**. The drummer boy has just finished a world rhythm-influenced album called *The Middle Passage* for Axiom/Island.

In more television news, **Patti LaBelle** has just logged a guest starring role on KNBC's *A Different World* sitcom. **LaBelle (L)**, dressed in the cutest pair of reindeer house slippers, comes to town to give her son's apartment a mother's loving touch. However, series star **Jasmine Guy (R)**, who plays **Whitley**, mistakes her new boyfriend's mom for a housekeeper. Not the

best way to begin a relationship, but in true sitcom fashion, by the end of "Perhaps...Love" the conflict is resolved.

We have the honorees from the recent **ASCAP Film & Television Awards** dinner. **Elmer Bernstein** was toasted by luminaries such as **Charlton Heston** and **Burt Lancaster** during the presentation of **ASCAP's Golden Soundtrack Award** for his work on films like *The Ten Commandments*, *Ghostbusters* and *My Left Foot*. Honored as the most performed songs from the previous year's pictures were "Birthday Suit" from *Sing*, "Partyman" from *Batman* and "Surrender To Me" from *Tequila Sunrise*. In addition, **ASCAP** also unveiled an honor role of most performed songs from feature films. These included such soundtrack favorites as "As Time Goes By" (*Casablanca*), "Evergreen" (*A Star Is Born*), "Gonna Fly Now" (*Rocky*), and "Zip-A-Dee-Doo-Dah" (*Song Of The South*). Honored for the most performed television themes were **Judy Hart Angelo**, **Bill Conti**, **Michael**



Wynton Marsalis and Stan Rogow

Karp, **John Leffler** and **Gray Portnoy**. TV dramatic underscore prizes went to **Ken Harrison**, **David Kurtz**, **Dennis McCarthy**, **David Rose** and **Mark Snow**. Congratulations to all!

Dirty Dancing II, which was supposed to start filming last February, has been postponed indefinitely. Should it ever come to pass, though, hunky star **Patrick Swayze** has said that he would be only too pleased to return.

Eight-time Grammy winner **Wynton Marsalis** has been tapped to compose and perform the theme and background music for KNBC's new series, *Shannon's Deal* (pictured to the right of Marsalis is executive producer **Stan Rogow**.) The new drama series stars **Jamey Sheridan** as a maverick Philadelphia lawyer and is currently in trouts on the airwaves each Monday night. Best of luck to all involved.

Discredited **Miss America** and popular recording artist ("The Right

SHOW BIZ—Tom Kidd

Stuff") **Vanessa Williams** guested May 20 on a segment of KNBC's *Sunday Night at the Movies* called "Perry Mason: The Case of the Silenced Singer." Though popular with the audience, Williams' character **Terri Knight** has a reputation as a feisty fighter on a personal level, which makes everyone a suspect in her death. It is the job of **Perry Mason (Raymond Burr)** to solve the crime when Knight turns up dead following a heated argument with her husband. Her backing vocalists were played by (L-R behind Williams in photo) **Angela Bassett** and **Virginia Watson**. **Tim Reid (Frank's Place)** played her husband, **Kene Holliday (Matlock)** her ex and **Alan Rachins (L.A. Law)** played the head of her record company. None were above suspicion.

Warner Bros. has reached an agreement with **Andrew Lloyd Webber** to produce a film based on his hit musical, *Phantom Of The Opera*. The movie will begin shooting later this year with the Tony Award-winning actor **Michael**

Mountains that capitalizes on the theme of Appalachian culture. The existing park, which attracts more than one million visitors each year, mixes country music with working craftsmen and amusement rides. But how do you say "y'all" in Japanese?

Did everybody catch former *MC* cover boy **Sam Kinison** and bad boys **Mötley Crüe** when they guest hosted KNBC's *Friday Night Videos*? **Tommy Lee**, **Kinison** and **Vince Neil** were their usual rowdy selves during the taping, which included the "Under My Thumb" video from Kinison's new LP *Leader Of The Banned*. Disappointing none of their fans, the taping was so hot (in many senses of the word) that it prompted Kinison to quip, "You think we're sweating? You should see the guys in the censor booth!"

Eric Clapton just guested on *Saturday Night Live* where he performed offerings from his new *Journeymen* LP.

The soundtrack for the smash Broadway musical comedy *City Of Angels* looks to be a hit. Tower Records in New York reports that the record is in their Top Ten, as does **Sam Goody**. *City Of Angels* has a full-length jazz score by composer **Cy Coleman (Sweet Charity)** and lyricist **David Zippel**. It's Broadway performances are sold-out through June.

Lou Reed and **John Cale** have just released their musical fiction based

on the life of the late **Andy Warhol**, *Songs For Drella*. The collaboration, which was released simultaneously in several formats by Sire Records, reunites Reed and Cale for the first time since their **Velvet Underground** days. There is both an album and a concert video, which was shot late last year at the Brooklyn Academy of Music. A special limited edition compact disc of *Drella* will also be made available. The CD package is covered in black velvet and includes a fifteen-page booklet with extensive notes and several previously unpublished photos from Warhol's Factory years. Too cool for words.

Van Halen performs the theme song to *Valerie*



Tommy Lee, Sam Kinison and Vince Neil

Bertinelli's new series, *Sydney*. **Bertinelli**—Mrs. **Eddie Van Halen** to you—plays a private eye in this new CBS series.

It is rumored that **Cher** and **Madonna** are discussing movie plans. The film would be a remake of the Fifties classic *Three Coins In A Fountain* wherein three American girls go husband hunting in Rome. No news on who the third girl might be. How about **Sandra Bernhard**?

Belated congratulations to **Dinah Shore** who was recently honored by her home state as an "Outstanding Tennessean." The award made mention of Shore's philanthropic work and community service through the years. Tennessee governor **Ned McWherter's** proclamation also cited the singer's nine years of service on the board of directors of Junior Achievement, which is a program to teach high school students about the free enterprise system. No one knows about that better than Dinah. The television veteran's popular and lucrative daily talk show continues on *The Nashville Network*. **MC**



Lou Reed

TELEVISION PIX

MONDAY, JUNE 11

9:00 p.m. **THE DISNEY CHANNEL**—*Viva Las Vegas!* A smitten **Lucky (Elvis Presley)** searches Las Vegas casinos for the lovely **Rusty (Ann Margaret)**. **REPEATS:** June 22, 24, 29.

TUESDAY, JUNE 12

8:00 p.m. **PBS**—*Nova*: Exploring the science of musical sound.

THURSDAY, JUNE 14



Paul McCartney

10:45 a.m. **THE DISNEY CHANNEL**—*Rupert and the Frog Song*: **Rupert**, the British cartoon bear, was the inspiration behind this animated musical special produced by **Paul and Linda McCartney**. **REPEATS:** June 22, 27.

FRIDAY, JUNE 15

10:00 p.m. **PBS**—*Routes of Rhythm*: **Harry Belafonte** hosts this three-part odyssey to discover the origins of Afro-Cuban music.

11:00 p.m. **THE DISNEY CHANNEL**—*Paul Simon Solo*: Interview segments and songs highlight this special billed as "the singer-songwriter's unique version of rock & roll history." **REPEATS:** June 21, 27.

SATURDAY, JUNE 16

4:00 p.m. **MTV**—*Rockumentary*: The career of former Eagle **Don Henley** is viewed through interviews and videos. **REPEATS:** June 17.

8:00 p.m. **BRAVO**—*Big World*: **Tina Turner** is the featured performer.

10:00 p.m. **CONTINENTAL CABLE VISION**—*Decoupage*: A wild and wonderful comedy/music program. This month's guests include **Redd Kross**, **Rusty Varlan** and **Ann Magnuson**.

11:00 p.m. **THE DISNEY CHANNEL**—*Help!* in the second **Beatles** movie, **Ringo** comes into possession of a ring belonging to a sacrificial cult—and the cult members intend to sacrifice Ringo.

1:00 a.m. **KNBC**—*It's Fritzi!* The **Beat Farmers** guest.

FRIDAY, JUNE 22

7:00 p.m. **BRAVO**—*Ornette Coleman and Prime Time*: The well-respected jazz man and his band. Sixty minutes.

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



Cast of *Perry Mason: The Case Of The Silenced Singer*

Crawford in the lead. Crawford has just left the Los Angeles company of the production after doing the *Phantom's* makeup more than 1000 times. The film is expected to be in theaters by Thanksgiving 1991.

Warner Bros. films has pushed back the release of *Gremlins 2: The New Batch* to June 15, which puts the film in direct competition with Disney's *Dick Tracy*. According to a studio spokesman, Warners feels *Gremlins 2* is skewed younger and will hopefully benefit from the run-off from overly long *Dick Tracy* lines in much the same way that Disney's *Honey, I Shrunk The Kids* benefited from *Batman*-mania. Tri-Star, however, has moved the release of their *Total Recall* up from June 15 to June 1, presumably to avoid just such a confrontation.

Negotiations have begun for **Dolly Parton** to bring a version of her Dollywood theme park to Japan near Tokyo. Dollywood is a regional park at the foot of the Great Smokey

Local Notes

By Michael Amicone

Contributors include Steven P. Wheeler and Heather Harris.



MOPING ABOUT: Veteran R&B singer Freddie Jackson is pictured taking pop songstress Debbie Gibson on a moped ride around Long Island in between sessions for Gibson's new record. The two stars met at a benefit dinner for the Starlight Foundation and hit it off so well that Gibson asked Jackson to guest on her new album.



THIRD WORLD BAND: South African vocal ensemble Ladysmith Black Mambazo is pictured singing and dancing at their recent China Club performance. The vocal group, which was featured on Paul Simon's Graceland LP, is currently touring in support of their third Warner Bros. album, Two Worlds One Heart.

Allen Olivo

MONEY PAYS HIS RESPECTS:

Monty Byrom, former leader of Billy Satellite and New Frontier, made his solo debut recently at the Music Machine with an acoustic set that showed off his newest batch of sparkling material. Eddie Money joined Byrom onstage for a classic performance of Byrom's "I Wanna Go Back," which Money turned into a Top Fifteen hit back in 1987. Byrom is currently at work on his first solo album and will undoubtedly have record companies pounding down his door in the coming months. None other than David Lee Roth has finished recording a Byrom tune, "She's My Machine," which may be the first single from Roth's forthcoming album.

—SW



SELF PROMOTION: EMI rock act Second Self is shown cavorting backstage at the Club Lingerie, following a performance promoting their debut LP, Mood Ring. Pictured (L-R): Rob Gordon, Regional Director, West Coast Sales, EMI; Mike Nehra, Jeff Fowlkes, Andrew Nehra and Greg Giampa of Second Self; manager Vinny Rich; and Rob Gordon, Director, A&R, EMI.



LAYING DOWN HIS BURDON: Veteran blues-rock vocalist Eric Burdon, former lead singer for Sixties outfit the Animals, is pictured reaching for an apparently very painful high note during his recent performance at the Palace.

under 60s Albers



ARTFUL ROGER: Famed British artist Roger Dean, whose work has graced album covers by Yes, Asia and Uriah Heep, is pictured standing in front of "Blue Desert," only one of the great Dean paintings currently on display at Triangle Galleries. Fans of Dean's art are encouraged to see this exhibit; while his fluid sea-spray and fantasy landscapes were great in their original album form, a closer inspection of the paintings, drawings and serigraphs reveal a remarkable detail that was only hinted at on the album covers (for example, the cover for Uriah Heep's LP, Demons And Wizards, actually incorporates genuine insect wings). Triangle Galleries is located at 412 N. Rodeo Drive, Beverly Hills, (213) 276-2975. —HH

Heather Harris



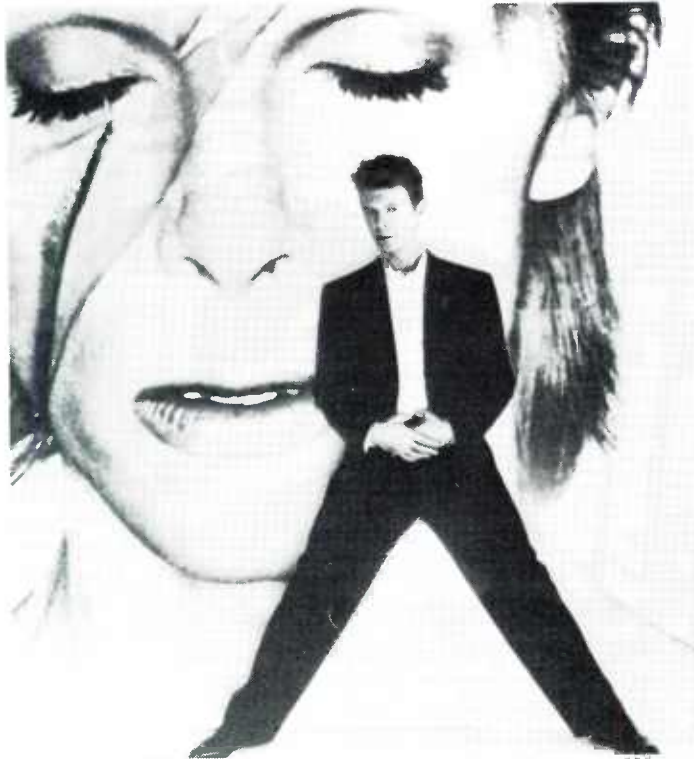
SCHMOOZING ROCK STARS: The stars came out in force for Aerosmith's recent three-night stand at the Great Western Forum. Fleetwood Mac songbird Stevie Nicks (second from left) and Guns N' Roses' Axl Rose (far right) pay their respects to Aerosmith's Joey Kramer (far left) and Steven Tyler (second from right).



OUT ON THE TOWN: Chrysalis hard rock act Slaughter and Roxy Petrucci, drummer of EMI's all-girl rock outfit Vixen, stop for a quick photo opportunity at a trendy L.A. eatery. Slaughter is currently enjoying the unexpected success of their debut album, *Stick It To Ya*, while Vixen, whose sophomore opus, *Rev It Up*, will soon be released, hopes to build on the momentum generated by their 1988 debut effort, which went gold. Pictured (L-R): Blas Elias, Dana Strum, Roxy Petrucci, Mark Slaughter and Tim Kelly.



IN THE "WHO THOUGHT THIS ONE UP" DEPT.: In what has to be one of the strangest photo couplings in show biz history, music superstar Janet Jackson is pictured with nineteen-year-old Sumo wrestling sensation Wakahanada. Wakahanada, who is simply beaming with joy over the chance to pose with Jackson, is the youngest wrestler to reach the Juryo class, and according to the press release, is also one of Janet's "biggest" fans (get it). This bizarre east-meets-west photo was taken backstage at Tokyo's Big Egg Dome, where Janet recently played to 92,000 fans at two sold-out shows during the Japanese leg of her *Rhythm Nation* tour.



FIVE TIMES THE FAME: EMI has released a compilation containing five remixes of Bowie's classic 1975 hit, "Fame." Available on maxi-cassette and 12 inch vinyl, the remixes stylistically range from hip-hop (featuring Queen Latifah), to an acid house mix by Arthur Baker, to a fifteen-minute "mood" mix by English sampling prodigy David Barratt, to your standard electronically beefed-up remix by Jon Gass (included on Bowie's recently released *Changes* and also featured in the hit movie *Pretty Woman*). Though there are some interesting arrangement twists, this set confirms that the tune, penned by Bowie, Carlos Alomar and John Lennon, still sounds the best in its original form as found on Bowie's *Young Americans* LP.



Dominick Conde

THAT CURL: Lisa Stansfield, who is becoming as famous for her *Roaring Twenties* style curl as she is for her smash hit, "All Around The World," stops by the *China Club* for, as the press release states, a little "rest and rock & roll."

COACH FOR A DAY: Donny Osmond, who resurrected his career last year with a series of hit singles, played "head coach for a day" during a recent Los Angeles Rams practice session. The stunt was part of a special birthday surprise cooked up for Osmond fanatic Mark Thompson, one half of the wacky KLOS morning radio team Mark & Brian, by his on-air partner, Mark Phelps. For the surprise, Thompson was blindfolded and flown to the Rams' practice field in a chartered helicopter. Upon his arrival, Thompson discovered head coach Donny Osmond leading the Rams through several plays. Also joining in on the festivities was Mark Phelps, who fulfilled one of his own secret fantasies by playing wide receiver and catching a few passes. Former Ram Jack Youngblood provided the play-by-play coverage.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

PUT A LID ON IT: The Universal Amphitheatre will be closed next season for installation of a dome. It's being done partly because neighbors couldn't handle the noise and because artists and audiences have been known to get very chilly in the Hollywood Hills location.

RECORDING X NUMBER OF TUNES: Former Doors keyboardist Ray Manzarek is back at Golden Sound Studios in Hollywood producing X's first single, "White Girl," a recent composition that's already an in-concert favorite. The projected release date for the Slash Records single is November 1st.

BROTHERLY LOVE: Joe Cocker recently took to the stage at the Blue Lagune Saloon in Marina Del Rey to join the Moore Brothers for three tunes. The Moores know the gravel-voiced rocker from their days with Cocker's *Mad Dogs and Englishmen*, one of rock's most notorious tour ensembles.

Welcome To Jeff Lynne's 'Armchair Theatre'



By Michael Amicone

Like a gambler who keeps rolling sevens and letting it ride, Jeff Lynne, the former leader of Electric Light Orchestra, is on a career winning streak that ranks him as one of the hottest artist-producers in the business. Long known as a consummate pop craftsman—the string of radio-perfect hit singles he created for Electric Light Orchestra, including “Telephone Line,” “Can’t Get It Out Of My Head,” “Livin’ Thing” and “Don’t Bring Me Down,” attest to that—Lynne has recently distinguished himself as an excellent songwriter-producer for other artists as well. Three veterans and one fictional band of traveling brothers have all benefited from his studio expertise: on George Harrison’s 1988 LP, *Cloud Nine*, he helped guide the ex-Beatle back into commercial favor with an album chock full of melodic charms, Fab Four nods-and-winks and commercial savvy; working with Tom Petty on the triple-platinum *Full Moon Fever*, Lynne co-produced and co-wrote Petty’s most musically satisfying album in years; on Roy Orbison’s *Mystery Girl*, Lynne co-wrote and co-produced the hit single “You Got It”; and as one of the five masquerading rock stars in the *Traveling Wilburys*, Lynne helped craft one of the most surprising and welcome success stories of recent vintage.

Now, following his fifteen-year stint with ELO (1972-1986) and his impressive recent work as behind-the-scenes production wizard, Lynne is stepping out center stage and releasing his first solo LP, *Armchair Theatre*, on Reprise Records. As usual, the album boasts Lynne’s talent for catchy pop melodies, intricate, cascading harmonies, sly studio invention, one-man band musicianship and, of course, his usual good-natured pop pilfering—especially the Beatle borrowings that have become a trademark of Lynne’s ever since his John Lennon homage, “Can’t Get It Out Of My Head,” was released in 1975.

But what makes this record one of the most satisfying collections in this Englishman’s long and varied career is the unbridled enthusiasm and musical confidence that is evident from first track to last. Boasting an eclectic assortment of pop originals and standards, the album’s best tracks—“Don’t Say Goodbye,” “Blown Away” (a song which could almost be an ELO outtake), “Now You’re Gone,” “What Would It Take” and his excellent covers of “September Song” and “Stormy Weather”—show a veteran artist on a creative roll, making some of the best music in a career which already holds a firm place in rock history.

MC: You’ve been involved in group situations throughout your career—the Move, ELO, the Traveling Wilburys. Was recording a solo album always in the back of your mind?

JL: Not really. What happened was, I was producing George Harrison’s *Cloud Nine*, and while we were working on it, Mo [Ostin] and Lenny [Waronker] came over from Warner Bros. to listen for a bit and they said, “Would you like to do an album for us?” And I said [enthusiastically], “Yeah, I would actually. Great.” But it took a long time to do it, because I had to finish George’s, then I went on to do *Full Moon Fever* with Tom Petty, then three tracks for Roy Orbison and then the *Traveling Wilburys*. So before I had a chance to do it, I had to do all that stuff first—which was great. When I finally got ‘round to doin’ mine, I built a studio in my dining room at home and did it there.

MC: You recorded most of those projects in home studios, so it seems logical that you wanted the same environment for your LP.

JL: Well, I decided it was the most fun way to do it, to make ‘em in houses. I really had fun doing that. And also, you don’t have the pressure of “Oh, it’s costing twenty million dollars a minute, I better get on with it”—even though I do like to get on with it. I work probably twelve hours a day once I start.

MC: I understand your home is quite old.

JL: Yes, fifteenth century. It’s like a manor house, a timber frame one, sort of Elizabethan.

MC: You recorded in different rooms of the house. How did you decide which area of the house was best for each instrument?

JL: Just by tryin’ ‘em, puttin’ mikes by things in different rooms, hearing how this sounds and then saying “Let’s try it in the back kitchen.” Just by trail and error, really. When we found where the good bits were for everything, it was much easier and much quicker to do.

MC: Using a room’s natural acoustics goes against the grain of modern computer-programmed recording.

JL: I’ve always tried to use natural room sounds, as opposed to reverb which I never use. I use slap echo and repeat echo, but I don’t use reverb as such, ‘cause I like to hear a room. Sometimes the room is the best part of anything. When you listen to some of those old records, you go, “Wow, what a room that was.” And I’ve tried to sort of do that on my records; make it natural, all acoustic. ‘Cause I went through that whole thing of digital sequencing, and I drove myself crackers doin’ it. It’s like being a typist for a month, and then you press “go” and this pile of shit comes out that I don’t like anyway. And I spent months trying to create it. I’d just rather get in there and play.

MC: But the records you made with ELO were very state-of-the-art, incorporating all the latest gadgets.

JL: Yeah, but even then that was only microphones really. There were a few little gadgets on there, like the vocoder was about the naughtiest one—‘cause I really liked the vocoder at the time. But, basically, I’ve always tried to do natural recordings.

MC: The album's first single, "Every Little Thing," is a pastiche of various styles and musical eras. Each bar crosses into another pop time zone.

JL: It's sort of like an R&B type of thing with the Four Seasons meets the Beatles meets whoever else comes along. I like to try and make records interesting. And if something goes on for too long, I get fed up with it and I've got to do something else.

MC: One of the more interesting things on *Armchair Theatre* is your footsteps on "Stormy Weather."

JL: Thanks [laughs]. It took me ages to get that. I tried walking in all these rooms, went to another house, tried it there, and went to somebody else's house, tried it there—tried footsteps in about four different people's houses. I just couldn't get the ones I wanted. I finally got 'em on a wooden floor as it turned out. I wanted it to be like walking down a street, but I just couldn't get that sound, so I ended up walking on this solid oak floor. I did about fifty takes, walking through it. If you would've seen it, it was crazy. I was walking along, and Richard Dodd, my engineer, was following me with a microphone. It was daft. It took me forever to get that sound. It was a silly thing to do. You know, it takes like ten minutes to put the vocal on and three days to get the footsteps.

MC: How long did it take to assemble the material?

JL: I went to France for awhile, and I wrote most of it there. And I got all the songs done, 80 percent of them finished by the time I started and got the studio running. It was all ready to go, and it was like, "Oh shit, I better remember how these songs go and start writin' 'em again and finish 'em off." 'Cause words are the last thing that I ever get 'round to. That's always been a concern.

Like on the ELO records, I used to finish the whole track. I'd have all the basic instruments—the drums, the bass, guitars, pianos, a thirty- or forty-piece orchestra, a twenty-piece choir—and no words. We'd be finished and I'd go, "Shit, I'd better do these words," and everybody would go [incredulously], "You haven't done the words?"

MC: Did you at least have sketch pads filled with some lyrical ideas?

JL: No, nothing. Not a sausage. And not even a tune. I had a tune in my mind, but I never even put a rough vocal on.

MC: How do you view those years with ELO?

JL: It was great for awhile. For one period, it was really good, and then it got to be sort of a pain. People were expecting the same thing all the time. It just became too much—no enthusiasm anymore. Because I tried all the ideas that I wanted to try in that concept, but I still had hundreds of albums to make to get to be free of it. I had to write all the music for it and sing it all and produce it all.

MC: Did you feel you were beginning to repeat yourself?

JL: Not really. I was desperately trying not to.

But maybe I was, I don't know. It just wasn't right anymore. I'd run out of ideas for that formula, that thing about having strings on everything. I got trapped into that. I really wanted to do something else. But I gave it my best—I really tried the hardest I could on those albums, and it was hard work because it wasn't coming naturally.

Just at the end of that era, I didn't know what I wanted to do. Then I got this call, out of the blue, from Dave Edmunds. I was having dinner with him, and as he was leaving, he said, "Oh, by the way, George Harrison asked me to ask you if you'd like to produce his new album."

MC: It must have been an interesting experience meeting and producing one of your musical idols.

JL: It was a bit scary. But we got on great



Orbison, Lynne, Dylan, Petty and Harrison.

straightaway and became good pals. We hung out for a few months, not actually doing an album yet, just doing other things and writing a couple of bits together. And then we finally got 'round to starting it and it went well from there.

MC: You segued from producing George's record into producing Tom Petty's *Full Moon Fever*.

JL: I met Tom at a stoplight in Beverly Hills. He was honking his horn, and I saw that it was Tom, so we pulled over and he said, "I've been listening to George's album, why don't you come over to my place and we'll write a song?" So I went over a couple of days later and we wrote "Free Fallin'." I was just gonna do one song with him, but we enjoyed writin' together and we got to be good pals, so we did another.

And we did them all in one go, finished the whole song and then mixed it and then went onto the next song and wrote that and fin-

ished it as well. Whereas, you're usually working on seven or eight at once. But these were all finished and mastered before we started on the next one.

MC: One of the most surprising successes of the last few years was the *Traveling Wilburys* project. How did that come about?

JL: We'd sort of been talking about forming this fictitious group, the *Traveling Wilburys*, at George's sessions, as far back as that, you know, going, "If we could have this group, that'd be fun. You know, you have a couple of beers every night and say, "I'm having Roy Orbison in it" and "I'm having Bob Dylan." And we knew Tom Petty by then as well and we said, "Yeh, we'll also have Tom, he's great." That's how the idea came about.

So George needed this extra track for this B-side in Europe, and we went over to Bob's [Dylan] house to record it—the five of us. George had half of the song done, and we all sat 'round to finish it off in the garden. The five of us all sitting there, playing acoustics. And George happened to see this box in Bob's garage with "Handle With Care" on it. So we finished all the words and sang them all in the same night. That was the first session ever for the *Wilburys*. George took the record to Warner Bros. and they said, "Oh no, you can't have that as a B-side, you've got to make an album of that." And after that one there was about a month gap, and then we knocked off nine more songs in nine days.

MC: You spent quite a bit more time in the studio painstakingly crafting those ELO records and here you were banging out a song a day.

JL: Well, the difference is, there were five people writing and everybody's got an idea. These are all great writers, all used to writing on their own as well as with other people. So you're never sort of stuck. If you come to a bit and you think, "Oh, I can't think of what that is," somebody else will. It's quite a productive thing. We just started doing a new *Wilburys* album.

MC: Is anybody taking Roy Orbison's place?

JL: No, you can't replace Roy. It's impossible. **MC:** Seeing the first *Wilburys* project become so successful after Roy's death must have been bittersweet for you. Do you remember when you first heard the news of his death?

JL: I was actually awakened early one morning with a call from America. And I must have been quite a way down on somebody's list—where the subtlety gets less and less. And someone—I don't even know who it was, somebody from his office or whatever—said, "Is this Jeff?" I said, "Yeh," and they said, "Roy's dead." So I couldn't have been the first one to be called, 'cause it wasn't a very subtle way of putting it. I went, "What, who is this"... I was asleep. And then by the time you wake up and get going.... It was terrible. And then of course another idol of mine, Del Shannon, just died as well.

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ABBEY KONOWITCH:



Inside



MUSIC TELEVISION®

By Maria Armourdian

MTV's Senior VP of Music and Talent, Abbey Konowitch, bonds the cable video show with the record business. Pooling together expertise from his experience at Arista Records (he was Vice President, Artist Development) and talent agency ICM, Konowitch not only continues to increase the popularity and diversity of MTV, but also actively works to break new acts. His goal is to create a partnership between the record companies and MTV so that both expand. "We've broken more acts in the fifteen months that I've been here than in the history of the company," says Konowitch.

Konowitch also originated the idea of MTV's concerts and has been working on taking MTV abroad into other markets.

MC: It seems that the format for MTV has diversified considerably.

AK: Our audience ranges from 12 to 34, and in order to serve them best, we have to diversify. Therefore, by developing the spe-

cialized shows such as *Headbangers Ball* and *Yo! MTV Raps* and *Club MTV*, we're able to provide for each age group and musical preference. Now we're effective not just with hard rock and rap but also with alternative music or with groups like the Cowboy Junkies, Edie Brickell, and the B-52's. Our lifeblood is really breaking all kinds of new acts. 1988 was the year of Guns N' Roses; 1989 was Paula Abdul—very different acts.

