

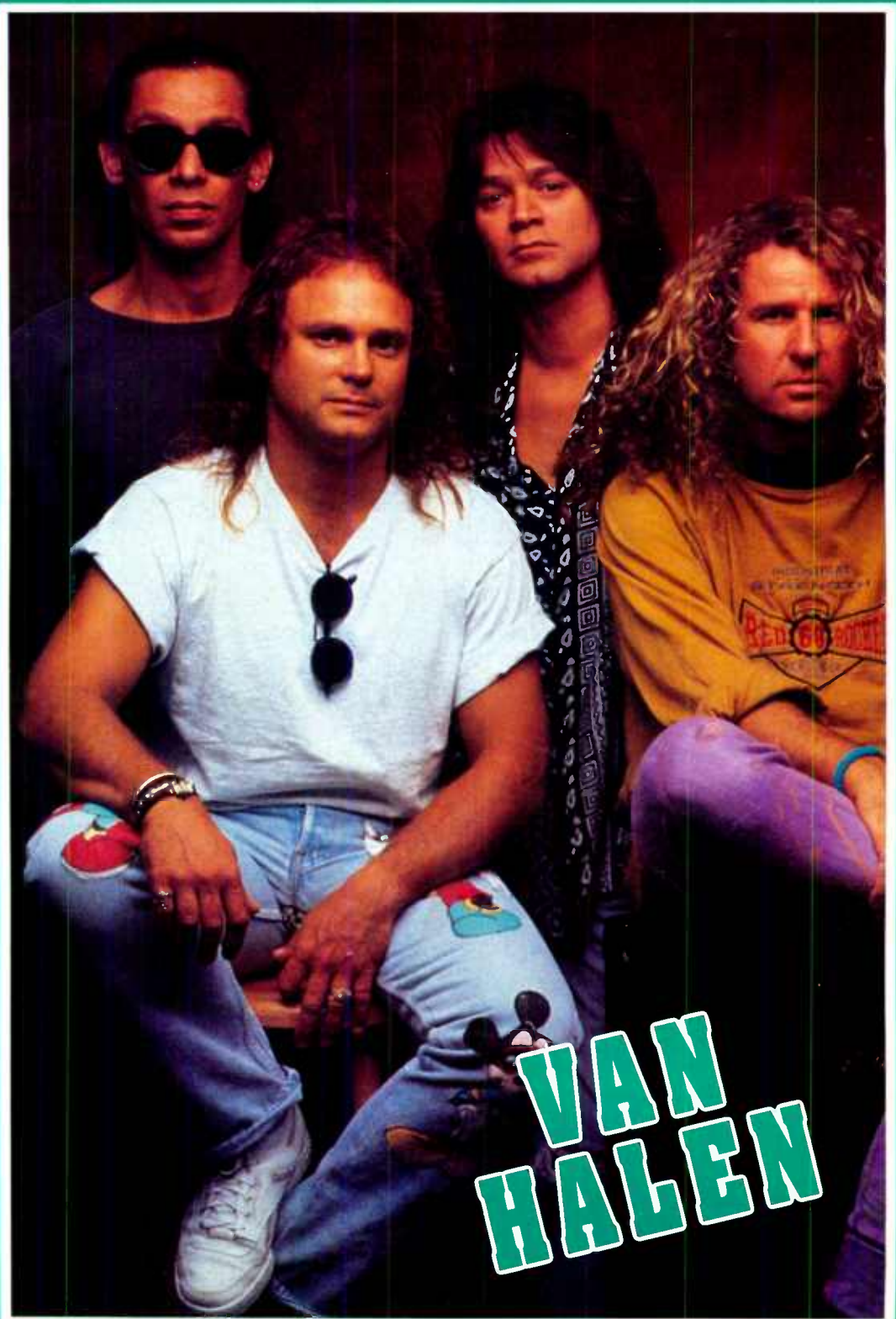
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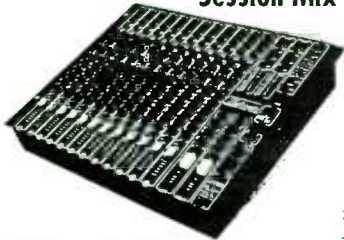


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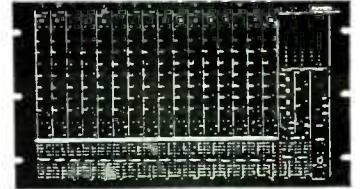
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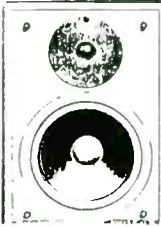
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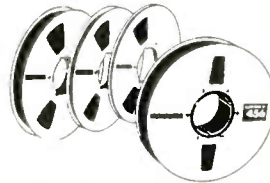
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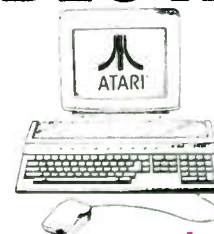
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FEATURES

Mike Hashimoto



22 VAN HALEN

Humorously titled *For Unlawful Carnal Knowledge*, this latest effort from L.A.'s most enduring rockers debuted at Number One on the *Billboard* album chart. To insure its multi-platinum status, the band is now making plans to tour major arenas around the country.

By Scott Schalin



36 BOYZ II MEN

Businessman Michael Bivins seems to have the Midas touch. First he turns *Another Bad Creation* into platinum and now, by virtue of their Top Ten single and smash album, he's done the same for teen sensations *Boyz II Men*.

By Wayne Edwards

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FEEDBACK

Steal From The Poor

Dear MC:

On Sunday, June 30th, approximately 80 to 90 people gathered at Cafe Largo for a benefit concert in honor of Amnesty International's 30th anniversary of human rights work. The audience enjoyed a great evening of acoustic music by L.A. groups Lowen & Navarro and Gaclabout, who donated their time to the event, along with myself and fellow songwriter Rob Schilling. A moving speech was also delivered by Amnesty Western Regional Director Magdaleno M. Rose-Avila. By all accounts it was a successful evening of music and fundraising—until the time came to collect the evening's door receipts, 100% of which had been committed to Amnesty and the costs of promoting the show.

I was warned by fellow artists of unethical treatment by Cafe Largo's owner, Jeanne Pierre Boccara, but I was totally schocked by his response at the end of the evening. Mr. Boccara told me he would not honor our agreement because the evening had not been a sell-out. When I countered that this had been a goal but not a contingency of our agreement he responded with (and I quote), "I don't care if it's a benefit. I don't care about our agreement. I shouldn't pay you anything. Go ahead and sue me!" At the end of his tirade performance, I was able to extract a total of only \$150—fifty dollars of which was in the form of a donation check made out by a patron directly to Amnesty International! An estimated seventy people had paid a special \$8.00 cover charge, as well as observing the two drink minimum, along with the ordering of several dinners. Everyone I've spoken with who attended and supported this event has been outraged in hearing that Mr. Boccara withheld money paid specifically in support of the charity.

After much consideration and debate, I feel that I have little other recourse than the free press, and I want both the public and fellow professionals in the music industry to be aware of what occurred at this establishment.

For the record, I wish to state that all other staff members of Cafe Largo were accomodating and professional, and are in no way way held accountable for the actions of their employer.

Brett W. Perkins
Amnesty International Partner of
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The Doctor Is In

Joey Meehan

West Hollywood, CA

"I wanted to let other guitarists and drummers who are interested in doing session work know that there is a local group called Doctor Landee that features session gurus Michael Landau on the guitar and Carlos Vega on the drums, and they play like once a month. It's really interesting to go see these guys get up there and jam and play live, where normally you wouldn't be able to see them unless you were in the studio. They do all original music, it's a four piece band, they play around most of the Hollywood clubs and it's definitely, definitely, a great show. It's one of the better bands in L.A. right now and hopefully things will take off well for them."

What Happened?

Xavier Griva
Claremont, CA

"I just wanted to talk about this topic of this Songwriters Resources and Services. It's an organization that disappeared, but a lot of artists and songwriters had many songs in their banks. I wonder what ever happened to all the records of those songs and if there is any other organization that provides the same services. I know the Los Angeles Songwriters Showcase might have been affiliated with them since they were in the same offices, but I really don't know. So, I was just wondering if there is any sort of organization that provides the same services or if there is any access to those public records of those song banks and records that nobody knows what happened to."

He Loves L.A.

Raven Slaughter
Sherman Oaks, CA


"I was involved in a truck/pedestrian accident on June 8th. I was the pedestrian. My leg got broken and I got hurt pretty bad. When word got around town, I never realized how many friends and well wishers I had in L.A., as well as my hometown of Cleveland, Ohio. I have received numerous phone calls and my mailbox is flooded with get well cards. I would just like to say in a town of supposedly cut throat musicians and nobody caring about anybody, I think people really do care in L.A. I'm healing well and I'll be back rocking with all of you very soon. Thanks a lot and I love L.A."



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FEEDBACK

Stop Whining

Steve Gaines
Burbank, CA

"Barry, regarding the last issue on the Opinion Hotline, it seems to me as though if you wanted a review from *Music Connection*, you had to arrange that before hand. In other words, what you did, was you taunted *Music Connection* to come up and hit you on the chin and, now that they did, you cry that it's unfair. It seems to me as though children like you should stop whining and complaining in magazines that are read by the industry."

Attaboy, MC!

Michael Lord
Los Angeles, CA

"I'm a songwriter. I've been working in Los Angeles for about ten years on and off—more off than on. I think your magazine has just gotten so much better. I started reading it again over the last six months as I'm about to start working again musically, and you're thorough, much more thorough than you used to be. I've been turned on to at least five or six incredibly good bands that I hadn't heard about. Bravo! I think that the state of creativity in Los Angeles is extraordinarily healthy."

OBITUARY

Paula Pierce, singer, songwriter and founder of the Los Angeles group, the Pandoras, died on Saturday evening, August 10. She was 31. The exact cause of death is unknown as of presstime.

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CALENDAR

By Christy Brand

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Calendar, c/o Music Connection
6640 Sunset Blvd., Hollywood, CA 90028.

Current

□ Michelob Street Scene '91, will be held on Friday, September 6th and Saturday, September 7, from 4:30-11:00 p.m. each night. The event will be located in the streets of the historic Gaslamp Quarter of downtown San Diego, and will feature ten simultaneous stages showcasing more than fifty blues, rock, cajun/zydeco, tex/mex, world beat, reggae, jazz, country, soul and gospel bands from across the country and around the world. Some of this year's artists will be B.B. King headlining Saturday night, the Robert Cray Band, Koko Taylor, Otis Clay, Jellyfish, Mitch Ryder & the Detroit Wheels, the Beat Farmers, and Burning Spear to name only a few lined up for the weekend. Street Scene '91 tickets are \$16.00 each night in advance and \$20.00 each night at the door. The two day package cost is \$30.00 in advance. For further information call the Michelob Street Scene hotline number (619) 268-9025.

□ Foundation Forum '91, an all hard rock and heavy metal convention will be held at the Los Angeles Airport Marriott on October 4th and 5th. This is a special two-day seminar geared specifically for young musicians. You can pick up a Foundation Forum '91 registration form at your nearest Tower record store or call (212) 645-1360 for more information.

□ Elliott Easton, former lead guitarist for the Cars will be making a special free in store appearance at the Guitar Gallery, 88 E. Colorado Blvd., old Pasadena on August 28th from 5-8 pm. Musicians are invited to come in and discuss guitar techniques with this highly respected player. For more information call (213) 484-8277.

Re-Caps

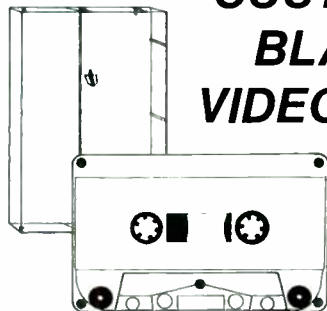
□ Registration for this year's Mid Atlantic Song Contest has begun. The contest features eleven different categories including jazz/instrumental, R&B/dance, rock, folk, country, gospel/inspirational, rap/go-go, Top 40/pop, adult contemporary, novelty and alternative. Deadline for entries is August 30, 1991. For more information on the contest or to obtain an entry form, call or write contest director Ginger Warden, Mid Atlantic Song Contest, P.O. Box 3427, Arlington, VA. 22203, or (202) 543-5352.

□ A monthly music forum project is starting, to help artists and business reps understand the various business relationships in the music industry. The focus of music forum is the artist's relationship with business representatives, personal managers, agents, tour managers, publicists, and the record promoter etc. The topic for August is Personal Management. Admission is \$2.00 per person and the first music forum is Saturday, August 24th, at 2:00 pm. The location is at The Central, 8852 Sunset Blvd. For more information contact Steve Schachlin at N.A.S. (213) 463-7178. **MC**

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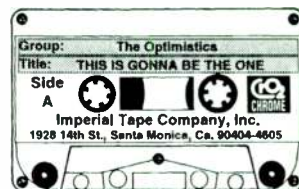
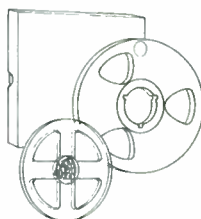
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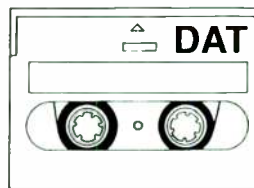
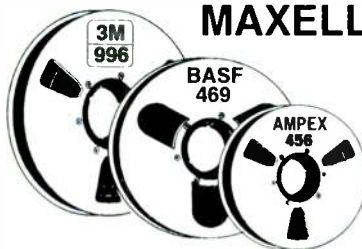
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CLOSE-UP

Erin Holt's Dance Now!

By Maxine Hillary J.



Wendy Bernhoff

When most rockers hear the word "dance," images of delicate boys in tights come to mind. If you told most of them that some dance training might improve their band, they'd probably laugh at you—if they didn't offer you a knuckle sandwich first.

But when Erin Holt talks about dance lessons for musicians, what she really means is training in the art of performance. As a trained dancer and choreographer, as well as being a dance teacher, Holt has used her experience and expertise to design a program specially suited to the needs of the performer, specifically the musician. Says Holt, "In the Seventies, people were more primarily concerned with the way things sounded. Over the course of the last ten years, we've had more attention placed on the visual...with MTV and that sort of thing. What you look like has become that much more important. It's become a real necessity, at least in the field of dance, to teach people how to perform."

Holt has a point. Most musicians, while seeming to have their instrument down pat, tend to get lost onstage. The idea of moving in an organized way to their music or visually projecting to their audience sounds foreign and frightening. Holt begins training people about stage presence by getting to know who they are and what their career goals are. She fashions programs for them in hopes that they will take her training and apply it in an individual way. Initially, she finds that they have spent so much time practicing their instruments, that their bodies are out of tune. Holt elaborates, "A lot of people's bodies are in rather bad condition. What I do is give them some stretches, because usually the problem is limberness. I notice that people who work on microphones are stiff because they get nervous. By giving someone stretches to do and showing them how to work out properly, they tend to loosen up a bit. The next thing I do is run them through my stage presence drills."

Stage presence, that illusive term that tends to get lost among the shouts of "are you having a good time tonight?" Holt nearly bubbles over as she enthusiastically explains its concept: "What is stage presence? It's something that nobody even knows what it is...it's like telling someone to sit in a chair when they've never seen a chair. I really clarify what stage presence is. Then we work through stage presence drills which really help a lot. I take them through performance techniques and have them come in there and work in front of mirrors with their microphones. We work on walking across the stage and gestures, or how they want to look and come across to the audience. We work on emotion and how it relates to the songs. When you're playing a sad song, look sad. When you're playing a tune that makes you want to throw

your fist into the air, well, throw your fist into the air!"

Holt maintains that while most musicians tend to be a bit uncomfortable when they first begin working with her, they pick up the techniques fairly quickly and usually within a few months have the techniques down. And nobody wears a tutu or tights. People generally wear what feels most comfortable for them to move in, sweat pants and sneakers initially, but later on Holt has people work in what they usually wear onstage so they can get used to applying the techniques in more real situations. She views videos of live performances so she can critique and center on different areas that the performer may need to concentrate on. She offers that some students, once they have mastered stage presence in its most basic form, decide to go further and really work on enhancing what they already know—Sammy Hagar type stuff, for example. She choreographs videos and sets stage shows as well, but, through it all, never forgets the importance of the music

itself. "I don't really advocate that performance is everything. Music and musicianship is first and foremost to musicians. They have to take what I do and use it onstage. They can't expect to come here and expect miracles to happen without doing anything. I want them to look spontaneous, natural."

Holt says that she gains a lot of personal satisfaction out of working with clients and watching them develop into confident performers. Her pet peeve is people who make appointments to come train and don't keep them or people who arrive late. She's been teaching musicians the art of performance since 1981 and as she perfects her techniques, her clientele grows. "What's great about this," she exhorts, "is that people learn to be spontaneous within their own idea of what movement is. Instead of becoming the next Axl Rose, they create their own identity and become themselves."

Erin Holt and Dance Now can be reached at (213) 661-7012.



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

DO NOT SEND VIDEO WITH THIS ENTRY FORM!

Please print clearly and mail this entry form to: **M.U.V. Underground, 7080 Hollywood Blvd., #617, Hollywood, CA 90028 (213) 463-4699**

BAND NAME: _____ MUSICAL STYLE: _____

CONTACT NAME: _____ PHONE: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

THE NEW JUDGES

J. MICHAEL DOLAN

Publisher, *Music Connection Magazine*

BRIAN NELSEN

of Alice Cooper's *Nightmare*, Inc.

SEAN FERNALD

Director of National Video Promotion, Capitol Records

JOHN TOBIN

Vice President of Communications, Dees Entertainment, Rick Dees Show

TROY WHITE

National Director of Promotions, Epic Records

PAUL EGGINTON

Head of Programming, Super Channel

Touch Tunes Gives Music Buyers Chance To Sample New Releases

By Jonathan Widran

NEW YORK—Imagine being able to sample, hear criticism of and order major releases by your favorite artists—all at the touch of a button.

Realizing that the consumer cannot make a final judgement on the overall quality of an album based on only one or two airplay cuts, Rob Fenter founded Touch Tunes, a revolutionary interactive audio service for the buyer which doubles as a key marketing tool for record companies.

"The concept revolves around the 'try before you buy' idea, because buying CDs is expensive," says Fenter. "Touch Tunes lets the buyer listen to brief selections and critics' recommendations before investing the money."

The Touch Tunes service, which is accessed by dialing 1-900-776-TUNE and which features eighteen seconds of free hang-up time before beginning charges of 95 cents a minute, presents a dozen new albums every two weeks in six cat-

egories: rock & pop, hard rock, modern rock, urban sounds, critics' choices of less MOR material and sneak previews of unreleased recordings. Users have the option to fast forward, rewind and skip to the next track as well as return to the main menu to switch categories.

Artists with releases currently in the Touch Tunes system are Paula Abdul, Rick Astley, James Brown, Joe Walsh, Lenny Kravitz, Michael Bolton, Huey Lewis, Tom Petty and Thin Lizzy. According to Fenter, in an effort to keep current, there is a 15-20 percent turnover every three weeks, with longstanding hits staying in the rotation for as long as sales and chart activity warrants.

In addition to having access to the opinions of such noted national music critics as Larry Birnbaum (former editor of *Downbeat*), Amy Linden (*Rolling Stone*) and Frank Owen (*Spin*), what is sure to please the dialing public is the option to hook up with Tower Records' mail

EMI'S EMF GOES GOLD



EMI recording act EMF, whose single, "Unbelievable," recently topped the charts, is pictured receiving gold plaques for their debut LP, *Schubert Dip*. Gathered round EMF are various New York staff members of EMI Records and the band's management.

order service and order tapes and CDs at well below their in-store prices. Currently, albums ordered this way average \$11.99, but Fenter says there is a deal in the works with a discount mail service which will eventually allow purchase prices of \$9.99 for CDs and \$5.99 for cassettes.

From a record company promotional standpoint, the Touch Tunes system is an invaluable source of marketing for new albums by established artists and those by, what

Fenter refers to as, "baby bands," groups most radio programmers overlook simply because they are not yet established.

The other advantage Touch Tunes offers the advertising departments of major labels is that it can provide quantifiable demographic information about the ages and cities of the callers interested in and purchasing albums. Record companies can, in turn, use this information to form national mailing lists of potential buyers. **MC**

ASCAP'S NEW MUSIC SEMINAR WORKSHOPS



ASCAP presented a series of Songwriters Workshops at the recent New Music Seminar in New York City. Fledgling songwriters and artists had their demos critiqued by industry veterans. Categories included Alternative/Industrial, Heavy Metal/Hard Rock and Dance/Rap. The panelists for the Alternative/Industrial Workshop were (L-R): Mark Jowett of Nettwerk Records, ASCAP's Marcy Drexler, Barry Bergman of Wood Monkey Music Publishing, producer Nick Sansano, Final Cut manager Neil Harris, Jennifer O'Sullivan of Warner/Chappell Music Publishing, moderator Brad Roberts of Arista act Crash Test Dummies, ASCAP's Debbie Rose and Joey Ramone.

MCA's Al Teller Receives Spirit Of Life Honor

By Sue Gold

UNIVERSAL CITY—Chairman of MCA Music Entertainment Group Al Teller will receive the Spirit of Life Award from the City of Hope's Music and Entertainment Industry Chapter on September 4, 1991. The award will be presented to him during a fund-raising dinner held on the Universal Studios backlot.

Commenting on the announcement, Bruce Resnikoff, MCA Senior Vice President, Special Catalog and the City of Hope's Music and Entertainment Chapter National Campaign Chair, said, "Al was selected because of his prominence in the industry and his past humanitarian efforts. Al and MCA have been very committed to the City of Hope and other organizations in the past, in terms of donations and time."

The City of Hope is expecting to raise \$2.5 million from the dinner and various events being held in the Los Angeles area within the next two months. "The money will go to

several things. We have not earmarked it for a specific use, but [the City of Hope] has the leading AIDS research program in the country, so obviously, that will be a major part," Resnikoff explained.

Kirk Prais, Director of National Music and Entertainment Industries of the City of Hope, added, "The funds are going to be used for cutting edge technology, research and treatment in all areas."

Teller, who has received many awards for his contributions to music-related organizations, commented, "I am proud to have been chosen to receive the Spirit of Life Award. I respect that work the City of Hope does, and the Music and Entertainment Industry Chapter has been responsible for raising millions of dollars for the City of Hope and its programs."

Among those who are serving as Honorary Chairpersons for the event are Elton John, B.B. King, Lew Wasserman, Sid Sheinberg, Rod Stewart and Tom Petty. Since the Music and Entertainment Industry Chapter was formed in 1974, more than \$12 million has been raised for City of Hope's research, which includes cancer, AIDS, diabetes and leukemia. **MC**

By Michael Amicone



Nick Paine

Music industry veteran Nick Paine (*Billboard*, *Rock Scene*, *Music Connection*) has returned to the *Music Connection* staff as Advertising/Creative Promotion Director. Paine will perform his normal advertising duties and act as promotion liaison between MC and the local club scene.

Charisma/Cardiac Records has announced the appointment of Helen Stotler to the post of Manager, Business Affairs. Stotler, who will be based at the label's New York offices, will shepherd drafting and negotiating agreements as well as oversee general business affairs administration.

Rhino Records has promoted Jeff Levine to the post of Director of Distribution and Traffic. Prior to his new appointment, Levine was manager of the departments which distribute Rhino product (worldwide), excluding product distributed by CEMA.



Jeffrey Brownstein

Shure Brothers Incorporated has appointed Jeffrey Brownstein to the post of Regional Sales Manager. He will be responsible for sales territories in the Northeastern and North Central states as well as Northern California.

MCA Records has announced the appointment of Kevin Nakao to the post of Marketing Director. Nakao will shepherd marketing efforts for the label's roster of artists as well as assist Geoff Bywater, Vice President of Marketing, with special projects.

Betsy Caffrey has been advanced to the position of National Director of Sales and Marketing of Island Visual Arts. Caffrey will continue to supervise all sales and marketing activities for the company's home video product.

Dr. Donald Gorder has been appointed to the post of Department Chairman for Berklee College of Music's new music industry/music business major. Gorder has served on the faculties of the University of Denver and University of the Pacific, where he taught courses on legal issues for musicians.

Concrete Marketing has announced the advancement of Ramsey Jabbar to the post of Marketing Manager. In addition to his marketing duties, Jabbar will be the Network Coordinator for the Concrete Retail Network.



John Coletta


New label JRS Records has announced the appointment of John Coletta to the post of Vice President, Creative Services. Coletta was influential on the careers of such acts as Deep Purple, Whitesnake and Rainbow.

The National Academy of Recording Arts & Sciences, Inc. (NARAS) has announced the creation of two new positions in the company's ongoing expansion. Karen St. Pierre becomes NARAS' Senior Project Manager in the Academy's Education Department, and Eric Woods joins the Academy as MIS Manager.

Uni Distribution has announced two changes in its staff: Terry Zellmer has been promoted to the post of Director of Product Development, Specialty Lines; and Sue Kelley has been named to the post of Product Development Manager, Specialty Lines.



Dave Palacio

Dave Palacio has been appointed to the post of Executive Vice President, Capitol/EMI Latin. Palacio, who will be based in Los Angeles, will oversee operations in the areas of Finance, Business Affairs, Administration and Operations. 

Second Annual SoCal Music Expo Coming To Long Beach

By Sue Gold

LONG BEACH—The Second Annual Southern California Music Expo will be held at the Long Beach Convention Center on August 24 and 25, 1991. The expo will feature concerts, contests and more than 40 exhibitors selling musical instruments and related products.


Due to the layout and size of the Long Beach Convention Center, exhibitors will be providing sound-proof demo rooms to demonstrate their new technology. "We have retailers and manufacturers bringing down their whole stores with the latest technology in the music industry," says Richard Seidel, Executive Director of the expo. "The retailers are going to offer the biggest deals people can get and the greatest buys—50-70 percent off."

The expo will feature two days of continuous concerts on two separate stages. At least 33 bands are scheduled to perform approximately

30-minute sets each. Among those bands set to play are the Priest, Total Eclipse, WWIII and several surprise guest stars. An all-star jam will highlight the concerts each night.

In addition to the performances, a bikini contest and a clothing and hair fashion show will be presented. There will also be keyboard and guitar clinics where instruments will be demonstrated by session players such as Larry Knight and Gabriel Martinez. More than \$10,000 worth of merchandise is also being given away by Pirate Radio in conjunction with the expo (winners must pick up their prizes at the expo).

Tickets are available through Ticketmaster and are \$30.00 in advance for both days, \$17.50 per day at the door.

For more information, or to participate in any of the contests, call (714) 776-6192. 

MONTREUX JAZZ FESTIVAL DRAWS TOP TALENT



Rev. Jesse Jackson and festival co-producers Claude Nobs and Quincy Jones are pictured at a press conference announcing the new title of the renowned Montreux Jazz Festival, which has been changed to the Montreux Jazz and World Music Festival. This year's festival, which was a 25th anniversary celebration, featured such musical notables as Miles Davis, Herbie Hancock, George Clinton, B.B. King, Elvis Costello, Bonnie Raitt, Ray Charles and Allen Toussaint.



