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MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

INSIDER TIPS ON HOW TO CHOOSE A MUSIC ATTORNEY

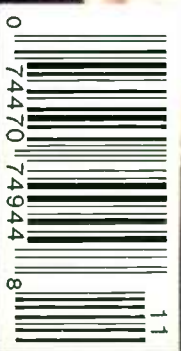
EDDIE MURPHY

W & C R A B

Fi

Publisher Profile:

RONDA ESPY (BOB-A-LEW MUSIC)



Charlie Watts Wood Signed

INUUM RDS

Report:

LOPPA (ZOO's VP/A&R)

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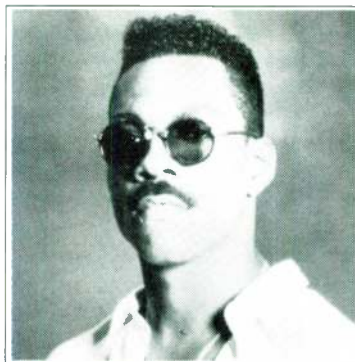
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EDDIE MURPHY

Murphy's first album for Motown displays the artist's "Psychedelic Soul" approach to music making. With guest appearances by everyone from Paul McCartney to Michael Jackson, Murphy's new album stands a great chance at racking up giant sales figures.

By Kenny Kerner



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MUSIC ATTORNEYS

For many musicians, choosing a music attorney is the first step taken toward a career in the industry. But when is the right time to hire one? And what can one expect the attorney to do? Must reading for everyone who plays the music biz game.

By Sue Gold

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FEEDBACK

Wild Cards

Joe Knack
Aces & Eights
Studio City, CA

"I'd like the opportunity to comment on Jeff Blue's review of Aces & Eights in Issue #4, in particular, the photo caption, which boldly stated, "You gotta know when to fold." We resent this. We always fold our clothes."

Once A Thief

Zenon
N. Hollywood, CA

"I think it's really sad that some local bands seem to get so bent out of shape about national acts supposedly stealing their "completely original band name" to use for an album title. Two bands come to mind, though I think it's unnecessary to mention their names since readers of *Music Connection* and a certain other L.A. music magazine would know who they are. One of them even wasted enough time and money to bring a lawsuit against the platinum selling act. Obviously these bands are only doing this as a cheap publicity stunt and should spend more time on their music or on thinking of a new band name while drying their tears."

Gutless Move

Dear MC:

This is a letter that was also sent to Warner Bros. Records to express my reaction to their dropping Ice-T from the label. The *Los Angeles Times* speculated that other labels will refuse to "touch him"—this is wrong! Please take note.

I thought that record companies were supposed to stand up for an artist's right to express himself. I thought America was a place where one could express oneself freely. However, this is not the case when censorship exists under the guise of big business. If the government does not censor you, then big business can by simply refusing to market your product, even if there is a huge

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You say it and we'll print it!

demand for it. Your dropping of Ice-T was a gutless move!

I don't own an Ice-T disc, but the principle behind Warner Bros.' action is very disturbing to me. Art does not create violence. Art is merely a reflection of what is wrong in this society and a reflection of how society reacts to what is wrong with it. You are underestimating the American people—we are not as stupid as you may think!

Maybe I'm wasting my time writing to you about art, when you are obviously uninformed about the subject and consider it to be "just a business," but to millions of people who purchase music, it is not a business. To us, it is much more. We are the ones who decide whose careers become successful or not—you not you!

Greg Roth
Los Angeles, CA

Anti Ad

Ted Scolard
Studio City, CA

"I just want you to know that I think that the ad on the back of your current issue (Vol. XVII, #5) is the lamest ass thing that I've ever seen in my life, and since I've been a musician for fifteen years, I've seen a lot. It's just really, really stupid. I wish that I didn't have to see things like that every time I look at a music magazine."

CORRECTIONS:

We inadvertently neglected to list or had incomplete information for these management companies in last issue's Guide to Personal Managers.

STARKRAVIN' MANAGEMENT

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Services: Full service

R-N-R ROCKS MANAGEMENT

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N. Hollywood, CA 91602
(818) 752-1970 fax: (310) 558-3997
Contact: Vicki Wicki Doll
Clients: Lords Of Love, Elizabeth Sabine
Styles: Alternative rock, underground, hard-core & rap
Services: Personal management, marketing and promotion.

Also, under Ken Fritz Management, we misspelled Pam Byers' name. Our apologies.

CALENDAR

By Trish Connery

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

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

Current

Goodman Music presents the 1993 Professional Project Studio Show on Saturday and Sunday, March 13th and 14th, 11:00 a.m.-6:00 p.m. Two days of exhibits, demonstrations and product premieres will provide the latest, most up-to-date information on equipment and technology, and will allow music and film industry professionals an opportunity to compare side-by-side all the alternatives related to music production. The show is being held at the Beverly Garland Hotel, 4222 Vineland Ave. (at the Hollywood Freeway) in North Hollywood. Tickets each day are \$7 in advance; \$10 at the door, and are available at all Goodman Music locations or through Ticketmaster. Contact Goodman Music for additional information, (213) 845-1145.

Vocal coach Elizabeth Sabine will present an evening of questions, answers and demonstrations of her voice strengthening techniques on Monday, April 12th from 7:30-10:30 p.m. Some of the topics discussed will be the history, research and current exercises used in the training of actors, speakers and rock singers. There is a \$10 charge for the evening, which includes a special discount on lessons taken within the next three months. Contact the Sabine Voice Strengthening Institute for reservations or further information at (818) 761-6747.

The Entertainment Psychology Network provides career counseling and industry contacts for its members through periodic meetings. The next meeting is scheduled for Thursday, April 8th, 7:00-10:00 p.m. at the National Academy of Songwriters, 6381 Hollywood Blvd., Suite 780. There is a \$20 processing fee for first time members.

Vocal coach Seth Riggs whose clients have included such legends as Michael Jackson, Janet Jackson, Natalie Cole, Julie Andrews, Stevie Wonder and Bette Midler, to name a few, is teaching a one-day UCLA Extension course, "The Seth Riggs Vocal Technique: An Introduction To Speech-Level Singing." This workshop, geared for singers, actors, dancers, vocal coaches and record producers meets Saturday, April 10, 10:00 a.m.-3:00 p.m. at UCLA, 2160-E Dickson Art Center. The fee is \$95 and students can earn a .04 continuing education unit in Music. The class includes class participation exercises of the Riggs Technique of speech-level singing, the uncluttered, unmanufactured sound that goes with truly sustaining speech which is the most successful singing technique in


America today for different types of music. For more information, call (310) 825-9064.

Also from UCLA Extension: "The Rap And Street Music Phenomenon: Artist Management, A&R, Marketing And Promotion." Geared for rap musicians who want to know how to use their talent to break into the music industry, the course is taught by Evan ("E-Man") Forster, National Director of rap and street music promotions for A&M Records. The course meets on Wednesdays, April 7th-June 2nd, 7:00-10:00 p.m., at UCLA 121 Dodd Hall. The fee is \$295 and students can earn three units of credit in music. A limited number of full scholarships are available to deserving individuals. Applicants must write a letter and state why they want to take the class and need a scholarship. Letters must be received by March 29th and sent to the Department of Entertainment Studies and Performing Arts, UCLA Extension, 10995 Le Conte Ave., Room 437, Los Angeles, CA 90024. For more information, contact UCLA Extension, (310) 825-9064.

Jeffrey Allen's Vocal Arts Center is offering a free clinic to be held on the first Saturday of each month. Singers, songwriters and instrumentalists who wish to try new material for performance or audition should contact Kathy Moulton at (818) 782-4332.

Re-Caps

The Los Angeles Songwriter Showcase (LASS) is sponsoring World Tribe!, a celebration of global music on March 25th, 8:00 p.m. at the Woman's Club of Hollywood, 1749 N. La Brea Ave. in Hollywood. This benefit for LASS, will feature the musical talents of the Caribbean reggae band Ital Roots; Spanish jazz instrumental quintet, the Louis Villegas Band, and Hawaiian worldpop artist, Keo. Tickets are \$10 in advance; \$12.50 at the door. For credit card and advance tickets, contact LASS, (213) 467-7823.

"Writing Lyrics For Hit Songs: Advanced Workshop" is a new, six-session course presented by UCLA Extension and taught by Pamela Phillips-Oland (lyric writer for such notables as Frank Sinatra, Whitney Houston, Gladys Knight, and many others). Each session features an accomplished songwriter guest who will share his or her experience and advice. Students are provided with guidance in their pursuit of careers in songwriting, including the development of ideas, creating song plots, titles as "hooks," the art of rewriting, writing to tracks vs. lyrics first, clever and original use of language and working in collaboration with both artists and composers. The course meets on Tuesdays, April 13th-June 2nd, 7:00-10:00 p.m. at UCLA 1420 Schoenberg Hall. Fees are \$195 and \$175 (for members of NAS and SCL) Students can earn two units of credit in music. For more information, contact UCLA Extension at (310) 825-9064. 

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Lectures, demonstrations, and discussion with guest speakers are conducted by **Evan "The E-Man" Forster**, National Director of A&R and Promotions for Street Music at A&M Records.

PROGRAM

- Guerrilla Marketing of Street Music: Sample Plans and Strategies
- Artist Management: The Challenges, Responsibilities, and Opportunities
- The Record Company: Who's Who in the Corporate World of Music
- The Club Market: The Vibe, the Cult Followers, the Money, the Drugs
- Rap Music in Movies and Television: The Depiction of Reality, the Restrictions, and Uprisings Surrounding Street Films
- The Life of a Rap Star: What It Takes to Make It in This Highly Competitive Business
- The Relationship Between Record Companies and Radio Stations
- Breaking Records from Street Level: Getting into the Marketplace

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CLOSE-UP TAXES, MUSICIANS AND THE SUPREME COURT

By Keith Clark

It's 1993 and time to wrestle with the bureaucratic monster known as the Internal Revenue Service. One of the most noteworthy changes this year did not arise from Legislation but Litigation.

In a 1990 Tax Court ruling the "home office" deduction was allowed for a musician who could establish that his office at home was essential to his business and that no other office location was available. The I.R.S. appealed a similar case to the Supreme Court who agreed to hear (I.R.S. vs. Soloman) in which an anesthesiologist, Dr Nader Soloman, administered services in three local hospitals but did all his billing at home and it was the "true headquarters of his business." The Supreme Court reversed the Tax Court's decision allowing the office deduction, stating that the law did not refer to the "principal office" but rather the "principal place of business."

This means that musicians who play in recording studios or in clubs and on the road, regardless of the need to rehearse in their homes, will not be allowed a deduction because the home office is not the "principal place of business."

Songwriters, on the other hand, may be using a home office (songwriting/recording studio) as their "principal place of business," hence the deduction would still apply.

A musician who receives multiple sources of income (live performance as well as songwriting royalties) might be advised to separate songwriting income and expenses on a separate "Schedule C" to salvage the home office deduction.

Let's switch gears now and address some questions most frequently asked.

Q: My band is getting an advance from Capitol Records. How do we handle the money?

Assume you've received a \$30,000 advance for a band called Nose Frogs with four members who equally share income and expenses.

First, you will need a DBA (Doing Business As) because the bank will not cash a check made out to Nose Frogs. Filing for this is done in downtown Los Angeles at the County Hall of Records (227 N. Broadway). Take the pink copy of your DBA filing to the bank and you may open up a business account.

You will also need a Federal ID number. This can be easily obtained by filing form SS4 (application for Federal Identification number) with the Internal Revenue Service. Be careful to fill this out correctly or you will elicit a flood of employee payroll forms.

Once you file for the ID number, the I.R.S. will be looking for a Partnership return, which is due by April

15th of the following year. Don't be late because the penalty for late filing of the Nose Frogs Partnership Return is \$50 per partner per month, with a maximum (in this case) of \$1,000.

Now that you have deposited the advance money, you will have to pay some partnership expenses:

Gross Receipts	\$30,000
EXPENSES	
1) Lawyer fees	\$5,000
2) Management Commission	6,000
3) More management comm.	850
(expense reimbursement)	
4) Rehearsal Studio	1,150
5) Tour Vehicle	3,500
6) Veh. Insurance	1,400
6) Bank Fees	100
Total Expenses	\$18,000
NET PROFIT	\$12,000
Four partners @ 25% each	\$ 3,000

Each of the band members will receive a K-1 from the partnership for his share of the net profit (\$3,000), which he must report on his tax return. He may further offset this income by claiming personal expenses such as equipment purchases/repair, business meals, lessons, supplies, stage clothes, vehicle use, telephone, depreciation for equipment purchased in prior years, etc.

When all these expenses are considered, the band member may, and often times will, have a loss that can be used to lower his taxable income from other sources (i.e., day job).

As long as all income flows through the Nose Frogs checking account, the accounting is easy. If additional cash income is received, it may be accounted for separately.

Q: If we don't get the advance, should we still file a partnership return?

A: I don't believe it is justified unless you have gross receipts of at least \$10,000. If the band received a development deal for \$3,500 and all the money went for recording studio time, the band leader could claim the income on his individual tax return and write off the studio fees, which would be a wash.

Q: If a couple of the band members are flaky or temporary, do they have to be partners?

A: No. You can decide who you want as partners, say two out of the four members. You will have to give the non-partners a 1099 (non-employee compensation reporting form) for any payments to them. This is required when payment exceeds \$600.

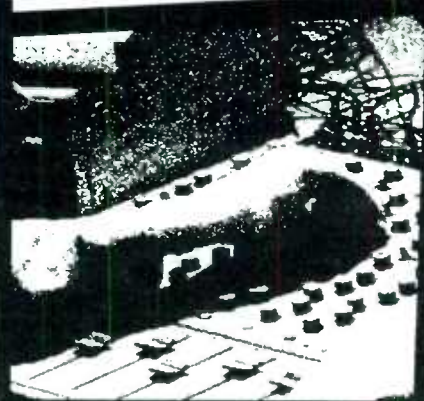
Keith Clark is the President of H.N.R. CLARK, a tax preparation firm dedicated to serving musicians since 1980. The office is located at 6671 Sunset Blvd., Ste. 1529, Los Angeles, CA 90028. Their phone number is (213) 465-8388, fax (213) 465-8788.

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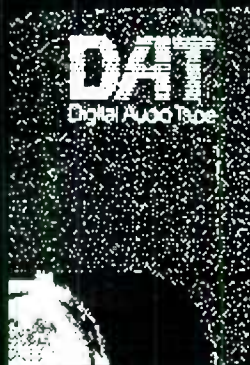
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MCA, Curb In Royalty Dispute

By Sue Gold

UNIVERSAL CITY—MCA Records, Inc. has filed a complaint for Declaratory Relief against the Curb Music Company in Los Angeles County Superior Court. The complaint is an attempt to resolve disputes between MCA and Curb regarding the payment of artist royalties and promotion costs related to MCA/Curb venture artists and rights to master recordings that Curb/MCA artist the Judds previously recorded for RCA Records.

In 1983, MCA Records, Inc., entered into an independent pro-

duction and licensing agreement with Curb. In 1988, the agreement was amended to include the master recordings of country superstar duo Naomi and Wynonna Judd.

MCA Records is not asking for any monetary damages from Curb or to terminate the contract, but for the court to define the relationship between the two companies.

According to attorney Don Engel, who is representing MCA Records, no specific incident prompted the suit, but questions of artist royalties and promotion costs

come up constantly. "Every three months [MCA does] their accounting, and each time the parties differ, they have to deal with it, so eventually somebody has to get it straightened out.

"If this wasn't an on-going relationship where there wasn't accounting every three months, it probably wouldn't have come to a head. But both parties are doing so many things together, we believe this is a constructive way of handling it," Engel continued. "MCA believes in the talent and potential of the MCA/Curb artists and believes that clarifying the issues addressed in this complaint will be of enormous benefit to all involved."

The question of ownership of the Judds' masters is already causing problems, even though they won't belong to Curb for another year. According to reports, Curb

has been talking with CEMA about selling the masters. Engel explained, "When they reverse to Curb, that's when the problem will happen. To wait until that occurs, that's not the smartest thing in the world—because if Curb gives them to CEMA, then we have to sue everybody. To wait for that point seems silly, so we're seeking the guidance of the court now."

Engel expects the court to act by the end of the year, since no damages have to be assessed. "There's no wrongdoing here. It's a question of what are the rights of the parties. Curb may have been wrong, but we're not looking for damages."

Other artists affected by this deal include Lyle Lovett and the Desert Rose Band.

Repeated attempts to talk with a Curb spokesperson were unsuccessful. MC

James Brown Among Legends Honored At Annual R&B Awards

By Sue Gold

HOLLYWOOD—More than 1,500 celebrities, fans and music industry executives turned out to honor James Brown, Wilson Pickett, Hadda Brooks and other R&B legends during the Rhythm & Blues Foundation's Annual Pioneer Awards ceremony.

The show, held at the Palace Theatre on February 25th, featured an all-star lineup of presenters and winners. Bonnie Raitt and Ruth Brown hosted the show, during which most of the winners performed their classic hits.

Artists who presented awards included Don Henley, Natalie Cole, Huey Lewis, En Vogue, Billy Vera and Boyz II Men.

Rap star Hammer presented James Brown with the Foundation's Lifetime Achievement Award. The other R&B legends received Pioneer Awards and a total of more than \$190,000 for their contributions to R&B over the years.

This year's solo recipients were Solomon Burke, Floyd Dixon, Lowell Fulson, Wilson Pickett, Carla Thomas and Jimmy Witherspoon. Record promoter Dave Clark, Hadda Brooks, the first black performer to have her own televised weekly variety show, and Erskine Hawkins, a band leader

during the Swing Era, were also honored. Little Anthony and the Imperials and Martha and the Vandellas were group recipients.

Recipients were chosen by the foundation trustees and artist steering committee members. Unlike other awards which honor artists

from this era posthumously, these must be awarded to artists who are still alive.

All of the winners received monetary stipends, except for Brown, the Lifetime Achievement Award honoree. "The Lifetime Achievement Award isn't about money, but rather it's to honor someone for a body of work," explains Suzan Jenkins, Executive Director of the Rhythm & Blues Foundation.

The Rhythm & Blues Foundation is credited with convincing several major record companies to re-examine contracts and royalty payments for artists from the Forties to the Sixties.

ARISTA WILL 'ALWAYS LOVE' HOUSTON



Arista President Clive Davis and other top label brass were recently presented with plaques commemorating the phenomenal success—six million and counting—of Whitney Houston's *The Bodyguard* soundtrack and its record-setting single (most consecutive weeks, fourteen, at Number One), the Dolly Parton-penned "I Will Always Love You." Pictured (L-R): Arista exec Jack Rovner and Roy Lott, Clive Davis, label exec Rick Bisceglia, R.I.A.A. President Jay Berman and label execs Jim Chiado and Milton Sincoff.

New Music Seminar Still Auditioning Bands

By Keith Bearen

New York—The entry deadline is fast approaching—April 2nd—for bands to audition for the upcoming New Music Seminar's "New Music Night," a golden opportunity for bands to get themselves seen and heard by major and indie record company A&R executives from around the world.

To enter, send a tape, bio, contact information and any press clippings to: New Music Nights, A&R Committee, 632 Broadway, 9th Floor, New York, NY 10012. There is a \$15 submission charge.

The 1993 New Music Seminar, one of the most widely attended and important music industry confabs, takes place on July 20-24 at the Sheraton New York. MC

Leading Jazz Label GRP Branches Into Pop

By Jonathan Widran

NEW YORK—New York-based GRP Records, who, for the fourth consecutive year, was rated by *Billboard* magazine as the Number One contemporary jazz label, has announced the creation of MCA/GRP Records, a subsidiary dedicated to pop, adult contemporary and urban artists.

According to GRP President Larry Rosen, who co-founded the label in 1982 with jazz pianist and film composer Dave Grusin, the new banner will provide a vehicle for the mostly instrumental company to penetrate adult-oriented pop, A/C and urban markets with a wide variety of vocal talent.

"We are in the process of signing new artists, as well as moving some of our established artists to the new label," explains Rosen. "This is a natural progression for us."

MCA/GRP's first release is the American debut by Latvian-born superstar Laima, often called "The Russian Madonna" due to her wide-ranging success throughout Russia and Eastern Europe (her previous

release sold over 20 million units in these regions).

Another recent signee is Rob Wasserman, known for his work with the Grateful Dead and Lou Reed. Established GRP artists making the move include Patti Austin and Carl Anderson.

Richard Palmese, President of MCA Records, which acquired GRP in 1990, remarks, "Domestically, MCA/GRP product will be marketed and promoted by GRP, but the new label will also create opportunities for select new product to be worked jointly by GRP and MCA. The addition of this division opens up some exciting new possibilities for us in the pop music field."

The creation of MCA/GRP marks the second branching out for Grusin-Rosen Productions in the past six months. Last fall, they announced the formation of keyboardist Chick Corea's offshoot, Stretch Records. One of that label's first releases, *Robben Ford And The Blue Line*, earned a Grammy nomination for Best Contemporary Blues album. **MC**

JAZZ GREAT HONORED



Jazz great Benny Carter was recently presented with ASCAP's "Duke" Award, named after Edward Kennedy "Duke" Ellington, for his outstanding contributions to music. The presentation was held at ASCAP's recent West Coast membership meeting. Pictured with Carter is ASCAP President Morton Gould. Past recipients of this prestigious award include Cab Calloway, Dizzy Gillespie and Ornette Coleman.

By Michael Amicone



Alan Becker

Relativity Entertainment Distribution (RED) has announced the appointment of Alan Becker to the post of Vice President of Purchasing. Becker was formerly the company's Director of Purchasing and will perform his duties out of RED's Hollis, New York office.

In related Relativity news, Dean Fine has been named to the post of Director of Purchasing, the post vacated by Alan Becker. Prior to his new appointment, Fine held a similar position at the Record World chain.

I.R.S. Records has announced the appointment of Barbara Bolan to the post of General Manager. Recently the label's Senior VP of Sales and Marketing, Bolan will supervise the daily workings of the label.

