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FOR THE 2ND ANNUAL
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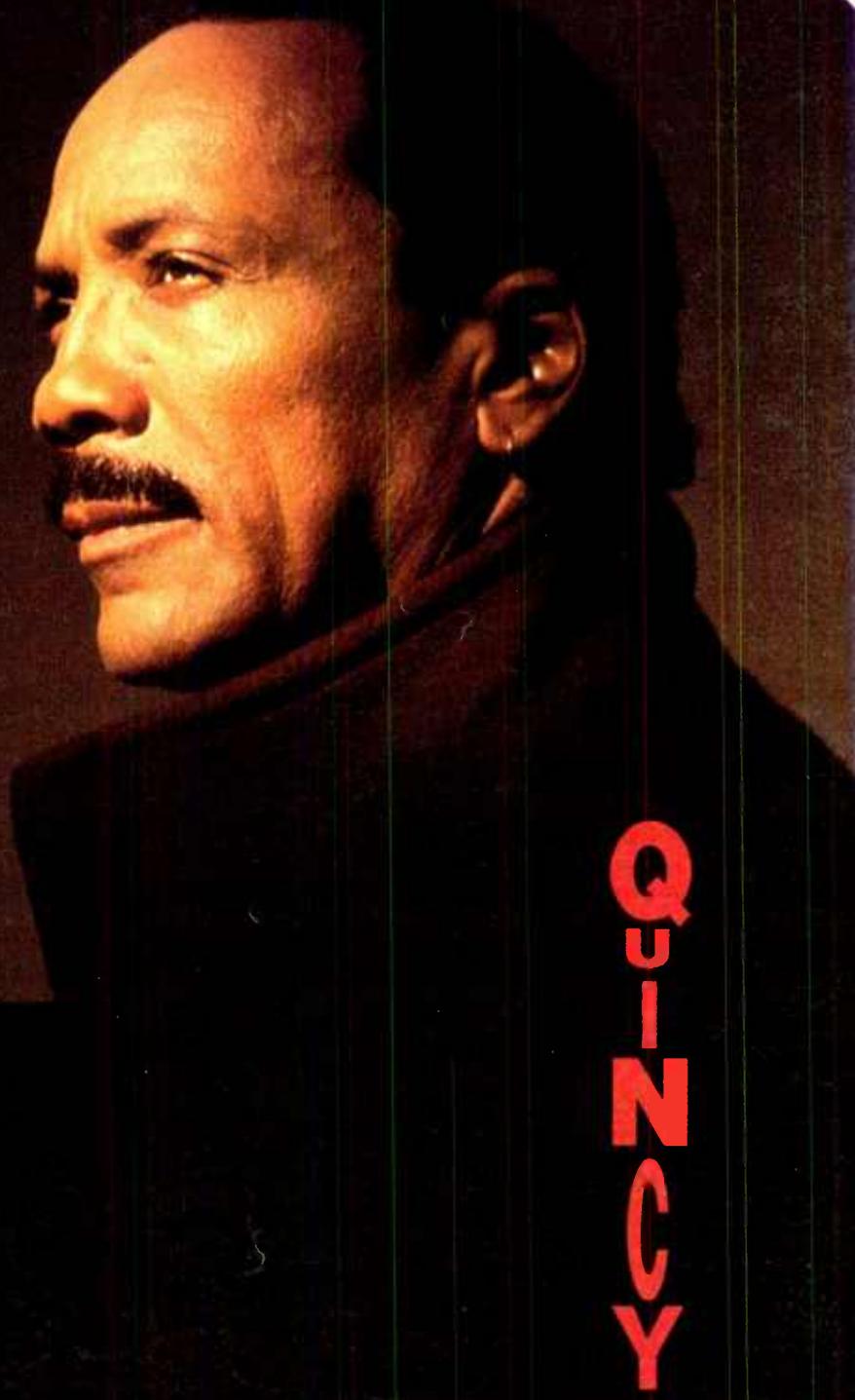
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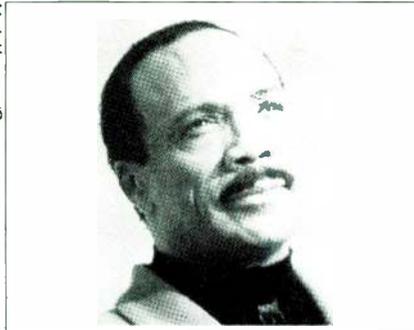
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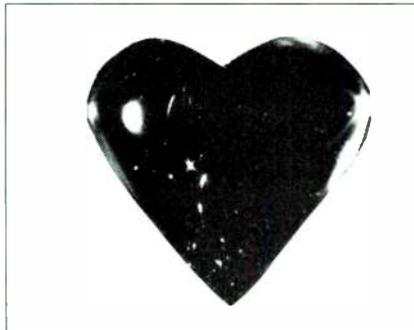
Mark Hanauer/Onyx



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Renowned producer-arranger Quincy Jones has worked with some of the finest in music—from Sinatra to Michael Jackson. Jones talks about his illustrious career and his new LP, *Back On The Block*.

By Michael Amicone



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FEEDBACK

Building Up

The Walls

Dear MC:

Regarding the extremely negative review which appeared in a recent *MC* about the band Tall Walls, I feel compelled to defend this fine act because the review was so incredibly off-base.

Tall Walls has played the Coconut Teaser many times and twice on our "Best Kept Secrets" shows. They are truly one of L.A.'s best kept secrets. Three or four of their songs have hit potential in the Pat Benatar/Foreigner arena rock vein. They are all superb musicians, and Kim is one of the finest vocalists I've ever seen. Moreover, she is a passionately expressive visual performer, and I have never seen a show of theirs that did not contain all of the above elements.

While the band does not yet have a large Hollywood following, every time they do play the Teaser, the small audience that is there (comprised of paying customers and not friends) gives them an unusually appreciative reception.

I would be disappointed if any A&R reps or managers were negatively influenced by the miserable review that appeared within *MC's* pages because they would be missing a band that I really believe has a tremendous future in store for themselves, providing the band is recognized for what it is and not compared to the current crop of Guns N' Roses clones currently the rage.

I'll make the same offer Kim did: Any customer who comes to see Tall Walls at the Teaser and doesn't think that they are one of the most professional bands around, will have his/her money refunded to them immediately. By the way, I have no managerial or financial interest in this band whatsoever. I merely would like to help them get a record deal.

I realize that the review which was printed on the band does not represent the opinions of *Music Connection* magazine, but rather one writer's opinion. But since *MC* is so widely read amongst influential industry personnel, I felt it might do serious damage to a band that deserves better. And that is just another writer's opinion!

Len Fagan
Coconut Teaser

Sobering Thoughts

Dear MC:

After viewing the American Music Awards recently, I was so upset and embarrassed that I had to write this letter so I could sleep. It has taken years for hard rock and heavy metal to gain recognition by the people and the music industry. Having their own awards categories is in itself a breakthrough and a triumph.

However, in two fell swoops, two ignorant and irresponsible people managed to discredit and destroy the hard work of thousands who have helped get hard rock and heavy metal the attention it deserves.

First of all, I blame Duff and Slash of Guns N' Roses for failing to control their weakness for alcohol in public, lack of pride for their music, and disrespect for their fellow musicians.

Secondly, blame must fall on Geffen Records and the band's management company for allowing those two in their drunken stupor to go onstage and make total asses of themselves and cause embarrassment to their peers.

Thirdly, I blame the people behind the scenes of the show for not seeing the problem and for not putting a stop to it.

We all know that many believe 'bad press is good press. If this is the press route you're taking for your personal career, then all is fine. But not when you're supposed to be representing an entire industry; not when you're standing for an entire genre of music.

I have stood by Guns N' Roses through all of the bad press and their childish disrespect. I chalked it up to being a part of rock & roll. But this time I have to stand aside. Hard rock and heavy metal music in general mean more to me than one band that is slowly drowning itself.

You guys should learn from the mistakes and hardships of Aerosmith. If only you had their backbone. Maybe even attend a few AA meetings! Do us all a favor and take a long, hard look at yourselves and where you're headed.

The next time someone calls on you to represent hard rock/heavy metal and your peers, get your shit together!

Cynthia Boos
Hollywood, CA

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.

□ BMI is offering its seventh Earle Hagen Film Scoring Workshop, a free six-week course led by famed composer Earle Hagen. Twenty applicants will be selected for the workshop, which will begin March 6th. Hagen, whose credits include the themes for *The Andy Griffith Show*, *The Dick Van Dyke Show* and *The Mod Squad*, among many others, will choose the participants from submitted tapes and/or written scores. Students will participate in field trips in addition to the classroom discussions and will receive hands-on experience with techniques such as sweetening, click tracks and overlays. Students will also have the opportunity to interact with top film and television composers as well as with studio executives and agents to discuss the composer's responsibilities during all stages of production. Musical resumes and material should be submitted by February 15th to BMI, 8730 Sunset Blvd., 3rd Floor West, Los Angeles, CA., 90069, Attn: Ms. Ringer. For additional information, contact Ms. Ringer at (213) 659-9109.

□ The Songwriters Guild of America (SGA) has announced the honoree for the 1990 Aggie Awards scheduled for February 12, 1990. This year's Aggie will go to former SGA President Burton Lane. Mr. Lane has not only contributed his support to the SGA on many issues, but also has such Broadway musical hits as *On a Clear Day You Can See Forever* and *Finian's Rainbow* to his credit. For additional information, contact the SGA at (213) 462-1108.

□ In honor of the recent birthday of the late Martin Luther King, the California Afro Museum, 600 State Drive, Exposition Park, will present a photographic exhibition entitled "Memories of Dr. Martin Luther King: An impressionistic Survey." The exhibition will be held from January 15-February 29, 1990, and will include the movie *Eye on the Prize*. For additional information, call (213) 744-7432.

□ California Institute of the Arts and the Los Angeles Festival present "The Design of L.A.," a lecture discussing the design of Los Angeles and implications for creating a more humane environment. The lecture is open to the public with admission and is scheduled for February 23, 1990, 6:00 p.m.-9:00 p.m. in the Pacific Design Center Theatre, Center Green. In addition, KUSC's Sheila Tepper will broadcast the conversations during her "Backstage at Royce" program (5:00 p.m.-6:00 p.m. on Saturdays). For more information, call (818) 362-5507 or (805) 253-7882. 

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SIGNINGS & ASSIGNMENTS NEWS

By Michael Amicone



John Sykes

John Sykes has been appointed President of Chrysalis Records Inc. Sykes will be responsible for the day-to-day operations of the company and will report directly to new appointee Joe Klener who assumes the post of North American Chief Executive Officer.

Audiophile specialist **Mobile Fidelity Sound Lab** has announced two new appointments: **Michael Grantham** has been named Vice President of Product Development (in addition to A&R, contract and licensing duties, he will supervise the company's mastering facility and art and purchasing departments), and **Phyllis Schwartz** has been promoted to Marketing Director (she will be responsible for marketing, promotion and public relations).

Kenneth L. Ross has been appointed President and Chief Executive Officer of **Picture Music America**, a newly formed company which will produce and market home video programs for the Capitol-EMI Music group of companies, including Capitol Records, EMI (U.S.A.), Angel and SBK Records.

Microphone manufacturers deluxe, **Shure Brothers Incorporated**, has added two award-winning country acts, the **Forster Sisters** and **Shenandoah**, to its roster of artist endorsers.

Atlantic Records has promoted **Joe Iannello** to the post of Senior Director of National Pop Promotion. Iannello will work out of the company's New York headquarters.

Atco Records has appointed **Lisa Vega** Manager, West Coast Publicity. Prior to her appointment, Vega was a Senior Account Executive for McMullen/Dozoretz Associates.

Elektra Records has named **Linda Ingrisano** to the post of National Director, Video Promotion. Her duties will include

responsibility for all national and local video channels and acting as liaison between artists, video outlets and the parent company.

Virgin Records has announced the appointment of **Sue Sawyer** to the post of Vice President, Publicity. She will be based at the company's Los Angeles headquarters. In addition, **Virgin Records** has named **Phil Costello** to the post of National Promotion Director. In this new position, Costello will shepherd the company's radio promotion on a national level and will also develop the company's field staff and integrate it with retail.



Ron Shapiro

MCA Records has appointed **Ron Shapiro** to National Publicity Director. Formerly Senior Director, Media & Writer/Publisher Relations for BMI, Shapiro will be responsible for national publicity campaigns for the company's roster of artists as well as assisting with corporate public relations for the **MCA Music Entertainment Group**.

In addition to a recent employee shake-up in its publicity department, **MCA Records** has also announced a realignment of duties in its promotional arm: **Steve Meyer** has been upped to the post of Senior Vice President of Product Development, and **Billy Brill** succeeds Meyer as the company's Senior Vice President of Promotion. According to Executive VP/GM **Richard Palmese**, the moves are being made to initiate "a contemporary approach to record promotion."

And in even more **MCA** executive shuffling, **A.D. Washington** has been promoted to Senior Vice President Promotion and Marketing, Black Music; **Ron White** advances to Vice President Promotion, Black Music; and **Joanie Kamuca** becomes the company's new Vice President Administration, East Coast. MC

Bowie Announces Tour Plans

By Michael Amicone

London—During a press conference held at London's Rainbow Theatre on Tuesday, January 23, rock chameleon **David Bowie** announced that he will be undertaking a major world tour this year. The tour, which is slated for a March kickoff in Canada (it will play to audiences across five continents before its conclusion in August), will be a return-to-the-basics show for Bowie. Billed as the **Sound + Vision** tour, the show will offer a retrospective of his entire career and will focus on a straightforward, state-of-the-art presentation along the lines of 1983's **Serious Moonlight** tour, rather than the elaborate theatrics Bowie favored on his 1987 **Glass Spider** world tour.

In addition to a streamlined approach, the tour will incorporate a novel approach to audience participation. Special interactive telephone technology will allow fans throughout the world the chance to register their song requests. The phone number for American Bowie fans to dial-in their request is 900-2-BOWIE-90.

Bowie's tour plans come at a time in the singer's career when his new music has received a cool re-

ception from critics and fans alike. His last solo LP, *Never Let Me Down*, failed to duplicate the huge mainstream success of his 1983 hit LP, *Let's Dance*, and his recent album with **Tin Machine**, in which Bowie immersed himself in a band situation (a project he will reportedly resume following this upcoming tour), did nothing to improve the singer's sagging commercial fortunes.

Though some critics may gripe that a "greatest hits" tour represents somewhat of an artistic retreat for the daringly original Bowie, from a marketing and career standpoint, it couldn't come at a better time. Coinciding with the tour is **Rykodisc's** year-long reissue campaign of Bowie's entire **RCA** catalogue—a series which received a giant marketing push with last year's *Sound + Vision* boxed set. In addition, **Rykodisc** will release in March a greatest hits package titled *Changesbowie*, featuring digitally remastered Bowie classics as well as a new remix of "Fame."

The **Sound + Vision** touring band consists of **Adrian Belew** on guitar (a Bowie alumnus from previous tours), **Rick Fox** on keyboards, **Michael Hodges** on drums and **Erdel Kizilcay** on bass.

Bowie capped the tour announcement with a special acoustic guitar performance of his signature tune, "Space Oddity," in the foyer of the Rainbow Theatre (especially decorated for the event)—the very same venue in which Bowie first unveiled his infamous **Ziggy Stardust** character. MC

NEW ROCK WALK INDUCTEES



Todd Rundgren (noted producer, songwriter, singer), **Henry Steinway** (piano manufacturer), **Hartley Peavey** (amplifier manufacturer), **Harold Rhodes** (inventor of the Rhodes electric piano) and **S.N. Shure** (microphone manufacturer) were recently inducted into **Hollywood's Rock Walk**, the sidewalk gallery honoring those who have made significant contributions to music. Shown, with hands covered in ceremonial cement, are (L-R): Steinway, Rundgren, Peavey and Rhodes (Shure had his handprints done prior to the ceremony).



Recording artist **Bernardo Rubaja** is pictured putting his moniker on a new **Narada Records** contract. Pictured (L-R): **Matthew O'Brien**, Business and Legal Affairs, Narada; **Bernardo Rubaja**; and **Michael Sullivan**, A&R, Narada.



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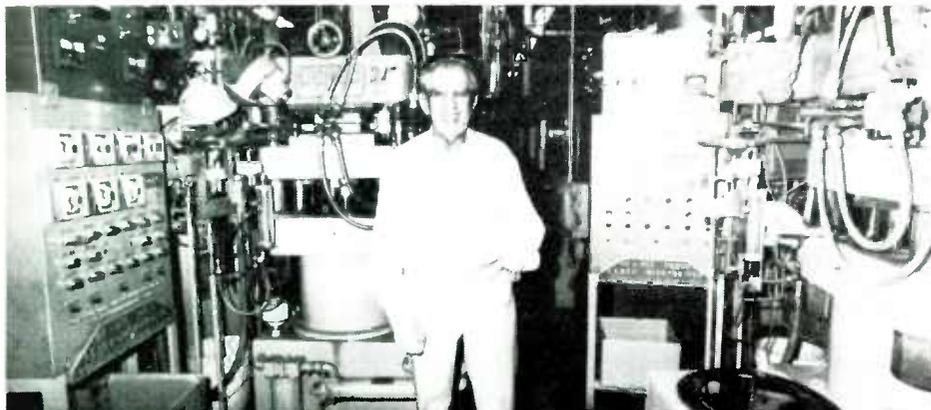
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RAINBO RECORDS

By Maxine Hillary J



Jack Brown at Rainbo's pressing plant.

I didn't have the nerve to ask his age, but I'd wager my last buck that Jack Brown's seen the better part of the twentieth century. He could write a book on the art of manufacturing sound. From the thick vinyl 78 platters to the compact disc, from big band to thrash and burn, his company, Rainbo Records, has pressed the best and then some.

On a walk through the plant on a rainy Saturday, Brown offers a cook's tour of the premises, from the outer office where Disneyland Talking Maps and colorful records of all sizes, shapes and colors ornament the walls, to the work rooms where piles of unprocessed audio tape, miles

long, wait to be turned into cassettes. Along the way, he patiently explains the formula for turning masters into albums and proudly displays the CD wrapping operation.

"It's funny," he says as we seat ourselves in his upstairs office, "at one time, disks were a hundred percent of our business, then it became seventy-five, then fifty. We went into cassettes about four years ago. Now, I dare say, cassettes are eighty percent of our business, disks are about twenty percent and our packaging of CDs is also a factor. Vinyl production...they feel it will go down to about four or five percent in another couple of years."

One might think statistics like that would scare

Mr. Brown. But the President/Owner of Rainbo believes in moving forward. Surrounded by the past—a fine collection of antique photographs, music boxes, nickelodeons and pipe organs—Brown still sees the possibilities of the future.

Founded in 1939, Rainbo rapidly grew to be the exclusive supplier of home recording disks for corresponding with servicemen during World War II. Among the interesting products that Rainbo has manufactured through the years are the first talking toy, the Chatty Cathy Doll, the Wheaties "Record-On-A-Box," the first Hollywood fan magazine, *Hear Inc.*, which contained a picture record in each issue featuring movie stars such as James Dean, Tony Curtis and Natalie Wood, and *Elvis Presley Speaks*, a 1957 fan mag containing photos and a record of the King's most intimate utterings.

While Brown can boast of pressing disks for Paul McCartney, Mötley Crüe and Tom Petty, the best thing Rainbo has going for it is Jack Brown and his commitment to the "little guy." Small independent labels comprise about eighty percent of Rainbo's clients. "I'm not interested in someone who has a whole big major thing with all sorts of investment," Brown asserts. Instead, Brown gets excited by the prospect of working with guys that he describes as "Joe Blow who's got a group and they've been rehearsing in the alley and they don't know what to do."

With that in mind, Brown counsels these young talents to bring their very best product to him for reproduction. Brown wants the master to be exactly what the band wants to hear and hopes the band will not depend on Rainbo to correct production errors or compensate for musical handicaps. "Make the music so sensational that you wouldn't hesitate to buy it in a minute, and even your worst enemy wouldn't hesitate to buy it," he offers. "There's so much good stuff out there, if you're going to come out with something and apologize for it, then you're really wasting your time and money."

Brown encourages young artists to put their demos on vinyl because he feels it's more noticeable. "But tapes are fine, too," he interjects. Brown is still partial to vinyl because he feels that "good music is music that has feeling" and he like the little gaps and glitches that are unique to vinyl pressings.

Having been in the industry for half a century, Brown has firsthand knowledge of the changing musical climate. Brown cites the Sixties as a defiant era which produced opinionated and innovative music. He sees the Seventies as a time when people wanted to hear less opinion and have more fun (he refers to that era's disco craze as "hot dog stand music"). He contends that success is more difficult today than it used to be, but there are more opportunities for self expression.

While the advent of the CD brought about the demise of his primary source of business, Brown concedes that it also opened new doors. "Ironically, the thing that killed the vinyl business has created a whole new music industry. If CDs hadn't appeared on the scene in the early Eighties, the music business would be in a very bad way today. Even though we don't manufacture CDs, it's been the stimulation for the recent success of the music business. It's bigger now than it's ever been, because now it includes the video and the video disc."

And how does Brown view the music industry in general? "People say that the music industry is dog-eat-dog," he expounds. "The industry may have that element in it, but it's a many headed animal. The individuals who make it up are rarely all of one stripe."

And Rainbo is not just a record factory. Like the pre-1860s rare French Orchestron in Brown's office, it's a piece of musical history.

Heather Harris

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Proposed Record Labeling—A Threat To First Amendment Rights

By Steven P. Wheeler

WASHINGTON, D.C.—In 1985, following a series of controversial hearings pitting the music industry against the Parents Music Resource Center (PMRC), an uneasy truce was reached between the warring parties in which the recording industry promised to, in effect, police itself. However, this voluntary accord has come under fire recently by state representatives who are now attempting to sponsor record labeling measures.

Labeling measures are currently pending in Pennsylvania, Missouri and Florida. Maryland, Delaware and Kansas are also on the verge of introducing similar legislation, with several more states considering the possibility.

Leading the pro-labeling fight is Pennsylvania State Representative Ron Gamble (44th District) who says that the recording industry has failed miserably to uphold their end of the 1985 bargain. "If they had lived up to their agreement, then there wouldn't be any legislation in the different state capitols today."

The Pennsylvania bill (Senate Bill No. 939) calls for in-depth warning stickers to be placed on album jackets (rather than on the shrink-wrap) stating: "May contain explicit lyrics descriptive of or advocating one or more of the following: suicide, incest, bestiality, sadomasochism, etc."

RIAA spokeswoman Trish Heimers fears this rampant political movement is scaring other state representatives into action. "Missouri representative Jean Dixon has sent her bill to 35 other states and sixteen of those states are prepared to file."

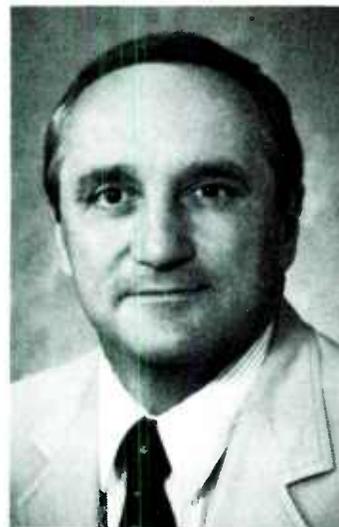
Ironically, the Pennsylvania bill was soundly defeated this past November, but was given new life when Gamble attached the measure as an amendment to an unrelated drug bill, where it quietly passed through the state's House of Representatives this past December.