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The following are just some of the courses we offer this fall:

Performance

- **Dance for Music Videos, Janet Roston**, choreographer of music videos, A&M Records, Warner Records, and Capitol Records
- **Putting An Act Together: Showcasing Your Talent as a Live Performer, Barbara Sharma**, Broadway and television actor and singer, *Rhoda* and *Laugh-In*

Recording Arts

- **The Art of Concert Promotion: Buying and Marketing Talent, Missy Worth**, Director of Booking for MCA Concerts, Inc.
- **Marketing in the Music Business: A Multifaceted and Evolving Discipline, Thomas Noonan**, former associate publisher and director of Research and Development, *Billboard*; President, New Marketing, an independent marketing firm
- **Record Production, John Boylan** producer and songwriter whose producing credits include Linda Ronstadt, REO Speedwagon, Little River Band, and soundtracks for *Urban Cowboy*, *Crybaby*, and *Born on the Fourth of July*

- **The Music Underground: Alternative Paths to Mainstream Success, Vince Bannon**, concert promoter; club owner; President, Ritual, Inc.
- **Producing Professional Demos, Lee Curreri**, songwriter/producer, arranger, keyboardist whose producing credits include Natalie Cole and Phil Perry
- **Independent Music Publishing, Linda Komorsky**, President, International Music Services
- **Understanding the Contracts of the Music Industry, Jonathan Haft, JD, and Jeffrey Taylor Light, JD**, with Cooper, Epstein & Hurewitz

Songwriting

- **Songwriting: Taking the Craft of Songwriting Into the Marketplace, Peter Luboff**, songwriter; Vice Chairman, National Academy of Songwriters; Board Member, NARAS, LA Chapter
- **Elements of Hit Songwriting, Jai Josefs**, songwriter and producer who has written for Jose Feliciano and Bonnie Bramlett among others

Electronic Music

- **The Digital Musician: Tools for Making Music in the MIDI Era, Jeff Rona**, synthesist, composer, and author; he has worked as a synthesist with Philip Glass and Earth, Wind, and Fire and on the films *Green Card*, *Out for Justice*, and *Backdraft*
- **MIDI Sequencing, Lee Curreri**, songwriter/producer, arranger, and keyboardist, whose producing credits include Natalie Cole and Phil Perry

- **Computers for Musicians: A Hardware and Software Overview, Geoffrey Ryle**, MIDI and computer consultant/specialist who has worked with Lee Rittenour and Christopher Cross

Recording Engineering

- **Direct-to-Disc Recording: The Tapeless Studio, Michael Braunstein**, recording engineer/producer who has worked with artists Frank Zappa, Stephen Stills, Barry Manilow, and D'Molls

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City/State/ZIP _____ HL A 15

Mail to: UCLA Extension,
Entertainment Studies, Room 437,
P.O. Box 24901, Los Angeles, CA 90024-0901

Fall Quarter Begins September 21.



Terry Gladstone

Company: Multi-Media Ent.
Title: Creative Director A&R
Duties: Talent acquisition & artist development
Years with company: Three months

Dialogue

Background: "Formerly, I was the Director of A&R for WTG Records, based here in Los Angeles."

Management A&R: "Off the top of my head, I can't think of another management company that also has a bonafide A&R person working for them. It seems like the natural thing to do. There are several differences between doing A&R at a record label and doing it at a management company. At the label, everybody's coming to sell you something. At the management level, the tables are turned because I'm selling them on the talent that we represent. This job is also more gratifying because I don't have to go through a bunch of people to get permission to develop an act. I just work directly with Anthony [Curtis]. He's the president of the company. When I first joined, Anthony told me that if I'm passionate about bringing in an act, he's there for me; he's behind me all the way. That in itself is a major difference—something that doesn't usually happen at the labels."

Philosophy: "Philosophically, we're worlds apart from the labels. At Multi Media, our first concern is the character of our writer/producer. Our entire purpose is to try and raise the consciousness and the standards of the music industry. Maybe that sounds a bit cosmic, but that's our

purpose. So it's important for the artists we get involved with to understand that and for their character to support that as well. If a real best-selling artist came to us and he had a black streak through his character for being self-centered or selfish, we would not work with him. The integrity of the music and the message the music is putting out are also vitally important. We wanna be responsible for what we put out there."

Local scene: "Because Multi Media

concentrates mainly on the artist/producer and the writer/producer, I find myself gravitating toward the smaller venues that showcase these talents—the 8121 Club, At My Place. Because of my flexibility, I don't have to go out to the clubs every night. However, it seems as if in the old days, in the days of the Motels and the Knack, for example, there was a real comradarie between the bands. They would book their own shows, rent the halls, promote the shows. They would never have given in to the pay-to-play mentality. The bands actually worked together and supported each other. Nowadays, when you go into a club, it's usually a battle of the bands—every man for himself. I think if everyone went back to the old attitude of supporting each other, the scene would be healthier and much more fun."

Hit Songs: "For me to think a song is a hit, I have to really love the melody and the lyrics. I have to hear a very strong melody and some very expressive lyrics. One thing I can't stand is when people start using cliches lyrically. That totally turns me off."

Talent Ingredients: "What would make an act signable to me is if their material was totally generated from the act's heart and soul. There are a lot of wannabes out there but the people that are true are few and far between. If you say to an artist—if you don't make it in the music business what would you do?—and he tells you he would become a computer operator, this isn't a true artist. I look for real, honest, coming from the heart people who want to work constantly at improving their craft. People who take it seriously and do

it full-time. There also has to be something unique about them—they have to say something in a way that nobody has said it before."

Unsolicited Tapes: "I do accept unsolicited tapes and they're logged for everyone's protection. Tapes should be sent to: Multi-Media, c/o Terry Gladstone, 635 East Olive Avenue, Suite "K", Burbank, CA 91501."

Advice: "Educate yourselves. I've seen so many situations where people were taken advantage of because they didn't have an awareness of how the business works. Especially in Los Angeles—there are so many classes and seminars and workshops to take. Get an education."

Grapevine

There is absolutely no truth to the rumor that **Hollywood Records** is going under. Rubbish! Both **Frank Wells** (Disney CEO and **Peter Paterno** (Hollywood President) have vehemently denied this gossip.

Spreading through the industry like wildfire is the rumor that **Frank Zappa** might be seriously ill. *Speculation*, as will be heard from MC New York correspondent Jesse Nash and Joan Rivers on the August 29th broadcast of the *Joan Rivers Show*, is cancer.

Word is that the forthcoming album from **Frank Sinatra** will contain several tracks performed with **New Kids on the Block**.

Phil Carson's **Victory Records** has signed **David Bowie** and **Tin Machine** along with **Emerson, Lake & Palmer**. Word is they are close to signing **House Of Lords** (now fea-



Babylon A.D., the first American rock band to be signed by **Arista**, took time out before heading on to the **Roxy** stage to pose with their A&R Rep, **Randy Gerston**. The band is getting ready to begin recording their second album for the label. Pictured above (L-R) are drummer **James Anthony**, singer **Derek**, **Randy Gerston**, guitarists **Dan DeLaRosa** and **Rob Reid** and bassist **Ron Feschi**.



Former Rings Of Saturn vocalist Billy Coane has joined local rockers Cherry St., just in time for their 50-city tour. Catch the new Cherry St. at Gazzarri's on September 7th.

turing Tommy Aldridge on drums) and Robert Plant.

Flotsam & Jetsam are back home in Phoenix, finishing up material for their next MCA album.

Local rock band Mesheen is now looking for bassists. If you're interested, call Bobby at (714) 890-7551.

Bob Seger's latest album for Capitol Records, *The Fire Inside*, will arrive at your local record store in late August. Initial single will be "The Real Love."

Andy Summers is getting ready to release his fourth album for Private Music called *World Gone Strange*, which is a jazz collection.

Dallas favorites Ten Hands has signed a recording deal with L.A.-based Slipped Disk Records and is scheduled to move to L.A. and begin the recording process in September.

Watch for an album from Northside to be released by Geffen in September. Entitled *Chicken Rhythms*, the LP is the debut from this English band that already placed their "Take 5" single in the British Top Ten.

Word is that SBK recording act Mozart is about to begin laying down tracks for their vinyl debut with Roy Thomas Baker producing. Don't look for any product to hit the stores until next year.

Local rock band Vaudeville took some time off to record a new, very strong five-song demo tape. Check it out.

Wanna renew your confidence in the future of local songwriters? Pick up a copy of a cassette called ASCAP's *Best Kept Demos, '91* and give it a listen. It contains nine original songs from some aspiring hitmakers. Bravo, ASCAP!

The buzz on the Strip now focuses on the Cowsills who are wowing them with every performance. Don't be surprised when these guys sign with a major. No, this is not a joke!

The debut effort from the Zeros is due any minute. One of the most exciting bands to ever emerge from the local music scene, these purple-haired musical jesters never fail to overwhelm their live audiences, but unfortunately, none of that energy or

excitement was captured on their album. Instead, the disc is rather bland and listless with only snatches of life. What they needed was a strong song-oriented pop producer. Oh, well.

Chart Activity

Congratulations to the folks at Elektra for the incredible job they did on the new Natalie Cole album. See what happens when everyone works together? And speaking of Elektra, boy these guys are gonna stay hot with the release of *Metallica* and the much-anticipated *Decade Of Decadence* LP from our favorite Mötley Crüe.

Another Los Angeles band, Ratt, will also be celebrating ten years of success with the release of their greatest hits album on Atlantic.

Look for the debut single and album from Seal to both go Top Ten in America.

Sounds incredible, but Garth Brooks' album for Capitol Records, *No Fences*, has surpassed the four-million mark in sales. His previous LP, simply titled *Garth Brooks*, is well over the two-million mark. Wow!

Watch for the debut from Marky Mark & The Funky Bunch on Interscope Records. Album should do very well with the lead single "Good Vibrations" already charted.

"All Our Dreams Are Sold" will be the first single released from the forthcoming Procol Harum album entitled *The Prodigal Stranger* from Zoo Entertainment. Single's purpose is to garner AOR airplay.

On The Move

Stephanie McCravey has been appointed to the position of A&R Administrator/Black Music, for MCA Records. McCravey will oversee the black music A&R fiscal budget for the label and coordinate the schedules of MCA artists working in Los Angeles.

Over at Charisma Records, Tony Noe has been appointed Director, A&R Recording services; Peri Hochwald to A&R Manager and Marsha Lawler to A&R Administration. **MC**



The Eddisons

Contact: The Eddisons
(213) 668-1658

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

The Eddisons are a male/female folk/pop duo now making the L.A. circuits via Pittsburgh. Their sound is soft, with snatches of lite jazz and a touch of humor—especially on the second selection, "Top 100." What really separates the Eddisons from most other pop/folk acts is their sense of tongue-in-cheek humor and their interesting lyrics. Musically, the songs are just average—no real strong melodies and certainly no hits on this three song submission. But there is a feeling of reality in what this duo says and that alone may entice listeners to want to hear more. The Eddisons need to spend more time honing their songwriting craft and come up with a new batch of goodies that can be translated into radio ready material. Then, a whistle-stop tour of local clubs should put them over the top. For now, they're not quite ready.



Boy From Berlin

Contact: Blythe Newlon/ NAS
(213) 463-7178

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Boy, talk about sensuality in a song! This Boy From Berlin tape is loaded with it. First, there's "Touch Me Where It Matters," which leaves virtually nothing to the imagination. This is a great dance/disco number that can be extended for another ten minutes, at least. The second and final selection is another sensual tune, this time a George Michael-type medium tempo ballad called "You Make Me Come (Alive)." This "Boy" (he's about 25-years-old) has his pulse on the pop formula and can really come up with interesting material and subject matter. On the negative side, though (and this is the only negative I can find), is the question of the artist's voice. Is it strong enough for him to record his own material or should he find someone to sing his songs for now? If George Michael or Prince released these tracks, they'd be hits. I'm not sure the Boy's vocals can stand up to Top Forty radio.



Room With A View

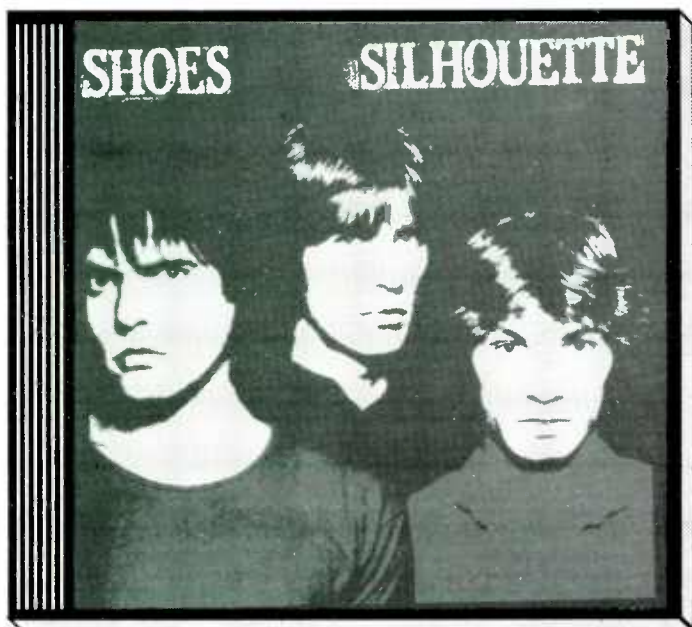
Contact: L. John Ernst
(818) 718-7377

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

The lead track on this submission, "Jets Of War," is a powerfully percussive song that ably displays the band's musical talents via their solos and the creative arrangement. This is the kind of track that is likely to pick up lots of AOR airplay. Very professional, indeed! What follows is a song called "Marco Polo" which sounds like it's being performed by an entirely different band. The chorus is almost a complete throwaway while the solo section, combining woodwinds and synthesizers, makes for a most bizarre interlude. Last on the tape is "Lapland," another fine tune with an hypnotic rhythm and lotsa meaning. The problem with this last cut is that it sounds like Jack Jones doing the vocals. There wasn't any real feeling or emotion in the singer's voice. In summation, the first and final cuts on the tape represent the true direction of this band. Let's hear many more in that genre.

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



Bug Music's Shoes have re-released their 1984 album, *Silhouette*.

Activities

The National Academy of Songwriters (NAS) has an ongoing showcase for acoustic artists called "Notes from the Acoustic Underground," held regularly at At My Place in Santa Monica. Artists who wish to submit tapes for consideration should send a tape with two or three songs to: Acoustic Underground, National Academy of Songwriters, 6381 Hollywood Blvd. #780, Hollywood, CA 90028. To verify receipt, all writers will be contacted as soon as their tapes arrive, so make sure your packages include an address.

ASCAP is also sponsoring a similar showcase entitled "Quiet On The Set," which will be held at Cafe Largo in Hollywood. Those interested in this showcase should contact ASCAP's **Brendan Okrent** at (213) 466-7681.

Hard Corps, who are signed with **NEM Entertainment**, will see the release of their debut LP on Interscope in September. Also, look for Los Angeles' own **XYZ** (also signed with NEM) to release their

second album in September as well.

Delbert McLinton cut **Bug Music** songwriter **John Hiatt's** "Have A Little Faith In Me," which was produced by **Don Was**. McBride & The Ride cut "Turn To Blue" by Bug writer **Rosie Flores**. Bug writers **Moon Martin's** "Cadillac Walk" and **Muddy Water's** "I Can't Be Satisfied" are on Paul James' newest Stony Plains release. **Willie Dixon** (also a Bug writer) has a song "I Just Wanna Make Love To You" on the Rolling Stones 12" and CD single version of "Highwire." Willie's "Twenty-nine Ways (To My Baby's Door)" is on the chart-climbing LP by Marc Cohn. Bug writer **Walter Ward's** "Well, (Baby Please Don't Go)" is on the John Lennon box set from Capitol.

In other **Bug Music** news, songwriting/singing/producing trio **Shoes**, have re-released *Silhouette* on their own label, Black Vinyl Records. The album, which was originally released in 1984, in Europe only, contains three bonus tracks for a total of fifteen songs. If you have trouble finding this brilliant album in your local record store, please write:



Michael Jay and Cherish sign co-publishing agreement with Playfull Music. Pictured (L-R) are Alan Melina (Shankman, De Blasio, Melina); Ned Shankman (SDM); Michael Jay; Cherish; Peter Castro (SDM); Ronnie Katz (SDM); and Ron De Blasio (SDM).

Black Vinyl Records, 2269 Sheridan Road, Zion, IL 60099 or call (708) 746-3767. Shoes continue to record and produce some of the poppiest, hippest music around! Shoeman **Jeff Murphy** produced Material Issue's smashing Mercury debut, *International Pop Overthrow* (which contains their college radio hit "Valerie Loves Me"), as well as their brand new EP, *11 Supersonic Hit Explosions*. Shoes (which in addition to Murphy, includes singer/songwriters **Gary Klebe** and **Jeff Murphy**) also have a song, "Feel The Way That I Do," in the film *Mannequin On The Move*.

NEM Entertainment writer **Lucy Brown's** album on Atlantic/Megaforce Records will be released in August. Also, **Rick Parker**, a singer/songwriter signed with NEM will have a record out on Geffen in January.

Songwriter/producer **Ron Bloom** (who is signed with **NEM Entertainment**) is currently producing **Sleeze Bees** (Atlantic) and co-writing with both **Hurricane Alice** (Atlantic) and **Jamie Kyle** (Atco).

Writer/producer **Michael Jay** and new artist **Cherish** have both signed long-term co-publishing agreements with **Playfull Music**, the music publishing division of Shankman De Blasio Melina (in association with **Warner/Chappell**). Cherish is a new

artist signed to Jay's production company Captain Hook Productions and Jay is currently producing her debut album for BMG/RCA. Cherish is also co-writing with other Playfull writers including **Mark Leggett**, **Michael Cruz** and **Claude Gaudette**. Jay recently completed writing and producing sides for **Brenda K. Starr** (Epic), **Rey** (Chrysalis) and **Kylie Minogue** (MushroomPWL). Expose, Five Star and Martika have recorded songs co-written by Jay for their new albums. Also, Jay completed co-producing four sides for new Arista artist **Keedy**, including her debut hit single "Save Some Love." (Keedy, by the way, is signed with **Geffen Music**.)

NEM Entertainment writer **Michelle Vice** has cuts in the upcoming film *Car 54* as well as cuts on albums by **Patty Austin**, **Mona Lisa** and **Mica Paris**. She is currently co-writing with **Ben Margolis** and **Ali Willis**.

New Signings

NEM Entertainment has signed writer **Merritt Morgan** and will be shopping a deal for her.

Bug Music signed songwriters **Ernie Johnson**, **Annie Lockwood** & **Robert Lockwood Jr.**, **Pat Flynn** & **Marjy Plant**, **Eleventh Dream Day**, **John "Juke" Logan** and the **Cate Bros**.

Songwriter Pointers



Less than a year ago, **East of Gideon** signed a development/co-publishing deal with new independent publisher **Prima America**. Since then, the band has recorded a nine-song demo, has been playing the Los Angeles club circuit non-stop to growing audiences, has been approached by almost all major (and not so major) labels and has a deal pending with one of them. Not too shabby for a bunch of 20-year-old kids from South Florida! The band consists of vocalist and head-guru **Randy Christopher**, guitarist **Peter Higney**, keyboardist **Todd Martin**, drummer **Paul Sinacore**, bassist **Dave Feeney** and sometimes member/percussionist **Modell Bongo Daddy**.

MC: How do you write songs as a group?

RC: Peter and Todd will come up with the basic idea first and then the rest of us will come in later and add our parts. So, since I'm the vocalist, I come up with the vocal lines. They play the music, it inspires me to say something and then I voice what the band is saying—our lifestyle and how we view things. Everyone is real nature loving and spiritual. We're in-tune with how we feel about ourselves and that will come out in the music and I think that people can see it. We try to fashion ourselves like a world beat band, so that everyone can understand our music on an international level. You know, like Bob

Marley per se, because he's a man who sat on a little island, but everyone was touched by his music and I think that's the way East of Gideon is. It's not a selfish band. It's for the people. I don't force ideals onto people. I just let them flow and let people decide for themselves what the song means for them. My favorite songs are those that inspire me and make me reminisce back to a particular time in my life and that's why I like to leave our songs open for interpretation so that people can be inspired by them. **PH:** We want to bring people into our music and take them on a journey, so to speak. Our interests aren't flash in the pan. We're in this for the long run.



Pictured (L-R) are Chris and Vince Grant of Los Angeles-based band, the Brothers, who have been building up quite a bit of steam on the local club scene. Their sound falls somewhere in the Black Crowes/BoDeans vein and they offer up one helluva live performance. (When's the last time you saw the entire Club Lingerie dance floor full of patrons who were actually dancing?) Brother Vince is the primary songwriter with Chris offering backup vocal harmonies, harp solos and rhythm guitar. The band also includes drummer Tony Mortillarro, guitarist Andy Bartell and bassist Jeff Le Gore. Songworks predicts things will soon be heating up for this straight ahead rock outfit. For info please contact the Brothers at (213) 391-3266.

The Business Side

Nanci M. Walker has been named West Coast Director of Creative Services at **Peermusic**. Prior to joining Peer, Walker was the Director of Talent Acquisition at **BMG Music** and prior to that, held the same position at **EMI/SBK Music**.

BMG Music Publishing Ltd. (in London) has acquired **Point Music Ltd.**, publishers of the **Thompson Twins** (who have a new album coming out on Warner Bros. this fall).

The catalog also includes compositions by **Jackie Quinne** (Virgin) and **Laurie Meyer** of **Bass-o-matic** (Virgin).

Cathy Jackson has been promoted to Director, Writer/Publisher Relations at **BMI**.

Greg Sowders joined the west coast staff of **Warner/Chappell Music** as Manager, Film and Television Music.

David Sanjek has been appointed Director, **BMI Archives**. Sanjek will work at **BMI's** New York offices. **MC**

Paul Cox
Pat Lewis



Tim Freeman
of **Frazier Chorus**

A By **Pat Lewis**

Although the name **Frazier Chorus** is new to most of us in America, this London-based trio has been together for over six years now, recording and perfecting its unique sound which combines strange instrumentations (including various woodwinds, strings, flugel horn, harmonica, keyboards, and percussion) with clever and intelligent lyrics delivered by a whispery and witty vocalist **Tim Freeman**. Freeman is also responsible for penning all of **Frazier Chorus'** material and his uncanny and uncompromised songwriting talents are well-represented on *Ray*, the band's debut album on **Charisma**. Previous to this album, **Virgin UK** released *Sue* in 1988 and **4AD Records** released a three-song EP entitled *Sloppy Heart* in 1987.

After being introduced by a mutual friend who thought they would make a lovely couple, Freeman and violinist **Kate Holmes** (by the way, they did fall in love with one another almost immediately) formed the basis of **Frazier Chorus**. The line-up was completed by clarinetist **Chris Taplin**, who later became the band's bassist and keyboardist. ("We literally found him on the beach in Brighton—where we're all originally from," recalls Freeman. "He was just a hippy playing his clarinet by the seaside.")

When Freeman first started writing songs for **Frazier Chorus**, he used instruments not usually associated with rock & roll music. "My intention wasn't a deconstruction of the 'rock & roll group,'" he says, "but the idea we had initially was that the flute would take the high lines instead of the guitar, the clarinet would handle the bass lines, the bongos would replace an entire drum kit and I'd noddle along over the top of it." But as time went on, the band slowly moved away from their acoustic instruments, opting instead for electronic versions in some instances (flute, for example, was replaced by an electronic wind instrument) or replacement of the acoustic instrument altogether. Taplin put his clarinet in the closet and became the band's bassist and computer wiz and the bongos were replaced by a traditional drum kit.

Freeman tends to write the bulk of the band's material at home and then lets the other members color the songs with their own personal touches and arrangements. "One thing that I've always been proud of with us is that we're limited by our abilities," he says. "None of us are fantastic musicians, which I think has stood us in really good stead because it's meant that any music that we come up with is entirely natural to us. We come up with a lot of happy accidents musically, which are personal to us. So, whatever it is, we mean it. It may sound a bit crass, but it's true."

Since early childhood, Freeman has been fascinated by words and his lyrics consistently reflect his respect and love of language. "I find it very disappointing that there's become sort of a common language of rock & roll—stock phrases that you use," comments Freeman. "I just think that's so lazy. I'm not saying it's cheating or anything, I just think that words can be so interesting. You can say so much more. I'm not on any sort of anal-retentive trip about words, but I've always loved them so much and what they can do."

But what is it that actually inspires him to write? "I'm not on some sort of big honesty trip or anything," Freeman answers, "but I do think it shows when somebody has written about something that they actually know about. That's why my first album *Sue* was very domestic. It was all about various rooms in the house—the elements of kitchens and clocks and cupboards and things like that because I was unemployed and therefore I was staying indoors a lot and conserving what little money I had. But on *Ray*, my subject matter opened up a lot more because I had done everything in the house. So, *Ray* is more about my imagination—what I think about things. Like my mental picture of heaven, for instance ["Cloud 8"]. The idea of this planet earth being *Cloud 8* when everybody is really looking for *Cloud 9*, but we should be happy enough where we are."

While perfecting his "songwriting process," Freeman has come to a certain realization that has helped him deal with "dry periods." "It used to frustrate me that I couldn't just sit down and say, 'I'm going to write a song by five o'clock,' he says "I tried that a couple of times and you just come up with a bunch of rubbish. You read it back and it looks like a job of work as opposed to a labor of love. So, the best thing that I've learned so far is that I just have to wait. I can sit in my bedroom for months without having written a thing, and I don't even try anymore. I wouldn't even put pen to paper until I'm quite sure that I've got at least half a verse in my head to start with."

MC



Nanci M. Walker was appointed West Coast Director of Creative Services at Peermusic.

THE CURE 'PICTURE SHOW'



The Cure's Robert Smith and video director Tim Pope (left) are pictured at a recent press conference held in London to announce the release of *Picture Show*, a 77-minute collection of Cure videos and rare concert and behind-the-scenes footage.