MC: Who selects the videos to be aired?

AK: None of us individually, including myself, has the power to add a video. We have a music group of eight or ten people that listen and watch the videos. Then we sit and program the shows on Tuesdays, trying to feel some sort of consensus in what we like. But we also allow any individual who may feel a passion for an artist to try to convince us of that artist's merit. I feel we're much more musical than any other medium that exposes music. There are a lot of ways a video gets added to MTV. We add it if we like it, if it's a big group, if it's important to a record com-

pany. We like to respond to our partners' needs. We may add it if it's socially significant or makes a statement like Tracy Chapman. We like things that we find unusual or special like the Tone Loc video. We thought it would get a rise out of our audience. It's not that we're looking for the oddball, but if it's special, it will get special attention.

MC: Do both aspects, visual and audio, rate equally in your selections?

AK: The song is the most important element. It's the heart and soul of the package. It's nice if the artist looks good and has great presence and style and the video is beautiful, but if the song isn't great, it's limited in its appeal.

Generally, we look at the whole package with the sensitivity as to whether we feel it will be successful without an audience.

The exception to that is for what we call "breakthrough video." This is when we feel that a video is a unique use of the medium, something very creative. In that case, whether we think it's a hit or not, we commit it to heavy rotation. We want to encourage people to be creative because we're at the mercy of the music industry who provide us with the video clips. If they make lousy clips, it does us no good at all.

MC: As the Senior VP of Music and Talent, do you primarily oversee the various programs? How involved do you get?

AK: My primary responsibilities are artist relations and programming. That means, besides our staffs here, I also work very closely with the music industry, the labels, the artists' managers and the artists themselves. I deal with that at least half of my day. The other half is internal, dealing with the world strategy, development of philosophies, new shows and programming. Internally, we have producers for each show as well as music schedulers. But I get involved with each show. I've also gotten extensively involved with the booking and with the international MTV.

MC: Do you deal with the VJs? Do they get involved with video programming?

AK: I don't deal with the VJs. Their extent of involvement is usually limited. However, Adam Curry attends the music meetings. It's kind of a secret thing. He wants very much to convey his knowledge of music, and he's very knowledgeable about what we do and why. So he has input. The others have the ability to say they really love something, but there's not involvement on a regular basis.

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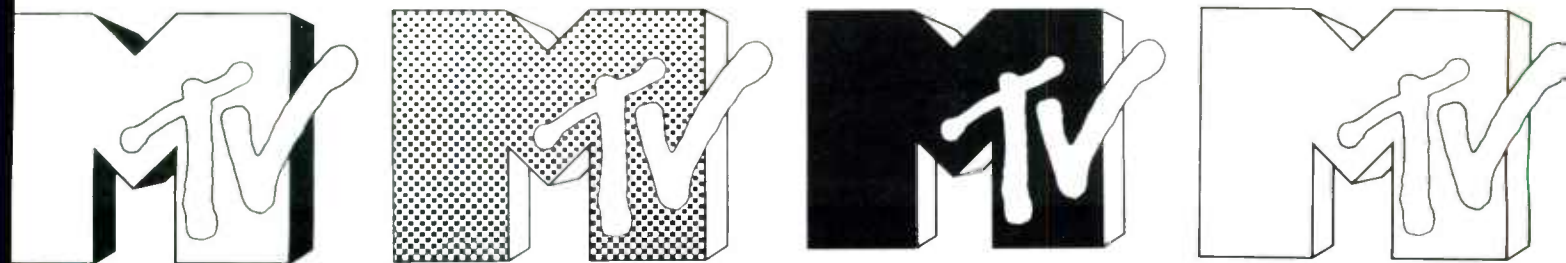
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MC: What sorts of things tend to make your job difficult?

AK: There are twenty-one major record companies that we try to be as fair with as we can. At the same time, we're trying to break as many as three new artists at any one time. That means we might have three people who think we're the greatest and seventeen people who have to wait in line. Of course, our first obligation is to the consumer, to provide the best possible videos with the widest variety at the right time.

MC: How can record companies aid you in your goals?

AK: One is to make great videos, to push the innovative and creative. The other is to give us as much information as possible as to what is happening with their music. We fit into the food chain—promoting music differently for each artist. Sometimes we like to be early on a video, sometimes we like to be coincidental with their marketing push and sometimes we lie on it because of the appeal to our audience. At times it can be a dilemma because they may want us to be early when we want to be late.

MC: What happens then?

AK: People call us with their frustrations, and our challenge then is to be good listeners and to not ever close up to what a record company or a manager or an artist has to say. Just because we don't think something is happening doesn't mean that we're always right. Each has to have his day in court. Most labels are really committed to the music that they're into and can be really persuasive. Those who do it the best are usually the ones that bring it home.

MC: I understand that the promotion department at Geffen Records really had to twist some arms to get Guns N' Roses added. Is that true?

AK: Yes, and I think the greatest success stories that we have are when the record

companies have been great promoters.

MC: Supposing you saw a video that nobody ever told you about, and the record company wasn't really supporting it, but you liked it. What would you do?

AK: That happened with both Neneh Cherry and the Fine Young Cannibals. We called the labels and said that we wanted to help them break these acts. They may not have been priorities at the time, but once they hear that our commitment is there, they would be foolish not to use it.

MC: What do you feel your audiences are looking for in concepts: serious issues, funny

are and what they may be tired of.

MC: How important are things such as radio airplay and press attention to your decision-making?

AK: If something is getting a lot of press attention, we have to watch it closely, because a lot of times the critics pick something up on a handle of quality, and we want to be as credible and quality-oriented as we can. For example, we've added groups like the Cowboy Junkies where we maybe wouldn't have normally. The press can raise a different kind of credibility for the audience. Radio and sales can be hype, but the press tries to remain untouched and deal only with the credibility side.

MC: Do you ever discuss video concepts with the video producers prior to the video shoot?

AK: No, we don't want to get involved with that side.

MC: Suppose a video producer calls you and wants to put an idea past you ahead of time. How do you react to that?

AK: It's a rather uncomfortable situation because they have a vision in their mind that they can't really tell you. Then, even if you like the idea, it might not turn out how you envisioned it. Then they say, "But you said you like it." It's the job of the record companies and the artists to make the videos. We just want them to make them as innovative and creative as possible.

MC: Do you watch all the videos that come in?

AK: I don't, but somebody on staff does. We receive about 30 to 60 videos per week.

MC: What do you feel the future of video is?

AK: Rap and metal have had a really good run, but I predict that it will probably shrink. What's unfortunate is that when anything comes out and is successful, the companies all scoop up everything that's the same and fill the marketplace. MC

***"I don't deal
with the VJs.
Their extent of
involvement is
usually limited."
—Abbey Konowitch***

videos, sex, social statements?

AK: They are looking for something different. That's what it always comes down to. If your video looks like two other videos, then it's not special. You have to be on the edge. You don't have to spend a lot of money, but you might have to spend a lot of time.

MC: What research tools does MTV use?

AK: We are more consumer driven now than the company has ever been before. We use requests and active sales research and call out research that tells us what their favorites

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BASIA

Taking On The World



By Jonathan Widran

Epic recording artist Basia may be the only million-selling artist in America whose name is not a household word among average Top Forty listeners and the record-buying public. Despite the surprising platinum success of her stellar pop/jazz debut, *Time And Tide*, and its Top 25 title cut, the Polish-born vocal stylist and her unique and luscious blend of jazz/bossa-nova/pop have simply not had an easy time competing for chart space with such ultra-synthesized dance divas as Janet Jackson and Paula Abdul. But with the recent release of her second album, *London Warsaw New York*, this queen of the New Adult Contemporary charts may just find herself hitting the Top Ten someday soon.

During a recent interview with Basia and

songwriting/producing partner/alter ego Danny White at Le Bel Age hotel, the lovely, effervescent singer spoke of her chances for pop crossover success. "Hopefully, more and more people will start searching for something different than all the similar dance/rock currently on the charts. It's already started happening with all the new radio formats out there.

"It's really challenging. I like the idea of crossing-over from one market to the other. I like the fact that I'm doing well on jazz and A/C, but Top Forty's the ultimate. We have to convince people other than jazz fans that it's worth experimenting with."

One listen to the new album will convince even the most skeptical programmer or consumer that Basia (pronounced Ba-Sha) is in-

deed an original, a true voice for the sophisticated Nineties, whose sound holds appeal for old and young listeners alike. Besides showcasing her breezy, tantalizing way with a song, the new album offers a unique approach to production which includes the texturing of the accordion, baritone and bass saxes and fancy live string and horn arrangements with White's solid work on the keyboards.

"We used the accordion on 'Ordinary People' because we had the French-styled line for it, which we tried first with sax before realizing it wasn't working," explains White. "My brother, Peter, is an L.A. guitarist who can also play, so we thought we'd try it with him."

Basia adds that the fact that some people were just discovering *Time And Tide* in '89, well over a year since its release (it took a year to jump from gold to platinum), gave her and White a lot more time to try new and innovative ideas. "Because the record company wanted to work the first album as much as they could in America, we had lots of time to listen to the new one over and over. We used the luxury of extra time to our advantage in improving the sound," she says with pride and satisfaction in her charming English-Eastern European accent.

Just as Basia (whose oft-mispronounced surname is Trzetrzelewska) and White went all out to insure a better overall sound this time around, so too did the singer aim for higher ground in her lyrics, most of which are intriguing, many of which happily don't feel the need to repeat the hook/title a thousand times to get their points across.

"I was a bit more courageous and experimental with these lyrics, and I think they come across as more mature. I was writing really my first songs ever on the first album, and I was playing it safe. Now, on songs like 'Brave New Hope' and 'Ordinary People,' I'm not afraid to bare my soul, whereas before I was very self-conscious. There's a very thin line between being honest and pretentious."

Besides exploring the expected themes of starting over ("Brave New Hope") and troubled love ("Cruising For Bruising," the first single), Basia delves into the more personal areas of unfulfilled dreams ("Ordinary People") and good old-fashioned Polish pride (the clever and frisky "Copernicus"). A personal statement like "Copernicus" continues the trend

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toward unusual subject matter which Basia began on "Prime Time TV" and the bossa nova tribute to Brazilian singer Astrud Gilberto, simply titled "Astrud."

"'Copernicus' is a song I couldn't do till now because it requires certain language subtleties and a jovial sense in speaking about the Polish people," she explains triumphantly. "I wanted to change people's misconceptions about Poland and tell them about visionaries like Copernicus, Chopin and Marie Curie, who most people don't know are Polish. The song tries to show that we are a romantic, innovative, honest and courageous people."

Just as such adjectives describe the infinitely interesting Basia, so does a song like "Copernicus" set her apart from other artists who "just wanna dance." Still, don't get the impression that she's not out to have fun, too. Indeed, her bouncy cover of Aretha Franklin's "Until You Come Back To Me" is an ode to the sweet soul she listened to while growing up. While citing as her influences such Sixties and Seventies icons as Stevie Wonder and Earth, Wind & Fire, Basia says it was the Queen of Soul who most inspired her.

"I did a medley of her hits on my American tour," she says like a true fan, "and I was very encouraged by both audiences and by the record company to include an Aretha song on the new album. I think 'Until...' is one of the best songs ever written."

Perhaps one of the reasons why Basia and Danny White make such a pop-potent team is the mixture of influences each had during their musically formative years; while Basia was Motowning out, White's first love was

jazz. White is accompanying her on this national media promotional tour because more than anyone else, he has helped to create and define the distinctively appealing Basia sound. Having met through a music trade publication in England in the early Eighties, Basia and White formed the popular



group Matt Bianco with Mark Reilly. Reilly and White wrote and produced the platinum *Whose Side Are You On* album, which was the first release featuring that "sound" and its Brazilian influences.

Explaining its evolution, White says, "Before I met Basia, I'd just left a band which had several Brazilian musicians, and they intro-

duced me to those rhythms. I simply began combining them with the synthesized bass textures I was working with."

Both Basia and White are obviously more than pleased at the way their sound has taken off, and hope *London Warsaw New York* will further expand their base audience. "Some people congratulate us for sticking to the things we liked, rather than jumping on the bandwagon of the normal commercial music," White adds. "But if you write just for specific formats, it works against you. The music will sound contrived."

Basia agrees. "But that's not to say we're not aiming to be commercial, because we are, just in a different way. The most important thing is, I have to feel something in a song. If it makes my spine tingle, it's fine."

Chances are that as more and more listeners hear the work of the talented tandem of Basia and White, more and more spines will indeed tingle across the music consumer map. And the music of Basia will "take the globe by storm," to quote "Copernicus." But believe it or not, no one will be more surprised to see that happen than Basia. Having endured the proverbial years of musician's angst and struggle (which included a year-long sojourn performing in a Polish club in Chicago), the beauty from Jaworzno never foresaw a future this bright.

As she concludes, "Deep inside, you always are aiming for much more than what you'll actually get. *Time And Tide* did just okay at the beginning in Europe. I didn't expect it to take off in America like it did. It came as a complete shock when it happened." **MC**



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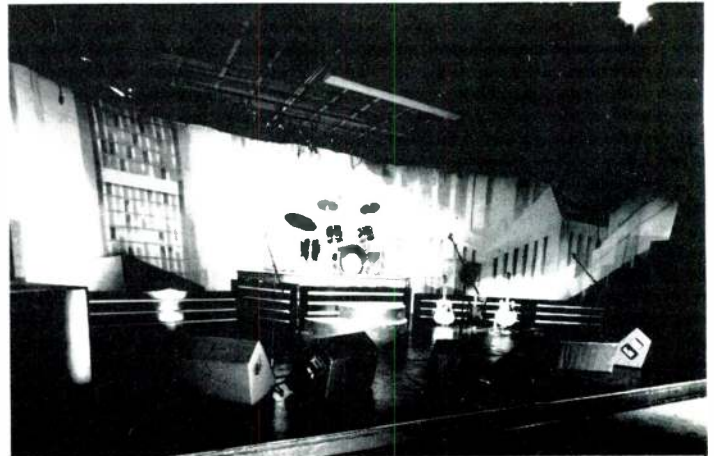
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The L.A. Jazz Scene

By Jonathan Widran

Yes, Virginia, there really is a jazz scene happening in the City of Angels. Every night of the week, the discriminating club-goer who is tired of the mediocre unsigned rock acts proliferating Sunset Strip has a vibrant and exciting alternative in chic, upscale venues whose covers are frequently lower and whose quality of music is often higher than those on the rock scene. Whether your preference is contemporary pop-jazz, straight ahead Brazilian or instrumental R&B, L.A. has a nitespot waiting to seduce your listening habits.

With such a wide spectrum of styles and artists to choose from, the L.A. club scene certainly appears to be in a healthy state of mind. When you can hop by Sherman Oaks' Le Cafe and catch such nationally charting artists as Chick Corea Elektric Band members Eric Marienthal, John Patitucci and Frank Gambale for ten dollars or less in an intimate setting of 54 seats, the jazz night life seems pretty sweet. But club owners, radio people and even the musicians themselves generally feel the local scene could be much healthier.

Aside from simple strategic problems like parking in Westwood (for Bon Appetit, the West Side's premiere pop-jazz playground), everyone seems to agree that the mutation of radio station KKG0 (105.1) from a jazz station to a classical format this past January has done its share of damage.



Maynard Ferguson plays up a storm at Catalina's.

Bon Appetit co-owner Dave Gimpel, who also runs the independent label Nova Records, feels that "the artists who play in town just don't get the promotion anymore. It's ridiculous that [saxman] Sam Riney had a Number One hit for weeks on the national Adult Contemporary charts and yet no one in town seems to know who he is. It's similar to what happened when KUTE [The Quiet Storm] signed off in '86. I don't think the jazz scene has been truly healthy since then." Dale Jaffe, co-owner and general manager of Le Cafe, feels that the loss of KKG0 affects the artists more than his club, but "it's kind of sad that in a city of nine million people, their music isn't better represented."

It's certainly no easy task trying to replace KKG0's ongoing eclectic mix of mainstream and contemporary artists, but there are a few local stations trying to take up some of the slack. KLON (88.1) in Long Beach, for instance, caters to straight ahead audiences, while KSBR (88.5), based at Saddleback Col-

lege in Mission Viejo, does what it can to promote fusion and pop-jazz. The problem is that neither of these stations has the strong signal of KKG0, and it's doubtful that the casual listener will travel clear across town just to pick up those smaller signals.

Luckily, there is still the Wave (KTWV, 94.7). While often criticized for its lack of adventurous programming and its focus on providing a soothing soundtrack to the frenetic L.A. lifestyle, you can still hear new music by some of L.A. jazz's best contemporary artists. Talaya, who DJs from 10 a.m. to 2 p.m. daily, insists that the station "promotes acts at the larger venues, and makes sure jazz shows like David Benoit at the Greek get sold-out, but with the smaller venues, we could be doing more. When I'm on the radio and I play a tune by an artist I know, I usually will give them or the writer of the tune a plug. It's informational to the listener, and later, if a listener hears that the writer of a specific tune is playing At My Place, for instance, they may go out because 'the girl on the radio' talked about them.

"Obviously, we're not playing the serious jazz artists like KKG0 did, but we're doing what we can within what the listener wants. Personally, I'd like to see programming done from more of a gut level." A local artist like saxophonist Brandon Fields, whose main haunts have been Bon Appetit, Le Cafe and the legendary Baked Potato in North Hollywood agrees. "You can't talk about a responsibility to jazz when you're looking at spread sheets of numbers and demographics."

With less radio exposure, many feel that local print media must fill the void of informing jazz enthusiasts where and when local artists are playing, who's hot and getting hotter and about events such as local festivals. *The L.A. Times* has critics Leonard Feather, Zan Stewart and Don Heckman writing and reviewing and a full page devoted to jazz listings in Sunday's Calendar section. Then there is a smaller, growing three-year-old free monthly paper simply called *L.A. Jazz Scene* which can be found at most clubs and



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all Tower Records stores. Besides stories on performers making a difference on the local scene (such artists as Fields, keyboardists Rob Mullins and Keiko Matsui and saxmen Gary Herbig and Michael Paulo have been profiled recently) *LAJS* features a two-page calendar pullout complete with club and concert listings.

"Our promotion seems to help the artists and the music tremendously," says publisher Myrna Daniels. "It is critical to inform people as to what's available to them, and the paper seems to have taken on a greater role in that since the loss of KKGQ."

As with other forms of music in an industry town of L.A.'s magnitude, there is an incredible amount of competition for club dates. Le Cafe's Jaffe, who in order to maintain a level of excellence in booking policy rotates many of the same artists who have proven drawing cards in the past, says he only has maybe five or six nights available to brand new talent every month. "We get too much material," he insists. "A lot of it is uninteresting and clonish, based on what's currently playing on the radio. Despite all the acts out there, we are forever having to find new and innovative ways to maintain our high booking standards for the Room Upstairs [which is where the music happens]." Though Jaffe and Patrice Landers, who does a good majority of

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SELECT GUIDE TO L.A. JAZZ CLUBS

What follows is a select listing of Los Angeles jazz clubs. We'd like to thank the club owners and bookers for taking the time to provide us with this valuable information. As cover prices and show times may vary, we suggest calling the club for daily information.

Compiled by Jonathan Widran

At My Place

1026 Wilshire
Santa Monica
(213) 451-8596
Cover: \$5-15
Contact: Matt Kramer
Range of Styles: Pop-jazz/
fusion, club also features
pop/R&B acts.
Recent Performers: Marcos
Ariel, Poncho Sanchez,
Chet McCracken.

The Baked Potato

3787 Cahuenga
North Hollywood
(818) 980-1615
Cover: \$8-10
Contact: Joe
Range of Styles: Pop-jazz/
fusion
Recent Performers: Don
Randi & Quest, Brandon
Fields, Brian Bromberg.

Birdland West

105 W. Broadway
Long Beach
(213) 436-9341
Cover: \$10-20
Contact: Al Williams
Range of Styles: Pop/jazz to
mainstream.
Recent Performers: James
Moody, Fattburger, Bobby
Lyle.

Bon Appetit

1061 Broxton Ave.
Westwood
(213) 208-3830
Cover: \$5-12.50
Contact: David Gimpel
Range of Styles: Pop/jazz
Recent Performers: Jeff
Lorber, Justo Almarino, Tim
Weisberg.

Catalina Bar & Grill

1640 N. Cahuenga
Hollywood
(213) 466-2210
Cover: \$10-20
Contact: Bob
Range of Styles: Mainly
mainstream
Recent Performers: Freddie
Hubbard, Art Blakey, John
Scofield.

Chadney's

3000 W. Olive
Burbank
(818) 843-5333
Cover: No cover
Contact: Dennis Duke
Range of Styles: Main-
stream
Recent Performers: Jack
Sheldon, Ruth Price, Yve
Evans.

Coach House

33157 Capistrano
San Juan Capistrano
(714) 496-8930
Cover: \$15-30
Contact: Nikki Sweet
Range of Styles: Pop/jazz,
club also features pop/rock
acts.
Recent Performers: Richard
Elliot, Dan Siegel, Stanley
Jordan.

Drake's

330 N. Brand Blvd.
Glendale
(818) 246-6954
Cover: No cover
Contact: Violet Mussalie
Range of Styles: Mainstream
Recent Performers: Julie
Kelly, Sunny Wilkinson,
Angela Brown.

Grand Ave. Bar

506 S. Grand
Los Angeles
(213) 612-1595
Cover: No cover
Contact: Diane Varga
Range of Styles: Pop-jazz/
mainstream
Recent Performers:
Michael Wolff, Teddy
Edwards, Buddy Collette.

Jax

339 N. Brand
Glendale
(818) 500-1604
Cover: No cover
Contact: Roland &
Associates
Range of Styles: Main-
stream
Recent Performers: James
Galante, Doug MacDonald,
Joe Palumbo.

Le Cafe

14633 Ventura Blvd.
Sherman Oaks
(818) 286-2662
Cover: \$8-10
Contact: Dale Jaffe
Range of Styles: Pop-jazz/
Brazilian
Recent Performers: Dori
Caymmi, Don Grusin,
Alphonse Mouzon.

Linda's

6715 Melrose
Los Angeles
(213) 934-6199
Cover: No cover
Contact: Linda Keegan
Range of Styles: Mainstream
Recent Performers: Linda
Keegan, Tom Garvin,
George Gaffney.

Nucleus Nuance

7267 Melrose
West Hollywood
(213) 939-8666
Cover: No cover
Contact: N/A
Range of Styles: Pop-jazz/
mainstream
Recent Performers: Red
Young, Cynthia Utterbach,
Joan Shy.

St. Mark's

23 Windward Ave.
Venice
(213) 452-2222
Cover: Varies
Contact: Mike Quinn
Range of Styles: Main-
stream
Recent Performers: King
Cotton, Billy Mitchell, Stan
Behren.

The Strand

1700 Pacific Coast Hwy.
Redondo Beach
(213) 316-1700
Cover: \$17.50-30
Contact: Karl Gendrom
Range of Styles: Pop-jazz/
mainstream, club also
features pop/rock/country.
Recent Performers: Chick
Corea, Miles Davis, David
Benoit.

Vine St. Bar & Grill

1610 N. Vine St.
Hollywood
(213) 463-4375
Cover: \$10-20
Contact: Ron Bernstein
Range of Styles: Main-
stream
Recent Performers: Denny
Zeitlin

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Andrew Ridgeley

Back To Basics



By Kenny Kerner

In the summer of 1986, amidst a bitter flurry of rumor and innuendo that captured newspaper and tabloid headlines the world over, George Michael and Andrew Ridgeley called it quits and put to rest one of the most successful pop bands in the history of recorded music. After selling over 40 million records in a four-year period, Wham! was no more.

For months preceeding their split, fanzines around the globe told horror stories of how Andrew Ridgeley had made little or no con-

tributions to the duo's success, how George Michael completely ran the show at recording sessions and how Andrew's guitar wasn't even plugged in during live performances. Careless whispers? A publicity ploy to sell more records? Hardly.

The fact of the matter was that George and Andrew were best of friends and laughed all the way to the bank. They had told the press from the outset that this "Wham!" idea of theirs was only to be a passing fancy, a teen-thing. Fun—plain and simple. But the press

wouldn't buy it. When you make good copy, nobody wants to see it end.

George Michael went on to super-stardom as a solo artist—starting it all off with "A Different Corner" in 1986 and concluding, thus far, with an incredible string of five Top Five singles from his *Faith* album. Meanwhile, Andrew Ridgeley, wanting to get away from it all, pursued race car driving and wasn't heard from again. Until now.


I remember opening the package that contained an advance copy of Andrew Ridgeley's first solo album, *Son Of Albert*. "He won't be able to fool me," I thought. "I'll know immediately whether or not he has any talent." I threw the tape into my cheap office cassette recorder and sat back. "Go on, show me!"

Like the rest of America, I too was pleasantly surprised. There are some really strong songs on Ridgeley's debut: "Red Dress," with buddy George Michael lending a hand, is a killer and potential hit single. "Shake," the current single, sounds like it could gather a nice radio foundation. "The Price Of Love" is also strong. But "Mexico," the Side Two opener, is the one you'll fall in love with. And Ridgeley really milks it. The vocals are solid and consistent, the playing is tight and powerful and the production is top-notch.

So what's all this about? No talent...can't play or sing...won't last a day on his own? I don't understand! I thought I'd spend some time with Andrew and find out how it really was. After all, you can't always believe everything you read in the press, can you? Sometimes, you've gotta trust your ears.

Regardless of your feelings about his debut album, it's impossible to talk with Andrew Ridgeley and not get straight to the heart of the Wham! matter. After all, you've gotta hear it from the source, right? Ridgeley confessed that most of the mockery could be attributed to the British press. "They may have had a low opinion of us," he quipped, "but I can guarantee that we had an even lower opinion of them. The British press has got such an inflated opinion of itself and what it means to the industry and man on the street. They're far too opinionated."

Not one to mince words, Ridgeley went on to spill the beans about his relationship with Michael. "Because it became very apparent early on in our career that George was a more developed and secure songwriter, we made a decision, for the sake of what we wanted to



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achieve, that it would be best for him to write all the songs. And I'm lazy. I didn't care too much. Apart from the songwriting, everything else was split equally. But from a creative point of view, George did most of the work. He never told me that I had to take a back seat. That was all baloney!"

Another point of controversy arose when the single "Careless Whisper" was released in Europe as the first solo recording from George Michael. Inasmuch as the record's release came well before any rumblings of a Wham! split, why wasn't it credited to the group? "When we wrote 'Careless Whisper' in 1981," Ridgeley confided, "we knew at that time what it was going to be. George said he thought it would work better as a George Michael track, and I thought it was a good idea. I didn't think that song fit in too well with the Wham! image and with what we were trying to project as a band. I had no bones about that. It was his song, he wrote the melody, but we both co-wrote the music and lyrics. For me, it was much better."

Though the British tabloids milked the Wham! breakup for all it could, Ridgeley is amazed that the press didn't listen years ago when the bandmates themselves spoke of an early split: "I can't believe that nobody was listening when we said it years ago in our earliest interviews. We told everyone that Wham! was going to be a short-term thing because Wham! was all about being young and about the experience of youth. We wanted our group to make it and then stop at the very top. We'd seen so many groups go on and on and on and lose their creativity, their spark.

McCartney is an example. Bowie is an example. You lose your fucking image and start turning out crap when you used to be so hot! And that's not what we wanted. These people just got stuck in a groove and didn't go anywhere. If you change, if you evolve, then that's another story entirely. And that was always our concept of a pop group."

So, while George Michael stepped into the solo spotlight, Andrew Ridgeley, a bit frazzled,

**"I'm lazy. I didn't care too much. From a creative point of view, George did most of the work."
—Andrew Ridgeley**

took some time off to race cars, collect his thoughts, re-evaluate the record business and come up with a plan for his future. The three or four years Ridgeley spent out of the media's attention were devoted to putting together the songs that form his Columbia debut, *Son Of Albert*.

Andrew's debut presented a new series of challenges for the recording artist. To begin with, he now had to write an album's worth

of songs by himself. "All of the songs that are on this album," he said, "are pretty much the only songs I've ever written in full. If I don't feel that an idea is going to work, then I don't write it. There are plenty of musical ideas you can develop into songs, but not all of them make great songs. Those are not for me. I want the best."

Ridgeley assembled a talented cast of players, and taking a cue from his earlier recording experiences, set out to treat each song in a unique manner. "You have to look at each song on the album as being unique and different," he explained. "You can't just say that it's all rock. The guitars change, the sounds change, everything changes based on the particular song. For me, it's great to have a guitar sound, but if you use that same sound on every song, it becomes too bland. I just try to work with each song and give it its own characteristics."

Having been to the top of the mountain and having overcome the slide back down to reality, Andrew Ridgeley now waits patiently for the verdict from American record-buyers and radio stations. The plan is to get the most out of "Shake" and then follow-up with "Red Dress," the single that reunites Michael and Ridgeley. In the interim, Ridgeley will be putting together a band to take out on the road this fall.