This political ploy has the RIAA up in arms. As Heimers points out, it's difficult to defeat a labeling measure when it's part of a much-needed drug bill. "The problem is, nobody wants to vote against a drug bill in an election year," explains

Heimers. Gamble maintains that his amendment procedure is constitutional and further believes that the measure will be passed soon in his state. "They both come under Title 18 of the Pennsylvania Crime Code, so that's how we were able to amend it on the floor. We feel that the state senate is going to pass it and that the governor is going to sign it into law."

This form of censorship has already reared its head in Alabama where one record store retailer was arrested for selling a labeled cassette to an undercover policeman.

Tommy Hammond, owner of Taking Home The Hits record store in Alexander City, Alabama, was placed under arrest on June 30 of 1988 and went before the court in August of the same year. Recently, Hammond told *Music Connection* the circumstances surrounding the incident. "I was found guilty of selling pornography to an adult. They considered the tape [Live Crew's *Move Something*] pornography, and I was fined \$500." Hammond's attorney filed for a dismissal on the grounds of selective prosecution (other record stores in the area had sold the same tape), but the judge threw out the argument. Hammond's appeal will finally be heard before a jury on February 19.



Pennsylvania State Representative Ron Gamble



Hammond says the tape in question was labeled and that it was an old Alabama state law forbidding the sale of any pornographic material which was being enforced. "I don't let the young kids buy the labeled products, because Alexander City is a small town and I don't want parents mad at me. But the judge still considered the tape to be obscene and he fined me \$500 for selling it to an adult. It's not something I listen to, but I shouldn't be able to tell people they can't listen to it."

Fortunately for Hammond, 2 Live Crew's record company, Luke Skywalker Records, has come to his defense. Skywalker spokeswoman Debbie Bennett told *Music Connection*, "It's strictly the retailer who is liable, but since we feel it is a ridiculous law, we are paying some of the court fees for Tommy. It's really odd because there is another store in that area selling the same type of material and nothing has been done there."

Ironically, the originators of the labeling controversy, the PMRC, has been uncharacteristically silent. PMRC spokeswoman Jennifer Norwood says the organization is sticking to its original accord with the RIAA, although she admits there have been difficulties in achieving the desired results. "We still have this 1985 agreement with the RIAA and we are committed to it. There have been compliance problems, namely that the stickers are on the shrink-wrap and some record com-

panies use these labels as more of a marketing tool than as a consumer tool for parents. Another problem is that our agreement with the RIAA did not include independent record companies, so that has been a concern as well."

Norwood further claims that the once politically-active PMRC is no longer involved with legislative issues. "We do not support legislation of any kind. We are an educational resource center, and we are committed to voluntary labeling." However, Norwood acknowledges that PMRC research is sent to poli-

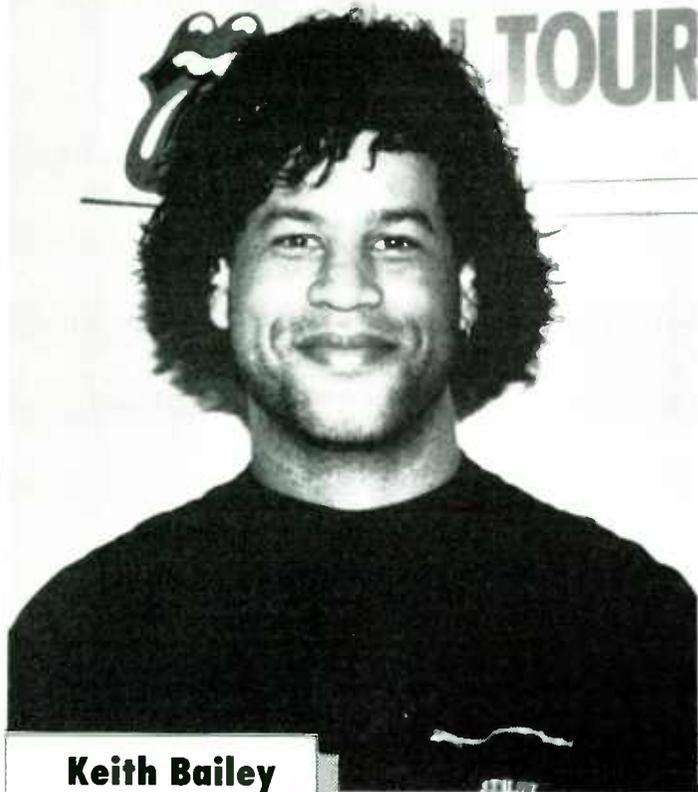
ticians for their perusal. "We have gotten requests for information from some of the legislators interested in this problem, but we don't accept or solicit government funds."

Ron Gamble says the PMRC stance is surprising considering their previous efforts. "I find it difficult to believe, and I'm very disappointed and surprised that the PMRC doesn't support these legislative bills at the state level. Since that voluntary agreement in 1985, there has been less than 50 percent compliance."

Trish Heimers says that the bottom line on these various state measures is the hardest pill to swallow. "The manufacturer is responsible for labeling, but the retailer is liable. They're also liable for stuff that is already in the stores. If the manufacturer has different values than someone in Pennsylvania then it is the retailer who could go to jail."

Representative Gamble admits that his legislation could ultimately keep records from being sold in his state. "If the manufacturers continue not labeling records, then the District Attorney or the Attorney General can enter an injunction against the manufacturers, prohibiting them from sending their products to Pennsylvania."

The recording industry is in for a difficult and prolonged battle if currently worded legislation is passed—legislation that could ultimately lead to a direct violation of First Amendment rights. **MC**



Keith Bailey

Company: Columbia Records
Title: Manager, West Coast A&R
Duties: Handles L.A. music scene.
Years with company: Two months

Dialogue

Background: "In my case, I've been involved with the L.A. club scene for the past two years. I've seen a lot of bands go from garages to the Forum. Vicky Hamilton felt I had a special talent and took me under her wing as a tape listener and street-scout at Geffen Records. Now, here I am today at Columbia. I owe a lot to Vicky. After working with Vicky for six or seven months, I also worked with Jeff Fenster. I listened to demo tapes and went to the local clubs for him. For example, if there were two shows on the same night, they might go to one and I'd attend the other."

The Scene: "I'm at the clubs five to seven nights a week, and in my opinion, the scene is really healthy. What I've noticed is that lots of bands are going for that funk/rock sound and not being so hard core. I really hope that the Guns N' Roses copycat syndrome is over."

Signing Power: "I don't have signing power, but if there's something I really like, I bring it in to Ron [Oberman] and we go from there. I haven't brought in anything yet because I've only been at Columbia a few months, but there are some things I'm looking at locally."

Why Me?: "I've been very heavily into music since I was about eleven

years old. I was a punker over twelve years ago and was in on the hip-hop scene from the beginning. I saw Run rapping before there was ever a Run-D.M.C. I've just really been around the Los Angeles scene for a long time. I saw Poison when Matt was still in the band and I caught Guns N' Roses at the second gig that they ever played. I always knew I wanted to be involved with the L.A. music scene."

Pay To Play: "Sometimes you gotta do what you gotta do. If a promoter isn't making money on his shows, he won't be able to put on other shows. Not every club is pay to play. The Teaszer, for example, always goes out of its way to give bands a chance."

Early Signings: "If there's a band that comes out that has a good front-person and a couple of good songs, everyone all of a sudden thinks they're great. But bands need the time to develop their live shows and their songs. A lot of bands aren't that original. Many bands are coming out and are doing what was hot six months ago; they're not being true to their roots. A lot of bands are getting signed too early and lots of bands that have been around for awhile aren't getting signed, but at least they're doing what they want to do."

Too Late: "I'll give every band a chance. But, if a band has been around for two or three years and they're still not signed, I'd wonder why nobody else has picked them up. For me to sign them might be a risk. If they've been around that long without getting signed, maybe they

oughta regroup, change their name and go for something different."

Demo Deals: "We use a demo deal to evaluate the band and make sure they come across on tape. It also gives the band some much-needed studio experience. As for development deals, I've only been with the company a short time so I haven't yet had time to learn about them."

Talent Ingredients: "My breakdown of talent needed for a signing is like this: 50% of it lies in the songs, 25% reflects the band's live performance and the remaining percentages are split 12 1/2% each between image and originality. I can't stress enough the importance of working on the songs. Too many people are just going out there and doing it. If a band had all of the ingredients but were weak in the song department, I would approach them and get them to work on it. The songwriting and originality parts are the most important. We want the bands to be themselves."

Image: "I think that a couple of years ago, image was far more important than it is now. Then, labels seemed to be signing more image-conscious bands. Now, they're looking just for good bands. There are bands like Soundgarden, Toad the Wet Sprocket and Alice In Chains that are just plain good bands that aren't worried about image."

Personal Tastes: "I listen to almost everything from Bad Brains to Lenny Kravitz to 3rd Bass. And wait until you hear Alice In Chains. They are amazing!"

Competition: "Here at Columbia, there is no competition amongst the A&R guys. If I see something I like, I might go in to Nick [Terzo] and ask him to catch the act and give me his opinion. Or, I might give Ron [Oberman] a tape of the band and ask him what he thinks. It's a real family atmosphere here."

Advice: "Most of all, be yourselves."

Be true to your music and your goals. You've got to understand that nothing happens over night and it takes some time to get where you wanna be—which is putting out your own records. Play out as often as you can and always write new songs. It just drives me nuts when I see a band a couple of times and they're always playing the same songs."

Grapevine

Those bad boys of rock, **Guns N' Roses**, are back in the studio working on what many believe will be a double album. GNR is expected to record one of their favorites, "Back Off Bitch," at these sessions. The band is now laying down tracks without **Axl**. I personally don't expect a new GNR album until early 1991.

Scheduled to begin airing in early February, **The Basil Gold Show** will present a wide variety of talent in a showcase format on many of the cable networks. Premiering on **Continental Cable's Channel 37**, the half-hour program will absolutely not charge the artists to appear. If you've got talent (actors, magicians, performers, rock groups, singers, soloists) send your press package and demo tapes to Basil Gold, 1425 Alta Vista Blvd., Suite #219, Hollywood, Ca. 90046. Basil plans to model his talent showcase after the highly successful **Ed Sullivan Show**.

Faster Pussycat will be auditioning new drummers when they complete their tour with **Mötley Crüe** later this year.

Nick Terzo's first A&R signing for Columbia is Seattle-based rock band **Alice In Chains**.

Underground U.S.A. has affiliated with **Music Box Limited** and the **Superchannel** for broadcasting its Friday night video shows. If you're interested in submitting your 3/4" tape for airing, send it to: Robert Weingartz, M.U.V. Underground U.S.A., 7250 Bellaire Ave., North Hollywood, Ca. 91605. For more information, you can call (818) 982-0771.



The Guttercats: New to the Los Angeles club scene, former **Black Cherry** lead guitarist **Josh Blake** pilots these rockers right onto the set of **Fox Television's** hit, **Married...With Children**, for a cameo appearance scheduled to air on Sunday night, February 4th. God only knows what **Al Bundy** has in store for these longhairs! Shown above from left to right are **Bobby Lycon, Josh Blake, Anthony Smedile** and **Jonni Black**.



Gary Spector

3RD Bass: Charting new rap territory, Def Jam/Columbia's dynamic duo are giving everyone the Gas-Face. If you don't know what I'm talking about, you're missing out on all the fun. Their video is one of the most requested on MTV and their debut vinyl, *The Cactus Album*, is already charted. This is pure, unadulterated enjoyment, so don't miss the boat.

Guitarist **Dave Marshall** has officially joined **Brunette**. The band has opted for playing industry showcases only, rather than returning to headlining status on the Strip.

Damn Yankees, the band featuring **Ted Nugent**, **Tommy Shaw** (Styx) and **Jack Blades** (Night Ranger), has signed with Warner Bros. and will issue their **Ron Nevison**-produced debut LP sometime in March.

Poison and producer **Bruce Fairbairn** are up in Vancouver recording the group's third album, set for release later this year.

Guitar king **Earl Slick** and **Keni Richards** (both of **Dirty White Boy**) are keeping themselves busy by performing on other LPs. The duo appear on Joe Cocker's latest on Capitol. Meanwhile, the debut **Dirty White Boys** album is slated for a March release on PolyGram Records.

Bob Nellis, former drummer with the **Passion**, is now looking for a new rock/funk band to join. He can be reached at (213) 652-3501.

Simon Wright did not leave AC/DC. He's merely helping out his old pal, **Ronnie James Dio**.

Former Alice Cooper guitarist **Kane Roberts** has signed with Geffen Records and will be produced by **Desmond Child**.

Chart Activity

Atlantic's **Skid Row** continues to soar to new heights as their debut LP (as predicted here weeks ago) passes the three-million mark and latest single, "I Remember You," climbs into the Top Ten. The album has already been charting for over one full year. Way to go, Sebastian!

A few more strong adds and the **Smithereens** may well have a bonafide Top Forty smash with "A Girl Like You."

Big movers on the singles charts include **Billy Joel**, **Milli Vanilli**, **Michael Penn**, **Depeche Mode** and **Taylor Dayne**.

Have you heard **Sybil**'s bizarre remake of the classic Bacharach-David tune, "Walk On By"?

Kiss enters the power-ballad sweepstakes with "Forever," which was co-written by **Paul Stanley** and **Michael Bolton**.

On The Move

John Axelrod has landed on his A&R feet, but he's over at **BMG** and not Capitol as previously reported.

"Musical differences of opinion" was the reason for **John Carter**'s departure from Atlantic Records' A&R department. No word yet as to his future plans. 



Mandy Mercier Band

Contact: Mandy Mercier
(213) 650-7057

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

As opposed to country music, Mandy refers to her tunes as Texas rock. Though the difference is a subtle one, the music remains strong and true to its Southern roots. Accompanying Mandy on this tape are several notable sidemen including **Brian Glascock**, formerly of the **Motels**. Produced by **Andy Salmon** of the **Christopher Cross Band**, the songs are all slices of life but fall short of being hits. The most glaring problem concerning the songs on this demo is that they need to be further developed. They are all surfy, short and to the point but not deep enough to matter or, in fact, to remember. It's perfectly okay for a song to continue on past the three-minute mark—even if it is Texas rock. These songs need to unfold slowly, so perhaps a collaborative effort with a bandmate would strengthen them.



The Wild Blue Yonder

Contact: John Humphrey
(213) 662-3510

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Here's a band with some imagination. **Wild Blue Yonder** wants you to know that their purpose of submission is "to get our picture in a magazine." Kinda clever, huh? Way back in 1981, leader **John Humphrey** joined blues rock outfit **Savoy Brown** and recorded two LPs with them before the band folded. Opening the demo is "The 'L' Word," sorta noveltyish in style but nice to listen to nonetheless. "I've Got A Lot To Learn About Love" follows and it too is on the lighthearted side. "Women Who Love Men Who Love Guitar" and "Will You Be My Jane" close out the demo and also make you smile. The overall feeling here is that **Wild Blue Yonder** is a cross between **Ray Stevens** and **Dr. Hook**. Nice, clean songs with a touch of humor. What shines through most, however, is the personality of the group. Lots of easy, C&W-flavored listening.



St. Thomas

Contact: Tony Lombardi
(818) 901-1471

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Scott Thomas Richards once fronted a group called **St. Valentine**, but this new conglomeration far outshines his former project in every department. What we have here on this demo is a collection of strong, melodic rockers ready for airplay. The musicianship is top-notch and the only area that needs some work is that always crucial songwriting department. Though the tunes are all arranged and produced well, they're not really memorable after you're done with the tape. I also think another opening number would have been appropriate as "My Life (Wild One)" is more of a mid-tempo tune and just doesn't get those juices flowing from the onset. Some good album filler here, but no classics.

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



WTG artists Bonham, pictured at their signing with CBS Music. From left are Cherie Fonorow, VP, Creative Affairs, CBS; Daniel Macmaster, Bonham; Marisa Sabounghi, Director, Administration, CBS; Phil Carson, Bonham's manager; Pat de Vries, Creative Manager, CBS; and Jason Bonham.

Activities

Nashville publisher **Five Star Music** is accepting song submissions. West Coast Representative **Larry McClain** is looking for "serious songwriters (country music only) who have done a serious amount of homework on the Nashville market." If this description fits you, give Larry a call at (213) 379-7523.

Mark May 4, 5 and 6 on your calendar as days to spend at this year's **L.A. Independent Music Conference** at the Beverly Garland Hotel. **Joe Reed**, founder and director of the event, promises this year's conference will be even more exciting than last year's—which was a tremendous success. Watch for guest speakers from all areas of the music business including publishers and independent producers who are looking for songs. For more info, call: (818) 763-1039 or FAX (818) 506-5149.

Peer Music hosted a lavish bash over the holidays at their offices atop the Hollywood hills. Several Peer songwriters performed including **Marvin Etzioni** and **Erza Mohawk**. The highlight of the evening was an acoustic performance by the Mellow Yellow man himself, **Donovan**, who has a new LP due out in March on

PolyGram. His short set included the classics "Catch the Wind" and "Sunshine Superman," as well as a new ballad entitled "Forever Your Love."

Camper Van Beethoven, whose catalog is handled by **Bug Music**, roled into town over the holidays and played an energetic show at the Universal Amphitheatre. Relying heavily on material from their latest Virgin LP, *Key Lime Pie*, Camper kept the KROQ-FM crowd on their dancing feet. Their performance of the alternative radio hit "Pictures Of Matchstick Men" was one of many highlights of the evening. Also engaging was "Lincoln Shrine," which is an older song about visiting the Lincoln Memorial. Of course, hippy-dippy songwriter/vocalist **David Lowery** gave a colorful explanation of the events that lead up to the writing of the song. Sources at Virgin tell me that "Lincoln Shine" will be released as a B-side or possibly on a Camper EP in the near future.

CBS Music newly signed artist/writer/producer **Derrick Culler** recently scored back-to-back successes with Jermaine Jackson's "Don't Take It Personal" and Surface's "You Are My Everything." He is currently in the studio working on his debut LP for Columbia.



Billy Ocean stopped by the Zomba Music offices during a recent nationwide promotional tour in support of his latest Jive/RCA release, *Billy Ocean—Greatest Hits*. Zomba publishes Ocean's catalog. Pictured from left are LeTia Clay, Zomba/Jive; Tom Carrabba, RCA Product Manager for Jive; Joyce Lapinsky, Zomba Music; Billy Ocean; Neil Portnow, VP West Coast Operations, Zomba Group; Carmelita Sanchez, Jive Records West Coast Promotions.

Book Review

Protecting Your Songs & Yourself

By **Kent J. Klavens**

Writer's Digest Books, Cincinnati, Ohio
\$15.95



This book explains, in general terms, the copyright law and other laws that protect the songwriter and his songs. It is not a substitute for a good music attorney, although it was written by one. The author's aim is to arm you with enough information to make intelligent decisions and avoid situations that might lead you to parting with too much of your publishing monies. There are chapters that deal with collaborations, independent songpluggers, self-publishing, as well as the different types of contracts a songwriter can sign with a publisher and how much money he can expect to earn as a staff writer. It also offers helpful hints on how and where to find investors and how to compensate producers, studio singers and demo musicians with little if any cash upfront. The language is detailed while remaining colorful, informative and easy to assimilate.

New Signings

CBS Music's newest signings include **John Waite** of Bad English (Epic), **Bonham** (WTG), **Danger Danger** (Imagine/CBS), **Fetchin' Bones** (Capitol) and **Lil' Louis** (Epic).

The Business Side

BMG has acquired the **Handle Music** catalogue, one of the leading independent publishers in the U.K. The catalogue of over 450 copyrights contains songs by **Phil Fearon**, **Pepsi & Shirley**, **Bernie Frost** and producer **Pip Williams**.

CBS Songs completed an ad-

ministration deal with **Solar Music**, featuring top writers/producers **L.A. and Babyface**.

MCA Music announced the appointment of **John Brands** to the position of Vice President MCA Music International. The scope of his activities will include the supervision of all European offices currently in existence as well as the development of new branch offices.

ASCAP announced that **Marcy Drexler** has joined the staff as a Membership Representative. Drexler will serve as a liaison between members and the Society and will take an active part in ASCAP's ongoing efforts to attract and sign new writer/publisher members. **MC**



MCA Music signed sub-publishing agreements for the world (excluding North America) with members of **Starship** for several cuts on their LP, *Love Among The Cannibals*. Pictured at the Starship offices in San Francisco (from left) are **John Brands**, MCA; **Mark Morgan**, **Merrill Wasserman**, MCA; **Micky Thomas** and **Craig Chaquico**.

PUBLISHER PROFILE



**Cherie
Fonorow**
Vice President
Creative Affairs
CBS Music U.S.A.

E By Pat Lewis

Eight short months ago, Cherie Fonorow joined CBS Music as their Vice President of Creative Affairs and took over the formidable task of building a competent and competitive professional department as well as a strong roster of talent. Thus far, she has hired a number of staff members including three professional managers (two reside in New York and the third, Janet Thompson, is based here in Los Angeles), a staff writer by the name of Valerie Block and numerous recording artists including John Waite of Bad English, Steve Jones, Bonham, Burning Tree and Electric Angels. And the more-than-a-little ambitious Fonorow has only just begun.

"CBS Music will be an international, self-contained publishing company," explains Fonorow. "When they brought me in, the mandate was do it all—you're a real publisher. Ultimately we want to have a recording studio, and as a publishing company, we want to sign talent, go in and pick a producer and do our own masters, which we'll then shop for record deals."

Cherie began her career in publishing with Chrysalis Music in March, 1979. In her eight years with the publisher, she moved from an entry level position to Creative Director and International Manager. "I worked for a company that gave me no money to sign," she says. "It wasn't talent acquisition, it was more writer development. I would go out and get covers on songs we already owned. I built my reputation as a song plugger. I had a Number One hit with Whitney Houston's 'Where Do Broken Hearts Go,' which is a song that I am extremely proud of. Another one of my songs was 'Who Found Who,' which was a Top Ten for Jellybean."

In February, 1987, Cherie moved over to the creative department at PolyGram Music, where she worked as Vice President. For two years, she signed and worked closely with PolyGram Music's songwriters and bands like Bon Jovi. She recalls the challenge that she initially had trying to convince Jon Bon Jovi to let her plug his unused songs. "When you sign bands," Fonorow confesses, "and I had to especially deal with this at PolyGram, I don't think they understand what a publisher does. When I worked, for instance, with Bon Jovi, I said, 'Johnny, all those little songs that you've written over the years are just collecting dust in your house. We could be going out and getting covers.' Jon's a really good songwriter, but sometimes he writes songs that are not necessarily Bon Jovi songs. One of the songs that didn't make it on the *New Jersey* album, I got cut on Cher's new album. Since then, he wrote with Alice Cooper on his new record. He also wrote with Billy Squire."

At her new post with CBS Music, Cherie continues to work closely with the bands that she signs. "In a case like Electric Angel," she says, "the band's writer, Jonathan, writes all sorts of music. When I sign bands, I like to know that I'm signing someone that has talent as a songwriter. So, in the event that the record doesn't happen or they lose their record deal or the band breaks up or whatever, I will have a talented writer to work with."