ALPHA STUDIOS: EMI recording act Level III, completing tracking and mixing chores for their debut album; David Pensado and Todd Chapman producing four tracks for the album, assisted by Stanley Salters, and Bassy Bob Brockman producing four songs, assisted by Ian Gardiner... Island Records act Fungo Mungo, completing their self-titled debut opus, Bob Margoleff producing and Brant Biles manning the console... Veteran engineer Lee Hershberg, mixing eleven songs for an upcoming effort by Pia Zadora, Stan Salters and Ian Gardiner assisting... Russ Freeman, mixing a new album project by the Rippingtons, Bob Margoleff and Brant Biles adding the sonic expertise, assisted by Stan Salters... David Pensado and Todd Chapman, mixing a new song for Sony Music recording artist Brenda Kay Starr,

Stan Salters once again assisting. **J.E. SOUND PRODUCTION:** Ex-Doors drummer John Densmore, in recording an audio version of his recent *Doors* tome... Vicious Slaves, working on a new album for Micky Shapiro... Producer David J. Corbet and composers Gerald O'Brien and Steve Sexton, working on a new animated television series entitled *Prince Valiant*... Also, recording various projects were the following Wild West Records acts: Box, Torch, Tazz, I.E. No Fisk, First Brigade and producers Stevo, DJ Battlecat, Loren and Morris Taft. **PARAMOUNT RECORDING STUDIOS:** Fleetwood Mac bassist John McVie, recording a solo album with singer Linda Thomas, engineering chores handled by Peter Granet and assistant Steve Winchester... Rapper Yo Yo, recording a single with pro-

IN THE STUDIO



EMI act Or-N-More is shown putting the finishing touches on its debut opus. Pictured at the Hit Factory in New York are (L-R): Mike More and Orfeh of Or-N-More, Father MC and EMI's Ron Fair.

ducer Sir Jinx and engineer Stoker... Former Blaster Dave Alvin, wrapping up recording duties on his next solo effort on Hi Tone Records, Mike Becker manning the controls... Local rockers Excel, in Studio C, working with producer Daniel Ray and engineer Stoker. **AIRE STUDIOS:** Joey Diggs, in Studio A, mixing his new release on Capitol Records, Dean Grant producing the sessions, Craig Burbidge providing the sonic magic and Mike Scotella assisting... Calloway, in Studio A and B, tracking for their new album, sessions produced by Calloway, engineered by Rob Chiarelli and assisted by Rusty Richards and Anthony Jeffries... Eric Gable, in Studio A, mixing tracks for his new Sony release, Gregg Ware producing, David Koenig at the board and Gregg Barrett assisting... Wade

Elliot, in Studio B, overdubbing and mixing for his next opus, Howie Hersh producing the sessions, Dave Pensado and Mike Scotella engineering and Mike Scotella and Rusty Richards assisting... Chuckii Booker, in Studio A and B, mixing his new East/West America record, Chuckii Booker producing, Craig Burbidge, Rob Chiarelli, Gregg Barrett and Rob Seifert engineering and Gregg Barrett and Mike Scotella assisting. **ENCORE STUDIOS, INC.:** Tom Lord-Alge, mixing for Sony Music Entertainment artist Shogo Hamada, David Betancourt assisting... Radioactive artist London Beat, mixing with Humberto Gatica and assistant Milton Chan... Producer Patrick Leonard (Madonna) and engineer Brian Malouf, mixing a track for Rod Stewart and Warner Bros. Records, assisted by David Betancourt. **MC**

IN THE CAN



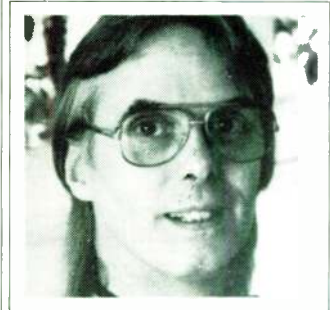
Crowded House drummer Paul Hester is pictured clowning around for the cameras during a recent video shoot for "It's Only Natural," a song from the band's latest effort, Woodface. Hester and Company filmed the video in the Capitol Records parking lot, where, later in the evening, the band played an excellent live set for a packed crowd of industry onlookers.

ON THE SET



Atco recording act Outlaw Blood is shown taking a break during the making of the video for "Body & Soul," the first single from the band's self-titled debut. Pictured (L-R, back row): Marti Frederickson, Marc McCoy, Nick Parise and Rick Harchol of Outlaw Blood; (front row) Larry Aberman of Outlaw Blood and video director Mark Rezyka.

SESSION PLAYER CROSSTALK



—Jessica Altman

NICKY HOPKINS

By Steven P. Wheeler

Since the late Sixties and early Seventies, when he became the only musician to play with the three most influential bands in rock history, the Beatles, the Rolling Stones and the Who, Nicky Hopkins has consistently been one of the most in-demand session pianists of the past three decades.

Yet his most recent duties as the musical director for Art Garfunkel's touring band made a lasting impression on the candid musician, especially when the tour went behind the Iron Curtain. "Things have changed an awful lot in Eastern Europe. Somebody was telling us that they used to lock people up for listening to Rolling Stones records in the mid-Sixties. These people would be sent to prison camps where some of them died—all for listening to rock & roll."

A show in Bulgaria was especially memorable: "We played at an anti-communist rally and about a million people showed up. It was quite exciting, and it really felt similar to what was happening in the States back in the Sixties. There was an exciting revolution about to happen over there, except that it was a lot more quiet and peaceful than it was here."

Having just moved back to L.A., after living the past four-and-a-half years in his home territory of England, Hopkins has continued to do sessions but is now engaging in writing film scores. "Film scoring is the main reason for coming back to L.A., because if you want to compete, you have to be here. I found that being in England, I couldn't compete. There's too many people established there."

But don't go trying to define his career for him, as Hopkins states, "I want to do everything. I don't want to rely on doing sessions. I want to continue to do them, but at the same time, I want to do the film scoring, and I want to finish another solo

album [a rock & roll instrumental project that would be his fourth solo recording] and possibly even join a band, too. There's room for everything, and it would allow me to do a little bit of everything, instead of a lot of one thing."


If it sounds like Mr. Hopkins has a large amount of energy in him, one of the reasons would probably be linked to a lifestyle worlds apart from the sex, drugs and rock & roll myth of a by-gone era. After all, this is a guy who played at Woodstock with the Jefferson Airplane and toured with the Stones and Joe Cocker. "I did some extensive touring with Joe in '77, and it wasn't my best time, nor was it Joe's. People thought we were trying to out-do each other [with their drinking habits and drug use], which wasn't true, we were just both going through a bad time."

Since he got his start in 1960, playing with such notable English blues artists as Screamin' Lord Sutch and Cyril Davies, Hopkins became hot property in the rock community during rock's golden era. "Yeah, I had a distinct style. There were only a few players in England who could play rock & roll piano, but they couldn't read music. So I was able to take on all sorts of work because I had the ability to write down the chord charts, since bands like the Stones never knew how to do that."

As for the current music scene, Hopkins is unabashedly blunt about the corporate mentality so prevalent in the recording business. "The major record companies seem to be run by a bunch of clowns in suits who are controlled by other clowns who work in the accounts department. All these people at the majors are interested in is releasing fuckin' mechanical shit that a five-year-old can bop up and down to in the bathtub. It's absolutely fuckin' dreadful; I've never heard such crap in my life. Record companies should stop catering to kindergardeners. They ought to put out all the records they are currently releasing on blue or orange vinyl with clown faces all over them, like the kiddie discs that they are."

Pretty harsh words, but there are many people who share Hopkins' sentiments. Although he thinks that newer artists and bands are also contributing to this malaise, he recently completed working with a band that he thinks is one of the exceptions, the Blessing.

With his obvious musical gifts, the next logical step would be to perhaps step into the glass booth and sit in the captain's chair. However, Hopkins feels that he may have let that opportunity slip by him. "Producing is something that I would be interested in, but I don't think it's something that I could break into now. Unfortunately, I didn't have the interest in it before. I've just recently become fascinated with it, because I'm recording a lot of stuff at home, and I wouldn't mind getting into it."

Hopkins pauses before taking one final well-deserved shot at the music industry: "But, with the record business the way it is today, I'm not so sure I could find something I would want to produce that would have a chance of being released." 

NEW TOYS—BARRY RUDOLPH



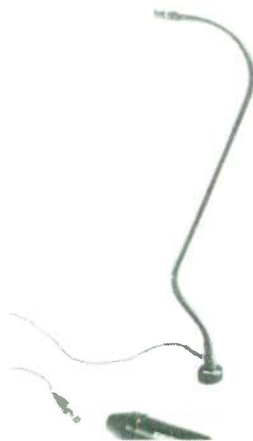
Dolby S Noise Reduction on Fostex 16 and 24 Trk Recorders

Dolby S noise reduction works like the all pro Dolby SR system in that it uses both fixed and sliding bands of spectral noise reduction. The net result in recording is greatly increased dynamic range (meaning you can hear the softest to the loudest of musical details without tape hiss) and increased high frequency headroom (meaning that the tape can take more high frequencies before overloading).

Dolby S is now available in both the G16S half-inch 16-track and the one-inch G24S 24-track tape recorders. Both of these machines also have many other nice features

such as: auto locate, auto play, auto return, zone limit, ten memory cue points and a full feature, detachable front control panel.

The Model G16S sells for \$8,995 while the G24S goes for \$14,500. Other options include the Model 8330 full-chase synchronizer priced at \$1,000. For more information on these new machines, contact Fostex at 15431 Blackburn Ave. Norwalk, CA 90650 Phone (213) 921-1112.



Shure Bros. New Gooseneck Mic

The SM99SE is an alternate version of the SM99 miniature gooseneck-mounted condenser microphone. The SM99SE has its pre-amp in a separate module that allows the mic to be remotely mounted or fit a pre-existing flange from an old gooseneck mic installation.


The SM99SE fits a threaded 5/8 inch-27 flange which can be attached to any surface with three screws. The SM99SE comes in matte black and has a ten foot cord going to the pre-amp. All the SM99 options fit the new SM99SE and the audio performance is identical. The mic sells for \$260 and for more information, call Shure Customer Service at (800)-25-SHURE or write to 222 Hartrey Avenue., Evanston, Illinois 60202-3696.



New Retro Guitars from Charvel/Jackson

The Surfcaster Series guitars offer an excellent way to get that Sixties guitar sound without breaking the bank buying a vintage guitar. You can buy the Surfcaster in either six or twelve string versions and both will have semi-hollow bodies with single coil pick-ups just like the guitars made in the Sixties. The Surfcaster six comes with a tremolo system and roller nut while the Surfcaster twelve string has twelve separately intonable saddles.

Both models come in many solid colors or sunburst finishes on figured maple tops. All models come with headstock and neck binding and genuine mother of pearl sharkfin inlays for that "wicked" look.

For more about these guitars contact: Charvel/Jackson which is part of International Music Corp. at 1316 Lancaster Ave., Ft. Worth, Texas 76102. 



Arnold Schwarzenegger

As we go to press, *Terminator 2: Judgment Day* remains one of the most popular releases of the summer. This newest offering from **Arnold Schwarzenegger** passed the magical \$100 million mark during its fifteenth day in release, which is considered pretty early in a film's career. Former *Beauty And The Beast* co-star **Linda Hamilton** reprised the role of Sarah Connor in this sequel to the popular first film from 1984. To get ready for the part, she worked out two hours a day, three days a week, to reshape the

muscles in her body, arms and shoulders. The film's success prompted a nasty custody battle for teen actor **Edward Furlong** between his mother and the aunt and uncle who he has lived with for the past thirteen months. The point of the suit was later judged to be moot, because, at fourteen, Furlong would be able to make his own decision. Meanwhile, look for Schwarzenegger to appear in the next video by **Guns N' Roses**. It's a payback for the use of "You Could Be Mine" as the first single from T2.



Ron Young

If you go to see *Terminator 2* in the theaters, instead of waiting for the home video version, you can notice the heavily-tattooed **Ron Young** from *Little Caesar*. He's seen in a bar playing pool in the scene where another patron is sent flying through a window for foolishly coming to the aid of a fellow biker who refuses to disrobe for Schwarzenegger.

Screenwriter **Scott Richardson** marshaled a summit meeting of Detroit and L.A.'s hard rock Sixties superpowers when **Ron Asheton** (*Stooges*) and **Ray Manzarek** (*Doors*) jammed on Scott's forthcoming spoken word/music release on *New Alliance/SST*. Guest vocalists will include distinguished **Bad Boy Emeritus** of American motion pictures and **Robert Mitchum** and **Jane Greer** (Peggy Lipton's mom on *Twin Peaks*) reading Richardson's compositions. In the picture, taken by project producer **Harvey Robert Kubernik**, you'll find Manzarek, Richardson, photographer **Heather Harris** and Asheton. Richardson, who once fronted seminal Michigan rockers **SRC**, has turned his rock experiences into bankable screenplays: he co-wrote Lorimar's **Bob Dylan/Fiona** vehicle *Hearts Of Fire*, co-wrote the **Chuck Berry** biopic

Hail! Hail! Rock 'n' Roll, and wrote the **Jackie Wilson** script *Lonely Teardrops*, currently in production.

Composer, writer and music producer **Marc David Decker** has just finished the original music score for the theatrical feature film *The Dark Backward*. Directed by **Adam Rifkin**, this late-summer release will feature **Judd Nelson**, **Rob Lowe**, **Bill Paxton**, **James Cann** and **Wayne Newton**. Decker also finished the original score for a feature called *Eternal Desire* with **Tristen Rogers** (*General Hospital*) and **Tyrone Power, Jr.** As a recording artist, listen for Decker, who operates **Biba Records**, on the **New Alliance Records** compilation, *JazzSpeak*.

VH-1 has reaffirmed its commitment to environmental awareness and the preservation of the environment with the launch of its third phase of *World Alerts*. This new series adds fifteen spots to the award-winning environmental series, bringing the total number of *World Alerts* to 65. Each segment is tagged with a special 800 telephone number or mailing address for such environmental groups as **Greenpeace**, the **Environmental Defense Fund** and the **Union of Concerned Scientists**. So far, this noteworthy campaign has generated over 400,000 phone calls to Greenpeace alone.

"Come get native" begged the invitations, so Show Biz put on our best baggies and went down to the **Lotus Festival** held in Echo Park. This yearly event celebrates the contributions of Asians and Pacific Islanders to Los Angeles culture. More than munching down exotic foodstuffs, we wanted to see **Keo** perform. He's a 22-year-old singer-dancer from Hawaii whose music strives to be multicultural by merging Polynesian, African and Latin rhythms with what can best be described as neo-disco pop sensibilities. Not being particularly into *World Beat*, we found Keo's set, complete with six-piece back-up band and four dancers, to be more interesting as a sociological phenomenon than as a musical one. That may change in



Ray Manzarek, Scott Richardson, Heather Harris and Ron Asheton



Keo with dancer



Blair Underwood

Fab Four favorites.

Actor **Blair Underwood**, better known to television viewers as attorney Jonathan Rollins on *L.A. Law*, has directed the new music video for the rap ballad "Still A Young Man" from **Quality/Pump Records'** own **Positive Generation**. Explaining his interest in the trio from Lynwood, CA, the actor/director said, "Positive Generation's **Dr. Feelgood, Tone and Mad M.C.** are examples of today's youth that prove they are thinking. Their music reflects their awareness of the world and its problems but maintains a sense of optimism necessary to forge solutions to these problems." The group's first album, **Rollin' Wit Da PG**,

time. Though this is the fourteenth year of the Lotus Festival, it is only the first year of Keo.

It has been announced that former Beatle **Ringo Starr**, who has been appearing on the PBS children's television series **Shining Time Station**, is to be replaced. **Rick Siggelkow**, a co-chairman of Quality Family Entertainment, announced that Starr would not appear in the latest series of twenty episodes of the show which are being filmed now in Toronto for broadcast beginning in October.

John, Paul, George and Ringo have promised to stop by to visit the listeners at **Solid Gold Saturday Night**. The radio program, which airs Saturday evenings over **Magic KMGX FM 94.3** at 7.00 p.m., will feature the Beatles' later hits ("Hey Jude," "Let It Be"), plus many other

was produced by **Unknown** with **DJ Slip** and **Andre Manuel of Compton's Most Wanted**, who are also credited with discovering the group.

Ron Taylor, an actor who portrayed a gospel singer on *L.A. Law* who landed in court for his unconventional rendition of the national anthem before a baseball game, got to reprise his role before a real life crowd at a Baltimore Orioles game. **Charles Steinberg**, director of Oriole Productions, had seen the episode and, because the Orioles pride themselves on being an open-minded team, invited Taylor down. The actor accepted the invitation, but stipulated that he was no Roseanne Barr. This time, his version was straight.

While signing copies of his autobiography, **And The Beat Goes On** at the Beverly Center, Palm Springs Mayor **Sonny Bono** said he feels with the autobiography's publication he has finally been able to move beyond the image of the former Mr. Cher. "This book closed that chapter for me," he said. "I really wanted to have a chance to say who I was. I hope people will read it and decide for themselves whether they like me." The book recounts Bono's life from his failed marriage to **Cher** (including accounts of infidelity by both partners) through his election as mayor and the birth of his youngest child, **Chianna**, last February.

Show Biz just caught a wonderful performance by **James Stephens III** on Fox Television's **Behind Bars** with **Paul Rodriguez**. Called the "MC Hammer of Stand-up," Stephens' act is a mix of clean humor, musical performances (he plays five instruments) and vocal impressions of such stars as **Stevie Wonder, Michael Jackson, Prince and Louis Armstrong**. He's been a regular on **ABC's Into the Night**, been on **Showtime, MTV, Comic Strip Live** and **It's Showtime At The Apollo**. Look for him later this year in **New Line's** big screen feature, **Talking Dirty After Dark**, **Whoopi Goldberg's Laughateer**, **A&E's On The Road With John Byner** and **PBS' Comedy Tonight's 10th Anniversary Special**. Stephens is also a regular at both the **Comedy Store** and the **Laugh Factory**.

Rick Dees is apparently unfazed by the failure of his late-night **ABC** variety show **Into The Night**. He's all ready to go with another program. "We put a show together, concepts that I was getting ready to introduce, and it tested real well," said Dees. Though the **KIIS-FM** disc jockey had said last June that he would step down as host and work as executive producer of his third-rated show (he was part owner), the network apparently acquired full ownership and booted him entirely. But Dees insists that he is not angry. The best revenge, after all, is to do well.

This is a good week for comedy, so Show Biz would like to reintroduce you to **Barbara Scott**.

She's a former writer/screener for **Rock-N-America**, a nationally syndicated video clip show. Scott has lately turned her attention to the world of stand-up comedy, with stops along the way to write guest commentaries for the likes of **Grunion Gazette** and **Music Connection**. What really caught our attention, however, was her recent appearance with the all-female **Sirens of Satire**, wherein she performed her song, "I'm In A Coma For You," from atop the piano.

Getting lots of word of mouth, but surprisingly low-key advertising, is the newest release



Barbara Scott

from **Touchstone Pictures, The Doctor**. Starring **William Hurt**, this obviously hard-to-market picture follows a 40-year-old heart surgeon who discovers that he has cancer of the larynx. Forced to rely on the expertise of others, he experiences first-hand all the horrors of dealing with doctors and large medical institutions. Friends who have seen it tell us it's not to be missed.

We understand that **Hollywood Pictures' V.I. Warshawski** is also very good. It stars **Kathleen Turner** as a tough-talking, fiercely independent, sexy private investigator. When an ex-hockey player, with whom she has a flirtatious, barroom encounter is murdered, Warshawski is hired by the victim's teenage daughter to find his killer. The R-rated screenplay is based on the series of mystery novels by **Sara Paretsky**. **MC**



James Stephens III



Kathleen Turner as V.I. Warshawski

Local Notes

By Michael Amicone

Contributors include Tom Farrell and Heather Harris.

MORE QUEEN: Hollywood Records has released the next four titles in its ongoing reissue of the entire Queen catalog. The second set of releases—*Queen*, *The Game*, *A Kind Of Magic* and *Jazz*—do not contain the wealth of great music that Hollywood's inaugural four releases featured, but these albums do have their moments: the band's debut

opus, *Queen*, sports one of their signature tunes, "Keep Yourself Alive"; *Jazz*, the follow-up to their excellent *News Of The World* LP, was, at the time of its release, an extreme disappointment (it did not equal *News Of The World's* sales, nor did it contain any substantial hits), but hindsight reveals that the album does contain its fair share of sonic pleasures; and *The Game*, which includes two of Queen's biggest hits, "Crazy Little Thing Called Love" and "Another One Bites The Dust." As for the bonus tracks, unlike the first four CD releases in the series, which only included ill-conceived remixes of classic Queen songs, Hollywood Records has actually come up with some interesting tracks this time around, including the previously unreleased "Mad The Swine" and a long lost version of "Keep Yourself Alive."



KNAC GETS 'TANKED': Employees of KNAC radio station and a couple of wayward marines are pictured on top of a tank during 4th of July festivities held in Long Beach, California. A parade, carnival and, of course, the obligatory fireworks were part of the celebration, which also included marching soldiers, beauty queens and local politicians.



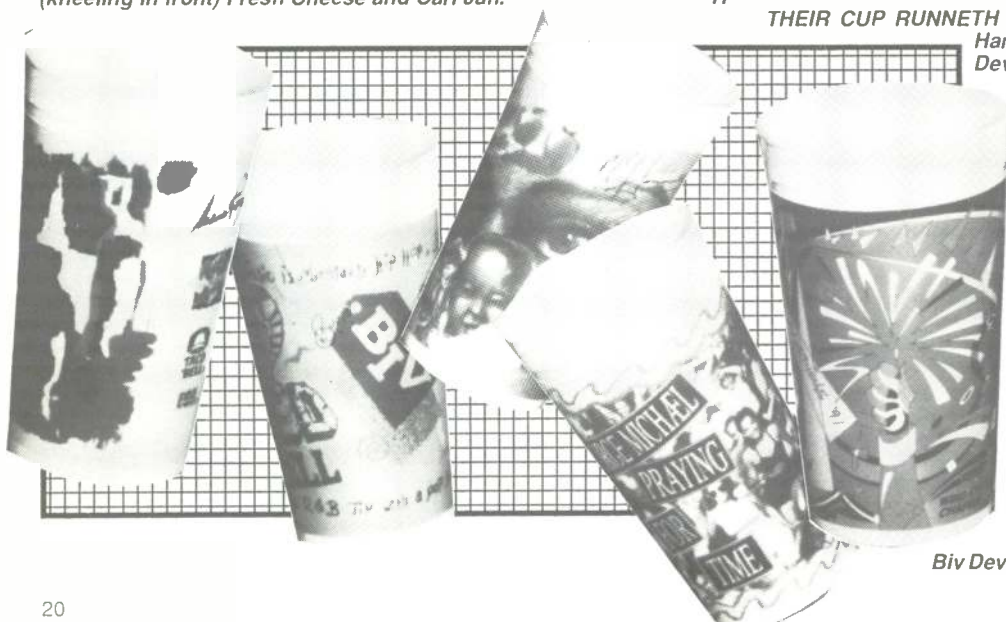
Tom Farrell

GET THE DREAD OUT: Playing a special KLOS-sponsored, early morning concert in support of 5,000,000*, their second outing for I.R.S. Records, those Led Zeppelin parodists, Dread Zeppelin, packed the house at the Hard Rock Cafe—and also fed their fans breakfast. If that's not enough, KLOS wiseguys Mark and Brian presented the group with a special document from Mayor Tom Bradley proclaiming July 20th (the date of their Universal Amphitheatre date) as Dread Zeppelin day. Pictured (L-R): KLOS jock Mark Thompson, DZ member Jah Paul Jo, KLOS' Brian Phelps, DZ members Tortelvis, Ed Zeppelin, Butt-Mon and (kneeling in front) Fresh Cheese and Carl Jah. —TF

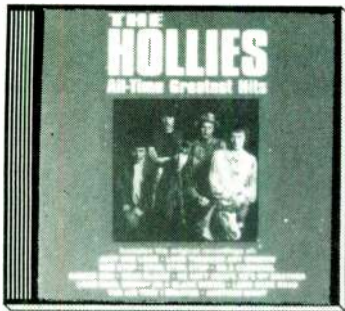


Heather Harris

SUGERMAN'S DAYS OF WINE AND GUNS N' ROSES: Doors biographer Danny Sugerman, whose *Guns N' Roses* tome, *Appetite For Destruction: The Days Of Guns N' Roses*, has just hit the stores, held court at Cafe Largo recently to read excerpts from his books, enthraling the crowd with tales of drug debauchery, which he delivered with sobering insight. Sugerman (pictured above) was co-billed with Sixties LSD espouser Dr. Timothy Leary. —HH



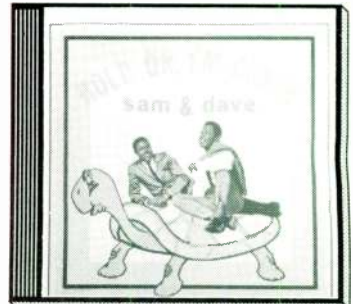
THEIR CUP RUNNETH OVER: Taco Bell, in conjunction with M.C. Hammer, George Michael, Scorpions, Bell Biv Devoe and Diana Ross, is embarking on a million dollar nationwide charity campaign entitled "Rock Art Cups For Charity." As part of this unusual campaign, each Taco Bell customer who purchases a large soft drink will be given one of five collectible 32-ounce cups featuring original pieces of art by the above-mentioned superstars. Taco Bell will donate five cents of the purchase price to the following charities: Starlight Foundation, Nordoff-Robbins Music Therapy Foundation, T.J. Martell Foundation and City Of Hope. More than 20 million cups will be available through 3,300 outlets nationally between August 12th and September 8th. Additional monies will be raised at a grand finale in early September, during which the original pieces of art, which were recently displayed at an industry gathering on August 6th at the newly opened Shark Club in Downtown L.A., will be auctioned to the highest bidder. Artists cups (L-R): Diana Ross, Bel Biv Devoe, M.C. Hammer, George Michael, Scorpions.



VINTAGE CURB: Curb Records, not known as a reissue label, has quietly been releasing a plethora of worthy vintage music. Everything from big band compilations (Best Of Big Band), to jazz greats (Louis Armstrong's Greatest Hits), to heroes of rock & roll (Best Of Bobby Darin, Everly Brothers: All-Time Greatest Hits), to R&B pioneers (Lloyd Price's Greatest Hits)—these reissues are modestly packaged but sound great. Though some release rights, apparently, could not be negotiated (the Bobby Darin Greatest Hits CD features versions of "Mack The Knife" and "If I Were A Carpenter" that Darin recorded for Motown in the early Seventies, not the hit versions), most of these compact discs are good readers digest introductions to the featured artists' careers. Pictured above, Curb Records' excellent The Hollies All-Time Greatest Hits CD, which contains the band's best-known works.



SUMMER JOCKS: Ex-Turtles leaders and current hit New York DJs Flo & Eddie, ace demo doctor Andy Cahan and veteran singer-songwriter Harry Nilsson are pictured during a live satellite broadcast beamed from Catalina to the Big Apple. The broadcast was sponsored by Miller Genuine Draft Hot Summer Fest. Nilsson, who hasn't released an album in over a decade, is currently putting the finishing touches on a new album and will be—for the very first time in his long and varied career—touring.



MORE STAX/VOLT: If you thought that the Atlantic Group's mammoth release, The Complete Stax/Volt Singles: 1959-1968 was a Sixties soul music fan's wet dream, more good news is on the way. The Atlantic Group has now released, for the first time on compact disc in the U.S., twelve original Stax/Volt albums from the Sixties, classic albums by such label stalwarts as Otis Redding, Sam & Dave, Eddie Floyd and Booker T. & the MG's. The albums have been digitally remastered by Bill Inglot and Dan Hersch (as was the boxed set) from the original stereo and mono master tapes (whereas the boxed set was released in mono, half of the reissues are in stereo) and sport the original cover graphics—which, in some cases, proves how much album cover art has improved over the years (Sam & Dave's Hold On, I'm Comin' album, pictured above, has the dynamic duo sitting on the back of a green cartoon turtle). The twelve budget-priced reissues are: four excellent Otis Redding albums, Otis Blue (Otis Redding Sings Soul), The Soul Album, The Great Otis Redding Sings Soul Ballads and The Otis Redding Dictionary Of Soul; the Otis Redding/Carla Thomas duet album Otis & Carla: King & Queen; Sam & Dave's Hold On, I'm Comin'; Eddie Floyd's Knock On Wood; William Bell's The Soul Of A Bell; Johnnie Taylor's Wanted: One Soul Singer; Rufus Thomas' Walking The Dog; Back To Back by the Mar-Keys and Booker T. & the MG's; and Green Onions by Booker T. & the MG's.