Venice-based record company Triloka Records has named Carol Tuft to the post of Vice President of Business Affairs. Tuft was formerly a part of the international sales team of Music West Records.



Barbara MacDonald

Mechanic Records has expanded its roster of employees: Barbara MacDonald has been named Director of Publicity, Ray Godas has been named Director of Marketing and John Butler becomes the company's Director of Alternative Promotion.

Sony Music Distribution has announced the promotion of Craig Applequist to the post of Senior Vice President, Sales. Based in New York, Applequist will continue to direct the label headquarters' sales staff, while also assuming supervisory responsibilities over the label's video sales and midline sales staffs.

UNI Distribution has announced the promotion of Joel Hoffner to the post of Vice President, Marketing and Catalog Development. Hoffner was previously the company's Vice President of Distributed Lines.

In related UNI Distribution news, Rod Linnum has been promoted to the post of Director of Distributed Lines for the company. Linnum was the company's Branch Manager, Los Angeles.



Steve Levesque

The Lee Solters Company has announced the addition of veteran publicist Steve Levesque to the post of Vice President of the company's music department. Levesque comes over to the public relations company direct from a stint with Roskin-Friedman Associates, the company co-founded by Solters before forming his new PR company in 1992.

EMI Records Group has named Al Pedecine to the post of Senior Vice President and Chief Financial Officer. Pedecine will oversee the group's financial affairs, production and A&R administration.

WEA Distribution has announced several new branch appointments: Stuart Johnson has been named Field Marketing Rep and Danny LaBorde has been named Account Merchandising Rep for the New York branch, and John Spingola has been appointed In-House Marketing Rep for the company's Chicago branch.



Jayne Neches Simon

Zoo Entertainment has announced the promotion of Jayne Neches Simon to the post of Senior Vice President, Marketing. Simon will oversee the label's marketing, sales and promotion staffs. **MC**



Bud Scoppa

Company: Zoo
Title: VP/A&R
Duties: Developing artists, Talent acquisition
Years with company: 2 1/2

Dialogue

A&R Excitement: "At Zoo, we see our mission as finding and developing visionary artists. One of the reasons I wrote about bands and records as a journalist for so long was that I got a great deal of excitement out of discovering things and telling people about them. And I didn't find the transition from rock critic to A&R person to have been a very dramatic one internally because it's really the same issue. But what really motivated me to start doing A&R again was the desire to get a little closer to the flame.

"The act of working with artists, getting to know them, building a trusting relationship, a candid relationship through which opinions and decisions get made is very gratifying. If the relationships are solid and deep and durable, it can be a very exciting and mutually fruitful kind of situation."

Ups & Downs: "You're dealing with people's lives. The kinds of artists we work with are the visionary artists; the artists who pour their hearts and souls into what they're putting on tape. Because of that, they take this stuff very personally. And in some cases, the artist doesn't agree with the A&R person concerning some issue that the artist is intimately involved with—namely his own music!

Sometimes it's not a disagreement with the A&R person, but instead, the A&R person acting as a mediator between the record company and the artist. And one does kinda get stuck between a rock and a hard place sometimes."

Art Vs. Commerce: "The other issue that I think is punishing is the ongoing act of trying to resolve the dichotomy between art and commerce, because ultimately, we're being paid to find artists who will eventually make money for the record company. That process begins with an artist writing a song—a very personal, intimate act that is supposed to result in lots of people benefiting financially. These are two quite distinct impulses! And yet, they must co-exist or the whole thing will fall apart and the artist won't be able to do the thing he wants to do—which is to communicate with as many people as possible. And the record company won't have the product it requires.

"When you're looking at this series of events that takes place between the initial impulse (the conception of a song or idea) and the marketing of the eventual record, there's a point at which the line between the art and the marketing of the art becomes somewhat blurred. There's a point at which certain artists begin to feel a bit uncomfortable or, at the same time, certain record companies feel uncomfortable about the artist being involved.

"A really pertinent example of the no man's land between the aesthetics and the marketing is the video realm. You see certain artists who

view making videos as an extension of their musical expression. R.E.M. has certainly done a wonderful job at that over the years. But in other video clips you might see on MTV, they're clearly a commercial for the record with the artist seemingly lost inside.

"It's interesting that with certain kinds of vehicles that we create to promote records and to market records, artists are traditionally involved or invited to be involved to a certain degree. And videos are a good example of that because it is the song being played and the artist being seen performing the song. In other areas, in advertising, for example, I think the record company would be shocked and would resist if the artist even suggested that he should be writing the ad copy himself. These are areas that have been defined arbitrarily, but because we're working with what I consider to be genuine artists, these questions really have to be asked and re-thought."

Zoo Focus: "The concept for this label was that BMG wanted to establish a West Coast-based label; that it was necessary for them in order to strengthen their base and A&R sources. They were willing to commit to five years of supporting this notion, and the idea was that we would try to discover and nurture a core roster of young artists that had something unique to say, and that we would find them early enough so that we wouldn't be involved in bidding wars. We made the assumption that we weren't going to break these artists on their first albums, but that, by the end of this five-year period, these artists would have become not

only the artistic but also the *commercial* cornerstones of the label. That's what we wanted to do. The real question was, should we focus exclusively on this process of long-term artist development, or did we need to hedge our bet a little bit by finding active, quick, short-term cash flow 'product' as opposed to artists? We've attempted to do both things."

Talent Ingredients: "This is the kind of thing you can talk about in terms of various criteria and the criteria will always involve songs. From an A&R standpoint, the only thing that any of us has is a sensibility. We could speculate about what other people would like, but we can only know for sure what we, ourselves, would like. It's fairly common for A&R people, like rock critics, to throw opinions back and forth, about the artistic or commercial viability of this act or that act. But all that stuff goes right out of the window when you walk into a club and you see something that you fall in love with as I did with the Odds. So, in short, I really think you have to be blown away. And then, you have to be able to come back to it a week later or a month later and still feel as excited about it as you were initially. If that happens, you know that's the one. You have to examine other things like, is this band right for our label or do we have too many bands like this? But if the passion of the A&R person is great enough to override all of these issues, then the issues become less important than the passion itself."

Local Scene: "I have less a sense of a scene and more a sense of a community, I think. In fact, a band



On March 26th, Walt Disney's Pinocchio will once again be available on videocassette for a limited time only. Originally released in 1940, this version was painstakingly restored to upgrade and preserve both the picture and the sound quality. The restoration of Pinocchio is part of an ongoing commitment by the Walt Disney Company to maintain its film library in state-of-the-art condition. Pinocchio will sell for \$24.99, or you may purchase Special Editions of the classic that range in price from \$34.99-\$99.99. This is something both you and your children will enjoy for years to come.

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Industry veteran Derek Shulman will head up an as yet unnamed record label, under the auspices of the Warner Bros. distributed Giant Records. Shulman, flanked on the left by Mo Ostin and on the right by Irving Azoff, will be headquartered in New York. Shulman was most recently the Chairman of Atco Records.

called Me, now signed to Epic, as well as the Wild Colonials and some of the other bands that play at Largo are part of an artistic community that I find very intriguing. I haven't sensed that since the late Seventies, early Eighties-skinny tie era. The vibe around Largo right now is reminiscent of '78-'79 L.A., but I think the music might be a little better. There are certainly fewer drugs. Stylistically, the music in L.A. is reflective of the music in America as a whole. I think that things that are left of center are more fashionable now. That's not necessarily for better or worse—it's just a change in fashion."

Unsolicited Tapes: "Because we have a small roster of artists that we're preoccupied with and because we don't have too many people here, it's pretty difficult to get through the tapes that do come through the door in some formal fashion. I wouldn't say it's necessarily a policy, but I would say that we don't encourage unsolicited tapes. The likelihood is that it's going to take us quite a while to deal with them."

Grapevine

Irving Azoff & Charlie Minor are happy to announce that, after a brief break in business, they have cleared up all existing problems and are both looking forward to an exciting and prosperous 1993.

The town is still buzzing over B.O.S.S. Catch them at the Teaszer on March 18th and 25th at 10:45 p.m.

Debra Rosner is providing a new talent scouting service geared toward helping the A&R community zero in on the hottest talent in L.A. Rosner is encouraging managers and bands to send in their demos and live performance dates. All genres of music are accepted. Debra can be reached at (818) 980-0056.

Jonathan Cain (Journey, Bad English), will be performing his keyboard magic at the Marquee Club

on March 27th. Cain is currently working on his solo album.

Local act Fizzy Bangers will release their first indie album on New Rose Records in France. LP is to be produced by Chris Carter.

In our recent listing of personal managers, we inadvertently listed the wrong manager for Delaney Bramlett. In fact, Delaney is represented by Tom Donnelly of Blue Heart Management. Sorry for the inconvenience.

The C.C. DeVille Band has officially signed with Hollywood Records. The band is currently meeting with producers.

Chart Activity

Bruce Hornsby's first solo album, *Harbor Lights*, features guest appearances by Jerry Garcia, Phil Collins, Bonnie Raitt, Branford Marsalis and Pat Metheny.

David Bowie reunites with producer Nile Rodgers for his first solo album in over six years.

Deals

After years of touring and releasing indie product, Butthole Surfers have signed with Capitol Records.

Murder Inc. & Tad were both recently signed to Mechanic Records under the label's new joint venture deal with RCA/BMG.

Higher Octave Music has signed former Jefferson Starship guitarist Craig Chaquico to a recording deal.

On The Move

Mary Gormley has been named Columbia's Director of A&R.

Scotti Bros. VP/A&R Lori Nafshun, has left the label.

Garth Fundis has been named VP/A&R for RCA/Nashville.

The new address for Caroline Records' West Coast office is: 9834 Glenoaks Blvd., Sun Valley, CA 91352. The phone number remains the same: (818) 504-0965. **MC**



Marc Corey Lee

Contact: Marc Corey Lee
(714) 643-3338

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

One of the first things you notice about Marc is that he is not ashamed of the fact that he loves pop music. Unlike George Michael, Marc Corey Lee realizes that "you don't have to save the world with every song you sing." Lee's four-song demo presentation was totally professional. Photo, lyrics, cassette, bio, all neatly packaged and impressive. The songs are all in the AC category with tinges of country for a little spice. Lee's voice was born for radio. It's clean, crisp and powerful and you can hear the emotion in it. The only problem with this tape is that there aren't any real strong songs. All of the material is passable, but that won't get Lee a deal. It would be nice to hear him sing an old Air Supply tune or something from Kenny Loggins. In other words, you need stronger material to match your great radio voice. Call publishers. Collaborate. You're too close to stop.



Billy Shears

Contact: Andy Cahan
(818) 762-8622

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Billy Shears is a duo comprised of two very talented men: Steve Dears, who does all of the singing and guitar playing, and Andy Cahan, who programmed all of the music of the duo's ten-song cassette. Between the two of them, there isn't an instrument known to man that can't be duplicated on their tape. And speaking of their tape—though we don't have the time to listen to all ten songs, "Late Bloomer" was particularly interesting and very commercial as well. The remainder of the songs were well-performed but lacked memorable hooks. The more I listen to this demo, the more I lean toward the guys going after a publishing deal rather than a recording deal. They could use the time to collaborate with other writers while their publishing company develops them and searches out a label deal. I think that's the best career move for now.



Kevin Navis

Contact: Kevin Navis
(805) 581-4861

Purpose of Submission: Seeking publishing or label deal

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Born and raised in the San Fernando Valley, Kevin Navis is no newcomer to getting played on local radio. His six-song submission (though too long) is professional sounding and captures his vocal and writing style. One of the outstanding moments on this tape is the guitar solo during the first song. To say it burns is an understatement. "Goodbye Baby Goodbye," the third tune, has a strong chorus and sticks with you for a while. Though all of the self-written material is okay, none of it can be used to build a career or get a deal. Therefore, I suggest that Mr. Navis get back to the drawing board and have another go at a fresh batch of songs. The man is talented but he just hasn't come up with that golden egg yet. Don't give up—it could be your very next song!

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.

ASCAP

DE POS VOX HUMANA DE POS

MOVIES, MUSIC & MORE



ASCAP's staff congratulates film composers Marc Shaiman, J. Peter Robinson and Mark Isham, who along with Maurice Jarre, were honored by KLSX radio and Movieline Magazine at their recent Salute to Great Film Music at Tatou in Beverly Hills. Pictured are (front row): ASCAP's Todd Brabec, Shaiman, Movieline publisher Anne Volokh, ASCAP's Jamie Richardson and Nancy Knutsen; (back row) Robinson, Isham and ASCAP's Paul S. Adler.

LA NOCHE LATINA



ASCAP's Latin Music showcase, presented in conjunction with BMG International and YZA Records, debuted at the Troubadour in February. Greeting one of the ten artists who performed are (l-r): YZA Records' Zulma Jimenez and José Silva, BMG International's Paul Ehrlich, BMG/YZA recording artist Gustavo Alarco, ASCAP's Julie Horton, El Puente Latino's Gaylon Horton and ASCAP's Loretta Muñoz.

AND THEN I WROTE...



ASCAP's annual West Coast Pop Workshop wrapped recently at the Los Angeles office. Guests at the eight-session workshop included attorney/author Donald Passman, Bob-A-Lew Music's Ronda Espy, writer Andy Goldmark, Jolene Cherry (Pressman/Cherry Music) and Brad Rosenberger (Warner/Chappell Music.) Pictured are the workshop participants with ASCAP coordinator, Brendan Okrent and guests: producer/writer Rick Nowles and Reata Music Creative Director Carla Berkowitz.

ADVERTISEMENT

SONGWORKS—STEVEN P. WHEELER



Local band *dada* celebrated the big success of their hilarious single, "Dlzz Knee Land," with a recent sold-out performance at the Roxy. Pictured after the show are (L-R): Jole Calio of *dada*, BMI's Barbara Kane, *dada* attorney Gene Salomon, Phil Leavitt of *dada*, BMI's Julie Gordon, *dada* manager Wally Versen and Michael Gurley of *dada*.

Upcoming Songwriter Showcases

The National Academy of Songwriters and the Nashville Songwriters Association International will present Jon Ims, Pat Alger, Robert Byrne, Richard Leigh, Mark Beeson and J.D. Martin, who will conduct songwriting workshops at Loews Santa Monica Beach Hotel on Saturday April 3rd.

In addition, a Nashville style concert will be held at the Troubadour in West Hollywood on Sunday, April 4th, at 7:00 p.m. The evening performance will be topped off by a special showcase. For prices and further information, call NAS at (213) 463-7178.

BMI's rock/alternative "New Music Nights" Showcase will be held April 8th at the Club Lingerie.

Zomba Music Activities

Zomba Music recently announced a wealth of signings, which includes Columbia recording artist Supercat to an exclusive worldwide publishing deal. The dance/reggae artist has had two hit singles on his Columbia debut ("Dem No Worry We" and "Ghetto Red Hot"), and the third single "Dolly My Baby" (with a remix featuring Mary J. Blige) will be released this month.

Other Zomba signings of note are Island/PLG recording artist rapper Positive K, who recently claimed the Number One Rap Single spot in *Billboard* with "I Got A Man," new Uptown/MCA recording artist Horace Brown, Mercury recording artist Joe Thomas, Geffen's alternative rockers Sonic Youth and the Reprise/Warner act Babes In Toyland.



Interscope Music recently signed Brian Morgan to a publishing deal. Pictured (L-R): Ronny Vance, President, Interscope Music; Lloyd Winston, Interscope Music; (seated) Brian Morgan.

Tracking The Classics



Bachman-Turner Overdrive

"You Ain't Seen Nothin' Yet"

(Reached Number One in 1974)

From 1972 to 1975, Bachman-Turner Overdrive was one of the most popular rock bands in the world, with a string of hits like "Takin' Care Of Business," "Roll On Down The Highway," "Let It Ride" and "Hey You," but it was "You Ain't Seen Nothin' Yet" that soared to the Number One slot, and it remains a party-time rock classic.

Drummer Robbie Bachman (pictured) recalls the strange and humorous history of BTO's most successful song:

"I don't know of any of our songs that were solely one person's idea. With 'You Ain't Seen Nothin' Yet,' Randy [Bachman] and I worked on that song for two or three afternoons outside this house we rented in Seattle. He kept wanting to scrap it and I kept saying, 'No, we can work with it. It has something to it, it has a feel. I don't know what it is but don't give up on it yet'.

So we went into the studio and Randy tried some vocals but he just couldn't get the right vocal feel for the song. If he sang it straight, it sounded like Tony Bennett or a lounge act, it had no humor or no feel to it. He tried singing it like Frank Sinatra, he sang it like Bob Dylan, and it became a joke as to who he could imitate next, so we started to throw names at him.

At one point, Randy said, 'Here's how our brother, Garry, would do it,' you have to understand that our brother has a tendency to stutter, so Randy started singing 'BBBabby, you ain't seen nothin' yet.'

We thought it sounded great but Randy was really embarrassed with the song and didn't want to put it on the final tape that he was sending to the record company. But he accidentally mailed the wrong tape and the record company called a week later and said, 'This is great, and that one song's going to be a hit,' and Randy says, 'What song?' and the guy says, 'You Ain't Seen Nothin' Yet.'

Randy totally panicked and said, 'No, it's not supposed to be on there, I sent you the wrong tape. Please don't use it, I made fun of my brother stuttering. Please don't put it on the album.' The record company just laughed and said, 'It's a great song, it's a hit and it's going on the album.'

And sure enough, three months later that song became the Number One song in the country. It was just one of those magical combinations of a musical accident and fate."

SONGWORKS—STEVEN P. WHEELER



Alan L. Mayor

BMI recently congratulated songwriter/country superstar Vince Gill for having written and recorded three Number One singles: "Don't Let Our Love Start Slippin' Away" (written by Gill and band member Pete Wasner), "Take Your Memory With You" (written by Gill) and "I Still Believe In You" (written by Gill and John Barlow Jarvis). Pictured at the Bluebird Cafe are (L-R): Roger Sovlne, BMI Vice President; Terrell Ketchum, Foreshadow Songs; Vince Gill; Pete Wasner; Bruce Hinton, MCA Chairman; Jody Williams, BMI Senior Director.

Publishing Grapevine

MCA Music Publishing announced the promotion of Cathleen Murphy to Director of Creative Services. Formerly the Manager of Creative Services for MCA Music, Murphy will now be responsible for scouting East Coast talent, as well as managing songwriter, producer and artist relations for the company's New York operation.

MCA Music Publishing also announced the promotion of James Jackson to Director of Creative Services/R&B Music. Formerly the manager of the same division at MCA, Jackson will now focus his time on scouting new acquisitions, as well as developing and promoting the songwriting talent on MCA Music's R&B roster.

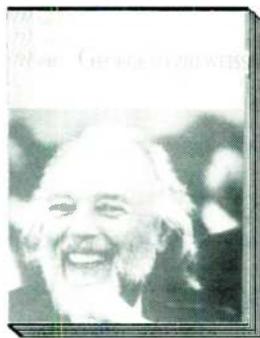
L.A. Grammy Committee

To celebrate the Grammy Awards' return to Los Angeles, the L.A. Grammy Host Committee has published a creative and entertaining map of Greater Los Angeles that highlights a slew of historical music industry sites. A Grammy L.A. Music Mecca is a four-color map which includes the locations of major record labels, historical clubs, theatres and restaurants. The map is available to the public at various music retailers and hotels throughout the city. Call (213) 381-2277 for further information.



Michael Bolton was named the Favorite Adult Contemporary Artist and Favorite Pop/Rock Male Artist at the 1993 American Music Awards held recently in Los Angeles. Pictured backstage celebrating are (L-R): actress Nicolette Sheridan; Michael Bolton and BMI's Kelly Horde.

Book Review



**What A Wonderful World:
The George David Weiss Songbook**


Warner Bros. Publications
\$14.95 (paperback) 72 pages

Over the past couple of years, songwriter George David Weiss' classic songs have brought him back into the public spotlight. First, Natalie Cole featured "That Sunday That Summer" on her blockbuster *Unforgettable* album, and then "Can't Help Falling In Love" grabbed a slot on the smash soundtrack from the hit film *Honeymoon In Vegas*.

Of course, these episodes only introduced the veteran tunesmith to a new generation of music fans, as Weiss was already inducted into the National Songwriters Hall Of Fame back in 1984.

In addition, Weiss has spent the last ten years as President of the Songwriters Guild Of America, and is one of the industry's leading activists in terms of protecting the songwriter. He went before Congress and testified for songwriters against the DAT bill, and the bill was soundly defeated.

George David Weiss is one of the few songwriters who has been able to write songs that have cut across all musical styles. This songbook collection contains twenty-two Weiss classics, including "What A Wonderful World," "Can't Help Falling In Love" and "The Lion Sleeps Tonight."

Although I would have enjoyed more biographical information, this nicely put-together compilation of musical material is a tribute to one of America's most enduring songwriters. 

PUBLISHER PROFILE



Ronda Espy

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My personal belief is that the country music boom is happening because a lot of people who grew up loving songs and melodies were getting turned off by what was coming out of their radios, and they turned the dial to the country stations, and quickly realized that it was just pop, rock and R&B with an accent," says Bob-A-Lew Music President Ronda Espy with a laugh. "The great thing is that all kinds of music are melting together. I find that country music today is what people like Huey Lewis were recording as pop/rock artists three or four years ago."

Espy's reference to Huey Lewis is not an accident, as the platinum-selling star is not only her good friend but also her boss. Actually, the company cofounder are industry veteran Bob Brown (Huey's Manager) and Lewis, thus the name Bob-A-Lew.

However, it is Ronda Espy who runs the daily activities for the six-year-old company and during a brief, yet enlightening interview, she gave a glimpse into the very warmth and humor that has come to symbolize Bob-A-Lew Music in the eyes of their stable of talent, or as Espy calls it, "our little family."

Espy describes their wide-ranging roster of talent as "a pop/blues/MOR-type of roster," spearheaded by such rock and blues icons as Bonnie Raitt and Delbert McClinton.