For Andrew Ridgeley, it's been a long, hard struggle to get back to basics, but it's all been worth it. Ya see, these days, he's got a record on the *Billboard* charts, and as Ridgeley explains it, "that's a different kind of feeling for me." MC



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MC: That was even more tragic because he took his own life. Del Shannon sings on a song from your album. Did you notice anything during the sessions?

JL: Not really. He was down a bit one day...but, no, never dreamed anything like that. Me and Tom had been working with him. We'd known him for a long time—I'd known Del since about 1972. He was my very first big hero. I'd been friends with him since 1972, and I never dreamed that he'd ever do anything like that.

MC: Is the new Wilburys project a continuation of the same sound?

JL: It's four acoustic guitars now, instead of five. I think it's a bit more rock & roll than the last one, or will be eventually. We've just done rough vocals on it. All the words are finished and all the backing tracks are done—the basic ones, just acoustic guitar and drums. We're going to take them back to England later in the summer and finish them off.

MC: Will there be a Wilburys tour?

JL: Maybe. We've talked about it, but we haven't got any plans. It's just all talk. It may happen next year. Maybe not a tour, maybe just some shows or something. But there's no real plans.

MC: How about a Jeff Lynne solo tour?

JL: I won't be touring. I've never enjoyed performing that much.

MC: You're a studio animal, aren't you Jeff?

JL: I am, it's a fair cop. I love being in the studio and making it sound good. When you play live...ELO used to play in all those great big arenas, and it used to sound like shit to me. It would go down great, you know, the crowd would love it, but I wasn't getting any sort of satisfaction from it. It was nice that the audiences were good, but it got to be a real chore.

MC: How would you rate yourself as a vocalist?

JL: Well, I'm much happier about it now than I have been for a long time. Working on the Wilburys, and doing all these other people's albums, I've found that I like to hear what they're saying. I like a nice dry vocal.

I used to bury myself in all the latest gadgets in ELO and mix it really low, 'cause I didn't have much confidence. But when I started singing on this album, I started enjoying it. "Ah, that's good, leave it like that," that's the producer in me talking. But the singer in me

is still going...[feigning disgust]. So you have these two opinions.

MC: Did you think that maybe you needed a tiebreaker, someone to produce you?

JL: No, I wouldn't have dreamed of that. What I desperately wanted to do was produce myself. I've learned a lot by working with all these other guys, like George, Tom and Roy, and I just suddenly realized that I was making too big a deal of it all. I realized it's not that serious. You just go and do it. It's not something that you have to torture yourself over, which is something I used to do.

MC: People have often compared your singing to John Lennon and your musical style to



the Beatles, especially during the ELO days.

JL: Yeh, there was one period when I used to do that. I must have been so influenced by the Beatles that I was trying to make Beatles records, I suppose, in the very early days.

MC: Were you aware that you were doing that at the time?

JL: No, not really. Nothing is new, let's put it like that. Everything's been done that's going to be done, because there's only seven notes, or whatever.

MC: Background vocals have always been a highlight of your records, and your new LP is no exception.

JL: I love doing harmonies. It's probably one

of my favorite things—to make up a harmony passage that fits, sort of like backing instruments. I'll start with one part and just build it and add little notes that aren't in the chord—little bits that make it interesting.

MC: On the song "Now You're Gone," you incorporate some Indian melodies into the arrangement, especially the violin solo and the voices at the end.

JL: You know what that is, that's a violin played by an Indian player, put through a little ten-watt Gibson amp and turned full up. So you get this real funny edge on it. It sounds more like an Eastern instrument that way. And then I put a harmonizer on it, doing an octave underneath. It's an unusual sound. There's quite a lot of effects on that song.

And the Indian voices at the end...I saw a concert in England by Ravi Shankar. He was doing this little opera-ballet, which was brilliant. And there were these singers, one of them was his musical director Ashit and his wife—fantastic sounding voices. So I said after the show, "Would you come and have a sing on my record," and they said yes. So they came, and I played them the end of "Now You're Gone," which has Western-type chord clusters, and he sang this raga that he had thought up. Usually, that would be sung across one note or two notes at the most, but he sang it and it just weaved its way through all these chords.

MC: Another song, "Save Me Now," stands out for its powerful ecology-minded message.

JL: Well, you know, I've never done one of those before. I didn't want to get on a bandwagon, I just wanted to do a little gentle one, rather than all this [shouting] "You bastards." It's a gentle way of the earth speaking for itself, like "It's horrible, this is." It's like a nursery rhyme, a kiddie song.

MC: That song is indicative of the self-assurance which you exhibit on the LP. You've stripped away the studio gimmickry and grandiose arrangements that you favored in ELO and you've concentrated on the songs.

JL: I think a lot of that was insecurity. Like, it can't be good enough with just me doing it, I have to have a hundred-piece orchestra to make me sound good enough. And I think now, I feel as though I can do it. I feel better about myself. But I'm sure I won't after I've done 93 interviews and they've all told me that I'm useless [laughs].

MC



Tina S.



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◀ 27 L.A. Jazz

these bookings, tend to stick to tried and true favorites like Brazilian guitarist Dori Caymmi, Brandon Fields, guitarist Pat Kelley and world fusion group Strunz & Farah, they have also broken acts like Michael Paulo and MIDI-vibist Larry Hutchinson as well.

Bon Appetit's Gimpel says he books "based on who you know, the artists' reputations, whether they're getting tons of airplay. Flamenco guitarist Ottmar Liebert has been a monster on the Wave, and he sold-out three nights here." Gimpel has been known to feature world class jazz artists like flutist Tim Weisberg and keyboardist Jeff Lorber, but he is still quite open to newer acts such as singer Michael Vandroff and soprano saxman Jessie Allen Cooper.

With rock clubs, it seems safe to assume that the majority of bands play in an attempt to impress record company execs looking for new talent. Since most jazz artists already have record deals ranging from local independents like Nova, Intima and Blue Moon to MCA or Columbia, and the money is marginal at best (85 seats times \$10 times 2 shows divided by four or five band members at the Bon), why such competition?

Guitarist Grant Geissman feels "it's a good way to break in new material, tighten your band for more lucrative road gigs and hone your craft." Jaffe says many artists use Le Cafe as a showcase for prospective booking agents and managers. "It's a great room to do business in between sets." And as you can surmise from the incestuous nature of L.A. jazz bands where everyone fills in with their buddies at



The posh interior of the Grand Avenue Bar.

one point or another, it's a lot of fun.

But, according to both Fields and his manager Ted Cohen, there is a downside to an artist playing the club circuit too often. "When a larger venue like a Wiltern or Universal is looking for an opening act to fill seats, it's not very attractive when the band they have in mind is playing down the road at the Baked Potato for eight bucks," says Cohen.

Fields agrees, though somewhat reluctantly. "For years, my attitude was, I just want to play as much as possible, but you lose your drawing power by doing that. When you have a new album out like I do now, your manager tells you to wait for action on the album before jamming again, and it's hard to sit still

in the meantime." Like Geissman, Fields knows that audiences in other cities are more appreciative than the home crowds. "To them, it's often a once-a-year event."

But in L.A., jazz—in all its ever-diversifying forms—is a 365-day-a-year event. And even though Jaffe speaks for many when he states that, "People are spoiled here. There's so much talent to experience, and it's taken for granted that the talent will keep coming back," we should consider ourselves fortunate that we live in a city where we have so much opportunity to hear the joyous noise that is jazz. Take a chance, pop and rock fans, and go out and hear it tonight!

MC

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Glen LaFerman

Harlow

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Manager/contact: Steven Steinberg and Perry Watts-Russell
Address: c/o 3300 Warner Blvd., Burbank, CA 91523
Phone: (818) 846-9090
Booking: N/A
Legal Rep: Emily Simon and Dana Clark for Mitchell, Spillerberg and Knupp
Type of music: Rock
Band Members: Teresa Straley, Pat Regan, Tommy Thayer, Todd Jensen, Steven Kloug.
Date signed: 1988
A&R Rep: Roberta Peterson

By Tom Kidd

According to legend, Harlow's recording deal with Warner/Reprise came about when their two-song demo tape arrived unheralded on the desk of Roberta Petersen, who is a Vice President of A&R at the label. Petersen was so knocked out by the demo, that she immediately signed the act, which at that point was made up of vocalist/writer Teresa Straley and keyboardist/producer Pat Regan. Warner/Reprise agreed not only to let the band produce themselves, but also to use the recording funds to set up their own twenty-four-track studio. Stuff like this only happens in fairly tales, right?

Before any of you hopefuls start sending out blind tapes addressed to "Warner/Reprise Fairy Godmother Division" a few qualifying facts may be in order.

For one thing, on the wall of Harlow's newly established Fortress Studios in Hollywood hang many a gold album. Pat Regan, you see, is no novice. He had previously worked with such artists as Quiet Riot, Black 'N Blue, Holly Knight and Rick Derringer along with Kiss on their latest album, *Hot In The Shade*. He has also been a soundtrack composer for a number of theatrical

films.

His partner, Teresa Straley, owns no gold records, but is possessed of an astonishing voice, mature songwriting talents and a killer image. Together they make a perfect combination.

"We're probably two of the most unlikely people to work together in terms of appearance among other things," says Straley during an interview in the hallowed and somewhat harrowing halls of Fortress. "Pat and I would look at each other and think the other one looked really strange. But when we got into what we were doing, we discovered that we really loved working together. There isn't anyone else I'd really like to make records with."

There are actually three other people that Straley makes records with these days. Those are the remaining members of Harlow. One by one former Black 'N Blue guitarist Tommy Thayer, bassist Todd Jensen and drummer Kevin Valentine drifted into Fortress to join forces on what was to become the group's debut. For touring purposes, an additional keyboardist will be added.

The germination of Harlow was accidental. Straley was looking to place songs in movies, which she hoped would garner her enough income to support the previous incarnation of Harlow. She approached a friend who owned an eight-track studio about doing demos. "He said he knew this great keyboard player and thought he could maybe play on it," Straley remembers. A partnership of sorts was then formed with Regan. "We didn't work on the songs together," she says. "I had my day job, so I would work at night or early in the morning. And he didn't have a car so he could only stay between the hours of ten and five. We missed each other but we would communicate through notes or I would sign parts into a tape re-

coder."

What happened next was totally unexpected. "A friend of Pat's and mine was going to see Jeff Finster who at the time was working at the film department at Warner Bros.," Straley says. "Jeff wasn't there because he had an emergency meeting. So they went to see another friend named Greg Chapman who was working at the Black music department. He heard the two songs and freaked out. He said he was going to play the songs for Roberta Petersen. He played them for her and said 'You've got to hear this.' Roberta played it and said she wanted to sign whoever this was."

After Petersen received another three-song demo, a tiny picture of Straley cut from an outdated band promo and a meeting with the singer herself, Harlow was offered a deal. There would be no bidding war and no industry showcase for other labels. "I didn't really want to get into that," says Straley. "It seems like such a cattle call. It's like artist auctioneering. Roberta was very respectful of my wishes and we had a deal. And then we talked about using our budget to buy a recording studio. Pat and I also got to produce our record and do exactly what we wanted to do."

What the band wants to do right now is "sell some records and get on a kick-ass tour," according to Tommy Thayer. And according to the guitarist, the possibilities for audience expansion seem virtually endless. "The really cool thing about this is that it can really reach a lot of different people," he says. "We're not pigeon-holed into a fifteen- to seventeen-year-old thing. I think we can go anywhere because there's so much depth to the music."

Bassist Todd Jensen agrees, "There's a lot of crossover. The record was shipped first to AOR, but that's just the first leg."

With the favorable reviews so far of "Chain Reaction," their first single, with Straley having signed a publishing deal with Virgin Music and with a new performance-oriented video of "Reaction" headed for MTV, Harlow seems poised for success. Straley, Thayer and Jensen will be going on a radio promotions tour soon, while Pat Regan minds the store at Fortress Studios. After that, they will tour some of the country's smaller venues. What will the faithful see? "People are going to be seeing a hard rock band," says Jensen.

One wonders if the members of this recording act regret the hard road not taken. Do they miss having to pay dues on the Los Angeles club scene and taking pay-to-play communion with their peers? Ask the man with the recording contract. Answers Thayer, "That just isn't the right thing for us to be doing. We've got our songs and we've recorded this thing, but there just isn't a reason to do it. I would be kind of fun, but I think the Strip's good for young bands who are moving here from somewhere and they don't have any money and have to start from square one. But I don't think it's really necessary." **MC**



Harlow

Harlow

Warner/Reprise

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Pat Regan and Teresa Straley.

□ **Top Cuts:** "Silence," "Chain Reaction."

□ **Material:** Harlow's work differs from the norm in the same way a college degree differs from a high school diploma. Consider Teresa Straley's intense and intelligent lyric to "Silence." "I'm divided in my mind/ I feel fragmented in my body/ Disunited in my spirit/ Don't want to be separate anymore." The extensive melody lines and chord structures are also evidence that Harlow has done their homework. While their hard rock classmates revel in arrested development, Harlow's musical maturity wins them the valedictorian's prize.

□ **Musicianship:** Straley's Heart and Led Zeppelin influences are definitely evident—as is a touch of Pat Benatar—yet Straley is also hep to all the latest vocal trademarks. The result is a style both familiar and new. The rest of the cast are driving, supportive players. Solos and egos are both kept in check, leading to the assumption that Harlow's members consider the whole of the group to be more important than the sum of their individual parts.

□ **Production:** Co-producers Regan and Straley have designed a production pattern for Harlow that points out both the brightness and the balls of the group's sound. Even though that's a fashion popular among the best-known of today's hard rockers, there are added accessories that really set off this outfit. "Silence," for instance, is accented by the addition of a full-out Japanese choir. "Edge of Love" is chic in an authentic Phil Spector-style production.

□ **Summary:** Harlow sell themselves short by insisting that what they do is only rock & roll. Their charter is too deep to allow them to wallow in three chords and the celebration of a hedonistic life-style. Not that either of those elements is unknown to them, it's just that they aim higher. That attitude will help them to reach an older and/or more mature audience. Hard rock doesn't have to be stupid. —Tom Kidd

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The instructors are **Mary Unobsky**, currently a staff writer for Geffen Music, songwriter and producer whose work is represented on albums by Patti La Belle, Maurice White, Randy Crawford, Sheena Easton, Bonnie Raitt, and Karen Carpenter; and **Michael O'Hara**, currently a staff writer for MCA Publishing Co., singer, songwriter, and producer who wrote Anita Baker's hit song *Just Because* and songs for Tracie Spenser and Patti La Belle.

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NIGHT LIFE



ROCK

By Tom Farrell



The Cramps

More meat from the folks at **Goldenvoice** promoters; it's Talking Heads frontman **David Byrne** at the **Palladium** on Thursday, June 14th, with the voodoo rockabilly of the **Cramps** the following night. Both shows are highly recommended and start at 8:00 pm. Get there early.

Triple X recording artists **Tender Fury** were featured on a recent edition of *Eye on L.A.*, which focused on the local music scene through a musicians eyes. With pay to play and the stepped up police situation, we can only assume those eyes had tears in them. Perhaps anger would have been more appropriate.

A noticeable throng of starving musicians and their equally emaciated entourages showed up for **X-Poseur 54's** annual Memorial Day Barbecue (hey, I told you this place was a meat market!) as club proprietor's **David and Renee Max** continued their tradition of feeding and rocking the Hollywood music scene. Hat's off to the two for making

X-Poseur 54 a smash without having to resort to pay-to-play tactics. Other club owners, take note!

Been noticing a rather unique fashion trend on the Strip these days? Yes, boys and girls, it's back to the good old New York Dolls days of cross-dressing rock bands! So, are we going to start seeing some new band names to go along with this fashion theme? How about **Dorks in Drag**? **Jerks in Skirts**? **Chix with Dix**? Okay, okay, there are a few notables in this field legitimately: NYC transplants the **Glamour Punks**, whose lead singer incorporates the skirt look and fashionable half head shave (which he was doing long before anyone else was), and the **Dum Dums**, whose lead singer **Brittany Harlowe** alters from skirts to Zippy the Pinhead outfits while sporting a tattoo of a gas gauge reading "empty" on his mohawked scalp.

Sasch has been booking some pretty hot local acts in their club these days. **Tuff, Roxanne, Taz and Cherry St.**, among others, have all hit the stage recently at the trendy Studio City nightspot.

Filthy Ritz have been resurrected under the moniker **Blackboard Jungle**. Check 'em out on June 10th at the **Coconut Teaszer** with **Swingin' Thing**.

Local oddsters **Celebrity Skin** are out on the road opening up for the even stranger **Psychic TV**.

Promoters **Desi Benjamin and Dayle Gloria**, known respectively for their work with the **Coconut Teaszer** and the **Scream/Club With No Name/Speak No Evil** projects, have banded together to bring back the **Club With No Name**. The club will be at the Probe on 836 N. Highland (where the Cathouse makes its living on Tuesdays) and should be starting by July. The club will be open on Mondays from 9:00 p.m.-2:00 a.m., with two full bars and pool tables; 18 & over only, please. Be expecting some heavy bands for the club's grand opening. So far, the new **Club With No Name** is only scheduled to stay open for nine weeks.

C&W

By Billy Block



Jim Lauderdale

Billy Block

Well, it's official. **Jim Lauderdale** has signed with **Warner Bros. Nashville**. **Paige Levy**, Warner Bros. A&R VP in Nashville, reports that after seeing and hearing him at **SXSW** in Austin this year it was time for **Jim and Jim Ed** to get together. Jimmy will be working with **Rodney Crowell** as producer for his first WB release. Congrats, Jim, we look forward to hearing this one!

Bruce Bromberg of **Hightone Records** turned me on to their latest anthology of alternative country music, *Points West*. This fourteen-track release features seven tracks from the existing Hightone catalog, among them, the **Lonesome Strangers** "Goodbye Lonesome," **Jimmie Dale Gilmore's** "Red

Chevrolet" and **Joe Ely's** "Row Of Dominoes." New tracks, available only on this collection, are **Heather Myles**' "Lovin' The Bottle," **Buddy Miller's** "The Garage Sale" and **Gary Stewart's** version of the **Robert Cray** song "Nothin' But A Woman." This is an exceptional collection of country music that features tracks from **Buddy Miller** and **Heather Myles**—two of L.A.'s finest new country talents.

As the Nashville music publishers continue to look to L.A. country songwriters for material, it has become increasingly important to produce quality, cost effective demos aimed at a particular market or artist. **Marty Rifkin**, who holds down the multi-instrumentalist position in **Ronnie Mack's Barndance Band**, is doing just that. Rifkin is producing some great song demos with a high rate of acceptance from Nashville music publishers for under a hundred and fifty dollars per song. Rifkin, who is proficient on bass, guitar, pedal steel, dobro, mandolin, harmonica and sax, does it all. He offers basic tracks and your choice of two lead instruments per demo, while you sing your song or have one of Marty's pro-vocalists sing it for you. For a sample reel of Marty Rifkin's Country Demos contact him at (213) 399-3032, or talk to him in person at the **Palomino Club** at the Barndance on Tuesday nights.

Janie Steele & Pacific Electric will be appearing on Sunday, June 10, at the **KZLA/Ahead With Horses Fun Day/Handicapped Children's Benefit**. The event takes place in Sun Valley at 9311 Del Arroyo Drive. For more info call (818) 767-6373.

Eddie Dunbar has just finished recording his new project. Recorded at the **Note Factory** with producer **Dick Barron**, the three-song sampler features Dunbar's powerful vocals with musical backing by the **Demo Gods**. This set of tunes should get some A&R attention for Fast Eddie.



Tender Fury

Ed Colver



Buddy Miller

Billy Block



JAZZ

By Scott Yanow



Stan Getz

Julie Pado

Los Angeles was at the height of its influence in the jazz world during the Fifties, thanks in large part to the recordings and arrangements of trumpeter **Shorty Rogers**. Shorty's big band charts, movie scores and soft bopish trumpet style helped to popularize West Coast (or cool) jazz. Happily, he has survived through the decades and still plays well.

Ken Poston of **KLON** recently organized a large tribute to Rogers in Hermosa Beach that included film clips provided by **Mark Cantor** (featuring Shorty on TV in the Fifties), the **Mark Masters Orchestra**, brief spoken testimonials and many guest artists from Shorty's past; an almost *This Is Your Life* show. No advertising was needed for this event sold-out very quickly. Shorty Rogers' period with Woody Herman's Second Herd was saluted by fine performances from the always-hyper vibraphonist **Terry Gibbs**, pianist **Lou Levy** and the **Masters** band on such old charts as "More Moon" and "Keen And Peachy." For "Lollipop," Giles was joined by

legendary bassist **Chubby Jackson** and **Shorty** himself for some three-part scat singing. **Stan Getz**, a lifelong friend, was in exquisite form on three numbers (including a beautiful version of "A Handful Of Stars"). Shorty's Kenton years were remembered with "Jolly Rogers," "Round Robin," "Coop's Solo" (featuring **Bob Cooper's** tenor) and "Art Pepper" (performed by **Gabe Baltazar**); a string section was utilized on the latter two songs. Material from the **Lighthouse All-Stars** and **Shorty Rogers' Giants** were brought back to life during a set by an all-star group including trumpeter **Conte Candoli**, altoist **Bud Shank**, **Bill Perkins** on baritone, **Bob Cooper** and pianist **Pete Jolly**. The only thing missing was Shorty's trumpet. It's a pity that modesty kept him from performing at his own tribute! **Kudos** to **Ken Poston** and **KLON** for a memorable show.

Dr. Billy Taylor made a rare appearance in L.A. when his trio performed at **Catalina's**. Taylor, one of the most literate of jazz's spokesmen, has always been known as a tasteful bop-oriented pianist, but I was most impressed by the way he stretched his abilities during his set. Backed by bassist **Victor Gaskin** and drummer **Bobby Thomas**, Taylor took plenty of chances during his solos, starting a heated "All The Things You Are" unaccompanied with just his left hand playing, and at other times hinting at another Taylor (Cecil), showing that his ears are open to other styles. One would think that with his high profile, **Billy Taylor's** music might get lethargic, but the opposite has occurred. Both his live performances and his CD's on Taylor Made Recordings feature his newly energized playing at its best.

Upcoming: **Catalina's** (213-466-2210) has **Cecil Taylor's** energy music (June 12-17) and **Ahmed Jamal** (June 19-24); **At My Place** (213-451-8597) features the talented singer-guitarist **Joyce Cooling** (June 14) and **Flora Purim** (June 15-16); **Marcus Roberts** appears at the **Coach House** (714-496-8927) on June 13; and **Le Cafe** (818-986-2662) hosts **Strunz** and **Farah** (June 14) and **Terri Lyne Carrington** on June 16 and 17.



Dr. Billy Taylor

Julie Pado

BLACK MUSIC

By Wayne Edwards



Millira

Is **Motown Records** quietly getting ready to make a run for its old place at the top? Led by **Johnny Gill's** biggest album yet (featuring the hit single "Rub You The Right Way" and the killer ballad "My My My"), the company has some interesting and diverse product in the pipeline. New York-based vocalist **Millira's** self-named debut album is in desperate need of material, but her jazz/pop vocal stylings may eventually prove to be a nice stretch for the label. A&R head **Zak Vax** gave me a sneak preview of an exciting new female rapper named **M.C. Trouble**. Motown hasn't had any success to speak of in the rap genre, but this project may change that. Much like **Heavy D.**, **M.C. Hammer** and **Kool Moe Dee**, **Millira** has that rare combination of club grooves and radio sensibilities that should make her immediately accessible to several formats. None of these projects offer that cohesive Motown sound of old, but they could be the start of an interesting run for the company.

Are real vocalists becoming vogue once again? **Barry White** is on tour and filling seats without a hit record in years (except for his role on **Quincy Jones'** "Secret Garden"), **Luther Vandross** is selling out once again and **Johnny Gill's** self-titled album is loaded with classic R&B ballads and flying out of record stores. Checking in from England where he's on a promotional tour, Gill says "everybody's telling me I can be the next **Teddy Pendergrass**, and that's nice, but I'm just doing what I do. I've definitely been influenced by **Teddy**, **Stevie Wonder**, **Donny Hathaway**, **Jeffrey Osborne** and **Luther Vandross**, but I see myself as me being me. It's kind of intimidating being compared to those guys, but I guess it could be worse." For a real treat, check out a much younger **Johnny Gill** dueting with **Stacy Lattisaw** on her 1984 release, *Perfect Combination*. Even back then the man had it.

Former gangbanger **Michael Conception**, a founder of the infamous **Crips**, has become an entrepreneur with his **Grand Jury Records** label. Distributed by **Warner Bros.**, the first release, an ambitious single entitled "We're In The Same Gang," featuring **M.C. Hammer**, **Tone Loc**, **NWA's Easy E** & **Dr. Dre** and **Ice-T**, among others, is a spirited plea to stop the violence. The song will be performed on *The Arsenio Hall Show* when **Conception** will unveil plans for "Peace Weekend" which will run through Sunday, June 17. Confined to a wheelchair since a gang-related shooting in 1977, **Conception** says he understands the gang mentality and feels he can reach them.

Mellow Notes: Super vocalist **Luther Vandross** is returning to Southern California with an intimate performance at the **Celebrity Theatre** in Anaheim on June 14. It's an expensive evening, but **Dionne Warwick's** "That's What Friends Are For" Aids Benefit Concert features, among others, **Stevie Wonder**, **Quincy Jones**, **BeBe & CeCe Winans** and **EI DeBarge**. This special show will be broadcast live on June 30 from the **Universal Amphitheatre**. **MC**



Motown A&R rep Zak Vax



MJQ and Kronos Quartet

The Modern Jazz Quartet and Kronos Quartet

Royce Hall
Westwood

I hadn't seen the Modern Jazz Quartet in many years, but I had been fortunate enough to attend a concert by the Kronos Quartet only a few months back. Therefore, the idea of bringing together the old (the MJQ has been together for almost forty years) and the new (Kronos members are almost half MJQ's age) was tantalizing. And I wasn't disappointed.

It was a delight to reacquaint myself with the acoustic sensibilities of MJQ's John Lewis at the piano, Milt Jackson on vibes, Percy Heath on upright bass and Connie Kaye on drums, and to listen to some of the most beautiful jazz classics ever written—in their set were works by George Gershwin (notably from *Porgy And Bess*) and Duke Ellington.

It was equally rewarding to again hear the extreme versatility and daring of the Kronos four—David Harrington and John Sherba on violins, Hank Dutt on viola and Joan Jeanrenaud on cello. They have been described as "combining a unique musical vision with a fearless dedication to experimentation." In the half-hour program I heard, there were elements of Africa (Justin Tamasuza's "Mu Klubo Ery/Omu-saalaba"); a light-hearted, almost barndance-like tune in which one player would slap his/her instrument to maintain a rhythm as the others bowed furiously; shades of war-torn Eastern Europe ("Doom A Sigh" by Istvan Marta); avant-garde (John Zorn's "Cat O'Nine Tails"); and the surprise closer, Jimi Hendrix's "Foxy Lady."

The teaming of MJQ and Kronos was the brainchild of John Lewis, who had re-written several of his originals to feature the strings. They opened this segment with one of the MJQ's most popular works, "The Golden Striker," segueing into "Three Windows." This was followed by "Alexander's Fugue," and they took it out with "A Day In Dubrovnik." I had

been informed that this was only the second performance of this double quartet—with one rehearsal! Amazing! One would have thought they had been brought up together. I had the image of two identical twins (quadruplets?), reading each other's minds, feeling each other's feelings, so fully attuned were these two units. A splendid example of modern jazz and modern classical music finding common ground. —*Frankie Nemko*

Bobby McFerrin's Voicestra

Royce Hall
Westwood

All it takes is one voice. The stage lights go on, and you prepare all at once to hear a myriad of instruments and styles, from bass and percussion to strings, choirs and even opera. You've entered the magical world of the miraculous Bobby McFerrin, an extravaganza of vocal imagery you marvel at as you enjoy.

When McFerrin was alone onstage, this show was pure excitement. "Drive" featured his trademark vocal modulations mixed with accelerating car sounds, while his remarkably off-center falsetto on "The Star Spangled Banner" brought the house to a thunderous roar. Unfortunately, for the legions of fans gained from his multiple Grammy-winning *Simple Pleasures*, the ultra-artsy Voicestra concept restricted McFerrin's role to ensemble player too much of the time. Most probably by design and a desire to break out of the "Don't Worry, Be Happy" mode (he chose to skip this trademark classic), this was less a concert and more a variety show featuring intricate staging, numerous costume changes and even pantomime to accompany the many wordless vocal pieces.

No complaints about his ten-piece unit, whose harmonies were frequently lovely and often inspired. In fact, some group interactions, such as the upbeat gospel number and the super-funky rap finale (which featured vocal beat-box rhythms and part of the audience dancing onstage), were downright brilliant. It's just that there was too much

flash, too many production numbers and not enough McFerrin. And a good handful of these "voicestra" bits, such as the call-and-response piece, were fairly uneventful. And musical storytelling pieces from several of the members came off more pretentious than insightful.