R&B FEVER: A&M/Perspective recording act Sounds Of Blackness recently performed before a jam-packed crowd at R&B Live, held every Wednesday at Century City's 20/20 Club. The band's album, Sounds Of Blackness: The Evolution Of Gospel, the first release from Terry Lewis and Jimmy Jam's new record label Perspective (through A&M), has been burning up the black charts. On hand to congratulate Sounds Of Blackness producer/arranger Gary Hines was legendary Motown stalwart Stevie Wonder, who also has a new album in the stores, the soundtrack to Spike Lee's latest movie joint, Jungle Fever.



THEY WANT THE FUNK: Virgin Records has just released the debut album by rock funk band Momma Stud. Though this L.A. band, which honed its grab-bag of musical tricks while playing underground dance clubs, was courted by several record companies (RCA and MCA), it was Virgin's reputation as an artist's label which won the band over. Funny enough, Virgin was the label that the band wanted to be on all along: "When we signed up with the management company that we have right now," states lead singer Ernest Carter, "they asked us what company we wanted to be on, and we said Virgin, thinkin' that we'd probably never get it." Well, the band got their wish, and to add icing to the cake, Bernie Worrell, a veteran of George Clinton's sprawling funk troupe, Parliament, a band the members of Momma Stud grew up listening to, co-produced the album. "Most of Bernie's work was in pre-production," explains Carter, "listening to all the songs that we were gonna record and kinda cleanin' them up." Benefiting from Worrell's funk expertise, the band's debut offering, Cockadoodledo, is a soul rock-infused collection that has garnered the band some encouraging airplay on college radio. Pictured (clockwise, from top left): keyboardist Jason Yates, vocalist Ernest Carter, lead guitarist/chief songwriter Krandal Crews, bassist Jimmie Snider and drummer Gabriel Rowland.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

WONDER PLANS: Stevie Wonder, who was very active in the drive to have Martin Luther King's birthday declared a national holiday, has announced that he plans to dedicate his next album to the memory of slain Egyptian President Anwar Sadat. Included on the LP will be a song called "The Day World Peace Began," reportedly a tribute to Sadat, King and John Lennon.

DUES PAYIN': Former Rolling Stone Mick Taylor is suing the band for alleged unpaid royalties. Taylor, who was with the group from 1969-75, claims he wasn't paid his share from the albums of that period.

VAN HALEN

By Scott Schalin



Sammy Hagar

Michael Anthony

Alex Van Halen

Eddie Van Halen

Marty Yermine

The members of Van Halen and I are sitting in a tiny room adjacent to the 5150 studios where the band recorded its latest effort, *For Unlawful Carnal Knowledge*. A quick glance around the room reveals what could be every high school kid's fantasy: A couple of guitars, custom-built by Eddie Van Halen, rest silently against several of the latest in noisy video-arcade technology. The only sign of adult responsibility is the beeping fax machine that has the tendency to interrupt conversation in the most aggravating manner.

In a corner of the room sits a large screen TV on which the band and I watch a rough cut of the video for the album's first single, "Poundcake." The video treads familiar MTV territory, juxtaposing choreographed live shots of the band over images of back-lit females seductively cupping surgically-enhanced torsos. In the room, the boys in the band hoot and hollar like schoolkids in a frat house, and for a moment, I wonder if rock & roll should aspire to things greater than the height of a woman's spiked heels.

Just as I'm about to jump on my feminist high horse and ride bareback through a roomful of rock superstars, Eddie leans over and, almost as if he had read my mind, whispers, "We don't take things too seriously here, we just try to have fun."

Fun? Whattaya think this is, pal, rock & roll? But as the video winds down, I consider that, over the span of their eight-album career, VH has amassed a staggering 45 million in combined sales. And as I slowly climb down off my liberal steed, I realize that millions of fans obviously just wanna have fun as well.

For *Unlawful Carnal Knowledge*, which entered the *Billboard* charts at Number One, sees a return to the more aggressive guitar-bass-drum approach that Van Halen practically created in 1978 with their eponymous debut. The synthesizers that bogged down their past few releases are gone, replaced by a crisper sound that's been captured brilliantly by producers Andy Johns (the man who engineered Zeppelin's "Stairway To Heaven") and original Van Halen producer Ted Templeman. Templeman's return to the knobs marks the first time he's worked with the band since David Lee Roth's last VH affair, 1984. In fact, Templeman also had a history with Sammy Hagar dating back to two of the Montrose releases and his *VOA* solo album, so he seemed a logical choice to replace Donn Landee, who produced the last two VH albums.

It would seem that the producer change reflects some dissatisfaction with the lighter sound of *5150* and *OUB12*. "It wasn't a conscious decision," clarifies Eddie's older brother and drummer, Alex. "But we did feel that we got away from the intensity of the past."

Along with some sleight-of-hand riffing, courtesy of guitar magician Edward Van Halen, the most impressive aspect of the new record is the vocal performance of Sammy Hagar. He still doesn't play guitar, because the band simply doesn't require it. But, for the first time since he joined VH two albums ago, his voice sounds less like Sammy Hagar and more like the relaxed and confident frontman that he's always threatened to become.

"If I sound more relaxed, it's because we had more time," the 42-year-old singer explains. "Lyrically, I had the time to pare down passages to fit the rhythm, instead of trying to rush too many words through the music." "This was also the first time where we didn't go into the studio with a tour already booked," adds Alex.

The band enjoyed a three-year sabbatical between *OUB12* and *FUCK* (yes, the silly acronyms remain), and were comfortably allowed to rehearse and write new material at their own pace. Although the band doesn't rehearse with any regimentation, they still practiced together at least every other day, even after a solid year of touring ("but never in the morning," Hagar laughs).

"We just love to play," the singer shrugs, "and with Eddie having the studio at his house, we can jam anytime we want. We need to play a lot because that's the only way we'll grow as musicians. So we constantly write and rehearse."

In terms of writing new material, what is the Van Halen creative process? "I'm a couch player," Eddie confesses. "I just sit on the sofa, watch TV, turn the sound down and play guitar. Ninety-nine percent of the time, an idea comes to me when I'm just sittin' there bangin' away."

"Eddie will usually come in with a riff and Alex and Michael (Anthony, the amiable bassist) will add things to it," interjects Hagar. "Then I'll listen to the music and immediately come up with a title. I don't think there was one song on this album that I didn't have a title for within the first ten minutes I heard it. Then from there, I'd develop the words. Like on 'Poundcake,' the song had such a booming, pounding riff that the word just seemed to fit, whereas 'Pleasure Dome' required a more exotic

word pattern."

"But the process is not always the same," clarifies Alex, as Eddie checks an incoming fax. "Sometimes Eddie will come in with a song already completed; sometimes Ed and Sammy will just sit on the beach and write a song, like 'Finish What You Started'; and sometimes Ed just has something weird, kind of an idea, that we help develop from there."

Call it a successful anti-formula. Despite the many changes VH has witnessed in the music industry over the span of their fifteen-year career, the band has remained true to its origins. Other than their over-publicized lead singer fiasco, the band has remained intact. Alex best sums up the key to Van Halen's longevity when he says, "I hope this doesn't sound pompous, but since we began, we really haven't changed that much as human beings."

As the rest of the band moves into the main room of the studio to record some radio spots, Eddie remains. After we light communal cigarettes, the 31-year-old guitarist reflects on his childhood in Holland and his family's

able to experiment with a freedom the piano never allowed. "I just picked the thing up and started dickin' around," he explains of his unusual technique. "I think half the reason I do the strange shit on guitar that I do, like playin' on the neck, is because I was never taught. I think if you're taught by a book, that was written many years ago, then that shit won't exist in there."

What of the many pretenders to the Eddie Van Halen throne, who've copped his patented moves over the years? "They say that copying is the highest form of flattery," he grins. "but at the same time the (elaborate moves) are part of the way I play. Other people use it like, 'Hey, watch me do this trick now.' When I play with both hands on the fingerboard, I'm not conscious of it at all. It's natural to me."

In a town where you can't walk a street of Hollywood without bumping into either a homeless person or a musician, what advice would Eddie offer other aspiring guitar heroes?

"You've got to go by what you feel. Bottom line: You gotta enjoy what you're doing. Nowadays, I think a lot of

"Nowadays, I think a lot of kids—they got the hairdo, they got the clothes and they want to be a 'star.' But the guitar and the music are secondary."

—Eddie Van Halen

subsequent move to California.

By the time he was eight, Eddie had become a piano virtuoso, taking lessons with money his parents earned washing dishes and cleaning houses. "I would practice one piece of music for a year and then go down to Long Beach City College and play that piece," he recalls with a youthful grin. "I won first prize in my category three years in a row. But I didn't want to do that. I hated (playing piano) because I had to play what was in the book. There was no room for me to pound on the thing or do whatever I wanted."

As the ultimate form of musical rebellion, the future guitar virtuoso ironically traded in his piano for, get this, the drums. "I bought my first drum set when I was eleven, for \$125, with money I had earned on a paper route," he laughs. "Now at the same time, Al also gave up piano, and my mom got him into flamenco guitar lessons. So I was playing drums and he was playing guitar. But, while I was out throwing papers, Al was home playing my drums, and playing 'em better than me. So I said, 'Fuck you! I'll take your fucking guitar!' And that's how it happened."

Now on the strings, as opposed to the keys, Eddie was

kids—they got the hairdo, they got the clothes and they want to be a 'star.' But the guitar and the music are secondary.

"I'm not cartooning on those people," he qualifies. "If that's their thing, that's fine. But I didn't come from that school. I never wanted to be a 'rock star.' I wanted to be a musician. I would stay home on the weekends while all my friends went out and partied. I would sit on the edge of my bed, drink a couple beers and just play and lose myself in playing. I really got off on it."

So how did the folks feel when he gave up classical piano for rock guitar? "Oh, my mom hated it!" he chortles. "She always felt you needed something to fall back on. But I felt you either had to go for it or not do it at all. You can't half-ass it."

So what does mom say now?

"When are you going to get a real job?" he deadpans. Still?

"Oh yeah. I mean, she's proud. But I'll never forget, when we got signed to Warner Brothers, I said, 'See ma, I told you we'd get a record deal.' And she said, 'Yeah, but how long will it last?'"

MC

HOW BAND

By To

Rehearsal. Everybody's doing it. Or are they? That's what unsigned bands. Read on to find out the where and the

Heather Harris



✓ BACHELORS ANONYMOUS Spokespersons: Robert Berg & David Hughes

Where: Our living room in Pasadena **When:** 3 times/week **Cost:** \$36/week for vocal coach
Plan: Two of our rehearsals are in our living room with the drums and PA. The other is a vocal rehearsal with a coach. We're just amazed at how much we get out of that. One of our female vocalists had never sung in a group before. The other sang in a group that was so different from what we do, it was more like the Pointer Sisters, so she had to learn to sing differently.



✓ BAD XAMPLE Spokesperson: Bruce Card

Where: Cole Studios, Hollywood **When:** 3 times/week **Cost:** \$120/week
Plan: We like to start off rehearsal with a jam session and come up with ideas or mess around just to loosen up and get into it. We usually spend the middle of rehearsal running through the set. If there's anything we determine needs work, we'll go through it again after that. The last part of rehearsal, we'll normally spend trying to take licks we've come up with and actually force them into songs.

Heather Harris



✓ BLACK CACTUS STAMPEDE Spokesperson: Adam Maples

Where: Fortress Studios, Hollywood **Cost:** \$12-14/hour for 2-3 hour block
Plan: Piss and moan, drag the gear in and proceed to jam on whatever comes to mind. It's usually something we make up on the spot which may or may not turn into a song. Then we slowly work our way into our ever-growing catalog of music. Basically, we jam on anything to warm up. It's a free-for-all. Sometimes it's our own material, sometimes it's the best rendition we can do of a song we've never attempted to play. If we have a show, we'll write up a set list. Then we'll play that and decide whether or not we're going to keep it. After we pound out the set, if we have any new material, we'll pound it out and try to get it right.



✓ KIMBERLY CUMMINGS

Where: Yo Studios, North Hollywood **When:** 2 times/week **Cost:** \$50/session
Plan: What I've been averaging is about two-four gigs per month. What I do when I have two-three weeks between them is I book a full band rehearsal with everybody—backing vocals, sax, whatever I use. In between that, I do separate rehearsals. Vocal rehearsals with the girls and Chris the keyboard player, I do about two of those and I do one of what I call core band rehearsals with the bass, guitar, drums, keyboards and me. That's just cleaning up arrangements or working on new material so that when we go into Yo Studios with the full band, we are a little bit ahead of the game. I'm only able to pull off one to two full band rehearsals per month financially. The small rehearsals, we do at houses. If I was able to pull it off, I'd rehearse a lot more than I do. But that's the way I do it now.

Malcolm McGregor



✓ DAISYCHAIN Spokesperson: Morley Bartnoff

Where: Fortress Studios, Hollywood **When:** 3 times/week **Cost:** \$30/night
Plan: We do a lot of pre-rehearsal in sections so that everyone will pretty much have his part together. Everyone has tapes in advance so that by the time the whole band rehearses, it's just a matter of fine-tuning it and tightening it up. We have one songwriting rehearsal at one of our houses where we work on the new songs and get them to the point where we know the vocal parts and what the chords are. Then we'll bring in the other vocalists and maybe the bass player and we'll just try to get the vocal parts down in advance. By the end of the week, we'll have a rehearsal at Fortress with the whole band. Everybody's had advance tapes so usually the new songs are ready to be played and we go over the old songs as well.

S REHEARSE

Kidd
MC set out to discover during this survey of signed and unsigned bands when, the cost and the plan of how bands get it together.



Pat Lewis

✓ EGGPLANT Spokesperson: John Melkerson

Where: Various industrial parks **When:** 2 times/week **Cost:** \$200-300/month
Plan: Basically, we try to run through it like we would a show. Then when we play the show, it's never anything like the practice. I guess it doesn't matter what you do. We try to keep it interesting at practice, but down to about two hours. That's about all that we can take. We've been playing together a long time and we just kind of go in there and do it and get out. It's not like a jam session like when we first started. We're a little bit more business-oriented than some bands just because we're really limited in time. That's kind of taken some fun out of just going in there and seeing what you come up with. But that's the way you've got to do it, especially if you're locked into a three-hour block and you're paying twelve bucks an hour. You'd better use your money wisely.



Pat Lewis

✓ FLIES ON FIRE Spokesperson: Tim P.

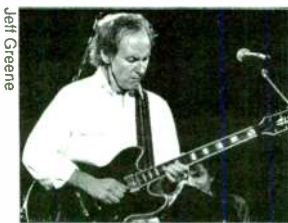
Where: Cole or Fortress Studios, Hollywood **When:** Once every couple weeks **Cost:** \$20-40/rehearsal
Plan: We don't like to get in there and have a set thing to do. Our motto is "fuck ritual." Usually when we come in there, we'll work on something new. I don't like to rehearse old songs; I think it's redundant. Plus, I think over-rehearsing ruins the rock & roll vibe. So usually I'll just bring in a riff and we'll work on that. I've learned over the years just to bring in any song ideas I have. The guys in my band are really good players. Sometimes they can turn a ripple in the water into a tidal wave.



Heather Harris

✓ HANS NAUGHTY Spokesperson: Danny Jazz

Where: Back of cabinet shop, Culver City **When:** 4-5 times/week **Cost:** \$300/month
Plan: If we're doing live shows, we go in and figure out a set that we think will work for wherever we're playing at. If we're getting ready to go in the studio, we'll go in there and work on the arrangements of songs and how they'll be recorded. If we're doing live shows, we'll do a capella vocal warm-ups first to make sure all our vocal parts are on and then we go through the set with everything live and loud. And if we're doing it for the studio, we don't worry so much about it because it's easier to hit vocals in the studio situation. For me, rehearsal means getting together even if it's just with my guitar player at the place and working on something even if it's just coming up with songwriting ideas. It's not necessarily four or five times per week with a full band, but four or five times a week we're down there.



Jeff Greene

✓ ROBBY KRIEGER

Where: Leeds or SIR Studios, Hollywood **When:** Varies—a lot lately **Cost:** \$500/month
Plan: Right now, Wah Wah Watson, he's Herbie Hancock's bandleader, I sort of let him take over the bandleading to see what would happen. We take each tune and work the kinks out of it. We'll take three-four songs per day and add three new ones each day until all the songs are done. From that point, we start running the set over and over. By the time the gig comes around, we should be ready.



Heather Harris

✓ LITTLE CAESAR Spokesperson: Ron Young

Where: Varies. Usually Mate's or Dean Chamberlain's studios **When:** 2-3 times/week **Cost:** As little as possible
Plan: Usually, we like to start off by warming up with a couple of songs that will sound good enough to make us think we're playing okay and to get the blood pumping. Then it's a fine line of what songs can we play that aren't getting too old yet and will be a productive kind of thing. We'll take turns running the rehearsals. If someone comes in really motivated like, "Let's do this! Let's do that!" we go, "Oh good. Somebody's got a plan." We let them call the shots. Sometimes the guitar player will have a little riff idea or something and the band will want to work it out before the little Hitler lead singer comes in and pounces all over it.

London Flanagan



✓ **LOUD SUGAR** Spokesperson: Steve Hitzelberger

Where: Powerplant Studio, North Hollywood **When:** 3 times/week **Cost:** \$100/night
Plan: We usually rehearse butt-naked. That kind of breaks the ice initially. And then we start off by jamming. We just play around and kind of warm up to each other. Mainly, the goal is to play off each other and get into everybody. It's pretty loose. We just go in there and have fun. Everybody likes to play music so we go in there and do that.



✓ **LOUDNESS** Spokesperson: Tim Vercera

Where: Either L.A. or Tokyo **When:** Only when touring or recording **Cost:** Unknown, but really expensive
Plan: When we're down, with the other members in Tokyo and me in Los Angeles, it's hard to rehearse so we'll send tapes back and forth. If we're down and not working on a record that's just come out and we haven't seen each other in six weeks, then I'll fly to Tokyo to rehearse. Sometimes we'll be apart for a month at a time and it takes us a little bit to get used to each other again. Our rehearsals always turn into these crazy open jams.



✓ **NOISY MAMA** Spokesperson: Paul Skowron

Where: Club Noise, Stradford PA **When:** 3-4 times/week **Cost:** None
Plan: When we rehearse, we usually wake up around 11:00 a.m., decide we're going to rehearse by 3:00 p.m. and we get there about 5:00. We start out with a little bit of jamming. Sometimes a whole new song will come out of that. We'll run over the set that we do right now of songs from the album, but something always comes up before we start. Since we are writing the second album now, it's really nice to take a half hour before you start really rehearsing to jam. That's the only way for Noisy Mama. We're a very spontaneous band. If you've got to think about it, then it's screwed.



✓ **OTHER VOICES** Spokesperson: Michael Adams

Where: Private residence, Studio City **When:** 2 times/week **Cost:** None
Plan: We come in knowing that we have X amount of time to work and we're going to work on certain songs and that's what we do. We hash through them and sometimes work on different parts. Sometimes we'll work just on arrangement ideas, other times we'll work on vocal things. It works pretty well that way because it gives me a chance to sit back and kind of listen and add things here and there. When we're doing vocal rehearsals, it gives some of the other musicians who don't sing quite as much a chance to go, "You know, that part's all right, but maybe if we added this it would be even better." It becomes a real working situation. For the end result to be as strong and positive as you could possibly want it to be, it seems to be the best formula. And it works.

Joe Giron



✓ **PANTERA** Spokesperson: Phil Anselmo

Where: On stage **When:** During performances **Cost:** None
Plan: We work out the songs on stage. I could lean down and hum something and the rest of the band will kick in. It's thrash, man. It's pretty easy to find the root note of anything. The band will just rip into it, I'll come up with a vocal line and we'll remember it. We'll go into the studio a month later and go, "Hey! Remember that riff? Alright! Let's do that!" It's about the same as the original draft.

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✓ **POORBOYS** Spokesperson: Rik Sanchez

Where: Industrial park, Claremont **When:** 4 nights/week **Cost:** \$300/month

Plan: We've found that when we go in with no particular plan, we'll just go in and play the songs that already exist which really accomplishes almost nothing. So what we try to do before we even get in the room is to meet at one of our houses a block away from the place and talk about what we're going to do that night. Are we going to work on backing vocals, new songs or arrangements? If we're rehearsing for a gig that's maybe in a couple of days, we'll get a set together and agree on the order of songs in the set and then we'll go in and rehearse the set as we're going to do it live to see how it plays.

Heather Harris



✓ **RESTLESS SOCIETY** Spokesperson: Erin Perry

Where: Hully Gully Studios, Los Angeles **When:** 1-2 times/week **Cost:** \$35-45/night

Plan: The rehearsal plan varies depending on whether we're rehearsing for a gig or we're in a writing mode. Usually what we're doing is thinking about the next gig so we run through the set that we've been working on once just to keep it fresh in everyone's mind and check out the flow. After that, we'll go back and nit-pick over problems, work on new songs and work on new arrangements after that. If it's for a gig, we'll usually run through the set two times.

Heather Harris



✓ **SATIVA LUV BOX** Spokesperson: Patrick Mata

Where: Drummer's garage, Granada Hills **When:** 3 times/week **Cost:** None

Plan: We do all the latest material first and then we jam and come up with new material. And then once in awhile we'll take a break and go over the stuff we already have on our first album.

Heather Harris



✓ **WALKING WOUNDED** Spokesperson: Jerry Giddons

Where: Cole Studios, Hollywood **When:** 1-2 times/week **Cost:** \$45-55 for 3-hour block

Plan: We run over the set that we're going to do and if we need to work on a specific section, we'll go over that. We're pretty simple in that we're focused on a specific number of songs. We don't do nearly as much jamming as we used to. In the set, if we do a segue of three or four songs, we'll do that during rehearsal so that people can get a feel for it. I'm not much of a disciplinarian in this respect because it is rock & roll and I tend to feel it's better if we don't get too disciplined with it. The thing that's really key is just getting the guys to play together so that they know the arrangements. Once they know those, they can stretch out and do things that make it different every time. I still think spontaneity is very important in rock & roll. MC

DINO M II

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- 2 track
- Sony MCI 1/2"
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- Lynx Sync Systems
- Panasonic SV 3700
- Pro DAT
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- Lexicon 300
- and PCM170
- Eventide H-3000
- Ultra Harmonizer

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Studio 1: SSL - Midi - Tracking
Studio 2: SSL - Automated Mixing - Tracking
Studio 3: Neve - Live Tracking - Mixing
Studio 4: MCI - Midi - Tracking

EQUIPMENT: Studer, AMS, TC Electronics, Lexicon, EMT, Eventide, Vintage Mics

RECENT CLIENTS: Black Crowes, L.A. Guns, Junkyard Ice Cube, Digital Underground

Rates from \$30-\$65/hr. (reduced block and midnight rates available)

(213) 465-4000

REHEARSAL

\$8 - \$10/HR.

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The following pages contain Music Connection's Seventh Annual Southern California Rehearsal Studio Listings. Our aim was to provide the most comprehensive listings ever, and thanks to the rehearsal community, we've done just that. All of the information herein was provided by the studios themselves. MC made every effort to contact as many studios as possible, but may have inadvertently missed a couple. Our apologies to those studios we might have missed and our thanks to those who have helped make this directory a useful, year-round tool for musicians, producers and labels. —K.K.

Compiled by Trish Connery

❑ **A&A STUDIOS**

4722 Lankershim Ave.
N. Hollywood, CA 91602
(818) 763-4594
Contact: Andre

❑ **AMC REHEARSAL STUDIO**

18828 Bryant St.
Northridge, CA 91324
(818) 993-7157

❑ **A BEST REHEARSAL STUDIOS**

5707 Cahuenga Blvd.
N. Hollywood, CA 91601
(818) 980-1975
Contact: Elan

❑ **ACCESSIVE LIGHT AND SOUND**

23206 Mariposa Ave.
Torrance, CA 90502
(213) 534-5636

❑ **ALLEY STUDIOS**

5066 Lankershim Blvd.
N. Hollywood, CA 91601
(818) 980-9122
Contact: Shiloh

❑ **ASSOCIATED REHEARSAL PROPERTIES**

11026 Weddington Ave.
N. Hollywood, CA 91601
(818) 762-6663
Contact: Nick Paine
Rooms: 85 studios, 7 locations in the Valley. Drum rooms, band rooms, showcase rooms, preproduction sound stages. 10x10, 17x18, 18x20, 20x20, 20x25, 30x35, 40x50, 50x80, 80x120. Not hourly, all rooms flat monthly rate.
Special Services: Additional properties available for rehearsal: 1200 seat theatre, airplane hanger, old church, large cabin in Big Bear Mountains and other unique facilities and locations.
Equipment: All studios have 16'-18' ceilings, clean, safe locations. All preproduction soundstages have 18'-25' ceiling heights, fax/office, dressing rooms. Some stages have showers and lunch rooms.
Clients: From local bands to signed label acts. Too numerous to mention.

❑ **ATOMIC SOUND**

2808 N. Naomi St.
Burbank, CA 91504
(818) 840-9119
Contact: Bryan or Gloria
Rooms: 2 large studios (approximately 800 & 1000 sq. ft.) with stages, pro stage lighting, pro house & monitor systems, A/C, coffee machine & fridge in each room, complimentary video games & basketball court, free private parking. Private phone & TV/VCR with lockouts!
Special Services: P.A. & instrument rentals/cartage, 4/16 trk & DAT recording, video production & post-production, audio & video duplication, audio & video supply/sales, storage, guitar amp & equipment repair.
Equipment: Amek TAC, JBL, EV, Crown, Yamaha, Shure, Soundcraft, Sennheiser, AKG, Tascam, Roland.
Clients: Rembrandts, Bullet Boys, Laura Branigan, Dio, Edgar Winter, Eddie Money, Hank Ballard, Hwy 101, Jeffrey Osbourne, Thomas Dolby, Stan Ridgeway, Christopher Williams, Billy Preston, Bobby Womack, Gap Band, Warner Bros., PolyGram, Capitol.

❑ **AUDIBLE STUDIOS**

1631 Maria St.
Burbank, CA 91504
(818) 843-2121
Contact: Richard Castleberry
Rooms: 3 studios, 7000 sq. ft. total.
Special Services: 24 track 2" recording, pre-album and demos.
Equipment: JBL, Gauss, Crown, Carver, Lexicon, MCI, Trident, EV, AKG, Neumann, Sony DAT.
Clients: Natalie Cole, Chicago, Rod Stewart, Poison, Stevie Wonder, Bonnie Raitt, Motorhead, The Cult, Black Sabbath, etc.