After eight years as the head of business affairs for Chrysalis Records and Chrysalis Publishing, Espy found herself at a career-crossroads when the company decided to move its headquarters to New York nearly ten years ago. "Huey and I came to Chrysalis around the same time and we became good friends. So I called Huey and I asked him and Bob if they would give me references for my upcoming job search, and they said, 'Let's start a publishing company,' which was like a dream come true. I called for references and ended up with a new job [laughs]."


Following the success of his multi-platinum album, *Sports*, in the mid-Eighties, Lewis and his band the News re-negotiated their contract and got their publishing back, making that catalog the nucleus of Bob-A-Lew Music.

According to Espy, the original concept of this publishing company was to focus on a family atmosphere of top-quality writers and artists. Since its formation in 1986, Bob-A-Lew Music has shown tremendous growth. First, they signed a then-unknown pianist/vocalist named Bruce Hornsby, then a couple years later—prior to her breakthrough success—Bonnie Raitt signed on.

Over the years, the roster has grown in status but remains quite small and manageable. Phil Everly and guitarist/songwriter Earl Slick are the two most recent signings, while others like songwriters Andre Pessis (who has had eight Top Ten hits with artists as varied as Southern Pacific, Waylon Jennings, Bonnie Raitt, Mr. Big and Lewis himself) and Bonnie Hayes (who has had quite a few covers by Bonnie Raitt, among others) have helped put Bob-A-Lew on the map.

Some songwriters on the roster are also dynamic performers who have mysteriously been ignored by record companies, something that Espy says Bob-A-Lew is trying to do something about. "Right now I'm meeting with most of the record companies about starting a custom record label for Bob-A-Lew, with an emphasis on putting out product with artists who are very song-oriented. We want to make quality recordings without spending astronomical amounts of money, so that when you sell 200,000 or 300,000 units you'll be making a lot of money. We're trying to find a way to get back to the era of the artist/songwriter."

Throughout our talk, Espy kept coming back to the notion of Bob-A-Lew being like a family, and there is truth behind her statements. "It's amazing to me how many times one of our writers has been contacted about writing a certain type of song, and instead of just saying they wouldn't be the right person for it, they tell them about other Bob-A-Lew writers who would probably be a better match. There's a real camaraderie between our writers, and while there's a real healthy competition as well, we honestly do have a strong support system among our roster."

As the interview began to wind down, Ronda Espy's love and enthusiasm for the music business became more and more contagious. By the end, I decided to give her a chance to speak to songwriters who continue to struggle for recognition. "What I would say to up-and-coming songwriters is that they have to continue to believe in themselves; they have to persevere. I truly believe that the songs are becoming the most important thing again, and if all songwriters just stay true to who they are, they'll end up seeing that this is a very exciting and fun business to be involved in." 

CLEAR LAKE AUDIO: Legs Diamond—guitarist Jeff Marcus, bassist Adam Kury, vocalist Rick Sanford, keyboardist Michael Prince and drummer Dusty Watson—is in this North Hollywood recording facility making tracks for a new release on British label Music For Nations. Michael Prince produced and Brian Levi engineered the sessions—which utilized the new Alesis Adat system—and was assisted by Colin Mitchell.

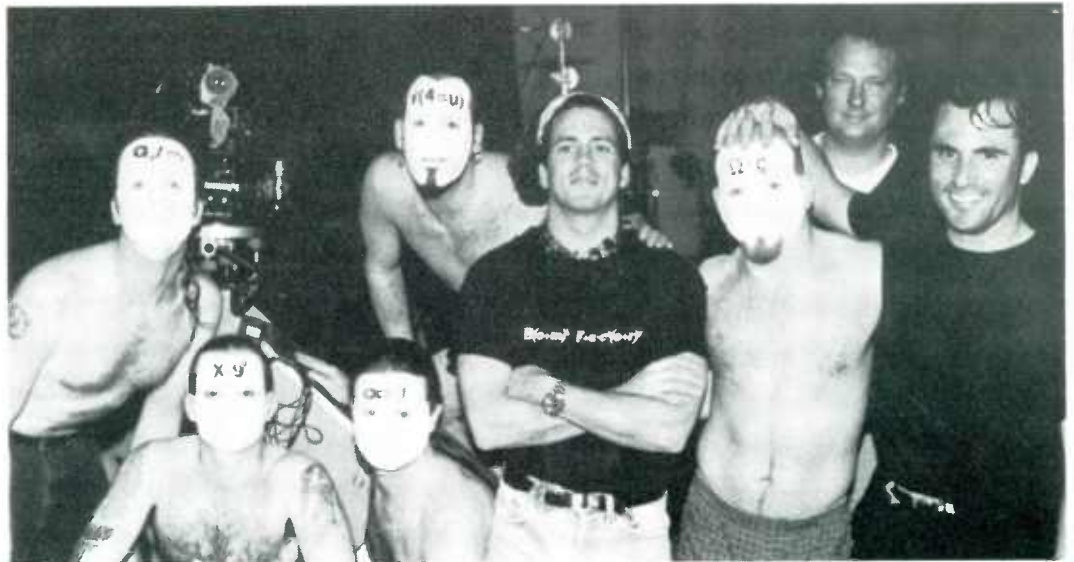
SCREAM STUDIOS: Producer Michael Wagener and EMI recording artists Helloween, mixing tracks for an upcoming opus, assisted by Craig Doubet...Producer Matt Wallace, mixing tracks for Mushroom Records act Scarymother, assisted by Craig Doubet...Ozzy Osbourne and Michael Wagener, mixing tracks for Ozzy's upcoming live album for Epic/Sony Music, once again assisted by Craig Doubet.

PARAMOUNT RECORDING STUDIOS: A&M recording act For Real, in Studio C, working on tracks with producer Ray Chan and engineer Stoker...Virgin rapper Kid Frost, in Studio A, making tracks for his new opus, sessions produced by Tony G, engineer Ken Van Druten manning the console...Local rockers Bad Fun, in Studios B & C, recording a new demo.

STUDIO MASTERS: Motown artist Shanice and producer Kiy Griffin, working on tracks for an upcoming album, engineering expertise supplied by Robert Brown...Producer Charlie Drayton and the Divinyls, recording music for a Super Mario Brothers soundtrack on Capitol Records, sessions engineered by Peter McCabe, assisted by Thomas Mahn.

GROUND CONTROL STUDIOS: Shai and producer Carl Martin, working on tracks for Gasoline Alley Records/MCA, engineering expertise supplied by Paul Brown and

MOUTHING OFF



Soma Records act Mouth is pictured on the set of their "anti-video" for "Wheel," from their current EP, *Forward*. Directed by Geoff McGann (creator of the Red Hot Chili Peppers' Nike commercial) and executive produced by MTV Music Video Award winning director Mark Fenske (Van Halen's "Right Now"), the video is an expressionistic send-up of music videos utilizing a specially designed kaleidoscopic lens, something McGann has dubbed, in classic Fifties sci-fi fashion, "Crytoscopic Wheelavision." Pictured (L-R): Matt Colleran, Kevin Radanofich, Joe Kelley, Gersh, director Geoff McGann, Mark Roberts, executive producer Mark Fenske and producer J.J. Morris.

assistants Eric Stitt Greedy and Gabriel Sutter...Sony Music recording artist Peabo Bryson and producer David Foster, in Studio A, working on tracks with engineer Humberto Gatica and assistant Alejandro Rodriguez.

MUSIC ANNEX RECORDING STUDIOS: South Bay favorites the Torn, in Studios D & C, working on tracks with engineer Pat Coughlin...Jazz artist Randy Rare, working on tracks for a new album, sessions co-produced by bassist Victor Conte and drummer Ron E. Beck, with staff engineer Pat Coughlin manning the board.

MC

CAROLINE SESSION



Caroline act Walt Mink is pictured at Studio 5109 Productions (formerly Music Box Studios) during recent sessions. Pictured: producer Brian Foxworthy, studio owner Mike Wolf and Walt Mink's Joey Waronker.

CHOICE SESSION



Fledgling group First Choice is currently recording an EP for Dino M. Production Company. Pictured during the sessions, held at Dino M. II Recording Facilities, are (L-R, standing): group members Sly Anthony Love, Johnny C., L'ton Tatum Jr., engineer Chris Maddalone, (sitting) producer Dino Maddalone and group member Michael Bennet.

CLEGG SESSION



Capitol world music act Johnny Clegg & Savuka recently completed their latest opus, *Heat, Dust & Dreams*, at Ocean Way Studios. Pictured putting the finishing touches on the record are (L-R): Capitol VP of A&R Tim Devine, ace producer Don Was and Johnny Clegg.

Henry Ditz

PRODUCER CROSSTALK



STEVE LEVINE

By Jonathan Widran

It's a dream that every up-and-coming producer aspires to—being able to develop the sound of an unknown band and share in the glory as that band rises to international superstardom.

After leaving his post as engineer at CBS Studios in London, Steve Levine began producing obscure upstarts, as well as his own songwriting projects, to only moderate success. Then the call came to work on some demos with Boy George and Culture Club, and before Levine knew it, his roller coaster career as a hit producer had begun.

Levine went on to produce the group's three heyday albums, 1982's *Kissing To Be Clever* (including "Do You Really Want To Hurt Me"), 1983's *Colour By Numbers* (which spawned their biggest hit, "Karma Chameleon") and, in 1984, *Waking Up With The House On Fire*.

He claims that the "marriage of ideas between me and the band members was perfect" for a time, but by the third album, the tensions that would tear them apart were already brewing. "Although the success of Culture Club's music was due to important roles played by each member, there got to be ego problems, with George taking credit away from everyone else," Levine recalls of that tumultuous period. "Add to that the enormous distractions and time pressure on George at the time—he was hardly ever there, and on some songs, I had to make up master vocals from guide tracks—and the lack of focus, plus dealing with our new financial standing, and we were looking at trouble."

From those early unexpected career pinnacles, Levine returned to the real world of being a working producer, toughing out the remainder of the Eighties with less commercially successful projects by the

likes of Quarterflash, Junior, Ziggy Marley and the Beach Boys, before winning a Grammy for Deniece Williams' R&B hit, "I Believe In You." Along the way, there were even "strong but shelved or poorly received" projects with several unknowns.

It might seem odd that Levine's enormous Culture Club success didn't lead to similarly high-profile productions, but according to him, there were other considerations besides the solely commercial ones. "After Culture Club, my name was out there and I was offered projects purely because of the hits," Levine explains, "but that's not the best reason to take a job. To me, chemistry, the open exchange of ideas which I had in CC's day is most important. Record companies often forget about producer/artist chemistry, but if both sides see the same goal, it's more important than what's on either's resume."

Judging from Levine's intense enthusiasm, it's clear that his latest production, the recently released, self-titled debut from modern rockers the Beauties (on Gasoline Alley Records), possessed exciting amounts of those intangibles that "you can't put a price on." Levine had just moved to L.A. to score the syndicated TV show *She Wolf*, and Glen Glenn Sound just happened to be down the street from the studio where the Beauties were cutting some early tracks, terribly unhappy with their drum-machine crazy engineer/producer. Levine loved their demo and bonded with guitarist Jason Nesmith, son of Monkee Michael Nesmith, and drummer Matthew Steer.

"Sometimes a young band like the Beauties has a vision and a general direction but needs help with sound and arrangement or has a great song that needs nipping and tucking," Levine says. "They needed the experience that I offered them. As a former engineer, I understand the technology extremely well and how to get good sounds and work with the band to achieve them."

"There was a lot of experimenting, but eventually, with a lot of rehearsing, the band developed and learned to trust my judgement," he continues. "If I came in with a solid idea, I'd present it, and we'd sit around a table and leave it open for discussion. There was one episode where Steve McNeil couldn't quite master a vocal passage, but we all helped him around his mental block. In the studio, it's all about working things out with the required technology to make the sound come about without any major loss of quality."

Levine's multi-faceted background gives him the know-how to tackle any creative sound situation, yet he also realizes the importance of using the proper technology to achieve his ends. (He has just opened his own studio, Palindrome Studios, in West L.A.)

"I record digitally instead of analog, as it allows greater flexibility," explains Levine. "Part of a producer's job is getting a good performance, but at least half of it is knowing how to enhance that performance using quality technology." MC

NEW TOYS—BARRY RUDOLPH



Apex Exciter Model 104

The Model 104, dubbed Aural Exciter C2 with Big Bottom, is a useful new tool for the recording studio or live sound. Apex has combined the best aspects of the Type III Aural Exciter with an interesting new bass enhancement system called "Big Bottom".

The 104 is a two channel unit that is placed in series with the signal path just like a limiter or equalizer. The similarity ends there however since unlike an equalizer, the 104 is a spectrally dynamic processor. The famed Aural Exciter portion generates upper harmonics that track dynamically the program's existing harmonic constituents. The generated harmonics can be "tuned" with the front

panel Tune control which sets the lowest starting frequency of the enhancement process. So the lowest starting frequency of enhancement (fully CCW) is in the mid-range area of 800Hz, while the highest frequency (fully CW) is 6 KHz. From this point the enhancement range then continues all the way out to 20KHz. Levels of enhancement up to 6db, are adjusted by the Mix control. There is also a Normal/High button for two different ranges of enhancement. Normal is most useful for gentle enhancing of overall mixes or vocals while High might be better for less subtle excitation of individual instrument tracks. Apex is calling this unit C2 because it replaces the Type C, but the aural exciter circuit is not input level dependent and does not require a separate Drive control like the Type C and so resembles the Type III in simplicity of operation.

The new Big Bottom feature utilizes frequency shaping, phase shaping and dynamic shaping in a specific interactive way to increase bass energies that cannot be closely duplicated with any other equipment or combinations of equipment. (I know because I tried). Using bass-boost equalization certainly will get the job done but not without significantly increasing electrical levels that can cause overloading. Big Bottom is said to increase the "perception" of low frequencies without substantially increasing the peak output electrical level. I found this to be true and it seems that Apex has found a way to defy audio physics. This sonic alchemy is accomplished by dynamically modifying the bass response dependent on the program's center of bass energy in the range between 20Hz. and 120Hz. Two front panel controls, comically named Overhang and Girth, allow adjustment of dynamics and amount of Big Bottom bass enhancement. The Overhang control is the level control to the dynamic limiter and interacts with the frequency shaper to boost lows as more compression occurs. Overhang is so-named because it adjusts the sustain or persistence of the enhanced bass sound. The Girth control mixes the amount of enhanced signal with the direct signal. Big Bottom processing, when scientifically analyzed, follows the human hearing curve as discovered and studied by Fletcher and Munson.

Using the 104 in the studio is simple once I learned where and how it is best applied. For bass instruments, synths, percussion and drum loops, the 104 is good since I was able to record a fatter, bigger bottom sound yet not add very much additional level as is generally the case with equalizers. The Aural Exciter works well if I felt some additional brightness or edge was also needed.

Selling for \$349 retail, I find the 104 great for all kinds of music especially bottom oriented R&B, Hip-Hop and Rap. If you are further interested in the new Model 104, write or call Apex Systems Inc., 11068 Randall Street, Sun Valley, CA 91352. Phones are (818) 767-2929. MC



**Floyd Rose Classic
Stratocaster from Fender**

The new Floyd Rose Classic Strat comes with either a rosewood or maple neck. The nine and half inch radius fretboard has 22 frets with a lower action. There are two single coil pickups in middle and neck positions that are magnetized oppositely to help cancel hum. The bridge pickup is a DiMarzio Pro PAF humbucker with high output. Another new idea is position #4 of the five-way pickup switch that connects the bridge pickup as a single coil to the middle pickup. A popular Fender guitar switch position. The Floyd Rose Original double-locking tremolo system is of course included.

Priced at \$1,099 retail complete with molded case, strap and cord, the Classic comes in three-tone Sunburst, Black, Candy Apple Red and Vintage White. For more information, contact Fender Musical Instruments Inc., 7975 N. Hayden Road, Suite C-100, Scottsdale, AZ 85258 or Phone (602) 596-9590.



Cast of Aids! The Musical.

You've had the disease. You've been to the demonstration. Now relive the magic again and again. **AIDS! The Musical** opens March 20 at the **Skylight Theatre**. This full production of the all-singing, all-dancing, all-queer voyage into the world of AIDS activism had its premiere in a 1991 workshop production. The play's plot follows Thomas (diagnosed with AIDS) as he survives a six-month wait for regular care at the county medical system. The play is nowhere near as depressing as it seems on paper. It was created, according to the writers, because "we were tired, tired, tired of stupid, boring, teary-eyed TV movies about heterosexuals dealing with AIDS."

Be aware, though, the play is rooted in the images of subculture—sex clubs, radical faeries, AIDS buddies. A great evening out, but leave the kids at home. **Wendell Jones** and **David Stanley** are responsible for the play's uplifting book and lyrics. **Robert Berg** provided the computer pop score. Direction and choreography are by **Antony Balena** and musical direction by **Tim Johnson**. The **Skylight Theatre** is located at 1816 1/2 N. Vermont in Los Feliz. Call (213) 856-0250 for details.

You've seen the advertisements, now go see the play. **The Young And The Restless** soap star **Michael Damian** is currently holding court at the **Pantages** in Hollywood. That's where **Andrew Lloyd Webber's Joseph And The Amazing Technicolor Dreamcoat** has been resurrected once again. You'll recall that the play originally opened with **Donny Osmond** in the lead. When it came to Hollywood, **Damian** assumed the role. He plans to hang with it until the play reaches Broadway, it's ul-

timate destination. We hope he does, but we seem to remember **Osmond** telling us the same thing.

Set your timers. **Bravo** is going to be airing **Lady Sings The Blues** March 21 at 5:00 p.m. PST. For those who have never seen it, **Diana Ross** got an Oscar nomination for her portrayal of the legendary jazz singer **Billie Holiday**. The film follows Holiday's life from her poverty-stricken childhood to her glittering success and ultimate slide into drug addiction. The film catches Ross at the pivot point between glitz and artistry. She was able to channel her stardom into the performance making Holiday believable and tragic; an artistic pinnacle Ross has not approached since.

Andy Garcia is said to be editing a documentary on mambo creator **Cachao Israel Lopez**. Garcia serves as host and director of the project, which already has a commitment on **Telemundo** Spanish TV network. Much of the film, according to Garcia, revolves around "a concert we did in Florida with an all-star band." Lopez is credited with writing the first mambo in 1939 with his brother **Orestes**.

"True music," **George Gershwin** once said, "must reflect the thought and aspirations of the people and the time. My people are Americans. My time is today." Take the time today to listen to **The Great Jazz Vocalists Sing The Gershwin Songbook**. This new **Capitol/Blue Note** CD collects works by **Carmen**



Diana Ross sings the blues.

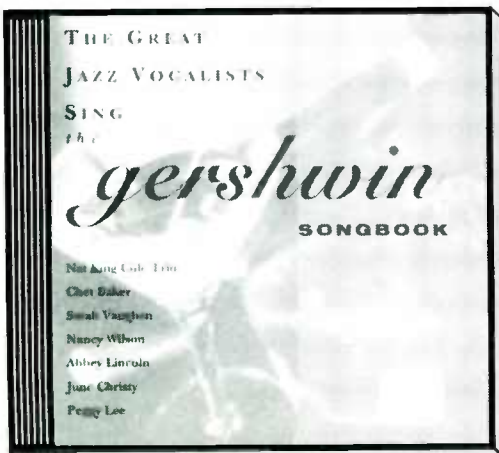
McRae and **Mel Torme** among a host of their jazz contemporaries. Virtually everything the casual Gershwin fan needs—"Summer-time," "Embraceable You," "I Got Rhythm"—they're all here. The serious student of Gershwin will want this disc for its informative yet weighty liner notes by **Will Friedwald**, author of the book **Jazz Singing**.

The historic **Maryland Theatre** in Hagerstown, MD has been chosen as backdrop for part of the next **Shirley MacLaine** feature, **Guarding Tess**. Crews scoured the country for a theater for an opera scene. The 78-year-old former vaudeville house was picked for its splendor. The scene, in which MacLaine's widowed former first lady character is caught napping at the opera, is to be shot in April. Most of the film will be shot in Baltimore.

MTV announced plans for a 24-hour Spanish network for the United States and Latin America. The Miami-based network is said to resemble MTV. The music channel will target viewers 12-34, an important



Michael Damian





Harrison Held (center) with Foxx Empire

demographic no matter what the language. According to Tom Freston, Chairman and Chief Executive Officer of MTV Networks, "We expect MTV Latin America to play a vital role in our worldwide operations and we believe now is the perfect time to launch this new network. It is an area rich in its musical heritage and anxious for alternative television programming."

Will Smith, star of *Fresh Prince Of Bel Air*, has been tagged to play an unknown ballplayer in producer Al Ruddy's next film, *The Scout*. The feature focuses on a down-on-his-luck baseball scout who discovers the player of his dreams. The story concept has reportedly been in development at various studios with different directors and leads for almost two decades.

Come on down to *Discafe Bohem* March 19. That's when Harrison Held films *Harrison's Hangout... Live!* with special musical guests Yolie, Foxx Empire and Susan Solomon. *Harrison's Hangout* is described as a cross between *Club*

MTV and *American Bandstand* centering on up-and-coming artists from the Los Angeles scene. Held, a former A&R assistant at Columbia and Epic, likes everything from country to Broadway, dance to rap and rock to R&B. Interested potential performers might want to bring demo tapes to the nitespot. *Discafe Bohem* is located at 4430 Fountain Avenue in Hollywood. Call (213) 913-0439 for more info.

They just don't make recording artists like Doris Day anymore. That's why it's so nice that her campy Fifties version of the Latin ballad "Perhaps, Perhaps, Perhaps" has shown up on the *Strictly Ballroom* soundtrack. In fact, that's one of the few vocal tracks appearing in what film star Tara Morice called "the *Spinal Tap* of dance movies." Morice and Mark Williams do turn in a rendition of Cyndi Lauper's "Time After Time" and John Paul Young re-does his disco hit "Love Is In The Air," but the rest of the disc sounds like a dance instructor's tool. David Hirschfelder and the Bogo Pogo



Doris Day

Orchestra pack in enough rhumbas, sambas and paso dobles to keep serious ballroom dance fans in constant motion. Those with two left feet should program their CD players to repeat the three vocal tracks.