It was a little disappointing hearing McFerrin's genius get lost in all the production values. But overall, Voicestra put on an interesting, if slightly uneven show. One can only wonder about what McFerrin's concoction could have achieved had he simply used the ensemble as backing vocalists and given himself free reign to wail away on his masterful pipes. —*Jonathan Widran*

J.J. Cale

Henry Fonda Theatre
Hollywood

Mention the name of J.J. Cale to any blues/rock guitarist and you'll be greeted with a knowing grin and a nod of appreciation. Cale remains one of those underrated guitar heroes who has stuck to his low-key style while flashier axe-men have passed him on the ladder to chart-topping success.

Yet, J.J. Cale remains a constant source of inspiration to aspiring



J.J. Cale

guitarists around the world (the American-born Cale has long been more commercially successful in England), however his legacy has far outshone the man himself. In fact, the unassuming Cale was actually onstage for ten minutes with his back to the audience, tuning his guitar while the oblivious crowd talked amongst itself. Even when the very casually dressed Cale turned to face the audience and began slowly strumming his instrument, there was still no hint of recognition from anyone in the packed house. Only when Cale uttered the first line to one of his most famous songs ("After midnight, we gonna let it all hang down") did the crowd realize that this grey-bearded guitar-picker, dressed in worn-out jeans and a plain green T-shirt was actually the man they paid to see.

The man of his word, Cale proceeded to let it all hang out for ninety minutes and clearly demonstrated where his more famous counterparts—especially Mark Knopfler and Eric Clapton—developed certain aspects of their styles.

After opening the show with two solo numbers, Cale proceeded into a third, "Mama Don't Allow." On this engaging and entertaining number, Cale started out singing: "Mama don't allow no guitar playing 'round here," before changing the lyrics for each member of his six-piece all-star band (for example: "Mama don't allow no bass in this place" as reknown bassist Tim Drummond entered the spotlight). With such notables as Spooner Oldham on keyboards and Steve Douglas on sax, this sparkling band added the necessary punch to Cale's patented swampy blues sound.

Moving from standard Cale material like "Crazy Mama," "Call Me The Breeze" and a blistering rendition of "Cocaine," to material from his newest album, *Travel-Log* (his first in six years), Cale showed no signs of losing his grasp on what his cult following expects and loves about this grizzled veteran.

While the well-known members of the band were given the spotlight on numerous occasions—Oldham's passionate version of his tender ballad "I'm Your Puppet" was one of the evening's clear highlights, as was the Drummond-penned "Down In Hollywood"—the biggest surprise came from female guitarist/vocalist Christine Lakeland. This blonde beauty, who co-wrote three of the songs on *Travel-Log*, ripped through some fiery solos while singing with a velvety smooth voice that counterbalanced Cale's mumbling vocals. "Money Talks" was a perfect example of this, with its rumbling-feel and sing-along chorus. Lakeland looks and sounds like a potential star in waiting.

As for J.J. Cale, it's nice to have him back, and thank God he hasn't changed his ways. 1989 was the Year of the Veteran, and Cale's performance indicated that 1990 might very well be the same.

—*Steven P. Wheeler*



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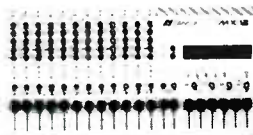
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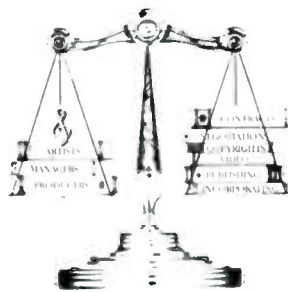
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CLUB REVIEWS

Ian McCulloch

Embassy Hotel
 Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Ian McCulloch, vocals; Michael Mooney, guitar; Steve Humphreys, drums; Edgar Summer-time, bass; John McEvoy, rhythm guitar.

□ **Material:** Yes, Mac is back with an album chock full of intriguing material (*Candleland*), a new band (the Prodigal Sons) and an engaging live show. After his resignation from Echo and the Bunnymen last year, it was anybody's guess what the singer/songwriter would have up his sleeve. Probably not surprising to most die-hard fans, his new material falls in the same vein as the older Bunnymen material. However, the songs seem a tad more personal in the lyric department, and there's also a real sense of pride hiding in between the lines and most especially in Mac's startling delivery. His set relied heavily on songs from his debut Sire LP and included his KROQ hit, "Proud To Fall" (which is about his departure from the Bunnymen), "Horse's Head" and the title track. Mac also introduced two new songs written with his new band, "Toad" and "Rocketship," and of course, he did a number of classic Bunnymen songs including "Seven Seas," "Rescue" and "The Killing Moon."

□ **Musicianship:** Mac has surrounded himself with a young yet extremely tight band of comrades. The Liverpudlian singer himself remained in great voice all night long which was remarkable considering he chain smoked as well as constantly breathed this terribly stinky and I'm quite sure, toxic smoke that kept pouring onto the stage from one of those dreadful old-styled oil burning smoke machines.

□ **Performance:** As soon as Mac hit the stage, there was a near riot as almost half of the audience made a mad dash for the stage. Obviously, the inefficient Embassy security was



Sharyn Feldger

Ian McCulloch: Success sans Bunnymen.

not prepared for such pandemonium. Nevertheless, by the end of the concert they managed to get most of the screaming teens back to their seats. The stage lighting was dark and gloomy, and with all the smoke onstage, it was a wonderfully eerie evening. To keep with the general mood, Mac (wearing his new black leather jacket) remained rela-

tively motionless throughout the entire two-hour set. His occasional break from this stance came in the form of some interesting puppet-like dance moves, which included some rather X-rated crotch grabbing and finger licking. Of course, these creative spurts of energy drew immense screams and moans from the audience.

□ **Summary:** There's no doubt that the Bunnymen had a devoted following in their heyday which lasted some ten years. And it appears that that following is now following Mac. It will be interesting to see what the future holds for the rest of the Bunnymen who have vowed (against Mac's wishes) to continue on without their founding member. —Pat Lewis



Wikkid Gypsy: More street sleaze, please.

Wikkid Gypsy

The Roxy
 West Hollywood

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Stefan M'Loy, vocals; Ash Lee, guitar; Joslin Schaw, bass; P.J. Johnson, drums.

□ **Material:** Wikkid Gypsy play a decidedly average brand of raucous street sleaze that has been so popular with the Sunset Strip crowds over



CLUB REVIEWS



Mike Cruz

Mick Taylor: Legendary licks but no hits.

the last few years. As they hit the stage amid smoke and recorded thunder, the fuzzy groove of the set opener "Takin' Off To The Other Side Tonight" could very well be an auspicious beginning. But as they launch into the second and third songs of the evening ("C'mon" and "Sad Song") you realize that WG's set suffers from a sameness: each tune is unnervingly similar to the one that preceded it. Most contained a worthy germ of an idea, but the band was unable to expand upon that idea and create a fully realized song. All are variations on the Aerosmith/Mötley Crüe-meets-gutter-trash theme. Two days later, main riffs and/or choruses are virtually unretrievable from memory. The lyrics (the ones that were decipherable, anyway) were uninspired and shop worn.

□ **Musicianship:** WG's strongest musical component is vocalist Stefan M'Loy. Although he did have a bit of trouble staying on pitch at times, his voice was powerful and raw. To his benefit, he is also a good looking performer who has the potential to develop into a charismatic and entertaining frontman for a band whose material would augment his embryonic talents rather than hinder them.

And some vocal lessons could help clear up that pitch problem. As a unit, Wikkid Gypsy lurches unsteadily in and out of time within a song, as if searching for the correct tempo. During the plodding cover of Prince's "Darling Nikki," the band never quite settled on one that fit.

□ **Performance:** The band has a very cool but typical black leather n'hair look. All of the members work the stage well and are interesting to watch. Even the drummer manages to make himself known, standing on his stool between songs to yell to the appreciative crowd. Response was strong (mostly in the form of girls screaming) and the band fed off of the enthusiasm of the audience. Due to a thick, fuzzy house sound it was impossible to discern much musical detail, a fact that may have worked in favor of the band.

□ **Summary:** The most memorable aspect of Wikkid Gypsy is their image. Musically, they have nothing to add to the formulaic combination of early Eighties L.A. metal meets late Eighties L.A. sleaze. Underdeveloped song ideas coupled with fair-to-middling musicianship leave one with the feeling that it has all been done before—and better.

—Daria DeBuono

Carla Olson/ Mick Taylor Band

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ★

□ **The Players:** Carla Olson, vocals, guitar; Mick Taylor, guitar, vocals; George Callins, guitar; Rick Hemmert, drums; Jesse Sublett, bass; Tom Jr. Morgan, sax.

□ **Material:** The fourteen-song performance contained a song selection that covered the early Textones, new solo material and a host of cover tunes—a selection as wide as Carla's smile. The new band's original material ranges from early sounding Byrds to the more guitar-oriented Eighties bands a la the Plimsouls, but with the rougher edge the Textones lacked. There's more rock & roll in this band, and it shows. Each song had its own definitive story leaning toward real life America, only the campfire hobos by the train tracks were missing.

□ **Musicianship:** Any musician who takes the stage with Mick Taylor runs the risk of not being noticed all evening. His legendary playing with the Rolling Stones has earned him a place in rock & roll history. But this frat party was not a contest of ability and everyone shined. Olson and Callins juggled rhythm guitar back and forth, and what sounded like a double-tracked Olson was guest background singer Lisa Bronston, hidden behind equipment. Guest keyboard players Ian McLagan and Barry Goldberg played against Morgan's sax lines easily. Despite Taylor's genius, my award goes to Hemmert and Sublett who kept rock solid allowing the huge lineup of musicians their freedom.

□ **Performance:** Even with up to ten musicians onstage at once, Olson was never overshadowed. Her powerful voice went from soft and sexy to a small roar on command. Her new material made even better by Taylor's playing. From slow blues and boogie to rock, every base was covered. The song of the evening for me was "Who Put The Sting?" a kick-ass guitar rocker. A close second was the cover version of the Stone's "Sway" (live for the first time). Taylor even turned on his microphone to sing "Broken Hands," a cut from his 1979 self-titled solo LP. The evening climaxed with Dylan's "Clean Cut Kid" and the Stone's "Rocks Off" encore. There's a live album in here somewhere folks.

□ **Summary:** The absence of a monster hit single is the only reason I can think of why this band doesn't have a major label contract. Wake up guys, when was the last time you saw a foxy girl belt out good songs you could believe in? Do your tin ears set off alarms at the airport? I know I heard the best line of the evening from a member of the audience, those three little words people long to hear, "Sign 'em up."

—Randy Karr

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CLUB REVIEWS



Belgium: Good, but not innovative.

Belgium

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Andy Putrello, lead vocals; Tim Mish, keyboards; Carl Gryska, guitar; Bob E. Wards, bass; Joey Anthony Putrello, drums.

□ **Material:** Belgium plays the kind of arena rock that is perfect AOR pop metal fare. The songs are radio-ready, with catchy singalong choruses ("Love Ya Upside Down" and the set opener "Fighting For Your Life"). The melodic "Carrie (Don't Live Here Anymore)" and "We Are One" are dense and memorable power ballads, and the arrangements create a perfect interaction between guitar and keyboards that give Belgium their trademark "big" sound.

□ **Musicianship:** No one musician in Belgium is a virtuoso, and this works to their great advantage. The absence of a single dominating instrumentalist facilitates the band's performance as an incredibly tight ensemble. This particular lineup has been playing together since 1983, and it is evident that they are very musically aware of each other. Tim Mish's keyboards cohabitate perfectly with Carl Gryska's guitar within the context of the song, creating the perfect environment for placing the emphasis on the songs themselves. Gryska's guitar solos are melodic and fitting; they are complimentary as opposed to supplementary (i.e. cramming in as many notes as possible into the allotted space). The band also pulls off beautiful harmony vocals. But it is the lead vocals of Andy Putrello that catch your immediate attention. He has a clear, powerful voice that is also capable of getting gruff and throaty, giving the

songs an extra range of flexibility.

□ **Performance:** All of the band members looked comfortable on-stage, but Belgium seems to be song-based rather than showmanship-based. Vocalist Putrello danced the stage from end to end, but the rest of the band was fairly ground-rooted. The performance of the songs, however, was flawless and airtight.

□ **Summary:** Belgium is a band who have good songs, good musicianship and a great singer. If you are one of those people constantly on a quest for the next new thing, Belgium is not for you. But if you like well-constructed, well-executed AOR pop metal, it would definitely be worth your while to check them out.

—Daria DeBuono

Rodney Franklin

Le Cafe
Sherman Oaks

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Rodney Franklin, keyboards; Doc Powell, guitar; Byron Miller, bass; Leon Ndugu Chancler, drums.

□ **Material:** Keyboardist Rodney Franklin has always leaned to the lighter, more musical side on his original material. On this set, "Malibu Shuffle" and his biggest hit single "In The Groove" (Columbia Records) were the most uptempo cuts (although still far from funky). In recent years, most notably on his last LP (on the RCA label), Franklin has strayed away from his earlier forays in jazz/funk for a more thoughtful and cerebral type of funk/muzak. Most of this set was in that vein.

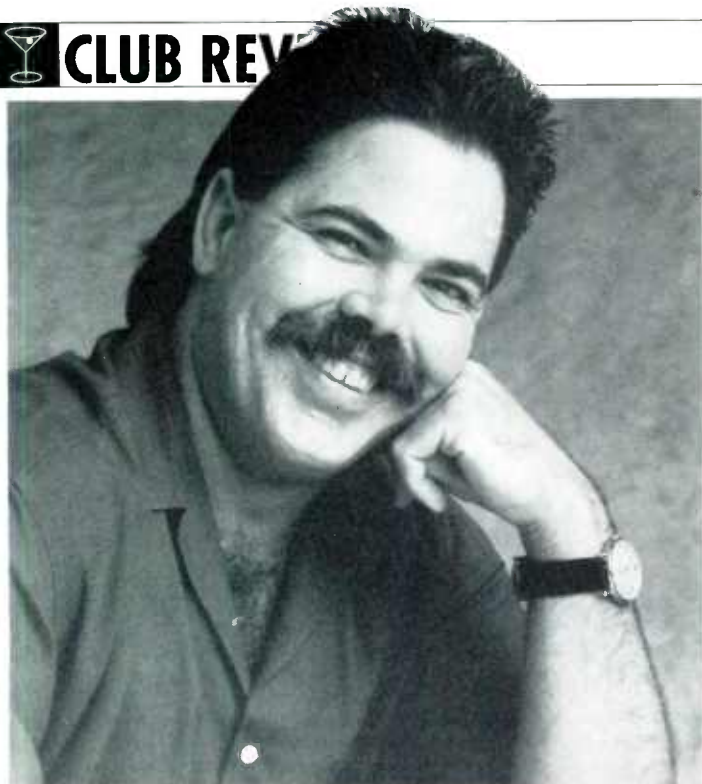
□ **Musicianship:** There's not too much to say when you've got cream of the crop musicians. Doc Powell

is a newcomer to the L.A. music scene having just recently transplanted here from New York where he was best known as Luther Vandross' guitarist for the past decade. Bassist Byron Miller is a mainstay on the L.A. club scene and has performed around town with everybody from Shelia Escovedo (Shelia E. when she's funky) to keyboardist George Duke. Drummer Ndugu Chancler, as he often does, stole this show with his animated and fun-filled style of playing. On one song, he "soloed" beneath the band and his cymbal dancing was nothing short of brilliant. Rodney Franklin's keyboard work is always clean and on the money, but he's most effective in situations like this when the focus is more on the ensemble and his arranging skills step forward.

□ **Performance:** In a word, this set was all about fun. Franklin apparently gave his musicians a lot of space to be themselves, and the result was a good natured set with everybody getting ample opportunity to stretch and get loose. Ndugu is always a pleasure to watch because he's got so much personality and his strengths go way beyond his drumming. Franklin and Miller were their usual stellar selves. The surprise of the evening was Doc Powell who proved there's much more to his repertoire than his soulful Vandross licks. He filled in the gaps beautifully and looked like he was having a ball being away from the concert arenas and playing in such an intimate setting.

□ **Summary:** These guys are always fun to listen to no matter whose set they're on. The four of them made stirring music that hopefully they'll repeat somewhere around town sometime very soon.

—Wayne Edwards



Chris Boardman: Refreshing and polished.

Chris Boardman

Le Cafe
Sherman Oaks

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Chris Boardman, keyboards; Eric Marienthal, saxophones; Jerry Watts, Jr., electric bass; John Goux, electric guitar; Steve Forman, percussion; Tom Brechtlein, drums.

□ **Material:** Boardman's specialty is that funky-yet-touching, jamming-yet-elegant brand of melodic pop-jazz, and the nine tunes he played in this set ran the gamut of emotions. The soft-spoken splendor of "Far Away" and "Let You Go" were balanced perfectly by the fancy samba of "Tutubane" and up-groovers like "Jerry's Funk," which gave Watts his moment to burn on the bass.

□ **Musicianship:** All these cats are club scene vets, and the groove was strong and professional at every turn. Though Boardman is the leader in name, he is more than willing to share the spotlight with his all-star cast. All got some punchy solo time during interludes between the very mellifluous and sax-oriented melodies, with Forman's final percussion-drum duet with Brechtlein proving the most ear catching.

□ **Performance:** Boardman has a nice touch on the keys and writes luscious material, but his style seems more laid-back than the rest of this band, which rocks and rolls with all the right grooves. It's refreshing to see the concept of teamwork in musical action.

□ **Summary:** Boardman is an Emmy-winning composer, so it's no surprise that his music is instantly hummable and more often than not, beautiful. While he puts on an enjoy-

able show as a leader, he should heighten his performance chops so as to keep up with the incredible energy of his ensemble.

—Jonathan Widran

Imagine World Peace

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Theodore Love, vocals; Lake, guitars; Sean E. DeMott, bass guitar; Richard Danielson, drums.

□ **Material:** Rock music, heavy or no, is basically insanely, inanelly, mundanely boring, snoring and deploring these days. But look over yonder. I see white knights on the horizon. Their banner: Imagine World Peace. Okay, they may not exactly save the day, but they definitely ratify the old and feeble outline of a talented heavy rock act. These boys resemble a rock & roll broth with diced hard-core and small chunks of funk to fill ya. Almost Guns & Peppers, but they do possess a sacred spice bottle and originality is its contents.

□ **Musicianship:** There were no slovenly players here, in fact, a bit of character was displayed in each musician's territory. The bassist kept a steady groove in his own twitchy idiosyncratic Wurzel-guitarist-Motorhead kind of way, and the guitarist wasn't all too stagnant (he did some interesting playing). Vocalist Theodore Love had a fine Iggy Pop-ish guttural gurgle.

□ **Performance:** Imagine World Peace was great and entertaining to watch, as individuals. Unfortunately, there wasn't enough "Yo, bub" or "Hey, buddie" vibes going on. To be too self-engulfed on stage can be a drag for the recipient/audience

□ **Summary:** Imagine World Peace careens past 85 percent of the Los Angeles rock stock. They have talent in songwriting and enough attitude for all of us and our sisters. Whether or not they carry a message of intense wisdom with regard to world affairs is another story for another time. —Deonna Boman



IWP: Where's the personality, guys?

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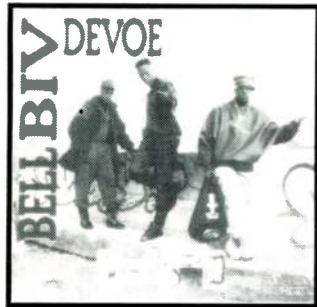
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RECORD REVIEWS



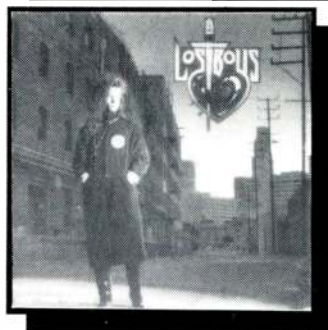
Bell Biv DeVoe

Poison
MCA

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Poison," "B.B.D. (I Thought It Was Me)," "Do Me."
 □ **Summary:** When New Edition lead vocalists Ralph Tresvant and Johnny Gill both announced that they were doing solo projects, the inevitable question was—what about the other three members? Well, the other three—Ricky Bell, Michael Bivins and Ronnie DeVoe—have put together a fine debut of their own. There are no pretenses on this disk, and the boys should be given credit for understanding their limitations and sticking with what works best for them. As long as they stay away from any Luther Vandross covers they'll do just fine.

—Wayne Edwards



Lostboys

Lost And Found
Atlantic

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Godfrey Diamond
 □ **Top Cuts:** "Seaside Lover," "Cool Me Down."
 □ **Summary:** Singer Randy O is back and as mediocre as ever with his new project, Lostboys. "Seaside Lover" has a sort of moody, bluesy drawl that's alright, but almost everything else is so faceless and repetitious it makes you wonder what Vicky Hamilton saw in this band in the first place. The selling point seems to be the "star power" of Randy O, but he sings like he's either puking or someone's standing on his nuts. The rest of the band sound like your standard L.A. players, with solos just the right length and at just the right spot. If predictability is your cup of dröol—lick it up.

—Scott Schalin



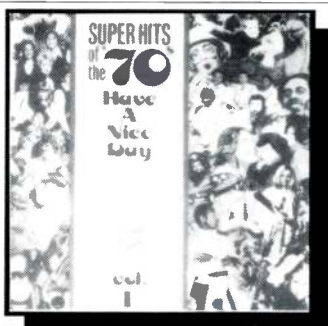
Patti Austin

Love Is Gonna Getcha
GRP

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Dave Grusin
 □ **Top Cuts:** "Love is Gonna Getcha," "Through The Test Of Time," "Believe The Children," "First Time Love."
 □ **Summary:** Austin has one of the silkiest, soothing pop-jazz voices on planet earth. Tunes like the title cut, the harp-laced "In My Dreams" and "Ooh-Whee (The Carnival)" show her vocals at their most playful. But it is her heartfelt style on songs like her own "In My Life" which propel the disk skyward. The one drawback is that Grusin's ultra-slick production doesn't give her much room to improvise, which is what a jazz record should be all about. Then again, the pop crossover potential is definitely there.

—Jonathan Widran



Various Artists

Super Hits Of The '70s, Vols. 1-10
Rhino

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Various.
 □ **Top Cuts:** Too numerous to list.
 □ **Summary:** Here it is—what every Me-Decade music freak has been praying for—a ten-CD collection featuring some of the cutest one-hit wonders from the early Seventies. I could quibble that better choices could've been made, but it's a feast for your ears anyway. Remember Spiral Staircase? Steam? The Sandpipers? Jerry Reed? Fortunes? Raiders? Hamilton, Joe Frank & Reynolds? Ocean? Mungo Jerry? Brewer & Shipley? Sugarloaf? Bobby's Bloom and Sherman? Ray Stevens? And many, many more. This collection will definitely conjure up some old listening memories.

—Jonathan Widran

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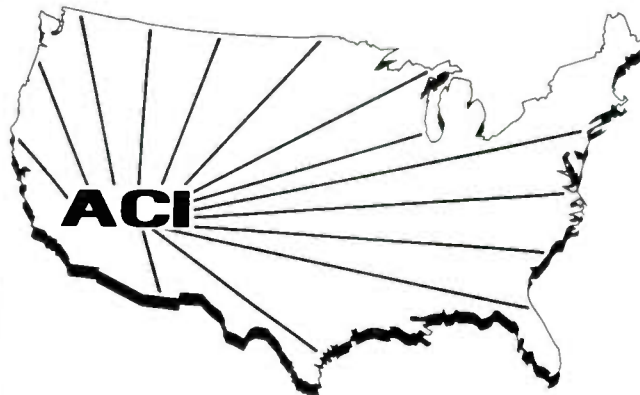
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6288 E. Pacific Coast Hwy., Long Beach, CA 90803
Contact: Stephen Zepeda
Type of Music: All styles of original music.
Club Capacity: 300
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo package.
Pay: Negotiable.

BREAKAWAY

11970 Venice Blvd., Mar Vista, CA 90066
Contact: Jay Tinsky (213) 823-8026
Type of Music: Original acoustic material.
Club Capacity: 75
Stage Capacity: 6
P.A.: Yes
Piano: Yes
Audition: Open mic Mondays, 7:30 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
P.A.: 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: Varies (primarily small combos).
P.A.: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Bookings limited to known attractions.
Pay: Negotiable

CLUB 4222

4222 Glencoe Ave., Marina Del Rey, CA 90292.
Contact: Fritz (213) 821-5819
Type of Music: Original, all styles.
Club Capacity: 150
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Mail tape & bio or call Fritz.
Pay: Negotiable

COCONUT TEASER

8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan (213) 654-4887
Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets).
Club Capacity: 285
Stage Capacity: 15
P.A.: Yes, with pro engineer
Lighting System: Yes
Piano: Upstairs, no/downstairs, yes
Audition: Call Len Fagan
Pay: Negotiable

COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335
Contact: Scott Hurowitz, G.M., (818) 881-5601.
Type of Music: All types R&R, originals only
Club Capacity: 910
Stage Capacity: 20
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to Country Club, c/o Scott Hurowitz, 18415 Sherman Way, Reseda, CA 91335
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11700 Victory Blvd., North Hollywood, CA
Contact: Suzette, (818) 769-2221
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Club Capacity: 500
Stage Capacity: 12-15
P.A.: 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.
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Contact: Geneva Wilson (213) 294-9646
Type of Music: R&B, jazz, top 40 & pop.
Club Capacity: 200
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call for appointment at above number.
Pay: Negotiable

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10943 Camarillo St., North Hollywood, CA 91602.
Contact: Tom, can leave message on machine, (818) 763-7735.
Type of Music: Original, soft rock, jazz, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
P.A.: Yes
Piano: No
Lighting: No
Audition: Open Mic Night Sundays starting at 7:00.
Pay: Negotiable

LIGHTHOUSE CAFE

30 Pier Ave, Hermosa Beach, CA 90254
Contact: Caroline (213) 540-2274
Type of Music: Rock, reggae, R&B, blues, jazz.
Club Capacity: 200
Stage Capacity: 10
P.A.: 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: Peter Draper, (213) 828-4444
Type of Music: All Styles.
Club Capacity: 600
Stage Capacity: 9
P.A.: Yes
Lighting: Yes
Audition: Send tape & photos to above-mentioned address.
Pay: Negotiable.

THE MUSIC MACHINE

12220 Pico Blvd., W. Los Angeles, CA 90064
Contact: Mitt Wilson & Deborah Randall, (213) 820-8785.
Type of Music: All types
Club Capacity: 400
Stage Capacity: 15
P.A.: Yes, w/separate monitor mix.
Lighting: Yes
Piano: No.
Audition: Send demo on cassette.
Pay: Negotiable

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5224 Fountain, Hollywood, CA 90029
Contact: John Roberts (818) 765-3219
Type of Music: All original/except punk & HM. Also known for successful show casing.
Club Capacity: 60
Stage Capacity: 5
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio or call John.
Pay: Negotiable

PALOMINO

6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill (818) 764-4010
Type of Music: Original, country, reggae, no T40
Club Capacity: 450
Stage Capacity: 15
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club or Mac Faulk at (619) 481-3030
Pay: Negotiable

PORK CHOP BROWNS

3600 Highland Ave., Manhattan Beach, CA 90266
Contact: Herman (213) 545-0298 or Samantha (213) 545-4444.
Type of Music: Dance/rock & roll.
Club Capacity: 200
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call or send tape & bio, attention Herman.

Pay: Negotiable.

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2100 N. Glenoaks, Burbank, CA 91506
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Club Capacity: 165
Stage Capacity: 5
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Lighting: Yes
Piano: No
Audition: Contact Stan Scott, (818) 798-7432, & send promo to Stan at 1830 Fiske, Pasadena, CA 91104.

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Type of Music: Best of alternative rock & roll.
Club Capacity: 1000
Stage Capacity: 15
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape to: P.O. Box 101-161, Hollywood, CA 90028.
Pay: Negotiable

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069
Contact: Gina or Bobby (213) 276-1158, Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
P.A.: Yes, must bring your own mic, stands, & cords (low impedance).
Lighting: Yes
Piano: No
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ORANGE COUNTY

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Club Capacity: 100
Stage Capacity: 6
P.A.: Yes
Lighting: Yes
Piano: Yes - acoustic
Audition: Send tape and bio to Thornburg, Witte, Inc., 1334 Parkview #100, Manhattan Beach, CA 90266.
Pay: Negotiable

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MUSIC PRODUCTION CO. seeks composer/producers w/own recording equipment. Experienced in jingles & film scores. Leave message for Brad @ Whooya Productions, (213) 393-1660.

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WANTED: Live sound engineers for local & national tours. Send resumes to Pro Show USA, 20409 N.E. 100th St., Redmond, WA 98053. FAX # (206)-868-6476.