❑ **BACKSTAGE REHEARSAL STUDIOS**

11762 Western Ave.
Stanton, CA 90680
(714) 895-4914

❑ **BANDWEST REHEARSAL STUDIOS**

1911 Betmor Lane
Anaheim, CA 92805
(714) 634-9016
Contact: James McFarlen

❑ **BEVERLY HILLS STUDIO**

2902 Lincoln Blvd.
Santa Monica, CA 90405
(213) 285-3676
Contact: Bill Skinner

❑ **BILL'S PLACE**

11140 Magnolia Blvd.
N. Hollywood, CA 91601
(818) 761-8482
Contact: Mark, Jim, Bill
Rooms: 10 rooms, 25x35. Monthly blocks as well as weekly and hourly. Free storage.
Special Services: 2500 sq. ft. concert room, 40x20 stage, 10,000 watts, 6 mixers, full lighting rig, central A/C.
Equipment: Each room with full P.A., floor monitors, digital outboard, full stage lighting, A/C.
Clients: Ice-T, WWIII, Fates Warning, Junkyard.

❑ **BLUEBIRD REHEARSAL STUDIO**

5059 W. Pico Blvd.
Los Angeles, CA 90019
(213) 934-5270

❑ **BRANAM'S FOX RUN STUDIOS**

216 Chatsworth Dr.
San Fernando, CA 91340
(818) 898-3830
Contact: Joe, Sassy

❑ **CASH STUDIOS**

11334 Burbank Blvd.
N. Hollywood, CA 91601
(818) 761-1301
Contact: Michael

❑ **CELLBLOCK PRODUCTION**

2002 N. Main St.
Los Angeles, CA 90031
(213) 221-5006

❑ **COLE REHEARSAL STUDIOS, INC.**

923 N. Cole Ave.
Hollywood, CA 90038
(213) 962-0174
Rooms: 7 rooms: 2-30x40, 1-20x20, 1-18x24, 2-16x24, 1-showcase 22x45
Special Services: Instrument rental, amplifiers, keyboards, sound equipment rental.
Equipment: JBL, EV, Yamaha Pro Systems, monitor & mains. All rooms have multiple effects.

❑ **db SOUND & LIGHTS**

8217 Lankershim, #4
N. Hollywood, CA 91605
(818) 504-0494

❑ **DOWNTOWN REHEARSAL**

P. O. Box 21185
Los Angeles, CA 90021
(213) 627-TUNE
Contact: Greg or Robert at (213) 627-8638
Rooms: 15x19, 17x17, 17x19, 17x24, 19x25, 19x30, 23x25, 23x33, 27x35 and many more! 11'-13' ceilings. New studios, private, clean!
Special Services: Month to month rental for one low rate. Unrestricted 24 hour access. Security-card system. Free utilities. Within blocks of the 101, 5, 10 and 60 freeways. Gated parking available. Vending machines.
Equipment: Rooms have ceiling fans, windows, new carpet and phone jacks. Freight elevator available 24 hours.
Clients: Alternative, metal, rock and all other styles welcome. Top bands on such labels as Atco/Atlantic, Capitol, Columbia, Geffen, Metal Blade, Polygram, Relativity, Shrapnel, Solar, Triple XXX, Virgin and Warner Bros. practice at Downtown Rehearsal!

❑ **EFFECTIVE ENTERTAINMENT GROUP**

10020 Pioneer Blvd., #104
Santa Fe Springs, CA 90670
(213) 942-2799
Contact: Rich West
Rooms: Room A, 21x23; Room B, 23x40; Room C, 33x40 with stage and risers; Room D, 17x23.
Special Services: Free P.A. set up. Equipment rental, accessory shop, storage, hair and makeup salon.
Equipment: Tascam, Yamaha, EV, BGW, Crest, Peavey, Shure, Alesis, DOD.
Clients: Los Lobos, Dangerous Toys, Candyman, Stacey Q.

❑ **ELBEE'S STUDIOS**

604 1/2 Sonora Ave.
Glendale, CA 91201
(818) 244-8620
Contact: Brad Wilson

DOWNTOWN REHEARSAL

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- GATED PARKING AVAILABLE

(213) 627-TUNE (8863)

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New facility • Air Conditioned • Free Storage
Low Day/Night Hourly & Lockout Rates
New P.A.'s Available. MUST SEE!

(818) 562-6660

333 Front St., Burbank

THE ETHICAL POOL

P. O. Box 741304
Los Angeles, CA 90004
(213) 667-1833
Contact: Robert Morris or Heather Haley
Rooms: 2 rooms with 300 watt P.A.'s, SM57 mics. Room dimensions 15x35 and 16x26.

Special Services: Storage available for a nominal sum.

Clients: Devo, Keith Levene (formerly of PIL), Elvez, Afro-Brazil, Double Freak, School of Fish, the Jaak, Hole, Craig Lee, Bell Book & Candle, the Rockefellas, Virgin Volcano.

FAUX CUE STUDIOS

10623 Magnolia
N. Hollywood, CA 91601
(818) 505-9979

Contact: Raz Cue

Rooms: 6 17x19 rooms with 10' ceilings with P.A.'s. Special rate, 3 hours for \$20.
Equipment: Each room has fully powered P.A.'s with effects.

Clients: Big African Dogs, Chops to Boot, the Wild, many top local and label acts.

FORTRESS STUDIOS

1549 N. McCadden Pl.
Hollywood, CA 90028
(213) 467-0456

Contact: Office

Rooms: 8 rooms from 400 sq. ft. to 1,000 sq. ft. Rates from \$8/hour to \$16/hour.
Special Services: Cassette duplication, 16-track recording, A/C, parking, drive-up load-in, equipment rental and storage.
Equipment: P.A. systems range from 200 watt, 6 channel in smallest room to 2,400 watt, 16 channel with full monitors in largest room.

Clients: Past and present include: Guns N' Roses, Concrete Blonde, the Fans (Bangles), Joe Walsh, Gene Simmons, Paul Stanley, Johnny Thunders, CBS, Geffen, Capitol, Delicious Vinyl, Original Sound and RCA Records.

FORTRESS II

1160 Las Palmas Ave.
Hollywood, CA 90038
(213) 467-7870

Contact: Office

Rooms: 1) Large 30x40x15 showcase studio. 2) 26x32x14 (under construction).
Special Services: Live demo recording service available. 32 channel Peavey console mixed down to 2-track Sony DAT. Top quality mics and outboard gear available.
Equipment: 2,400 watt Peavey P.A., 16 channel console, monitors, 3 1/2 octave graphic EQ, Ultraverb effects.

Clients: CBS/Sony, Capitol, Geffen, Johnny Thunders.

FRANCISCO STUDIOS

4440 District Blvd.
Vernon, CA 90058
(213) 589-7028

Contact: Tommy

Rooms: 104 acoustically designed rooms with mirrored walls, carpeted floors, 12' ceilings. Very clean and secure.
Special Services: 24-hour access. Monthly lockouts. Free utilities, ample parking. The best prices on the best rooms!

Equipment: Brand new 6000 lb. capacity freight elevator available for use to all tenants, 24 hours a day.

Clients: We've been at the same location since 1985 and have many original tenants and many who return time and time again.

FROSTFIRE STUDIOS

15534 Cabrito Rd.
Van Nuys, CA 91406
(818) 994-5890

Contact: Jackie, Mike, Syd
Rooms: 1 showcase/rehearsal, 20x40; 1 showcase/rehearsal, 20x34; 1 choreography suite, 20x32 with 6x20 mirrored wall; 1 rehearsal room, 20x16.

Special Services: Choreography, stage presence coach on staff, makeup artist on staff, engineer on staff, 8-track demos, musicians/backup vocalists available, composers, arrangers, charts, storage.
Equipment: State of the art equipment. Air conditioned, stages & stage lighting.

GHM REHEARSAL STUDIOS

13750 Victory Blvd.
Van Nuys, CA 91401
(818) 376-1696

HALFNOTE STREET REHEARSAL STUDIOS

13143 Saticoy St., #6
N. Hollywood, CA 91605
(818) 765-8402

Contact: Dale Allen

Rooms: 4 rooms: 15x13, 15x15, 20x20, 20x25. Larger rooms have stages and stage lighting. All rooms P.A. equipped and fully air conditioned. Acoustically designed and extra clean.

Special Services: Secure storage, equipment rentals, hourly, daily, weekly, monthly rates, discount M-F day rates, open 7 days.

Equipment: Halfnote Street is proud to use only quality audio products by JBL, Carver, QSC, Cerwin-Vega, Altec, Seck, Roland digital effects.

Clients: Asphalt Ballet, Bobby Kimball, Hells Kitchen, Kik Tracee, Lace, Long Gone, Lost Boys, Rated X, Silhouette, the Mutts, Wet Paint.

HAYES STUDIOS

13815 Inglewood Ave.
Hawthorne, CA 90250
(213) 973-2867

Contact: Studio management

Rooms: 2 rooms, 24 hour lockout, state of the art P.A. systems, rent monthly.

Special Services: 16-track 1/2" analog recording, 32-track MIDI recording, SMPTE time code for soundtracks.
Equipment: Tascam 16-track, Tascam 16x8x4 mixing boards, Kawai 32-track sequencer, Kawai K4 keyboard, Yamaha equalizers, Alesis Quadraverb, Marshall amps, Carver amps, Yamaha SPX90, Yamaha RX7 drum machine.

Clients: Hayes, Aggressive Rock Records, CRS Pictures.

HEART OF THE VALLEY PRODUCTIONS

11864 Sheldon St.
Sun Valley, CA 91352
(818) 768-0402

HOT DOG STUDIOS

12455 Branford St., #6 & 7
Arleta, CA 91331
(818) 896-7185

Contact: Dennis Dotson

Rooms: Four rooms with full P.A. plus large showcase with full P.A. and lights with 28x23x20 stage filled with sand for sound.

Special Services: Lots of parking, storage, friendly service and great engineers. Full snack bar including hot dogs, burritos, potato salad.

Equipment: All four rehearsal rooms include Alesis Quadraverb, full mirrors, 16 channel boards, 1/3 octave EQ. Showroom features 24 channel main mix, 24 channel monitor mix, separate 16 channel light board, fog, drum riser with steps.

Clients: Quiet Riot, Grand Slam, Promises Promises, Joe Hawkins, Astid Young, Oliver Twist, Buffalo Springfield, Bullet Boys, Lancia, Cry Wolf, Tuff, bath past and present.

HULLY GULLY REHEARSAL

2471 Fletcher Dr.
Los Angeles, CA 90039
(213) 666-6320

Contact: Bill Mentzer

Rooms: 2 studios at \$12/hour, bi-amped mains with monitors and effects. 2 stages at \$15/hour, tri-amped JBL's, 2 monitor mix and effects.

Special Services: Live recording, storage, amp rentals, snacks, supplies, musicians referral, event bookings, friendly atmosphere.

Equipment: JBL speakers, Crest & BGW power, Rane Crossovers, EQ's & limiters, SPX, Alesis, effects.

HYATT STUDIO (REHEARSAL-REPAIR-RENTALS)

665 N. Berendo St.
Hollywood, CA
(213) 664-8701
Contact: Brian

JAMMIN' TIMES REHEARSAL STUDIO

8912 Venice Blvd.
Culver City, CA 90232
(213) 204-0988

Contact: Walter, John or Fred

JOE'S GARAGE REHEARSAL STUDIOS

11848 Vose St.
N. Hollywood, CA 91605
(818) 765-4261

Contact: Marque Coy

JONAH'S GUITAR SHOP & REHEARSAL

10742 Beach Blvd.
Stanton, CA 90680
(714) 831-3000

Contact: Paul

KOLAROSA REHEARSAL STUDIO

8152 Orion Ave.
Van Nuys, CA 91402
(818) 781-5857

Contact: Joe Kolacheck

L.A. ROCKWORKS

7801 Noble Ave.
Van Nuys, CA 91405
(818) 782-5096; Fax (818) 782-5098

Contact: Fred Rush

Rooms: 1: 20'x20'; 2: 25'x30'. All rooms have central air conditioning, track lighting, drum riser and private phone line. 25'x50' showcase room to be opened in early 1992.

Special Services: Storage, cartage, production services available.
Equipment: Soundcraft, JBL, Mackie, EV, Alesis, Yamaha.

LEEDS REHEARSAL

11131 Weddington St.
N. Hollywood, CA 91601
(818) 980-7774

Contact: Trish

LP SOUND

10429 Burbank Blvd.
N. Hollywood, CA 91601
(818) 763-8289

Contact: Gary

MATES REHEARSAL & CARTAGE

5412 Clean Ave.
N. Hollywood, CA 91601
(818) 762-2661

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- Equipment Rental

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923 N. Cole Ave., Hollywood 90058

MUSIC CONNECTION REHEARSAL STUDIOS

☐ **METALHEAD STUDIOS**
5707 Cahuenga Blvd.
N. Hollywood, CA 91601
(818) 980-1975
Contact: Chuck

☐ **MORNIC STUDIOS**
12500 Riverside Dr., #209
N. Hollywood, CA 91601
(818) 762-6663
Contact: Nick Paine
Rooms: All sizes 10x10 up to 80x120 in Van Nuys, Sherman Oaks, N. Hollywood.
Special Services: Flat rate, monthly lockout studios, 24 hour access.

☐ **MUSICALLY DESIGNED SOUND CORP.**
1925 Broadway
Santa Monica, CA 90404-2811
(213) 829-1804
Contact: Ray Hagar

☐ **NRG RECORDING**
7222 Hinds Ave.
N. Hollywood, CA 91605
(818) 760-7841
Contact: Philip Reynolds, Jay Baumgardner

☐ **MIKE NEAL MUSICIANS REHEARSAL STUDIO**
5624 Lankershim Blvd.
N. Hollywood, CA 91601
(818) 760-9772
Contact: Mike Neal

☐ **NORTH HOLLYWOOD SOUND & REHEARSAL**
12123 Oxnard St.
N. Hollywood, CA 91604
(818) 763-0597

☐ **OFF BURBANK STUDIOS**
5514 Satsuma Ave.
N. Hollywood, CA
(818) 766-1780
Contact: Steve

☐ **THE PLACE**
351 Oak Pl.
Brea, CA 92621
(714) 529-8820
Contact: Craig

☐ **PORTA-SOUND SYSTEMS**
11818 Felton Ave.
Hawthorne, CA 90250
(213) 676-4702
Contact: Michael Bell

☐ **THE POWER PLANT**
7325 Hinds Ave.
N. Hollywood, CA 91605
(818) 503-0333

☐ **PRACTICE MUSIC REHEARSAL STUDIO**
1227 Abbot Kinney Blvd.
Venice, CA 90291
(213) 399-5015
Contact: Bruno

☐ **THE PRODUCTION COMPANY**
673 Valley Dr.
Hermosa Beach, CA 90254
(213) 379-6477

☐ **QUANTUM SOUND REHEARSAL STUDIO**
160 E. 3rd St.
Pomona, CA 91766
(714) 629-6140
Contact: Kevin Coetans

☐ **ROCKIT REHEARSAL**
2109 W. Burbank Blvd.
Burbank, CA 91506
(818) 843-4494
Contact: Ginger or John

☐ **S.I.R.**
6001 Santa Monica Blvd.
Hollywood, CA 90028
(213) 466-0693

☐ **S.I.R. REHEARSALS**
6235 Santa Monica Blvd.
Hollywood, CA 90035
(213) 462-3186
Contact: S.I.R.
Rooms: 30x18, 32x22, 45x28, 30x25.
Hourly & monthly block rates.
Special Services: Showcases, equipment rental, cartage, storage.
Equipment: 16-24 channel boards, floor monitors, side fill monitors, FX.

☐ **SHARK ISLAND STUDIO**
P. O. Box 3422
Arcadia, CA 91006
(818) 303-6275

☐ **SILENT PARTNER SOUND**
2116 S. Sepulveda Blvd.
Los Angeles, CA 90025
(213) 479-3818
Contact: Hayden Burke, Bobby Holliday
Rooms: A Room: 38x24, 14 ft. ceilings, stage 20x24; B Room: 18x22, stage 15x18; C Room: 18x20, stage 10x19
Special Services: Super low day rates, equipment rental.
Equipment: Bi-amp P.A. with monitors in all rooms. Great air conditioning, lights, stages.
Clients: Bullet Bays, John Entwistle, Lenny Kravitz, Jeff Baxter, Gene Simmons, Mickey Thomas (Jefferson Starship).

☐ **SOUND CITY REHEARSAL**
15456 Cabrito Rd.
Van Nuys, CA 91406
(818) 785-0563
Contact: Shivaun

☐ **SOUTH BAY SOUND**
1842 W. 169th St.
Gardena, CA 90247
(213) 324-8330

☐ **STUDIO D**
293 S. Lake St.
Burbank, CA 91502
(818) 848-3326
Contact: Drew Forsyth or Dean McLeod
Rooms: 5 rooms. Studio 1 is 40x65; Studio 2 is 25x40 and Studios 3, 4 & 5 are 20x20. All studios have state of the art PA equipment. Call for specific equipment info.
Special Services: Rental equipment, sound tech, minor cartage.
Equipment: Crest amps, Renkus Heinz computer processed systems, Hill mixers, Dynacord computer processed amps, outboard gear too numerous to mention. Call for more info.
Clients: Stevie Wonder, White Lion, Herbie Hancock, Chick Corea, Eurape, Kiss, Natalie Cole, Dwight Yoakam, Mr. Big, Suicidal Tendencies, all major record labels.

☐ **THE STUDIO INVISIBLE**
7728 Burnet
Van Nuys, CA 91405
(818) 997-2828
Contact: Barry C. Schneider
Rooms: 22x50 showcase/rehearsal, video productions used for pre-tour and album productions ranging from concert to garage quality.
Special Services: Private!! Relaxed work atmosphere with true sound. Featuring Showco Lights, stage flooring and drum risers.
Equipment: Full, pro quality P.A. and

MUSIC CONNECTION REHEARSAL STUDIOS

monitor system complete with outboard gear, reverbs, EQ's, delays, etc.
Clients: Poison, Missing Persons, Yellowjackets, Duran Duran, Jethro Tull, Lita Ford, George Howard, Techno Primi and you!

☐ SUNBIRTH REHEARSAL STUDIO

13212 Saticoy St., #5
 N. Hollywood, CA 91605
 (818) 503-7789
Contact: Mark Stinnett, Russell Smith, Todd Rigibre

☐ TARGET STUDIOS

7025 Canby Ave.
 Reseda, CA 91335
 (818) 343-2276
Contact: Mark Leonard

☐ TROJAN REHEARSAL

7251 Garden Grove Blvd., #H
 Garden Grove, CA 92641
 (714) 895-3069

☐ 21ST CENTURY REHEARSAL STUDIO

Atwater Village, CA
 (818) 246-9671
Contact: Burt Levine

☐ UNCLE REHEARSAL STUDIOS

6028 Kester Ave.
 Van Nuys, CA 91411
 (818) 989-5614
Contact: Mark, Scott or Paul
Rooms: Studio A: 17'x23', \$9/hour;
 Studio B: 26'x17', \$10/hour; Studio C:
 16'x24', \$9/hour; Studio D: 19'x28'
 (with stage), \$13.50/hour.
Special Services: Conveniently located
 near the 101 and 405 freeways. Storage,
 air conditioned rooms, parking, various
 musical accessories available and a
 friendly, comfortable atmosphere.
Equipment: All rooms equipped with
 P.A.'s.

☐ URBAN AUDIO

850 W. Foothill Blvd., #10
 Azusa, CA 91702
 (818) 969-5099

☐ URBAN AUDIO II

2360 Huntington Dr.
 Duarte, CA 91010
 (818) 969-5099

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EMF

By Jon Matsumoto



MARK DECLOEDT

JAMES ATKIN

ZAC FOLEY

IAN DENCH

DERRY BROWNSON

Kevin Westenberg

"Only in America" is the line often used to encapsulate the United States' image as the land of opportunity.

But in the case of Brit-rock sensations EMF, its sudden and meteoric rise to stardom could have only happened in England. Where else but on that little island could an obscure band be signed to a major label after only playing five gigs and without having even produced a demo?

Of course, England's style-conscious rock scene is also the world's trendiest and most volatile. Bands are hailed to the sky one month, only to be discarded the next. Remember Adam and the Ants, Frankie Goes To Hollywood, Sigur Sigur Sputnik? All were, to one degree or another, beneficiaries and victims of the hype generated by the English music press and record industry.

It figures then that the members of EMF would try very hard, if somewhat unconvincingly, to prove that they have actually struggled and paid dues.

"Those reports [of overnight success] belie all the struggles that went on before we actually formed," points out EMF guitarist Ian Dench. "We've all been in bands before, and there's a lot of experience even for our tender

years. We've all struggled and moved to London to try to become famous, you know, streets paved with gold and all that. We just got together, and it clicked. It was a good combination of people, and musically it worked. People say, 'Oh they just formed and they were signed.' But it wasn't like that. There was a lot of hard work that led up to that."

The point shouldn't be missed that EMF is also a group with a fair amount of talent. The band's *Schubert Dip* debut disc is a sometimes powerful conglomeration of rock & roll power, dance happy instincts and suburban rap. True, stylistically EMF is following a trend (set by the Manchester groups and the likes of Pop Will Eat Itself and Jesus Jones), rather than setting one. But it's hard to argue when powerhouse EMF tunes like "Children" and "Long Summer Days" come tumbling out of your speakers. To underscore the point, "Unbelievable," the group's first U.S. single and Number One hit, isn't even one of the disc's top three or four songs.

Dench says EMF's rapid ascendance didn't necessarily catch him by surprise. He knew from the start that the lads were onto some-

thing special.

"It was just the way it felt after just a few practices," recalls Dench, the group's chief songwriter. "I remember saying, 'Hey, this feels really, really good,' I think it's going to do well. And everyone got excited. We had confidence. We went to our record company contacts and said, 'Hey, you've got to come and see this band, it's brilliant.' We said it with such conviction that they came down to see us. We said we're not playing in London and we haven't got a demo, but you've got to come and see us."

EMF must be convincing salesmen. Way back in 1989, seeing the band play required a significant trek to a community called the Forest of Dean. Located in a remote area near Wales, the Forest of Dean is apparently not unlike Dubuque, Iowa when it comes to spawning hip rock bands, or for that matter, hip anything. The English press invariably plays up the band's roots as if the Forest, as Dench calls it, was actually located on another planet.

Dench says, when the members of EMF first banded together, the attraction was based on attitude rather than musical prowess. "Ac-

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tually, the concept [of EMF] was there before me," says Dench, who is the only member not from the Forest. "I met [vocalist] James [Atkin] and [keyboardist] Derry [Brownson], and they had so much energy. They were already saying we're the Epsom Mad Funkers [or some say Ecstasy Mother Fuckers]. Everyone is going around saying EMF, and they hadn't even written any songs! So James said, 'Come on down to the Forest, and we'll do something.' So we got together and started writing songs."

Clearly, EMF wasn't going to be content on merely being an underground band making art. They wanted to make it big. "Yeah, I guess so," says Dench somewhat sheepishly when asked if the band dreamed of becoming rock stars. "All of us just wanted to play in a band because there's a certain prestige attached to playing in one. You know, 'Oh, you're in a band.' Then there's that whole rags-to-riches element. The Beatles started it; working class boys make good. All my friends have guitars and stuff and everyone wants to get in bands and get famous. There's a glamorous image to it. But having said that, a lot of the glamour is exaggerated."

At the age of 24, Dench is the senior member of EMF; the others are either 21 or 22. Despite its talent, you have to wonder if this young group will be able to keep its creative edge through all of the hoopla. Even 31-year-old Guy Chadwick had trouble adjusting emotionally to the sudden adulation when his band House of Love became England's flavor of the month several years ago. To make matters worse, EMF has had to deal with the stigma of being pegged by some

scribes as England's answer to New Kids on the Block. The group doesn't sound remotely like NKOTB, but EMF's youthful good looks have apparently attracted a sizable contingent of teenyboppers.

Understandably, Dench is quick to downplay that aspect of the group's English audience. Instead, he focuses on the punk-style stage-divers that, somewhat incongru-

"All of us wanted to play in a band because there's a certain prestige attached to playing in one. Then there's that whole rags-to-riches element. The Beatles started it."

Ian Dench

ously, can be found at many EMF shows.

"The first English tour was quite manic," he recalls. "One of our roadies who used to roadie for the Clash and the Damned said [the stage-diving] brought a tear to his eye. That's what's weird. When we came to America, they do stage-diving all the way through. In Amsterdam, too. They stage dive even during the ballads!"

But in terms of spirit, EMF probably has as much to do with Deee Lite as the Clash or the Exploited. This is unquestionably an outfit that's more inclined to make fashion rather than political statements. "I think people relate to songs on a personal and not a political level," says Dench.

Still, the guitarist is reluctant to call EMF a dance band, however sophisticated or challenging. And he hints that the group may be looking to bring out more of its rock elements on its next disc: "We like dance elements, and we'll continue to use dance beats. But we are a rock band really. We're trying to use more rock beats. We're working on a song that's got this really heavy beat. It's a bit like Zeppelin's 'Kashmir.' We're going to use big string things and simple piano. The stuff we've been writing for the next album is a bit darker and heavier."

In England, much has been written about EMF's fun-loving attitude. And that sense of fun, which also permeates the music, is part of the group's appeal. But, at a certain point, Dench feels almost obligated to remind people that they are also serious musicians. This may also explain why the group is thinking of hardening its current dance-rock format.