Even though CBS Music is a relatively small publisher, Fonorow believes that she can get better results for her bands and songwriters than her major league competitors can. "I really believe that, in order to be a good publisher, you must have a good creative staff in proportion to the size of your catalog," she stresses. "Warner/Chappell and EMI have such huge catalogs, but they have relatively small creative staffs to work with the writers. Even if they are well intentioned and excellent creative people with all the love and passion for your music, you cannot expect much when they've got forty or more writers that they also have to work for."

"What's happened with these mergers is that you get two companies forming catalogs, and then they fire half of the creative staff," Fonorow continues. "They spend their money on owning the song as opposed to working the song. They cut overhead. It's the trend in the industry right now. That's why you see publishers, like MCA, which have just cleared house. They dropped so many writers. They pretty much just have all writer/producers or bands now."

According to Ms. Fonorow, the days of the straight songwriter are numbered. The age of the songwriter/producer is upon us. "Publishers are not signing pure songwriters anymore because it's too hard to get covers," says Cherie. "It's too much work. I have the same problem here, but I'm such a song plugger, I always believe in the song. There would be no business without the songwriters. Singers need something to sing. It all comes down to the song. I'm in awe of their talent. They should be treated a lot better than they're being treated right now."

MC

ANATOMY OF A HIT

By David "Cat" Cohen

"Swing The Mood"

WRITER: Garland/Raza/Sigmond/Gray/Mann/Appell/Freeman/D
Knight/Haley/LaBostrie/Penniman/Lubin/Bryant/Cochran/Capehart/
Leiber/Stoller/Calhoun/Presley/Blackwell/Singer/Madara/White

PUBLISHER: Too numerous to mention

PRODUCER/CREATOR: John Pickles

Jive Bunny

Atco

As we enter the Nineties, rather than nostalgically looking back to past pop styles, I expected to begin analyzing bold entries into the new decade of expression. While grinding up my critic's gears for some serious new music exploration, what should come across my desk but yet another nostalgia recording. This pop medley retrospective of Forties and Fifties dance hits has become a smash in its own right in Europe and has already made it big on the American charts. It is hosted by an electronically sampled do-wopping bunny. Although there isn't anything as inventive or endearing here as Alvin and the Chipmunks, the use of a similar novelty gimmick makes for a fun record. "Swing the Mood", J.B.'s first single, is strong in the dance groove department, combining old style dance riff technics with electronic bunny stuttering. It is ironic that the nostalgia craze that saw out the year 1989 is still bringing back the old while we're supposedly ringing in the new.

□ **Lyric:** As this is a sampler record (no pun intended), it would be unfair to subject this release to a detailed lyric analysis. As it is, over half of the recording is instrumental. Suffice it is to say that the message in these songs is to dance and have a good time. The lone exception is in the "Wake Up Little Susie" segment which is a traditional pop lyric story with a universal situation and excellent imagery.

*Wake up little Susie
We've both been sound asleep
Wake up little Susie and weep
The movie's over, it's four o'clock
And we're in trouble deep*

□ **Groove:** Almost the entire song is set in a shuffle groove with a heavy backbeat and an amazingly fast BPM of 165. This is both in the Forties swing pieces as well as in the Fifties rock & rollers. In some of the later segments some 8th note rhythms are set over the underlying shuffle, a technic used inadvertently by some old style blues artists.

□ **Scale:** Although, the styles here vary greatly, almost all songs are written in the same scale, a major pentatonic scale with added blues tones b3 and b/or b7 added. This gives all the music a festive and funky feeling.

□ **Melody:** These songs hark back to a more melodic era when even dance songs had more memorable riffs. The use of repetitive chord arpeggio 1-3-5 figures is common in many of these melodies.

□ **Harmony:** Most of these songs are built on 3-chord blues progressions, even the swing pieces. This easily shows how Fifties rock & roll was derived from its previous decade.

□ **Form:** Unusual commercial dance format based on pop pastiche rather than repetitive verse and chorus. This was pioneered in the "Stars on 45" series that was popular a few years ago.

□ **Performance:** The performers do just what they should do, be typical of the period. There is nothing distinctive about any performance, however.

□ **Production:** The danceability here is strong, the recreation of styles works and the sampling technics are used effectively without being over-used. Although older sounds are played, the sound quality is state of the art.

□ **Influences:** Rather than using their influences as a point of departure, the creators focus instead on recreating them.

□ **Summary:** Jive Bunny's nostalgia sampler does exactly what it sets out to do. As a change of pace on the world's dance floors, and in the living and listening rooms of nostalgia buffs, J.B. should bring a lot of pleasure to a lot of people. As to its significance in this age of Glastnost and the Greenhouse Effect, we'll leave this to future critics.

MC

PRODUCING VETERAN



Veteran Who/Kinks producer Shel Talmy is currently producing the second effort by Chameleon recording act Ecoteur. Pictured at Track Record are (L-R; back row): Dave Rogers, Todd Rusch and Kirk McFarlin of Ecoteur; (L-R; front row): Talmy and engineer Fred Koch.

SOUNDWORKS WEST: Operators/owners Alan Ramer and Robert Diez d'Aux have announced the opening of Studio A, the first studio to be completed in the major renovation activities taking place at Soundworks West, formerly the site of Motown's Hitsville studios. Officially open as of January 15, Studio A is a 2,700 square-foot state-of-the-art studio servicing the film, television and recording industries. Studio B, which is being converted into a full-service video dubbing stage (certified as an official THX sound system), is slated for completion by mid-February. The complex's Studio C has been fully operational since its renovations were completed in late August, the month that co-owners Ramer and Diez d'Aux purchased the Hitsville complex from the Gordy Company. **THE ENTERPRISE:** Beaming aboard the Enterprise: Paul Chihara and Craig Huxley, recording and producing the soundtrack for an upcoming CBS Television/King Phoenix Production Company mini-series entitled *Family Of Spies*, with engineer Joel lwataki manning the board...Belgian recording act Hunting Hunting was recently in Enter-

prise's Studio B completing digital mixes of their soon-to-be-released ARS album, with producer/engineer Richard James Burgess helming the session and Martin Horenburg assisting....Recording act Angry Anderson was in making tracks with producer Mike Slamer for a new album on Mushroom Records, T. Fletcher engineered and David Radin assisted. **RECORD PLANT:** L.A. R&B group Yorface has been holed up in Record Plant for eight weeks recording and mixing their debut album. Engineering the album for these R&B upstarts is Bob Harlan, who is also co-producing the album with the band's singer/songwriter/keyboardist, Billy Ferrick. Harlan has been Stevie Wonder's engineer for the last twelve years and is making his production debut with this platter. Wonder is slated to add harmonica to Yorface's hip-hop version of his song, "Think Of Me As Your Soldier," a ballad Wonder originally penned when he was all of sixteen years old. **INTERCONTINENTAL ABSURDITIES LTD.:** Frank Zappa's Honker Home Video is kicking off the new decade with the release of *The*

Amazing Mr. Bickford, a home video that the press release describes as "a rare glimpse into the dark surrealist vision of clay animator Bruce Bickford." Bickford, whose work appeared in the Honker release *Baby Snakes*, offers home video viewers a look into his world of aliens and monsters. Mr. Zappa has provided the musical score for the project. Also, according to the press release, Honker will offer free "No-D Glasses" in each package. Easy to assemble, they "provide a unique consumer safeguard for residents of certain socially retarded areas."

SKIP SAYLOR RECORDING: In at Skip's, former Journey frontman Steve Perry, mixing his second solo album for CBS Records with Perry and Randy Goodrum co-producing, Chris Lord-Alge engineering and Chris Puram assisting....Warner artist Jude Cole was also in mixing his latest opus with producer David Tyson and engineer Chris Lord-Alge, again with Chris Puram assisting....PolyGram recording act Lava Hay was in making tracks for a forthcoming album with Steve Berlin producing, Bob Shafer engineering and Joe Shay assisting....N'Dea was in tracking and mixing tunes for Delicious Vinyl, with production duties handled by Fil Brown and Tony Robinson; Brown also engineered and Ross Donaldson was his assistant.

VALLEY CENTER STUDIOS: Singer Melanie Gold was in cutting tracks for a new record with engineers Dennis Moody and assistant Dave Bates....Artist Neil Morse was in recording a new album with Steve Sheppard shepherding the console and Dave Bates again assisting.... Chief engineer Dave Jenkins is completing a project for producer Michael Clouse....Recording artist Deyon Dobson was in laying down basic tracks for a new project with engineer Dave Jenkins and assistant Dave Bates....Local rocker Jay Bolan, in cutting tracks for a self-produced album with Dave Jenkins on the console along with assistant Wade Noton.

MARTIN AUDIO LIMITED: Clearwing Audio and Case Co. recently purchased a new Martin F2 sound

ATLANTIC VIDEO



phil collins
the singles collection

Atlantic Video has released several new titles. Phil Collins: The Singles Collection contains the videos for Collins' best-known tunes—"In The Air Tonight," "You Can't Hurry Love," and "One More Night," among others—and live versions of the songs "Who Said I Would" and "Against All Odds (Take A Look At Me Now)." Mike + The Mechanics: A Closer Look includes an exclusive interview along with a complete collection of the band's videos, including such hit songs as "Silent Running" and "The Living Years." Rap From Atlantic Street contains twelve videos by such Atlantic rap artists as MC Lyte, The D.O.C., Cool C and Kwamé, and others.

system. The Martin F2 is a two-box system featuring full horn modular loading. The top box is a versatile rack mount style enclosure capable of accepting several different horn and driver combinations to fit various applications

ARTISAN SOUND RECORDERS: Engineer Greg Fulginiti mastered LPs by John Coltrane, Chico Hamilton, Gabor Szabo, Alice Coltrane and Kenny Burrell. **MC**

THEY ALSO SERVE WHO MIX



Matt Dike, co-owner of Delicious Vinyl, and engineer David Bianco recently remixed "The Other Side" for Geffen hard rock veterans Aerosmith. Pictured at Larrabee Studios (L-R): Matt Dike, David Bianco and Rick Rubin, owner of Def-American Records.

RECORDING MATES



Producer/writer Michael Jay (Martika) is pictured at Hollywood's Trax Recording Studio working on the upcoming RCA/BMG album by Australia's "Mr. Show Biz," Peter Allen (on the left).

PRODUCER CROSSTALK



Heather Harris

ROGER NICHOLS

By Michael Amicone

While the Seventies are not looked back on fondly by most music critics, several artists did manage to make a significant contribution to the history of rock music in that decade. One of those acts, Steely Dan, along with Elton John and David Bowie, made the decade bearable for a score of musical fans choking on the narcissistic singer-songwriter movement and the numbing beats of disco.

From 1972 to 1980, Steely Dan masterminds Donald Fagen and Walter Becker painstakingly crafted state-of-the-art albums noted for their songcraft, virtuoso performances and attention to sonic detail. Recently, *MC* talked with three-time Grammy winner Roger Nichols, Steely Dan's recording engineer and currently Chief Recording Engineer of Soundworks West, Ltd.

Nichols started his career as a staff engineer for ABC Records. "Donald Fagen and Walter Becker were signed as songwriters with ABC and I was the guy assigned to do their sessions," recalls Nichols. "And we got along great. We had the same taste in the way things should sound. A year and a half later, when they got signed as Steely Dan, they asked me to work on the first album."

That same musical taste included a mutual perfectionism. "They wanted the records to be as good as they could possibly be, and there were no real budget constraints," explains Nichols. "So we had the time in the studio to try different things sonically. If we had to go through fifty snare drums to get a snare drum that sounded right, we did it. One day, we must have had every Fender Rhodes piano in New York City in the studio. They all sound different and have their own character. When we finally found the one we wanted, we wrote down all the numbers and

put little stickers on it—'Okay, this is the piano we want when we rent one next time.'"

Because of the heavy work load he was able to handle (at one point, he was engineering three albums at the same time), the band dubbed him, Roger "The Immortal" Nichols, a nickname inspired by a then-current television show. The title proved prophetic during sessions for Steely Dan's third album. "When we started working on *Pretzel Logic*, we left Village Recorder and went over to Cherokee, which was in a barn out in Chatsworth. And they had some electrical problems. The air conditioning was out that day and things were plugged into weird places. When it was time for us to start, two tape machines needed to be pushed back. So I pushed on them, and there was a big blinding flash of light. They had apparently been grounded wrong, and I got shocked. When I pulled my hand away from one of the machines, there was this black handprint etched on the front. I never felt it. Everybody was going, 'Look at this, Roger really is immortal.'"

Did he suffer any aftereffects? "No, my hand was fine, it was just steaming a little bit," laughs Nichols.

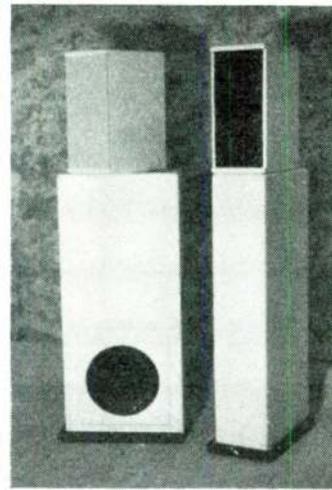
In addition to the band's quest for perfection, personal problems sometimes bogged down the proceedings. Nichols remembers the sessions for the band's 1980 swan song, *Gaucho*, which took a week short of two years to complete. "Walter's girlfriend died and he was hit by a car. They had to bring Walter into the studio in traction for the mixes."

Along with the problems that beset Becker, the first song completed for the album was accidentally erased by an assistant engineer. "Second Arrangement" was the name of it," recalls Nichols, "and it was the best thing on the record. It was one of those tracks that seemed to just fall together. After we were completely done with the tune, we decided, 'Let's come in tomorrow, and we'll listen to this again and make sure that there aren't some other little things we want to put on it.' And the next day, I came in a little bit early, and the maintenance guys were aligning the machine, and I'm hearing the tones, and then when he stops the machine, I hear... [emulating the sound of a tone abruptly turning into music]. I said, 'What the hell was that?' and the maintenance guy came over and said, 'Well, I have some bad news, I think I erased part of this tune.' I said, 'Play it, and let's see how much is erased.' He played it, and I went, 'Oh, my God, you've erased the whole tune up to the fade.'" (Subsequent attempts to re-record the song proved futile.)

And what happened to the fellow who erased "Second Arrangement?" "He was instantly fired, and the last I heard, he went to work for RCA's satellite division. So, every time I see a satellite that they have trouble with, I wonder if he had anything to do with it," laughs Nichols.

Next issue: Nichols offers more insight into the Steely Dan sessions and discusses the aborted plans for a new Steely Dan album. **MC**

NEW TOYS—BARRY RUDOLPH



2X4 Smithline Sub-Woofer Speaker System

The new Smithline Sub-Woofer is here, and it makes a fine addition to any existing small speaker monitoring system.

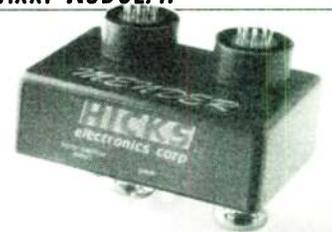
Actually designed to augment the 2X4 system, these subs will work with any other speaker because they are a passive speaker which means they merely connect to the same speaker cables you already have in place.

Looking like granite monoliths, the 2X4 subs act as speaker stands for the 2X4 monitors and have a convenient banana jack on the back to connect the 2X4's for a clean, uncluttered appearance. The side firing design offers multiple placement options: toward each other (there are two subs) for maximum "bass coupling," away from each other for less bass build, or you may fire them into traps (like room corners) for even more apparent level.

The frequency response of the sub-woofer is 30Hz to 100Hz \pm 5db with a crossover frequency of 100Hz. Nominal impedance is four ohms with a power rating of 20-60 watts. S.P.I. rating (that's Sound Pressure Level) is 90db. The driver used is an eight inch foam surround, dual voice coil type with 24 ounce magnets and the cabinet is a rear ported design. The cabinets measure 30" high by 6" wide by 13 1/4 deep and have a removable stabilizing brace.

The 2X4 Sub-Woofer is perfect for applications where conventional size speakers are just too big. I could see the subs place on both sides of an office desk where the regular near fields are placed on the desk—(hey, like in an A&R office)—or the subs could be positioned within a bookshelf underneath the bookshelf speakers. The slim design of the 2X4's make them easy to hide or show off. In the studio, the subs can be placed on both sides of the console with the near field monitors up on the meter overbridge. The home audio/video media center applications are obvious as well: the subs can be added to your existing stereo television speakers and placed along side of the TV itself. The grey charcoal granite finish will fit with most new, high tech TV component gear. If you want that Surround sound, I suppose you could place the subs under your couch and really *feel* them.

Finally, the Smithline 2X4 Sub-Woofer sells for \$699 a pair. For more about these speakers, you can call them at (818) 786-7324 or write them at Smithline Audio, 15406 Cabrito Road, #11, Van Nuys, CA 91406.



C&R Guitars New Mender

The Mender is designed to fit into Fender dual channel tube amplifiers. Designed by Hicks Electronics, the Mender allows the player to switch channels from the reverb to the first channel with a footswitch. In addition, the Mender adds overdrive which is adjustable on the Mender itself. You may set the gain to anywhere from very mild to very wild distortion. The Mender plugs into two of the tube sockets in the amp and does not require any modifications to the amp circuitry. For more about this device call C&R Guitars at (918) 747-1407 or write to P.O. Box 52370, Tulsa, OK 74152.



Kramer's New ProAxe Guitars

Introduced at the January NAMM Show, the ProAxe Series guitars feature a new tremolo system designed by Floyd Rose himself. This tremolo system is recessed with tighter string spacing, superior reliability, angled fine tuners, and all American threaded screws.

There are three models each equipped with Seymour Duncan pickups. The "Standard" has the "Hot Rails" Duncan pickup in the neck position and the "Trembucker" in the back position. The "Deluxe" model has two "Hot Rails" in neck and middle slots and a "Trembucker" in the bridge place. The "Special" has a Duncan "59" in the forward position and a "Trembucker" in the bridge position.

The ProAxe Series comes with a contoured mahogany body with maple neck and 24 3/4" scale length. Guitars will be shipped with ebony fingerboards but you can order rosewood and special inlays and a reversed headstock.

Colors include: jet black, pearl white, candy red, candy blue, black sparkle. All models have black headstocks and black Schaller hardware. For more information contact: Kramer Music Products, 685 Neptune Blvd., Neptune, NJ 07753 or call (201) 922-8600. **MC**

RADIO PIX

WEDNESDAY, FEBRUARY 7

8:00 p.m. **KLON FM 88**—**Black History Month Special:** "The New Orleans Brass Band Tradition" explores the influence of New Orleans brass bands on early 20th Century jazz.

11:00 p.m. **KLSX FM 97.1**—**The Lost Lennon Tapes:** Host Elliot Mintz explores the fascinating world of John Lennon through a blend of music and interviews.

FRIDAY, FEBRUARY 9



Wynton Marsalis

10:00 a.m. **KLON FM 88**—**American Jazz Radio Festival:** From Lincoln Center, "Duke Ellington: Suites and Blues," features Wynton Marsalis and an orchestra of Ellington alumni.

SATURDAY, FEBRUARY 10

5:00 p.m. **KCME FM 99.3**—**In Concert:** A special BBC recording of Genesis live in concert.

WEDNESDAY, FEBRUARY 14

8:00 p.m. **KLON FM 88**—**Black History Month Special:** "Gertrude 'Ma' Rainey: Queen Mother of the Classic Blues" celebrates one of the greatest of all blues women.

FRIDAY, FEBRUARY 16

11:00 p.m. **KWNK AM 670**—**Bootleg Radio:** Lou Friedman and Rob Raino presents "Battle of the Bands" at the Troubadour, featuring local bands **Weapon**, **Misguided**, **Chastity** and **Wired**. **REPEATS:** 5:00 p.m. Wednesday on **KLF FM 107.7**.

SATURDAY, FEBRUARY 17

6:00 a.m. **KQLZ FM 100.3**—**Rockin' America Top 30 Countdown:** Scott Shannon presents a three-hour look at the top contemporary hits in the nation.

5:00 p.m. **KCME FM 99.3 & 99.9**—**Superstar Concert Series:** This week features live recordings from the **Moscow Music Peace Festival**.

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



Elvis Presley

ABC Television is working on a new series called *Elvis* which should be on a television screen near you about now. A previously unknown actor named **Michael St. Gerard** plays **Elvis Presley**, with Presley's ex-wife **Priscilla** serving as co-executive producer in association with the King's estate. The series starts in 1953, shortly before Presley's first recording sessions at Sun Studios. If the new show is successful, it will follow Presley's career up to 1958 when he entered the army. This time span was chosen to neatly sidestep Presley's more troubled years. His problems with drug abuse, weight and erratic behavior will not be addressed. The early years were "probably the best time in his life, and certainly the happiest time of his life," says Priscilla Presley. "He had his mother and his family (and the babes, judging by the photo) with him. He was doing his life's dream." The half-hour dramas are being filmed in Presley's hometown of Memphis and in the surrounding communities of Tennessee, Mississippi and Arkansas. Previous efforts at portraying the King have included a popular 1979 television movie (*Elvis*) with Kurt Russell in the starring role, a little known film (*Elvis And The Beauty Queen*) with **Don Johnson** and a four-hour miniseries (*Elvis And Me*) with **Dale Midkiff**. The latter was based on Priscilla Presley's autobiography, and in February of 1988,

it became the top-rated movie or miniseries of that season. Does ABC have high hopes for their new series? One of Presley's early greatest hits collections was titled *50 Million Elvis Fans Can't Be Wrong*. As one reporter pointed out, if there are still that many fans out there and they all watch the premiere episode, *Elvis* would get a bigger audience than the "Who Shot J.R.?" episode of *Dallas* in 1980.

Director **Jim Jarmusch** (*Stranger Than Paradise*, *Down By Law*) says Elvis Presley was also haunting his film, *Mystery Train*. "He snuck in there; you got to watch out for him," the director is

quoted as saying. The movie was filmed in Memphis and was named after an old blues song that Presley recorded at that city's famous Sun Studios. His music is on the soundtrack, his pictures hang in hotel rooms, characters see his ghost and Johnny (played by **Joe Strummer**) is nicknamed Elvis. "When I first came to Memphis, I went to Graceland immediately," says Jarmusch. "By the time I left Memphis, I was so sick of Elvis I never wanted to hear about him again." The movie's cast includes **Elizabeth Bracco**, **Rick Aviles**, **Nicolette Braschi** and rhythm and blues legends **Screamin Jay Hawkins** and **Rufus Thomas**.

Sunset Strip tattooist **Rockwood Ricc** will be appearing on *Falcon Crest* Feb. 2 (locally on channel 2 at 10:00 p.m.). This time, rather than working on rock's finest, Rockwood works with **Lorenzo Lamas**.

Show Biz just saw a tape of *Rolling Stones: Terrifying* which was aired on December 19 as a pay-per-view special by SET, MTV and the ABC Radio Networks. The stage show from Atlantic City's Trump



Pia Zadora

Center was wonderful. The sound was great and the camera angles were perfect. We do, however, have a few questions. Did the before-show interview have to be so insane? (Interviewer to **Ronnie Wood**: "Are you excited?" To **Charlie Watts** and **Bill Wyman**: "Are you having fun?" Aw, c'mon!) And did anybody else notice Charlie Watts' obvious displeasure when asked what he thought about **Guns N' Roses** ("They aren't doing anything in Europe, are they?") and the pained expression on his face that immediately vanished when **Axl Rose** left the stage? Maybe Watts wasn't having much fun after all.