Coming later this month on PBS is *In The Spotlight*. This series, which earlier this month presented performances by Bob Dylan and Elton John, now turns attention to Billy Joel and the Beatles. In *Billy Joel: The Shelter Island Sessions*, the singer leads viewers on a close up look at how he writes songs. In a concert spot, Joel will also preview songs from his upcoming new album.

The Beatles Songbook is timed to coincide with the 30th anniversary of the release of the Fab Four's single, "From Me To You." Los Lobos, Buddy Guy, Dr. John, Kathy Mattea and Nils Lofgren are among the artists giving voice to their favorite Fab Four refrains. None of the surviving Beatles is scheduled to appear.

There are all sorts of familiar

faces on PBS. Peter, Paul and Mary have their latest special, *Peter, Paul And Mommy Too*, which debuts over most of the Public Broadcasting System during their March pledge periods. Filmed at Boston's *Majestic Theatre* by PBS station WGBS, the concert and broadcast mark a return to form for the group. They have recently resigned with Warner Bros., the company which gave them success in the Sixties. To celebrate, *Warners* will re-release the dozen or so catalog products on CD. The audio and home video forms of *Peter, Paul And Mommy Too* should be in stores by the end of March. **MC**



Will Smith



Peter, Paul and Mary



*Eddie
Murphy*

**NO
LAUGHING
MATTER**

By Kenny Kerner

He appeared unceremoniously and rose to superstardom overnight. A young, arrogant black man whose talents were immeasurable, Eddie Murphy, in just a few years, has lived out his every fantasy, rising to celebrity heights that he, himself, had never dreamed of.

Whether portraying a rubbery Gumby, a comical Buckwheat or a cool, anything goes detective in *Beverly Hills Cop*, Murphy has captured the imagination of audiences worldwide, transcending both age and color barriers.

The former cast member of TV's *Saturday Night Live*, who starred in *Beverly Hills Cop I & II*, *Trading Places*, *48 Hours*, *The Golden Child*, *Coming To America*, *Harlem Nights*, *Boomerang*, *The Distinguished Gentleman* and a soon-to-be-released third installment of *Beverly Hills Cop*, turned his attention to recording in 1984 with the release of *Eddie Murphy: Comedian*, which peaked on the charts at a disappointing Number 35. But a year later, daring to record a musical album on which he sang for the first time, Murphy struck gold with the Rick James-written, produced and arranged single "Party All The Time," from his *How Could It Be* album on Columbia.

The one-two punch of the single (Number Two) and album (Number 26) cemented Murphy's career as a superstar artist who could truly do it all. And for the next few years, Murphy walked around with a head as big as all outdoors. Surrounded by a group of bodyguards and wearing more gold than Fort Knox, the artist indulged himself in a hedonistic lifestyle which few survive. Along with a troubled personal life, Murphy's career began to cool (his 1989 album, *So Happy*, and single, "Put Your Mouth On Me," were relative failures).

Fortunately for Murphy, the gods smiled down on him and allowed him to get his life and career back in order. He recently signed on with Motown Records and released what he calls a "Psychedelic Psoul" album entitled *Love's Alright*. The following interview lends insight into the artist's personal and professional life, leaving no stone unturned. Murphy was frank, sincere and aware of his shortcomings—the attributes of a true star!

MC: I listened to your new album once, then took it off and realized I should have been listening to it stoned.

EM: [laughing] My cousin told me it's a good record if you're high.

MC: This is your first record for Motown.

EM: This is my first record. My other records were me just stepping half-way into it. It was like me saying, "Hey, I'd really like to express myself musically." And the people would go, "Hey, you're a fuckin' comic and if you wanna do this thing, it's only because you're an egomaniac. So we're gonna put you together with some other producers and the music's not gonna have anything to do with you because we're gonna throw it together and we'll be lucky if we get a hit." And that's the way the approach was.

MC: Your previous records sounded as if they were completed before they asked you to come in and do the vocals.

EM: That's the way it was, man. They would play me tracks of other people singing those songs and tell me to sing it like them. That's why they suck; that's why the people didn't respond to them. I finally told CBS that I've been recording their way and nobody's responding to the music. So I left CBS and put a studio in my crib and I've been writing and playing my music for years but I never let anybody except my family listen to it. I wouldn't let the record company hear my shit.

MC: I don't think anybody ever took you seriously as a recording artist.

EM: Exactly. So I went and did my whole record by myself. I made it without the pressure of a record company, and when it was done, I shopped it. What was cool was, I did it at home, so when I got an idea I would just stop and call somebody up and have them come over and do a part. Because of my tremendous success as a movie star, I met all these stars so I was able to just pick up the phone and go, "Hey, B.B., I need a guitar part, or "Hey, Elton, could you sing this..." and before you knew it, I had this very special album."

MC: What made you decide to sign with Motown?

EM: I started to shop the album, and everyone went crazy because of the people that I got to play on it. We almost signed with Capitol and with Giant. We went with Motown because they really knew where I was comin' from; Jheri [Busby, Motown President] really got it. They understood that I had to grow from the character they saw in *Saturday Night Live* or *Beverly Hills Cop*. Motown knew that this record wasn't a departure from who

"As soon as you become the hottest or the biggest or the best, you get all this other shit heaped on you."



Eddie Murphy was, but an extension of myself. Next year, me and my *Psychedelic Psoul* will be gigglin' in a town near you. I'm gonna mix it all up and take it on the road. I got this bad band and we're gearin' up to do some shit. I'll come out and do three or four of my songs, let the curtain go down and then come back out and do an hour of stand-up. Then, do a costume change and come back out with the band. Instead of just coming out with shades on to do Stevie [Wonder], do him with the band behind me. Really do Stevie! He did some really cool shit on my record.

MC: Your album was heavily influenced by the Beatles.

EM: I'm just a big, big, big Beatles fan. If you listened to my last album, you'd hear the influences starting to come out a little on a track called "So Happy." With this album, I just said fuck it—I like the way the Beatles influences work with my music so I'm going to use them. If I feel a vibe, I just go with it.

MC: Are you more comfortable doing records or movies?

EM: Lately, I prefer doing records to doing movies. There's more comfort doing music because I don't have any preconceived expectations. No-

body expects anything to happen with my music so there's no pressure on me. But when I step in front of the camera to do a movie, people are always talking about whether it's going to be a blockbuster film and how much it's going to gross. Those are not good things to have hanging over your head when you're going in to be creative.

MC: What was it like working with Michael Jackson?

EM: I've known Michael for years so it was really cool. But the coolest thing was standing in the booth singing with Michael and feeling the power coming from him. To be just a few feet away from him, watching that was incredible. It was really intense.

MC: Are you at all involved with the soundtracks to your movies?

EM: I could have been involved with all of the soundtracks to my films, but I thought that I shouldn't get involved until the people accepted me musically. Otherwise, it just looks like an ego thing.

MC: I'm looking at your new publicity photo and your hair is different, you're wearing less jewelry and you look much more confident and secure. Is this a new Eddie Murphy?

EM: It's an older Eddie Murphy. I look at pictures of myself, as we all do, and I see, for example, the suit I had on in *Raw*, that red leather suit with a ring I was wearing outside of my leather glove... who the fuck did I think I was? It's just that I grew up in the public eye so everything I did was documented and appeared at a theatre near you so everybody saw me lookin' like an asshole.

MC: You've been a superstar since you turned nineteen. Did success always come easy for you or were there some years of struggling?

EM: It got hard for me when I got consumed by the show business part of it. At first, I was an artist trying to express myself and be funny. And that was the only thing that mattered. But as soon as you become the hottest or biggest or best, you get all this other shit heaped on you. If this happens when you're a young cat, then you really start thinking that you're the biggest and the baddest. And when you put your efforts into thinking you're the baddest, you're not putting efforts into making yourself better. So eventually you get sucked up and you get fat and you do bad movies. And that's what happened to me. I just started coming out of that two years ago.

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Howard Gabriel

Executive VP, General Manager

By John Lappen

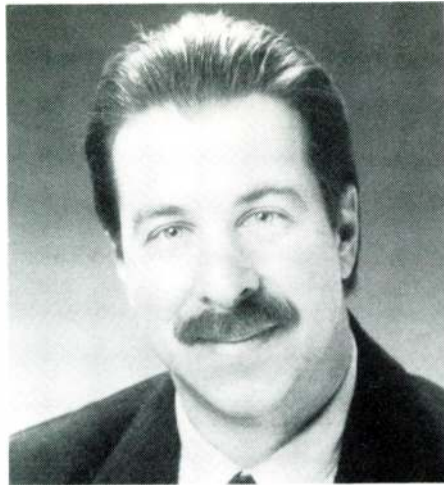
When Howie Gabriel, Executive Vice President/General Manager of Continuum Records, says that the relatively new indie label will grow and expand, he means it. "We're negotiating right now for distribution rights on Mars and Venus, which I think is very important, as I have an inside track on what the Venusians and Martians are interested in musically," jokes Gabriel.

Founded three years ago as a small, locally owned jazz/blues label, Continuum took on a new life when it merged a year ago with a marketing company called Best New Music. The latter firm was owned by Englishman Tim Brack, who had worked previously as an artist manager in the U.K.

Moving to the States in 1986, Brack started his company two years later, scoring successes on a variety of projects, including several Continuum jazz projects. He eventually became President of Continuum before merging the two companies in December, 1991.

A trio of executives run Continuum's business affairs. Brack is responsible for signing bands to the label and making the majority of the artistic decisions. Gabriel, who has major label marketing experience with both RCA and EMI and has also served as Marketing VP at Relativity Records, is involved in the label's daily business affairs. And Harrison Weaver, President Emeritus of the New Jersey State Opera, is in charge of Continuum's finances and is Chairman of its Board of Trustees.

"Our talents blend well together," says Gabriel. "The turning point came when Tim Brack became involved because we had



worked successfully together on several projects when I was at RCA and EMI. We each have respect for one another and know what we can do and what we have to do to be successful."

Gabriel describes Continuum as an artist-friendly label: "We are interested in creativity—we're interested in artists being able to express themselves to the fullest. That goes from the first note on the record to the packaging, marketing campaign and everything else connected with a project."

This Cranford, New Jersey-based label received a boost early on when they were able to sign two members of the Rolling Stones as solo artists. Brack was friendly with Charlie Watts and was able to license the rights to Watts' jazz album tribute to Charlie Parker, *From One Charlie...* Watts was so impressed with the results, that he not only decided to record his follow-up record on the label, another paean to Parker entitled *A Tribute To Charlie Parker...With Strings*, but talked fellow Stone Ron Wood into joining the Continuum roster. Wood's release, *Slide On This*, an intoxicating blend of funk, blues and Stonesy rock, has garnered the label further attention.

"Ronnie's record is one of which we're all proud," enthuses Gabriel. "It's certainly a very accessible record filled with a variety of musical styles.

"But we want to be proud of every one of our artists," he continues. "We listen to every unsolicited tape that we receive and then we make decisions based on our musical needs. We look for bands around which a whole

"We don't want to be pigeonholed as a label committed to just one style of music."

—Howard Gabriel

package can be developed, because unfortunately, as everyone knows these days, it's not only the music that counts."

As far as a release schedule, Gabriel hopes to release twenty records in 1993. Continuum's eclectic roster of releases, which includes two techno compilations, *This Is Techno (Volumes Two and Four)*, albums by the Immaculate Fools, Detroit rapper Kid Rock and a new compilation entitled *This Is Dance Hall (Volume Two)*, released in conjunction with Nuff Nuff Music, under a newly signed pact.

Comments Gabriel, "Usually, when one looks at indie labels, they're of a specialty nature. They're either rap labels or dance labels or metal labels. We didn't want to do that. We don't want to be pigeonholed as a label committed to just one style of music. It's terrific for labels who want to establish an identity in one genre, but we want our consumers to know that when they buy a Continuum record, they're going to buy a record that could not only be any style of music, but will also definitely be quality."

That company credo certainly extends to their innovative and classy compact disc packaging, not only elaborate in design, but longbox free and ecologically friendly as well. "Tim Brack is the mastermind behind the artwork and the vision," states Gabriel. "Working closely with AGI and using their Digipak, we've been able to come up with some terrific designs. We work closely with the artists on their packaging; they have lots of input.


"We also want the consumer to feel they've made a quality purchase. We give them booklets, posters and as much elaborate packaging as we can. We want our customers to feel good about spending their money on our products.

"As far as the longbox issue is concerned, it never should have been invented in the first place. The reason it did was sheerly for marketing reasons. It's never been useful in my opinion."

Gabriel believes that Continuum's commitment to quality on so many levels also allows it to stand out from the glut of newer labels that have proliferated in the last few years. "I think a lot of newer labels were started to give the bigger companies with which they were involved more of a market share. The question for me is, how much of a business and artistic vision did many of these startup labels have?

"We are going to build our label from the ground up. We're going to try and be in tune with what the customers want and think is cool for them. We're going to sign bands that we can develop. We want to develop identities for our artists—something for the public to hold on to."

Distributed exclusively in the U.S. by Relativity Entertainment Distribution ("we had many choices of distributors but we didn't want to get lost in the system of a corporate giant"), Continuum has an office in London and licenses its product throughout Europe.

Continuum is located at 380 Ludlow Ave., Cranford, NJ 07016. Their phone number is (908) 709-0011. 



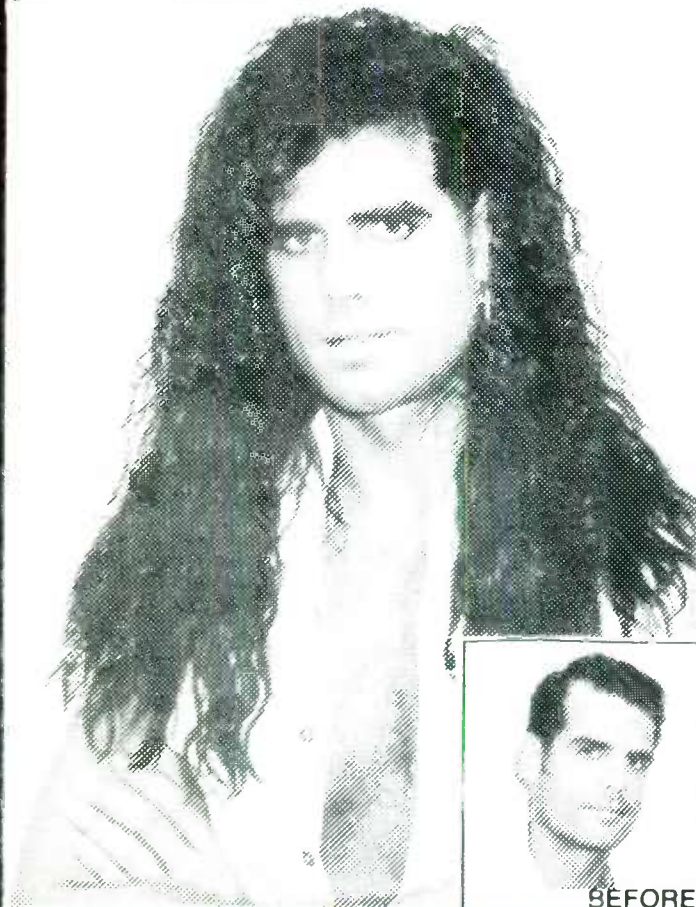
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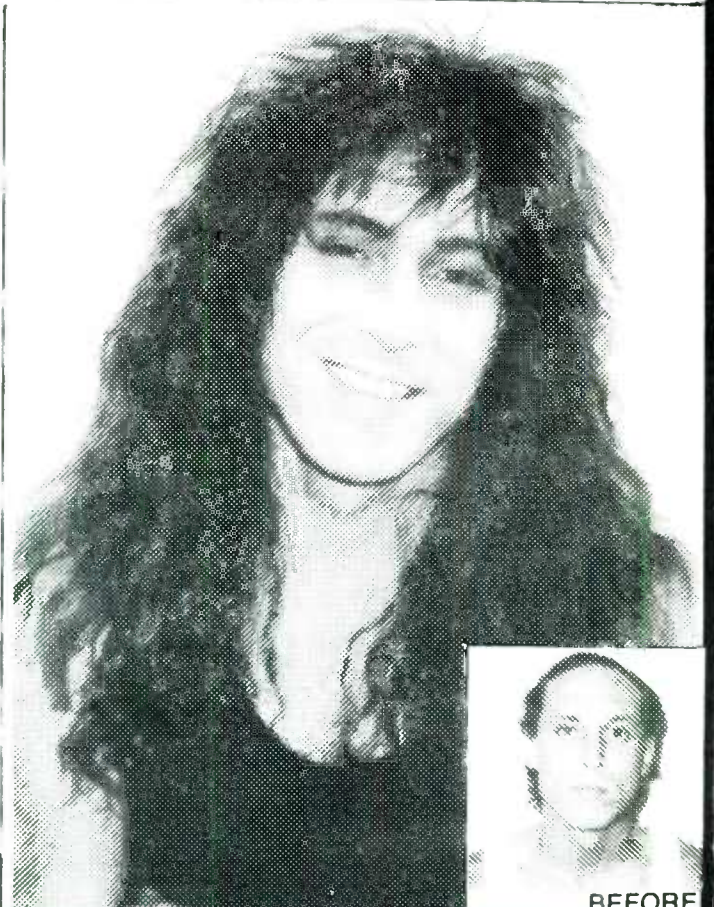
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BEFORE



BEFORE

How To Choose A Music Attorney

By Sue Gold

After managers, attorneys probably have more control of an artist's career than anyone. They are the ones who must advise artists on record contracts, management agreements and anything else which requires a signature.

Anyone practicing law in the state of California must have a license, but don't just look at where they graduated law school. Music law is a very specific field that takes years to learn after law school. "Just because you have a law degree doesn't mean you're ready to be a music attorney," explains Jay Cooper of the law firm Cooper, Epstein & Hurewitz. "You have to have knowledge of record company practices. You have to know how records are made in the studio, how they are pressed, how they are sold in retail, what a producer does, what scale is, what the cost of studio time is. All of this comes after law school, but you have to have knowledge of it before being a music attorney. As a music lawyer, you are not only dealing with contracts, you're dealing with publishing contracts, agency agreements, union contracts, marketing agreements, tour agreements, television agreements, soundtrack

agreements, everything. There is an enormous amount of things to learn, and it takes years."

Donald Passman of the law firm Gang, Tyre, Ramer & Brown and author of the highly acclaimed book, *All You Need To Know About The Music Business*, adds, "It's a catch-22 because you have to learn by doing it. There's some literature, but literally, one of the reasons I wrote the book was that there was no place to teach people how to get into the industry. Ideally, the attorney has worked with somebody who already knows it and is a mentor and teaches it to him."

Hiring an attorney should be approached the same way as hiring anybody else—by using common sense and checking out their reputation. "Basically, you want to use your guts and you want to feel comfortable with somebody. You

should ask for references at the same level you are. The fact that somebody does a great job for a superstar doesn't mean they're going to pay attention to you. You also have to be able to say what's on your mind and make sure the attorney talks in a way you can understand him," Passman explains.

Attorney William Blackwell adds that artists should look for "someone who is going to be compatible with them—that's going to be honest with the client."

Cooper says, "It doesn't take long to find out what the reputation of the attorney is. It's a relatively small community and everybody seems to know everybody and what their reputations are. If they have a reputa-

tion for honesty, integrity, getting the job done, for not killing deals but making deals, being reliable, giving the client sufficient attention they deserve—all these things can be found out from other people; from ASCAP, BMI, managers and various organizations that function within the industry."

The California Bar Association can also be contacted regarding the history of a particular attorney, but it is not a consumer organization and it's usually reluctant to release derogatory information on their own attorneys, according to attorney Robert Greenstein.

Most music industry attorneys feel the earlier they are brought on board, the better it is for the artist. "There are so many things that go on

with respect to the client's situation and in the formulating stages which could lead to a relationship that would be subject to putting a contract together," Greenstein says.

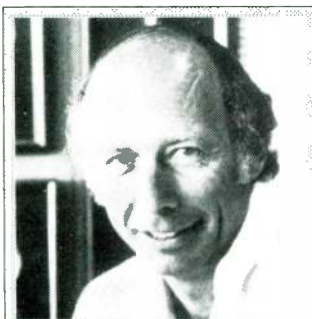
"Usually, when a band gets interest from a company, my recommendation is, as long as they can distinguish, in their own perception, the difference between creative matters and business and legal matters, and the band is comfortable in being able to pursue those differences, then let the band discuss as many of the creative elements as they are inspired to discuss at the early stages," Greenstein continues. "As soon as it starts getting closer to contracts and business affairs, that's when I suggest the client throw up a shield and say to the company, 'Look, we are talent, but whenever it comes to business or legal affairs, we have an attorney who handles that for us. We don't want to even get into those matters with you.' It is the safest and the most professional thing for a band to do."

Once an artist finds an attorney they want to work with, they will usually have to sign a retainer agreement. Attorneys are required to get an agreement in writing when the fee will be in excess of \$1,000. However, long-term contracts between a client and attorney are not legal in California and should never be



DONALD PASSMAN

"The fact that somebody does a great job for a superstar doesn't mean they're going to pay attention to you."



JAY COOPER

"Just because you have a law degree doesn't mean you're ready to be a music attorney."

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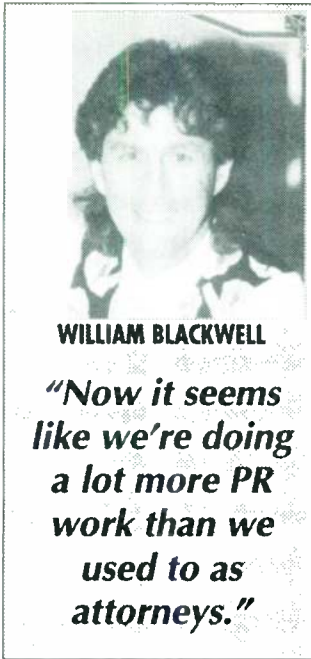
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William W. Blackwell
Attorney at Law
 12304 Santa Monica Blvd., Suite 300
 Los Angeles, California 90025
 (310) 447-6181

signed. "Your contract with the lawyer can be terminated at will. You are required to have a fee letter in writing but it can't have a time," Passman explains. "An artist can walk out on an attorney any time."