"I don't want to sound flippant about EMF," says Dench about the group's foot-loose and fancy free reputation. "We're really serious about what we do. Okay, we like to have a good time and enjoy ourselves, but that's just the kind of people we are. Anybody who says people who enjoy themselves can't make serious music is just stupid. EMF has a real spark about it, and we enjoy it." **MC**



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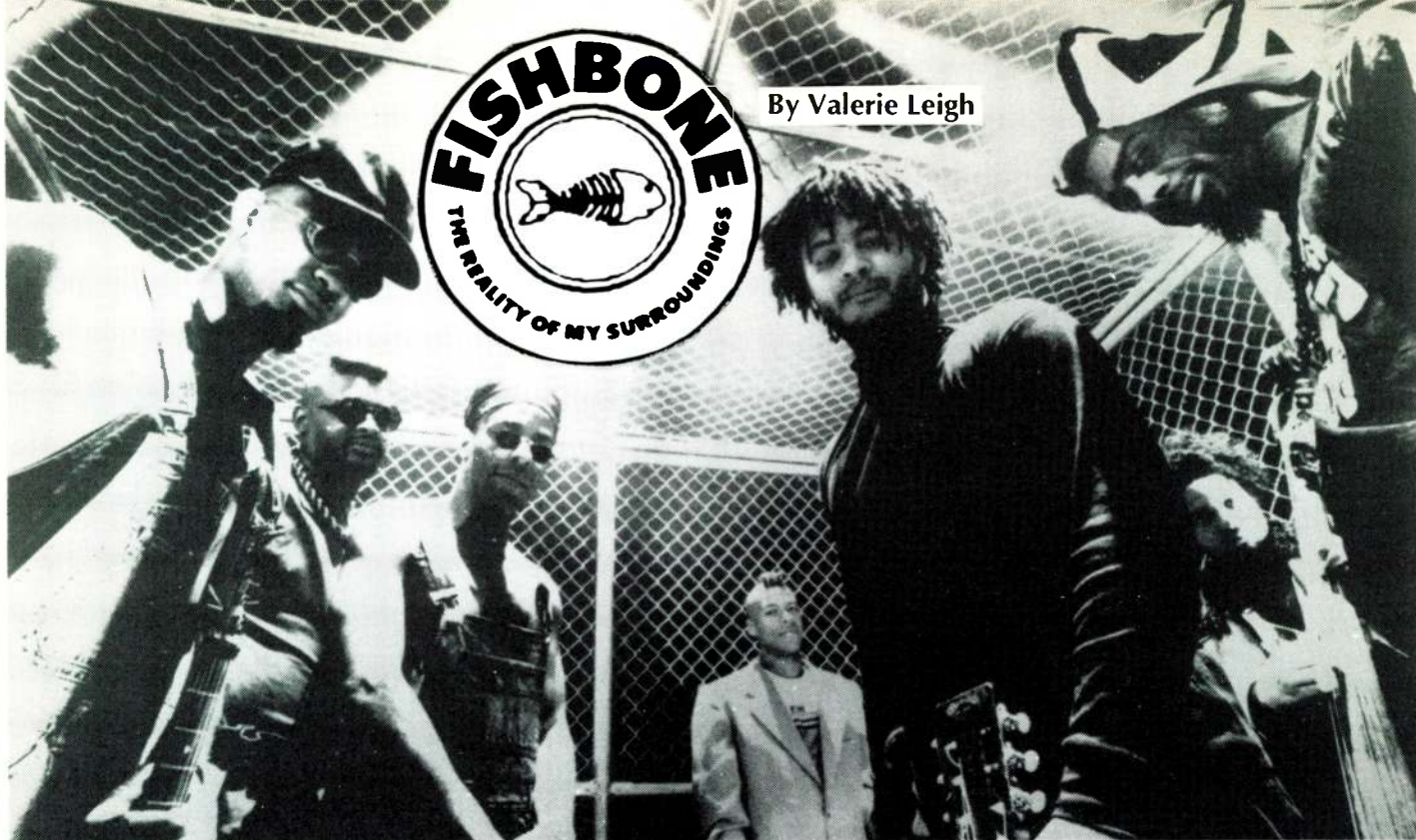


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By Valerie Leigh



Sikay Tang

Phillip "Fish" Fisher, Walter A. Kibby II, John Bigham, Angelo C. Moore, Kendall Rey Jones, Christopher Dowd, John Norwood Fisher

Fishbone thinks the world stinks and would like to see some major changes. They're one band unafraid to take an appropriately liberal stance against everything from racism and fascism to corruption and drug abuse, yet always with a sense of humor. Critics are already touting their latest LP, *The Reality Of My Surroundings*, as one of the year's best, and while the album's eighteen tracks are pretty heavy to digest in one sitting, it's certainly one of the few mainstream albums in recent memory that presents rebellion and anarchy from a distinctively black perspective.

For the previously uninitiated, Fishbone is not a group of Johnny-come-latelys out to make a quick buck by jumping on the funk/metal/crossover bandwagon. This seven-piece exercise in eclecticism grew up in Los Angeles, met while riding a school bus from the inner city to a white-bred San Fernando Valley high school and formed Fishbone twelve years ago when Faith No More and Living Colour, their present peers, were but wet

dreams in a future A&R person's mind.

Fusing funk and reggae influences with punk and ska sounds, Fishbone created something completely different. They honed their sound, mastered their many instruments and tried to find a niche for a style that, at the time, didn't exist.

After six albums (three of which were EPs), Fishbone has today settled on a less quirky, more sonically powerful, approach—aided and abetted by new guitarist John Bigham, who left Miles Davis to join the band.

Although the band shares a sociological viewpoint similar to many of their black rap contemporaries, Fishbone appeals to a predominantly white audience. Guitarist Kendall Jones and singer/saxophonist Angelo Moore (with whom we spoke) admit a desire to widen the band's fan base to include more blacks. But the enlightening of a white audience who's garnered its awareness of black culture from *The Cosby Show* might be their most important contribution in widening a socially retarded music scene.

MC: What was it like being bused from South Central L.A. to a predominantly white Valley high school?

AM: Well, I was already there [his Dad played sax for Count Basie and had the money to move to Woodland Hills before busing started]. Looking back on it now, I realize that I was like the only black person in the Valley. I was like a fly in the buttermilk. It's no wonder I put gel in my hair to try and straighten it out.

MC: So the rest of the band was already playing together when they met Angelo?

KJ: Well [singer/trumpeter] Walter [Kibby] had a bass amp, and we'd try to jam together in his bedroom. But we didn't know how to play instruments, so we'd just bang on pots and pans.

MC: When the rest of the band met Angelo at school, was there an immediate racial bond?

AM: First time they saw me they said, "Look at this motherfucker Ore!" But I got to say that these mofos let me know that I was more black than I thought I was. I mean, I went to

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El Camino [High School in Woodland Hills] and took a history class with this old, white cat who didn't hardly teach any black history—but I wasn't even thinking about that back then. But later on, after I graduated, the rest of the band started picking on me because I didn't even know who Malcolm X was, and I realized my education lacked.

MC: What were the reactions of the white students to busing?

KJ: It didn't matter so much that they were white until their parents brought that shit on them. Like I was dating this one [white] girl, and her parents couldn't handle it; in fact, they moved her to New Jersey to keep her away. But, look, there are good people on both sides. Then again, if I was gonna look at who's threatening the world with nuclear destruction, I don't know one black person with a nuclear bomb, if you wanna look at it like that.

MC: You developed your stylistic diversity many years ago.

KJ: This band has been together twelve years.

MC: So does it bother you when the media compares you to newer bands like Faith No More.

KJ: If they want to compare us to Faith No More then they got a real problem. Faith No More wasn't the originators of a goddamn thing. I listen to what some people call funk metal now and that shit is very nonexistent to me. You sit back and tell me that Extreme and Faith No More are funky—we'll that's some of the most unfunky shit I've ever heard in my life.

MC: Hasn't Faith No More's success at least

broken things open for a band like Fishbone.
KJ: Hell no. If anyone, I think the Chili Peppers broke that down when they crossed over. I think [RHCP bassist] Flea is one of the most funkier motherfuckers I've ever heard.

MC: The band produced *The Reality Of My Surroundings*. After using David Kahne on each of the other albums, why the change?

KJ: We just had a more focused idea of what we wanted to do this time. I think this is the most substantial Fishbone work to date, which,

"I think this is the most substantial Fishbone work to date, which, of course, we say after every album, and I hope we say it after the next one."

—Kendall Jones

of course, we say after every album, and I hope we say it after the next one. But this one shows more of what the band is about.

AM: This record's jammin', man.

KJ: It's a bigger sounding record that allows you to hear a lot more of the instruments.

MC: The album's first single, "Sunless Saturday," is one of several songs that presents a pretty bleak view of the way people treat each other.

KJ: It's just the realities of how people interact with each other...be it war, sex or drugs. You

know, a lot of people talk about democracy and freedom, but you have to own up to the atrocities at home. You can love America, but you can't love it right or wrong—you have to do something about it. You have to know your history before you can sit back and say, "Damn, I'm livin' real large and I have all this money, but I don't know a damn thing about what's going on."

AM: [Quoting from "Sunless Saturday"] "I see the pestilence outside my window/I see the dung heaps piled at least a mile high." And I see the shit everywhere. People trying to steal from you and people trying to kill each other every day. All this hate and this selfishness is like a cloud blocking the sun. The truth and happiness is the sun. If you took away the clouds on a Saturday, then you'd have the proverbial peace and love.

MC: In commenting so directly on social ills, was there a fear of diluting some of the party spirit that infused past works?

KJ: I can still party, and I can still have a good time, but I have to be aware of what went on before me. I have to be aware of my heritage. It's a wiseman that learns from other people's mistakes.

MC: How did you arrange for moviemaker Spike Lee to direct the videos for the first two singles, "Sunless Saturday" and "Everyday Sunshine."

KJ: We talked to him and realized, that as a filmmaker, he was not going to put out anything bad. He understood what we wanted to do, and he's got a great sense of humor but is still very serious. We knew that he had something to offer that's relevant. **MC**

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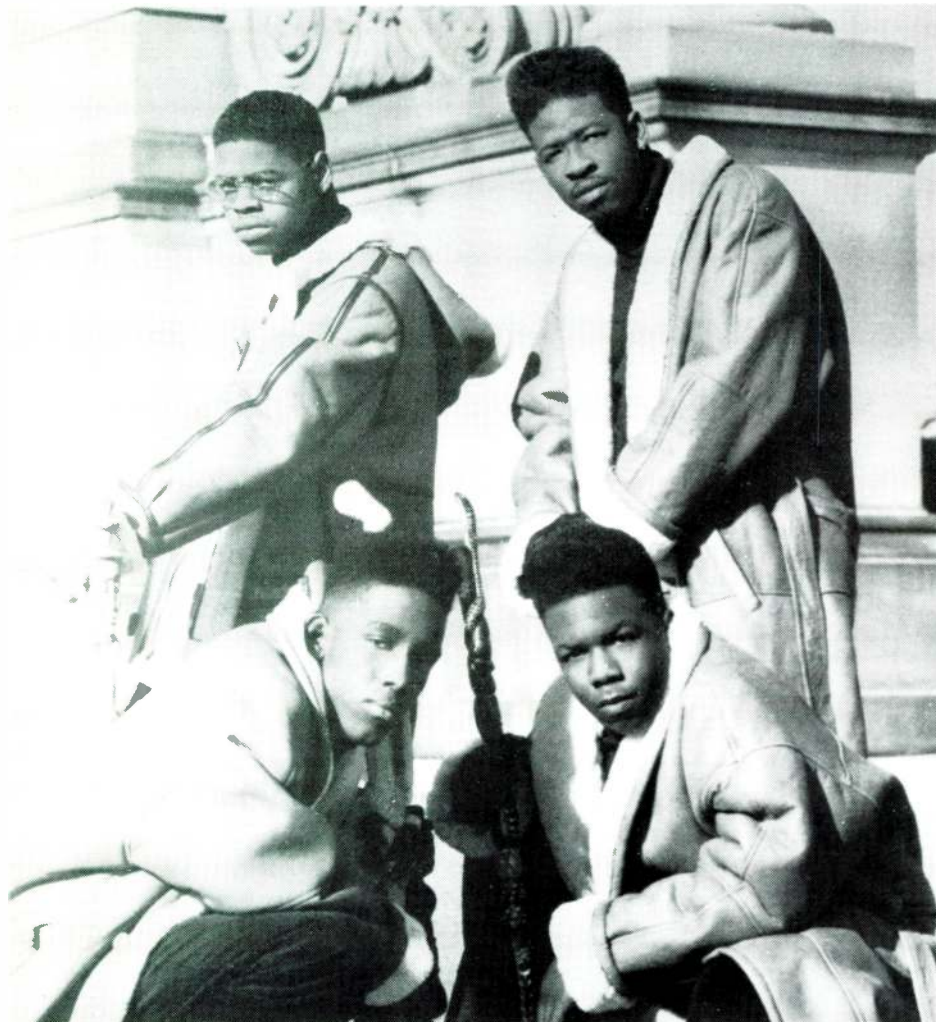
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Boyz II Men

By Wayne Edwards



(clockwise, top left) Nathan Morris, Michael McCary, Wanya Morris, Shawn Stockman

We all sang together every day at Philadelphia's High School of Creative and Performing Arts," says nineteen-year-old Nathan "Alex Vanderpool" Morris, one of the four talented vocalists who make up Boyz II Men. "But we didn't get serious until we met Michael." Getting serious has resulted in the smash single, "Motownphilly," and Michael, of course, is Michael Bivins, the group's manager and creative source. Yes, that's right, the very same Michael Bivins who's had a few hits of his own as a founding member of both New Edition and Bell Biv DeVoe.

Two years ago, you would have been locked up for suggesting that New Edition's silent member would become a record mogul. The very thought was ludicrous. After all, he did little in the group other than hang in the background. Even when Bell Biv DeVoe shocked the world with their multi-platinum "Poison" debut, Bivins did little more than

walk around the stage playing the hype man. You really couldn't blame industry pundits for questioning what talent, if any, the man really possessed.

But 1991 has been Bivins' year to silence the skeptics. He formed the Biv Entertainment Company, signed a production deal with Motown Records and has been proving his worth ever since. His first release, the pre-pubescent *Another Bad Creation*, scored big with the gold single "Isha" and platinum debut disc *Coolin' At The Playground Ya Know*. It looks like Bivins' hit formula, which is aided by the kickin' grooves of producer songwriter Dallas Austin, will pay dividends once again with Boyz II Men.

The singing quartet's debut disc, *Cooleyhighharmony*, is making an all-out assault for the Number One slot on *Billboard's* Top R&B Albums chart and has cracked the Top Twenty on the Top Pop Albums chart. This is no small feat, considering the guys

really didn't start harmonizing together in earnest until Bivins told them just a year ago that he liked their sound and wanted to sign them to his then-fledgling company. "We met him backstage at a show in Philadelphia," Nathan says, "and we asked him if we could sing for him. We didn't have any ideas about him signing us or anything. We just valued his opinion and wanted to hear what he would say."

What Bivins said, in essence, was sign on the dotted line and let's go make some hits. "What really excited us was that Michael had no ego about it," explains eighteen-year-old Shawn "Slim" Stockman. "It would have been real simple and understandable for him to say he was going to write everything, but he didn't. He wanted us for what he heard that very first night we sang for him. That's why we're involved in the writing of seven of the ten songs on the album."

Despite the undeniable success of the stomping new-jack throwdown of "Motownphilly," the guys really see themselves as balladeer crooners. "We wanted to drop a ballad to start things off," says Nathan, "but [Motown President] Jheri Busby thought we should drop an uptempo, so that's what we went with." "Of course," laughs seventeen-year-old Wanya "Squirt" Morris, "we can't argue with him now. That turned out to be a good decision."

The guys say they're genuinely surprised by the crossover success, but Nathan's theory is that their universal appeal is based on an R&B sound: "But, toward the end, we put a little doo-wop in it, because everybody respects some real singing. So if you can drop the music down and just sing, everyone can appreciate it." Shawn adds, "It's new, but it's kind of nostalgic also. The older people who listen to us—both white and black—it kind of reminds them of the old days back in the Sixties with the Temptations and Harold Melvin & the Blue Notes and all those other groups that were doing this before us."

With the Michael Bivins/Dallas Austin stamp weighing so heavily on the music, it's conceivable that Boyz II Men could be viewed as just another hit producer's trip. To the man, however, the fellas insist that won't happen. "What you're hearing is definitely the real Boyz II Men," says Michael "Bass" McCary. "If you listen to our ballads you'll hear our true identity coming out on this album. Michael gives us a lot of leeway to do what we really want to do. That's why he had us get so involved with the writing of the songs. That's our style, our harmonies that you're hearing. We're not trying to be BBD or ABC or anyone else for that matter. We're just trying to be ourselves."

You have to admire Boyz II Men's positive outlook. It's an attitude they'll definitely need to maintain the next go round. The list of successful freshmen artists plagued by the dreaded sophomore jinx is endless and Boyz II Men recognize that making a big splash the first time out could be cause for concern. But they're ready for it. "I don't think that will be a problem," says Nathan confidently. As long as we keep doing what we're doing and keep praying, we'll be straight." MC

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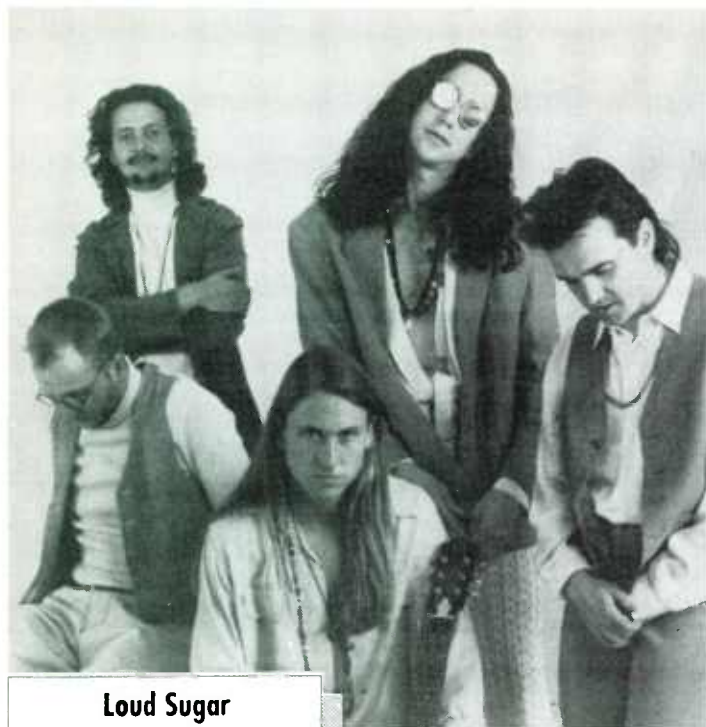
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Lendon Flanagan

Loud Sugar

Label: SBK
Manager/Contact: Bill Clodfelter and Human Katz for B.C. Productions
Address: 4620 W. Magnolia Blvd., Burbank, CA 91505
Phone: (818) 506-0880
Booking: William Morris Agency
Legal Rep: Loeb & Loeb
Band members: David Grover, Eddie Bydalek, William Hitselberger, Steven Hitselberger, Harry McCarthy
Type of music: Funky pop
Date Signed: February, 1991
A&R Rep: Roger Menell

By Tom Kidd

It was an impending marriage that almost caused Loud Sugar to divorce.

You see, this new group, with their excellent new self-titled SBK Records debut, isn't really a new group at all. The Los Angeles natives first met eight years ago when everyone except drummer Harry McCarthy was attending high school in Hawaii. They'd been playing together, through thick and thin, ever since. But about a year ago, the thin became a little too thin. As keyboardist Eddie Bydalek put it, "We were floundering in a sea of A&R dandruff." It was then that bassist William Hitselberger delivered the ultimatum.

"I'm engaged to a girl in Italy and I had a great job offer over there, so I wanted to know exactly where I stood," Hitselberger says. He told the band that either they get something going, or he was taking off.

The result of this was an independent record on tiny Slingshot Records recorded roughly one year ago and released in October 1990. This independent release is, according to the band members, exactly the product that SBK released, right down to the

mixes. It was recorded under the auspices of executive producer Craig Huxley, owner of the Enterprise recording complex in Burbank as well as Slingshot Records.

"We were, I believe, the second artists to record on that label," says Bydalek. "And we did it because the final issue is our creative control. I'm glad we did it this way because the album and the art work and everything was pretty much done our way. If it's not a good album, we wouldn't be able to point any fingers. The executive producer was never there. It was us and our managers and our producers."

Not only did this independent release keep Hitselberger married to the four other guys in the band (including his guitarist brother Steven Hitselberger) instead of his betrothed Italian sweetheart, but it also proved to be the right thing to do. According to the band's co-manager Bill Clodfelter, the record started picking up play on KBCO-FM in Boulder, Colorado and WHFS-FM in Washington, D.C. It was on the latter station that Mike Mena, Senior Director of New Music Marketing and Promotion for SBK first got wind of Loud Sugar. And it was he who brought this Los Angeles band to SBK's New York offices.

It probably seems as odd to you as it does to the band that a West Coast group should get signed on the East Coast. To listen to lead singer David Grover, however, it seems odd that they got signed at all. All Loud Sugar wanted to do was to keep on playing for the people. "In L.A., it's a showcase situation. You're thinking about playing to an A&R guy," he says. "There, you don't get signed and bands just don't remember that. Don't forget why you're playing. It's for those people who

come every time to pay five bucks and drink two beers to come and see you play. Once we got over that, that's when suddenly everyone wanted to sign the band."

What the A&R guys heard, and what most bands seem to forget about, is the songs. From Sixties flavors to Seventies funk to Nineties sheer power, Loud Sugar has it all. And holding it all together are the melodies and intelligent lyrics that make up great songs.

Loud Sugar didn't really write an album, they attest. Rather, this is a collection of their best songs of the past eight years; almost a greatest hits package of songs that have yet to become hits. "It stands as a great song record," says Grover. "We tried to make it a record, but there are so many different influences on it, you have to listen to it two times. You have to listen to it once and then again before you begin realizing that these are songs."

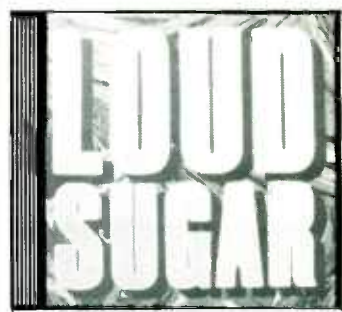
Because of all the influences, Loud Sugar left themselves wide open to comparisons. When asked about some of the more common comparisons, their reactions varied. At the name Jellyfish, Bydalek bristled, and at the name Squeeze, he smiled. But it was Grover who brought up the unlikely conglomeration of the Beatles and Ohio Players.

"To say we weren't influenced by any type of music is absurdity," he says. "We listened to pop music from when we were five to now and were very influenced by it. But I think the way it goes through our meat grinder is that it comes out distinctively our own. We didn't go in and try to combine thirty years of rock history."

What Loud Sugar did with all those influences was to create something undeniably their own. From the first single, "Instant Karma Coffee House," to what (at press time) is most likely the next single, "Creamsicle," the band sounds as fresh as it does reverent; as new as it does familiar.

Now that they've got this mix of influences on record, the trick is to sell it. So far, the first single is doing only "okay" in the parlance of the band. But there will be a second single. There will be a second album. There will be a club tour. And in the midst of all this, William Hitselberger is going to marry his Italian fiancee.

"We have to do everything the hard way with this band," says Grover. "We have to go out, we have to play, we have to meet people. It's not going to be like a Vanilla Ice/Wilson Phillips kind of thing for SBK and they're finding that out. They're going to have us on the road and we're just going to get out there and play. We're battling 35-year-old program directors who think they know what kids want to hear. They don't. The kids love our music. We sell t-shirts, we sell records, we sell anything we have on us. That's how we make our money when we do shows out of town. We have to get out there and play like maniacs." MC



Loud Sugar

Loud Sugar
SBK

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Eric Westfall
 □ **Top Cuts:** "Creamsicle," "Faith & Hope & Love," "No Ozone."

□ **Material:** Loud Sugar's press kit characterizes their music as a mix of Warholian psychedelia, Seventies funk and Eighties hip-hop. That's the overview, but upon closer inspection, one notices that, above all else, these are great pop songs. Even when they're at their funkiest, such as "You & The World," one can always find something to hum to or something to remember on this excellent debut disc. Though sometimes their influences are a bit too bare, such as the homage to John Lennon, "The Promise," and the Squeeze sound-alike "Faith & Hope & Love," they've at least plundered from the proper people. That's credibility-wise, but hopefully it will also go for sales.

□ **Musicianship:** What I like best about this record is that lead singer David Grover always sounds like he's having fun, which is no small task, given as the band is to writing about such delightful topics as ozone depletion. His is a chameleon-like character voice, able to soar into falsetto when required or to growl with passion, both of which he does during the alluring potential single, "Creamsicle." I'm also in love with those Memphis horns-style bursts of sound and the fact that no matter what style Loud Sugar is borrowing from at any given moment, they always add a little something to make it undeniably their own.

□ **Production:** There aren't a whole bunch of production tricks here, but that's okay. When you're dealing with such natural phenomena as the environment—or love, for that matter—it's always best to go organic. This back-to-basics approach hardly short-changes the band. Horns are crisp, bass is clean and the vocals are kept right up front where they can best sell those excellent lyrics. Overall, a fine example of classic pop production.

□ **Summary:** The problem with records like this is that no one seems interested in great pop music anymore. But this CD has so many interesting elements that one can only hope it will be the disc to break the jinx.

—Tom Kidd

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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Derek of Babylon A.D.

Rumors of the Sunset Strip's demise are sprouting up with the frequency of Led Zeppelin reunion reports. Former Zep leader **Jimmy Page** says no, and so does Strip maven **Mario Maglieri** in a recent interview with *Hollywood Rocks* magazine. In contrast, an unnamed source claims that the **Roxy** and the **Rainbow** will be bulldozer fodder, making way for foreign-owned high-rises as soon as 1992. Adding fuel to that fire, while standing in front of **Gazzarri's** nightclub two Saturdays ago, I was approached by two realtors who asked me if I had a contact number on the club, since they had "found a buyer" for the locale. I guess only time will tell.

Call it the local music scene's answer to the recent "Lollapalooza" tour—**Popabolloona** is a free gathering of the vibes to showcase L.A.'s

unsigned alternative talent. The brainchild of **Samba Hell's Bernard Yin**, it happens at **Club Lingerie**, Monday, August 19th, at 9:00 p.m.

Babylon A.D., the first American hard rock act to sign to **Arista** records, packed the **Roxy** late last month while recording material for an upcoming live promo tape. Contrary to what you may have heard, the material will *not* be for a live album; rather, for radio promotion and a freebie cassette for **Foundations Forum** attendees. "It's a live bootleg," quips **Babylon A.D.** frontman **Derek**, "and what you hear is what you'll get!"

We hear rumors that **Children** have broken up. Blame that age old malady "musical differences."

Guns N' Roses keyboardist **Dizzy** joined **Soul** onstage at their recent **English Acid** performance. A longtime friend of the band, **Dizzy** also lent his talents to the Southern-flavored blues rocker's demo. Look for these guys to be signed in the Fall.

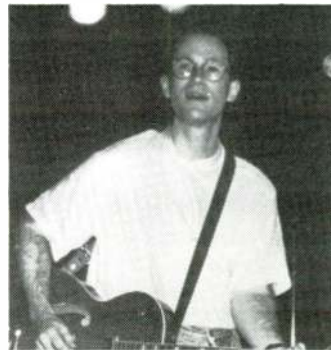
Local bands have been getting into the fine art of self-promotion with the same zest we've come to expect from a national outfit. Shock-rockers **Creature** have struck up a deal with the folks over at **Gibson** to give away a customized guitar at their August 15th **Troubadour** show, and launched a supportive ad campaign, tied-in with a display setup at the Hollywood branch **Guitar Center**. Good going, guys!

Long time Strip metallers **Lash** and **Taz** have called it quits.

Dynamic Productions will be hosting their 27th anniversary rock and roll party at the **Central**, says company prez **Roy McMillan**. The event takes place on Sunday, August 18th, and there'll be entertainment and free food for all from 6 p.m. til closing!

C&W

By Billy Block



Billy Block

Marshall Crenshaw

The **Ronnie Mack Barndance** is on fire. Each Tuesday night seems to top the last as **Ronnie** continues to bring the finest in L.A. roots music to the legendary **Palomino Club**. Recent weeks have seen excellent performances by **Sugarfoot**, a well-established band from the Palm Desert area fronted by fiddle player **Loretta Brank**. **Sugarfoot** also includes **Bill Ferguson**, **Tim McFall** and **Keith Otterbeck**. **Polly Parsons**, daughter of the late great **Gram Parsons**, debuted her new band, **She** (named after one of dad's songs). **Polly** shares center stage in **She** with vocalist **Jimmy Thrill** and bassist **Paul E. Wood**. **Sharon Marie Fisher** sang her classic blues, and country songstress **Dawna Kay** made the most of her recent **Barndance** appearance with a fine set. One also can't forget the electrifying performance by **Jimmy Angel**. What a show!