Actress/singer **Pia Zadora** (*Butterfly*, *Hairspray*) has a new album in the stores called *Pia Z.* The Epic release, produced by **Narada Michael Walden**, is a major mover in the dance category, tempered with lush romantic ballads. Even though Zadora won platinum and gold awards for her "When The Rain Begins to Fall" duet with **Jermaine Jackson**, and her 1985 Curb/MCA release *Rock It Out* received a Grammy nomination, the singer felt this was the time to take more creative and artistic control than in her past efforts. "I identify very strongly with this project," she says. "Being a part of the creative process and involved on every level of the album's development makes this very special to me." The album's first single is the upbeat "Heartbeat of Love" which is rapidly making inroads in the dance clubs around town.



Rockwood Ricc

SHOW BIZ

Best of luck!

Work continues on *Godfather III* which should be subtitled *The Next Generation*. The story line rejoins that cuddly Corleone clan thirty years down the line from where the first two movies left off. **Madonna's** name is being mentioned in the casting offices as a possible participant.

Paula Abdul, whose Reebok commercials made their debut during the 1989 MTV Video Awards, is now selling Diet Coke in a series of television and radio commercials.

The always loveable **Ramones** used their Christmas video "Merry Christmas (I Don't Want to Fight Tonight)" to introduce the world to their latest brother, **C.J. Ramone**, who replaces the departing **Dee Dee**. The video made its debut on MTV's *120 Minutes* program this last December. The Ramones are currently in the midst of a European tour in support of their last Sire Records release, *Brain Drain*, and will soon play a series of East Coast dates.

Composer **John Massari** has recently completed the scoring of four episodes of *Monsters*, the KTLA late-night horror series. The half-hour series is created and produced by New York-based Laurel Entertainment who gave the world *Pet Semetary* and *Tales From The Darkside* and is part of the **Spelling Entertainment** group. The program airs locally on Channel 5 at 11:30 p.m. Sundays and at midnight on Fridays. Massari has also just completed the original movie score to *Drug Warriors*. This action film stars **Lorenzo Lamas** and is slated for release in the fall of 1990.

Show Biz has become quite enamored with a particular cable show that airs on Continental Cable Vision Wednesdays at 10 p.m. and on Century Cable Tuesday nights alternately at 10 or 10:30 p.m. The program is called *Gay Talk* and, as hosted by creator/director **Tom Connelly**, features visits with such major stars as **Shirley MacLaine** and **Julie Brown**. More than most talk shows, this program has a message to impart. "I think it's a shame that there's no recognizable



Tom Connelly

major celebrities who are known as gay or lesbian," Connelly laments. "I also think it's a shame that people will not go on *Johnny Carson* or *Arsenio Hall* and speak about their gay spouses or partners the same way that heterosexual people go on and talk about their husbands and wives. Everybody in his own way can do something to promote a better understanding of gay and lesbian people. Otherwise you will be kept down. Who else will speak up for you?" The show is also seen outside of the Los Angeles area on the Gay Cable Network which services selected East Coast cities. Highly recommended for anybody seeking a better understanding of their fellow humans.

Congratulations to the **Doobie Brothers** and their country cousins, **Southern Pacific**, who recently joined forces for a one-off pay-per-view special filmed at Pearl Harbor. Proceeds from the television special were earmarked for the Vietnam Vets Foundation, for which Southern Pacific drummer **Keith Knudsen** serves on the board of directors. Knudsen and **John**

McFee are former members of the Doobie Brothers, and Knudsen is the brainchild behind the Doobie Brothers reunion tour a few years back which sparked the group's current reformation. The original Doobie Brothers reunion dates also benefited the Vietnam Veterans Foundation. Southern Pacific has just released their fourth Warner Bros. album, entitled *County Line*.



Southern Pacific

Bette Midler will co-star with **Woody Allen** in Paul Mazursky's Disney film *From A Mall* next summer, before going over to Fox to film *For Our Boys* for her All-Girl Productions in the fall. In the meantime, her All-Girls partner, **Bonnie Bruckheimer**, will continue overseeing the development of two other projects in which Midler will star. The first is a biopic on bandleader **Ina Ray Hutton**, while the second is a biopic on singer/actress **Lotte Lenya**. Have Bette Midler and Disney's Touchstone parted ways forever? Don't bet on it.

John Lithgow, who's working nights at L.A.'s Doolittle Theatre in "*Who's Afraid of Virginia Woolf?*" has just wrapped up his Christmas present for next year. *John Lithgow's Kid-Size Concert* will be released by Baby Songs Presents next May. This little gift included songs and lyrics composed and performed by the esteemed actor. Why the seemingly odd career move? "Over the years, I've done a lot of singing at benefits for my kids," says Lithgow.

New and potentially noticeable offerings from Soundtrack City include Mercury's *Sea Of Love* record, PolyGram's *Steel Magnolias* offering, and MCA's *Born On The Fourth Of July*. The first two are filled mostly with score, although *Sea Of Love* has the title tune sung by **Tom Waits**, and the *Steel Magnolias* record has offerings by **Ry Cooder** and **Hank Williams**. On the soundtrack to *Born On The Fourth Of July*, however, musical co-ordinator **Budd Carr** has Side One follow the winning pattern set down by the soundtrack to *The Wonder Years*. That is, he mixes period performances with remakes by modern artists. **Edie Brickell & the New Bohemians** turn in a version of **Bob Dylan's** "A Hard Rain's A Gonna Fall" that seems perfectly matched to their talents. Ditto for the **Broken Homes** who perform **John Fogerty's** "Born On The Bayou." Also included are **Don McLean's** "American Pie," the **Shirelles'** "Soldier Boy" and **Henry Mancini's** "Moon River." 



Edie Brickell

TELEVISION PIX

TUESDAY, FEBRUARY 6

8:00 p.m. **THE DISNEY CHANNEL**—**New Kids On The Block: Hangin' Tough Live in Concert:** Those chart-topping kids captured live in Los Angeles. **Repeats:** February 10, 16, 19, 22.

THURSDAY, FEBRUARY 8



Waylon Jennings

4:00 p.m. **THE NASHVILLE NETWORK**—**My Heroes Have Always Been Cowboys:** **Waylon Jennings** hosts the one-hour musical documentary.

FRIDAY, FEBRUARY 9

6:30 p.m. **THE DISNEY CHANNEL**—**Videopolis Star Tracks:** **New Kids On The Block** make their second appearance where they are joined by **Neil Patrick Harris** from television's *Doogie Howser, M.D.* **Repeats:** February 17, 22.

SATURDAY, FEBRUARY 10

5:00 p.m. **BRAVO**—**Leadbelly:** This 1976 documentary dramatizes the life of the legendary blues-folk singer **Huddie "Leadbelly" Ledbetter**. Songs include "Good Morning Blues" and "Midnight Special." **Repeats:** February 18, 28.

8:00 p.m. **BRAVO**—**Big World: Tears for Fears** perform.

MONDAY, FEBRUARY 12

7:30 p.m. **THE NASHVILLE NETWORK**—**Sawyer Brown: On Stage:** The former *Star Search* champions perform songs from their LP *The Boys Are Back*. **Repeats:** February 13.

THURSDAY, FEBRUARY 15

7:30 p.m. **THE NASHVILLE NETWORK**—**Skip Ewing: On Stage:** Performing songs from his new album *The Will To Love*. **Repeats:** February 26.

7:30 p.m. **THE DISNEY CHANNEL**—**Disney's Young People's Guide to Music: The Greatest Band in the Land:** **Roger Rabbit** conducts the **Pittsburgh Symphony Orchestra**.

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

Local Notes

By Michael Amicone

Contributors include Steven P. Wheeler and Pat Lewis.

GOT LIVE IF YOU WANT IT: Almost nine years since its chart-topping success, Capitol Records has brought Bob Seger's second live album, *Nine Tonight*, into the modern world of CD. Like his legendary

and far superior 1976 live compilation, *Live Bullet*, which perfectly summed up Seger's pre-*Night Moves* period, this two-record set, available on one single compact disc, chronicles Bullet Bob's platinum trilogy, *Night Moves*, *Stranger In Town* and *Against The Wind*. While the vinyl version of *Nine Tonight* is a bit too muddled and too soft for hard-core Seger fans, this spruced-up CD brings more clarity and crispness to Seger and his Silver Bullet Band. With a new Seger album hopefully due out sometime this year, this greatest hits CD package will help pass the time and enable fans to rediscover Seger's incomparable songwriting skills and unsurpassed vocal prowess. —SW



VIVA LAS VEGAS: We all know how important it is for an artist or band with a new album to run the publicity photo gauntlet, but sometimes these photo couplings get to be pretty absurd, even for the most open-minded musical fan. During XYZ's recent Las Vegas performance at Calamity Jane's, lead singer Terry Ilous was caught by the lens cavorting with legendary crooner Tony Bennett. Incidentally, the night before their sold-out performance, Terry, who is something of a rock & roll Viking, decided to paint the town black and blue. But, when he attempted to enter the Mirage, Terry and the band encountered some resistance at the door due to the bullet belt Terry was sporting. It seems that casino security personnel feared the belt might contain live ammo, to which Terry later quipped, "Like I would wear loaded bullets that close to my d*#k!"



AND THE WALL CAME TUMBLING DOWN: Those *Spirit of the Sixties* die-hard enthusiasts, Crosby, Stills & Nash, recently played an impromptu four-song set at the Berlin Wall's Brandenburg gate in celebration of that heinous wall's dismantling. The harmonious trio sang "Long Time Gone," "Wasted On The Way," "Teach Your Children" and a new song, the Tom Fedora-penned "Chippin' Away"—a studio version of which has just been released by Atlantic Records. The single, which has failed to chart as of press time, is backed with a live version of Stills' classic "For What It's Worth," a song featured in Oliver Stone's new Vietnam remembrance, *Born On The Fourth Of July*.



CLASSIC COLE CUTS: Capitol Records has designated February as Nat King Cole month to coincide with the 25th anniversary of the singer's death (he died of lung cancer on February 15th, 1965). Not only was Cole a fine singer with a smooth style, but he was one of the first black entertainers to effectively crossover into the white pop market. To celebrate Cole's artistry and as part of their continuing collectors reissue series, Capitol has released a best-of collection of classic Cole cuts, including early sides recorded with his trio ("Straighten Up & Fly Right" and "Route 66") as well as his best-known works—"Ramblin' Rose," "Mona Lisa," "Nature Boy" and "Unforgettable." Also available are many of the albums that he recorded in his 23 years with Capitol (arranged by some of the finest musical maestros of the day—Nelson Riddle, Billy May and Gordon Jenkins) in digitally remastered sound, taken from the original master tapes, and including many bonus tracks. Though Cole is sometimes remembered more for his technique than his soul, there is plenty of evidence of the latter on many of these seminal recordings.

NO LONGER JUST A BOY TOY: Young pop sensation Martika continues to add to her serious-artist credentials by signing on as the newest spokesperson for R.A.D.D. (Recording Artists Against Drunk Driving). Pictured in front of CBS' Century City headquarters are (L-R) Mort Weinstein, Executive Producer of R.A.D.D.; Martika; and publicist-at-large Craig "Have Event, Will Travel" Malone, West Coast Director of Music for International Media Network.



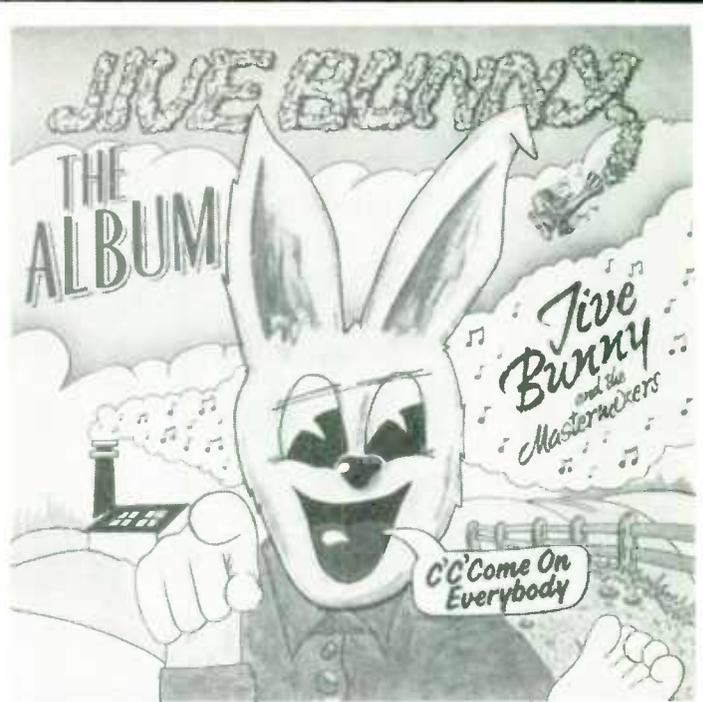
ANOTHER PROMOTIONAL DAY IN PARADISE: Phil Collins, in town for a promotional stint to help hype his ...But Seriously LP, stops to pose with friend Stephen Bishop (left) and actor-comedian John Candy (right). During his promotional stay in L.A., Collins was interviewed by Candy for the latter's syndicated radio show, Radio Candy.



TIMING IS EVERYTHING: The finals for the Drum Off competition were recently held at the Red Onion Restaurant in Marina Del Rey, and the Grand Prize winner was John Haro (right). The competition, organized by drummer Glenn Noyes of the band Treason (formerly known as the Magic Moreno Band) and hosted by KNAC DJ Nasty Neil (left), was judged by a plethora of stickmen—Alan White (Yes), Gonzo (Armored Saint), Dwayne Miller (Keel) and Charlie D'Alba (Lita Ford), among others. Prizes were supplied by Pearl, Ludwig, Tama, Zildjian, Drum Workshop, European Crafts, DCI Drum Instruction videos and Rhythm magazine.

GUITAR GODS DESCEND ON NAMM: At this year's NAMM Show, held on January 19, 20 and 21 at the Anaheim Convention Center, Music Connection caught fret wizards Joe Satriani (top, left), Vernon Reid of Living Colour (top, right), ex-Policeman Andy Summers (bottom, left) and ex-Billy Idol string man Steve Stevens (bottom, right, sporting the shades). —PL

BAN THE BOX: Rykodisc, the home of the Bowie, Hendrix and Zappa reissues, is leading the way in the recent movement to ban the box—CD box, that is. If you've ever wondered why you have to rip open and throw away the 6 inch by 12 inch outer shell of standard CD packaging in order to get to the jewel box inside, well, so has Rykodisc. Their proposal: to eliminate the outer casing and only ship CDs in their jewel boxes—a move that would eliminate tons of non-biodegradable trash from the nation's wastebaskets and also save record companies over a dollar in packaging costs which could presumably be passed down to the consumer. And in order to achieve this end, Rykodisc is giving a cost credit on CDs ordered by and shipped to their distributors in a jewel box only. Other independents endorsing the move are Rounder, Fantasy and Rhino, with major A&M also expressing its support.



JIVE BUNNY-MANIA HOPS ACROSS AMERICA: Already at the top of the charts in nine different countries around the world, Jive Bunny is now chewing up the biggest carrot of all—the American charts. Jive Bunny And The Mastermixers/The Album, the brainchild of executive producer John Pickles, contains snatches of familiar tunes blended together (through the wonders of digital sampling) into a musical tapestry of danceable rhythms (Remember Stars On 45's medley of hits which topped the charts in 1981?). Jazz standards from artists like Glenn Miller are mixed with the music of rock pioneers Bill Haley, Little Richard, Jerry Lee Lewis, Dion and the Everly Brothers. One of the best cuts on this unique eight-song album is "That's What I Like." This entertaining musical Picasso starts off with the driving beat of "The Theme from Hawaii Five-O" and somehow maintains its pulsating rhythm while blending in pieces of "Wipe Out," "Great Balls of Fire," "Good Golly Miss Molly," "The Twist," "Runaround Sue" and even "Chantilly Lace." Jive Bunny's first single went platinum in England and it's already a big hit in the States. So hide your lettuce and lock up your carrots.

Jive Bunny is coming to your town with one of the most delightful surprises of this young year.

—SW

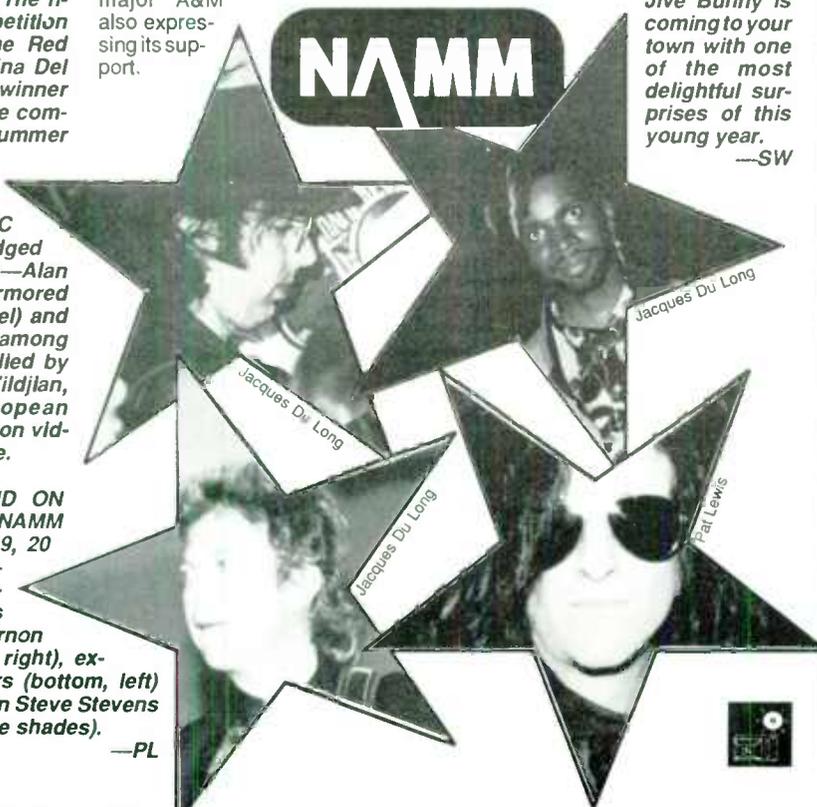
MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

LOS ANGELES CALLING: The Clash performed this past Sunday before a rowdy horde of new wave enthusiasts at the Roxy. There was no advance publicity yet the club was swamped, requiring additional security. No matter, the stage curtain was torn down following the hour-plus set. Clash co-leader Joe Strummer explained that it was simply a one-off affair. All tables and seats were removed by the club, initiating a new policy for accommodating fans of certain bands.

PRICES AND PROFITS: If you're still crying over the slump that hurt your favorite record company last year, you can probably stop now. CBS, one of the first to let us know it was hurting, has just reported first quarter profits up 22 percent in 1980 over the same period in 1979. Earnings are the highest in the company's history. Never one to rest on its profit margins, though, CBS won't stop there. *Billboard* has reported that the company is thinking of jacking up the price of Pink Floyd's double LP *The Wall*, their most successful album in years, from \$13.95 to \$15.95.

A RUNAWAY ON THE ROAD: Joan Jett, who has spent the last month or so tightening up the band she pulled together through ads in local music magazines including *Music Connection*, will leave for Europe on May 8th or 9th for a month of touring.



SON-YC-N-Q

By Michael Amicone

In 1951, as a trumpeter, arranger and sometime pianist for the Lionel Hampton band, an eighteen-year-old Quincy Jones embarked on a tour across the South—a tour in which the young black prodigy would come face to face with the heart and dark soul of Dixie.

"Number One, there were no white hotels that you could stay at—none," remembers Jones. "It didn't even say, 'Colored/White,' it said, 'No Blacks,' period. And at all of the dances we played, the places had signs saying, 'General Admission: \$3.50, White Spectators: \$1.50.' They'd let the white spectators sit upstairs and watch the black people dance. It was incredible, man."

Throughout his four decades in the music business, Quincy Jones has done his best to successfully cross as many musical and color barriers as possible. A list of his achievements, as a producer, arranger, songwriter, musician and humanitarian, not only spans every area of the entertainment industry, it boggles the imagination.

He's worked with some of the finest vocalists of our time—Ray Charles, Ella Fitzgerald, Frank Sinatra, Tony Bennett and Michael Jackson. He's worked with musical royalty—Duke Ellington and Count Basie. And he produced, along with a score of other hit LPs, the biggest selling album of all time—Michael Jackson's *Thriller*. Along the way, Quincy has reaped a staggering amount of recognition from his peers—67 Grammy nominations and nineteen wins—with other artists racking up an additional twenty Grammy wins as a direct result of Quincy's expertise.

In addition to his musical achievements, Quincy has been—though I'm sure he would balk at the historical weight of the tag—a racial pioneer. The early Sixties saw Jones become one of the first high-level black executives in the music business (with Mercury Records) and one of the first acknowledged mainstream black record producers.

Quincy has also made his artistry felt in the motion picture arena. During his decade-long career turn into soundtrack work, he composed mood-perfect scores for such Sixties celluloid classics as *The Pawnbroker*, *In The Heat Of The Night* and *In Cold Blood*, as well as composing the score for and co-producing the Steven Spielberg-directed 1985 film adaptation of Alice Walker's landmark novel, *The Color Purple*.

Simply stated, there is no form of entertainment that Quincy's musical genius has not touched.

Born on March 14, 1933, Quincy was somewhat of a wunderkind, learning to play a variety of instruments while still in his teens. An insatiable musical curiosity inspired Quincy to pursue a formal study of musical form. He tuned his musical ear, first at the prestigious Berklee College of Music in Boston, and later, with legendary Parisian tutor Nada Boulanger. ("The things that I learned from her still come into play.")

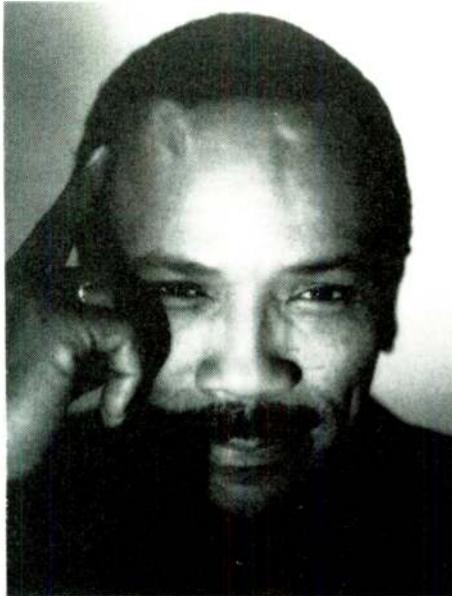
During the Fifties, Quincy honed his formidable composing, arranging and producing skills, working with the likes of Tommy Dorsey, Duke Ellington, Count Basie, Dizzy

Gillespie and Ray Charles, just to name a few. Following his fine work in the jazz/R&B field, Quincy turned his attentions to the greener commercial pastures of mainstream Sixties pop with a string of hit recordings produced for Lesley Gore ("It's My Party," "Judy's Turn To Cry").