SOUND ENGINEER wanted for studio work. No pay but great opportunity for right person. Also live work. Guitar based hard rock. Dag @ Main Attractions, (818) 907-0527.

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TOTAL MUSIC public relations seeks hard working, reliable intern for Tuesdays & Thursdays. Please call Stephanie, (213) 461-3068.

GRAPHIC ARTIST needed w/ knowledge of halftone immediately. No pay to start. Call Tim (818) 981-1548.

SECRETARY WANTED by management co. for P/T work. Working @ home using your typewriter/computer. Some expenses paid. Must have trans. Contact Jeff, (213) 204-7964.

ARTIST MANAGEMENT firm dealing w/ mostly hard rock acts, looking for energetic intern. Must be comfortable on phones. Flexible hrs. M-F. No pay/great experience. Debra (213) 962-9400.

INTERN WANTED: New talent show. (213) 876-3414.

R&B PRODUCTION CO. & indie record label seek P/T intern to work in all aspects of industry. No pay to start. Kevin (213) 335-2921.

RED LIGHT RECORDS INC. is looking for a sales person to generate western U.S. accounts. Will pay commission & expenses. Call Mark Nawara. (708) 297-6538.

PRO PLAYERS

SESSION PLAYERS

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer w/ SMPTE track & music scoring software, Tascam 8-track 16 channel mixer, Yamaha DX-7, Esoniq ESQ-1, Korg M-1.

Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/nationwide airplay including KTWV, KKGQ, KACE, KJLH, BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then*.

Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling, instruction in all levels & areas of keyboard performance, rehearsing with vocalists.

WILL RAY—COUNTRY PRODUCER & PICKER

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 sounding demos. Use slides & string bends for

great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.

Available for: Sessions, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

MIKE GREENE

Phone: (213) 653-9208
Instruments: Yamaha TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, E-Mu Proteus, Oberheim DX-1, Matrix 6, Korg DW8000, Poly 61M, E-mu SP-1200 sampling drum machine, TR 808 rap drum machine, Atari 1040ST computer w/Hybrid Arts SMPTE-track sequencer, Fostex 16-track and 3M 24 track studio, effects galore.

Read Music: Affirmative.
Styles: R&B, dance, rap, pop.
Technical Skills: Complete start to finish productions for demos or masters. Killer grooves a specialty.
Qualifications: Vanessa Williams, Siedah Garret, Above The Law, MC Cam, Big Lady K, The Pink Fences, Glenn Medeiros, Starlet, Michael Young, Ben Vereen, Robbie Neville, ABC-TV, Kids Are People Too, Hot Wheels, The Broadway, R. A. D., Barbie, Nordstroms.
Available for: Producing, playing, programming, and writing. Equipment rentals.

YALE BEEBEE

Phone: (213) 254-8573
Instruments: Kurzweil Midboard; Korg M1R Music Workstation; Emulator II+HD; Roland D-550, MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha DX/TX7, TX816; Memorymoog Plus; Roland MC-500 Sequencer; Processing equipment; Macintosh Plus computer w/sequencing, notation, film scoring, voice libraries & editing capabilities.

Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.
Styles: Commercial Rock, plus all contemporary and traditional idioms.

Read Music: Yes
Vocal Range: Tenor
Qualifications: B. M. and Graduate Studies at University of Miami, Eastman, & UCLA in Theory/Composition. ASCAP/BMI Film Scoring Workshops. Extensive professional recording/performing/programming/touring/video/conducting experience. Tapes, resume, videos, references available.
Available for: Any professional situation.

NICK SOUTH

Phone: (213) 455-3004
Instruments: Alembic, long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups. Ampeg SVT amp w/8x10 cab.

Read Music: Yes
Styles: All
Vocal Range: Mid-tenor backing vocals
Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach
Qualifications: English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U. K. Good image & stage presentation. Now living in L.A.
Available for: Pro situations; also give private lessons.

STEVE ADAMS

Phone: (818) 597-9231
Instruments: Valley Arts and Fender Strats. Bottleneck slide, Lap Steel, Full effects rack powered by simul-class stereo Mesa/Boogie.

Read Music: charts.
Styles: All forms of commercial Rock, New Age/Pop, R&B, Blues.
Technical Skills: Creative guitar parts that will tastefully complement your songs. Back-up vocals, composing/arranging.
Qualifications: Great guitar tones, easy to work with, many years exper. in various recording & performance situations. At home on stage and in the studio.
Available for: Recording, touring, demos, & showcases.

"THE FACELIFTERS" - RHYTHM SECTION

Phone: (818) 892-9745
Instruments: Jimmy Haun: Guitars, Synth Guitar, writer/arranger.
Larry Antonino: 4, 5 & 6 string elec. bass, writer, arranger. Kim Edmundson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPTE, great library of sound, rack.
Read Music: Yes
Vocals: Yes
Technical Skills: Give your band or session a "Facelift." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelifting" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.
Qualifications: Extensive recording and live

experience writing, arranging, and programming. Air Supply, Carl Anderson, Brian Ferry, Metallica, Ronnie Laws, David Foster. TV & Film: *Robocop*, *Ferris Bueller's Day Off*, *Throb* and *Night Court*. Demo and photos available.
Available for: Sessions, demos, tours. T. V., film, programming, videos, jingles, writing & arranging, showcases and clubs. Keyboards also available.

LARRY SEYMOUR

Phone: (818) 985-2315
Instruments: Tobias 5 & 6 string fretted & fretless basses. Custom rack w/all state of the art power, EQ, effects, wiring, etc.
Read Music: Yes
Vocal Range: Tenor-baritone.

Styles: All
Technical Skills: Creative harmonic & rhythmic approach w/excellent sound & feel. Highly proficient at slap, improvisation, parts writing, sight reading, grooving, etc.
Qualifications: Toured &/or recorded w/Rod Stewart, Tom Jones, Marisella, Martin Chambers, The Committee UK, Jingles for Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Bill Dresher, Eddie King, etc. MTV, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, casuals, etc.
Available For: Sessions, touring, private instruction.

CARLOS HATEM

Phone: (213) 874-5823
Instruments: Drum set percussion—acoustic & electronic equipment: Simmons, Ludwig, Zildjian, Roland, LP, Atari.
Read Music: Yes.

Styles: Pop, rock, funk, latin, swing.
Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*. Drummer on "The Paul Rodriguez Show".
Available For: Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

NED SELFE

Phone: (415) 641-6207
Instruments: Sierra S-12 Universal, ZB Custom D-10 strg pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steeldier MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).

Read Music: Charts.
Styles: All-rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel - it's not just for country anymore."
Vocals: Lead & back-up.
Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.
Qualifications: BAMMIE award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.
Available For: Studio & stage.

THE RHYTHM SOURCE

Phone: Greg Wrona: (213) 692-9642/ Bob Thompson: (213) 822-7720
Instruments: Acoustic & electric drums, percussion. Bass & bass synthesizer. Electric & acoustic 6 & 12 string guitars, blues harp. All professional equipment.

Read Music: Yes
Vocals: Yes
Styles: All with energy & commitment. Specialize in rock & R&B.
Technical Skills: Trio that works together, works hard, & works with you. Reliable, fast, musical, creative and easy to work with.
Qualifications: Extensive live & studio experience. Collectively or separately played with Phoebe Snow, Rosie Flores, The Chambers Brothers, many others, anyone who calls. Tape & photos available.
Available For: Stage, sessions, showcases, demos & casuals.

BOBBY CARLOS

Phone: (213) 452-2868
Instruments: Guitar & lap steel, vintage Fender, Gibson, Guild, Martin Guitars, Mutant Industrial Guitars, Rickenbacker electric & Oahu acoustic lap steels, Vintage Fender, Marshall, Vox amps & cabinets. Rack stuff w/A.C.T. for direct recording.
Read Music: Yes
Styles: Beck, Carlton, Cooder.
Technical Skills: Tone! Vibrato! Firm grasp of English!
Qualifications: Never even PARKED near G.I.T.
Available For: Anything interesting.

STEVE BLOM

Phone: (818) 246-3593
Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/ EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.

Read Music: Yes
Styles: R&B, jazz fusion, rock.
Technical Skills: Great look, sound & stage presence. Dynamic soloist.
Qualifications: 3 yrs. classical study @ CSUS, Jazz study w/Ted Greene, Henry Robinette, The Faunt School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zattola.
Available For: Tours, local gigs, studio, rack programming, career consultations & instruction.

PAUL GOLDBERG

Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system. Electronics available.

Technical Skills: "Versatile Drummer", vocals, writer, arranger, drum tuning, programming, percussionist.
Read Music: Yes

Styles: All
Qualifications: New Gretsch artist, Phila. Music Academy graduate w/ BM in Percussion, transcribes for Modern Drummer, performed w/ Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Biff Hannon, Tom Warrington, Rick Zuniger, Blackstone, Lee Jackson, Bill Medley, Darlene Koldenhoven, Larry Nash. TV & film; Roseanne Barr, Wise Guys, "Let's Talk", Asian Media Awards, video w/ Kim Paul Friedman, "Good Morning America".
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

AL LOHMAN

Phone: (818) 988-4194
Instruments: All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.

Read Music: Yes
Styles: All
Qualifications: 20 yrs. experience in all areas/styles. Numerous session gigs including commercials, & album dates. B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. A million club dates & casuals, both originals & covers.
Available For: Sessions, club work, originals, casuals.

ANTHONY LOVRICH

Phone: (213) 833-9371
Instruments: Akai/Linn MPC60, sampling drum machine w/ 99 trk sequencer & extra sample time, Yamaha drums, electric/acoustic set, PM-16 MIDI converter, E-MU Proteus, Roland U-220, DRV3000 FX etc.

Read Music: Yes
Styles: Rock, rap, latin, pop, metal, funk & experimental music.
Technical Skills: Programming, sampling, sequencing, grooving, creative sounds, positive attitude, work well with others.
Qualifications: Grove School Grad. Have worked w/ many pros on demo EP's etc...Have studied with: Dave Crigger, Dave Garibaldi, Luis Conte & others.
Available For: Studio work, programing, sampling, etc.

FUNKY JIMMY BLUE

Phone: (213) 936-7925
Instruments: Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100

sampler, Studio, Spector Bass guitar, Fender guitar, Smpte lock-up.
Technical Skills: Production, arranger, musician, engineering, composer, drum programmer.
Styles: R&B, Hip-Hop, Rap, Gospel, Pop, House Music, Dance.
Qualifications: Top-20 singles, Top 40 album, Video scoring, B.E.T., Soul Train, VH-1, Radio Jingles, RCA.
Available For: Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

CORY JAY - BASS PLAYER

Phone: (714) 983-1385
Instruments: 4 string Warmick Streamer bass, 5 string Guild Pilot bass, 4 string ESP Custom fretless, Roland R-8 rhythm composer w/ library & triggers, Roland Octapad II, Roland U-220 synth module, Roland RD300 electric piano, two Carvin 4x10, 1x18 full stacks.

Read Music: Yes
Technical Skills: Any style, any day, any time - as long as it rocks & it grooves!!! I love to play every chance I get. I've got a lot of feel and a great groove!!!
Qualifications: Over 2,500 hrs. of studio recording, engineering, producing experience on audio & video projects.
Available For: Live and/or studio work, demos, production, drum triggering live or in studio, showcasing, etc.

ARTHUR BARROW

Phone: (213) 313-5803
Instruments: Bass, Fretless Bass, DX7, Jupiter 8, Roland 8, Roland U-220, Akai S-900 sampler, Akai S 6-12 sampler, Alesis drum machine, Linndrum, Serge Modular, Atari computer w/ "Notator" sequencing software (the best!), Fostex 16 track, Soundcraft console, DAT digital 2 track, tons of pro outboard gear & effects.

Read Music: Yes
Styles: Pop, rock, R&B, dance, rap, jazz, avant-garde.

Technical Skills: Complete facilities for start to finish productions. Killer bass & keyboards playing & programming, engineering, & producing.
Qualifications: Frank Zappa, Billy Idol, Janet Jackson, Joe Cocker, Robby Krieger, Diana Ross, Berlin, Martha Davis, Giorgio Moroder, Charlie Sexton, Top Gun, Scarface, Breakfast Club, College Degree in Music.
Available For: Producing, playing, programming & writing.

MARCUS JAMES CHRISTIAN

Phone: (818) 994-4290
Instruments: Roland U-20, D-550, Juno-106, JX-3P, 909 drum machine, Yamaha TX-81Z, Emax sampler, Alesis Midiverb II, Attari st w/ KCS 48 tk sequencer, etc.

Styles: Soul, new jack swing, rap.
Technical Skill: Producing, performing, composing, arranging, & programming.
Vocal Range: 3/4
Qualifications: Andres Cymone, Christopher Williams, Bobby G., Eddie M., Miko Takahashi, Bob Mithoff, LA Dre & Easy-E's crew, many others.
Available For: Any professional situation.

HARVEY LANE

Phone: (818) 986-4307
Instruments: Wal custom JB Model 4 string bass, Carvin fretless LB 60 bass, Trace Elliot AH 500 SX stack, various outboard gear.

Read Music: Charts
Vocal Range: High baritone.
Technical Skills: Pop, rock, funk, R&B, very fast & always in the pocket! Excellent w/ the arrangement.
Qualifications: Over 18 yrs. experience. Performed &/or recorded w/ Richie Sambora, Tico Torres, Southside Johnny's band, members of Vonda Shepard's band & Prophet, Darling Cruel,

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Name: _____ Phone: _____

Instruments: _____

Read Music: Yes No _____

Technical Skill: _____

Vocal Range: _____

Qualifications: _____

Available For: _____

PRO PLAYERS

Bruce Foster, Richie Wise (producer), "Staying Alive" movie project, Flamings, Coasters. Major studio experience on both coasts and extremely dynamic live performer!
Available For: Recording, touring, lessons, any professional situation, live or studio.

KEITH BURNSTINE

Phone: (805) 251-9881
Instruments: Guitar: Electric & acoustic.
Read Music: Yes
Styles: Rock, blues, jazz, R&B, classical, slide, country, funk, show, ballads, etc.
Technical Skill: Strong feel & groove; in the pocket rhythms. Soloing w/ personality from blazing fast to slow, heart wrenching melodies. Every recording session guaranteed. If you decide you want to change the part later... no problem. I will come back to no additional charge... well, OK, maybe lunch!
Qualifications: Studio & live work for 12 yrs. U of Miami, Fla. Grad. Have worked w/ Andre Cole, The Shellas, Iron Butterfly, The Standells, Chris Browne, Eric Marienthol, Ric Flandig, & more.
Available For: Studio & live sessions, touring, showcases, etc.

BOB BUDAVIDICH

Phone: (213) 837-3973
Instruments: Guitars, voice, Valley Arts Strat, Gibson Les Paul, Mesa Boogie quad preamp w/ 295 simulclass stereo amp. T.C. Electronics 2290, Lexicon PCM70 & various other pieces of gear.
Vocal Range: Strong baritone w/ well over 50 current & standard tunes professionally arranged for easy or no rehearsal.
Styles: All
Technical Skills: Versatile guitar & vocal; full arrangement services from simple lead sheets to complete studio production. Excellent effects programming for big clean sound in the studio or on stage.
Qualifications: 7 yrs. professional exp. in Houston, TX area playing & singing rock, top 40, country & fusion. Dick Grove grad. 2 yrs. exp. working in the Dick Grove Video Lab studio as a guitarist. Millions of casuals & demo sessions.
Available For: Lead sheets, arrangements, sessions, casuals, lessons & tours.

THOMAS HORNIG

Phone: (213) 465-6753
Instruments: Yamaha recording drums, E-rack (S-33 Sampler...)
Read Music: Yes.
Technical Skills: All styles.
Qualifications: Touring, radio shows, studio, Top 40, casuals, PIT Grad, songwriting.
Available For: Studio work, top 40, casuals, originals.

VOCALISTS

COSMOTION

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

ARLENE MORHAUSER

Phone: (213) 557-8050, 473-7353
Instruments: Voice, piano
Technical Skill: Vocalist, instrumentalist, write charts, songwriter
Read Music: Yes
Styles: Pop, ballads, country, blues, R&B, classical
Vocal Range: 3 octaves (soprano)
Qualifications: Good sight reader, 12 yrs. performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings. Have arranged, produced & sung on several demos. Univ. of Conn. graduate with B.S. in music. Have taught music and conducted. Great attitude, easy to work with, dependable. Tape, resume, & photo available.
Available for: Jingles, session work, demos, casuals, weddings.

MARQUITA WATERS ZEVIN

Phone: (818) 241-9093.
Styles: All
Technical Skills: Lead & background vocals, voice over, jingles; very fast & easy to work with, great improvisations; full knowledge of how voice

works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.
Vocal Range: 3 1/2 octaves.
Qualifications: Performed as solo on Johnny Carson, Merv Griffin, & other TV shows; numerous solo performances in shows, groups & casuals; many demos, solo & background; promo tape for Ghostbusters II, lead & background. References/demo/ picture upon request. Reasonable rates.
Available For: Sessions, jingles, voice overs, demos, co-writing, and live performances.

LANA NORLANDER

Phone: (818) 906-3956
Style: Rock/Everything.
Technical Skill: Powerful & versatile lead & harmony vocals. Incredible pitch & melodic sensibility. Super creative improvisation. Song-writer, lyricist, vocal arranger. Influence: Ann Wilson.
Range: 3 octaves.
Qualifications: RCA/BMG recording artist. Vocal & improvisations for Dione Warwick, James Ingram, Island recording artist "Vain," & David Hasselhoff. Back-up & lead for numerous L.A. club & small arena bands, various commercials & demos. Demo/photo.
Available For: Sessions, demos, jingles, club/concert dates, pro situations.

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2. PA'S AND AMPS

- Yamaha G-112 guitar amp, 100 watt, sounds xint, parametric EQ, clean/distorted chnls. \$225 obo. 818-505-1281
- 2 Atec Lansing self-pwr'd spkrs, model 2111, 1 nds wrk. Asking \$150 obo. 818-899-5082
- Carvin 1622P 16 chnl mixer, 200 watt per side, xint cond, grt 1 set of garage/recrdng mixer w/arvil flight cs, \$1250 firm. Tom. 213-931-3992
- Carvin bs amp, 300 watt w/2 2x15 Carvin cabs w/covers, like new, \$525. 818-346-9748
- Carvin bs cab w/400 watt max 18" spkr, \$300. 818-982-8346
- Carvin Vega SM12 floor monitors, 1 blown spkr, \$150/pair. 818-848-8600
- Lee Jackson Perfect Connection guit pre-amp, new in box, \$450 obo. Call Robby. 818-781-1551
- Marshall 50 watt combo amp w/2 12" celestions, 1979 Mark 2 master model, grt cond, \$550 obo. David. 213-856-4929
- Marshall 100 watt, full stck, very old, top recovrd, lks OK but sounds grt. Bottoms have 30 watt spkrs & metal handles. \$1500 obo. 818-781-3735
- Marshall 412 cab, straight front, \$400. Doug. 213-841-2104
- Marshall JCM800 100 watt head, grt warm tone, like new cond, \$450 obo, or trade for 70's era Les Paul standard. 213-939-1737
- Mesa Boogie D180 w/arvil cs & 2 15 EV bottoms, \$850, xint cond. Mark. 213-484-0459
- Peavey combo 300 bs amp, \$225. 213-257-1195
- Rivera TBR1 rck mnt stereo guit amp, 60 watt/side, 1x loop & more. \$825. Chns. 818-506-7408
- Roland GAC-12H guit amp, grt built in chorus, 120 watt of pwr, \$350; 2x12 stereo cabs, \$250. Both for \$500. 213-931-3992
- TOA MCX-106 300 watt pwr'd mixer, 2 SL-22 cabs w/2 12" spkrs & tweeters/ea. \$1000. Richard Grego. 818-781-8279
- 2 empty Sun bs cabs, \$60/ea obo. Johnny. 818-980-2727
- 1973 Marshall hrd wt head w/Lee Jackson mod for \$450; 2 Marshall 412 slant cabs, \$400/ea. Neal. 818-894-2404
- Ampeg bs head, 200 wts. \$200. Doug/Kenny. 818-901-7300
- Ampeg SVT head, xint cond, grt sounding, \$400; SVT 810 cab, \$350; Schaffer-Vega wireless for bs, used by Lee Sarzo on Ozzie tour, \$1000. Alex. 213-463-8262
- Carvin MX1222 mixing brd, like new. Pd \$1300, will sell for \$650. Pls iv msg. Bob. 805-485-4574
- Carvin PB900 bs amp, includes comprsr, cross-over, 1x loop, graphic EQ. Brnd new w/rt switch. \$675. Ted. 213-923-2547
- Dean Markley CD40 guit amp, 40 wts, xint cond, \$195. 818-331-0218
- Marshall 1/2 stck JCM 800 series, 50 watt head, slant 4x12.75 wt celestions. \$700. 818-789-0810
- Marshall 100 watt head, JMP master model w/volume boost. Xint cond, \$550. Call Al. 818-964-2212
- Marshall JMC800 50 watt head, asking \$450. 818-753-3919
- Peavey KB100, 15" spkr, 3 inputs, reverb & EQ, 200 wts, \$300. Kim. 818-501-8470
- Studio master brd, mint cond, 24x8x2, \$3500 firm. 714-720-8090
- Trace Elliott AH500X stereo bs head, mint cond, \$1150 obo. 213-850-6088
- Yamaha PA system w/mic & 2 S/D spkrs, brnd new, \$1400 obo. Call Victor. 213-461-3461
- 2 Randall monitors, 15" spkr + hom, \$250 obo. 213-394-6996

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3. TAPE RECORDERS

•Fostex B16D, 30 IPS, 1/2" 16 trk, new motors, roll around rack, Fostex 4050 MIDI/SMPTTE remote auto locator w/stk. \$5500 firm, 818-763-3742
•Dokorder 2 trk ft r, model 7100, mint cond, \$325. 213-668-1823
•Otarl MX50N 2 trk pro recdr, brand new, mint cond, \$1800, David, 714-720-8090
•Souncraft Series 500 sound brd, 24 chnl w/wan/wl cs. Xint cond, \$6000 obo, 818-781-7003
•Tascam M50 12x8 mixing console, xint cond, \$2500, 818-331-0218
•Tascam 22-22 1/4" tape deck, 3 heads, 3 motors, runs @ 15 IPS & 7 1/2 IPS. Perf cond, \$323. David, 213-399-5951

4. MUSIC ACCESSORIES

•AKG 2410 headset mic w/phantom pwr supply, used twice, price \$175, 213-257-1195
•Alesis Microverb for sale w/rack mnt. Price \$100, 818-986-4513
•Anvil road cs w/wheels, 27x15x33, \$150, 818-948-8600
•Caslo RZ1 drm mach, 12 bit, 16 outputs, MIDI capable, xint cond, \$150, Contact Sid, 213-731-9943
•Ibanez analog rck mnt multi-tx unit w/comprsr. EQ, delay, stereo chorus, external fx loop & assignable order. Sounds grt, \$115 obo, Randy, 213-931-3778
•MIDI gnt pre-amp & fx switching systm. Includes MIDI mixer, pre-amps & MIDI ft contrlr, \$1100, Jim, 213-372-3782
•Roland drms mach, TR707 & TR727 w/memory cartridge, separate outputs & volume controls per sound, \$160/ea, Richard Grego, 818-781-8279
•Roland GR700 gnt synth w/g gnt, gnt not included. Xint cond, \$300, Call Jean, 213-691-3502
•Shure SM58 & 57 mics, brand new, \$100, 818-761-3861
•Wtd-Sound cards for JXP, Call John, 818-446-9688
•Akai ME30P MIDI patch bay, 4 in, 6 out, \$100, 213-856-8094
•Akai MPC-60 drm mach, keyboard sequencer & sampler. Brnd new, unopened in box w/warranty. \$2495, 818-763-7279
•Alesis Microverb w/rck mnt, wrk grt. \$150, 818-761-8482
•Alesis model 1622 mixer, brnd new in box w/warranty & unused warranty. Immaculate cond. \$695, Gilbert, 213-962-6223
•Kaylor trem for gnt, xint cond, \$40, 805-296-5166
•Mlc mix super C master room rever, stereo tubes, classic sound, \$525, 818-331-0218
•Rockman Octopus, xint cond, in box, never used w/warranty & all mnts, Sacrifice \$210, 213-208-7765
•Roland TR505 drm mach, MIDI, xint cond w/AC adaptor, \$150, 818-783-8782
•Seymour Duncan PU's for sale, brnd new, custom custom or full shred, black on black, \$45/ea, 213-254-8848
•Wtd-mid-70's Electro-Harmonix big mull fuzz, Mensi, 818-995-7929
•Alesis XTCS digital reverb, 8 progrms, perf cond, \$189 obo, David, 213-399-5351

5. GUITARS

•3 gnt for sale, Charvel Predator, Kramer Striker & Kramer Beretta, \$350, 250 & \$400 Mario, 818-333-5162
•1964 Fender Mustang gnt, B. Lawrence PU's, xint cond, \$400 or will trade for 12 string obo, Alex, 818-761-4739
•1966 Tele, refinishd nair, all org rosewood neck, grt cond, HSC, \$700; 1972 Strat w/DiMarzio hmbckg, locking trem, rosewood neck, mini, HSC, \$500, 818-761-3735
•Alvarez 12 string acous, xint cond w/cs, \$350 obo, 714-582-1173
•Custom bs, handmade in England, list \$1700, will sell for \$625 obo, Joseph, 213-255-6492

•Epiphone 1982 Spirit, American made by Gibson, like a dbl cutaway Les Paul special, 2 hmbckgs, flame maple top, tobacco sunburst, \$300 obo, Call Darryl, 213-468-3807
•Jackson custom bs, black finish, ebony neck w/pearl inlays, xint cond, \$700, 213-876-6511
•Jackson Randy Rhodes, white w/black hrdrw, \$800, Doug, 213-841-2104
•Paul Reed Smith classic elec gnt, bolt on neck, never plyd, \$775 obo, Call Robby, 818-761-1551
•Roland GM-70/GK1 gnt synth w/Robin Raider gnt, Xceptnl gnt controls, 4 synths, \$1250 firm, 213-931-3992
•Roland GR700 gnt synth & GR707 gnt contrlr + memory card, \$500, Michael, 213-258-5233
•Yamaha BB300 elec bs, black w/strap & cs, xint cond, \$230, 818-763-3742
•75 Fender Strat, xint cond, American made, stock natrl w/maple neck, non-vibrato, \$350, 818-783-6782
•88 Höhnner Steinberger pro G3T headless, trem, bright white, xint cond w/cs, \$400 obo now, 213-397-7111
•BB King's Gibson Lucille, black w/mahogany fingerbrd, 5 position varitone switch, stereo jacks, mint cond w/cs, \$1000 obo, Call 1-1-8, Scarlett, 213-466-7995
•B. Riech Warlock gnt, American made neck thru' body, black, S. Duncan PU's, HSC, fair cond, \$300 obo, Chaz, 818-955-8916
•Carvin DC135C, 2 months old, F. Rose trem, koa wood neck & body, tongue oil finish w/cs. Must sell, \$600 obo, Phil, 818-507-6567
•Fender Precision bs, 1978, American made, natrl body w/rosewood finger brd, xint cond, compk stocked, w/cs, \$350, 818-788-0610
•Fender Strat, 1980 w/ENG PU's, Kaylor trem, \$400, Call Steve, 213-447-2698
•Gibson Les Paul custom 1975, cherry sunburst, 100% org, nice shade w/HSC, beautiful sound, \$700 obo, Call Pat, 213-667-0798
•Gibson Les Paul, 1977, maple top, ENG PU's, fine tuning, graphite nut, xint cond w/cs, \$745 obo, 213-254-8848
•Kramer gnt, w/F. Rose, \$300 obo, 818-781-7003
•Music Man 5 string bs w/cs, red finish, rosewood neck, grt cond, \$850 obo, 818-998-7106
•Peavy Vandenberg gnt for sale, black, 24 frets, DiMarzio PU's, Kaylor trem, desgined by A. Vandenberg, \$550 firm, Call Mark, 213-653-8137
•Kramer Focus Strat gnt, white, includes S. Duncan JB PU, F. Rose trem, HSC, \$400, Mike, 818-880-1269