While attorneys are generally not high-profile people in the music business, they did make the headlines last year when rock singer Billy Joel sued his former attorneys for conflict of interest. The case brought to light the problems of attorneys or law firms not disclosing possible conflicts among their clients. In California, attorneys are required by the ethic rules of the Bar Association to disclose any possible conflicts of interest before agreeing to represent a client. However, it is also a good idea to ask the attorney about this during the initial meeting.

"Not only do we have to disclose it, but it has to be in writing," Greenstein says. "It is the responsibility of the attorney who is trained analytically to know these things and has the knowledge of these situations to say it. If someone says okay and let's proceed anyway, then it has to be in writing that they are aware of the conflict and the nature of the conflict. But that's only something you can do



WILLIAM BLACKWELL

"Now it seems like we're doing a lot more PR work than we used to as attorneys."

if it's a non-dispute situation."

Cooper continues, "The conflicts come in many forms. While many conflicts can be consented to in a waiver, there are some that can't. For instance, if I am representing a record company and I'm representing an artist who is signed to that record company, it certainly would be improper, even with consent, to negotiate on behalf of both of them. That would be a very difficult one to waive. However, if I'm representing a record company doing litigation for them, and now I'm representing an artist who is negotiating with that record company, and the company will use another attorney on the other side to negotiate with me the attorney, that's a waivable kind of conflict. It would have to be disclosed, and I would have to get a waiver from both sides."

Another conflict of interest can arise if an attorney is paid by percentage instead of a fee and is shopping a record or publishing deal. "The attorney may choose the deal that pays the most money, but it may not ultimately be the best deal," Cooper says. "It is a well-known fact that the company that pays the most money is not necessarily the company

with the best overall deal. For instance, in a record deal where all things are equal, you should always choose the company that really is in love with you as an artist and you feel will pull for you as an artist, and that may not be the company that pays the maximum amount of dollars. There are some companies that are more conservative than others who, when they really commit, will pull out all stops. Other companies will pay a lot of money for an act, but will still not have the total commitment. You want a company that will kill for the artist."

Passman concedes, "There's that danger in any deal you do that the lawyer will try to maximize the dollars up front in order to pay himself a large fee, but at some point, you have to believe that somebody is out for your best interest. I don't think that percentage makes it substantially worse than doing it on a volume basis."

Besides offering legal advice, some attorneys take on the additional role of managing an artist. "It used to be where somebody would have a manager and the attorney would just do the legal work. Now it seems like we're doing a lot more PR work than we used to as attorneys," Blackwell says.

"It's my view that you must blend the legalities with the practicalities and the preferences of the clients, otherwise you're entirely missing the boat. So a lot of that overlaps what a manager might say. My advice includes legal and practicalities and that has extended into such areas as artist development, publicity and marketing issues, pro-

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The following is a select listing of Music Business Attorneys who handle everything from shopping a record deal to analyzing producer agreements. Please meet with your potential attorney before hiring him and paying a retainer fee. And remember, the attorney works for you—so be sure he can get the job done. Special thanks to those who helped make this guide our most comprehensive ever and our apologies to those we might have inadvertently missed.

Compiled by Sue Gold

□ **MARK "ABBA" ABBATTISTA**
Gorman, Abbattista & Carozzo
1875 Century Park East, 7th Floor
Los Angeles, CA 90067
(310) 788-2666
Specialties: Full service
Clients: N/A

□ **ARROW, EDELSTEIN & LAIRD**
9255 Sunset Blvd., #800
Los Angeles, CA 90069
(310) 274-6184
Specialty: All areas
Clients: Bon Jovi, Dolly Parton, Bette Midler

□ **STEPHEN BAERWITZ**
10850 Wilshire Blvd.
Los Angeles, CA 90024
(310) 470-9373
Specialty: Producers, artists
Clients: Radio Active Cats

□ **JEFF BERKE**
11766 Wilshire Blvd., #550
Los Angeles, CA 90025
(310) 312-0221
Specialty: Contracts, litigation
Clients: N/A

□ **WILLIAM W. BLACKWELL**
12304 Santa Monica Blvd., #300
Los Angeles, CA 90025
(310) 447-6181
Specialty: Demo shopping
Clients: Sha Na Na

□ **BLOOM & DEKOM & HERGOTT**
150 S. Rodeo Drive, 3rd Floor
Beverly Hills, CA 90212
(310) 859-6828
Specialty: All
Clients: Ry Cooder, Jim Keltner

□ **BOELTER & PERRY**
330 Washington Blvd.
Marina del Rey, CA 90292
(310) 822-5037
Specialty: Contracts
Clients: N/A

□ **SUSAN BUTLER**
16633 Ventura Blvd.
Encino, CA 91436
(818) 784-5559
Specialty: Contracts
Clients: Producers, singers, bands

□ **CODIKOW & CARROLL**
409 N. Camden Drive, #208
Beverly Hills, CA 90210
(310) 271-0241
Specialty: All areas
Clients: Nirvana, House of Pain

□ **JERRY COEN**
2001 Wilshire Blvd.
Santo Monica, CA 90403
(310) 829-9985
Specialty: All areas
Clients: N/A

□ **RANDAL NEAL COHEN**
400 S. Beverly Drive, #318
Beverly Hills, CA 90212
(310) 286-6600
Specialty: All areas
Clients: Gene Rice

□ **COOPER, EPSTEIN, HUREWITZ**
345 N. Maple Drive
Beverly Hills, CA 90210
(310) 278-1111
Specialty: All areas
Clients: N/A

□ **DENNIS, SHAFER, FENNELLY & CREIM**
444 S. Flower Street, 25th Floor
Los Angeles, CA 90017
(310) 557-1944
Specialty: All
Clients: N/A

□ **DIAMOND & WILSON**
12304 Santa Monica Blvd., 3rd Floor
Los Angeles, CA 90025
(310) 820-7808
Specialty: All areas except litigation
Clients: Joe Satriani, Eddie Money

□ **JON A. DIVENS**
10880 Wilshire Blvd.
Los Angeles, CA 90024
Fax: (310) 470-6129
Specialty: All areas
Clients: N/A

□ **STAN FINDELLE**
2049 Century Park East, #1100
Los Angeles, CA 90067
(310) 552-1777
Specialty: Manager and recording agreements
Clients: N/A

□ **FORBES & ROTH**
2049 Century Park East
Los Angeles, CA 90067
(310) 284-8800
Specialty: All areas
Clients: N/A

□ **JAMES H. FOSBINDER**
11500 W. Olympic Blvd., #400
Los Angeles, CA 90064
(310) 444-3023 9-5
(310) 841-5640 24 hrs.
Specialty: First Amendment, citizen vs. govt. or govt. vs. citizen,

trusts and limited partnerships.
Clients: Dead Kennedys, Harry Perry, Rock Against Racism

□ **PHILIP H. GILLIN**
1901 Avenue of the Stars, 20th Floor
Los Angeles, CA 90067
(310) 553-5611
Specialty: All, listens to tapes
Clients: N/A

□ **GIPSON, HOFFMAN & PANCIONE**
1901 Avenue of the Stars, #1100
Los Angeles, CA 90067
(310) 556-4660
Specialty: Publishing, recording agreements
Clients: Warner/Chappell

□ **GOLD, MARKS, RING & PEPPER**
1800 Avenue of the Stars, #300
Los Angeles, CA 90067
(310) 277-1000
Specialty: All areas
Clients: N/A

□ **GOLDBERG, ROHATINER & YUEN**
9100 Wilshire Blvd.
Beverly Hills, CA 90212
(310) 274-8201
Specialty: Artist representation, publishing
Clients: Vassal Benford

□ **ROBERT S. GREENSTEIN**
2049 Century Park East, 11th Floor
Los Angeles, CA 90067
(310) 203-9979
Specialty: All areas except litigation
Clients: N/A

□ **ALFRED KIM GUGGENHEIM**
12424 Wilshire Blvd., #1120
Los Angeles, CA 90025
(310) 207-3694
Specialty: All areas
Clients: Available on request

□ **HANSEN, JACOBSON & TELLER**
450 N. Roxbury Drive
Beverly Hills, CA 90210
(310) 271-8777
Specialty: Artist contracts, publishing
Clients: Boyz II Men, Herbie Hancock

□ **HOUGH, DUFF, ROBERTSON & ASSOC.**
6363 Wilshire Blvd.
Los Angeles, CA 90048
(213) 653-0328
Specialty: Contracts
Clients: N/A

□ **KOHN & BRAFF**
10920 Wilshire Blvd., #650
Los Angeles, CA 90024
(310) 208-1100
Specialty: All areas
Clients: N/A

□ **LOPEZ & GONZALEZ**
15250 Ventura Blvd.
Sherman Oaks, CA 91403
(818) 995-5500
Specialty: Contracts, publishing
Clients: Glenn Frey, David Hasselhoff

□ **NEVILLE L. JOHNSON**
11726 San Vicente Blvd., #418
Los Angeles, CA 90049
(310) 826-2410
Specialty: Contracts, publishing, new bands
Clients: Patrick Maraz, James Burton

□ **LOEB AND LOEB**
10100 Santa Monica Blvd., #2200
Los Angeles, CA 90067
(310) 282-2000
Specialty: All areas
Clients: N/A

□ **MANATT/HELPS/ROTHENBERG/PHILLIPS/KANTER**
11355 W. Olympic Blvd.
Los Angeles, CA 90064
(310) 312-4000
Specialty: All areas
Clients: N/A

□ **ALVIN S. MILDNER**
10880 Wilshire Blvd.
Los Angeles, CA 90024
(310) 475-9777
Specialty: All areas
Clients: N/A

□ **MITCHELL, SILBERBERG & KNUPP**
11377 W. Olympic Blvd., 9th Floor
Los Angeles, CA 90064
(310) 312-2000
Specialty: All areas
Clients: A&M Records

□ **MATTHEW A. NECO**
12424 Wilshire Blvd.
Los Angeles, CA 90025
(310) 447-1777
Specialty: Publishing, recording contracts
Clients: N/A

□ **ALAN OKEN**
1260 N. Kings Road, #4
West Hollywood, CA 90069
(213) 650-4318
Specialty: All areas
Clients: N/A

□ **ROGERS & HARRIS**
9200 Sunset Blvd., #404
Los Angeles, CA 90069
(310) 278-3142
Specialty: All areas
Clients: N/A

□ **BARRY ROTHMAN**
1880 Century Park East, #615
Los Angeles, CA 90067
(310) 557-0062
Specialty: All areas
Clients: N/A

□ **DAVID RUDICH**
9255 Sunset Blvd.
Los Angeles, CA 90069
(310) 550-8020
Specialty: All areas
Clients: Mötley Crüe, Blind Melon

□ **SLAFF, MOSK & RUDMAN**
9200 Sunset Blvd.
Los Angeles, CA 90069
(310) 275-5351
Specialty: Contracts
Clients: N/A

□ **OWEN J. SLOAN**
100 Wilshire Blvd., 20th Floor
Santa Monica, CA 90401
(310) 393-5345
Specialty: Publishing
Clients: N/A

□ **JACK WILLIS**
7060 Hollywood Blvd., #1210
Hollywood, CA 90028
(213) 465-6634
Specialty: All areas
Clients: N/A

□ **ZIFFREN, BRITTENHAM & BRANCA**
2121 Avenue of the Stars
Los Angeles, CA 90067
(310) 552-3388
Specialty: All
Clients: Aerosmith, Crosby, Stills & Nash

□ **ZIMMERMAN, ROSENFELD & GERSH**
9107 Wilshire Blvd., #300
Beverly Hills, CA 90210
(310) 278-7560
Specialty: Contracts
Clients: N/A

◀ 25 Attorneys

duction issues and it really gets involved with anything the client does," Greenstein adds.

However, Passman thinks legal aspects and management duties should be kept separate. "You don't have one of the checks and balances on your team. Having an independent manager and independent lawyer means they kind of keep eyes on each other and when it's the same person you lose one of the people that watches over the other's shoulder. On the other hand, some of them are very good managers."

While Cooper acted as a manager years ago, he now confines his practice to law and agrees with Passman's views. "There are some attorneys who act as managers for their clients but not attorneys, so that is probably okay. But when an attorney is acting as both attorney and manager, how do you sign a management contract with an artist you're also representing as an attorney? Are they getting the independent advice they're entitled to as to whether the contract as a manager is good or bad. How can I review my own contract?"

Besides acting as managers, attorneys can also shop record deals for artists. "I listen to every demo sent to me," Blackwell admits. "I listen to about 35 demos a month. I become an A&R person."

Passman adds, "A lot of labels won't even listen to tapes unless it comes from a lawyer or a manager. On the other hand, if you're trying to get your record deal shopped, sometimes you go to a lawyer before the record company so they can begin to shop for you."

Cooper offers, "If the attorney thinks he'll be able to get a deal, then he'll probably make an arrangement with the band that he'll get paid out of the first record deal. With most artists today in the rock industry, their entire career starts with the record deal. So, if the attorney believes he has

a chance and he is organized enough and ready to get a deal, many attorneys will take a chance and say that they'll get paid out of the deal."

Some attorneys combine both methods of payment, getting a small retainer up front with a percentage coming later.

"I try to get a little money up front with most people because you can't guarantee somebody is going to get a deal. You may be working three or four years for that individual before something hits, and it may never hit. My feeling is, if a group has a little bit of money involved in it, they're more likely to stay with you," Blackwell says.

While attorneys are knowledgeable, it is the client who makes the final decision, and according to Greenstein, an artist should never feel pressured into doing anything. "The client is hiring the attorney to work for them, it is not the other way around. The client is primary and is always the decision maker. The attorney recommends and suggests, but the client is always the one who makes the decisions," Robert Greenstein declares.

Cooper says that if artists read the con-

tracts themselves, this will also help later on in their career so there are no surprises.

"If they have questions after that, then they can ask the attorney and have the attorney summarize the contract to the point they are convinced they understand what is in that contract and what they're obligations are," Cooper advises.

Whether shopping a deal or signing a contract, an attorney should be consulted. But remember, the final decision should always rest with the client and any agreement with an attorney should be fully understood by both parties beforehand. As the client, you always have the option and obligation to ask as many questions about your deal as you feel necessary. **MC**



ROBERT GREENSTEIN

"The attorney recommends, but the client is always the one who makes the decisions."



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< 21 Eddie Murphy

MC: But isn't it true that the bigger you get the more you are forced to deal with the business side of things—like it or not?

EM: It's true, but you can't let it consume you. My priorities are my family and my art. And those things can't be taken away from me. Now, I'm fortunate enough not to have to worry about anything else but those things. I don't trip on anything negative that's said or anything negative that's trying to stop what I'm doing. I feel that all art comes from God. I think God creates everything. I think the reason he made art is because the world is so fucked up and the people need it. They need to watch a movie that moves them, they need to see a painting that moves them, they need to hear a record that moves them. And you need to be driving down the street thinking about something really emotional when you hear a song on the radio that directly relates to what you're going through at that very moment and it burns in you for the rest of your life. You need that shit, you know. You need art to keep you in touch with your emotions because you get caught up in the rat race and with working 9-5 and the basic shit that's involved with being a human being. You need art to keep you in touch with your feelings.

One thing I really hate is when you're talking about somebody's album and the people you're talking with immediately go into something personal about the artist. "I don't like her this" or "did you hear that about her?" What the fuck are they talking about? I'm talking about this person's record. They do that to Michael all the time. It's like they all stopped listening to the music and just wanna talk about him. Hey, man, look what this guy can do, look what he is, man. Fuck how you feel about the way he combs his hair. They build an artist up and make you huge. They fall in

love with you and want to know everything about you. Then, when they find out everything about you, they hate you for not being what they wanted you to be.

MC: You also had a pretty bad rap not too long ago.

EM: Oh, yeah..who's that arrogant nigger with the bodyguards. But you can't trip on that, that's Satan working. I'm a musician and a comedian and a law abiding citizen. I got two beautiful kids and I spend most of my time with my family. So when I pick up a newspaper and see something negative written about myself, I can't wonder why

"I feel that all art comes from God. I think God creates everything."

they're writing that stuff. I know I'm doing God's work here, which is to make you mother fuckers laugh. Still, there are people at newspapers and on TV pissing on other people's movies and records. And that's Satan, man. There is no such thing as bad art. When Vincent Van Gough died, he thought he sucked and the people around him also thought he sucked. But a hundred years later his paintings are selling for 30-40 million dollars. It's not for us to say what art is good and what art is bad. As an artist, the only way to be destroyed is for you to destroy yourself. In the Bible, it says, "As a man thinketh, so is he." And that's how

Satan comes at you. If you keep hearing that you suck and keep reading that you suck and TV tells you that you suck, pretty soon you're gonna believe that you suck. And that's not how you became famous. You got famous by thinking that you were pure motherfucker! So don't even bother to read that shit. It has nothing to do with anything.

MC: On April 3rd, you'll turn 32 years old. Do you ever marvel at what you've accomplished for such a young artist?

EM: I stand back and say that I cannot believe how blessed I am. And I cannot believe this adventure I've been on and I'm only 31 years old. I walk around my house and look at my family sometimes and I just get misty because everything is so cool. I'm trippin' all the time on how fortunate and how blessed I am. I had one bad period in my life about two years ago when being famous really got to me. I really started hating my work and everything I was doing. It got bad, man. That was the worst period in my fuckin' life. Now, I'm the happiest cat walkin'.

MC: What's left for Eddie Murphy to accomplish?

EM: I don't have any kind of blueprint at all. I'm just being the artist that I am. What ever happens, happens. And whatever talent He's given me, I have to show.

MC: You sound like you've suddenly become religious.

EM: No, no, no. I'm spiritual and always have been. When I was younger I was told that you had to go to church to get in touch with your spirituality. When I got older, I realized that all I had to do was drop to my knees and start talking. A person knows in his heart of hearts when he's doing something that's right or wrong. I was baptized a Catholic, but I'm a spiritual person, so I feel welcome at any church. MC

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Lita Ford: Riding High

For many of her fans, Lita Ford is the High Priestess of Hard Rock—strapping on her guitar and kickin' ass.

This woman is no blonde pop confection manipulated by the music machine. She likes to be in control. Having recently changed both management and record labels, she has her hands firmly wrapped around the reins of her career.

She recently returned from a month-long tour of New Zealand and Australia to find herself with a Grammy nomination in the Best Rock Vocal Performance by a Female for the single "Shot Of Poison."

Was she surprised? You bet, and thoroughly flattered to be in such illustrious company alongside Tina Turner.

At her rustic home in Tujunga, California, Lita is a beautifully warm, down-to-earth person who appreciates her domestic life as well as the stage. She's very into nature and animals and is especially fond of horseback riding. Her passion for horses developed early on. "I've always loved horses ever since I was a little girl. I think a lot of little girls love horses. When I lived in London, my mom and dad used to take me to the park and we'd go riding. I always had dreams about horses. When I was in third grade, I lived in Texas and we had a friend who was named Mr. Camper. He was an old man, about 78 or 79, and he had 75 horses on his property. He wanted to give me one so every day I would go down and look at all his horses and I never could pick one out, you know. I wanted them all, but unfortunately, my mom and dad had no place to keep them so we couldn't get one. Oh, well."

Though Lita's childhood dream of owning a horse was never realized, as an adult, she was given a second chance thanks to Kim, a crusty, sweet soul who lives next door and who owns several horses and a goat named Horny. Kim's a bit of a Mr. Camper himself.

"Yeah, that's exactly what he's like. Kim's about 73 or 74 years old



Lita Ford and friend.

and he's lived in the area for 25 years. He's built all the trails through the mountain range here where I live, which is basically 23 miles of mountain range. He's built all these trails throughout the years and he lets his friends use his horses and takes them on trail rides. His trail rides are pretty hairy."

And I can testify to that! Late last spring, I went riding a couple of times with Kim and Lita, and even as an experienced rider, there were some pretty intense moments—like walking down the steep side of the mountains on a trail just big enough for an over-fed mouse. It was an experience I will never forget, and I guess Kim gets a real thrill out of trying to

scare people.

Lita tries to ride as much as she can. "It's a great form of relaxation and relief by getting away from the phones and whatever. Sometimes her two dogs go along. Chili Dog, the miniature dachshund, gets to ride in the saddle, and Tank, the basset hound follows on foot.

Just by looking at her, it's evident that Ms. Ford has a six-day-a-week workout regime to keep in great shape: "My routine consists of mainly cardiovascular exercises—just trying to burn body fat, a low-fat diet, lifting a bit of free weights and working out on the Nautilus gear. Aerobics classes are great, the Stairmaster's great, anything like that. I've really

gotten into it the last two years mainly because I was drinking a lot and I didn't like it, so I sort of substituted the workouts for the alcohol."

Considering her mother is from Rome, it's only fitting that Lita is a major pasta freak. She inherited her mom's talent for making sauces and lasagna and really enjoys being in the kitchen.

"I like making my own food because I know what's in it. When you eat out a lot, you might order a piece of fish and they smear it with butter or whatever. It's like I wanted the fish, but not all the other stuff piled on it. Plus, being on the road, you eat out all the time so it's kind of nice to be home and kinda nice to cook your own food."

At home in the kitchen, the gym, on horseback, onstage or tooling around in her Corvette, stereo blasting with Chili Dog in the passenger seat, Lita Ford really does it all.

By the way, Rockit Comics was so inspired by Lita's superwoman persona that they developed a comic book based on her onstage persona. As she puts it herself, "The art work is fantastic and the story is really great. It's probably the coolest comic book I've ever seen. I'm a good girl who turns bad who fights against bad. I turn into Heavy Metal Queen and I fight against bad. I mostly beat up Tipper Gore." Political controversy? "No, we worked on it long before they were even nominated."

And as if that wasn't enough, Lita has also started her own clothing line called Lita Ford Bodywear. The line will consist of "cat suits, sexy little outfits and bustiers" and will be available in department stores this summer.