In the Seventies, Quincy signed a recording pact with A&M Records. Over the course of the next ten-years-plus, he released an eclectic and ambitious series of solo albums (*Body Heat*, *Gula Matar*), culminating with 1981's *The Dude*, featuring the hit singles "Just Once" and "One Hundred Ways."

In the Eighties, Quincy put his own recording career on the back burner and turned the musical world on its ear with a string of masterworks that he produced for Michael Jackson—*Off The Wall*, *Thriller* and *Bad*. Chaka Khan and George Benson were also the beneficiaries of his talent.

It's been almost ten years since his last solo opus, and Quincy draws on all of his musical knowledge and craft to fashion a encyclopedia of black music on *Back On*



The Block (released on his own label, Qwest, through Warner Bros.). It's an ambitious song cycle incorporating funk, R&B, traditional jazz, bebop, hip-hop and a little Brazilian spice for good measure. In the hands of a lesser producer, the platter would buckle under the weight of its pretense and its musically dense arrangements. In the hands of a musical genius, it's one of the finest records of the still young year.

The "cast of thousands" who appear on *Back On The Block* include old cronies Ray Charles, Miles Davis, Ella Fitzgerald and Sarah Vaughan, and younger cohorts George Benson, Al Jarreau, Herbie Hancock, Chaka Khan (her hit duet with Ray Charles, "I'll Be Good To You," is the album's first single), James Ingram, Siedah Garrett and Bobby McFerrin. There's even a trio of rappers, Kool Moe Dee, Ice-T and Big Daddy Kane, to help Quincy realize his autobiographical musical journey.

But one name is conspicuous in its absence. For reasons left unclear, Michael Jackson refused to participate. "It's okay

man. It doesn't affect our relationship," states Quincy, politely skirting the issue. "I'm real happy with who I have."

Recently, MC spoke with "Q" about the industry he grew up with, the legendary artists he's worked with and *Back On The Block*—an album sure to be remembered at next year's Grammys.

MC: Your career has spanned over four decades. What do you see as the biggest difference between then and now?

QJ: Just start with the technology. The difference was, then there were 78s—you know, those big thick babies—and an album was a big book with four or five of those things. I've seen the entire revolution—from disk to DAT. In fact, when I was Vice President of Mercury, I was with Irving Green [founder of Mercury Records] when we went to the experimental laboratories of Phillips in Holland and saw the very first cassette ever made—the prototype—around '62. And it's amazing to have seen the first one and then see billions all over the place. Now, every bathroom I walk into, somebody's sticking one in my pocket.

MC: Do you ever listen to those cassettes?

QJ: Oh no, I can't. There's lawsuits all over the place. Some guys from Ohio just claimed that they wrote "Thriller," "We Are The World" and I think "Another Part Of Me," something like that. Just ridiculous. It's like with *E.T.*, there's two hundred lawsuits on that. Anything successful and there's somebody who'll claim that they really did it. In fact, I found Oprah [Winfrey] for *The Color Purple* because of something like that. I had to go to Chicago and testify for Michael at another court case—some guy said that he wrote "The Girl Is Mine." Never wrote a song in his life before, and Michael stole "The Girl Is Mine" from him. He eventually lost, and his lawyers had to eat \$750,000. And I was in the hotel one morning, and I was restless. I was casting *The Color Purple*, and I turned on her little local show and found her on television.

MC: So something good came out of something bad.

QJ: That's right. Something always does, man. It's like with *The Wiz*. I didn't want to do *The Wiz* and I ended up working with Michael through that film.

MC: Did you ever feel frustrated in the early days of recording because the technology was so limiting?

QJ: Oh sure, all the time. The thing is, the human ear can tell you that there's so much more scope, but you just couldn't get it on tape because technology wasn't capable of it. In those days, we didn't have multi-track. If you wanted to double the voice, you had to run two tape machines and sync them together. We didn't have stereo until '58. I remember a Ray Charles date, and the engineer came in and said, "Listen to this, Q." Ahmet Ertegun [owner of Atlantic Records] and all of them were there, and he played back "Let The Good Times Roll," and there was sound coming from the left and right side. I said, "What the hell's that?" and he said, "It's called stereo." ▶

MC: The engineers really had to be on top of things.

QJ: What you heard was what you got. And that's why, when we recorded LaVern Baker and Ray Charles, you'd see Jerry Wexler [producer-engineer] and Ahmet Ertegun right there in that booth, because there was no coming back and saying, "We'll fix it in the mix." That was it.

MC: Some producers get carried away with the choices that current technology affords them and the recordings become too synthetic.

QJ: I know they do. It's because they let the tail wag the dog.

MC: In addition to the changing technology, you've seen the racial barriers lessen over the years.

QJ: Ah, it was so sick, man. You have to remember, back in those days, Harry Belafonte and Lena Horne were headliners in Las Vegas and they had to eat in the kitchen. It was ridiculous.

MC: Were you treated any better?

QJ: Not in those days, hell no. I mean, if they're gonna make Nat Cole and Lena sit in the kitchen, what do they care about anybody else? When I played with Sinatra in '65, he put his foot down. I remember, Frank said that if anybody even looks funny at the band, he had bodyguards who would "take care" of them. He fought for you. Frank made a lot of progress in Vegas.

MC: You worked with Sinatra for three years as his musical arranger. The 1966 live LP you recorded with Frank, *Sinatra At The Sands*, shows him at the peak of his form.

QJ: Frank is one of the best singers that this

country has ever seen. Incredible, man. And we had such a good time working on the album. Frank was on the case, because his roots are with big bands and he really pays attention when he's with a big, hot band. That's where he came from, you know, with Dorsey and Harry James.

MC: You've also worked with some of the

"When I do an album, it feels cinematic to me. I get a vision and try to figure out how to get it into focus."

—Quincy Jones

premier big band leaders of the day—Tommy Dorsey, Duke Ellington and Count Basie. Did these veterans pass any career wisdom onto you?

QJ: The importance of being a human being first, that's what Basie taught me. And that you have to approach art with humility. Basie was like my father, my brother, my

friend, my mentor, my manager—everything. We were with the same booking agency, and I remember, Basie would sometimes send us on gigs that he couldn't take. Like up in Hartford, Connecticut, we'd play at the black Elks Club. And my big band would play it, and only 500 people would show up in a two-thousand-seat auditorium. And when the owner was getting ready to pay me, Basie would say, "Give him the money back, or half of it back." And I'd freak. And Basie would say, "This guy's gonna take care of you next time around. It was your name that was put on the marquee, not his. You shouldn't punish him because the people didn't come. It was just lessons in ethics and morality.

MC: On your solo records, you rely on other singers to be your voice. Did you ever sing yourself?

QJ: As a kid, I played all the instruments and sang, but as you start to work as an arranger with Ray Charles, Frank Sinatra, Billy Eckstine, Sarah Vaughan, Ella Fitzgerald, you don't kid yourself anymore. Tony Bennett, Aretha Franklin—give me a break.

MC: You never want to go near a microphone again.

QJ: I'm not crazy. You're working with the greatest singers in the history of American music, and you're not out there trying to prove that you can sing, too. Next to Ray Charles, it's futility, man. I love to play the orchestra. I can make kinds of records that a singer couldn't make. This way, I can do a song with Ella and Sarah and Al Jarreau and [Bobby] McFerrin and Take 6 and Siedah Garrett—that's fun, man. I enjoy producing, because, you see, I had two brain

Q-UINCY JONES SEES **BACK IN THE STUDIO**

Henry Diliz **Harrison Funk** **Henry Diliz** **Ron Wollison**

Ella Fitzgerald and Quincy *Ian Prince, Siedah Garrett and Quincy* *Sarah Vaughan, Quincy and Chaka Khan* *Quincy and Ray Charles*

operations, so I can't play anymore, since 1974. I have a clip on my brain. But I enjoy putting it all together, because my one big love is arranging and orchestrating. I mean, that's what I started out as—outside of being a trumpet player. I was with Lionel Hampton and Dizzy Gillespie.

MC: What was the medical problem that forced you to undergo surgery?

QJ: Aneurysms. They're very dangerous. That's how Bruce Lee died. If the main artery of the brain has a congenital weakness, and if you have pressure or something like that, it just balloons out and pops, flooding the brain with blood. And usually you're brain dead, and then you're gone. What they did was, when they went in for the first one, they saw one on the other side and said, "We gotta go back in." That really freaked me out, because I was really takin' a chance. The odds are pretty bad.

MC: What kind of odds did they give you?

QJ: One out of a hundred.

MC: I guess somebody was on your side.

QJ: No question about it. It wasn't time to go.

MC: Getting back to the great singers that you've worked with in the past, on your last solo album, *The Dude*, you introduced James Ingram.

QJ: We met when Russ Titelman [record producer] sent me a cassette of a song he loved called "Just Once." It was a demo of a song by Cynthia Weil and Barry Mann, and the singer on the demo was James Ingram. And I got real excited. Russ was excited about the song; I was excited about the song and the singer. That's like the ultimate dream for a producer—a perfect song and a great singer. So I called up Russ and he said, "He's not a singer, he's a piano player." I said, "Bullshit [laughs]."

MC: It's interesting to see on your list of production credits that you had an early Sixties run of hits with Lesley Gore.

QJ: I was doing Sarah Vaughan and a lot of artists like that, and [the record company] kept saying that I was a "budget buster," because I made real musical records that weren't selling. And inside, I felt, it's not that big a deal making a pop record. And they said, "Why don't you try to do one then?" And the first one was Lesley Gore's "It's My Party." We had a lot of big hits. In fact, when the Beatles came out, we had the Number Two record under them—"You Don't Own Me."

MC: Later, when you hooked up with Michael Jackson, you really hit the commercial bulls-eye. What's it like working with Michael in the studio?

QJ: It's incredible. He's one of the most disciplined persons who's ever been in the studio. He's a perfectionist, and he'll work until he drops.

MC: Does Michael Jackson get involved with all aspects of the recording process

on his records?

QJ: Well, now he does. But, in the beginning, he didn't know what it was about. As he started to write more, he started to get more interested in production. He wrote three tunes on the first album, *Off The Wall*, and then four on *Thriller*, and then I asked him to write the whole album on *Bad*. And the more he got involved in the writing, the more he paid attention.

MC: What is a producer's most important contribution to an album?

QJ: Song sense. Without that, there's no record. And from there, of course, there's execution, and also identifying what's working right and what's wrong. It it ain't broke, don't fix it. And if it's not working, you have to know where the foul-ups are. And it takes a lot of understanding. It's a big



Mark Hanauer/Onyx

responsibility.

MC: Did you have any idea when you finished *Thriller* that it would break as big as it did?

QJ: No, nobody can predict that, and anybody who says they can is crazy.

MC: At one point, *Thriller's* sales just exploded.

QJ: When Michael did "Billie Jean" on the Motown special, that started it. But it really took off when they put out the *Thriller* fourteen-minute video. We were selling 1.1 million copies a week.

MC: Did you feel any pressure when you were recording *Bad*, knowing that you were following the biggest selling album of all time?

QJ: The way I felt about it was, we didn't do anything weird on *Thriller*, we just made

a record we liked. So I said, "Let's just make another record we like [laughs]."

MC: Your new album, *Back On The Block*, is an eclectic musical mix. You threw everything but the kitchen sink in there.

QJ: Yeh, I guess that it was a release. Two things factored into that. The first was ten years of not making my own album and always having to deal with one other person. No matter how well you get along, you still have another opinion to consider. And the other factor was, because of the CD technology, I wasn't limited to 36 or 40 minutes and that really made a big difference to me.

MC: You sure crammed a lot of music onto the record. It's the kind of record that people will have to listen to many times to digest it all.

QJ: That's the kind of record I like. I like to make a record that you can go in on an "A" though "E" ticket, and each ticket you go through, you get a different ride.

MC: Was it hard to get the disparate musical parts to fit together into a cohesive whole?

QJ: The end haul is always tough. The thing is, Michael, I couldn't find the songs. So we had to write them. Which is okay, because it forced me to get into some concepts that I wanted to do for a long time. So I said, "If we're gonna write, we might as well jump all the way in." And I got some great stuff. The thing on "Birdland" [a mini-history of jazz], I was dying to do that.

MC: You've accomplished so much already, what's left?

QJ: Well, we've got a lot to do in film. A couple of years ago, Bobby DeNiro asked me to direct a film with him. And we've been working on the script and probably, after I get through with this record, I'm gonna start to get back into film production and direction.

MC: You've always been interested in film.

QJ: Yeh, cause I'm a very visual person. Even when I do an album, it feels cinematic to me; it feels like a camera. I get a vision and try to figure

out how to get it into focus.

MC: You must have learned a lot about film while working with Steven Spielberg on *The Color Purple*.

QJ: I learned to do everything. I observed. Working with Kathy Kennedy and Frank Marshall [co-producers of *The Color Purple*] and Steven, it's like going to, I call it, the University of Spielberg.

MC: You've managed to stay musically current through four decades of changing trends.

QJ: Coming from a bebop background, you're always aware of what's being thought of as hip. 'Cause jazz musicians have this beautiful mind-set about staying aware. And we're all subjected to the same set of stimuli as everyone else is, all you have to do is wake up every day.

MC

Scott Shannon



Jonathan Exley

MODERN-DAY PIRATE

By Maria Armoudian

They called him the "Supershan" during his first DJ gig at WABB in Mobile, Alabama. Probably nobody knew then what a superman he really was, or what an incredible radio pioneer he would soon become.

"I was a raving, screaming, nighttime lunatic," says Scott Shannon, describing his early approach. "I screamed my lungs out five hours a night, six nights a week," he says. Even then, in his first full-time radio opportunity, he won over the radio listeners and became the Number One DJ with a 76 share.

Since then, Scott Shannon has far sur-

passed being simply a Number One radio DJ. Now, he's the famous radio wizard who pioneered the "Zoo" format which took Z100 in New York City from worst to first in a mere 74 days. And he's doing it again with Pirate Radio here in Los Angeles. In less than a year, he moved them into fourth place and has aspirations to be Number One by the next Arbitrons.

Shannon's wizardry with radio stations stems directly from his passionate involvement in his projects. Shadow Steele, Operations Manager at Pirate Radio, says, "Scott is

and will continue to be the single greatest contributor to the radio industry because of his determination and desire. His mind is totally focused on the radio station 25 hours a day. He lives, eats and breathes it. In addition, Scott is one of those few truly unique talented individuals. He is a genius. Without a doubt, Scott is the best there ever was."

Shannon comments, "There really is no genius in any business, just those who are willing to work hard and pay attention to what the audience wants. My success really comes from the fact that I'm a radio fan, and the station is programmed for radio fans. We really pay attention to them."

Simply strolling around the office makes this evident. Stacks of mail, tapes, faxes and videos await his attention, and he commits personally to each one. "I read every piece of mail and every fax that comes in. Additionally, every request is recorded and I study them intensely. I even answer 200 to 300 requests daily," states Shannon.

Naming the station after the illegal radio stations broadcasting from ships in the Sixties planted the seed for the entire Pirate vision.

"I'm the architect, but I never do it by myself," says Shannon. Thus he equips his machine first with highly competent help (Shadow Steele and Denise Lauren) and then continuously feeds the project with new ideas, concepts and massive quantities of limitless energy. Steele says, "Scott's wheels are going so fast with millions of ideas in that bizarre brain of his. My place is to filter them all down and make them happen. He can't focus on one thing for long enough to do that. He's always on to the next idea."

Shannon's machine is brilliantly formulated without a great deal of structure. People freely enter Shannon's office with ideas and questions in order to create an atmosphere conducive to the greatest amount of creativity. It's a rather chaotic environment; hundreds of things are happening at once—telephones, doors, people, meetings—yet Shannon still has the ability to deal with all aspects successfully.

In contrast to his self-induced chaos, Shannon's philosophy is simple yet broad in scope. For example, the only demographic he seems to concern himself with is that of "warm bodies," and his decision-making principle for the morning show is "Does it make Shadow laugh? If it doesn't make Shadow laugh, I'm

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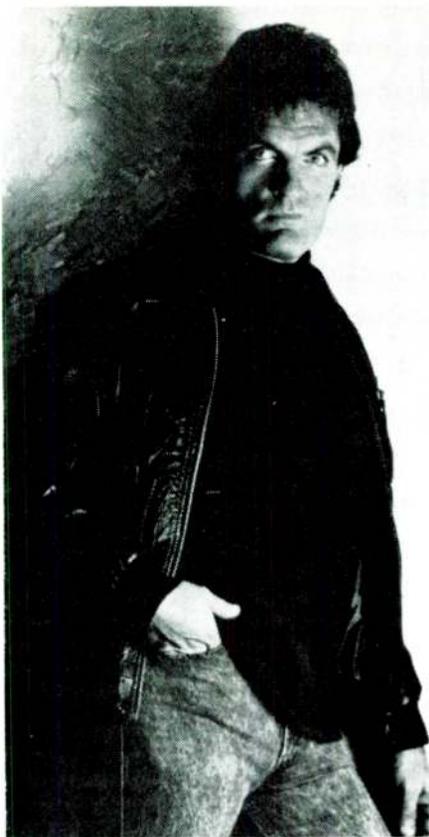
not playing it."

So how about that unusual music format? This station follows Mötley Crüe and Aerosmith with Moving Pictures and Oingo Boingo. Shannon says, "It seems that every person has a different view of what our radio station is. Some think it's a head-banger station; some think it's a technopop station and some think it's a classic rock station. There's really not a name for it—maybe free-form Rock Forty. We just call it, Pirate Radio."

The music programming is based mostly on requests and general feelings from the songs. "Music is a very emotional art form, and we therefore treat our programming in that same way. Often we'll just like a song so much that we put it in the control room immediately." The most important factor in music selection to Shannon, however, is really understanding the listener. "We've added records that we had never even heard of, and in those cases, we have to go out and buy the record," says Shannon.

Pirate Radio also utilizes call-out research (randomly calling people). But research is used only as an additional tool. "Our difficulty is that there is no research system currently available that gives us dependable input from our listeners for our type of format because there is no prototype for what we're doing in the entire country. So, now we're trying to get a research system that fits our station," explains Shannon.

He also keeps informed about what's going on throughout the rest of the country. "If a record has gone to Number One in Eugene, Oregon, there's usually a pretty good chance



Jonathan Exley

that it will be happening here. There are not a lot of regional differences," comments Shannon.

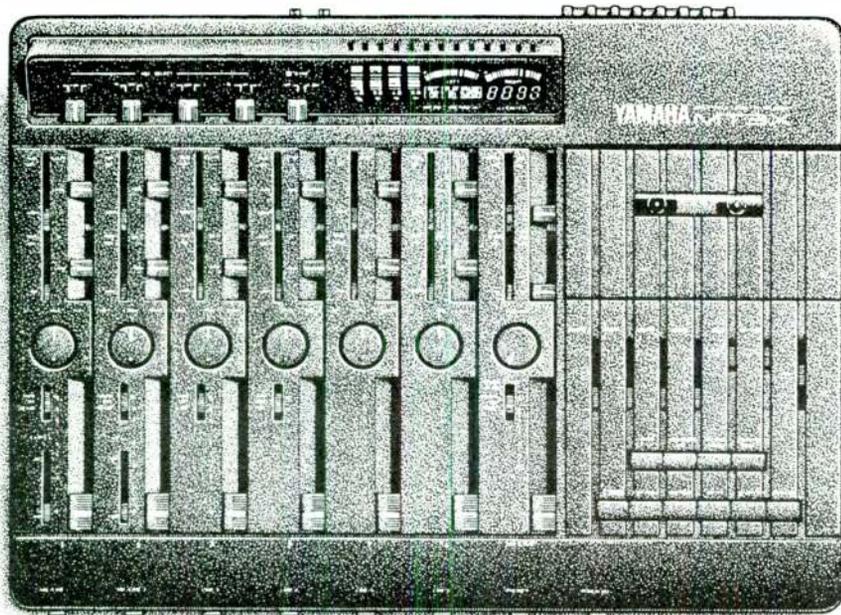
Another major aspect of Shannon's talent is his ability to draw the most out of people. He

encourages and yet demands a lot from his cohorts and studies management and psychology to continue inspiring his staff to new heights. Steele explains, "Now Scott is probably one of my best friends. But there was awhile when I hated him because he kept pushing me to do better, work harder and think more, and I knew he was right. I'm a thousand times better because of Scott. I think the three and a half years I spent with him in New York was like getting a Ph.D. in programming."

For a man who only began programming to be his own boss as a disk jockey, Scott Shannon has had a tremendous impact on the radio airwaves. How does he feel about his success? "I don't feel successful yet," expresses Shannon. His plans are to take Pirate to Number One in Los Angeles, and the differences between the L.A. and New York markets does not seem to worry him. "I'm so aggressive with what I do that it doesn't matter where I do it," says Shannon. "The difference between my move to New York and my move here is that, in New York, they didn't know what hit them. Here, everybody was preparing for my arrival. One station sent a production person in to tape our entire week in New York. They used many of our promotions and ideas such as 'The Jukebox from Hell' and the 'Horrible Scopes,'" he says.

Basically, Shannon is committed just to entertaining his radio audiences. "If it's entertaining, it makes people happy. It can be humorous or serious; that doesn't matter. I just enjoy what I do." **MC**

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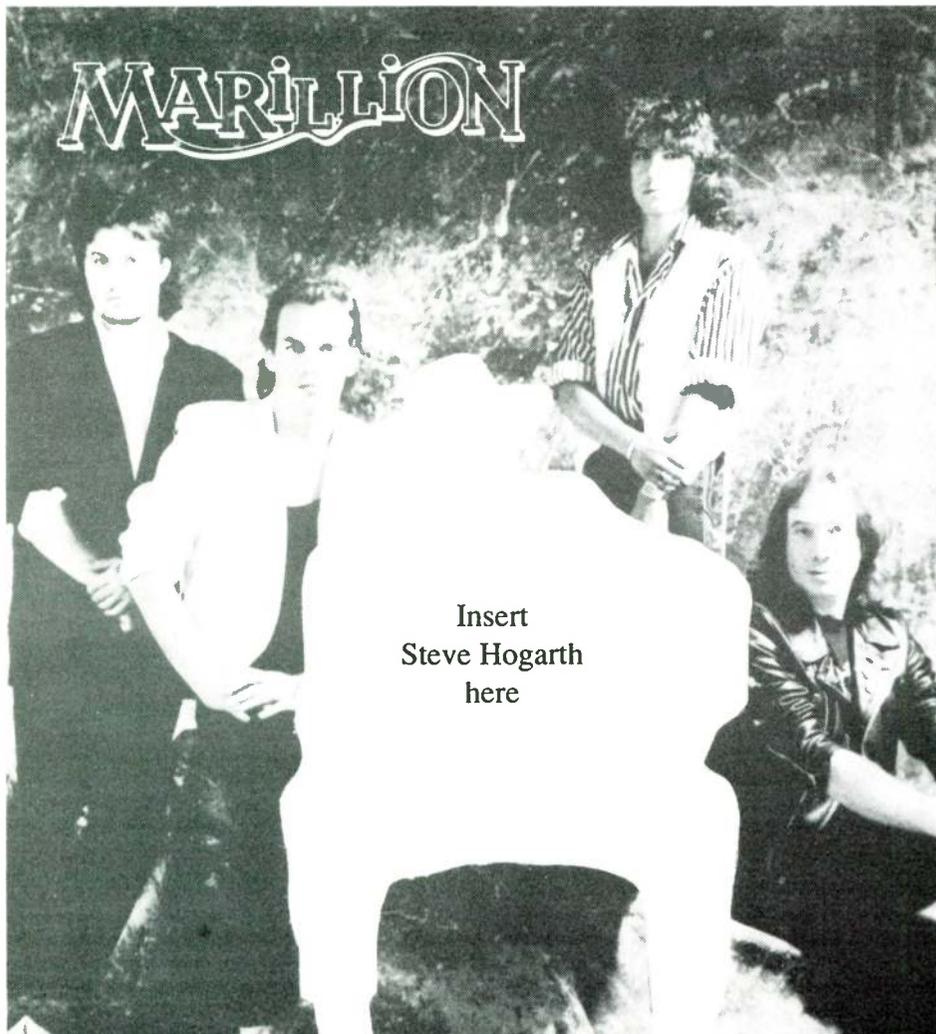
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Insert
Steve Hogarth
here

we sit in the Capitol offices in Hollywood discussing, among other things, the abolishment of the Berlin wall and the overall pursuit of democracy.