6. KEYBOARDS

•Ensoniq ESQM rck synth, 1200 sounds, \$500, Jim, 213-372-5806
•Fender Rhodes, suites model, 73 keys, gd cond w/wil cs, \$450 obo, 818-999-5062
•Korg DS-8 multi-timbral synth w/solit cs, ROM card & keyboard sntl, all for \$760 obo, 818-762-1704
•Korg Poly 6 synth, 32 presets onbrd, 1000 sound tape library, mint cond w/strnd, covr & mnts, \$300 or trade, 818-761-3735
•Mint-Moog vintage synth, \$1500, Maurice, 213-980-0233
•Technics SX40 digital piano, 16 instrmnt, 21 rhytm, MIDI capable, 20 wt stereo amp, sequencer, percussn, digital recrdr built in, xint cond, \$2000 obo, Bob, 818-575-3316
•Yamaha PF80 electric piano/MIDI contrlr, full keyboard, 88 weighted keys, \$1200 obo, Richard Grego, 818-781-8279
•Yamaha PX81Z, grt FM sound, new cond, hrdly used, \$300, Contact Sidney, 213-731-9943
•Ensoniq Mirage keyboard sampler w/mnt, library, expanded cartridge & HS road cs, \$800, 805-254-1604
•Korg M1, xint cond, \$1500, must sell, 714-738-4547
•Korg P3 keyboard, xint cond, never used w/warranty & mnts, Must sacrifice, \$2675, 213-208-7765
•Korg Poly 61 w/64 presets, xint cond, no MIDI, \$200, Jeff, 213-312-1874
•Organ for sale, Kimball model W72, Entertainer, mint cond, \$1700 obo, Call eves, 714-987-0701

•Wtd-Gibson keybrd wtd, 60's Doors version, 213-946-2000
•Wtd-Moog Liberator, Contact Bert, 213-638-4629
•Yamaha DX5, grt contrl keybrd, 2 twice keybrd range of DX7 w/sound of 2 DX7's, \$1250, 213-475-1843

7. HORNS

•Buffet E flat Alto clarinet, collectors item, Albany syntm, recently overhauled, \$2000 value, sell for \$400, xint for Armenian & Arabic music, Michael, 213-258-5233

8. PERCUSSION

•LP wood conga, xint cond, \$250, Contact Sidney, 213-731-9943
•Ludwin 7 pc drms, 7 Zildjian cymbals, HH, compl hrdrw & extras, \$1000 or trade for MIDI drms, Call eves/days, John, 213-822-0543/213-465-4524
•Roland RH drm mach, new in box, \$650, 213-399-6831
•Tama rck, basic set-up w/cs, \$300 obo, Pearl cable HH w/Zildjian cymbals, \$250, Kirk, 818-766-4152
•Gretch drm kit, 8 pc, Tama rck systm, Paise cymbals, cs, 2 kicks, 2 snares, too much to list, \$rs only, \$3500, David, 714-720-8090
•Simmons SDE expander w/keyboard sounds, rck mnt, grt cond, \$150, 818-761-8482
•Tama drms, well known wrk, selling 2 compb dbl kick drm sets w/hrdrw & Paise cymbals, Must see, \$2000/ea, Steve, 213-960-5755
•Slingerland dbl bs drm kit, 2 mntd toms, 2 floor toms, \$250, No strds; Tama 5 pc kit w/strds & cymbals, \$450, 818-504-0494

9. GUITARISTS AVAILABLE

•Ball busting rhyths, fire breathing solos, I'm tired of dead end leads, are you? Styles of Dokken, Ratt, Gino, 818-766-4348
•Berklee grad, Guit avail for pd sits, any & all styles including csis, 818-705-4729
•Boogie pwrtd gnt plyr avail for wrkrg T40 rock band, Orange Co area, 714-646-4503
•Crunching L/R gnt, intl Zodiac, Tango, Cult, Equip, tmprsn, pros only, Tom, 213-874-6604
•Exp rockabilly plyr avail for JF 90's style punkabilly band ala Clamps m Cochrn, Prv rockabilly exp only, pls, Aron, 213-969-0754
•Guit avail for demos & shows, Pref blues/rock band, Call between 8-5, M-F, Bob, 818-997-2700 x 231
•Guit avail for T40, csis & sassons, Full MIDI rck & demo tape, Vince, 818-980-5545
•Guit avail, pro sits only, Chris Columbus, 818-769-7053
•Guit csk estab ml HM band, Xceptnl plyr/wrtr, showm w/wocs, exp, vary ing hr image, killer gear & pro att, 213-988-4074
•Guit sks estab speed metal band, Contact Lou Anthony, 818-509-5971
•Guit sks musics to form grungy raw gnt band, Intl Velvet Undergrnd, Stoozes, Modern Lovers, Joy Division, 818-880-5809
•Guit sks T40 sit, Chris, 818-769-8661
•Guit w/imago & stage presence sks crazy hi energy musics to ply hvy ml in your face, R&R, 213-745-2801
•Guit, 28, cntry, rck, csis sks of nite sts, Voccs, reading, Logan, 213-857-0279
•Guit, L/R, sks to JF R&R rck band, Intl Stones, Clapton, Dire Straights, Little Feat, Ira, 213-659-1951
•Guit/sngnr/sngwr, intl Aero, Cure, Cult, Pro gear, 213-698-3424
•Guit/sngnr/sngwr, L/R, acous/elec, especially into folk, folk rock and rck w/rk trk MIDI studio, Randy, 213-931-3778
•Guit/voc cs skl &/or club wrk, Have charts, PA, xint equip, Call Danny, 213-828-9698
•Guit/voc sks to JF agrsvr covr/orng CHR, AOR style band, 12 yrs stage & studio exp, Have tunes, Seasoned pros only, Ken, 213-552-1168
•Jazz gnt for wrkg sks, Igor, 818-994-6008
•L/R gnt skg cmrcl ml rck band, Have exp & equip, Intl Rush, Tolo, Bad English, Winger, etc, Tres, 818-368-8388
•L/R gnt/snglr in style of Waicntower kgo to JF band, 818-563-3354
•L/R gnt/sngwr w/sngs & demo tape between hrd & hvy rck, hds srs grooving drmr & sngnr/sngwr to form HM fun rock band, 213-938-3109
•Larger than life, ultra image, mega hr glam slammng rck sks band, Intl Enuff, LA Guns, Crue, Ask for Razz, 213-962-9828
•2 blues rock gnt sks pro band, Intl Janie Lee, J. Sykes, G. Lynch, Gd image & equip, Creatv wrting abil & connx, Call Dennis D'Amour, 213-268-2139
•Ld gnt avail, lgo to form HR band, Srs, dedctd w/gd image, Also can dbl on keys, Rick, 213-962-2029
•Ldy gnt lkg for demo & studio wrk, Also to JF-band ala Tolo or Giant, Enc Wkman, 213-469-7900
•One of LA's best atmospheric gnt ala Edge, old Cult, Stevens sks killer sng or band, 818-379-2663
•Pro fem gnt plyr skg cmrcl rck band w/make plyrs, Pros only, My style combo Rhodes, Handrix, Linda, VH, 818-509-9214
•Pro ld gnt avail for wrkg sfts, Beck, Clapton, Vaughn, Amazing vntage equip, X-Woodpeckers, 213-656-5889
•Pwrhouse tasteful ml blues rck gnt sks pro sit, Intl Damn Yankes, Bad Co, Bad English, Currently doing session wrk in LA, Pros only, 213-274-0405
•Rhytm/2hd gnt skg cmrcl metal w/groove, Lk, gear, exp, Intl Lynch, Skid, Linda, 19, hr wrk, xint sngwr, Niki, 213-375-2259
•Rhytm gnt plyr avail, AC/DC, Angel City, Kix, Stones, Call Jeff, 213-878-2142
•Rck gnt sks pro sit, must studio & stage exp, Pro equip & image, Leo, 818-243-8936
•Slide ld gnt ala R. Wood, K. Richards tradition to JF band like Faces, Black Crowes, Gd image, exp, 213-413-8558
•Street level gnt like the heavy grind, Intl GNR, Tango, Jang's, Metalica, Dusty, 213-745-2801
•Tntd, bluesy, creatv, new music, 78 VH, colors, raw, wide open rck sks sit, 818-769-8661
•X-still at large ld gnt/sngnr/sngwr sks HR band or musics, Intl MSG, Giant, Ozzie, Thin Lizzy, Call Mike, 818-288-6779
•British jazz & Latin gnt avail for band sit, Call Robert, 213-654-8817
•Career minded gnt avail, Chops, sngs, equip, 24 hr studio, blues feel, Ben, 213-462-2965
•Cmrcl gnt sks xtremely image minded band, Must have lcs, dedctn, att, No losers, flaks or fossils, Intl Kiss, Crue, Poison, Aero, John, 818-367-8769
•Cntry to HM, I can ply it all, No punksters, Fred, 213-469-2560
•Does Jane's, Mother Love Bone or Liquid Jesus nd a gnt? If not, how about you? Edward, 818-994-2596
•Exp pro gnt/voc/sngwr sks collab to write & perform with, No metal, pls, Rick, 213-453-7848
•Fem gnt lkg for band w/upcmng gigs, Intl Concrete Blonde, Stones, Tesla, Call Linda, 213-466-7619
•Fem gnt lkg to join blues or 60's/70's classic rock band, 818-786-0071

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•French Id guit, 23, 7 yrs exp, easy to wrk with, avail for gigs or srs band. Infil L. Carlton, E. Johnson. No HM. Pierre. 213-656-6001
 •Guit sks 2 guit cmrcd proj. Gd chops, pref rhyth. Have lks, Impsprn, xfln equip, Infil Angel City, AC/DC, Zep, Santana. Mensl. 818-995-7929
 •Guit sks cmrcd HR band, 4 pc, financl bking & lbi intrst pref. Slaughter, Scorpis, Joe. 818-712-1205
 •Guit sks wrkg band, Grt equip, grt sound. Call Jim. 213-519-1630
 •Guit w/3 albums avail. lkg for band or current singr/artist lkg for guit plyr w/ lks & exp. 818-882-9658
 •Guit, 23, who is into sngwrting & harmonies sks voc & band. Present sit, llnl & image a must. Jovi, Bad English, VH. Mario. 818-333-5162
 •Guit, L/R, skg srs band. Infil Beatles, Mighty Lemon Drops, Dukes of Stratosphere. 213-732-3809
 •Guit/sngwrtr, 28, w/equp, avail to form proj. Mel HR blues mainf ala Tango, Lion, Bulletboys. Srs connex. Call Rick. 213-391-1132
 •Guit/voc avail for studio & live wrk. Dave. 213-208-4516
 •Guit/voc, 23, sks young hungry 200% dedicd band into Aero, Animals, B Crowes, AC/DC. 818-848-7452
 •Guit/voc, R&B, R&B, R&B, funk, rock, jazz, 12 yrs pro exp USA. Europe avail now. Alex Dee. 818-789-5457

•I paint pictures w/music, guit/vox. Gilmore, Edge, Schon, Lifson. Mike. 213-663-8945
 •Ld guit sks wrkg csls/oldies/blues/T40 band. Ld vocs as well. Have charts, equip, exp & a cheery att. 818-783-6782
 •Ld guit w/bckng vocs avail for mel HR band. Whitesnake, Winger, XYZ style. Estab proj only. Call Brett. 818-886-3662
 •Ld guit/ld voc avail for wrkg T40 band. Current on T40, rock, jazz, funk, R&B, dance matr. Lng hr image, gd Impsprn, mel solo plyr. Call Mark. 213-653-8157
 •Metal head axe man ala G. Lynch, J. Norum, J. Sykes. lkg for 90's proj wrtnt & motivation. No glam or gutter pinks. Call G.Diga. 818-766-4348
 •NY cool 6 string avail, worry about your style & image, not mine. No metal, no posers. Infil Hanoi, Crowes, Pie, Stones. 213-850-1207
 •Pro guit, pro att, pro gear. See pro plyrs ad for list of gear. Steve Blond. 818-246-3593
 •Pro mndcd guit sks pro cmrcd metal band. I have, you must have lng hr, creatv ideas to collab. Gd equip & Impsprn. Pros only. Chaz. 818-955-8916
 •Pro San Fran guit sks place in band & mngt. Call Al Conn. 503-585-8063
 •Revolution Bros. 2 guit team, sngwrng, lk, vocs, passion, style, humor, lkg for HR/HM band w/groove, melody, feeling. 213-856-0664/213-874-4486
 •Tense guit avail. Xtreme dynam & energy, vocs & sngs. Team plyr, lks, equip, originality. Richards, Who, Zep, Beck. 818-843-7405
 •Twin guit team sks dmr, bs plyr & sngtr to form pro HR grooving band. Image, catchy sngs. 213-498-8326
 •Wild pro guit & bst from NY w/maj presence sks pro rock act close to maj signing. Pic & tape upon srs req. Call Tony. 201-823-8927/201-436-8361
 •Xint guit avail to J/F trippy funky main band. Like Flash, ZZ Top, Dr Know, Peppers done my way. No idiots, no hi-di-hoes. 213-467-4505
 •Guit plyr, R/L, grt sngwrting skills, grt chops, lks, lkg for something hrd, bluesy, funky. Ply many different styles. Avail immed. David Manley. 818-782-0756

•Guit/sngwrtr avail for estab rock band. 1 guit band only. Infil Giant, Winger, Whitesnake. Lng hr image, gd equip. Impsprn, studio exp, etc. Call Mark. 213-653-8157
 •Intense dedicd determined guit plyr w/lk & sound lkg for band. AC/DC, Testa, Tango. Jeff. 213-462-0929

9. GUITARISTS WANTED

•Alttrmv dance rock band lkg for guit plyr into Bowie, Talking Heads, Prince. Send demobio/pic to Diamond Rose, PO Box 461118, LA, CA 90046
 •Band nds L/R guit who can come up w/atmosphere & lines ala Smiths, Church, REM, Smitherens & who likes lots of live plyng. George. 818-996-8232
 •Creatv guit ndd for newly forming progrsv HR band in style of Lifson & Vai. Call Jeff. 213-985-4002
 •Drmr w/matr sks able musicians to form rock band ie Dangerous Toys, Tora Tora, Back to Basics. Call Eddie before 7/after 7. 818-887-3440/805-274-9026
 •Fem guit wtd to bckup for pending recrd deal. The lk imput, chops more so. Jackson S, LTD, Taste of Honey. 115 Mizell. 818-791-4558
 •Fem Id guit for mel progrsv metal act w/mngt & possibl US & Europe tour. Must be willing to relocate & travel. Call Bob. 617-581-9169
 •Fem Id guit ndd to complt very orig band. Infil include J.Marr, G.Harrison & M.Ronson. 213-454-3708
 •Fem Nasty Suicide/Malcolm Young wtd for ong HR band. Timing, att, image a must. Stage & recrdng exp pret. Call RAW FLOWER. 213-850-7673/213-466-8736
 •Guit & voc nd rhyth guit. Gypsy att & lk a must. Cross between Jane's & old Aero. Must be srs & dedicd, no posers, no flakes. Call Chaz. 818-980-6001
 •Guit plyr ndd. Main infl. yourself, Dream Syndicate, Pigmy Love Circus, whatever. Pref sick ugly person w/lack of dress sns. John. 213-413-9877
 •Guit plyr wtd for orig agrsv rock band. Bking vocs & xint equip a must. Call Ed/Homer T. 213-821-0435/213-836-6965
 •Guit wtd for estab band, vocs a big +. P. Buck, M. Campbell, L. Buckingham. Call Rossi/Bill. 213-656-5264/818-994-3244

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•Guit wtd to J/F mel HR band. N.Schon, S.Lukather. Jeff. 818-794-6730
 •HOLLYWOOD DAWGS sk skinny killer street guit. 818-563-1361
 •JET BLACK sks young black or bleached blonde hr agrsv glam guit. Infil KISS, Crue, LA Guns, Poison, Seanr Jesse. 213-467-2647/213-487-0961
 •Ld guit ndd to put together fem pop band w/GoGo's & Bangles sound. No drugs or pros, but people willing to learn. Sylvia. 818-782-7607
 •LOCKER sks young guit plyr. Must have very strong lng hr image. Star qual, grt equip, here's your opportunity. Infil Crue, Testa. 818-787-8055
 •LOST BOYS sk bluesy ld guit, lng hr, natrl lk, pro equip & gd att a must. James. 818-907-5913
 •Metal voc/drm team w/xint lk, equip, lnt sk 2 guit gods w/ same. Infil Campbell, Wild Lee, Lynch, Hemmel. Greg. 818-997-1814
 •Rlght rhyth guit ndd for glam/funk band artist, ndd for showcng. Srs maj lbi intrst. Debut album finished. Hendrix, Bowie. 213-372-3208
 •Rock band w/xint ong matr lkg for ld guit w/bckngd vocs. Nds is ready, style, no flash ala N.Schon. Bob. 818-843-8225
 •Rock god wtd by band w/maj mngt intrst & lbi intrst w/ financl bking & private rehrrsl & recrdng studio. 818-563-1361
 •SIRIUS TRIXION, legendary Detroit rocker, nds hottest, badest, crudest, rudest, loudest wildest, coolest L/R guit w/image. SIRIUS TRIXION, PO Box 3795, Hilywd CA 90028
 •Wid-one ld guit for cmrcd HM band. Must have lng hr, no drugs. Call Rick. 213-874-6511
 •Widone rhyth guit plyr for mel HR band. Gd image, vocs & gear a must. Pros only w/exp. Call Jeff. 818-347-4117
 •Wid-soulful & mel/guit w/jazz tendencies, hip to D.Henley, P.Metheny, Zep. Must read, no smoking & pay. 213-463-5144
 •2nd guit wtd for blues groove rock band. Infil A.McCray, B.Muscat. Black hr image, no metal. Call Randy. 213-438-0555
 •Alttrmv rock band w/maj mngt sks guit w/imagination & intrsting image. Style ala Cure, Bauhaus, Siouxiex, Blue Velvet, Michael. 213-869-9140
 •Any alttrmv music guit who don't overply? Lush picking to feedback, creatvly, spc nuance. Cure, Siouxiex, Furs, Eno. Ken. 818-342-4955
 •Digging roots rock, new cntry, philosophy, art proj sks down to earth band orientd guit who burns & slides. John. 213-662-3510
 •DR WHISKEY is lkg for L/R guit. Angus style, gd gear, street lk. Nick. 818-505-9029
 •Fem Id guit wtd for all fem P/R band w/upcmng gigs. Vocs a +. Pls call. 213-856-8927
 •Fem ld guit wtd for orig rock band. Zep, GNR, Soundgarden. Exp pro sit, Diane. 818-780-7283
 •Fery blues guit, must have fat sound & ply slide. Able to ply traditional & contmpy blues, blues/rock, traditional R&B, Louisiana rhythms. Sonny. 213-392-0290
 •Fresh orig bands sks ready to ply ld guit. Infil Replacements, Flying Burmo Bros, Soul Asylum, Teddy. 213-463-1439
 •Guit ndd, L/R capabilities, bking vocs a +. Image, chops, showmship, hungry for success. Band before anything att. No drugs. 213-326-9446



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•Guit wtd in style of Crue, Kix, LA Guns. Pk w/msg. 213-865-504

•Guit wtd, L/R, acoustic/elec. ready to wrk, have gigs, studio, comp band. Recrd intrst & oppportunity. Petty, Stones, Replacements. 213-659-5317

•Guit wtd, L/R, acoustic/elec. Have gigs, studio. No metal. over 25. Moving fast, vocs a+. Compband. 213-661-3888

•Guit wtd, L/R, hvy blues based for ready to gig band ala Tesla, AC/DC, Kix, Ratt. 213-390-1264/818-886-7883

•Guit/voc wtd to form band. Infi Little Feet, Jimmy Buffet, Eagles, Skynard, Scott. 213-839-9182

•Guit/voc wtd for innovatv atmrv rock band w/matr/v demo for gigs/recrdng. Infi Janelle, Gabriel, Siouxsie, Vivaldi. Call Cyndra/David. 818-766-4169/213-857-5724

•HM crml rock wtd. Must have image & equip, dedictd. Deon. 818-342-5357

•K/A fem sng/rwtr. Joplin mts Tyler mts Gramm voc. sks pro male bluesy HR rft masters w/rwtrng swnging, vocs, stretchwale all, image. 818-781-5807

•L/R gult plr wtd for rock band. Some acoustic. Strong sngs. Infi by Petty, Smitherens, Ptmsouds. Call Tony. 818-705-4615

•Mature, pwrfl, textural gult wtd to compliment keybd. Do you listen? Can you be quiet? Infi Infi Gabriel, Bush, Queensryche & Megadeth. 213-856-8094

•Mel gult w/bkng vocs wtd for crml rock skg lbl. 24 hr rehsl, contacts. N.Schon, N.Girardo. 818-766-0458

•Mel HR band w/razor edge sound sks gult. Trade off id & harmonies, no egos or posers. Lng term committment only. No flakes. 818-506-7181

•Hvy bound voc & rthm gult sk gult plr to form org rock band. Must be under 25, thin, blacking hr & writing abil. Cin. 213-957-9915

•Open minded young gult wtd by drmr to form band. Not afraid to try new things. Infi early Del Leppard, from Maiden, Judas Priest, Robo. 818-581-9740

•R.Sambora, M.Jones, J.Sykes, J.Perry where are you? Soulful bluesy sng sng sng ornd id gult who sings to form proj. 818-377-4491

•Short hr, primitive gult/sng/wtd by synth duds for punk disco band. X mts Eurythm, Doug. 213-850-1492

•Sngned band sng young skinny lng hr fln gult. Stones, Ramones, Brian Jones, Hanoi, whiskey, cigarettes, etc. Christian. 213-878-2660

•STRANGE BEHAVIOUR from London, England require lem gult for pwr grooves rock orndnt outfit. Maj lbl intrst & gigs waiting. 213-399-0733

•Strong gutsy lem vocs/sng/wtr/v contacts/J/F adult blues orndnt R&R band. Infi 60's Motown to southern rock. Collab repl. L.V. msg. Linda. 818-609-0429

•Voc & bst skg responsbl gult to form innovatv HR band. 213-285-3128

•Voc lkg for gult to wrk wtd & form band. Infi Dinosaur Jr, Blondie, Replacements, Patty Smith. 213-463-1439

•We have demo & wnt to start plng live. Possbl deal in progress. Acous rock sound. Call Kelly. 213-397-9463

•Wide range gult, 20-25, rthm section w/rhsl/spc, simple big sound, mel groove. Tears, Fx, Duran, Simple Minds. John. 213-281-6294

•Creatv rock gult w/lnkq style wtd by voc & keybdst sngwrng team. No egos, flakes, glam rockers. John. 213-836-9230

•Gult wtd. Infi Redney on the Rocks, KNAC, Sherm Oaks/Van Nuys area. Call Bob. 818-709-4020

•Rhythm gult wtd. Dog's D'Amour, LA Guns, Tango lk w/AC/DC, Kix rthm style. Les Paul or hollow body only! Full band w/gigs. Glen. 213-876-6743

•Tasty mel gult w/vocs nnd for BIG AS TEXAS, formerly Couch Sluts. Replacements, Beatles, Pretenders, T.Petty Early-mid 20's. Roxy/Bill. 213-856-5264/818-934-8244

10. BASSISTS AVAILABLE

•Acous & elec bst, 10 yrs exp in restaurants, clubs, csfs & weddings. Know jazz standards, big band repertoire & pop music. Mike. 714-529-5988

•Bs plyr avail for recrdng & stage or jam. Jazz/fusion or funk, R&B or salsa. 16 yrs exp, 30 y/o. Fon. 213-385-1297

•Bs plyr sks orig P/R groove orndntd band w/gd lks. Have gd equip. Infi Darling Cruel, Fx, Duran. Todd. 213-850-0249

•Bs plyr specializing in funk, rock, avail for dems & recrdng. Lkg for signed bands. 213-398-0609

•Bst avail for recrdng, stage, jazz, fusion, funk, R&B or salsa. Ron Holmes. 213-385-1297

•Bst avail for wrkg T40 covr band. Sings kd, knowledge of 60's sngs, dance, rock, T40, oldies, classic rock, jazz, R&B. Call Mark. 213-663-8157

•Bst sks crml metal band. Must have a hard edge & gd groove w/catchy sngs. 818-249-6209

•Bst sks pro minded image conscious HR band ala Ehufl, Shotgun Messiah, C.Trick. Must have dedictd & direction. Cin. 213-285-7442

•Bst sks rav vintage style R&R band or persons to form one. Into Lords, Hanoi, Ramones, Stones. Image, equip, tmprln. Call now. 213-822-0860

•Bst, reads & plys all styles avail for studio, csfs & other plyng gigs. Pros only. Call Eric. 818-780-3888

•Bst/bstwrtr lkg for srs friendly funky rocky bluesy jazzy plyrs to form band of 90's. L.V. msg. David. 213-222-1115

•Bst/voc sks csis or P/T T40 band. 818-767-4127

•Creatv bst avail for sessions, live gigs or dedictd progrv rock sit. Also dbl on synth & stick. Ml honors grad. Jeff. 213-985-4002

•Exp bst, 4 & 8 strings w/bkng vocs & some writing sks estab atmrv rock band. Infi Midnight Oil, Replacements, etc. Call Tracy. 213-874-3753

•Fem bst avail into bluesy R&R. Infi Zep, Aero, Pistols, Joplin. 213-960-7804

•HM tech bst & keybdst team sk members to J/F crml progrv HR band. We have rehsl studio, equip & finished matrl. 818-563-2701

•Pro bst w/strong stage presence avail for wrkg sit. Well rounded w/funk & R&B specialties, rthm equip, vocs & choreography. Michael. 818-503-0048

•Avalil, bst/voc, versatl, complet, 18 yrs exp, sks pro signed recrdng act. Call Michael. 213-664-5844

•Bs/stck/kyb bs/tenor vocs avail for mja/tour, mja lbl, nat'l internatl tour, recrdng, Pop/funk, pro modern image, no metal. Joel Pelletier. 213-578-6438

•Bst w/vocs, chops & grt lng hr image sks party R&R muscns or band. C.Trick, VH, Beatles. Call Ray. 213-837-6519

•Bst, drmr, rthm section lkg for creatv recrdng proj w/chantend potential. Styles are rock, metal, R&B, dance, pop, jazz. Call M.Gordon. 213-663-8157

•Bst, xlnt sound, positve team disposition, fem, sks progresv metal/wdear or activity. Pro inquires l.v msg. 818-377-2776

•Hired Gun, the tightest drm & bs team in the West now avail for sessions, shows & tours. Pro sits only. 818-704-9742/714-81-1539

•Ld vocs & bkups, T40 covrs. Uses pick, no fingers. Jeff. 213-312-1874

•Pro bst avail for estab wrkg band in sessions. Berklee college of music grad. No metal. Brian. 213-389-0253

•Pro bst avail for srs musicians. Gd signl recrdng, quick ear, backup vocs. If your regular, you cant make it, I'll be there. Jeff. 213-850-1351

•X-Faster Pussycat bs plyr sks srs pro xlnt image band. Only straight R&R, no HM. 213-659-7571

10. BASSISTS WANTED

•PUPPETS OF MANKIND sk bst, 21-29, for psychedic 70's/90's atmrv band. Zep, Bowie, Cult, Doors, blues. Have mgmt, atty, lbl intrst, prodors, grt sngs, rave reviews, TV & radio airply. 213-288-1174

•THE L.L.F.M.C.TOR is now audting groove orndnt rock bst who can funk. Vocs a+. Call Dan. 818-709-0665

•ARTISAN sks bs plyr for pro HR act. Call K.C. 818-774-9143

•Attn bst-painfully orig HR band sks dedictd innovatv hrd drivng bst to compl young & hungry proj. Call Jason. 818-352-8460

•Black funk bs gult wtd for glam/funk artist, nnd for showncng. Srs mja/lbl intrst. Debut album finished. Hendrix, Cameo, Ohio Plyrs. 213-372-3208

•Bluesy bs plyr wtd w/trashy R&R image for rock band w/ heavy Faces, Stones, Black Crowes infl. Jack. 213-413-8558

•Bs plyr & drmr nnd by crml HR band w/lnkq vocs & sngs. Pro att & image a must. Richard/Jim. 818-716-9659/213-466-8255

•Bs plyr for sng orndnt groove rock band. Infi Beatles, Pretenders, INXS. 213-547-4264/213-874-6768

•Bs plyr nnd for band w/album credits ala Zep, Scorp. Pk call. 818-377-9956

•Bs plyr nnd for HM band. Must have pro image & equip. Grg ready, call for demo. Jerry. 213-322-7645

•Bs plyr nnd for innovatv new age rock band. Must be a gr plyr who can solo, acoustic upright pref. 213-668-1823

•Bs plyr w/vocs wtd for rock/metal. Have mng, bkng, atty, movie soundtrk, mja lbl intrst. Ready to sign, ready to tour. Must be pro. 818-506-2959

•Bs plyr wtd by JACK BREWER BAND. Atmrv post punk w/rkng groove, also some thrash & funk. Have recrd gigs. 213-433-3841

•Bs plyr wtd by orig grp, Infi Beatles, Stones, Who, Smitherens. Must be sng orndnt. 213-850-1921

•Bs plyr wtd for atmrv dance rock band. Infi Prince, Tears, Bowie. Must be dedictd & creatv. Send bio/pic to Diamond Rose, PO Box 46119, LA CA 90046

•Bs plyr wtd for orig agrv rock band. Bkng vocs & xlnt equip a must. Call Ed/Homer T. 213-821-0435/213-836-6969