At the big **Gene Vincent/ Eddie Cochran Tribute**, fans lined up around the **Pal** to gain entry to the biggest rockabilly extravaganza in years. The bill was a virtual who's who of roots rock talent. Highlights of the evening's performances were **Johnny Meeks**, **Rosie and the Reverbs**, **John "Juke" Logan**, **Big**

Sandy and the Fly Rite Trio, **Dave and Deke**, **Leslee Anderson**, **Ray Campi**, **Rebel Hearts**, **Dale Watson**, **Russell Scott** and the newly shorn **James Intveld**. Guest stars were in abundance as **Stray Cats** **Brian Setzer** and **Slim Jim Phantom** joined **Jamie James** for some serious raving. **Marshall Crenshaw**, in town for some West Coast dates to support his great new album, got up and showed his roots with **Bill Lloyd** joining in on guitar. **Ronnie Mack** had the entire cast and crew onstage for a rebel rousing finale of "Be-Bop-A-Lula" that brought the house down.

Drummer **Steve Hunter** made his singing debut at popular blues haunt the **Mint** last week. Backed by an all-star band including **Tamas Joe Hibbs** on drums, **Bill Murrell** on guitar and **Mondo Compean** on bass, **Steve** proved to be one soulful singer. **Hunter** is also busy on the club scene playing drums and singing with **Jim Leslie**, **Laura Paxton** and subbing on **Dale Watsons** gig.

Word on the streets is the **Alamo Jets Show** featuring the **Ironin' Maidens** was a big success. The **Alamo Jets** are **Melba Toast**, **Leslee Anderson** and the lovely **Miss Patti**.

Bob-A-Lew Music songwriter extraordinaire **Andre Pessis**, well-known for penning the country hits "Wrong" for **Waylon** and "New Shade Of Blue" for **Southern Pacific**, has a cut, "Slow Ride," on the new **Bonnie Raitt** record, co-written with **Bonnie Hayes**. Country writers also on **Luck Of The Draw** are **Mike Reid** and **Allen Shamblin**. **Bonnie** duets with **Curb Records** artist (and a **Bob-A-Lew** writer) **Delbert McClinton**.

Richard Barron's elegant, new 24-track studio, **Boulevard Sound**, in Hollywood, has recently played host to **Edgar Winter**, **Mike Reilly**, **Larry Dean** and **Jenny James**. This is a great new facility with a big live room.

CCMA Open Mike Night at the **Butchers Arms** in Burbank is becoming a great scene for up-and-coming singer-songwriters. For more info, call **Stan Hebert** at (818) 848-2138.



Meredith Day

Wizzy of Creature



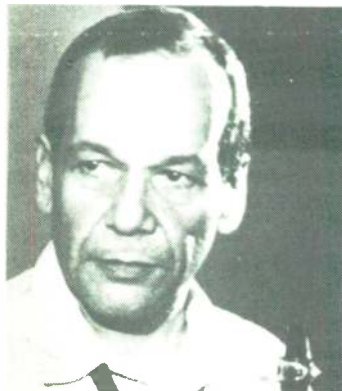
Billy Block

Ronnie Mack and James Intveld



JAZZ

By Scott Yanow



Steve Lacy

David Sanborn has long been known as one of the most popular saxophonists in an idiom that could be called rhythm & jazz (R&B-oriented jazz). Now with the release of his Elektra album, *Another Hand*, and the formation of a new all-star quintet, Sanborn's soulful sound is being heard in an acoustic jazz setting. At the Wiltern Theatre, Sanborn was in brilliant form playing originals by band members (pianist Kenny Kirkland, bassist Charlie Haden, drummer Al Foster and percussionist Don Alias). The backbeat may have been gone but the crowd loved Sanborn's new music, which ranged from Haden's Spanish folk pieces to emotional ballads. The altoist blew up a storm and consolidated his reputation as a musical giant.

The Infiniti Jazz at the Bowl series (held at the Hollywood Bowl) started off with a show full of highs and lows. Shorty Rogers and the Lighthouse All-Stars were in their usual swinging form, playing updated West Coast jazz with altoist Bud

Shank (featured on "Lotus Bud") and trumpeter Conte Candoli taking individual honors. Next came Take Six, the remarkable jazz-oriented capella gospel sextet, but someone must be giving them bad advice. Their material was pretty horrendous (including a cornball version of the "Star Spangled Banner" and a long piece using an obnoxious drum machine). The singers spent most of the time imitating drums rather than horns. They threw in an annoying rap piece, and their show had been stripped of its humor in favor of hard-core preaching. They exited sans encore to tepid applause. Much better was Mel Torme who, backed by Bill Berry's L.A. Big Band (and joined by tenor great Bob Cooper), performed a well planned set of Ellington. Torme mixed in standards with obscurities and, whether interpreting lyrics or scatting wildly, the veteran singer was at the top of his game, garnering several standing ovations.

Also in a class by himself is Steve Lacy, the top soprano saxophonist in jazz for the past 25 years. With his sextet, at Catalina's, Lacy played abstract but melodic pieces, improvising freely but with calm restraint. Altoist Steve Potts, pianist Bobby Few and bassist Jean-Jacques Avenel also took memorable solos, although vocalist Irene Aebi's violin was largely inaudible. Steve Lacy, like Mel Torme and David Sanborn, should be caught live whenever he is in town.

Upcoming: Bill Watrous (Aug. 20) and Bob Sheppard (Aug. 22) at Le Cafe (818-986-2662), Michel Petrucciani (Aug. 20-25) at Catalina's (213-466-2210), the Clayton/Hamilton Orchestra (Aug. 19) at the Roosevelt Hotel (818-784-3752), Jazz Central's annual Bill Evans tribute (213-257-2843) on Aug. 17, Mingus' Epitaph at the Hollywood Bowl (Aug. 28) and KLOn's Long Beach Blues Festival (213-985-5566) on Sept. 7-8.



David Sanborn

BLACK MUSIC

By Wayne Edwards



Paris Eley

If you're tired of waiting in line all night at L.A.'s posher clubs hoping you'll be deemed fit for admission, you might want to follow the lead of several patrons who are now suing the clubs—and winning. Last month Vertigo was ordered by a judge to stop excluding customers because of their appearance. Similarly, four recent visitors to Mayan were awarded damages by a municipal court judge who ruled the club had discriminated against them because they weren't "cool" enough. Apparently, the steps you really need to learn are the legal ones.

Congratulations to Paris Eley on his recent promotion to Senior Vice President of R&B Promotion, Motown Records. I'm sure I'm not alone in wishing him nothing but the very best success.

Chaka Khan tore it up recently at L.A.'s hottest nitery, the Strand in

Redondo Beach. When she brought the audience to its feet with some of the old Rufus songs, it made me wonder: Doesn't MCA own those old masters and, if so, why hasn't the company yet released a *Best of Rufus* CD. Can I be so shameless as to beg for the job of overseeing the compilation? I'd have a great time listening to the tracks that don't make that disc.

Rumor has it Larry Graham, the man who can add the bottom to pretty much anything, is planning to once again grace the stage of R&B Live! Graham turned out the club back in April, and word is he's got an extra special treat lined up. No, it's not a Sly & The Family Stone reunion, but according to my sources, it'll be just as funky. Since we never know in advance who's performing, you probably won't hear anymore about it until after the fact, but you've been forewarned.

The Quiet Storm Tour that flooded the East Coast a month ago made a quick one-night stop at the Long Beach Jazz Festival recently. Scheduled to replace Najee on the bill—which also featured George Duke, Angela Bofill and 101 North, was L.A.'s favorite saxman, Gerald Albright.

As summer winds down, so do the concerts—but there are still a few choice shows left. The 12th Annual Long Beach Blues Festival (Sept. 7 & 8) features B.B. King, Robert Cray, Bobby "Blue" Bland and Big Jay McNeely, among others; JVC Jazz At Hollywood Bowl offers Miles Davis, Yellowjackets and David Benoit (Aug. 25); sadly, Aretha Franklin's dates at the Greek have been canceled, but the venue plays host to the O'Jays, Levert and Rude Boys (Sept. 8); Universal Amphitheatre welcomes Club MTV featuring Gerardo and C&C Music Factory (Aug. 16), A

Night On The Town Tour featuring James Ingram and Patti Austin (Aug. 22), Natalie Cole (Aug. 23), Jazz Explosion with Nancy Wilson & company (Aug. 25) and World Beat '91 headed by Third World (Aug. 28).

Mellow Notes: Where else but the Strand? August listings include the Stylistics (17), Jon Lucien & Perri (23), Gato Barbieri (25), Ray Charles (27 & 28) and Delphonics (31). The September schedule features Sonny Rollins (19), Lou Rawls (20) and Vesta Williams (28). If you want to spend your mellow evening at home, pick up *Perfect Love*, the debut disc by Linsey on Virgin Records, which has become a favorite at the Strand between live sets.



Gerald Albright

CONCERT REVIEWS



Shock rock master Alice Cooper



Judas Priest



Lemmy of Motörhead

Operation Rock & Roll

Irvine Meadows Amphitheatre
Irvine

With four packages on the verge of becoming the trend of the day, Operation Rock & Roll stands a hair stack above its primary competition (*Clash of the Titans*) by virtue of its versatility. Offering a lineup that showcased two of metal's rising stars, Metal Church and Dangerous Toys, alongside the likes of metal vets Motörhead, Judas Priest and Alice Cooper, the strength of the concert's lineup was the preventive medicine needed to divert its becoming Excedrin metal headache #28.

I spent the vast majority of the brief Metal Church set enjoying the arduous nature hike that makes up the two zip codes that link Irvine Meadow's parking lot with the amphitheater. Sounding a bit like jet engines being tested by virtue of the old "beat on it until it works test"—it was good to hear that Metal Church was still in top form. Texas rock dudes Dangerous Toys were up next, plying their flavorful blend of rock-metal to a semi-responsive audience.

British metal stalwarts Motörhead filled the evening's middle gap with a fierce set packed with the sonic trademarks that have made them one of the most respected metal bands in the eyes of fans and critics alike. Although the quartet isn't hitting the charts as strong as Alice Cooper, Motörhead's new material (from their 1916 disc) proved to be the best tunes of the evening. It was a little strange seeing Motörhead in the daylight, or performing a ballad, the new "Love Me Forever," which Lemmy dispensed with the same gravely bravado that laces all of Motörhead's tunes. Redefining the term "short and sweet," the band ending their 40-minute set with faves "Killed By Death" and the encore "Ace Of Spades," much to the chagrin of fans who were expecting a bit more.

A lot of people were shocked to find Alice Cooper as the next in line—probably not as shocked as Alice, though. The American theatrical rock icon put on the most entertaining set

of the evening, lacing bits of his performance with the gore and camp that have become his trademarks. But the theatrical aspect was noticeably played down, re-enforcing the notion that Cooper is steering away from the make-up and glitz and placing heavier emphasis on his material.

Playing a variety of numbers from his 20-year career, Cooper kept the faithful and trendy content with a vast expanse of popular and lesser-known material, ending with his current single, "Hey Stoopid." It's admirable that after a career spanning two decades, Cooper is still operating at full steam, retaining all of his abilities as entertainer and holding the audience in the palm of his hand for his hour-plus set.

British metal Tories Judas Priest took the stage last and delivered a set which paled in the light of their predecessors. After Cooper's aptly demonstrated frontman abilities and Motorhead's well-crafted songs and intense delivery, Judas Priest's set sounded mediocre. While the veteran five-piece is certainly a force to be reckoned with in the world of heavy metal, the group found itself in the undesirable position of being outplayed by the opening acts. Priest's set ended up as a mildly entertaining trip down memory lane, kicked out with trite rock choreography and a frontman, who, for the first time in a long time, seemed mediocre and distant. —Tom Farrell

Styx

Universal Amphitheatre
Universal City

As one of the few pop/rock fans who missed seeing Styx live during their late Seventies/early Eighties arena heyday, I came to this concert hoping to recapture fond feelings for the past. But these rockin' Chicago homeboys did more than take their mixed audience down a nostalgic road. Despite numerous critical pans of their comeback album, *Edge Of The Century*, Styx's show leads me to believe they may make a splash in

the Nineties as well.

Unlike other Seventies acts whose new material doesn't measure up to the old, the vast majority of Styx's new tunes come close to matching their vast and diverse catalogue. Dennis DeYoung's charismatic performance of "Not Dead Yet" equalled the energy he put into his best-known gems, "Lady," "Babe," "Rockin' The Paradise" and "Come Sail Away," the latter of which was, by far, the audience participation highlight of the two-hour show. "Show Me The Way," a hit by-product of the Gulf War, showed DeYoung can still tug on the heartstrings.

Guitarist James Young proved a slick, fusion-oriented counterpoint to DeYoung's more soft-hearted fare (especially on "Snowblind"), and Glen Burtnick's ravaging strings and sexy strutting made everyone forget that his role was once played just as vigorously by Tommy Shaw. A particularly sweet moment had Burtnick and DeYoung (on accordion) duetting acoustically on the tender "All In A Day's Work."

There were a few low lights, mostly involving the band's attempts to veer into heavy metal; I also missed the tunes from *Cornerstone*, one of their best albums. But overall, these were once again "The Best Of Times" for one of pop/rock's most likable, if not critically respected, bands.

—Jonathan Widran



Dennis DeYoung of Styx

Robert Palmer

Wiltern Theatre
Los Angeles

The only things missing from Robert Palmer's recent show at the Wiltern were blackjack tables in the lobby, since rock's unofficial C&R Clothiers spokesman brought everything else from Vegas: a faceless nine-piece band, a lounge act persona that would have made Julio Iglesias proud and a baby boomer audience that somehow seemed mesmerized by this incredibly mundane performance.

From the outset things went awry. The skipper at the soundboard must have jumped ship, because the sound was simply atrocious throughout the first half of the 90-minute set, with Palmer's vocals buried deep in the mix. Adding to the problems was Palmer's cool detachment from his audience; in fact, he didn't speak one word until the 30-minute mark. Maybe, if Dapper Dan had engaged the crowd in the proceedings, things wouldn't have been so bad. However, as it was, all these elements combined to produce one of the least inspiring shows of the year.

The veteran singer threw in some interesting covers in an obvious attempt to offset the lackadaisical originals, but even these failed to ignite a concert that lacked any fire or spontaneity. Otis Redding's "I've Got Dreams To Remember" was an embarrassment, and the Caribbean-tinged version of Dylan's "I'll Be Your Baby Tonight" was interesting but ultimately unsatisfying. Only Marvin Gaye's "Mercy Mercy Me" stood out.

Palmer exhibited a complete ineptitude for creating anything resembling a musical flow. The pacing throughout the set was so lethargic that by the time he reached Moon Martin's classic "Bad Case Of Loving You," near the show's end, Palmer wasn't the only one in need of a doctor. Only the finale "Simply Irresistible" and the encore "Addicted To Love" were able to get this audience on its feet. But it was much too little and much, much too late.

—Steven P. Wheeler

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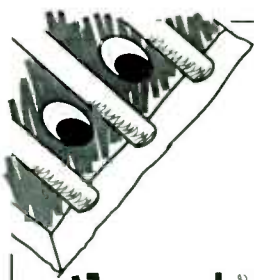
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CLUB REVIEWS

Jimmy Le Favour

Cafe Largo
Los Angeles

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Nirvana Productions:
(213) 732-2225

□ **The Players:** Jimmy Le Favour, band leader, lead vocals; Kirk Arthur, drums; Grant West, bass; Bruce Watson, guitar; Jimmy Street, alto and tenor sax, flute; David Brown, trumpet, keyboard; Suzy Snyder, backing vocals; Terielle Moore, backing vocals.

□ **Material:** The ten songs we heard, all written and arranged by band leader Jimmy Le Favour, were mostly complex works which featured every member of this eight-piece group. A wide variety of styles were offered up, from the smooth Adult Contemporary songs ("Sausalito," "Let's Pretend"), to grittier, guitar anchored fare ("I Know It'll Be Alright," "Hip Hoppin Tonight"), to swingers like the encore "Barroom Quotes." The omnipresent horns lent a jazz flavor to the band's material, and although I wasn't stunned by most of Jimmy's tunes, one did stand out like a jewel. "Mother Remember This" was written for the mother of a friend of Jimmy's who became HIV-positive because of a tainted blood transfusion. Its sheer simplicity—Jimmy's acoustic guitar and singing backed up by Jimmy Street's lovely flute work—is something the band should strive for more often, plus the lyrics truly came from the heart, something I missed in the other material. Jimmy should take a cue from his audience's reaction to this touching song, and maybe streamline some of his showier, more overwhelming numbers.

□ **Musicianship:** These people all list impressive credits in the band's bio and seem to be seasoned musicians. Kirk Arthur has the very good sense to keep his drumming simple, and Jimmy Street's horns were wonderful (especially in "Sausalito" and



Tom C. Holiday

JLF: Cut out the fat, guys.

the opening song "Hot Daddy"). I must say, however, that "Hot Daddy," which acts as an intro for Jimmy (he comes onstage right afterward), is a poor choice, as one of the backing vocalists (who is supposed to be carrying this number) cannot hit the high notes. Maybe they could bring the song down an octave or two, or find a new opener, because my companion and I winced every time she tried to hit that infernal note; and so the set started out on the wrong foot. Guitarist Bruce Watson gets a great sound and Jimmy Le Favour possesses a solid voice (my friend heard him warming up in the alley and said he wailed), but some of his inflections just sounded affected.

□ **Performance:** Imagine eight people, a drum kit, a keyboard and lots of cables and mikes on the Cafe Largo stage. Yes, it was pretty cramped up there, which might have contributed to the lack of camaraderie we witnessed between band mates. I mean, the guitar player was barely visible in his corner behind the backing vocalists! However, even if the band had been performing on a stage the size of Universal's, the set would still have seemed stilted, because the band stopped cold after every song so that Jimmy could talk to the audience about this or that or the other. It's good to keep the momentum going through two or three songs, and I felt like this show never really got rolling. Jimmy might remember that the audience is there to be entertained, and though he's a likeable guy and seems very nice, the music should do the majority of the talking. Also, his introduction of the band twice, while giving some

very nice credit to them, is tedious for the audience.

□ **Summary:** The Jimmy Le Favour Band is not an unworthy project. I do think the songs need to be simplified—there's just too much stuff going on for no reason. Maybe if they concentrate on the mix, instead of each individual's different parts, the musicians would find themselves meshing instead of playing on top of each other. After all, too much icing can spoil even the best piece of cake.

—E. Heather Lose

The Blessing

The Roxy

West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Robert Tauro: (213) 458-1505

□ **The Players:** William Topely, vocals, Luke Brighty, guitar, Kevin Hime-Knowles, bass, Mike Westergaard, keyboards, Jeff Dunne, drums, Paul Dunn, guitar, Rebeca Price backing, vocals.

□ **Material:** This quartet from London (on MCA records) plays a dark Southern-style rock, with a dose of blues flavored with a distinct taste of the islands. The band's material would easily fit into a radio station format of easy listening, adult-oriented rock alongside artists like Bruce Hornsby and Dire Straits. William Topely, the band's principal writer, creates some very interesting images with his excellent, poetic lyrics, and the arrangements were extremely well conceived with nothing wasted or excessive. However there



Henry Diliz

The Blessing: Pick up the pace, fellas.

CLUB REVIEWS



Tom Farrell

Storyteller: Material needs work

was a general lack of uptempo material which resulted in a show that was at times a little slow. This is most unfortunate considering their obvious abundance of talent. If this band is ever going to grow beyond the nightclub level they will definitely need to go back to the drawing board and come up with some uptempo material to break up their set and prevent narcolepsy.

□ **Musicianship:** No problem here. The band, complemented by Dunnes and Price demonstrated real prowess on their instruments. Member Brighty and supporting guitarist Paul Dunne played well together, delivering good melodic solos with no wasted notes and they never tried to outplay each other, which was the real blessing. Topley's voice has a deep, rich, clear tone and he harmonized well with sidewoman Price. Keyboardist Mike Westergaard added a lush texture to the music with his tasteful use of pads, the choice of sounds and parts filling in the sonic balance perfectly. The only drawback is again in the monotony of the tempos and I don't think this is the fault of drummer Jeff Dunne, since he is not technically a member of this outfit. He worked the material given him and did it well.

□ **Performance:** Slow to start and slow throughout, the show, which appeared to be principally for industry insiders, never really got off the ground, let alone take off. In addition to the previously mentioned rhythmic sameness, the band essentially had no real stage presence. William Topley's mannerisms were weak and did little to excite the audience or support the music. A short stint with

a choreographer could fix that right up. He did occasionally interact well with vocalist Price, especially during their duet on the ballad "Delta Rain," but it was not enough to keep my eye from wandering. The rest of the group also moved little, showing no real emotion or enthusiasm for what they were doing. Guitarist Brighty committed what I consider to be a real faux-pas by having a cigarette hanging from his mouth. This may seem silly, but smoke pouring up in your face has to interfere with your playing, and in addition, it looks slovenly. This band doesn't have the kind of edge where it would appear appropriate.

□ **Summary:** I want to stress the fact that the Blessing is a very good band with a few flaws that are not impossible to overcome with some work. If not addressed, however, based on this performance and it could have been just this performance, I would not expect this act to set a lot of stages on fire. Any song taken individually is a pleasant well-done piece, but in a large dose it can cause brainfade. The only people in the theater who showed any excitement for the band were a few industry types standing in front of the stage. I am certain that their concern was, if spotted by their respective bosses, they wanted to reassure them that they had discovered the next Beatles. —Brian Leshon

Storyteller

The Whisky
West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Rockview Promotions: (213) 284-3451

□ **The Players:** Jerome Story, vocals; J.P., guitar; John Donovan, bass; Craig Campbell, keyboards; Stephen Teller, drums.

□ **Material:** From listening to the five-song demo that I received in the mail, Storyteller—on first impression—comes across, material-wise, as highly polished, highly inoffensive, MTV-directed fluff that could grate on one's nerves. But, let us be fair, there is room for all kinds on the good ship rock & roll, and to that end, Storyteller's strong harmony vocals and radio-tailored songwriting style puts them in the same room as bands like Journey and Night Ranger, albeit with a lack of emphasis on searing fretwork. In other words, corporate rock without balls.

□ **Musicianship:** I know that the last statement will probably be interpreted as a serious slam, but because Storyteller has chosen to go this route, they must be aware that they have set themselves up for all kinds of critical bashing. But then again, factors such as J.P.'s economic guitar stylings, Campbell's subtle keys, Donovan and Teller's solid meter and Story's clear vocals should be able to countermand such negativity. While the temptation to go off like any conglomerate of MI graduates would be there, the band, by choosing not to, demonstrate they have the wherewithal to stick to their guns, instead of changing styles to emulate the newest MTV stars like some bands we know.

□ **Performance:** Storyteller hit the Whisky stage in a cloud of dry ice, a packed house dominated by females and a bass-heavy mix. Their live set, much like their demo, was devoid of any sort of musical variety (no heavy material allowed, I suppose), which indicated to me that Storyteller knows what their niche is and insist on beating it to death, as long as the girls keep screaming for more. Story, looking like Mike Tramp's twin brother, paced the stage with confidence and a flat voice. As on tape, the band's background vocals are their strong point, framing songs such as the sure MTV power-ballad candidate "Hello Heaven" as well as their cover of the Sweet's "Little Willy" with a little gusto. However, even that was not enough to make up for the sad lack of heavier material in the band's set.

□ **Summary:** While their live show was rather slickly done, Storyteller must make the effort to devote their songwriting towards a wider variety of tempos. A word of advice, guys: don't pull a Quiet Riot and record an album of power-ballads. The results may be disasterous. After all that complaining on my part, I'll go out on a limb and say that if this band had more meat with their potatoes, song-wise, they could be better contenders in the signing sweepstakes. In the words of Lemmy from Motörhead, "If it ain't dangerous, it ain't rock & roll." Get the idea?

—Drew Siojowski



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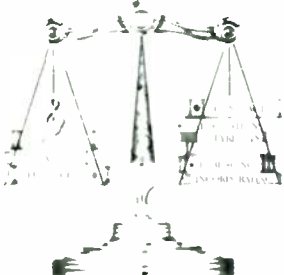
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Setting Sons

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Jeffrey Light; Cooper, Epstein & Horowitz, (213) 205-8340
□ **The Players:** Tim Mosher, vocals/rhythm guitar; David Harte, drums; Marc Diamond, lead guitar, Dickie Ray, bass.

□ **Material:** With a strong country & western/Southern rock influence, Setting Sons prefer to chart their own course and steer clear of the territory claimed by the glut of commercial hard rock and funk/rock bands on the local scene. And why not, since that territory is pretty well picked over anyway? While still retaining enough C&W roots so that they would not be completely out of place at the Palomino, the songs are electrified to the point where they are more at home in Hollywood. For you comparison junkies, their upbeat, driving material is similar in style to the Georgia Satellites (remember them?) with a little Neil Young thrown in.

□ **Musicianship:** Setting Sons are not a wow-'em-with-finesse type of band. These long-haired good 'ol boys do the job they came to do with little excess baggage. The bass lines are simple, the guitars solos short. In fact, for most of the show the guitar solos that Marc Diamond did play were almost inaudible, presumably due to technical difficulties.

□ **Performance:** Very loose on-stage, the guys not only look young, they have also managed to preserve an innocent, non-cynical attitude. Lead vocalist Tim Mosher's casual, friendly banter to the audience in between songs was an example of this. Looseness can be a double-edged sword, though. When Dicky Ray's bass went out, it took much too long for a roadie to fumble around and try to figure out what was wrong,



Setting Sons: Rising stars?

and then have to run all the way into the dressing room to get a different instrument. After that distraction, the band seemed to be thrown off-balance and had a hard time recovering.

□ **Summary:** For this show at least, Setting Sons were a little stronger in the material department than the performance department, but that's not necessarily bad. They already have a leg up on the bands that perform dull material flawlessly, because while there's not much you can do with a boring song except scrap it, live performances are relatively easier to improve. If you like toe-tappin', head shakin' honest rock & roll, you'll probably have a lot of fun seeing this band.

—Richard Rosenthal

In Command

The Whisky
West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Linda or Nikki: (714) 248-8249

□ **The Players:** Joey Micheals, lead vocals; Ron Sachs, lead guitar; Joseph Galetta, Drums; Brian O'Brian, Keyboards; Danny DeJong, Bass.

□ **Material:** Hard-edged, guitar-driven, head bangin', fist wavin' rock



In Command: Perfectly average.

& roll. Few songs deviated from the hard rock formula. There were also your standard gut wrenching power ballads. Two songs that did stand out were "Soldier" and "Dream Seeker," the flamenco-like guitar was nice in the intro and the arrangements actually sounded original.