There will also be a new line of guitars released by Alvarez that will bear her name and feature a model called the "Scoop." **MC**



One of MTV's original VJ's, Nina Blackwood has also co-hosted Solid Gold and served as music correspondent for Entertainment Tonight. She is currently the producer/writer/host of video magazine Turn Up The Volume.

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 topher Thorn, Rogers Stevens, Brad
 Smith, Glen Graham.
Type of music: Diverse
Date Signed: March, 1991
A&R Rep: Simon Potts/Tim Devine

By Pat Lewis

“We rip off everybody evenly,” is how Blind Melon vocalist Shannon Hoon describes the style of music that he creates alongside bandmates Brad Smith, bassist, drummer Glen Graham and guitarists Christopher Thorn and Rogers Stevens. And considering that the band’s self-titled debut album has already garnered comparisons ranging anywhere from the Allman Brothers to Jane’s Addiction, it seems Hoon has hit the proverbial nail square on the head.

Presently, the band is on a short hiatus, and so Hoon has high-tailed it home to Lafayette, Indiana, for some vacationing. But while coming home to Lafayette rejuvenates Hoon’s easily frazzled spirits, ironically, it is this same town that he ran away from three years ago. Not surprisingly, he wound up in L.A. “I got tired of watching CNN to see what the world was about,” he confesses. “It’s pretty repressed here, and I just wanted to go out while I was young and see what all the young people saw in L.A. But I wasn’t going in search of a rock band.”

But a rock band is exactly what he found.

Within a month of his arrival in L.A., Hoon hooked up with Stevens and Smith, who were both originally from West Point, Mississippi and had arrived in Tinseltown only a year prior. Soon thereafter, they recruited Thorn, who had just gotten off the bus from Dover, Pennsylvania. After an exhaustive search for a drummer, Stevens and Smith called Graham, who was an old buddy from Mississippi, and invited him to join the band. “It was just a group of small town guys in a big city,” recalls Hoon. “When I was around these guys, it was easy to be happy and to kind of laugh at things even when they were a bitch to get through.”

After only a week or two of rehearsing, the band recorded a four-track demo, a few copies of which were given to friends in L.A. Somehow, a dub of a dub fell into the hands of a music attorney, who called the band and asked if he could legally represent them. “It was funny,” recalls Hoon, “because there wasn’t much to legally represent.”

Since the band wasn’t ready to showcase its wares to the public yet, their attorney opted to bring several record company executives to rehearsals. And from that point on, there was a fury of industry interest. It was Capitol, however, that jumped in with a firm offer. But the band wasn’t in a hurry to sign on the dotted-line until they could be assured of complete creative control. “We didn’t want to jump into the game just to play the game, you know,” says Hoon. After a year and a half of haggling over details, Blind Melon (who were still manager-less at the time) finally put their John Hancocks on a contract.

Interestingly, during this entire “negotiation” period, Blind Melon never once played a live date in L.A.

However, Hoon did hook up with fellow Hoosier Axl Rose and provided backup harmonies on a number of tracks on the Guns N’ Roses *Use Your Illusion* albums. He also appeared in the “Don’t Cry” video, which brought a slew of media attention that was further fueled by record company hype.

Unfortunately, the attention proved too distracting for the band, who were unable to muster up the creative juices necessary to write the remaining material for their debut album. So, they rented a house in Durham, North Carolina, and hibernated there for the next several months. “We slept all day and practiced all night,” recalls Hoon. “We hardly ever left the house because it was just fun living there. What I liked about it was that the music wasn’t the main thing going on there, you know? It was a lot more relaxed and there was a lot more freedom mentally for me there.”

But even after they had written plenty of tunes, Blind Melon still wasn’t ready to enter the studio. “We wanted to tour before we made the record because we didn’t do it in L.A.,” says Hoon. “We wanted to get a grass-roots crowd and meet people, you know?”

So, with the aid of their newly acquired major management’s muscle, Blind Melon landed the opening-slot on a Soundgarden club tour and a spot on the MTV 120 Minute tour, after which they entered the studio in Seattle, Washington with Rick Parasher (Pearl Jam, Temple Of The Dog) and recorded their long-awaited debut album a year after signing their record contract. “We did it completely ass backwards,” concludes Hoon. “It’s something that could’ve easily not worked. Fortunately, it did.”



Blind Melon

Blind Melon
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Rick Parasher and Blind Melon

□ **Top Cuts:** “Tones Of Home,” “I Wonder,” “Holyman.”

□ **Material:** Not surprisingly, due to all of the hype that has followed Blind Melon around since its courtship with Capitol first began, the expectation level for this album was way out of proportion. “I’m a dude feeling his way through the dark the same way as everybody else is,” confesses vocalist Shannon Hoon, “and hype makes you look like you aren’t that person.” Nevertheless, this is a stunning album from a band that has longevity written all over it. And frankly, Blind Melon lives up to the massive advance hype...and then some!

□ **Musicianship:** There’s definitely something to be said for a band that spends several months living together in communal style. There’s a real sense of synchronicity between the players and a joyousness that comes from musicians who truly enjoy what they are creating together. Vocalist Hoon delivers one power-packed, emotion-drenched performance after the next. His guttural, rootsy vocals are, at times, reminiscent of Janis Joplin with a little Perry Farrell thrown in for good measure.

□ **Production:** The tracks have a homespun warmth to them and the performances are delivered from the soul. Nothing feels rushed, and in fact, nothing was rushed during the two-month recording period. “We kind of made the album very laid back,” says Hoon. “We never really had a schedule and sometimes we would record late at night, while other times we won’t record at all on a day that we were paying for the studio. We were very relaxed about it, which made everything easier for everybody.”

□ **Summary:** Hoon best sums things up as he describes the Blind Melon philosophy: “Whatever happened, it didn’t have ‘trying to get a record deal’ involved in it. If you concentrate on making your music and it’s good, then things are going to happen. But if you’re trying to write your music for someone else’s ears, that’s just not the way.” Amen!

—Pat Lewis

Heather Devlin

MC

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ROCK

By Barbara Shaughnessy



Susan Bender

Sean Amato of Fiction Alley

Soul/rhythmic/groove-sters **Fiction Alley** pounded through an impressive set at the **Roxy** with their own brand of bass heavy, "funk-alternative" rock. While still a bit green in the performance area, they seem to have tapped into a sound and feeling that just might give them a cutting edge on the music scene. You can experience Fiction Alley for yourself at the **Troubadour** on April 24th. For more information on the band, call (909) 629-8224.

Years ago, **Will (the Bard) Shakespeare** wrote "What's in a name?" Apparently, in his time, not much; but alas, this is Hollywood, and what's in a name? Plenty. To begin with—confusion. For several months, fans have been heading to the clubs to see a band from Canada called **Big House** (or so they thought). What they got was the **Bighouse**, an L.A.-based band with a much different sound. Being professionals and laid back Californians, the Bighouse decided to change their name to (aptly enough) **Honor Among Thieves**. Are you still with me?

Adding to the confusion in this matter, I give you the **Hoodwinks**. A Phoenix-based band has the name trademarked and a Los Angeles-based band uses the same name. Two states, same name, so what? Besides trademark infringement, confusion again (especially since the Phoenix Hoodwinks will be showcasing in L.A. on April 1 at **Jabberjaw Coffee House**). What's a hoodwink to do? I say let them both play the

same club, same night and fight over who gets top billing.

Be on the lookout for **Columbia's** latest signing, **Cry Of Love**. If you're a fan of **Free**, **Robin Trower**, **Bad Company**, **Steve Marriott**, bell-bottoms, black lights and lava lamps, then **Cry Of Love** is the hit you need. The band's debut album, **Brother**, produced in Muscle Shoals, Alabama, by **John Custer** (**Corrosion of Conformity**), is due out in late April. Pick it up, kick back, light the candles and turn it up loud.

To coincide with the success of their new format, **KQLZ (100.3)** is firming up plans for a concert called **Inner Active Generation**, to be held at **Glam Slam** sometime in early April. I can't give you names yet because the ink isn't dry on the contracts. All I can tell you is that the show will be as diversified as the new format. Stay tuned.

Have you checked out **Low Pop Suicide**? Very cool sound. The band features ex-members of **Gang of Four**, **Shreikback** and **Horse** and has some great guitar work backed with a pulsating, dynamic rhythm section. Take a listen.

Being a female, I have a tendency to be very hard on women performers. I expect a lot. The first new female singer to impress me in a long time is **Melanie Herrold of Bad Xample**. She has a melodic growl that would complement Messrs. Cornell or Vedder any time. Herrold leaves the dresses, make-up and heels at home and puts mind, heart and soul into her singing. The band's a favorite of **Len Fagan's** so you can catch them at the **Coconut Teaser**.



B. Shaughnessy

Bad Xample's Melanie Herrold

WESTERN BEAT

By Billy Block



Billy Block

Duane Jarvis

The **Troubadour**, the historic night spot at the corner of Doheny and Santa Monica, is re-establishing its presence as an acoustic venue. It is the new home of **NAS' Acoustic Underground** and recently presented **Guy Clark**, **Joe Ely** and **Michelle Shocked** in an "In Their Own Words" setting reminiscent of Nashville's "In The Round" format. It was also the site of an historic gathering of singer-songwriters hosted by **Larry Bastian**, famous for his collaboration with **Garth Brooks** on many mega-hits. Larry invited the L.A. writers community to share an evening of music with his many friends and

co-writers. **Mercury/PolyGram's** A&R manager **Buddy Cannon**, **Buddy Mondlock**, **Glen Allen**, **Brad Rodgers**, **Mark Luna**, **Gene Ellsworth** and **Charlie Steffel** joined L.A. writers **Randy Sharp**, **Jenny Yates**, **Ed Berghoff** and **Eddie Cunningham** for an evening of outstanding songwriting. The writers were backed up on vocals by **Eddie Cunningham**, **Kilte Reeves**, **Joyce Hawtorne** and **Buddy's daughter, Melanie Cannon**. Guests at the show included celebrities **Ned Beatty** and **Ronny Cox**, music biz heavies "Major" **Bob Doyle**, who co-manages **Garth**, **BMI's Paige Sober**, **ASCAP's Loretta Muñoz**, **Windswept Pacific's Jonathan Stone**, **Atlantic/Nashville's Carol Lee Hoffman**, **Epic's Bob Mitchell** and **Criterion Music's Bo Goldson**. Local music personages on hand included **Karen Tobin**, the **Bum Steers' Ed Tree**, **Boy Howdy's Jeff Steele** with producer **Chris Ferron**, **Joanne Montana** and **Alan Whitney**. The efforts of **Third Stone's Betty Rosen** and **Phil Kovacks of Left Bank Mgmt.** are to be applauded for their presentation of this special night. **Larry Bastian** is committed to helping the burgeoning songwriter scene here in L.A.

Wylie and the Wild West Show recently returned from a successful TV tour of Nashville and celebrated the release of their debut CD on **Cross Three Records** with a **Barndance** blow-out. Host **Ronnie Mack** presented an incredible bill that included **Karen Tobin**, **Jann Browne**, the triumphant return of the **Plowboys** and an inspired set by **Wylie and the boys**. The local music celebs were in abundance as producer **Will Ray**, **Rosie Flores**, **Melba Toast**, **Clint Black** band vocalist **Liza Jane Edwards**, **Danny McBride**, the wild **Paxton Sisters**, **Dave Stuckey** of the **Dave and Deke Combo** and actor/artist **Tom Willett** helped **Wylie and the Wild West Show** celebrate the occasion.



Billy Block

Cliffie Stone, Tommy Sands, Molly Bee and Joan Carol



JAZZ

By Scott Yanow



Sandra Booker

Jack Sheldon has received quite a bit of fame as a trumpeter, singer and comedian, so now he has stretched into another field—leader of a big band. At *Catalina's*, his seventeen-piece orchestra played a rather unlikely program of warhorses that, due to the colorful arrangements (often by Tom Kubis), came back to life in new forms. These included "Bill Bailey," "12th Street Rag" (which was turned into an uptempo tenor battle) and even "Beauty And The Beast." The powerful trumpet section (bolstered by the high note work of George Gramm and Wayne Bergeron) was quite memorable and both trombonist Alex Iles and tenor saxophonist Tom Kubis (who also leads his own big band) proved to be particularly creative soloists. Sheldon, who probably sat out on half of the songs, was in fine form as an hilarious comedian, but it is his underrated trumpet solos that are his greatest talent. On the closing "St. Louis Blues" both Steve Allen (on piano) and the phenomenal trumpeter Arturo

Sandoval sat in and inspired the band and the appreciative audience.

Vocalist Sandra Booker, heard at *Lunaria's* with the Frank Collette trio, has an impressive range and a pleasing sound, able to really hold long notes out. At this point her style is probably a bit too close to Sarah Vaughan (particularly when she stretches out words) and her repertoire (mostly 30-50 years old with "When Sunny Gets Blue" about the most modern selection) could use an overhaul. Since she obviously has the tools, it will be interesting to see if Sandra Booker can develop an original voice and style in the future.

Recently the L.A. Jazz community had the rare treat of a visit from altoist Gabe Baltazar, the last important graduate from the Stan Kenton orchestra and an outstanding bop-based soloist who has lived in Hawaii for quite some time. At Chadney's (with pianist Frank Strazzeri, bassist Richard Simon and drummer Chiz Harris) he lent his beautiful tone to such songs as "I Remember You," "In The Still Of The Night" (an unusual choice that he made work) and an original comprised of Charlie Parker licks that he called "Birdology 101"; the latter such a logical idea that it is surprising that it was not thought of 30 years ago! Baltazar, who has a new CD out on the V.S.O.P. label, deserves much greater recognition for today he ranks near the top.

Upcoming: The *Jazz Bakery* (310-271-9039) features Kenny Burrell (Mar. 19-20) and Bill Berry's L.A. Big Band (Mar. 21) and Chadney's in Burbank has *Bopsicle* (Mar. 20) and Benn Clatworthy (Mar. 31) but it is hard to beat *Catalina's* lineup: Buddy DeFranco/Terry Gibbs/Herb Ellis (through Mar. 14), Bill Holman's big band (Mar. 16), the Kevin Eubanks Trio (Mar. 17-21) and Pharoah Sanders (Mar. 23-28); call 213-466-2210 for more info.

URBAN CONTEMPORARY

By Gary Jackson



Chanté Moore and Belma Johnson

The Black Rock Coalition held a meeting on February 28th at the Youth for Positive Alternative Center in South Central Los Angeles. The meeting attracted about 50-60 attendees, who listened to James Bernard, Senior Editor of the rap magazine *The Source*; Ronda Dixon, an entertainment lawyer who represents rappers Above The Law; and Tory Ruffin and Spooky X, members of television actress Cree Summers' new alternative rock band, *Subject To Change*.

Dixon spoke about several ways a band can get signed to a label. The "spec deal," which allows a producer to receive money to come up with a demo of a band the producer may be hot one. Another deal is the "developmental deal." This essentially

eliminates the middle man (producer) and the record company deals directly with the band. Last, but not least, is the "full deal." This is when the company actually signs a band.

Dixon also warned of spinning your wheels in the wrong area of a record company. Say, for instance, that you're a rap band with rock overtones. Some marketing person in the company may not like your sound and will not steer you in the proper marketing direction, or worse, not have a clue as to what to do with you. So, watch how you're labeled, because that has a lot to do with who will handle you.

Black rockers Tory Ruffin and Spooky X lamented about how Capitol Records signed Cree Summers (Fred, the wild-haired daughter of a Sixties love child on the sitcom *A Different World*) and her band, *Subject To Change*. The label, according to Ruffin & X, quickly signed Summers largely on her name recognition, but *Civil Rites*, headed by Ruffin & X, currently remains unsigned.

James Bernard cited rap's increasingly successful marriage with rock, as evidenced by Sonic Youth's 1991 collaboration with rappers Public Enemy. PE also had a huge hit last year with *Anthrax*, who did a remake of PE's "Bring The Noise." And let us not forget *Run-D.M.C.*, the rappers who started it all in 1985 with "Walk This Way." As a matter of fact, the rappers had a direct hand in reviving Aerosmith's dormant career with that song.

Miscellany: Don't forget the *Real Deal Showcase* presentations, always held the first Tuesday of each month at the Roxy Theatre. You will be seen by major and independent record labels. Seen at last month's showcase is Black Entertainment Television's Belma Johnson and his co-host, Chante Moore. The show was very hot, with no end in sight—talent-wise. MC



Jack Sheldon



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CLUB REVIEWS

My Little Funhouse

The Troubadour

West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Lisa Gladfelter: (310) 285-2723

□ **The Players:** Alan Lawlor, vocals; Brendan Morrissey, guitars; Anthony Morrissey, guitars; Gary Deevy, bass; Derek Maher, drums.

□ **Material:** In a country whose musical heroes range from Van Morrison to U2 to Sinead O'Connor, it's entirely possible that My Little Funhouse shines rare and precious as an emerald in their native Ireland; their twin-axe thunder garnered the band 1991 Band of the Year accolades and a host of hometown fans singing their praises. But on the metal heavy L.A. scene, MLF's derivative sound was firmly rooted in the mundane. Case in point: their first single, "I Want Some Of That," on which brothers Brendan and Anthony Morrissey struck one worthy riff and rode it to the point of monotony, further highlighted by the song's dire lack of a potent hook to put it over the top. All too often the lads repeated this pattern on numbers such as "Destiny," "Standunder" and "Catholic Boy," which recalled tired Seventies and Eighties hard rock rather than signaling the arrival of a fresh, young talent. Given the band's roots and vocalist Alan Lawlor's pub singing lineage (his father was also a crooner), they might have done well to spike traditional drinking songs with a shot or two of distortion. Otherwise, they showed the most promise on the acoustic numbers "Raintown" and "Anonymous" and on the blue funk of "Been Too Long."

□ **Musicianship:** The eighteen-year-old Morrissey brothers form the core of the group—and perhaps the duo's lack of musical maturity causes their material to suffer. If this had been a test at mimicking other players' styles and licks, they would have passed brilliantly. Each song sounded faintly recognizable, as though you'd heard it all somewhere before, but only better. But this was an original outfit signed to a major label, not some college-dive cover band. When soloing, the brothers could have ascribed to the "less is more" adage to create greater depth of feeling. In their frantic rush to pick every note on the scale, they apparently forgot that sometimes the note you don't play is the sweetest one of all. Lawlor, at his best, brought to mind a young Bon Scott of AC/DC fame. On softer numbers, his choir-boy tenor flowed smooth and clear. But every so often his chords tweaked just the wrong way and he'd bleat like a post-pubescent lamb.

□ **Performance:** Given their Kilkenny, Ireland upbringing, MLF should have felt right at home in front of the small crowd. Lawlor certainly displayed the swagger of a frontman, and Anthony Morrissey possessed



My Little Funhouse: House of clichés?

more than enough rock god poses to complement his bare-chested hipswaying. But the other band members showed the collective charisma of a potato. Despite flashes of tasteful playing, Brendan Morrissey looked practically sheepish behind his guitar, while bassist Gary Deevy was all but invisible. As for drummer Derek Maher, he showed more enthusiasm running off the stage than during the entire show.

□ **Summary:** The most promising aspect of My Little Funhouse is their youth. With only one member over twenty, they have plenty of time to find their sound. While there's no doubt the Morrissey brothers will improve, Lawlor's voice may hinder the band's widespread commercial acceptance. Then again, with better songs, it wouldn't matter.

—Sean Doles

NC-17

The Hofbrau

Fullerton

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Integrated Entertainment Management: (714) 995-0471

□ **The Players:** Frank Rogala, lead vocals; Robert Anthony Aviles, violin; Vince Rogala, percussion, sax; Robin Canada, acoustic guitar; Ron Perron, bass; Chuck Hohn, acoustic guitar, drums.

□ **Material:** NC-17's material is definitely above-average. Their songs are well-assembled, with tuneful melodies and some catchy lyrical

hooks. One complaint I did have is that some of their songs do tend to drag on and are a little repetitious. However, it needs to be considered that this is a common problem facing developing songwriters. For the most part, these guys have the right idea. (One other minor criticism: While some of their songs have some good titles, too many of them have very trite, kind of obscure names. The worst of these was "Jesus Was A Sex Pistol." Guys, drop this one.)

□ **Musicianship:** The playing in NC-17 is good, with the players generally subordinating their egos to serve the material. They took a pretty bold step in their show, playing a two-hour, primarily acoustic set (of course, one might argue how bold a step that really is, given the current popularity of MTV's *Unplugged*). I use the phrase "primarily acoustic" because both their bass player, Chuck Hohn, and violinist, Robert Anthony Aviles, used electric instruments, though the band's two guitar players did play acoustics for the whole evening. Playing mostly acoustic sets does make for a more challenging situation for musicians. These guys did pull it off, which says a lot for the strength of their songs as well as their playing ability. At the same time, this circumstance did make it harder to evaluate some aspects of the band as a whole. For instance, neither guitarist took a solo in any of the songs, leaving all the solo spots to violinist Aviles. So while both players showed some good rhythmic chops, I never really got to

CLUB REVIEWS



Dark Horse: A tight bar band.

hear them cut loose. Also, while hearing the violin take the solos was kind of interesting, it would have added more dimension to the whole performance to hear a little more tonal variety from that instrument, instead of what Aviles did, which was to use mostly the same sound throughout the evening. But these are pretty minor complaints. Also, vocally, the band really stood out. Their harmonies were very well arranged, clear and on pitch the whole night.

□ **Performance:** As I mentioned, NC-17's show mostly relied on acoustic instruments. Because of this, the mood was a somewhat more intimate and laid-back than your typical club band show. I have to say that it was nice to hear a band that wasn't blaring in your face and was able to effectively utilize dynamics. On the other hand, I never got to hear the band pull out all the stops. I thought it would have been cool to hear them play at least part of one of their sets with all electric instruments. Anyway, their show overall was enjoyable, with their singer, Frank Rogala proving to be a capable frontman.

□ **Summary:** NC-17 is a good band with above-average material. While they're still growing in these areas, they're certainly worth checking out. They have a good stage show and good arrangements. If you're into alternative music along the lines of R.E.M., you should like these guys.