•Bs plyr wtd, vocs a+. No clones. Infi C.Trick, Beatles, Ptmsouds who do not lk like Poison. Call Rossi/Bill. 213-656-5264/818-994-3244

•Bst & drmr wtd. Infi VH, Aero, Rhodes, Crue. We have connex, ongs & live to rock, so let's roll. Damion/Eddie. 213-473-6851

•Bst nnd by estab modrn rock band, STRAIGHT JACKETS. All orig matrl, bkng/vocs helpul. 2nd album will be released soon. Srs muscns only w/trmstrn. Call STRAIGHT JACKETS. 818-359-7838

•Bst nnd to put together lem pop band w/GoGo's & Bangles sound. No drugs or pros, but people willing to learn. Sylvia. 818-782-7607

•Bst wtd by band Infi by Crue, Dokken & Cinderella. Image, equip, tmprln, no drugs. L.V. msg. 818-762-9242

•Bst wtd for blues based HR band currently skg mngt in El Monte area. Rob. 818-350-5282

•Bst wtd for English P/R band lk like Fx, Tears. Pk call Bob. 213-969-8017

•Bst wtd for HR band. Infi Zodiac, Tango, Cult. Equip, tmprln a must. Tom. 213-874-6604

•Bst wtd for org band. T.Petty, Fleetwood Mac, Beatles. Mark. 818-762-9314

•Bst wtd to help compl band w/British HR sound. Deep Purple, Badlands, Whitesnake. Music lk, business brains & att. 213-939-3716

•Bst wtd w/bkng vocs for funk blues metal band. Nd hi energy & don't waste our time. 213-465-8453

•Bst wtd rock, folk, blues, psychedic. Exp. pro, orig, permtrc & recrdng + 60's covrs for weekends w/ep. 213-464-2145

•Christian bst w/chops & exp wtd for dedictd fun HR Christian band. Infi Tiny Tim, B.Maniow, Beethoven, Mega Skull. Mark. 818-982-8918

•Christian bst wtd for ministry rock band w/agent & bookings. Call John. 213-450-2339

•Drmr w/matr sks able muscns to form rock band ie Dangerous Toys, Tora Tora, Back to Basics. Call Eddie before 7/after 7. 818-887-3440/805-274-9026

•ETERNITY LEAGUE sks bs plyr immed. Must have gd time, chops & srs committmt. Infi Ti Tuesday, Cure, Pretenders. David. 213-851-9594

•Fem bst wtd for tech metal band. Pick plyrs only w/pro equip & att. We have developmnt deal w/maj deal pending. L.V. msg. 213-515-3428

•FIRE IN THE SKY sks comp bst. Infi U2, old Cult, Ido, Zep. 818-78-4282

•Frontal Electric Love Hvy gult/sngwrtr sks innovatv bst w/rng hr image, ages 20-27. Must have pro gear, att. Gigs, mngt, A&R intrst. Gary. 213-652-1771

•Fusion-ba plyr nnd for org band. Infi Holdsworth, Dregs, Zappa insprmtls. Some reading necessary. 818-705-4729

•Grt snglng unflinable bst wtd for non-generic pseudo acous band w/rtn sngs & gigs. Jojo. 213-207-0854

•Gult & voc nnd bs plyr. Gypsy att & lk a must. Cross between Jane's & old Aero. Must be srs & dedictd, no posers, no flakes. Call Chaz. 818-380-6001

•Gult/sngwrtr wtd technc & groovy chops & own style sks bst w/same for collab. Dedictd a must. Poggio. 213-611-5395

•I'm lkg for a bs plyr magnifico. Infi anything from Stones, Bowie, REM. Hrd image yet no metal. 213-479-4373

•Metal voc/drm team bst for new proj. 2 killer gult provide the edge, you make the foundation rumble. Lks a must. Greg. 818-997-1814

•Sng/rwtr/gult/guit wtd gult plyr sks bs plyr & drmr into orgs. Infi Beatles, Stones, Elvis, Joey. 213-322-8698

•SMOKING STONE sks young agrv rthm bst. Infi old places. Gilbert Valdez. 714-772-6073

•Speed metal band lkg for speed metal bst/dl singer. You must be 100% srs, pwrfl, very incredbl bst. Call Otilia/Jodie. 818-787-6208/213-457-5277

•Speed metal bs plyr wtd for band in mold of Slayer & Overkill. Technicl touchy sngs. Call Todd/Greg. 213-463-4260/213-271-0578

•THE UNFORGOTTEN sks bs plyr for crml rock band. Infi Fx, Alarm, Journey, Henley. Howard. 213-255-7901

•Wtd-ba plyr for mel HR band. Gd image, vocs & gear a must. Pros only w/ep. Call Jeff. 818-347-4117

•Wtd-bst for org P/R fusion blues grp. Vocs a+, sngwrtrs welcome. Pasadena area. Call Jim. 818-249-5161

•Wtd-bst for rnp in up rock band perfing this summer. Rehrls in Pasadena area. If you are 30-ish, computer friendly, have backup vocs, call Jimmy. 818-791-7534

•Wtd-one bst for crml HR band. Must have lng hr, no drugs. Call Rick. 213-874-6511

•Atmrv pop band recrdng album in 2 months sk bst. Infi Petty, L.Reed, Bowie, Stones, Lks, chops a must. Pay when recrdng starts. 213-931-4576

•Are you tired of egos & hairdos? New band in town w/ demo album sks bst w/bkng vocs. U2, Police, Ferry, Mike. 213-663-8945

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•BEWITCHED from NY sks pro HR bst for shows & gigs. Must have grt image. Infil White Lion, Dokken. Call Johnny. 818-990-4551
•Bs plyr ndd by pro org band for pop, R&B, jazz/rock for perfing & recrdng prjs inclng industry shows. Wayne. 213-655-7781
•Bs plyr w/nd voc capabilities wtd to form classc HR T40 type proj to make xtra \$\$\$. Pls call Steve. 818-504-9627
•Bs plyr w/vocs ndd for a new age rock band. Nd grp plyr w/solo abil. 213-668-1823
•Bs plyr wtd by blues based HR band w/groove. Grt snqs & image. 24 hr lockout studio, 16 trk recrdng. Scott. 818-907-5206
•Bs plyr wtd by blues based HR band. 24 hr lockout studio, band is totally compl & srs. Call Tom. 818-784-1783
•Bs plyr wtd for HR blues based band w/jazzy edge. Infil Zep, Sabbath, Zep, VH. Srs only. Call Arnt. 818-343-5135
•Bs plyr wtd for HR proj. Bob. 818-766-3879
•Bs plyr wtd for myth orientd band. Infil Who, Clash, Stones, Police. Jay. 213-932-0680
•Bs plyr wtd in style of Crue, Skids, LA Guns. Pls lv msg. 213-865-6404
•Bst ndd neo-classically infil proj. 213-465-1100
•Bst ndd to compl hvy HR blues band. 24 hr lockout, 16 trk studio, grt tunes. Vic. 818-772-4524
•Bst ndd to compl hvy HR blues band ala Aero, Cutt, Badlands, etc. 2 guit, killer frontman. 24 hr lockout, 16 trk studio, grt tunes. Mike. 818-982-8160
•Bst ndd to compl org band. Infil Beatles, Stones, Clapton & Winter. Mark. 818-584-0380
•Bst wtd by pro HR/HM band, feel, groove, exp. lks a must. We have album credits. Pro only. Brian. 818-762-5445
•Bst wtd for HR jazz progrsv instrmntl band. Srs at only. Call Ron. 818-766-3879
•Bst wtd for innovatv funk rock band. Must be srs, must have equip & trnsprn. If intrsd call Jason. 818-884-9167
•Bst wtd for org HR band. Must have srs att, open mind & equip. Rhrs in Ontario. Joe/Steve. 714-987-0459/714-626-1558
•Bst wtd to form band. Infil Little Feat, Jimmy Buffet, Eagles, Skynard. Scott. 213-839-9182
•Bst wtd groove orientd, verstl, pro rthm a must. ALICE TO THE MOON. We have natl exposure. Pls call Todd/Tyler. 818-942-9361
•Bst wtd. Just compl trks. Skg perservering dark hr rebel bst snqwrtr. Vocs, stapping armt. WOLF PACK is mature HR groove band. 213-645-9216
•Bst/wrttr wtd for innovatv altrmty rock band w/matrl/demo

for gtrs/recrdng. Infil Jane's, Gabriel, Siouxsie, Vivaldi. Call Cynra/David. 818-766-4169/213-857-5724
•Dmrr & guit w/maj lbl instrnt nd bs plyr, dbl on keys a+. Kenny/AJ. 213-202-1292/213-850-0322
•Dmrr & guit, cmrcl R&B band. lkg for bs plyr. Call Joe/Stephen after 4. 213-397-3991/213-462-2729
•Estab HR act. KOHA, sks pro HR bst. Maj mngt. Must have lng hr image & bckng vocs a must. John. 818-503-4775
•FALLEN ANGEL nds straight ahead steady bs plyr for org HR. 213-275-8007
•Funky pwr bs wtd for artistic funk/rock/classical environmntl proj/w/instrnt. Infil Gabriel, Bush, Queensryche & Siouxsie. 213-856-8094
•I'm srs, are you? Only srs pros call. Lkg for R&B, blues, Brazilian, Latin, cntry sound plyrs. Siing, Clapton, Judds, Cocker, Kendra. 213-318-0883
•K/A bs plyr wtd to start band. Into Tango, S.Row, Bulletboys, Crue, Dedicin, image, pro equip & att a must. Call Louis. 818-763-4886
•K/A fem singr/sngwtr, Joplin mts Tyler mts Gramm voc, sks pro male bluesy HR nfl masters w/strong snqwrtr, vocs, streetwise ait, image. 818-781-5607
•Lkg for bs guit w/chops, showmship, image, bckgrnd vocs, hungry for success. Band before anything ait. No drugs. 213-326-9446
•Low slngng Fender or Gibson wtd, English rockr image. No simple Nicky Six's. Infil Crowes, Aero, Hanoi, Stones, blues. 213-850-1207
•Mel bst wtd for cmrcl rock act skg lbl. 24 hr rhrst, contacts. J.Taylor, M.Cipollina, M.Andes. 818-766-0458
•METHADONE COCKTAIL sks bst w/strong unq or different image, AC/DC groove, Sting feel, Jane's edge, flea ait. 213-874-3640
•Picking tenor bst sought for digging range rock art proj. John. 213-662-3510
•Pro bst wtd for metal band w/upcmng maj release. 2 previous releases. Maj press & connex. Lks, exp & dedicin a must. 818-506-6423
•Strong gutsy fem voc/sngwtr w/contacts J/F adult blues orientd R&R band, Infil 60's Motown to southern rock. Collab pref. Lv msg. Linda. 818-609-0429
•Tough trashy leather boy wtd to form next big thing. Hot lk, team ait essential. Infil Old Crue, Kiss, Poison, LA Guns. 213-856-8990
•Wrkg T40 rock band sks bs plyr, in town wrk, vocs a must, image a+. Keston. 213-328-5128
•Bs w/vocs ndd for BIG AS TEXAS. Formerly Couch Sluts. Replacements, Beatles, Pretenders, T.Petty Steady groove, early-mid 20's. Roxy/Bill. 213-656-5264/818-934-8244
•Bst wtd. Infil Rodney on the Rocks, KNAC, Sherrn Oaks/Wan Nuys area. Call Bob. 818-709-4020

•Pwrlt ldr voc w/1st album ala Chapman, CSN, Texas, Innocence Mission sks bst to form band. Reading is a+. 818-508-1456
11. KEYBOARDISTS AVAILABLE
•Hi tech keybdst & bst team sk members to J/F cmrcl progrsv/HR band. We have rhrst studio, equip & finished matrl. 818-563-2701
•Sparse minimalistic bands that listen to Downey Milkew, Bell Conteau, AC Maritus, This Great Religion, pls call me. Ken. 818-342-4955
•Keybdst sks HR band w/bckng. Call Paul. 213-925-5901
•Keybdst w/arranger/wrttr w/D-50 avail for studio & live wrk. Dave. 213-208-4516
•Top lounge keybdst/ldr voc/key bs/music director sks already wrkg band. \$650/week mn. 40's-70's expert. Recrdng & arranger. 702-641-7399

11. KEYBOARDISTS WANTED

•THE CLICK FACTOR is now auding keybdsts who are into their sounds Vocs a+. Call Mike. 805-296-5607
•Black Sabbath tribue lkg for keybdst. R.Wakeman imitator. 12 keybdts owned by grp. 1943 Hammond, baby grand, 4 Prophets, 2 mini-moogs, etc. Pls call JOURNEY TO THE CENTER OF THE EARTH. 613-746-7926
•Fem keybdst wtd to bckup for pending recrd deal. The lk import, chops more so. Jackson 5, LTD, Taste of Honey. 11-5. Mike. 818-841-5160
•Fem keybdst/synthesist wtd w/bckup vocs for cyborg pop grp w/Euro sound for live shows & video, upcmng CD release. Call Gayson. 213-258-8036
•Keybdst ndd by pro singr/sngwtr for collab & formation of new band. Ong pop/jazz, rock/R&B matrl for industry shows & recrdng. Wayne. 213-655-7781
•Keybdst wtd ala Fireball, Satanic Majesty's Request. Aggrsv answer to new Manchester psychedia, strong post-punk image. Michael. 213-665-8653
•Keybdst wtd by guit wrng compositions to compl semi-chops orientd instrmntl pop/jazz/fusion grp. Call Steve. 714-433-7660/714-776-2882
•Keybdst wtd for R&B T40 dance hits, studio proj & band. 818-994-6202
•Keybdst wtd to collab w/fem singr/sngwtr to write ballads. L.Stansfield, B.Hill, B.Mardones. Call Diana Divine. 818-787-1433
•Keybdst wtd. Must have grt rock image & equip. We are a funk/rock band who have lbl instrnt & gigs. 818-780-7582
•Keybdst/music director for teenpop proj w/pro mngt & maj lbl distribution: w/concert/studio/sngwrng exp ala New Kids, Jets, Wham. 213-960-5114
•Keybd wtd for English P/R band like Cure, Fix, Tears. Pls call Bob. 213-969-8017
•Multi-keybdst wtd for altrmty dance rock band Infil Bowie, Pet Shop Boys. Send bio/tape pic to Diamond Rose. PO Box 461119. LA CA 90046

•Pro voc sks career minded keybdst for Broadway show & pop R&B showncs. Possibl tour. It will be worth your call. Johnny Allen. 213-437-1912
•Rock keybdst ndd immed for recrdng/showncs/future snqwrtr collab. Have prodr, mngt, MTV video. Must have lng hr, possibl pay. 818-845-1915
•Singr/wrtngt now auding keybdst to form covr/org band. R&B, pop, T40, lunk. Contact D.Allen. 213-654-8646
•Wtd M/F verstl, dbl bs drrmr for progrsv HM proj that's ready to take it to the top. Chops, exp, demo a must. 818-567-2007
•Altrmty rock band w/maj mngt sks keybdst w/imagination & instrng image. Style ala Cure, Smiths, Siouxsie, Frankie goes to Hollywood, Michael. 213-969-9140
•Bluesy ldr gut w/home studio & matrl lkg for fem/keybdst/singr plyr for org proj. Infil M.Shocked. Call Pierre. 213-656-6101
•Cmrcl minded rock keybdst w/big sound ndd immed. Tint & lks a must. Pro sit. Infil Bad English, Whitesnake. Giant. 213-461-8430
•I'm srs, are you? Only srs pros call. Lkg for R&B, blues, Brazilian, Latin, cntry sound plyrs. Siing, Clapton, Judds, Cocker, Kendra. 213-318-0883
•Keybdst wtd for all org wrkg band. Must be verstl, equip & trnsprn req'd. Gigs lined up. Recrdng nr future. Infil Prince, Basia, Marley, Call Nicky. 213-392-3472
•Keybdst plyr wtd. Fem keybdst plyr wtd for all fem P/R band for upcmng gigs. Vocs a+. 213-856-8927
•MIRROR sks keybdst for cmrcl HR band w/srs connex. Call Carl. 818-841-5160
•Pro wrkg grp lkg for pro multi-keybdst for covr & orig proj. Into R&B, funk, pop, rock. Srs prs plyrs only. Mike. 818-508-1374
•Voc coach/voc sks keybdst for arrangements, accompanimnt, teaching in all styles @ my location. Have accoustic piano. Some pay & barter. Roger. 213-851-5087
•X-CBS recrdng artist nds keybdst/rthm/guit in one for HR bluesy proj. Must have strong R&R image, bckngd vocs a+. Pro only. Jason. 213-871-2028
•Xint voc & percussnt lkg for piano/pjor lounge & piano bar type gigs. Already have gigs lined up. Ben. 213-383-4756

12. VOCALISTS AVAILABLE

•Aggrsv/hrd core voc avail for altrmty proj. No wimps, no sellouts. Infil Black Flag. Cliff. 213-969-8139
•Are you a jazz lno skg a terrfic voc to blend right in? Call Joan. 818-592-0679
•Creatv voc/sngwtr/music vntertainer sks pro contmpro progrsv rock proj. Voc infil Gabriel, Schutman, Cousins, Gale, etc. 818-767-4127
•Dynam R&B male ldr voc w/grt lk & radio sound sks presently wrkg T40 R&B rock band. Stevie. 818-344-3816
•Fem bckup voc lkg to join motv dndctd rock band. Infil Cutt, GNR, Aero. Call Mary Anne. 818-243-2512
•Fem cntry/blues artist snqwrtr lkg for bckng band for recrdng & possibl perfmg. 213-823-1883

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FREE CLASSIFIEDS

•Fem super dynam voc, grt image & connex sks int together orig rock band in LA. Infl Plant, Benatar, Heart, U2. 213-874-8052

•Fem voc avail for studio wrk, all styles, pop, MOR, cntry, R&B, maj recding credits. 714-533-5965

•Fem voc avail to pin band. Have very distinct image & low express blues vox. Infl J.Joplin, Zep, early blues. Christy. 213-876-8201

•LA Guns k to join a sleazy straight R&B band in style of LA Guns, Aero & Vain. Must have image. Call Rene 213-876-7442

•Fem voc/lyricist lkg for funk rock band of 90's. No drugs, no egos. 818-709-8726

•Funk punk, dedictd, srs singr lkg for band to create own sound. Peppers, Fishbone, J.Brown, Hendrix, Joe. 213-285-8736

•Killer fem voc/wclassy blonde image & pwhouse vox sks HR band. Infl Tyler, Wilson, Benatar, Plant, Joplin. 714-897-5721

•Male singr sks anyone out there intrsd in doing mostly altnrv ballads. If so, call Greg. 213-945-4864

•Male voc avail, HR. LA area. 805-643-9469

•Metal voc/drnm team sk bst & 2 of the most smoking axemen on the W.Cst. Gdtk a must or don't call. Greg. 818-997-1814

•Pro fem voc avail for session & showscng. Call after 6. Krystal. 818-346-3348

•Pro rock singr w/maj toung & recding exp lkg for pro proj for recding or toung. 213-969-4808

•Rocking 23 yo young voc, tem J Cougar, short skirts, cowboy boots, writes. I just wanna sing. Wanna ply? Nick. 818-988-4541

•Singer from Texas lkg for a band. Call me, I'm cool. 213-876-8043

•Singer srching for band who views music as art form into Peppers, Fishbone, Jane's, old Stones. Call Kyle. 818-761-8043

•Singer, 21, still lkg for non poser total drinking punk to J/F w/ous & rebellious band. Crue, Aero, GNR. Hillywd only. Jim. 213-878-1244

•Singer, one of a kind, unq, bizarre. Ing straight black hr, skinny maie. 213-876-8214

•Singer/sngwrtr wntst to J/F mtHR band. J. Waite, R. Marx, J. Blades. 818-794-6700

•Voc, rocker, can covr Plant, Wilson, Tate, Ozzie & Oz, romantic lk, p/ylf image. Your orgns or mine. Hrd wrks, no drugs. K.M. 213-374-5602

•Voc/sngwrtr avail. You can get ahead of Paulty @ RD#2 Box 6, Campbell NY 14821. 607-527-9388

•Xtremely creatv sng/sngwrtr/wlks skg mature muscians or band. 25 & up. Orig, covr or studio wrk. San Gabriel Valley. 818-912-2378

•Amateur pop voc, Beatles, Elvis, Cars, Prince intl sks band. Let's rock. 213-876-2296

•Black charismatic dynam srs showman/sngwrtr w/image & short hr skg gut & drmr to form band w/universal tones. Jack. 213-851-4628

•British recding artist sks srs R&R outfit. I have exp & grt snqs. 213-829-5242

•Cntry singr/sngwrtr w/touch of blues sks band or muscians to form band & develop orig matrly only. 213-823-1883

•Entertaining frontman/voc, range, control, dynam, pwrll clean vox lkg for Tesla, B.Crowes, Stones feel band w/ compl sngs & lyrics. Big T. 213-433-2970

•Exp lkg for HR band w/mngt & direction. Infl Tyler, Peary, Cooper, Bach. Dan. 213-371-3358

•Exp voc/frontman, hrd hitng, passionate, believeable, lkg for blues feel rock metal band w/compil sngs & lyrics. Ready today. 818-762-0674

•Fem singr/wrtr cntry music matrir duo estab band with w/it. 213-823-1883

•Fem voc avail for key3 to form skg or band to do csts. Also avail for studio wrk. Call Debra. 818-766-0103

•Fem voc avail for T40, orig proj/bands & recding proj. Heleene. 213-693-6213

•Fem voc/sks srs/org or T40 band. Live or studio. Roxette, S.O'Conner, P.Abdul, A.Myles style. Sherry. 213-473-3676

•Insane pwrll voc sks hrd core punk band. Infl Suicidal Tendencies, DRI & old Cooper. Srs inquires only nd call. Glen. 213-487-0961

•Intense male voc w/previous opera exp, ultimate range & dynam ala J.Tate, TNT, Tesla, Whitesnake. Call Jeff. 213-479-7137

•Ld voc, lem. 5'5", 105, blonde, blues eyes, all styles, T40, R&B, jazz, rock. Skg estab band, srs only. 213-964-5009/714-770-2698

•Nerdy yuppie off-key out of tune voc/wrtr/guit sks band. Glen. 213-876-2296

•Pro caller lkg for voc sks hrd edged blues rock or HR band. No flakes. Tim over image. P.Rogers intl. Nathan. 213-437-6921

•Pro San Fran voc/sks place w/band & mngt. Call Al Conn. 503-585-8063

•Pro sng/sngwrtr w/coll. jazz, R&B style & lbr intrst skg pro band or muscians for wopab on recding & performng proj. Wayne. 213-655-7781

•Pro voc/sngwrtr/lyricist lkg for estab wrkg cmrcl rock band. Performng & recding exp. Infl Plant, McCartney, Collins, Petty. Call Robert. 213-371-3435

•Pwrll fem voc sks HR band. Also avail for studio projs. Call Jennifer. 714-447-8527

•Seasoned srs ldr voc/mult-instrmntl sks mel HR band for showcs. recding. Have snqs, image, stage/sfx exp, mainstream radio, Aero, Zep, Leppard, Tommy. 213-821-1344

•Skg classical metal or thrash band. Orig matr. Lv msg. Ask for Darryl. 818-891-8158

•Souflful bluesy sng/sngwrtr sks band or muscians. 24-29. My infold Bad Co, Del Leppard, Foreigner, Whitesnake. 818-377-4491

•Strong gutsy fem voc/sngwrtr/contacts J/F adult blues orientd R&B band. Infl 60's Motown to southern rock. Collab pref. Lv msg. Linda. 818-609-0429

•Swamp blues, blues rock, traditional R&B, Louisiana rhythms. One very deep voc, pretty fem voc from the Delta avail for the real deal. Sonny. 213-392-0290

•Voc avail to J/F band in style of LA Guns, Run DMC & Crue. Pts lv msg. 213-402-2261

•Voc avail, fem HR'rw/pwrll vox, equip, trnsprtn & pro att. Lots of stage exp. Call Annie after 6. 818-799-5495

•Voc lkg for muscians to form band. Infl Blondie, Replacements, Patty Smith. 213-463-1439

•Voc range is baritone, style is pop orientd rock & R&B, instrmnts are bs & rthm guit. Qualifications are 10 yrs w/ covr & orig bands & studio sessions. Jeff. 213-312-1874

•Voc sks sex rock band. Infl Pussycat, Dangerous Toys, S.Flow. Call Mark. 818-918-0044

•Voc lkg for 23 sks young hungry 200% dedictd band into Aero, Animals, B.Crowes, AC/DC. 818-848-7462

•Voc/guit/sngwrtr sks estab pop band w/ous & R&B leanings. Has dynam & presence. Albert. 818-718-8676

•Voc/sngwrtr wrts band or recding proj. Vox like Davis/ Motels. Have strong snqs, stage presence & dedictn for success. Moving to LA in June. Lisa. 619-942-3477

•Fem voc/lyrics sks M/F HR act. Pro att & dedictn, xnt image & following. Heart, Lita, Vixen. Call Bunny. 213-474-0979

•Former voc for Big as Texas/Couch Skits. Infl Beatles. Petty, Replacements. Young guys, bkng vocs. I have drmr & grt snqs. Roky. 213-656-5264

12. VOCALISTS WANTED

•Alltrntv band in srch of eclectic voc w/energy & style. Infl Jane's to Soundgarden, Peppers to Waterboys. Call Tim Scott. 818-761-2497/818-880-8769

•Any gd singr in LA? I don't think so. Prove me wrong. No tape, no stage exp, don't call. Band SIMPLY WICKED. Call Steve. 818-765-5638

•Arrogant type voc wld/wkiller range, killer image for HR band w/pwr Tango type image. Call Troy. 213-862-3650

•Attn fem R&B singr ndd for recding projs. If you have it you will be heard by the people that count. Mark. 213-876-3764

•Bluesy skinny 70's rock star type singr ndd for grp w/wh Faces, Stones, Black Crowes, Quireboys intl. Must dig blues, Hillywd area. Jack. 213-413-8558

•BUSTED sks ldr voc for forming band. Image a must. Infl Whitley, Dokken, Call York. 818-753-4085

•Deranged singr to front real monstrous raw death band. Infl Sabbath, Danzig, Cooper, Zodiac. If you fear originality, don't call. 213-461-5540

•Fem bck gmd singr wld. Infl Human League, English Techno. 818-845-9175

•Fem ldr voc wld for recding proj. StyleK, White, L. Stanfield, T.Dayne. Call Graham. 213-473-8132

•Fem lyricist/voc wld by compsr to write various styles of music from ballads to HR. Robert. 818-762-1704

•Fem voc wld by popular cmrcl HR band. Xntl shows.