"We were filming in Ireland and I returned to the hotel and turned on the TV," Hogarth recalls. The East Germans had just been given free passport to travel to the other side of the wall for the first time in almost 30 years and the vaguely-Scottish singer was moved. "I went down to the bar and announced it and we all just got completely rolling drunk to celebrate."

Marillion had another reason to celebrate. After their fourth studio release, *Clutching At Straws*, they parted ways with their famous lead singer and resident bleeding-heart poet, Fish, in a typical conflict of musical interest. After a year of contemplation, Hogarth was chosen to fill Fish's rather large, eloquent shoes. Now, much like the destruction of the wall has unified a nation, Hogarth has enabled the band to fulfill its longtime desire for democracy.

"This is now the most satisfying time for me," says lead guitarist Steven Rothery. "In the past, it had always been a battle, with every voice in the band trying to be heard about every little decision. Now there are no egos, no temper tantrums. It's just five people who want to be in a group together, pulling in the same direction, and having a great time doing it. There's a real band spirit now."

"In theory, we all really had something to prove," Hogarth recalls about the band carrying on without Fish. "But in practice I don't think any of us felt that the heat was on. The first day we met, we all got on very well on a personal level. So, we went away and lived and worked together to see how it would feel. And at the end of seven days, we'd written six songs. There was this sort of creative spark and positive vibe happening and we realized that this feeling of pressure just wasn't there."

Having a new singer has also provided the band with a sense of freedom to explore new writing styles. "Fish used to write so many lyrics that it was difficult to find breathing space for the music," Rothery, the band's chief musical conductor explains. 'Fugazi' was like trying to fit

A New Beginning

By Scott Schalin

For six long weeks in 1985 the band Marillion was holed up in Berlin working on their third studio LP, *Misplaced Childhood*. It was a very taxing time for the band, recording an incredibly emotional 45-minute concept album in probably the most depressing city in the world—a city that had constructed a wall to separate families and separate ideals.

Soon thereafter, an obscure singer named Steve Hogarth heard a Marillion song called "Kayleigh" and liked it. He decided to add *Misplaced Childhood* to his collection even though he "was really not a fan" of the band.

Five years later, that very same singer finds himself in the rather odd position of newly appointed Marillion vocalist. So

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War and Peace into this ten-minute piece of music. Of course, Fish was a great lyricist, but it was difficult to marry the two [music and lyrics] and make it work."

"So, my influence on this album is to give the music space," Hogarth continues. "I'll change the lyrics so the melody gets better, instead of saying, 'Well, these are the lyrics and they can't be changed, so we have to make them work with the music.'"

The result is a very satisfying album called *Season's End*. It possesses many Marillion trademarks, from a building eight-minute epic, "Berlin," to the rock & roll punch of the first single "Hooks In You." With this release, the band feels confident about laying to rest the omnipresent ghost of Fish. "I think it's inevitable that you're going to lose a certain percentage of people any time there's a major change," Rothery explains. "But Steve's approach is so different from Fish's that we were able to avoid any direct comparisons to the past."

As far as comparisons are concerned, the name Genesis has always reared its ugly head at the slightest mention of Marillion. While their brand of progressive rock may parallel some of the intricacies of early Peter Gabriel-led Genesis, they have consistently made personal, revealing music regarding the nature of human relationships. Still, the cynics are quick to dismiss the uniqueness of Marillion's music in favor of bands who better fit the traditional rock star mold.

"First of all, I don't see how anyone can listen to this album and think Genesis," Hogarth states vehemently. "It seems that

***"Now, there
are no egos,
no temper
tantrums. It's
just five people
who want to
be in the same
groove
together..."
—Steven Rothery***

everyone wants to be a member of a club and have a specific uniform to wear. It makes me laugh that there's a shop in

Hollywood that specializes in rock star accessories. It's like, 'If I want to look like a rock star, then I'll shop there.' Why don't people just relax?"

So how does Marillion, with its anti-categorical sound, go about making any cash in this country where gold equals glory? "It would be wonderful to break it big in America, but it's not the most important thing in life," Rothery clarifies. "At the end of the day, you have to be happy with the record that you make. Once you start to tailor your music for a specific market, that becomes the kiss of death."

"If we can sell enough records to pay the rent and make the next album, then we're satisfied," Hogarth confirms. "The key is to come here and stay here and tour. That's how we broke through in Europe even without much radio airplay. This band is very strong live and needs to be seen."

Indeed, judging from their recent show at the Roxy, Marillion's live intensity is one of the things that, thankfully, hasn't changed. The enthusiastic crowd which packed the house proved that Marillion's popularity continues to grow despite the band's personnel change. The band hopes to successfully build upon this foundation when they once again return for a string of Southern California dates in March.

"See, you *can* change," Hogarth states confidently. Sure, just look at the Germans. MC

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New Age Music

By
Tom
Farrell

AN OVERVIEW

The demographics are almost as widely skewed as those of pop music, with the highest concentration being between the ages of 30-40, but with listeners as young as seventeen.

—Geoff
Workman,
Independent
record
promoter

When New Age emerged as a recognizable music entity, critics were already forecasting its demise. Chided for being nihilistic "non-music," New Age music loyalists maintained their positions through the efforts of independent labels, much the same way heavy metal has. Currently, the novelty of New Age music seems to be waning, and like the punk rock movement of the late Seventies, the music form is being watered down and diversified to fit the mainstream's taste. Even in this light, the New Age industry is still expanding, with figures to match. While some of the majors have done well with this genre, notably Geffen Records with Kitaro and Enya, or CBS with Andreas Vollenweider, it's still the independents which are making prominent chart noise and having overall success. According to New Age musician and producer Michael Hoppe, "The sales achieved by indie labels is a significant figure, whereas it might not be to a major label that is diversified with many other artists and music forms." Hoppe was associated with Gaia Records, distributed through PolyGram. Gaia recently went under when it ran out of the real estate funds it was supported by when its partner opted for a buy out.

In a recent telephone interview with prominent New Age independent record promoter Geoff Workman, he added, "The August '89 issue of *American Demographics/Dow Jones Report* show-



NEW AGE MUSIC RETAILERS

Wherehouse Records

BIGGEST SELLERS: Ray Lynch, Andreas Vollenweider, David Arkenstone, George Winston, Cusco, samplers.
SALES: Increase in sales in 1989. There are more artists, more radio airplay. Independents generally sell better except for a few big label prominents like Andreas Vollenweider. 268 stores on the west coast.

Tower Records

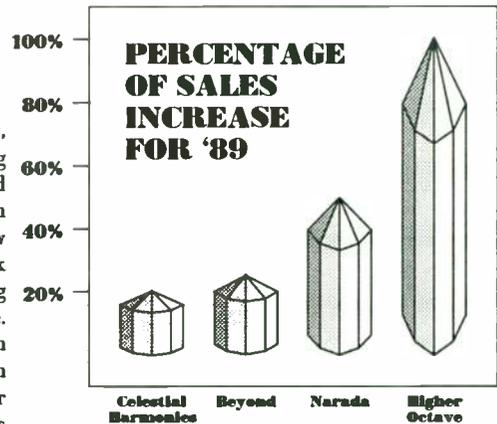
BIGGEST SELLERS: Ray Lynch, Suzanne Cianni, George Winston, Andreas Vollenweider, Wave Aid Compilations, Constance Demby, Yanni, Patrick O'Hearn, Tangerine Dream.
SALES: Sales started to drop in '89, with the market slowing compared to the majors—the majors have more display space. 50+ outlets coastally.

Musicland

BIGGEST SELLERS: George Winston, New Age Samplers, David Arkenstone, Mannheim Steamroller, Kitaro, Patrick O'Hearn, David Lanz, Andreas Vollenweider, Paul Winter.
SALES: Steady increase from '88 to '89. 800-plus outlets nationally. Hard to say whether the indies outsell the majors, they usually tally by artists who jump from label to label.

ed sales figures of over \$300 million in 1988, with about 16 million listeners worldwide. The majority of sales occurred in non-traditional outlets (gift shops, holistic-living stores). The demographics are almost as widely skewed as those of pop music, with the highest concentration being between the ages of 30-40, but with listeners as young as seventeen. While sales figures in 1989 seem to have increased, some companies did go bankrupt. There is a major glut in the New Age market—the novelty alone can no longer sell this type of music."

What follows is a select list of New Age labels, major labels and retail record stores that are reporting on the current trends of New Age music sales.



All reporting labels experienced an increase in sales from 1988 - 1989. This chart reflects the figures of those labels which gave a numerical value to that increase.

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Suzanne Doucet
Conference Director,
Founder & President of the
International New Age
Music Network



Richard Bochenek
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Opening the Heart

THE CHALLENGE OF THE NINETIES

“Marketing New Age Music into the Nineties is a question of ‘heart.’ We all know that Music is the language of the heart and that all existence has in its essence sound, vibration, relationship, proportion and rhythm. The realization to speak this language with consciousness, and the awareness of musicians knowing that sound transmits their thoughts, feelings and state of mind, in other words, consciously speaking this language, is what I call New Age Music.”

—Suzanne Doucet

All over the world, independent artists, entrepreneurs, global leaders, ecologists and spiritual teachers are bringing this message forth. We are beginning to see the vision manifested across the planet. Recent events of incredible magnitude pointing toward world peace have dominated headlines and newscasts. The Berlin Wall has crumbled, attitudes in South Africa have softened and the word “Russia” no longer carries the threat of annihilation.

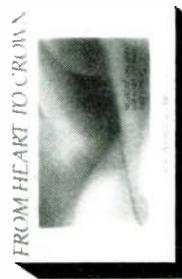
In the introduction to *Healing the Heart* (a book that teaches how to open and heal the heart with crystals and gemstones), the author, Daya Sarai Chocron, says, “We need to establish a new consciousness on earth, a heart consciousness which means letting go of the old values, concepts and beliefs that chain and bind us so we can develop a more cosmic and universal awareness of impersonal love and freedom.”

The impact of this flow of energy is most visible in the fashion world where hearts decorate everything from

toddler’s sweatshirts to couture gowns. As a decorative jewel, the heart is the supreme symbol of love and has proven to be a seasonless gift item.

This global synchronicity is being felt by musicians throughout the world as well. The sheer number of recent recordings with the word “heart” in the title is staggering. The trend began several years ago with Chris Spheeris’ album, *Desires Of The Heart*, and has evolved to encompass more than a dozen releases such as *Music From The Heart* by Alliance, *Heartbeat No. 9* by Environments, *Heart To Heart* by Paul Horn, *Heart Sounds* by David Lanz, *Heart Speak* by Scott & Thompson, *From Heart To Crown* by Rob Whitesides-Woo, *History Of My Heart*, by Suzanne Ciani, *Take It To The Heart*, by Bruce Becvar, *Listening To The Heart* by Incarnation and *Heart* by Melissa Morgan. Additionally, the most requested cut on Ottmar Liebert’s new album, *Marita*, is entitled “Heart Still Beating.”

On February 14, 1990, *Heart Life*, the debut album from Sensitive Heart Productions, will be launched by Only New Age Music, Inc. The entire premise of this visionary company is to promote the listening experience so the individual can tap into the energy of the open heart.



Suzanne Doucet

The production includes nine cuts of heart-opening music leading the listener from a “Yearning Planet” into “Being.”

According to Suzanne Doucet, President and Founder of The International New Age Music Network Inc., Only New Age Music, Inc. and marketing advisor to Sensitive Heart, “We are utilizing a unique concept to accentuate the theme of ‘Heart Life.’ With each 1,000 CDs sold, we will award a lucky listener with a large size rose quartz crystal to amplify the energy flow of the music.”

Heart Life will be the first release in a series of productions from Sensitive Heart designed to guide the listener to step inside of love and fulfill his/her inner purpose. The company will not actively promote an artist or band, but simply let the music speak to the heart of the listener.”

The Om Sound by Suzanne Doucet, another spring release, is a synthesized composition creating an opening of the heart by releasing the center sound of the universe through its overtones and harmonics. The subtitle for this project is “The Green Within” (green being the color most commonly associated with the heart center).

When the Heart Sings, a spoken word production, is also due out in February. The album features Linda Atnip’s original visionary poetry accompanied by Robert Slap’s New Age soundtrack.

In Sanaya Roman’s book, *Spiritual Growth*, her guide, Orin, relates, “You are rapidly evolving into a new race of beings. The beginning stages of this light body are built around the heart and slightly above the heart. This new wave of light is challenging you to open your heart and bring both your ‘energy’ heart and physical heart into a higher vibration.”

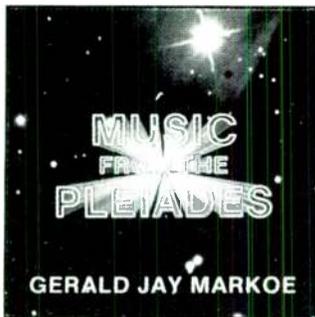
As the planet is infused with the energy of the open heart, there will be continuing revelations of how to utilize these vibrations for personal growth and development. For now, there’s a plethora of products already available from *Healing The Heart* to *Heart Life* to help face the challenge.



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—Brit Elders, UFO researcher and co-author of "UFO Contact from the Pleiades"



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—Louise Huber, Director of the World Astrology Congress in Zurich, Switzerland

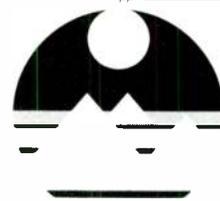
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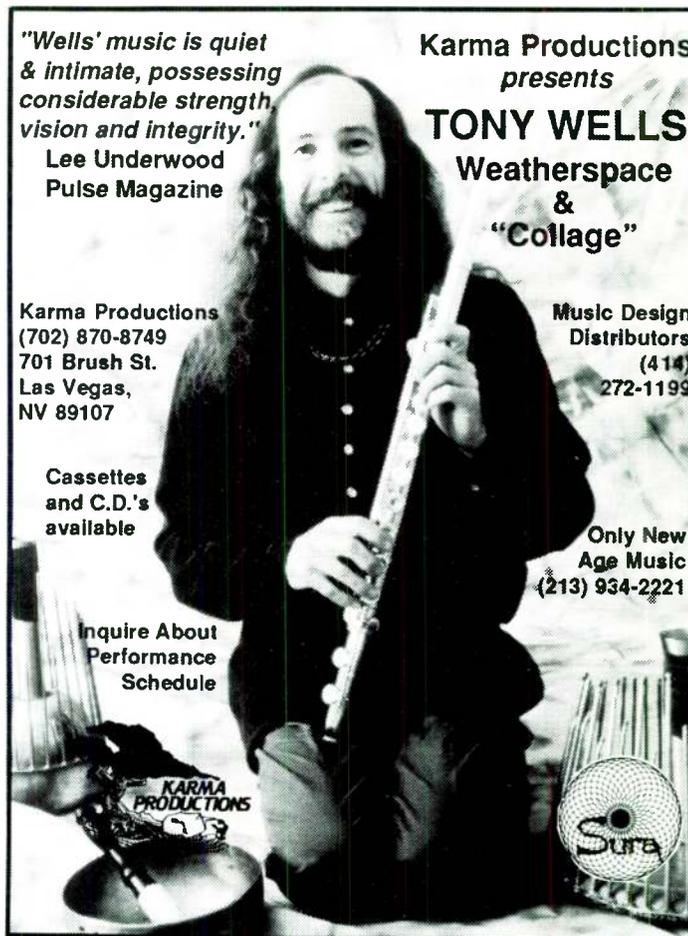
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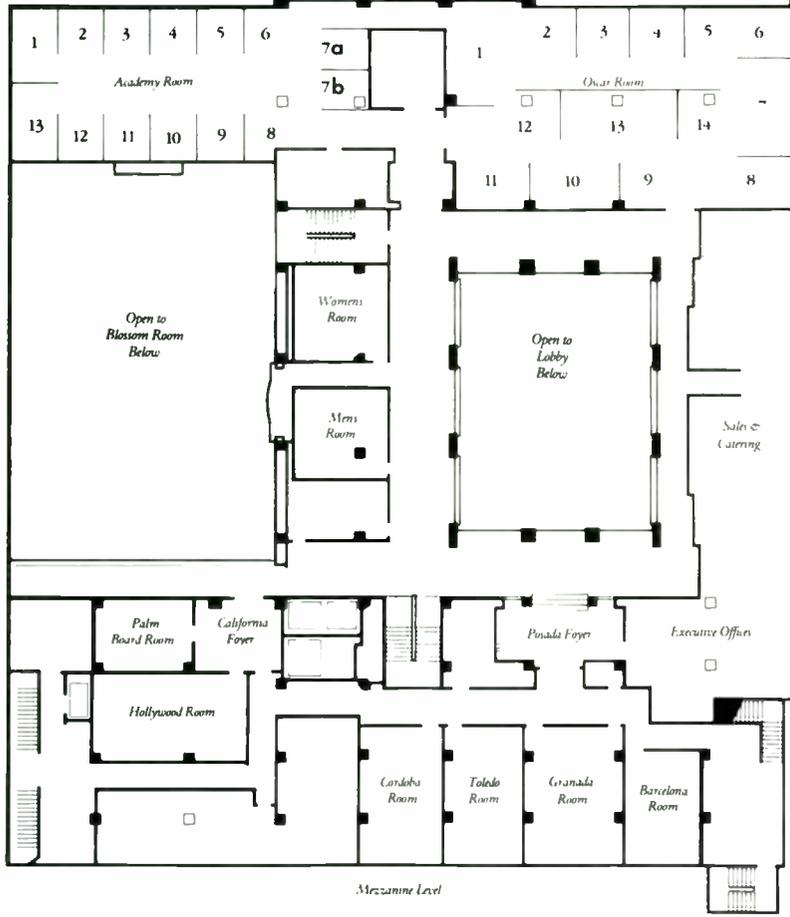
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(Exhibits open Thursday and Friday 10:00 a.m. - 7:00 p.m., Saturday 10:00 a.m. - 5:00 p.m.)

SPECIAL EVENTS

Thursday, February 8

OSCAR ROOM

10:00 a.m. - 7:00 p.m. Live Performances, various artists.

Scheduled to play:

- 10:00 a.m. - Daryl Fleming, *Katahdin Moon*, Piano
- 11:00 a.m. - Tony Wells, *Weather Space*, Flute & Bells
- 12:00 a.m. - Rick Kuethe, *Nebraska Suite*, Piano
- 1:00 p.m. - T.B.A.
- 2:00 p.m. - David Schells, (Vocalist)
- 3:00 p.m. - David Wheatley, *Light Streams*, Piano
- 4:00 p.m. - Lee Underwood, *California Sigh*, Guitar
- 5:00 p.m. - Brenda Warren, *Childhood Dreams*, Piano

BLOSSOM ROOM

7:30 p.m. - **Opening Night Event**
Champagne Reception and Warm Buffet - Crystal Award Ceremony with Michael Hoppe, Moderator (Interconnection Resources) and Paula Jeffries, Keynote Speaker (President of Goldcastle Records and first Vice President of the L.A. Chapter of NARAS). Crystal Awards presented by Kit Thomas (Open Door Management), Lloyd Barde (Backroads Distributors), Frank Cody (Cody Leach Broadcast Architecture), Steven Halpern (Sound Rx), Suzanne Doucet (Conference Director) and Richard Bochenek (Director of Logistics). Musical opening by Rahul Sariputra (Sitar). The Opening Night Event is co-sponsored by Great Northern Arts, Invasion Records, New York and Only New Age Music, Inc., Los Angeles.

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Friday, February 9

OSCAR ROOM

8:00 pm Concert with **Suzanne Ciani & Georgia Kelly**. Suzanne Ciani, internationally known composer and synthesist plays excerpts from her latest album *History Of My Heart*. Georgia Kelly, internationally known composer and harpist, is one of the pioneers of New Age Music and has been a recording artist since 1978. She will play excerpts from her latest solo album, *Seapeace*. They will also perform together. Piano provided by Yamaha Piano.

Saturday, February 10

STUDIO ROOM (Holiday Inn)

(Roundtrip transportation provided between 7:00 p.m. - 7:45 p.m. and after the event at approx. 10:00 p.m. - 10:45 p.m.)

8:00 p.m. Multi-Media Event with **lasos** live in concert. A multi-sensory experience of Inter-Dimensional Music & Visuals in Quadriphonic Sound, featuring some very unusual instruments and artwork by various visionary artists of our age.

DISPLAY ROOMS

Thursday, Friday and Saturday

HOLLYWOOD ROOM

10:00 a.m. - 7 p.m. *The Visual Music Experience* - Ongoing screening of various examples of visual music including *Crystal Suite* by Steven Halpern, *Earthdreaming* by Steve Roach, *Illumination* by Ken Jenkins, *Star Flight* by Guiseppe Costa, Suzanne Doucet and Christopher Toussaint, *The Eye Of The Wind* by Michael Hoppe and *Electra* by Faren Dancer among others. Equipment provided by Pioneer Electronics Laser Disc Corporation.

CORDOBA ROOM

10:00 a.m. - 7 p.m. *Heart Life*, a new listening experience featuring *Sensitive Heart*, a special Valentine's day release...an invitation to step inside love... (Sensitive Heart Productions).

GRANADA ROOM

10:00 a.m. - 7 p.m. *Flight of the Stork*, a collaboration of the Arts, the Nations and the Centuries, featuring Serah (Great Northern Arts, Invasion Records, New York).

TOLEDO ROOM

10:00 a.m. - 7 p.m. Publishing and Licensing in the U.S.A. and in international markets. (ASCAP)

PANELS

Friday, February 9

OSCAR ROOM

9:00 a.m. - Coffee, Tea & Bakery

10:00 a.m. - 11:30 a.m. *Visual Music - a New Art Form* with **Allan Kessler** (New Era Media, San Francisco), **Kip Kilpatrick** (Miramar Images, Seattle), **Michael Wiese** (Direc-

tor of Shirley Maclaine's Video, *Inner Workout*, Los Angeles) and **lasos** (Interdimensional Music, Sausalito).

11:30 a.m. - 1:00 p.m. *New Age Contemporary Radio* with **Frank Forest** (Musical Starstreams, Santa Fe), **Stephen Hill** (Hearts of Space, San Francisco), **Gilles Bédard** (Nouvel Air, Montreal), **Roy Tuckman** (KPFK, Los Angeles) and **Christine Brodie** (KTWV, Los Angeles).