—Mark Dayton

Dark Horse

FM Station
North Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Billy Slade: (213) 663-0498

□ **The Players:** Billy Slade, lead vocal, guitar; Steve Severe, guitar; Eric Stringer, bass; Claudio Mattos, drums; Kenny Pettinelli, Hammond organ.

□ **Material:** A mixture of Molly Hatchett, the Four Horsemen and whoever played on *The Munster's*

TV show theme, Dark Horse is a guilty pleasure with a twist: Rock embellished with a Hammond organ's cheesy chordage. And it works. Dark Horse's material is lyrically light yet harmonically jaunty, as in the raucous "You, Sir." However, some of the slower-tempo songs ("Bad Luck, New Orleans") were tedious and just plain dumb. The band won over the crowd on "Doin' Time," which has received local airplay, as well as a bonafide, southern-fried cover of Elmore Leonard's "One Way Out."

□ **Musicianship:** Dark Horse is professional, tight and makes a good demo tape. However, the sum in this case is greater than the worth of the parts. Either from too much southern drawling, partying or just plain ol' strain, Slade's vocals border on grating, in a Rod-Stewart-down-South way. It works for a while (especially in their cover of "Every Picture") however Slade should avoid like the plague anything high-pitched. A superior vocalist, clear and sweet-sounding, was Stringer. Unfortunately his bass and voice were oftentimes blown asunder by heavy-handed drummer Mattos. Severe's pretty well got the Jimmy Page sound

(and look) down, his playing is soulful, however the band's material restrains him. Outstanding musician of the night was Pettinelli. His tasty organ-playing gave an appealing and inimitable signature to the band.

□ **Performance:** Singin' songs about per-ty girls, gamblin' and "Sin," this quintet would fit perfectly in some smoky bar in 'ousiana, playing to crowds of beer-drunk folk (North Hollywood's FM Station is close enough). Leader Slade has charisma, wearing the mandatory goatee and cowboy hat, and corrals the audience into rowdy appreciation, but unfortunately, his hat covered a good percentage of his face, and lyrics were lost (maybe that's no misfortune). Dark Horse banks on the visceral—greasy, free-flowing rock—and, it cannot be denied, they put on a pleasing show.

□ **Summary:** A pastiche of rock, southern boogie and late-Sixties camp, Dark Horse comes in as a definite bar band. However, with some revamped material, Slade sans soprano (and hat), and more vocals for Stringer, Dark Horse might come out a front runner in the local band rat race. A safe bet, however, for a fine and simple night of sweat, beer and boogie.

—Heidi Matz



NC-17: Above average.

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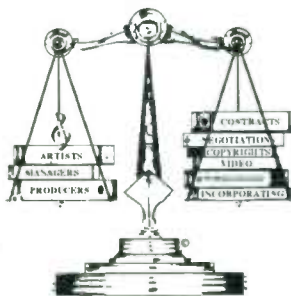
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CLUB REVIEWS

Engines Of Aggression

English Acid
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** E.O.A. info: (213) 893-2861

□ **The Players:** Tripp, vocals; Bulldog, bass; Rik Schaffer, guitar; Craig Dollinger, drums.

□ **Material:** Industrial meets punk meets alternative rock. This hard-hitting four-piece plays a brand of music which may be just right for the current musical climate of the Nineties, yet has their own unique stamp all over it. Their songs mix a driving, pulsing rhythm section with melodies, good hooks and sampled bits of speech, quotes and assorted noises. The end product is something like a mix of Nine Inch Nails, hard-core newcomers Therapy? and Jane's Addiction.

□ **Musicianship:** Whilst Mohicaned frontman Tripp is the focal point of the band, the three musicians complement his flamboyant presentation more than adequately. The rhythm patterns in this music are essential to driving the band along, and bassist Bulldog—just look at him and you'll know where he got the name—and drummer Dollinger do a fine job, and work very well together. Schaffer's guitar style is also more in the vein of a rhythmic, driving buzzing chorus of noise, as opposed to riffing, but that's a major part of this band's sound, and his style fits perfectly.

□ **Performance:** As much a visual



Susan Bender

E.O.A.: New for the Nineties.

act as one to listen to, Engines Of Aggression has even marketed their own t-shirts and merchandise, despite only having played a couple of shows! This theme is also carried on in their live shows. Tripp changes a couple of times during the set and likes to entertain as well as sing. The entire band really gets into the feel of things onstage, and you can already imagine them wowing the masses at the next Lollapalooza. Add to this a band-designed light show and dry ice and the result is a very impressive overall impact.

□ **Summary:** These guys already have three major offers from record labels, a big-shot attorney and more of a media buzz than the best marketing man could ask for—and they've only been together five months! They have created something a lot of people want a piece of, and can therefore take their time and choose which direction to take from now on. They know they have something to offer. They've worked hard to make it happen, and they don't intend on screwing it up by rushing into anything! Sounds like a recipe for success to me—watch them fly!

—Nick Douglas



Jeff Crevitt

Dream Theater: Masters of metal.

Dream Theater

The Palace
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Atco Records: (213) 285-9556

□ **The Players:** James LaBrie, vocals; John Myung, bass; John Petrucci, guitar; Kevin Moore, keyboards; and Mike Portnoy, drums.

□ **Material:** Look at Dream Theater the way you would an update to your computer's software—more powerful, but essentially the same thing. In this case the product is Dream The-

ater: Iron Maiden II, or maybe Dream Theater: Queensrÿche with better keyboard action! Are you following me?

□ **Musicianship:** This band is spotlessly clean. We're talking Berklee College of Music clean. In fact, Myung is so impeccable, he indeed may be the Yngwie Malmsteen of bass. Moore has the artful ability to make keyboards sound well-placed in metal mayhem, and on this level he takes the genre to the next plateau. Petrucci is a technical wizard layering note after note, but whatever subtle touches exist in his style tend to be overwhelmed by the cumulative impression of the other three. The fifth member is LaBrie, and although he is also extremely competent and well trained, he is nevertheless the least interesting musical element. One reason is that there is no decipherable character to make his vocal style unique.

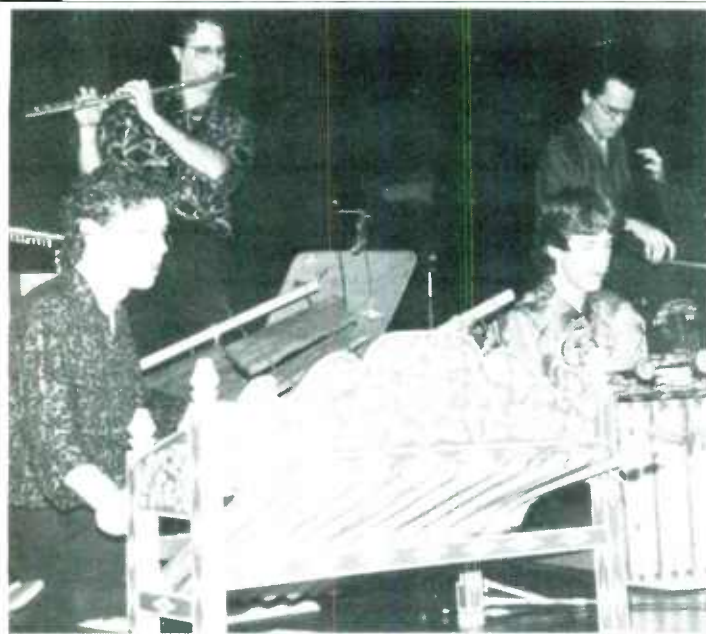
□ **Performance:** Their performance harkens back to the glory metal days of the Sunset Strip in the mid-Eighties, replete with a light show and pyrotechnics. Truly there was not one element of this show that didn't feel like some flashback to a Ronnie James Dio concert you saw many moons ago. The sound system is crisper these days, but, hey, what else can you say that you didn't say seven years ago? Not that anyone in the audience complained: except for an ill-timed opening to the show in which the curtain rose but no band appeared, the Palace held nothing but cheers.

□ **Summary:** The intriguing element of this band is their collective musical mastery, which no doubt will propel them over time to push the envelop of progressive metal, and maybe even break through that label. For now, though, they conform to the rules of this game like a straight-A student.

—Sam Dunn

Susan Bender

CLUB REVIEWS



New Pacific: Mesmerizing!

New Pacific Barnsdall Art Park Gallery Theater Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Maria Bodmann: (213) 665-3050

□ **The Players:** Cliff DeArment, vibes, gamelan, tinklik, khwang wong yai, xylophone, cornamuse; Maria Bodmann, vibes, bamboo flute, toy piano, gamelan, tinklik, khwan wong yai, cornamuse; Michael Pievac, drums, gamelan, kendang; Barry Newton, Bass; Maurice Gainen, saxophone, silver and bamboo flutes, vibes; I Nyoman Wenten and Katja Biesanz, choreographers/dancers.

□ **Material:** Thanks to the recent salvo in world music (Bob Marley, Jai Uttal, Youssou N'Dour, even Peter Gabriel), New Pacific has garnered quite a following with their ethereal blend of Asian folk music and American jazz. Their sound is Santa Cruz—sonorous, chimy, percussive—the Bodhi Tree bookstore set to music. The quintet's material ranges from ephemeral, dark compositions to supernal philosophical meanderings. Quite arduous to hear, New Pacific's palette is exclamatory and dramatic, especially when the dancers embellish a song as in the hypnotic "Mata Ketiga," set in a sixteen-beat cycle, dedicated to the Hindu ideology of a third eye. Other notable pieces: "Skylight" (sounding like a clock factory at midnight) and "Anaothaneuse," which layered urban funk and Asian rhythms.

□ **Musicianship:** New Pacific employs such a range of instruments—from the conventional sax to the somewhat crude "gamelan" to the unorthodox toy piano—it is hard to scrutinize the musicians on any uniform measurement. The entire ensemble displayed an inherent knowl-

edge of their somewhat finicky and hard-to-master Eastern instruments. The standouts were DeArment and Bodmann's intelligent vibe duets. Pievac's drums and Newton's fluid stand-up bass filled out the bottoms of a very bottom-heavy set.

□ **Performance:** The several songs with dancers Wenten and Biesanz were mesmerizing.

□ **Summary:** The quintet's woodwinds, percussion and stand-up bass repertoire rely on musical permutations in scale, form and composition, delivering a rigorous and thought-provoking evening for the curious. A new kind of fusion—Buddhist folk and Western jazz—New Pacific is definitely worth a listen and look. Why not make it an evening? Smoke some opium, chant and go see the New Pacific music ensemble.

—Heidi Matz

Bill Grisolia And The Attachments Bogart's Long Beach

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Bill Grisolia: (310) 436-6684

□ **The Players:** Bill Grisolia, vocals, keyboards; David Goldman, guitar; Scott Duncan, bass; Nigel Godden, drums.

□ **Material:** Bill Grisolia cites piano-playing rockers Jerry Lee Lewis, Elton John and Billy Joel as influences on his musical style, and certainly examples of all three men can be heard. What makes Grisolia's faster songs so effective is that he never loses sight of the fact that they're meant to be enjoyable. True, the subject matter may be serious, but his songs are done so well that the messages taste more like M&M's than medicine.

□ **Musicianship:** You can often find the best players when you least expect them. Take the Attachments, for example. A Long Beach band playing the tiny Bogart's in their hometown might cause a skeptic to write off the evening as "a bar band playing a bar." True, a week after this gig they were playing a Valentine's Day singles dance, but it doesn't mean they don't know their chops. Guitarist David Goldman, with his extraordinary bluesy, Santana-like style is a delight to listen to. Drummer Nigel Godden and bassist Scott Duncan are as talented as Goldman in their roles as rhythm men. And frontman Grisolia is a marvel as he uses every ounce of energy he has to seemingly pull his deep, booming voice up from the very soles of his feet.

□ **Performance:** Standing behind the keyboards center stage, Grisolia is reminiscent of the late John Belushi (whom he somewhat resembles) doing his famous Joe Cocker imitation—head thrown back, eyes tightly shut, mouth wide open, singing his heart out for all the world to see. It was a solid performance, given the limitations of the music and the fact that Grisolia has to remain anchored behind his keyboards. This is not the kind of band that's going to be stomping around the stage and smashing their instruments.

□ **Summary:** Bill Grisolia is so likable because he seems like such a real guy. He has a ball performing his material, and would probably be just as energetic sitting in front of a piano in your living room. Most importantly, he's into music for all the right reasons, which is to communicate his thoughts and ideas. Not a bad philosophy.

—Richard Rosenthal



Bill Grisolia: An enjoyable showman.

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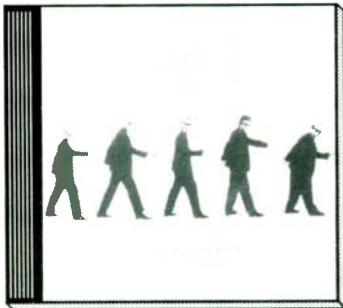
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DISC REVIEWS



Genesis
Live: The Way We Walk, Vols. 1 & 2
Atlantic

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various
□ **Top Cuts:** "Land Of Confusion," "Jesus He Knows Me."
□ **Summary:** Talk about keeping the critics and the customers satisfied. Fans of early, more artistic, experimental and interesting Genesis will feast on *The Longs*, the second volume from last year's tour which highlights extended versions of mostly pre-Eighties epics. Meanwhile, those with lesser attention spans will prefer *The Shorts*, which tracks the band through its more commercial phases. Both find Phil Collins, Mike Rutherford and company in top form, though *The Shorts* offers more enjoyment through repeated listening. Together, the ultimate collection. —**Wanda Edenetti**



Various Artists
For Our Children—The Concert
Disney

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

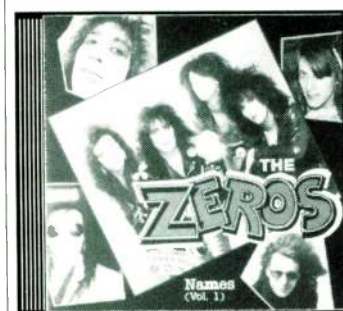
□ **Producer:** George Duke
□ **Top Cuts:** "I've Been Working On The Railroad," "Sing A Rainbow."
□ **Summary:** This musical triumph offers the best of all possible worlds—fun-filled performances by some of today's hippest artists and a worthy cause (Pediatric AIDS) to support. Numerous top pop names—Paula Abdul, Shanice, Kris Kross, Michael Bolton—join in the joy of old childhood songs, but the snazziest performances come courtesy of Randy Newman, Bobby McFerrin and Patti LaBelle. Keeping the grooves sailing are Duke's keyboards and the steamy sax of Everette Harp. A splendid affair, despite some intrusive non-musical celeb speeches. —**Jonathan Widran**



Poison
Native Tongue
Capitol

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

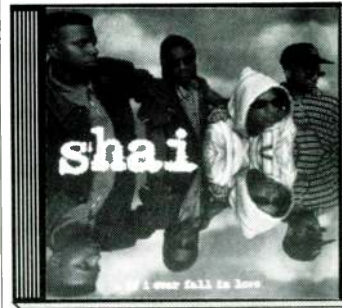
□ **Producer:** Richie Zito
□ **Top Cuts:** "Stay Alive."
□ **Summary:** New guitarist Richie Kotzen adds some solid riffing while a set of more mature songs gives you the feeling that Poison has grown up. The material deals with more serious themes, making the likelihood of another "Unskinnny Bop" unlikely! Zito's production is crisp and let's you appreciate the musical talents of the band—something nobody's ever given them credit for. Because this album was not written for CHR, you'll need to give it two or three careful listenings to fully appreciate. Poison has combined touches of gospel and rock into an album guaranteed to win over critics and fans alike. —**Abe Suskind**



The Zeros
Names (Vol. 1)
Restless

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Sammy Serious
□ **Top Cuts:** "Zero To Mom."
□ **Summary:** The eight cuts on the new package (including bonus track "Zero To Mom" which appeared on their debut) are all short, bubblegummy ad nauseum. The Zeros are caught in a Sixties time warp and they can't get out! Like the band itself, it's difficult to take this material seriously: "My Dog Bugga," "Pina Colada BANG!"—C'mon, guys. Toy Staci makes his recording debut as the new bassist, but so what? *Names (Vol. 1)* makes for a nice collectors item for loyal Zeros fans but little else. Too bad the band couldn't take their fine vocals and solid playing and come up with somewhat of an original sound. —**Ben Barker**



Shai
...If I Ever Fall In Love
Gasoline Alley

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various
□ **Top Cuts:** "If I Ever Fall In Love," "Waiting For The Day," "Changes."
□ **Summary:** The barbershop-meets hip-hop genre may one day be passe, but as long as groups like Shai remain inventive, it's a very agreeable and seductive alternative to rap. These four harmonic masters indulge in the same sweet yet grooving melodic sensuousness as Boyz II Men, with similarly engaging results, adding to, rather than imitating, BIIM's legacy. The one drawback is that in twelve cuts, there's only a few uptempo numbers to liven the pace and add some energetic sunshine to the ongoing Quiet Storm. Vocally, they are brilliant! —**Nicole DeYoung**



Various Artists
California's Coolest Compilation #100
Ultimate of Cool

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

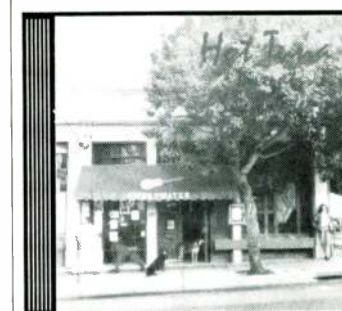
□ **Producer:** Dave Waterbury
□ **Top Cuts:** "Random Acts Of Kindness," "Days & Nights."
□ **Summary:** This record professes to be a compilation of 20 up-and-coming Los Angeles-based artists. It is not. This is a studio demo of Dave Waterbury's Waterbury Recording Studios in Van Nuys and the producer's talents as a producer, engineer and musician. No artist appears on the CD without some, and usually quite a lot, of input from Waterbury. The studio owner performs all of his functions nicely, including songwriting, but without distinction. This is a pretty good producer's tool masquerading as a not-so-hot showcase of undiscovered talent. —**Tom Kidd**



Brian May
Back To The Light
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Brian May
□ **Top Cuts:** "Back To The Light," "Too Much Love Will Kill You."
□ **Summary:** Freddie Mercury may be gone, but if this powerfully eclectic solo debut from guitarist Brian May is any indication, the artful rock of the Queen legend will live happily on. In fact, except for May's voice—distinctive but lacking the operatic drama of Mercury—this collection has many of the classically provocative Queen edges, musically and lyrically. Lush vocal harmonies are textured one minute by power rock, the next by tender piano or acoustic guitar. One day May might emerge from Queen's wondrous cutting edge, but for now, the shadow wears well. —**Nicole DeYoung**



Hot Tuna
Live At Sweetwater
Relix Records

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Hot Tuna
□ **Top Cuts:** "Ice Age," "Genesis."
□ **Summary:** The latest from the former Jefferson Airplane guitarist and bassist is a thirteen-cut mix of live acoustic blues. Joining Jorma Kaukonen and Jack Cassidy at the Mill Valley night spot is longtime friend guitarist/vocalist Michael Falzarno. Bob V'eir, Pete Sears and Maria Muldaur also drop in with guest spots. The recording quality is crisp, making this one of the best of Hot Tuna's myriad live offerings. Required listening for H.T. and Jefferson Airplane completists. Highly suggested for fans of MTV's *Unplugged* who want to discover one of the groups that started the ball rolling—23 years ago! —**Randy Karr**

MUSICIANS

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

LOS ANGELES COUNTY

ALLIGATOR LOUNGE

3321 Pico Blvd., Santa Monica, CA 90405
 Contact: Milt Wilson, (310) 449-1844.
 Type of Music: All styles.
 Club Capacity: 300
 Stage Capacity: 8-10
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: By tape with bio and picture.
 Pay: Negotiable.

ANTICLUB AT HELEN'S PLACE

4568 Melrose, Hollywood, CA 90028
 Contact: Reine River (213) 667-9762 or (213) 661-3913
 Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art.
 Club Capacity: 200
 Stage Capacity: 10
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send cassette to P.O. Box 26774, L.A., CA 90026.
 Pay: Negotiable.

BLAK & BLOO

7574 Sunset Blvd, Hollywood, CA. 90029
 Contact: Jimmy D. (818) 340-8591
 Type of Music: All Types
 Club Capacity: 400
 Stage Capacity: 12
 P.A.: Yes
 Lighting: Yes
 Piano: No
 Audition: Send package to: Jimmy D., 20336 Cohasset St., #10 Canoga Park, CA, 91306
 Pay: Negotiable

CHIMNEYSWEEP LOUNGE

4354 Woodman ave., Sherman Oaks, CA 91423.
 Contact: Said, (818) 783-3348.
 Type of Music: Acoustic material. Both covers & original.
 Club Capacity: 100
 Stage Capacity: 3 or 4
 PA: Yes
 Lighting: Partial
 Piano: Yes
 Auditions: Call for information or come in Sunday night and see Dan Singer
 Pay: Negotiable.

CLUB CHEERS

6075 Long Beach Blvd., Long Beach, CA
 Contact: Spi-is Entertainment, (310) 516-7248
 Type Of Music: Original, R & B, Hip Hop and Reggae
 Club Capacity: 200
 Stage Capacity: 5
 PA: Yes
 Piano: No
 Lighting: Yes
 Audition: Please call or send package to: Spi-is Entertainment, 2219 W. Olive Ave., Suite 321, Burbank, CA 91506
 Pay: Negotiable

CLUB M

20923 Roscoe Blvd., Canoga Park, CA.
 Contact: Lesli Simon, (818) 341-8503
 Type Of Music: Original rock, all styles.
 Club Capacity: 200
 Stage Capacity: 12
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Call for info or send package to Lesli Simon, c/o Club M.
 Pay: Negotiable

COCONUT TEASER

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

TONY LONGVAL'S COUNTRY CLUB

18415 Sherman Way, Reseda, CA. 91335
 Contact: SUSETTE (818) 881-5601
 Type of Music: All Styles
 Club Capacity: 886
 Stage Capacity: 20+
 PA: Yes
 Lighting: Yes
 Piano: No
 Auditions: Send Promo Pack.
 Pay: Negotiable

FM STATION

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

FROG'S

16714 Hawthorne Blvd; Lawndale, CA. 90310.
 Contact: Ari, (310) 392-0652.
 Type Of Music: Hardcore
 Club Capacity: 250
 Stage Capacity: 8
 PA: Yes
 Lighting: Some
 Piano: No
 Audition: Call or send pkg. to: 2001 Penmar Ave. #8 Venice, CA. 90291.
 Pay: Percentage of door.