□ **Musicianship:** The band predominantly showcases its main attraction, Ron Sachs, a very talented lead guitarist with grace and style. Lead singer Joey Micheals was strong out of the gate but faded in the stretch, his Scorpions sounding voice guiding the band into charted waters. Drummer Joseph Galetta has his chops down but seldom strayed from the basic backbeats and patterned drum rhythms. He played well within himself. Danny DeJong's bass was adequate and I think Brian O'Brien's keyboards were unplugged as they were nonexistent during the whole set.

□ **Performance:** The band had good energy and intensity throughout the show, but unfortunately, little of it was transferred to the audience. Singer Micheals did a pretty good Rob Halford imitation—what he lacks in charisma and stage presence he makes up for with genuine feeling. The no-break-between-songs approach got a little tiring after five or six songs but was not continued throughout. The bands self proclaimed 'no poser' attitude was semitrue, I have seen worse. Taking away the smoke and the disco ball could of only enhanced the evening.

□ **Summary:** Color me ignorant, but if I had a band and was trying to get noticed by A&R reps, potential fans, etc., I would not go out and do the exact same things as the vast majority of signed and unsigned bands alike. But this seems what In Command is happy to be doing. My overall feeling about this performance was the same as my feelings about their songwriting and execution—average. Another seemingly rhetorical question I would like to ask is: why does every rock band with a good guitarist (some do not even have that) insert a guitar solo in the middle of every song? Give it a rest. Let Satriani, Malmsteen and Vai speed tap their way to guitar heaven. Enough pompous preaching for now. I leave the members of In Command with one idea to ponder: Do not emulate and duplicate; originate.

—Jjet

CLUB REVIEWS



Low Angels: Music with a message.

Low Angels

China Club
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Joel Gilbert: (818) 506-8711

□ **The Players:** Cameron Lowe, lead vocals; Dusty Jones, guitar; Angel Vazquez, drums; Steve Tillery, bass and backing vocals.

□ **Material:** A blend of strong melodies, sly grooves and mellow harmonies. Influences abound but were never completely obvious. Just when a comparison came to mind it was replaced by another. Most of the songs were very unique, creative and different. It seemed as though there were no basic song structures they followed. The lyrics were poetic and thought provoking. Music with a message seemed to be the flavor of the day.

□ **Musicianship:** Guitarist Dusty Jones personified the bands demeanor. His shy and introverted manner belied the music that came from his guitar. His sublime style complimented the bands music extremely well. He had range and versatility, playing as a part of the band and independently at the same time. Drummer Angel Vasquez had trouble early on but warmed to the task; he was crisp and energetic. The musical glue of the quartet came from bassist Steve Tillery. His relaxed baselines were the common thread throughout most of the set. Like Jones, his laidback posture just let the music flow naturally. His back-up vocals and harmonizing leads were laudable too. Lead singer Cameron Lowes vocals worked well within the framework of the band. He was not overpowering or nonexistent; his voice was another instrument that complimented the music.

□ **Performance:** The first couple of songs sounded erratic and out of tune but every band needs a few lulls to get the old adrenaline flowing. The nicest thing about this show was that these guys just got up on stage and played; they let the music do the talking. Except for Lowes occasional "I'm John Denver on acid" forays, all emotion was filtered through the music. Low Angels live act is not real polished at this point but that's what live shows are for—it's where a band

finds its personality.

□ **Summary:** If potential could be quantified, Low Angels would rate an eleven (on a scale of one to ten, of course). They have a good distinct sound, they're creative and they seem to aspire to make good music first and foremost. It's refreshing to see guys in street clothes, playing from the heart. Maturity will come with time and hard work. This is one band I will keep and eye on in the years to come.

—Jfet

Michael Glover

Molly Malone's
Los Angeles

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Kenneth Pushkin: (800) 333-2616

□ **The Players:** Michael Glover, vocals, acoustic guitar; Michael Shelton, lead guitar; Chris Plunkett, bass; Marc Rio, drums; Luanne Behn, backing vocals.

□ **Material:** Put a rock edge (think Billy Squier) on country man Lyle Lovett and you get Michael Glover. With full-throated cross-categoric crooning and a New Mexican perspective, singer/guitarist Glover sings iambically; tales of Hollywood Babylon and tarnished youth. A folkie with angst, Glover's material is elucidated by catchy harmonies and burning guitar licks (you can dance around to his tunes, but don't take anything too seriously). Lyrically, the tales are interesting, yet flagrantly naive like "Lovers In A Dangerous Time," and "Beware Of The Wolves (In Hollywood)," and Glover delivers in vocal fortitude and versatility. He has a nicely paced set too, highlighted by both the opener, "The Life And Death Of Jimmy Smith" and the house-rocker, tribal pounder "East Of Eden."

□ **Musicianship:** Glover plays a fluid-sounding acoustic guitar, heavy on the high-fret work and soft in overall contribution to

the band's blue folk sound. His playing, however, was peripheral to his penetrating vocals. Backup singer Luanne Behn hit the highs well, looked an awful lot like Maria McKee, and actually expendable. The star among the musicians, however, was drummer Marc Rio—clearly the best I have ever seen in a club. A raucous rock drummer, Rio fluctuates between subtle nuance and boisterous pounding, exhibiting finesse and the ability to play well in any genre; actually, Rio's dynamic playing was often a show-stealer. The others, guitarist Mike Shelton and bassist Chris Plunkett, are fine session-quality musicians, both emphasize technique rather than stage presence, and both would probably be more comfortable in the studio. Cerebral player Shelton might have relinquished some control and opted for a freer and more organic hand on his featured slidesolos.

□ **Performance:** Even on the post-age-stamp sized stage at Molly Malone's, Glover and Co. breathed big and booming, as weekend crowd-beernourished, yet rapt—would attest. Aside from drummer Rio's captivating sideshow, the set revolved around Glover's formidable singing, and some good ol' tunes. Glover is an overt stylist, open, confident and able at the mike, and his relaxed between-song banter was engaging. Reminiscent of a rawer version of Chris Isaak, Glover could be more compelling by adopting some of Isaak's enigma and taciturnity.

□ **Summary:** With his disillusioned air and homespun sincerity, Michael Glover's show is best when taken for face (or ear) value. Though aiming for a mood indigo, Glover rocks just fine on a simply-for-pleasure level. His show is great for listening, but not philosophizing—that is, beware his melancholia and predictable lyrics.

—Heidi Matz



Michael Glover: A penetrating vocalist.



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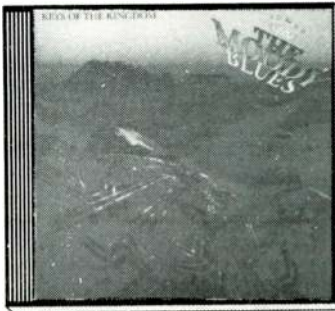


Natalie Cole
Unforgettable
Elektra

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Paper Moon," "Orange Colored Sky," "Unforgettable."
 □ **Summary:** This tribute to her father Nat King Cole is obviously a project this fine and soulful singer has been wanting to do her whole professional life, and the results are, quite simply, exquisite—a class act all the way. Unlike other popsters who've failed to capture the subtleties of such timeless classics (a la Carly Simon), Cole brings a great deal of depth and heart to this lush valentine. Producers Tommy LiPuma, David Foster and Andre Fischer, as well as scores of great musicians, give her some gorgeous surroundings as well.

—Jonathan Widran



The Moody Blues
Keys Of The Kingdom
Polydor

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Magic," "Never Blame The Rainbows For The Rain."
 □ **Summary:** While singer/guitarist Justin Hayward has written the Moody Blues' most identifiable hits over the years, his solo writings on this effort do nothing to vary the "Wildest Dreams" sound and formula. They're palatable, just not overly exciting. Luckily, John Lodge and Ray Thomas' contributions are enough to make you want to take notice, with Thomas' "Celtic Sonant" in particular being vintage psychedelic Moodies. It's great seeing them ease into a fourth decade, but a little more spunk would've made this a kingdom more worth visiting.

—Chas Whackington



Desmond Child
Discipline
Elektra

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Desmond Child and Sir Arthur Payson
 □ **Top Cuts:** "You're The Story Of My Life," "According To The Gospel Of Love."
 □ **Summary:** In a Michael Bolton-like fashion, one of pop's most prolific songwriters and producers does a remarkably appealing turn as an artist, and it's only natural that most of the tunes are pop perfection. Child seems to favor lite hard rock, and his gritty and passionate vocals convey reams of raw emotion without hitting Bolton-like pretensions. It's also no surprise that the top cuts here are Diane Warren collaborations. With conviction, grace and Brandon Fields on sax, Child just can't miss.

—Chas Whackington



Ric Ocasek
Fireball Zone
Reprise

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Nile Rodgers and Ric Ocasek
 □ **Top Cuts:** "Rockaway," "Balance," "Fireball Zone."
 □ **Summary:** Everything that made the Cars the fun, energetic party band they were must have sped to that great highway in the sky. Ocasek's voice has always been as scary as his looks, but in the good old days, he'd write irresistible material and those great hooks. Maybe two of the twelve tunes here rise above the tepid level, and only "Rockaway" could've been a Cars classic. Rodgers does his best, but it's clear that something has mellowed Ocasek to musical death. Let's Go? This flaccid disc never gets out of first gear.

—Jonathan Widran



Aaron Neville
Warm Your Heart
A&M

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Linda Ronstadt and George Massenburg
 □ **Top Cuts:** "Louisiana 1927," "Somewhere, Somebody," "Angola Bound."
 □ **Summary:** The candy voiced blues singer will certainly warm a slew of hearts with this happy, soulful and rhythmic collection featuring more than the usual handful of all-star guests—Dr. John, Larry Carlton, Tower of Power, Ronstadt, Ry Cooder, Rita Coolidge and Bob Seger. Neville's vocals go down easy, with the help of some fine playing and backing voices. The one Neville original, "Angola Bound," proves most interesting. This is down home music with just the right amount of sugar.

—Nicole DeYoung



.38 Special
Bone Against Steel
Charisma

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Rodney Mills
 □ **Top Cuts:** "Signs of Love," "The Sound of Your Voice," "Don't Wanna Get It Dirty."
 □ **Summary:** There's lots of heat, lots of guitar-driven smoke, but it seems these guys can't decide whether to be a hard rock force or country band. No matter—there's still a lot cookin' here that makes this one worth a few spins. Donnie Van Zant is your typical rock vocalist, while guitarists Danny Chauncey and Jeff Carlisi provide the real fire. Thirteen songs averaging five minutes apiece make for a welcome package, and lyrically, these cats are more creative and original than most in this tired genre.

—Jonathan Widran

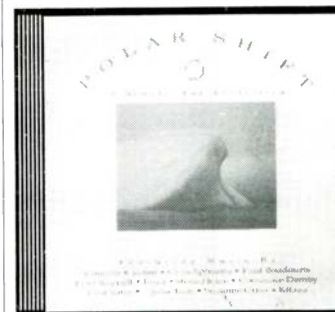


Heathen
Victims Of Deception
Roadrunner

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Heathen and Rob Beaton
 □ **Top Cuts:** "Heathen's Song," "Morbid Curiosity," "Opiate Of The Masses."
 □ **Summary:** Linda Blair would love this band. Heathen uses their buzzsaw attack to literate an anger they feel toward the mind control factions of society—religion and the media being the worst offenders. Growler David White Godfrey has a delivery that may be an acquired taste to some but the chugging dual guitars keep things from becoming too monotone. The anti-religious stance wears a bit thin as the theme of several songs but with a name like Heathen you don't expect odes to lost love.

—Scott Schallin



Various Artists
Polar Shift
Private

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Song For Antarctica," "Day One," "Secret Vows."
 □ **Summary:** This environmentally conscious all-star new age collection (proceeds go to the protection of Antarctica) boasts a few spirited electro originals by key whizzes John Tesh and Yanni, but for the most part fits into the comfortable, lovely-yet-sedate mode new age music is infamous for. The genre's elite is on hand, however, and Kitaro, Suzanne Ciani, Vangelis, Jim Chappell and Enya make the proceedings as diverse as possible while conjuring images of frozen tundras and lonely penguins. Try this hour-long CD as a sampler of new age music.

—Chas Whackington



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RICK ZAHARIADES

Phone: (818) 246-4042
Instruments: Electric and acoustic 6-12 string guitars, doubles, guitar synthesizer, full rack (Soldano-Bogner preamps, various midi controlled effects, VHT amplification).
Read Music: Yes.
Technical Skills: Extensive musical education, all styles, read music amazingly, arranging, strong groove and solo skills.
Vocal Range: Tenor.
Qualifications: Recorded/performed with Bobby McFerrin, Brandon Fields, Herman Rarebell (Scorpions), Eddie Daniels, Brian Bromberg, Ladd McIntosh, Tony Guerrero, Steve Reid, Eddie King. Soundtracks: "Dead Men don't Die", Royal Viking Cruises.
Available For: Studio sessions, jingles, tours, live work.

VOCALISTS

BOBBY GLEN

Phone: (818) 377-9572 or (619) 320-2452
Instruments: Vocal singer
Read Music: Yes
Vocal Range: 1st and 2nd tenor, 2 octave soprano, good falsetto.
Technical Skills: Vocal arranger.
Qualification: Back-up & lead vocalist for Diana Ross for 12 years, Madonna video "Like a Prayer", TV: *Throb*, *Brothers*, *Motown 25*, *Mr. Olympia '88*, *Diana Central Park*, *Diana World Tour '89* (HBO), *Mrs. America '87*.
Available For: Large or small private parties with band, studio sessions, TV, commercials, gigs, jingles, tours, voice-overs and co-writing.

VENNETTE GLOUD

Phone (818) 397-1791 or (818) 792-5967
Instruments: Voice, piano.
Read Music: Yes
Vocal Range: 4 octaves
Styles: All
Technical Skills: Lead/background vocals, instant arrangements, songwriting, production, voice overs.
Qualifications: Studio, stage, TV and soundtrack work with: George Benson ("Turn Your Love Around"), Al Jarreau ("Boogie Down"), Dionne Warwick ("Friends in Love" LP), Elton John, Diane Shurr, Brenda Russel, Olivia Newton-John, Bob Wier, Donny Osmond, Producers: Jay Graydon, Burt Bacharach, Humberto Gatica, David Foster, Bob Keane, Brooks Arthur, Paul Anka, Herb Alpert. Foreign languages: Spanish/Japanese jingles, French soundtracks, Portuguese record (Gilberto Gil), NARAS nominee in 1985. Co-founder of vocal registry, workshop/seminar leader.
Available For: Lead/back-up vocals, jingles, records, tours, demos, soundtracks, clubs, voice-overs, coaching, counseling, co-writing, arranging, seminars etc. Pros only.

ARLENE MORHAUSER

Phone: (213) 557-8095, 473-7353
Instruments: Voice, piano
Technical Skill: Vocalist, instrumentalist, write charts, songwriter
Read Music: Yes
Styles: Pop, ballads, country, blues, R&B, classical
Vocal Range: 3 octaves (soprano)
Qualifications: Good sight reader, 12 yrs. performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings. Have arranged, produced & sung on several demos. Univ. of Conn. graduate with B. S. in music. Have taught music and conducted. Great attitude, easy to work with, dependable. Tape, resume, & photo available.
Available for: Jingles, session work, demos, casuals, weddings.

THE PIANO KEYS

Holly Kay & Laura Easey
Phone: (818) 377-9719
Read Music: Yes, sight read.
Vocal Range: 3 1/2 octaves.
Technical Skills: On the spot harmony, arrangements & vocal improv, all styles. Good

attitude, together 3 yrs. Can provide LOTS of additional singers, all ages.
Qualifications: Good sight readers, Toured USA and Asia 9 yrs. Lead & background vocals from Jazz to Top 40. Studio work w/Angry Anderson, Ohio Players, Commodores, various commercials for producer Scott Harper. Have contract with producer Willy Hutch. References/demos. Available For: Sessions, demos, live concerts, jingles & voice overs.

SIERRA STONE

Phone (213) 281-7857
Technical Skills: Great vocal range and power. Strong leads and experienced in harmony arrangements. Published songwriter.
Qualifications: Singer for stage and recordings with numerous artists such as: Dennis DeYoung (Slyx), Tommy Shaw (Slyx, Damn Yankees), Jennifer Rush (CBS), Phil Ramone, Steve Dahl and Gary Meiyer (Chicago Loop FM radio), Iron Butterfly and many others. Jingles both lead and group. Sold out solo performances at the Roxy. Over 12 years with casual and Top 40 work. Over 8 years dance training.
Available For: All pro situations including: sessions, jingles, demos, live performances and songwriting. Tape and picture available by request.

MARQUITA WATERS ZEVIN

Phone: (818) 890-0644
Styles: Rock, funk, r&b, jazz, pop.
Sight Read: Yes.
Technical Skills: Lead & background vocals, voice over, jingles. Very fast & easy to work with, great improvisations. Full knowledge of how voice works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.
Vocal Range: 3 1/2 octaves.
Qualifications: Performed as solo on *The Tonight Show*, *Merv Griffin Show*, & other TV shows, numerous solo performances in shows, groups & casuals. Many demos, solo & background; promo tape for *Ghostbusters II*, lead & background. References/ demo/ picture upon request. Reasonable rates.
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- *2 Crest audio pwr amps, \$400/ea; 2 Sunn 3 way PA bends, nd woollers, \$150/ea. Max, 213-398-5715
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- *64x12 Marshall type dummy cabs, \$200 for all, 1 custom bs cab, \$50. 213-969-9736
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- *1960 Fender Concert, brown, 4x10, not mull but not bad, grt tone, \$550 firm. 818-788-0610
- *Bs pre-amp, made by James Demeter, Innovative Audio Systems, hand built, custom specs, \$325. Pat, 818-507-6532
- *Gallen Kruger ML260E, stereo w/tfx, new, \$475. G. K. 4x12 Celestion cab, \$400; Kns Kraft 1x12 Celestion cab, \$300/pair, Fender Vibra Champ, \$125. Curtis, 213-969-9067
- *GK 250ML guit amp, xlnl cond, sounds grt, \$375. Rich, 213-837-9002
- *Hot Spot monitor & xtra replacemnt spkr, \$60 for monitor, \$50 for replacemnt spkr. Brian, 213-390-7585
- *Lee Jackson Perfect Connection stereo pwr amp, rck mtrbl, 100 wts per chnl, \$325 obo. Steve, 818-695-5550
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- *Mesa Boogie Quad preamp, xlnl cond, \$800. Steve, 818-597-9231
- *Mitchell 100 wtt/60 wtt tube combo amp, chnl swtching, reverb, EQ, 12" JBL spkr, zebra wood c/s, \$335. Like Mesa Boogie. Darryl Lee, 818-716-8502
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 *Fem singr w/3 oct range, alto, sings R&B, pop & jazz demos in exchange for tape. Pro singwrts welcome. Nikki. 213-837-8184
 *Fem singr w/verstl bckgrnd lkg for estab, motltd band. Pam. 213-748-6645
 *Fem singr, 21, w/deep, souflr vox, sexy, charismtc, strong but no pro exp. Lkg for patient, lmtid, knowledgbl band. No HR. Jo. 213-851-7669
 *Fem voc avail for showc's. Tape avail. Jennifer. 818-769-7198
 *Fem voc avail. Solo dance 12" in NYC for indie lbl. Toured w/chorus line Ain't Misbehavin'. Little Shop of Horrors. Exp

w/T40, clubs & cst sessions. Avail for demos, live perfrmcs, c'sts, etc. Ricky Brooks. 818-568-3855
 *Fem voc sks estab orig meldc HR band. Intl Heart, Journey, Benatar. Quality vocs & lks. Susan. 818-990-8614
 *Fem voc w/souflr, passionate vox & stage presnc, sks wrk or soon to be wrkng band. Dedicd pros only. Into T40, R&B, pop, rock & cntry. Carlene. 213-254-4669
 *Fem voc, dbls on sax & keybrds, exp pro in live perfrmnc & studio. Avail for steady wrk. T40, oldies, R&B, jazz. Sandra. 818-790-6147
 *Fem voc, exp stage & studio, grt vox, varied styles, sks wrk. T40 or cntry band or session/demo wrk. Tracy. 818-343-2498
 *Fiery fem voc w/astnshng vox & lyrics sks dedidc HR band. PS, I dream hit snqs. Kathy. 714-761-1035
 *Funky, white male voc, ni energy freak, w/style. Into dance music, orig only. Diamond Nicky B. 213-470-4917
 *Gung ho fem voc/dancer skg demo wrk & T40 dance & ballads. Intl Mariah Carey, Lisa Stanfield, Gloria Estelan. Nd orgs. Tracy. 714-646-0454
 *I'm forming REACTOR & I nd muscians who can ply, lk grt, wrk together & be cool. 5pc cmrl metal. Teams OK. Greg. 818-960-6669
 *Intense, charismtc, thought provokng singr/sngwrtr/muscn sks to J/F band. Conitmpy, progrsv rock. Intl early

Gabriel, Schulman, Strawbs, Yes, etc. 818-767-4127
 *Ld voc sks rockng band w/load att. Maniacs only. 213-969-8595
 *Lng blonde, 6'2", 175 lb front voc, 30's, sks HR blues ala 70's greats w/90's edge. 213-850-8230
 *Male R&B voc avail for demos & recrdng projs. Soul, T40. John. 213-954-8785
 *Male singr/sngwrtr/arrngr, finished R&B contract, sks only estab R&B in Hllwyd area. Intl Babyface, Stevie Wonder. Jim. 213-851-5062
 *Male voc avail, classcl HM. Skg band. Darryl. 213-874-0995
 *Male voc avail, R&B jazz proj. Intl Al Jarreau, Stevie Wonder, Winans, Johnny. 213-831-6881
 *Male voc sks rhyth guit, bs & drms for hi energy HR band. Hl tenor, 3 1/2 oct. Must have sns of humor, real rockers only. 213-962-3280
 *Non-Ing hr voc, 29, lyricstngwrtr, lkg for inter-racial, allrtnv music proj. Funk, hip hop, grunge w/samples. Jobee. 818-708-9768
 *Outlaw singr sks band, no glamerous ones, just dirty R&R. Intl Humble Pie, AC/DC. Dan. 818-242-7055
 *Pro bckgrnd enhancer. Wake up that dull voc bckgrnd. R&B, jazz, blues, pop, hip hop, scat & this & that. Page K.C. 213-704-1426
 *Pro male voc for hire. All styles. Dependbl quick ear, xtensv studio exp. 213-383-4756
 *Pro male voc/wrtr/lyrcist, 3 oct, avail for prodcn deal, vox overs, jngles, cmrcs, sessions, etc. 100% team plyr, reasonable, exp. 818-765-4684
 *Pro rock voc, fem, disctive tone, range & style. Sks meldc gut orientd orig proj. Strong harmonies, keys, over 25 w/demo. Annette. 818-951-4715
 *Pro voc avail for metal proj w/recd deal or maj mngt. Have image, recrd releases & dedidc to the max. 818-506-6423
 *Sassy, sexy, sensuous fem voc avail, 27 y/o. Sks stammng prodr for R&B, hip hop, rap proj. Let's get busy one time. Lv msg. Ebony. 818-787-9153
 *Singr & bst w/album credits, xtremly lntld, for studio wrk or proj w/bl & bckng. Any style. Have image & bst chops anywhere. Jason. 213-962-5228
 *Sngtr, 22, lkg to J/F progrsv & real band. Intl Crue, Guns, NWA, booze. No posers, typical clones of LA Guns rejects. 213-878-6959
 *Singr/lyrcist sks unq HR band. Crimson Glory mts Skid. Wnts band w/att & imned gngng. Gavin. 818-244-6737
 *Sirus Trixon, legendry Detroit rocker. Jagger, M. Ryder type singr, nds guit, keybdst, bst, dmr w/cool image, vintage gear. No drugs, booze. 213-960-9408
 *Studio voc/lyrcist, all styles, sks focused orig, T40 hit orientd Duran mts Journey type band. Derek. 818-704-7844

*Unq fem voc/keybdst/sngwrtr lkg for muscns to form band. Reggae, funk, pop & folk styles. Martha. 213-573-1135
 *Voc avail, 9 yrs opera, 3 yrs rock exp. Nds tight, rockng, srs band. Intl GNR, Skid, Danzig, Grt White. Seth. 213-457-4896
 *Voc avail, 20 y/o, Neil Diamond type vox, skg band. 818-973-3177
 *Voc avail, styles like Stylistics, Blue Magic, Germanics. Marcus. 213-752-8588
 *Voc for HR band w/soufl. I'm the closest thing to Cory Green anywhere while you can get Intl Colour, Crowes, Stones. Maurice. 213-450-9420
 *Voc sks pro signed rock act. Intl Journey, Dokken, Winger. Prefr w/keybrds. Must have maj mngt or lbl bckng. Srs inquires only. 714-848-1639
 *Voc sks R&R blues coverng orig band for paid gigs. Pros only. Taylor. 213-820-3405
 *Voc/lyrcist sks muscns to develop new rock band. Intl U2, Concrete Blonde, REM. Pro plying not as import as pro desire to grow. Maura. 213-932-8125
 *Well trained, lkg for the hottest ballad singwrts for rock, pop or metal. Pros only, no drugs. Terry Kaiser. 818-366-2883

12. VOCALISTS WANTED

*#1 fun band, wacky image, MTV exposure, lbl intrst, sks hrd wrkg frontmn, 19-23. Creatv, uniq vox. Ramones, C. Trick, Von. 818-505-0128
 *#1 new HR band, former members of Eric Martin, Fiona & Broken Ties are ready for meldc voc. 707-763-6054
 *#1 rock band replacing voc. M/F. Must be career sincere. Funky ballads to dramatic groove stammers. Tapping, procm deal. Tom. 213-288-3562
 *1 aggrev lntld M/F ld front person/voc or rapper, w/ dancing abil & hot lk for new grp ala C+C Music Factory, Snap. James. 213-960-5114
 *1 billion light yrs away, theatrcd guit, 22, sks pro spiritual singr to form supergrp. Image, touring, recrdng. R&B, astrology, voyage of mind. Dru. 213-461-9564
 *2 bckup soul singrs wtd, must be beautfl w/lots of soul. Maj following & lbl intrst. Cmrl but very groovey. Ron. 714-671-6841
 *21 y/o ld voc sks dedidc, cmrc. HR band w/image & snqs. No bad att's or old dudes. Joe. 818-242-2825
 *A blg hr, open minded, dedidc frontmn w/uniq vox wtd by wacky band w/bl intrst. MTV exposure. Early VH, Ramones, Bobby. 213-848-9556
 *A creatv, fun loving showbiz frontmn, uniq vox, wtd by twisted band. Lbl intrst, MTV credits, strong draw. Ramones, Milkmen. Pat. 213-267-8402
 *All pro rock band, RAKHA, sks hi perfrmnc frontmn/lyrcist. We have PA, private rehrl spc, killer demo, lots of compl snqs. Must have demo. 818-700-8944
 *Allrtnv band sks id voc who plyr rhyth guit. Intl include REM, Replacements, folk music & HR. Kirk. 213-655-7356
 *Allrtnv band sks voc. Intl Joy Div, P. Murphy, Clash. No drugs, no metal. Bill. 213-623-9231

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