1:00 p.m. - 2:30 p.m. *Artist Development & Management* with **Darryl Pitt** (Andreas Vollenweider's Manager, Depth of Field, New York), **Bill Traut** (Open Door Management, Los Angeles), **Al Evers** (A Train Management, San Francisco) and others T.B.A.

2:30 p.m. - 4:00 p.m. *Worldwide Sources of Income* with **Mona Cecil** (ASCAP, Sr. Membership Rep., Los Angeles), **Kent Klavens**, attorney and author of *Protecting Your Songs And Yourself*), **Linda Komorsky** (President, EG Music, Los Angeles) and **Barbara Richards** (Manger, Intl. Creative Affairs, Warner/Chappell Music, Los Angeles).

4:00 p.m. - 5:30 p.m. *Audio Environment for a New Society* with **Gregory Rolla** (Inner Music Resources, Illinois), **Alan Ames** (Ind. Producer and former Dir. of Entertainment & Media Tech. Serv., NASA, Los Angeles), **Jim Diletto** (Computer Graphics Lab, Phoenix) and **Raoul Duguay** (AMNAQ, Montreal).

5:30 p.m. - 7:00 p.m. *Marketing New Age Music into the Nineties* with **Geoff Workman** (Tibberon, CA), **Eric Lowenhar** (New Age Chart Manager, *Billboard* Magazine, New York), **Roger Lifeset** (Peer Pressure Promotion, Los Angeles), **Randall Davis** (Creative Service Company) and **Sophia Tarila** (First Editions, Sedona).

Saturday, February 10

OSCAR ROOM

9:00 a.m. - Morning refreshments.

10:00 a.m. - 11:30 a.m. *The New Age Musician-Label of the Nineties* with **Steven Halpern** (Sound Rx, San Raphael), **Georgia Kelly** (Heru Records, Mill Valley), **Darlene Johnson** (Backroads Distributors, Corte Madera) and **Gerald Jay Markoe** (Astromusic, New York).

11:30 a.m. - 1:00 p.m. *New Age Songs and Crossovers* with **P.J. Birosik** (author of *Guide To New Age Music*, Sedona), **Eliza Gilkyson** (Goldcastle Records, Los Angeles), **Melanie Jordin** (A Train Management, San Francisco) and **David Arkenstone** (Los Angeles).

2:00 p.m. - 3:30 p.m. *New Age Music - An International Language* with **Howard Sapper** (Global Pacific/Sonoma), **Robert Haig Coxon Jr.** (RHC Productions, Canada), **Mirna Grzich** (Nova Era, Brazil), **Angel Romero** (Radio & Television Madrid, Spain) and **Novella Massaro Hazan** (Radio Monte Carlo Network, Italy).

3:30 p.m. - 5:00 p.m. *Distribution - A Question of Alternatives* with **Lloyd Barde** (Backroads Distributors, Corte Madera), **Howard Morris** (Global Pacific, Sonoma, CA), and others T.B.A..

Audio tapes of each panel will be available after each panel and throughout the conference. Discount for purchase of complete series.



Suzanne Ciani

"The challenge of the Nineties is to continue to break through the barriers of our tolerances. The heart knows no boundaries—and to be in the space of the heart, we must acknowledge the walls that keep us small and step through them. Music without boundaries can remind us where we are going."



Georgia Kelly

"...I believe the challenge of the Nineties is in the cultivation of a wisdom that seeks to overcome emotionally reactive opinions and ideas, and instead focuses on the understanding, intelligence and compassion of an open heart..."



Paula Jeffries

"As a child my heart was touched by music in a way that led me to work in the music industry. As a part of this industry, it's exciting to find myself involved in an area of music in this new decade that touches the hearts of so many others..."

N

ew Age Music Videos

By
**Christopher
Toussaint**

“My camera is an inner camera which doesn’t do very well when it points out at external reality. I’m trying to focus on something and bring it back alive from the uncharted areas of the inner image, inner space.”

—Jordan Belson



“Through the resonance between sound & emotions, music can be one of the most immediate, most effortless and most thoroughly effective means of opening the heart...” —Iasos

“...music is the ultimate path to feeling...” —Michael Hoppe, President of the Landscape Channel



SOUND INTO LIGHT

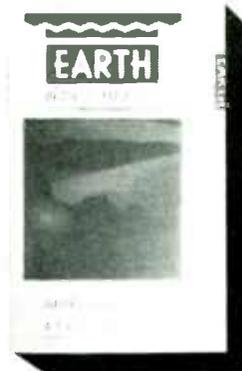
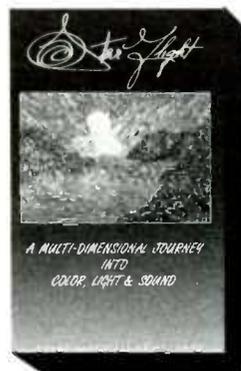
Just as New Age music found its niche in the minds and marketplaces of the mainstream entertainment industry several years ago, New Age music videos are just beginning to take advantage of the increasing number of VCRs in American homes, the proliferation of alternative retail outlets including catalogs and the growing consumer interest in purchasing sell-through cassettes.

From the best-selling *Natural States* (Miramar) which has gone on to sell over 50,000 units, to last year’s inspiring *Illumination* (Immediate Future Productions), and with the newly-released *Star Flight* (Only New Age Music), visual music has become experimentally adventurous, technically sophisticated and more accessible to consumers.

The most evolved of these go beyond light shows from the Sixties by balancing technique with aesthetic vision. Such can be seen in the classic films of Jordan Belson, Stephen Beck and John Whitney (Pyramid Film & Video).

Illumination by Ken Jenkins, with music by Constance Demby and Iasos, is a stunning example that interweaves the visuals to the musical tapestry, taking the viewer into a peaceful sea of light, color and continuously transforming textures. Without putting one to sleep, it allows the viewer to relax into a state of heightened awareness. Jenkins also provided the mandala-like imagery for Shirley MacLaine’s *Inner Workout* (Vestron).

Unlike rock and pop music videos, New Age pieces do more than entertain and hype the album. The term “visual wallpaper” has taken hold to describe their background role as environmental enhancement rather than a television program to be fixated upon. Beyond this, the best of New Age videos can relieve stress by inducing relaxation, accompany open-eye meditation and stimulate the creative imagination. Peter Bauman’s *Private Music Video Collection* and Dorothy Fadiman & Michael Wiese’s *Radiance*, although strikingly



different, touch viewers with their beauty and power.

Whether the subject matter is natural, geometric, high tech or a blend of all three, the master “vusician” (coined by Alan Ames) is one who knows the psychological correspondences in composition and archetypal symbology and the emotional values of color, motion, speed and synchronization. And, most critically, that master film/videomaker is able to allow the harmony inherent in all things to emanate from his/her inner source of creative expression.

Although broadcast television and cable have been unreceptive to date (with the exception of VH-1’s *New Vision* program and England’s Landscape Channel), market forces are steadily creating narrower audience segments to allow for greater exposure in the commercial world. With the continuation of the current technological revolution and the less obvious but equally compelling revolution in consciousness, the limits of visual music, as with its sonic counterpart, are infinite.

Attendees of the International New Age Music Conference will be able to preview several new long-form videos during the conference in a specially-designed large-screen environment. Confirmed at this date are Only New Age Music’s *Star Flight*, Steven Halpern’s *Crystal Suite* and *Earth Dreaming* presented by New Era Media.



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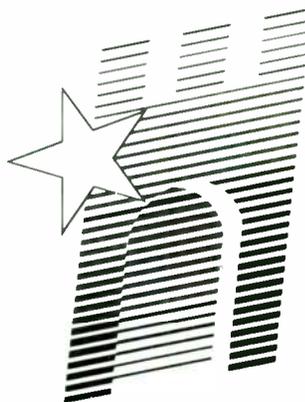
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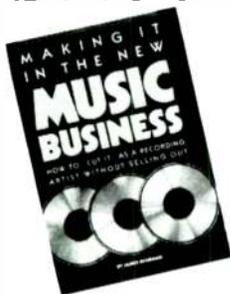
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New Age Music Is Dead

By
Suzanne
Doucet

LONG LIVE NEW AGE MUSIC

Sales figures generated from the purchasing of New Age records and tapes is estimated at \$100-300 million yearly in the U.S.

Way back in the Seventies, I heard from competent music industry experts that New Age Music would never make it. Calling it "insider music," "music for a tiny market segment" and "music for a small listenership," these and other similar comments encouraged me to continue my personal research and learning regarding this genre.

As the Eighties began, some New Age recordings came to the attention of the media and the giants of the music industry. At that time, some very "knowledgeable" marketing experts predicted that this music would never survive. "There are no superstars and, therefore, there can't be any sales," they reasoned.

Well, we all know that several New Age albums have gone gold and/or platinum, and many New Age artists (Andreas Vollenweider, Enya, Kitaro, Ray Lynch, Vangelis) are well-known. What is even more astonishing is that the music itself became the real star.

According to the *American Demographics*, sixteen-million Americans are fans of New Age music. The Eighties also

brought us New Age radio stations, New Age crossovers into pop, jazz and traditional folk music, New Age Grammy Awards, the New Age Music Network, the First International New Age Music Conference, concert tours and hundreds of small, independent artist and producer record labels.

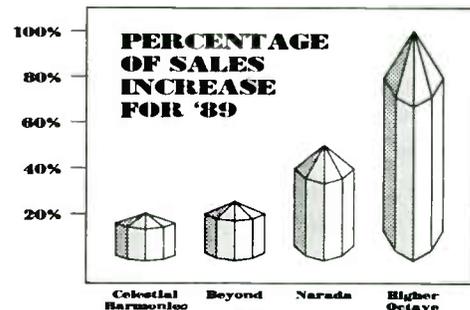
Though nobody has an exact figure, according to the *Hollywood Reporter* and the *New Age Retailer*, sales figures generated from the purchasing of New Age records and tapes is estimated at

\$100-300 million yearly in the United States. On a worldwide basis, my guess is that New Age sales would exceed \$500 million during 1989.

Even though these sales figures are impressive to say the least, there are still skeptics who say that New Age Music is on its way out. New Age music is dead.

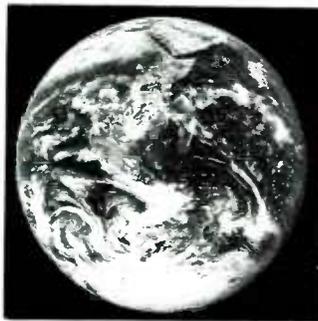
Well, long live New Age music!

MC



All reporting labels experienced an increase in sales from 1988 - 1989. This chart reflects the figures of those labels which gave a numerical value to that increase.

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Tuning
the Planet



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-STEVEN HALPERN

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New Age Vocals

By
Linda
Atnip

INTO THE MAINSTREAM

The natural outgrowth of this experimentation is a kaleidoscope of songwriters and vocalists who are bursting onto the scene.

Since the category emerged, the topic of New Age vocals has been a source of controversy. A number of purists in the field felt the music should remain instrumental. But, in the past two years, a metamorphosis has occurred in the industry.

The entire New Age genre has been redefined to include jazz, pop and even rock influences along with standard acoustic and electronic sounds. The natural outgrowth of this experimentation is a kaleidoscope of singer/songwriters and vocalists who are bursting onto the scene. Like the Sixties pioneers who penned protest songs, today's songwriters deliver a message directed toward raising consciousness.

Ironically, although she considers herself a pop performer, the most notable newcomer is crossover artist Enya who has earned a gold record for her Geffen release, *Watermark*.

Another name synonymous with New Age vocals is Santa Fe-based Eliza Gilkyson. "Calling All Angels," from her *Pilgrims* album (Gold Castle Records '87), still receives consistent airplay more than two years after its release. "I see the New Age format as a window of opportunity for consciousness to

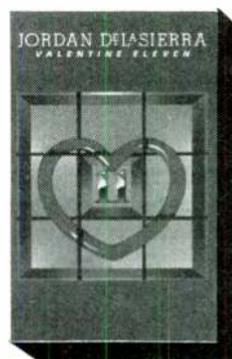
occur through music," notes Gilkyson. *Pilgrims* dealt with human relationships. A lot of my songs are reflective of my own process but in my new album, *Legends of Rainmaker*, I focus on the planetary imbalance."

Although music is heavily influenced by folk and rock, her lyrics and personal goals are in-line with New Age concepts. "The actual act of singing is a healing one," she adds. "Good New Age music can help you confront and process your fears."

Singer-songwriter Serah's *Flight of the Stork* was recently released in America by Great Northern Arts Ltd. after a successful debut in Europe in '88. Serah's lyrics reflect the harmony of the stork's symbolic flight to regenerate life: "When I fly north again, with the call of the free, will they hear my song and know my dream?/ The dream in my breast for the whole human race, to show them the world from a higher view."

Although her songs were originally written as folk, a collaboration with Friedemann led to the creation of lush, atmospheric music that further enhances the feeling of nature inherent in the production and provides the perfect backdrop for Serah's visionary message.

Composer and performance artist, Jordan DeLaSierra's *Valentine Eleven* on Global **P14 >**



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New Age Music

By
Lee
Underwood

Although New Age music is booming in the marketplace, confusion about what the music is still abounds...

ITS MANY FACES

Actually, there is not just one type of New Age music, but two: New Age pop and New Age contemporary classical music (often called "space music").

There is also another reason why so much confusion exists. Listen to any heated discussion about New Age music, during which each participant thinks that he or she is talking about the same subject, i.e. "the music." You will soon observe that each debater (usually implicitly and unconsciously) bases his or her argument upon one of four underlying positions: the marketplace position, the musician's position, the listener's position or the position of the music itself. When the perspectives, assumptions, values, needs and loyalties of one position collide with those of another, further confusion results.

Much of this confusion and its resultant conflict can be dispelled if we look at both types of New Age music and understand each of the four underlying positions.

New Age Pop Music

New Age popular music does what popular music has always done: a charismatic personality or group creates a music that entertains us in ways that do not conflict with our conditioning. That is, New Age pop, like other Western genres such as jazz, rock, and classical music, is almost always based upon principles of emotional excitement and/or intellectually stimulating virtuosity.

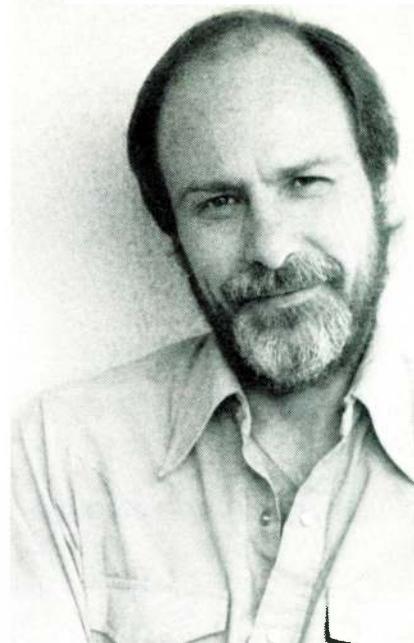
While the pace of jazz and rock is often fast and the tone is often cathartically aggressive, the pace of New Age pop is usually more easygoing and the general tone is "positive" (i.e. based upon good cheer, rather than upon varieties of anger).

Within this general framework, some refreshing and often excellent pop music is being composed by an emergent galaxy of international stars, including Swiss harpist Andreas Vollenweider, Japanese synthesist Kitaro, Greek synthesist Vanni, American pianist David Lanz and American synthesist Suzanne Ciani.

New Age Contemporary Classical Music

Outside of radio music's narrow confines, and almost totally ignored by the mainstream press, there exists a vast and growing body of music that is conceptually new to the Western ear. It is not based upon our relatively recent 400-year-old Western tradition of art-and-entertainment. Instead, it taps into East/West traditions that precede our Euro-American Western orientation by thousands of years. In these ancient traditions, music was regarded not as a diversionary form of entertainment but as a functional psycho-technological tool to be used for spiritual empowerment, psychic reintegration, physical healing and holistic psycho-spiritual reattunement with the self and society and nature.

Contemporary New Age classical musicians in America, Europe and Japan have been composing high-level contemplative music of this kind for some twenty-five years—and they



Lee Underwood

continue to do so, in spite of their relative obscurity in the marketplace. From a musical position, we see that contemplative "space music" forms the foundation for the New Age music genre, and it is this music which serious, objective, well-informed listeners continue to regard as "authentic" New Age music.

In general, New Age space music utilizes modern electronic and acoustic instruments, often in conjunction with ancient, multi-cultural folk instruments. Its vocals, though rarely used, often consist of non-verbal sacred chants. Some compositions utilize conventional 4/4 rhythms, but many are constructed over extended drones, without melody or rhythm; others are constructed over electronically sequenced drone-like rhythmic patterns, without clear-cut melodies or conventional harmonic changes. They radically depart from familiar Western structures, forming lengthy and often vast spacious aural contexts that provide positive, potent, non-personal and purposely unfocused environments in which receptive listeners can form their own images.

New Age contemporary classical musicians often compose from psycho-spiritual states of mind resembling those experienced in meditation. As a result, their music is based not upon emotional excitement and technical virtuosity, but upon inner peace and all-embracing compassion. The music does not necessarily "go" anywhere because it has already "arrived." It is often simple and "static," rather than complex and "kinetic," because its intentions and effects are different. Technical simplicity, spacious silence, emotional quietude and psychol-sonic tranquility go hand-in-hand.

Authentic New Age music takes us away from the busy intellectual and emotional surface of our being. It gently leads us deep inside ourselves, to the still-point center. As we resonate with the music's visionary beauty and enlightened psycho-spiritual tranquility, so we resonate with these same qualities within ourselves. At its best, such music "transforms" us, reawakening our own innocence and our own capacity for all-encompassing, transcendental love—for ourselves, for all peoples of the earth and for all of nature.

Unlike much of New Age pop music, New Age classical music does not reinforce our conditioning. Instead, it awakens us from our culturally induced state of psycho-audio hypnosis; hence, it is revolutionary. It does not attack or intoxicate us. It provides us with emotional, psychological and spiritual nourishment. It does not drain our energy or numb our sensibilities. It offers peace, joy, bliss and the opportunity for all of us to psychoacoustically rediscover in ourselves our own highest nature; hence, it is evolutionary.



Examples of New Age Classical Music

Marketing Mood Music

Nearly all of New Age space music is provided by independent artists and by a handful of record companies. These courageous musicians and entrepreneurs have proven beyond doubt that high-quality, innovative New Age music can serve the music itself *and* generate a profit.

The rest of the marketplace, unwilling to gamble on the power of contemplative music, or on the capacity of listeners to embrace and experience it, has shunted New Age space music off into an economically insignificant side-eddy. In the process, commercially oriented executives often rationalize their less-than-courageous musical position by making two erroneous marketplace claims: (1) "New Age music *used* to be meditative, now it is pop;" and (2) "As purveyors of New Age pop, we are expanding the music's conceptual boundaries. We are adventurously taking the music into new and uncharted waters."

Regarding the first claim, the fact is that authentic New Age music has never left us. It is still here, it is still moving forward and it endures. Tony Scott's *Music For Zen Meditation*, for example, was recorded in 1964; Paul Horn's *Inside The Taj Mahal*, in 1968; Henry Wolff's *Tibetan Bells*, in 1970. Now, in addition to high-level New Age music (such as David Parsons' excellent *Himalaya*, recorded in 1989), we also have New Age pop, a pleasant-enough (instrumental) variation of conventional and highly commercial pop-jazz forms. There is no "once it was" and "now it is." New Age pop and New Age classical music exist side-by-side today.

The second claim, that of "expanding the music's conceptual boundaries...and taking the music into new and uncharted waters," is patently false and seriously misleading. The fact is,



David Arkenstone

many New Age pop purveyors have taken a blatantly retrogressive course that has actually constricted the expanding boundaries of serious New Age music. The majority of pop marketeers, instead of promoting authentic New Age music the way its innovators and serious listeners assumed they would, have led us backward to jazz and rock "fusion" concepts that flowered and disappeared during the mid-Seventies. This kind of self-serving double-think dominates much of today's New Age pop-oriented marketplace.

New Age space music, not New Age pop, is truly expanding the boundaries of conventional Western musics, providing new forms, concepts, and sonic landscapes, and generating states of mind that are *still* new to the majority of Western ears.

Artists and Audience: Toward Transformation

The elements that distinguish New Age musicians from rock, jazz or avant-garde classical musicians have nothing to do with instrumentation, compositional techniques, "pop" or "classical" sensibilities, critical acceptance or commercial ambition. Nor is there a single

P14 >



Andreas Vollenweider

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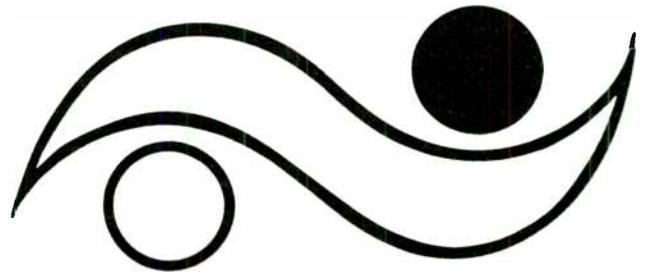
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◀ P13 Faces of New Age instrument style we can point to, proclaiming, "This represents all of New Age music." If there is a single element that distinguishes New Age music from other generic forms, that element is the higher consciousness of the musicians themselves. Many New Age musicians have absorbed and transcended their classical, jazz and rock roots; they have deeply explored themselves through meditation and/or psychoanalysis; they have emerged from their introspective journeys with a deep and abiding love of all lifeforms; and they have formed a new vision of one world, unified in peace, compassion, respect and mutual cooperation for the betterment of all.

Combining their root-musics with meditative states of mind and innovative forms that are both new and ancient, higher-consciousness composers are channeling through themselves that body of sometimes extraordinarily gorgeous music that we now call "New Age."

As New Age music—in both of its forms—becomes a familiar part of the international soundscape, more and more listeners (including critics) are developing new ears. Instead of condemning the music because it does not fit within familiar musical paradigms, they explore the music and learn how to listen in receptive ways. The fresh, new feelings they experience lose their "alien" qualities. As these new listeners begin to accept the values of the music on the music's own terms, exploring their personally reawakened spiritual nature through the music, so they begin to feel and perceive themselves

◀ P11 Vocals

Pacific Records features both vocal and instrumental tunes. The diversity of the material could fit into either the techno-pop or A/C category depending on the listener. Howard L. Morris, Senior Vice President of the label, says, "New Age vocals are the wave of the future. There will be more 'vocalese' or use of the voice in productions because vocals are socially poignant."

Suzanne Doucet, President of Beyond Records and Only New Age Music, Inc., thinks message songs are an excellent vehicle to reach a broad audience and get them interested in New Age music. "New Age songs have been around for twenty years—Donovan's "Atlantis," George Harrison's "My Sweet Lord," Neil Diamond's "Jonathan Livingston Seagull," etc., come to mind," says Doucet. "But, I would not recommend mixing the two on the same project. On the retail level, consumers want either an album with songs or all instrumental selections and that needs to be spelled out on the cover of the product."

"There's a lot of room for vocals now," says Chris Brodie, Program Director for KTWV in Los Angeles. "Within the last year, there's been a blurring of boundaries as artists like Enya, Eliza Gilkyson, Michael Tomlinson and Chris Spheris have produced very textural, melodic songs that appeal to a 24-49-year-old audience."