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rehrl studio, contacts, proodr, sngs. Hock image, pwr & dedictn a must. No flakes. 818-980-8440

•Fem voc wld to sing kds & harmonies for semi-acous orig matr, lok rock, cntry, rockabilly, grt wrgt sngs. Ted/Vanessa. 805-481-6008/213-466-9476

•Fem voc wld. Must have pwrll vox, gd range, xciting performc, versl in styles w/theatrical flair. 213-276-7880

•Former Electric Love Hog/guit/sngwrtr sks impressive frontman w/wrg hr image. Between ages 23-27. No Red Hot Chili victims. Mngt, ggs, srs only. A&R intrst. Gary. 213-652-1771

•Funk rock band sks exp voc. Must have gd kds, soul & be from age 18-30. Infl J. Tyler, Peppers. Contact Chris/ Mike. 213-666-4735

•Glamorous voc ndd for P/R band of 90's. Have snfc deal, bkng, maj industry intrst. Style Stanley, Trck, Huff. Ages 17-23, no older. 213-856-4700

•Guit/sngwrtr w/inovatlvr fresh approach to cmrcl HR sks flnd unhidhd hl range singr for collab. Mercury, Wilson, Tyler, Holiday, Poogy. 213-461-5395

•HIGH ANXIETY n/w auding voc. Infl Iron Maiden, Rush. Contact Paul. 213-462-7753

•Ld guit, 23 who is into wrging harmonies & a positiv image sks ldr voc. I'm easy to wrk with. Infl Jovi, V.H. Mario. 818-333-5162

•Ld sng/sngwrtr wld for tormng band w/maj lbr member. Infl Wonderstuf, Replacements, Beatles. 213-965-5619

•Lkg for soprano or 1st tenor, M/F, for grp called PURE JOY. Contmpy jazz, org. R&B, funk & Latin type of groove. Dwight. 213-937-7732

•Lkg for young voc, ages 20-24 in style Jovi, M.Tramp or K.Winger. Hans. 213-337-1164

•M/F voc w/pwrll tone & range for progrsv HM proj that's ready to take it to the top. Exp, demo a must. 818-567-2007

•Male voc wld by guit & bst to collab for n/w hrd grooving 90's rock proj. Image import. Del Leppard m/s Aero. Mark. 213-851-6643

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Discover Your Natural Voice (213) 465-SING

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., JUNE 13, 12 NOON

- Male voc w/d for pro HR/HM band to compl studio proj. Intl. Tale, Dio, Coverdale, Halford. Pros only. Kevin. 213-804-2649
- Male voc/frontman w/d by P/R band w/ibl & mgnt instr. Intl. Babies, Outfield, Jovi. 24-30, no smoking or drugs. John. 818-640-9171
- Male voc/frontman w/d w/pwrlr throaty masculine vox. I.Gillan, P.Rogers style for band w/British HR sound. Music lk. all business att. 213-659-5750
- Pd position for right male ld voc w/hi tenor vox ala Survivor. Europe. Must have vox, range, lng hr image for album proj. 818-718-2948
- Photographer nds voc. Call Beth. 213-657-5983
- Pro cmrcl rock band w/mngt, lbl instr & legal counsel sks tintd singr/frontman w/iks & deductn. Terry/Kelly. 818-355-7231
- Rock god w/d by band w/majr mgnt instr & lbl instr w/ linncd bckng & private rehrl & recrdng studio. 818-563-1361
- Sngtr w/mngt now auditing lem voc to form covr/orig band. R&B, pop, T40, funk. Contact D.Allen. 213-654-8846
- Sngtr w/d, Van Morrison, Jagger, I.Unter type vox, rehrls on West side. PA helpfl. Call Peter. 213-322-6754
- Sngtr w/rtr lkg for singr/sngwrt to form modern type British sounding collab. Intl. Beatles, Smiths, M.Penn. Crowded House. No HR. Age grp 22-26. Srs people only. Ray. 818-882-5120
- Soulful singrs for bckups for jazz, world beat, dance soul music. Mngt, atty, majr lbl shows, video. 213-469-5817
- SPIDER JUNKIES, NYC based, raw street R&R, nd gd lkg frontman. Wrkg w/majr prodr. Intl. Hanoi, Ramones, Crue. David. 212-506-5065
- Versl pwrfl rock band, ready to gig & recrd, sks ld singr ala M.Thomas, G.Hughes, Winger. Michael. 818-377-5189
- Voc nrd in style of Dave Vanian, abil to climb rafters & PA a must. 213-874-8375
- Voc w/d by gnt, 29, to form blues HR band. Intl free. Bad Co. No glam or die hrd metalheads. 818-343-9625
- Voc w/d for R&B T40 dance hits, studio proj & band. 818-994-6202
- Voc w/d to be a part of the next big thing. Intl from Bowie to REM. Only srs nd call. Mark. 714-661-9651
- W/d, lem voc/ncst w/sx bomb image to collab N.Teddy Riley/Babyface. Jerry Coco. 213-829-0323
- W/d, male voc for srs HR proj. Must legally insane. GNR, Badlands, Skyward. Hy connex. 818-981-3930
- W/d-voc for HR band. Intl AC/DC, old Kiss, Ramones. No flakes. Call Jake. 213-871-0453
- Young R&R singr w/d, male, 13-15 y/o, pro sit. Call Chuck. 213-856-2796
- Band forming in LA, lkg for voc, not lkg to sound or lk like anyone else. Billy. 213-856-0737
- Beyond KROQ, beyond KNAC, beyond Ckt, Killing Joke, Mission. Xtraordinary band sks xtraordinary singr. Rick. 213-667-2329
- Bluesy ld gnt w/home studio & matrl lkg for lem singr

- Guit/keybrd plyr for ong proj. Intl M.Shocked. Call Pierre. 213-656-6001
- Fem voc w/style w/d by guit for writing & possbl studio. Title of Mary's Danish, Primitives, Force the Beehive. Call Toby. 818-508-4605
- Former members of Terra & 7th Wsh sk voc xtraordinaire w/grt image. Have legtr maj lbl instr. Don't call unless ure ure a pro. Darren.
- Guit & dmr w/maj lbl instr nd ld voc/frontman. Call AJ/Jimmy. 213-850-0322/213-202-1295
- Jazz lem percussnt for world class Asian grp w/ Brazilian Intl. Immmed wrk + planned Asian tour. Call Scott. 213-458-6184
- Ld voc w/d, pros only. Tesla, Plant, R.Stewart. Must have recrdng exp. Send tape/bio/pic to J.F. 3912 Lauren Cyn Blvd #305, Studio City CA 91604
- Lkg for voc for R&B demo proj w/mngt instr & lbl instr. Call Allan/Dave. 818-908-1894
- Majr lbl band lkg for voc/frontman, bluesy metal vein. Must be exp. Send tape/bio to JB. 1125 Morrison St #104, N Hollywood CA 91601
- Male voc for cmrcl R&R act w/demo & lbl contacts. Image & strong vox a must. Intl Michaels, Jovi, Lane, Bach, Glen. 818-772-5873
- Male voc w/pwrlr voc nrd for signed recrdng grp. Pro att & must be able to take direction & have lng hr image. Style mxture of funk, HR, dance, new wave. Submit tape/bio/photo. 818-718-8172
- Male voc w/d for bluesy HR band ala Jagger, Tyler, Stewart. No older than 25. We have mgnt, demos, gigs. Andy/Frank. 213-876-5195/213-874-9327
- Male voc w/d, wide range, ntl by Journey, Foreigner, AC/DC, by sngwrt for recrdng proj. Paying gigs, pros only. Call Emie/Jim. 805-964-3035
- Male voc, but can you sing? If you can, you like rock, blues, etc, call Jay. 213-385-3320
- Male voc/frontman w/d by P/R band w/ibl & mgnt instr. Intl. Babies, Outfield, Jovi. 24-30, no smoking or drugs. Call John. 818-840-9131
- Pro lem bckup voc w/d for ong rock proj w/mngt. Intl. Petty, L.Reed, Bowie, Stones. 213-931-4576
- RAKHA, pwrfl R&R band sk hi-voltage voc/frontman/vryst. We're gd. Call our mngr. 818-997-4440
- S.Perry sounding singr w/d for hire. 213-791-1246
- Sleazy English type rockr w/soul w/d. Hanoi, Crows, Bad Co, Dogs. If you haven't done your homework, don't call. 213-850-1207
- Soulful singr w/d for smooth ong pop band. Style Council, Pre-Fab Sprout. 213-281-9623
- STRANGE LOVE sks emotional soulful voc. Intl HR, blues, funk, image a must. Pros only. Joel. 818-368-2495
- Uniq passionate voc desired for mel HR band. Intl Queen, TNT, Angel, Rush, C.Trick. Have mgnt & atty. Call Ken. 818-995-4041
- Voc nrd for estab HR band for recrdng & shows proj. Intl. Dokken, Badlands, Tesla. Call Glen. 714-236-2242
- Voc nrd for funk rock band. Versl & unmr. Intl Fishbone, Peppers, Jane's. Call Chris/Mike. 213-666-4735
- Voc w/3-4 oct range nrd to compl mel neo-classic Intl band. 818-769-8049

- Voc w/d by 2 guit & dmr. Style like Dio or Dickenson. From prog to thrash to cmrcl. We ll gig by summer. Ask for Ron. 213-674-4028
- Voc w/d to compl ong unig band w/mngt. Intl Boston, Kansas, Giant. Steve. 818-796-8311/714-992-2066
- Voc/frontman w/d for innovatv funk rock rap band. Must be able to rap & sing. Must have lngsrn, must be srs. 18-23 y/o. If intrsd call Jason. 818-884-9167
- World class rock act w/phenomenal master qual demo currently skg male ld voc w/hi tenor vox & lng hr image ala Survivor. Europe. Must have incredl range & pwr. 818-718-2948
- Wrkg in town T40 rock band sks ld vocs image a must. M/F. Lite keybrds a +. Keston. 213-328-5128
- W/d-Petula Clarks voc. Shirley Partridge Jones image, 38-45, for top wrkg Vegas show band. False eyelashes & mini-skirts a must. 702-641-7399
- X-CBS recrdng artist sks HR blues voc. Tyler, Plant, Martin, w/strng image & wrng abil. Pros only. Jason. 213-871-2028
- Young male voc w/d for estab blues/rock band. Muddy to Zep. No Whitesnake wannabes. We have mgnt, demos & gigs. Andy/Frank. 213-876-5195/213-874-9327
- Ballsy mel cmrcl hvy bls voc ala Tyler, Roth, Coverdale wgd charisma, grt lks & lrg ego. 213-463-7713
- Cmrcl mel hvy ballsy bluesy rock band nds a singr w/maj att problem & big ego. Must have lk ala old VH, Dokken, Aero. Maj lbl instr. 213-466-4771
- HR band sks ld voc. Intl Zep, VH & Sabbath. 213-343-8045
- Ld voc, M/F w/d for very well known LA band w/xtnt contacts. demo, upcmg shows. Cmrcl rock w/edge. Bad English. Hear. 818-980-8440
- Voc w/d by pro pwr pop band. Intl Jovi, C.Trick, Outfield. Mike. 818-680-1289
- WHITE BOY STOMP sks ld voc/lyrics/frontman w/wrting exp. Maj lbl connex. Tapes pr. 213-749-4567

13. DRUMMERS AVAILABLE

- Avail dmr lkg to J/F glam R&R band. Intl Poisen, C.Trick, Crue. Pls call Jovi. 213-397-3991
- Bar room blues dmr & classic rock dmr avail. Paying sgs, pls. Call Greg. 213-856-0459
- Chuck Baker, dmr/voc, formerly of Camouflage, sks estab aggrv pop/metal act. Medium hr, gd image. Wild custom built acous kit. Recrdng/tourng exp. 213-739-3956
- Dbl kick dmr w/ong style, xnt metrl, image, att, sks srs estab HR band w/ht matrl, image, deductn. Pros only. 714-899-3593
- Dmr avail for R&B, jazz, funk & just a little bit of rock. Cheron Moore. 213-876-3255
- Dmr avail for wrk, 16 yrs exp, gigs/studio, T40. Call Gitt Trips. 213-851-2334/213-654-8499
- Dmr avail for wrk T40, rock, fusion band. Studio wrk & cisis also. Tasty plyr w/outstanding meter. Pros only. Ty. 714-537-2257
- Dmr avail. Alex. 818-761-4738

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DRUMMER WANTED

Long Hair Street Image - Pro Gear a Must

All pro band currently in studio recording. Full management support with shows planned for this summer. Must be a rocker with star quality and experience. Send tape, photo & bio to:

Stony Brazenfirm Productions
 604 1/2 Sonora Ave.
 Glendale, CA 91201

AMERICAN INT'L ARTISTS

is currently accepting submissions from bands, solo artists, producers & songwriters.

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You: Age 18—29. **Must have tape, photo, stage experience & strong image.** Send promo kit to:
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13. DRUMMERS WANTED

•Dmrr wtd for HR album orient rock band. Infl Kansas, Journey, Foreigner. Top plyrs w/instl matrl. Pro sit. 818-951-1382

•Christian dmrr wtd for metal band. Infl Queensryche, Fates Warning, Dokken. No habits or aits. No Orange Co area. Guy. 714-861-5001

•Creatv dmrr for altmrv band w/brl instrl Infl Jane's, Camper Furs, Smths, Lvg. 213-552-5855

•Dmrr & bs plyr mtd by cmrl HR band w/instl vocs & snrgs Pro att & image must. Richard/Jm. 818-716-9659/213-466-8255

•Dmrr & bst. Infl VH, Aero, Rhodes, Crue. We have connex, orgs & we live to rock, so let's roll. Damon/Dede. 213-473-6851

•Dmrr for R&B T40 dance hits, studio proj & band. 818-994-6202

•Dmrr ndd for sng orient groove rock band. Infl Beatles, Pretenders, INXS. 213-547-4264/213-874-6768

•Dmrr ndd ndd for newly forming progrrv HR band in style of Pert & Bojo. Call Jeff. 213-985-4002

•Dmrr still ndd for RUINED CHOIR, currently performing orig altmrv rock, pop, etc. Lkg for someone akin to Smths drmm, Mike Joyce. Steve. 818-954-9523

•Dmrr wtd by K/A band w/melodies & strong groove. Team plyr a must. Infl early Crue, Kiss, Kix. Chns. 818-994-4782

•Dmrr wtd for AOR style band. Dbl bs, xnt meter & guitar. Cozy Pal. Phil Red. 714-841-4057

•Dmrr wtd for estab orig rock band w/matrl, following & contacts. Creatv, solid & groove orientd. Who, Stones, Police. Call Greg. 818-980-9294

•Dmrr wtd for HR band. Infl Zodiac, Tango, Cult, Eqp, Trnsprn a must. Tom. 213-874-6604

•Dmrr wtd for keybird orientd cmrl progrrv HR band. We have rehrl studio, equip & finished matrl. Infl Phillips, Perz, Palmer, Adridge. 818-538-2701

•Dmrr wtd for mel HR proj. Exp pros only. pls. 213-943-1098

•Dmrr wtd for ong band, T. Petty, Fleetwood Mac, Beatles. Mark. 818-762-3014

•Dmrr wtd for orig mel HR band. Must be an animal. Tony. 213-322-5421

•Dmrr wtd for orig rock band. Listen to N. Young, B. Dylan, Zep, REM. Must have pro att & srs ambitions. Chns. 714-559-7094

•Dmrr wtd for psychdc acid rock blues band. Exp only. Infl Zep, Soundgarden, Muddy Waters, Sabbath, underground atmosphere. Call Frank. 818-282-2208

•Dmrr wtd for rip it up rock band performing this summer. Rehrls in Pasadena area. If you are 30-ish, computer friendly, have bckup vocs, call Jimmy. 818-791-7534

•Dmrr wtd who can ply a click tk for cyborg pop grp w/ Euro sound. Live shows, tour live video, upcmng CD release. Call Grayson. 213-258-8036

•Dmrr wtd, no newcomers. Pro gear, ready to wrk, over 25. Recrd instrl & opportunity, have ggs & studio. 213-861-3868

•Dmrr wtd, recrd instrl & opportunity. no new comers, ready to wrk, moving fast. Have ggs & studio, comp band, Stones, Eagles, Replacements 213-659-5317

•Dmrr wtd. Beatles, Pretenders, INXS infl. Billy Reyes from Los Angeles, pls call Tim. 213-874-6768

•Dmrr/percussnst w/MIDI gear ndd for altmrv dance rock. Infl Bowie, Tears. Send pic/bnt bio/ptae to PO Box 461119, LA CA 90046

•Fem dbl bs dmrr wtd for mel progrrv metal act w/mngt & possibl US & Europe tour. Must be willing to relocate & travel. Call Bob. 617-581-9169

•Fem dmrr wtd by wrk w/instl matrl for cyborg pop grp w/ +. Doreen. 213-479-0131

•Fem dmrr wtd for band. Infl by early Bowie, Cherry Vanilla, NY Dolls, Stogees. 213-851-5240/213-288-0230

•Fem dmrr wtd to bckup for pending recrd deal. The lk import, chops more so. Jackson 5, L.F.D. Taste of Honey. 11-5. Mzelli. 818-791-4558

•Former Electric Love Hog gut/sngwr/sks straight forward hrd hting dmrr w/ing hr image. Between ages 20-27. Must have own instrns. Mngt, ggs, A&R instrl. Gary. 213-652-1771

•Full band w/mngt, rehrl spc, ggs & A-1 matrl ind pro dmrr w/meter, chops & pro att. Infl Stones, AC/DC, Sex Pistols. Tango. 213-447-2727

•Funk dmrr wtd for glam/funk artist. ndd for showcsng. Srs mjb/brl instrl. Debut album finished. Hendrix. Cameo. Ohio Plyrs. 213-372-3208

•LA's hottest new band/w/ins new auditing deditd dmrrs to ply progrrv HR w/cmrcd edge. Must have equip, trnsprn. Dean. 213-391-3862

•MF dmrr wtd for orig lun garage P/R band. Infl B52's, Romantics, Plimsouls, Ply WLA & So Bay. No HR Ted

213-377-0376

•NEXT OF KIN skg solid groove orientd dmrr w/pro equip, lks & att. Located in So Bay. 213-212-0860

•Rock god wtd by band w/mngt mngt & recrdng studio. 818-563-1361

•Rock solid dmrr wtd for showcsng & 16 trk recrdng. Infl U2, old Cult, Idol. Top matrl & muscns. 818-786-4287

•Sngl/sngwr/gutr/gung w/ld gnt plyr sks bs plyr & dmrr into orgs. Infl Beatles, Stones, Elvis, Joey. 213-322-8988

•Wtd, MF, versl, dbl bs dmrr for progrrv HR proj that's ready to take it to the top. Chops, exp, demo a must. 818-567-2007

•Wtd- dmrr for all ong grp. Infl Violent Femmes, REM, ages 18-23. Call Dave. 213-385-1897

•Wtd-one dbl bs dmrr for cmrl HR band. Must have lng hr, no dnugs. Call Rick. 213-874-6511

•Dmrr wtd for rhyth orientd band. Infl Who, Clash, Stones, Police Jay. 213-932-0680

•Altmrv band estab w/album sks dmrr. Motivain, imagination, creatv, dynams, groove, concrete time. Furs, Cure, Siouxsie, Gabriel, Ken. 818-342-4955

•Altmrv rock band w/mngt sks dmrr w/magination & mtrnsng image. Style ala Cure, Bauhaus, Siouxsie, Blue Velvet Michael 213-969-9140

•BAD DOGS sks hrd hting technol groove. Are you into cool snrgs? Call us. 213-436-5860

•BEWITCHED from NY sks pr HR dmrr for showcs & gigs. Must have grt image. Infl White Lion, Dokken. Call Johnny. 818-990-4551

•Creatv dmrr for wtd w/fem front person. Shopping demo, upcmng shows for music industry. Pretenders mt T Chapman, KROQ orientd sound. No metal. Pat. 213-652-4907

•Dmrr ndd by all ong rock band w/mngt & atty. Lng hr image, bckup vocs a+. Rehrls in Van Nuys. 805-254-1604

•Dmrr ndd by cmrl HR band, all orig snrgs, procdt deal, lng hr image. 818-760-3530

•Dmrr ndd to complhy HR act, Grt snrgs, dynams, xtensv European press airply. Infl early K. Bush, L. Dalbeio, Maiden, Queensryche. 213-658-6705

•Dmrr wtd w/ing & taste wtd by orig band. Infl college scene. Must be responsbl w/mtrnsng. Infl Cure, Smths, Fx, REM, Davy. 818-708-9171

•Dmrr wtd by band. Infl Smths, REM, XTC. Call Mike. 213-660-3938

•Dmrr wtd by pro HR/HR band, feel, groove, exp. lks a must. We have album credits. Pros only. Brian. 818-762-5445

•Dmrr wtd for estab altmrv dark band w/recrd. Infl Cure, Mission, Andrea. 818-980-6135

•Dmrr wtd for innovatv funk rap band. Must be srs, must have equip & trnsprn. Infl nrstd call. 818-884-9167

•Dmrr wtd for live perfrmcs & recrdng. Infl Stones, T. Rex, Chuck Berry. Pro mnded. Pls call Pace. 213-934-6918

•Dmrr wtd for orig & live covr band. Recrdng exp pref. 213-453-6760

•Dmrr wtd for ong rock band. Verstl w/wide range of infl. We have own rehrl spc in Hillwy. Age & exp aren't import. 213-589-1083

•Dmrr wtd for scum rock band, metal percussn a must, beginners OK. Infl Ramones. Call after 6. Rich. 213-216-9271

•Dmrr wtd for semi-acous ong band. Sounds like K. Bush mts Waterboys. Have mngt, ggs, recrdng. 213-202-0883

•Dmrr wtd for hrd band w/recrd, dark theatrical driving, Infl Cure, Mission, Call Faith. 818-980-6135

•Dmrr wtd to compl ong band w/fresh young 90's sound. Infl by 60's British invasion, Plimsouls, Pretenders, B. Idol. Darin. 818-905-9961

•Dmrr wtd to help start band, pro plyr, R&R. 818-762-0153

•Dmrr wtd, MF, ong mel rock, currently showcsng. Tom. 213-699-1147/213-864-6256

•Estab HR act sks lun aggrvs image conscious dmrr. Infl Aero, Kix, C. Trck. 818-753-3919

•Explosive dmrr wtd for very intense band w/recrd sks & private studio. Zep, Guns, Aero, Stones and very org. 818-943-7405

•Extreme obnoxious xpennt dmrr. Bonham, Ward, Perkins David. 213-201-0203

•Hrd hting creatv dmrr wtd for cmrcd rock act skg lbl. 24 hr rehrl, contacts. T. Price, M. Curry, K. Aronoff. 818-766-0460

•K/A fem sngl/sngwr, Joplin mts Tyler mts Gramm vox, sks pro male bluesy HR rti masters w/strong sngwrng, vocs, streetwise all, image. 818-781-5607

•Pwrl id voc w/1st album ala Chapman, CSN, Texas, Innocence Mission sks dmrr to form band. Reading is a+. 818-508-1456

•SAHARA sks dmrr w/orig style & progrrv roots. We have xceptnl sngl, strong snrgs & style similar to Queensryche but different. Srs pros only. 213-876-5988

•Signed band sks young skiny lng hr single bs dmrr. Infl Stones, Ramones, Hanor, Dolls, beer, cigarettes, etc.

Christian. 213-878-2660

•Solid dmrr wtd for R&R band w/slightly punk, slightly wtdovertones. Infl Pretenders, J. Jett, Pistols. Call Randy. 213-467-6774

•STRANGE BEHAVIOUR from London, England require fem dmrr for pwr groove rock orientd outfit. Maj bl instrl & ggs waiting. 213-399-0733

•Super mel HR grp, IN COMMAND, sks hrd hting dbl bs dmrr w/meter, chops & style. Have maj procdt deal. Ron. 714-636-0528

•Top notch dmrr wtd by estab mel HR band w/hvy European infl. Orig snrgs, style. Must have classy rock image, exp plyrs only. 213-465-5069

•Trash glam, dbl click twiker wtd to form next big thing. Hrk, team att essential. Infl Old Crue, Kiss, Poison, LA Guns. 213-856-8990

•Verstl dmrr wtd for ong rock band. Infl from Zep, Doors to Jane's, VH. 213-398-3218

•We have demo & wtd to start plyng live. Timing more import than speed. We nrd a stylist. Call Kelly. 213-397-9463

•X-CBS recrdng artist sks HR bluesy dmrr w/strong R&R image for pro sfil. Must have meter, groove, dynams. Pros only. Jason. 213-871-2028

14. HORNS AVAILABLE

•Flautist from NYC, well exp, skills in studio & demo wrk in all styles. Richard Brown. 213-937-7732

•Sax plyr sks paying gigs, sessions. 16 yrs exp. Jazz, funk, soulful my speciality. Alto & tenor. Call Enc. 213-445-9292

•Sax plyr/EWI synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick. 818-845-9318

14. HORNS WANTED

•Wtd-multi soloist. Trumpet, trombone, sax & gtr. Familiar w/big band/50's-70's rock gtr styles for top Vegas show band. 702-641-7399

15. SPECIALTIES

•Award winning sngwr, words & music, h energy perfrm, creator of xtraterrestial creature personalities for animation prgs skg qual representation. 213-276-7880

•BLIND AMBITION is currently skg road crew, stage mgr, sound mngt. Must have exp, pay involved. 213-827-5565

•Fincll bckng for the right rap, metal, dance & R&B act. 805-566-8200

•Grt sound man wtd by dynam R&B male ld voc w/grt mngt & orig concert band. Babyface, L. Vandross direction. Stevie. 818-344-3816

•HR prodcr wtd to collab, split publishing, instrl in my vocs, nd strong matrl. Pref exp w/instl, 3 oct range w/pwr. K.M. 213-374-5602

•Lkg for lock-out studio to share. Nd PA. Lvr msg. 213-552-5855

•Mngt wtd by artist/comps/prodcr/engineer/post-prodcr. Chns. 818-769-7053

•Music director/band leader for teen/pop proj w/pro mngt & maj bl distribution; w/concert/studio/sngwrng exp ala New Kids, Jets, Wham. 213-960-5114

•Pro fem wrkg w/prodcr w/maj credits sks investors. Call after 6. Kystal. 818-348-3348

•Roadie &/or gtr tech ndd ASAP. We have ggs booked & bl instrl. You must have a car, pay negotiable. 818-780-7582

•Roadies/techs ndd for local shows. Guit, bs, drms, etc. Must be reliable & pro. Will pay. 818-980-2727

•SCRATCH IS SINGING for dependable road crew that will stick w/you from the Roxy to the Forum. Stage mngt, gtr tech, bs tech. Gd pay. 818-901-9337

•Skcg accus upright bs plyr for innovatv new age rock band. 213-668-1823

•Street choreographer wtd w/inventive current steps for jazzy dance soul music. Mngt, atty, maj bl shows, video. 213-469-5817

•24 hr lockout studio wtd. Responsbl band wtds to find/ share studio in Valley. Call Sean. 818-880-6371

•Artist skg linncd bckng & mngt. Jim. 818-762-0153

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•Investor wtd for avant-garde multi-crossover music proj w/definite radio/wide appeal. Have compl masters. Call John. 213-384-9107

•JANE DOE skg stage techs for live shows. Pls call Billy Stewart. 818-508-9380

•Lkg for dmrr, bs & rhyth gtr. Hvy blues, rock groove band. Srs only, no flakes. Infl Stones, Hendrx, anything that's funky. Kristin. 213-933-3639

•Mngt nrd. I am a sngwr/wtd plyr w/pro demo, photo & bio. Let's make a deal. Call Debra. 213-391-1431

•Mngt wtd by AXIOM, orig hvy rock band ready to roll. Uniq xnt matrl. Call Eric. 213-674-4007

•Muslcn wtd for orig proj. Acous rock/country. Call Pat. 818-788-5760

•Okr dmrr dead groove/soul xtremely tnd fem voc for the Delta sks investors/mngt. Most unq infl in LA, green eyed soul & blues. Sonny. 213-392-0290

•Pro arranger/orchestrator avail. Arrangemnts & orchestrations for all instrmnts & vox. Ld sheets from tapes, film music, demos, club tunes, any style. Jeff. 213-850-1351

•Pro San Fran music sks place w/band w/mngt. Call Al Con. 503-585-8063

•Skg violinist, elec/acous for new age rock band. 213-668-5600

•SUDDEN IMPACT skg sound & lighting personnel. Srs only, no amateurs. 818-506-7181

•The orig MADAME X is lkg for compl road crew. You'll make money when the band makes money. Lots of LA & Orange Co shows coming up. Call Dean. 818-888-9597

•Violnt mandolin, cele, accordion, etc ndd for semi-acous orig band. Have mngt, gigs, recrdng. 213-202-0883

•Wtd-mngt for upcmng acous/folk ensemble now getting college airplay. Nd someone to represent us, have tape to shop. Call Sean. 213-250-3163

16. SONGWRITERS

•Bsl/sngwr lkg for srs. Inndly funky rocky bluesy jazzy plyrs to form band of 90's. Lvr msg. David. 213-222-1115

•Fem lyricst wtd by comps to wrsg various styles of music from ballads to HR. Robert. 818-762-1704

•Fem recrdng artist lkg for sngwr to collab with L. Stansfield type vox. Ong R&B, pop music ndd. Send audio tape to PO Box 93281, LA CA 90093

•Guit wtd to write win style of Journey, Night Ranger, Marx. Jeff. 818-794-6730

•Gult/sngwr wtd w/movtvl fresh approach to cmrcd HR sks tnd unhhid h range sngl for collab. Mercury, Wilson, Tyler, Holiday, Togg. 213-461-5395

•Lkg for HR prodcr/writer to collab, build on my wrk or start fresh. I'm a 3 oct voc, some gtr. K.M. 213-374-5602

•Pro sngl/sngwr lkg for recrdng or publishing proj. 818-969-4808

•Publish sngwr, perfrm, words & music, outstanding unq qual matrl avail for writing session or any cmrcd proj in rd of qual matrl. Pros only. 213-276-7880

•Sngl/sks lyricst for lyrics. Pro slyle, only HR, cmrcd rock. Jim. 818-762-0153

•Sngwr wtd by hrd wrkg mtalwtd sngl/lyricst to collab on org matrl. Infl D. Henley, U2, Floyd, Sting. 818-880-5875

•Sngwrts w/tppl sngs for teen/pop proj w/pro mngt & maj bl distribution; w/concert/studio/sngwrng exp ala New Kids, Jets, Wham. 213-960-5114

•Wtd-prodlyg chameleon, master lks nds alter ego. Sean. 213-398-3299

•Keybdist w/compl MIDI studio avail for sng demos, albums, film scoring, pre-production, etc. P/R, R&B, hip-hop & jck swng. David. 818-955-8476

•Lkg for grt muscns w/eq up who are lkg to make it big. Infl include Prince, U2, Sting, Eric Hill. 818-990-5360

•Lyricst/musicl snks gtr/collab/prodcr. CHR, rock, Beatles, Cars, Finnc, let's do it. 213-876-2296

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