GENGHIS (COHEN) CANTINA

740 N. Fairfax Ave., Hollywood, CA 90046.
 Contact: Jay Tinsky (310) 392-1966.
 Type Of Music: Original vocal/acoustic: pop, rock, folk, blues, country.
 Club Capacity: 75
 Stage Capacity: 5
 PA: Yes
 Lighting: Partial
 Audition: Send promo package to Jay care of club.
 Pay: Negotiable.

L'EXPRESS RESTAURANT

3575 Caluenga Blvd., Los Angeles, CA 90068
 Contact: Tony Mendola
 Type of Music: Jazz, Rhythm & Blues.
 Club Capacity: 100
 Stage Capacity: 10
 PA: No
 Lighting: Yes
 Piano: No
 Auditions: Send tape to above address or call Tony (818) 996-4278.
 Pay: Negotiable

LINDA'S DOLL HUT

107 South Adams, Anaheim, CA 92802
 Contact: Linda (714) 532-5639 or Dirk (714) 758-9669
 Type Of Music: Original alternative, rock, blues, rockabilly.
 Club Capacity: 50
 Stage Capacity: 6
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send promo package to Ignore Us Promotions, PO Box 8485, Anaheim, CA 92812-0485.
 Pay: Negotiable - NO PAY-TO-PLAY!

THE MUSIC MACHINE

12220 Pico Blvd., W. Los Angeles, CA 90064
 Contact: Milo (310) 820-8785.
 Type of Music: All types
 Club Capacity: 400
 Stage Capacity: 15
 PA: Yes, w/separate monitor mix.
 Lighting: Yes
 Piano: No
 Audition: Send demo on cassette.
 Pay: Negotiable.

NUCLEUS NUANCE

7267 Melrose Ave., Los Angeles, CA 90046
 Contact: Susan DuBoise, (213) 652-6821.
 Type Of Music: Jazz, Blues, Monday night jam session.
 Club Capacity: 150
 Stage Capacity: 6
 P.A.: Yes
 Lighting: Yes
 Piano: Yamaha Baby grand.
 Audition: Send tape to club care of Susan.
 Pay: Negotiable.

SILVERADO SALOON

1830 Fiske ave. Pasadena, CA 91104
 Contact: Stan Scott, (714) 537-3894
 Type Of Music: Hard rock & heavy metal.
 Club Capacity: 200
 Stage Capacity: 8
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send tape to above address.
 Pay: Negotiable.

THE TOWNHOUSE

52 Windward Avenue, Venice, Ca. 90291
 Contact: Frank Bennett (213) 392-4040.
 Type of Music: All types (danceable).
 Stage Capacity: 12
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send promo pkg.
 Pay: Negotiable.

TRANCAS ROADHOUSE

30765 Pacific Coast Hiway, Malibu, Ca.
 Contact: Mark Friedman (213) 271-7892
 Type of Music: R&R, alternative, R&B, jazz, blues, reggae.
 Club Capacity: 700
 Stage Capacity: 10
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send tape-promo pkg. to above address.
 Pay: Negotiable.

WESTSIDE WOK

12081 Wilshire Blvd., West Los Angeles, CA 90025
 Contact: George Fan or Bob Bell (310) 914-1766
 Type of Music: Jazz fusion blues (No hard rock)
 Club Capacity: 120
 Stage Capacity: 8-10
 PA: Yes
 Piano: No
 Audition: Send tape & bio, call.
 Pay: Negotiable.

ORANGE COUNTY

GOODIES

1641 Placentia Ave., Fullerton, CA 92631
 Contact: Jacque Hunter, (714) 524-6778.
 Type of Music: Original, all styles.
 Club Capacity: 367
 Stage Capacity: 5-11
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Call for booking. Send tape/promo pack to: Goodies Booking, P.O. Box 1328, Placentia, CA. 92670.
 Pay: Negotiable.

THE GREEN DOOR

9191 Central, Montclair, CA (Inland Empire)
 Contact: Elisa (714) 982-8712 after 1pm.
 Type of Music: All-original only.
 Club Capacity: 300
 Stage Capacity: 10
 PA: Yes
 Lighting: Yes
 Audition: Call for info.
 Pay: Negotiable.

MARQUEE

7000 Garden Grove Blvd., Westminster, CA 92683.
 Contact: Randy Noteboom, (714) 891-1971.
 Type Of Music: Loud, long haired rock n' roll.
 Capacity: 452
 Stage Capacity: 12
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send tape, bio.
 Pay: Negotiable.

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. To place your Miscellany ad—mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. Please call when you wish your ad to be cancelled.

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ARTIST MANAGEMENT company seeks serious individual for non-paid internship (earn school credit, if needed), who wants to learn and be involved in the music/recording industry. Call Michael (818) 753-0880.

INTERNEEDED to work on artist development with manager Vicky Hamilton. Some typing. Self-motivated person only. This could turn into a full-paying job. Call (213) 936-1967.

PHOTO ASSISTANT wanted to research photo files and help successful photographer. (213) 650-6493

ASSISTANT SALES manager needed. Must be experienced in L.A. recording studio sales. Salary & commission. Leave msg for Sales Mgr. (310) 288-6500

INTERNSHIP-BRIGHT? Organized? Reliable? Learn the business of Music Supervision and Music Publishing. 8-12 hours per week. Call (310) 271-8383, ask for Leslie.

INTERNS NEEDED on TV show about lip-synching for music videos. No pay, but great opportunity. Call Gareth (310) 394-0957

SMALL MUSIC public relations firm with a diverse roster of well known & up and coming clients seeking unpaid, ambitious and reliable intern. Flexible hours. Hands on experience. Will train. Call (213) 874-5943. Ask for Steve.
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- DW5000 Turbo remote Low Boy hi hat w/hdrw, new in box \$250 obo Jim 805-527-7837
- Octobans, set of 4, high pitched w stand \$150 Jeff, 818-986-8233
- Tama, The Cage mint cond, never on a stage, w/all access plus \$950 obo Andy, lv msg, 714-892-8737
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- Top of the line Congas, 3, w/stands \$750 Bongos w/stand \$250 2 sets of timbals \$350 818-990-9132
- Triggers, responsive & durable, must see. msg to g 511 ea 818-609-8312
- Yamaha 22" natl maple bs drm w/iber cs. \$275. Simmons Porta Kit, Midi system, \$300. Simmons SD55 wired pads, \$350 818-999-2945

9. GUITARISTS AVAILABLE

- 18 y/o Australian gut desperately skt hot bg ply, hot drm to start hot org blues band. Intl Clapton, Vaughn, etc. 818-843-5480
- 23 y/o gut ply/singr avail to form band like Steppenwolf, Mountain, ZZ Top & Doobies. No Stones, clones, glam or metal. Steve, 818-763-4450
- 24 y/o blues based shredding gut is ikg for aggrvs K.A. HR/HM act. Cody, 818-509-0392
- 26 y/o outlaw rock gut avail. Into hrd driving, down & dirty roots rock. Intl Zep, Pie, BTO & Foghat. 213-739-3726
- A 2nd gut? Don't do it. Expand your horizons instead w/

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- British blues style gut avail for complete pro band. Intl Blues rock gut avail for csis or club wrk. Have exp & equip. Ca' Brad 818-368-9320
- Bluesy HR gut skg HR band. Pro equip & att. Intl VH, D/Martin, Effenetten. Srs only. Call Sean, 310-542-8873
- British blues style gut avail for complete pro band. Intl include Page, Beck, Clapton, Blackmore. No start-up projs pls 213-653-7118
- Cntry ld gut wrtr sks the 'ght band Logan, 213-738-0855
- Creatv gut avail to J.F band Xperimtl & verst! Intl NIN, Prince, S.Garden, Jane's 818-382-2813
- Creatv pop/rock gut avail for demos, projs & other pro sists. Verst, gd chops cool sounds & strong musicl knowledge. Perfect sideman. Joy, 213-655-2969
- Exp pro avail for blues, rock, cntry, jazz & reggae gigs. Dependbl plyr avail for paid sits. 818-705-4729
- Guit & drm ikg to J.F band from southern sound to Seattle sound. Have own rehsl studio in Valley. Dave, 310-458-9178
- Guit avail for recrdng & demos only. All styles, pro sists only. Victor, 213-757-3637
- Guit avail for recrdng & demos only. All styles. Pro sists only. Victor, 213-757-3637
- Guit avail for signed rap style proj, soul only. Jack, 213-969-0205
- Guit avail to J.F band, 18-25, Kiss, Soul Asylum. Anybody wnt to ply R&R anymore? Dylan 805-593-4463
- Guit avail w/xint ld & rhythm skills. Gd vox. Sngwrtr Lkg for ggng band or soon to be. World Party, Steely Dan, Prince, Nirvana, Allman Bros. Fox, 213-665-8227
- Guit into Aero, Roses, sks R&R band w/mgmt or deal. 212-213-8172
- Guit avail to J.F something & atmospic. Must be orig w/ no boundaries & very hvy. Eric, 213-851-6082
- Guit plyr w/hvy groove & soulfl from the heart plyr nds HR/HM band w/same. Brad, 818-340-8369
- Guit plyr, 27, avail to join bluesy HR estab band, Ply, srs inquires only. Pro exp & pro gear req'd. 818-794-0449
- Guit slck of trends sks bst, drm & voc for uniq hvy proj. Call Rich, lv msg, 213-957-4857
- Guit sks music lovers to jam wth, not lng hr image freaks. Klaus, 310-821-4585

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- Guit sks voc or band for collab. Pro gear, image, demo, responsbl Intl VH, Zep, Beatles. Pros only, 310-927-3393
- Fem voc wd for R&B, pop singing grp. Gd vox, dance req'd. Recrd id is waiting. 818-377-5822
- Guit wtd by modern rock band. Dedct, gcllevelata B Idol, S. Stevens. TV & radio airplyrs, ggs & recrdngs. Eric, 310-208-3772
- Guit, creatv, sks band I dig Neil Young, Tom Waits, Costello, Monk, Motown, Beatles & more. Joey, 213-874-6075
- Guit, endorsed by ADA & Dean Markley, GIT grad, pro att, lem, sks all male band Intl Skid, Lynch Mob, Dream Theater. Jay, 213-876-4481
- Guit, rhythm/ld, 36 y/o, to J.F classic R&R soul band. Covers, orig. No easy listening or progrsv. Adult comtry over 30, pls. 818-999-5237
- Guit keybst ikg to J.F band Into pop, exp contemporary Intl Celine Dion, Amy Grant, Sting, Kenny Loggins. Rob, 310-842-9412
- Guit/sngwrtr sks to estab or join HR band w/ing hr image, integrity & drive. Lv msg 818-985-3076
- Guit/sngwrtr, 26, twy groove, Page, Sabbath, S'Garden, Megadeth, 9 yrs stage/studio exp, vintage equip, No posers, no drugs, focused pros only. Ron, 310-575-9420
- Guit/voc avail for southern rock, blues, R&B or roots rock grp. Labl or mgmt intrst only. Pros only. 805-581-4861
- HR gut avail for Orange Co. Have pro equip, trnsp & image. 714-770-8508
- HR/HM gut for hvy band w/rstong melody. Exp, gear, image. Alan, 213-962-2387
- Ld & rhythm gut, 15 yrs exp, sks wrkg band. Metal pref'd. Intl Sabbath, Rush, Kiss, Ffrest, Steve, 213-464-8810
- Ld gut plyr avail for J.F band. Intl hr image, gd att, sing & write. Intl Jobi, Mr Big, Boston, VH, Pros only. 213-874-5128
- Ld gut sks all orig rock act w/hrd bluesy edge. I have xint equip, att 7 chops. Intl by Satriani, VH, Hendrix. Jeff, 818-983-9307
- Ld gut w/exp, gear, bckup vocs, sks wrkg HR band w/ progsrve edge, Intl Eddie, Rhoades, Nugent, Satriani, John, 818-407-0114
- Ld gut/bckng voc avail to J.F HR or HM band. Many Intl. Brad, 310-672-4545
- Ld/rhythm gut, best Keith Richards style gut in So Cal. More hooks than a bait & tackle shop, Strong image. Live, studio exp. 818-991-7363
- Lkg for bluesy, soulfl rock proj w/pro plyrs, gd tunes, & grt live. I sing, write & make a mean milkshake. Billy, 818-360-2095
- Old dog gut w/vocs sks &/or muscians to form one. Marshall equip'd, hr & trnsp. Our music or theirs. P. Stone, 818-240-0274

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•Establish LA rock band w/mgmt & labl intrk sks new id voc. Robin Zander mts Steve Perry. 818-781-5616

•Establish, progrm metal band sks agrsv, multi ranged voc/lyncst. Exp & stage presnc a must. Infi Dream Theater, Rush, Slyx, Fates, Mike. 714-669-5703; Jay, 631-0657

•Fem bckgrnd voc who can sing srs harmonies & dance wtd for upcmg shows to promote new single. 310-652-0716

•Fem singer for bckups & some lds in orig band. Infi Floyd, Gabriel, Talking Heads. 310-275-4133

•Fem singer/wrtr ndd. Pro mgnd band blends pop, altrntv & talk rock. Pkg to Dr Bob. 670 Hilywd Landmark Studio, 6525 Sunset Bl, Hilywd CA 90028

•Fem voc/lyncst to collab w/sngwr on R&B, cmrl music. Have my own studio. Melody. 213-389-8014

•Fem voc wtd for groovy, driving, HR. Uniq sil, BMI. Must have swrlt vox. Hot, classy, sexy image. Pros only. pls. 818-382-4520

•Fem voc wtd for movie soundtrk. No money but grt opportunity. Theatrical release. Must be able to sound 16. Jim. 818-780-9039

•Frontmn wtd for how forming band 18-22. Strong, HR/ altrntv inlf. Nathan or Eric. 818-342-6159

•Frontmn wtd to complete cutting edge, melcd HR band. Have grt sngs, grt plyrs. Nd grt vocs Have 16 trk. Doug. 213-466-6761

•Frontm/expressionalist ndd. Rock, altrntv funk. Must show soul in perfrmnc, no matter what mood the soul is in. Eric. 213-935-3096

•Guit & drmr sk id vocs. Infi Blues Bros, Zep, Beatles, old Chevys, you name it. LAX area. Diego. 310-641-0749

•Guit sks voc to form writing team. Infi Aero to Zep. Call Chris. 213-957-2537

•Hi energy, HR band w/a groove sks 1 male rock star w/ hungry ambition. Tommy. 213-876-8044

•HR funk band lkg for id singer/frontmn, male, ages 21-25. Gd range, no screamers. Have weekly gig. Jay. 310-287-1574

•Is anyone not a flake? We're a real alt. rock/metal band w/int tape & image. Got balls? Chris. 213-953-1922; Todd. 213-665-7971

•Ld voc wtd to wrk w/guit w/24 trk studio, maj credits, film, soundtrks. INXS, Zander types only. Originality. 310-288-1130

•Ld voc wtd w/strong lyric abil. 310-541-2664

•Maj labl act has audited over 500 singers & all we got was a load of wimps. Come on LA, where are all the legends? Call to hear clips. Screamers only! 213-243-0507

•Male & fem singer nddy by keybdst/arrangr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Call Aaron. 213-462-3491

•Male id voc wtd. Hrd, altrntv band. Roger, Veder, John Doe Labl intrst, spec deal, gigs, following. Grt melodies & strong core. 818-991-7363

•Male or fem voc wtd to be on any instrmnt ndd for full time, nat'l touring band. T40, variety matr. Srs inquiries only. No headbangers. 800-942-9304 x 20764

•Male voc wtd for metal band. Infi Infi Metallica, Megadeth, Maiden. Must be charistmtc & energetic, have own inspo. PA a plus. Allen. 818-508-4947; Mike. 818-508-1606

•Male voc wtd. Newly forming, soultl, wicked, moody, melcd HR. Lynch Mob style. You, strong, full range, killer image, sngwr, team plyr. Pros only. 818-980-2472

•Male voc, gd image, for metal band w/ndie deal pending & fem guit. Infi Skids, Lynch, Jaye. 213-876-4481

•Male voc, range, w/pwr, image & fire, for cmrl HR w/ classic flavor. Recrdng & gigs. Send tape, pic, bio to John Raquepau, 2154 W 190th St, Torrance CA 90504

•Male wtd for wrko rock cover band. We do everything

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•Ndd, voc w/srs range & strong lyric writing abil for HR band w/diverse music styles. Jeff. 310-539-7276

•Orig pop/R&B/funk band skg fem & male bckgrnd voc. If you like tight harmonies & sing pop, soul & gospel, call me. Lance Van Peer, 213-962-2471

•Orig? Prove it! Emotional? Move me. Pro? Better be. W/ our sngs, our only limit is you. No? The psychopop visionaries call. 619-272-1427

•Pro male voc/frontmn for headlining metal act w/altrntv edge. Lng hr, xtensv live/studio exp. Grt melody, lyric writing. No screamers. 310-373-9254

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- Artists, call me crazy. Rock band w/recrd sks artwkr for CD cover. Worldwide release. Dennis, 818-791-4358
- Attn mgrs. Metal band. LA LAW. is currently skg representation. Seasoned pros w/xstens live & recrdng exp. Call for recent press kit. Pete, 213-957-2641
- Attn prodcrs & investors. Fem singr/dancer lkg for you. I have lmt. lks & ambition. Maj recrd co's intrsd. 310-281-7174
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- Christian melodic HR band. ages 21-23. w/lnit singwrt & non pushy lyrics sks financl bckng & support. Mark, 818-950-5181
- Christian mgr/agent wid for new & up & coming youg Christian R&R band. Connex w/labs a plus. Call Levi, 714-572-1371
- Cntry band nodd for charity event in Santa Monica, 4/24/93. No pay but industry exposure. Call Mark, 818-225-0061

- College grad w/music industry exp sks position at recrd labl or mgmt co. Reliable, aggrsv, eager & team plyr. Call Mark, 213-935-3405
- Dancers wtd for rap grp to perform & shows. Mark, 818-786-0180
- DJ/scratcher wtd for rock band into Public Enemy, Run D.M.C., Beasties. Pls lv msg. 310-402-2261
- Dmrr sks reliable, exp dmrr tech w/own trnspro for out of town & local gigs. 818-846-1464
- Electric violinist skg pro or semi pro band or studio proj. 20 yrs exp in all styles, from rock, fusion or jazz. Eddie, 310-559-8524
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- Percussnst wtd to jam. Call Bobby, 818-980-2904
- Pop band lkg for legitimate lmo promoters, overseas & in States for summer 1993. Eric, 309-276-1405
- Prodcr & mgr wtd. Business & personal, booking & promotional for R&R band. Steve, 818-763-4450
- Recrdng engineer avail. Many credits, any budget. 818-567-6499
- Rehstr spc wtd immed for responsibl band. No drugs. Monthly lockout pref'd. We have PA. Will share w/another responsibl band. Garage OK. 818-503-5189
- Reliable singr/sngwrt lkg for studio time in exchange for office wrk or ld vocs. Call Angellea, 310-380-0420
- Singr/sngwrt sks small rehstr spc for solo practicing. Pls call w/hy into. Allen Scott, 213-876-5837; 213-871-5022
- Sound person wtd by hvy, psychdlc band. Must be exp & ready to study our sound. Plus, willing to travel. Future is assured. Luka, 213-851-1410, Seth, 310-394-3635
- Soundman nodd immed by band w/upcomng shows at Troubadour. Whisky, Roxy, Sam, 818-457-8447
- SWANK FRANKI HR band wtd w/own tunes sks financl investors. Fem ld singr wtd w/Elton, Yanni, Al Jarreau. 818-683-1791
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- ASCAP lyricst w/album credits sks same for collab. Studio a plus. Charlene, 213-876-7176
- ASCAP lyricst w/album credits sks ltnid muscn w/same for collab. Studio a must. 213-876-7176
- Black male voc/lyrct skg exp prodcr to create orig demo trks. Sngs will be a mix of 70's funk, 80's dance & 90's house music. Jon, 745-2157
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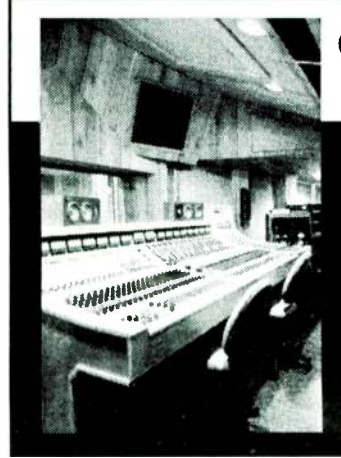
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•Fem singer/dancer/sk simple, hot dance snags. Maj recrd co's intrsd. Cheryl. 310-281-7174
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

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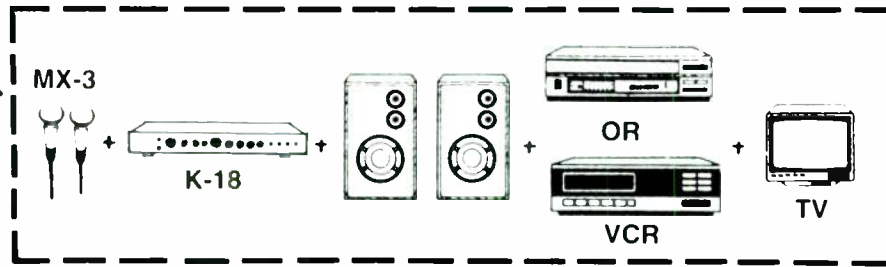
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