For over ten years, Sophia has been breaking ground in the New Age vocal category with her self-published releases *Roots And Wings*, *Turn To The Sun*, *The Legend Of The Rose*, *Shine*, *Journey Into Love*, *Hidden Waters*—*Sacred Ground*, and *Of Thee I Sing*. Other trend setters making their mark in this sub-genre include Glee Briggs with *Who Are You?*, Singh Kaur with *Instruments Of Peace*, and Patrick Bernhardt with *Atlantis Angelis*.

A vocal album is due in September from John

in fresh, new ways. Generically speaking, easy-listening New Age pop has just enough substance and novelty appeal to last for another five to ten years, possibly a little longer. By contrast, New Age contemporary classical music is founded on psychological, spiritually and aesthetic principles that are proving to be timeless. It is likely that it will endure and evolve well into the twenty-first century.

As new listeners discover and welcome authentic New Age music, they vitalize the marketplace, giving new and established high-level composers a receptive climate in which to develop. The marketplace evolution of serious New age music is slow, and it is also inevitable—stressed-out societies need music that is soothing, nourishing and uplifting. Authentic New Age music, already more than twenty-five years old, is still in its infancy. Clearly, it is here to stay. The future looks very bright indeed.



Lee Underwood has been writing about New Age music since the late Seventies. Formerly Tim Buckley's lead guitarist, Underwood recently released his own solo guitar tape, *California Sigh*, which includes music by synthesists Steve Roach and Kevin Braheny and pedal steel guitarist Chas Smith. (Available from California Sigh Productions, 3662 Midvale #10, Los Angeles, CA 90034, 213-202-7765. Reprinted with permission from July/August 1989 *New Age Retailer*. 



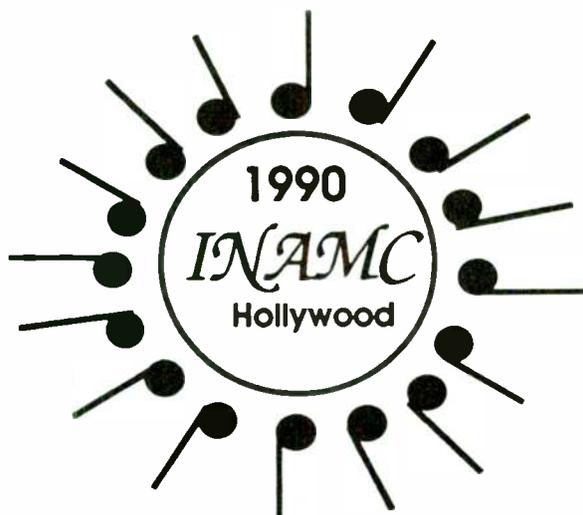
KTWV'S Chris Brodie

Anderson who previously collaborated with Vangelis. Meanwhile, Los Angeles based Ashana has been making a name for herself with her exciting one-woman showcase that is performed exclusively to Vangelis' music.

With music industry support apparent at every level, from radio programmers willing to play New Age vocals to record labels promoting and signing New Age vocalists, plus the proliferation of self-published vocal product available in the market, the future looks promising for today's message makers. 

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NEW AGE MUSIC LABELS



Narada

CONTACT: Bob Reitman
PROMINENT ARTISTS: David Lanz, David Arkenstone, Michael Jones, Eric Tingstadt and Nancy Rumble.
HISTORY: Originated in Milwaukee in 1979 by John Morey, who started Narada as a distributor. The actual label began in 1983. Narada is now comprised of three sub-labels to differentiate between the music types. Narada Equinox, a jazz/fusion label; Narada Lotus, for acoustic music; and Narada Mystic, for electronic music.
SALES: Increased 50% in 1989.

Sonic Atmospheres

CONTACT: Hyman Katz
PROMINENT ARTISTS: Don Harris, Steve Kujala, Michael Stearns.
HISTORY: Originated in Southern California around 1984. Mostly electronic, musician-oriented. Deals with space music as well.
SALES: Increased in 1989.

Hearts of Space

CONTACT: Stephen Hill
PROMINENT ARTISTS: Constance Demby, Kevin Braheny, Michael Stearns, Bill Douglas, Robert Rich.
HISTORY: Started in San Francisco in 1984; an offspring of *Music From The Hearts Of Space* radio program. Label specializes in "space music," and also deals with a number of foreign artists.
SALES: Increased in 1989.



Beyond

CONTACT: Suzanne Doucet
PROMINENT ARTISTS: Christianne Buehner, Christaal, Greg Stewart.
HISTORY: Started in Germany as Isis Music in 1979. Label began to expand in 1984; began distribution by Allegiance/Capitol in 1987, and reverted back to independent distribution in 1989, which is expanding rapidly.
SALES: Increased 25% in 1989.

Private Music

CONTACT: Peter Baumann
PROMINENT ARTISTS: Yanni, Patrick O'Hearn, Suzanne Cianni, Leo Kotke, Ravi Shankar, Andy Summers, Leon Redbone, Nona Hendryx.
HISTORY: Founded as an instrumental label in 1983 by former Tangerine Dream member Peter Baumann. Very eclectic in roster; label is even branching out into dance music now. One of the most highly regarded labels of its genre.
SALES: Increased in 1989.

Higher Octave

CONTACT: Matt Marshall
PROMINENT ARTISTS: Cusco, William Aura, Nightingale, Himekami, Crystal Wind, Ottmar Liebert.
HISTORY: Started in 1987 in Los Angeles and Santa Barbara, California. Label has wide base of foreign acts. Material ranges from acoustic to electronic. Label is very radio-oriented.
SALES: Increased 100% in 1989.



Windham Hill

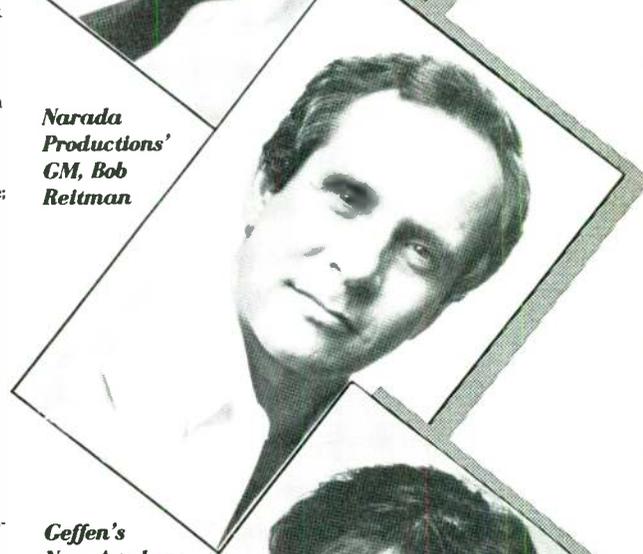
PROMINENT ARTISTS: Mark Isham, Scott Cossu, Montreux, Michael Manning.
HISTORY: Originated in Palo Alto in 1976 by Ann Robinson (currently the President) and Will Ackerman (the label's first artist and co-founder). Label shuns the term New Age; has expansive roster related to jazz, folk/pop and New Age-related music.
SALES: Increased in 1989.

Celestial Harmonies

CONTACT: Eckhart Rahn
PROMINENT ARTISTS: Paul Horn, Deuter, Patrick Ball, Carlos Nakai.
HISTORY: Originally started as Kucluck in Germany in 1969. Started Celestial Harmonies in 1980, originally to distribute Kucluck. Picked up Fortuna Record for distribution in 1986. Started Black Sun, a sub-label for jazz in 1986.
SALES: Increased 21% in 1989.



*Windham Hill's
Chairman of the
Board, William
Ackerman*



*Narada
Productions'
GM, Bob
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*Geffen's
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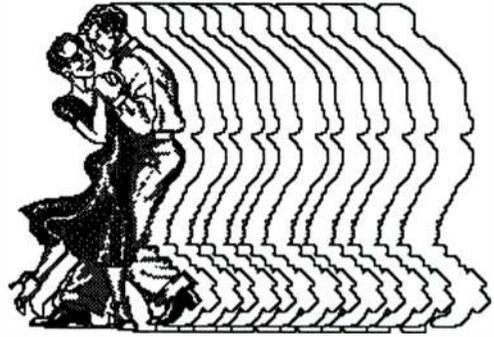
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Lambada



Is It Really Safe Sex?

By Pat Lewis

A new dance craze known as the Lambada, which literally swept Europe off its feet this past summer, has finally come to America. Being pegged as "the most sensuous thing you can do with your clothes on," Lambada promoters hope it will become the dance trend of the Nineties. What makes the Lambada so exciting, they say, is that it brings couple-dancing back into fashion. But while their claim may sound innocent enough, the Lambada, which is sort of a Latin version of dirty dancing, is not for everybody.

The Lambada was recently brought to the Palace by a Paris-based team of singers and musicians known as Kaoma, whose performance and recording of the "Lambada" song exploded onto the European pop scene in June of 1989 and proceeded to break every sales record in the book. "It's the biggest record we have ever had," says Henri de Budinat, President of CBS Records in France. Kaoma's single has already sold over four million copies and reached Number One in fifteen countries including France, Belgium, Switzerland and Israel.

CBS/Epic Records here in the States hopes that the Lambada's sex appeal will entice the American public to fall in love with the dance. In fact, they are so confident in its salability that they released Kaoma's *World Beat*, a full LP's worth of Lambada songs. "It's safe sex," stresses Budinat. "You cannot catch anything dancing the Lambada." Whether the Lambada actually catches on in the United States still remains to be seen.

"You have to have a partner," explains Brasil, who is one of the eight dancers in Kaoma. "What is very important is that you dance together very close. You must always remain cheek-to-cheek." As Brasil talks, he demonstrates a few steps with me as his partner. First, he takes me in his arms and pulls me as close to his body as he physically can. Now he places his right leg in between my legs. At this point, I realize that Brasil's "cheek-to-cheek" can more accurately be described as thigh-to-thigh. Next, he begins a sort of rotating movement with his thighs that sets my entire body into the same rotating

motion. As we grind and gyrate around the room together, Brasil dips me low to the floor and then lifts me up off the ground. As I come down, he gently positions me so that I land in a sitting position on his lap. He swirls me around and again pulls me in close to his body. There is never a moment that our bodies are not making some sort of physical contact—usually very close physical contact.

"There are many variations in the steps," he explains. "You can turn the girl, you can sit her on your lap and you can put a little bit of rock & roll, tango and merengue into the mixture. It's really based on your inspiration, your feelings and your experience."

The Lambada originated in the north of Brazil and has been danced there since the early 1930s. "The fishers would dance at the beach and in their homes," explains Kaoma's lead singer, Loalwa Braz, "but nobody had

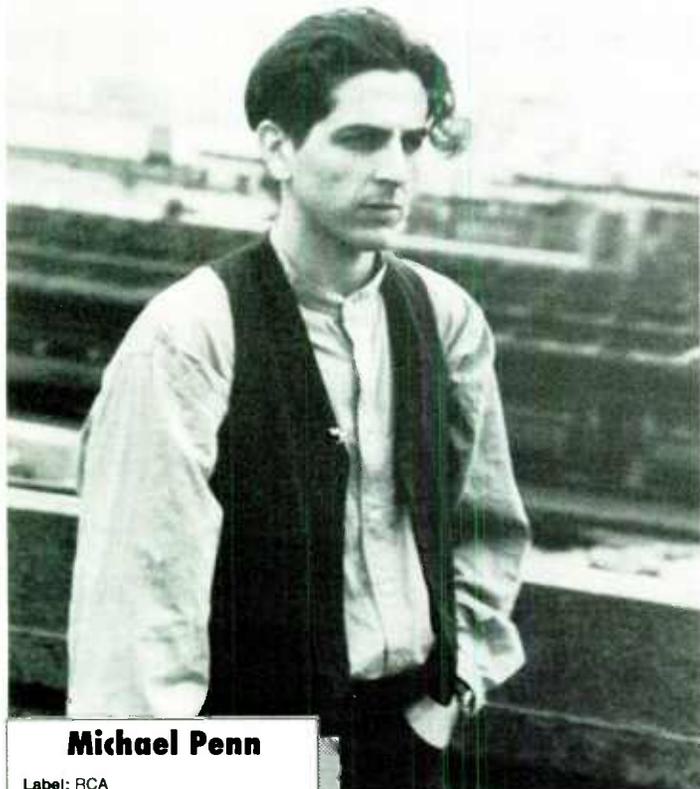
money to dance in the disco." "The people on the beach would listen to a small radio," adds keyboardist Jean-Claude Bonaventure, "and they would pick up the music from the Caribbean Islands. So, the mix of Caribbean music with Brazilian sound and rhythm made the Lambada."

"When the Lambada began, it was the 'poor peoples' dance," continues Loalwa, "but now everybody dances the Lambada in Brazil, even high society." Not only is it popular in Brazil, but there are numerous Labadar-ias throughout Europe, and they are especially concentrated in Paris.

I ask the members of Kaoma if the Lambada is really "safe sex." The group laughs as if they had never been asked the question before. "If Lambada is safe sex, that is wonderful," answers Jean-Claude. "We don't know. Have a look and judge for yourself." MC



Epic recording artists Kaoma.



Michael Penn

Label: RCA
Manager/contact: Nick Wechsler
Address: 109 S. Sycamore Street, Los Angeles, CA 90028
Phone: (213) 930-1011
Booking: Carol Kinsel at Triad
Legal Rep: Jill Berliner at Mitchell, Spillenberg & Knupp
Type of music: Rock
Bandmembers: Michael Penn and Patrick Warren
Date signed: June, 1989
A&R rep: N/A

By Pat Lewis

Michael Penn's music certainly has an interesting effect on some of us, as demonstrated several months ago when I met with publishers Danny Strick and Ron Handler at BMG Music. Nearing the end of an interview with the dynamic duo, they asked me to have a listen to their latest signing—a singer/songwriter by the name of Michael Penn. The track they had chosen to play was "This & That," an uptempo, acoustic-guitar-based tune with quite a Beatle-esque chorus. The volume coming from Strick's stereo system was so loud that a wall painting of the Fab Four actually began to do a little dance on its own. Then, Strick and Handler, a pair of rather composed and business-like men, picked up air guitars and began playing and dancing around the office. At that moment, I knew there had to be something extraordinary about this Penn fellow.

While brothers Chris and Sean Penn were off preparing themselves for future acting careers, their older brother, Michael, sat quietly on the edge of his bed with an acoustic

guitar in hand. There would be no acting lessons for Michael; he had a different dream. From the time he was but a wee lad of eight, he was absolutely determined to be a rock & roll musician. And after all, not everyone could marry Madonna, serve time for beating up photographers or dance *Footloose* with Kevin Bacon.

By the time Michael reached his early teens, he had already invested a good deal of time and energy in a four-track tape recorder and was writing songs. "In high school," says the dark-eyed Penn, "I started diving into home recording—figuring out arrangements and essentially making my own records. It was the last half of the Seventies when the 'do it yourself' movement was afoot. I tried to sell the demos but didn't have much luck. Then I formed a group called Doll Congress and we played around L.A. a lot."

Doll Congress was a very eclectic band. "There was a real desire not to sound like anybody else," recalls Penn. "We sort of were in that disgusting time in history when the words 'new wave' were everywhere. We were really trying to make our own mark on things and, consequently, I think there was an imbalance of attention given to arrangement and not enough attention placed on the song itself. What I learned is, I had to go back and make sure the song worked on acoustic guitar first."

After coming close to a record deal numerous times but never quite getting on vinyl, Doll Congress finally disbanded in 1987. Frustrated by the logistics of a band, Penn decided to make a go of it as a solo artist. "I sort of buried myself at home

in my demo studio and did a batch of new songs," says Penn. "And without any expectations, I sent a tape around and figured I was just going to keep writing and doing it this way for awhile until some interest generated. And from that very first tape, some interest actually did get generated and I got signed."

As I watch Michael reach into his pocket and produce a package of Zig-Zag papers and rolling machine, I ask him about his influences. He opens a pouch of sweet smelling tobacco and begins to roll a cigarette.

"I like a lot of music," he says as he lights up. "Dylan and the Beatles are probably the first two artists that I would list from the Sixties stuff. The Seventies stuff that I like would be headed up by David Bowie and Van Morrison. There's just a lot of good stuff out there and I'm into a lot of it. I don't know what comes through in my music."

Many of his influences, especially his Sixties influences, do come through in the material on *March*, but with an updated twist that only Michael Penn could create. His lyrics shine with the brutal honesty and commitment of Dylan's, while his melodies and turns of phrase come from studying Lennon/McCartney songs.

Before entering the studio to lay down the tracks for *March*, Michael was quite apprehensive about what was to follow. "I had previously been in 24-track studios doing stuff," recalls the extremely reserved Penn. "It was on spec time and you're always so rushed. You don't have a lot of real liberty in the studio to try things. There's a lot of corners that are cut and a lot of things that get to tape that you know shouldn't be there. So, I was really kind of worried about it. I thought, this time we'll have some money and we'll have some time, but there's still going to be pressure and I'll be lucky if I wind up being about 75% happy with it. But I wound up being a lot happier than that."

"Brave New World" is a cut that is getting a lot of attention from the media and most especially from KROQ-FM DJ Jed the Fish, who is quite a vocal Penn fan. It is also a song that Penn is very proud of and hopes will be the follow-up single to the current hit "No Myth." I ask him just what this rather introspective song is about. "I can give you sort of an idea of what it's about," he says. "I don't know if I can be particularly articulate, because the most articulate that I can be on the subject is the lyric itself. It's kind of about going through three decades."

If there's one thing that the three Penn brothers have in common, it's their determination to be individuals. And thankfully Michael, who has remained calm, collected and far too quiet during our entire interview, has found shelter in the arms of rock & roll. The hoopla he leaves for his brothers. Michael would rather just sit and have another smoke. **MC**



Michael Penn

March
RCA

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Tony Berg

□ **Top Cuts:** "This & That," "No Myth," "Invisible," "Big House."

□ **Material:** The impressive material on Michael Penn's debut moves gently between rhythmic pop and lyrical folk music with a sense of discovery and freshness that is seldom seen in commercial music nowadays. *March* is a bare-boned, acoustic-based LP chock full of sensitive, memorable songs that are very reminiscent of the Beatles and Bob Dylan. Penn's introspective lyrics are inventive, poignant and brooding ("She blocked her eyes and drew the curtains/ With knots I've got yet to untie/ What if I were Romeo in black jeans/ What if I was Heathcliff, it's no myth/ Maybe she's just looking for someone to dance with"). But alas, it seems our poor Mr. Penn is suffering from a broken heart or maybe he's just a melancholic sort of guy, as many of the songs deal with disintegrating relationships and speak from a very pessimistic point of view. Of course, there are upbeat, spicy songs like "Big House" and "Brave New World" which flush out Penn's otherwise non-stop artistic suffering.

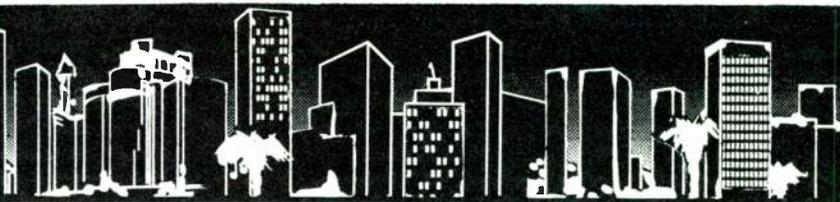
□ **Performance:** Most of these stark-naked songs were arranged and performed by Penn and fellow Doll Congress keyboardist Patrick Warren. Lending a vocal hand here and there are one-time Prince bandmates Wendy and Lisa. Penn's vocals are sincere and passionate, and like his brother, Sean, he has that special Penn way of making you sit up and take notice.

□ **Production:** These tracks have a warm, earthy feel to them. Penn's aim was to duplicate the demo-ish quality of his original four-track recordings and producer Tony Berg has succeeded quite nicely in accommodating him.

□ **Summary:** In an age of screaming metal mayhem and sterile recordings with too much electronic gadgetry and not enough genuine talent, it is refreshing to hear a return to the true art of the singer/songwriter. A magnificent LP.

—Pat Lewis

NIGHT LIFE



ROCK

By Eric Niles



Eric Niles

Tex & the Horseheads

A veritable mob descended upon Golden Age Comics recently to participate in a book signing soiree held by former Runaway, Cherrie Currie, to promote her autobiography *Neon Angel: The Cherrie Currie Story*. Read this tome back-to-back with Pamela Des Barres' *I'm With The Band* and you will know all that you need to know 'bout the conservative (a-hem) world of rock & roll.

After a brief cancellation of all live music, the Gaslight will be reinstating bands again on Wednesday, Friday and Saturday nights. Good news, because said Gaslight is one of my top three places to kick back and swill in H-wood. Catch the Crawlers there on Feb 3.

Speak No Evil, meanwhile has evaporated into the sunset. No word yet as to what Dayle Gloria's future club plans will be.

Hope ya'll cultured yourself with the wrestling/rock extravaganza that went down at the 2nd Coming last weekend. Not only was there live music from them wrestlin' honeys, L7 and the Tommyknockers, but a full slate of real grapplin' action took place as well. On hand was Mexican champ Incredible Konan and my current fave (since Mil Mascaras hung up his boots), La Lucha Psyched-lica. It just doesn't get any better than this—despite what Old Milwaukee



Robert Hakaiki

Ministry

tells ya'.

Yes, I too must inevitably succumb to that dreaded critic ritual known as the Top Ten list (a task that every critic openly loathes but secretly loves the shit out of). So, since it has recently become chic to compile a Top Ten list for that mealy mouthed decade known as the Eighties, I too, have joined in the fray. Here goes (in no particular order): Sisters of Mercy/*Floodland* (Elektra); Concrete Blonde/*Concrete Blonde* (I.R.S.); Dead Kennedys/*Plastic Surgery Disasters* (Alternative Tentacles); Metallica/*Master Of Puppets* (Elektra); Hanoi Rocks/*All Those Wasted Years* (Lick); Tex & The Horseheads/*Life's So Cool* (Enigma); Black Sabbath/*Heaven and Hell* (Warner Bros.); Jane's Addiction/*Jane's Addiction* (XXX Records); Thin Lizzy/*Renegade* (Warner Bros.); Guns N' Roses/*Appetite For Destruction* (Geffen).

Goldenvoice christens February with the Ministry at the Palladium on February 2nd.

Contrary to the info in last issue, Mark Rott no longer is associated with booking the Red Light District. Those chores are now in the capable hands of co-owners Graham Cross and Henry Spiegel.

"I put pen to paper, but I was frightened, I couldn't seem to get the words out right, write quite right" — Phil Lynott (Thin Lizzy).

My hero's words ring quite true for me these days. What was once a pleasure has now become a task. So, instead of bludgeoning you further with hearsay and/or wit, I am leaving, I am leaving, but the fighter still remains. Yes, this is my last *Nightlife* column, that's what I'm trying to spit out. To those I've offended...good. To those I've made chuckle...even better. To those who couldn't give a damn...get a job. I'll miss you one and all. See ya'.

C&W

By Billy Block



Dave Edmunds and James Intveld.

Ronnie Mack's Barndance held every Tues. night at the Palomino Club in No. Hollywood celebrated its second anniversary with an outstanding lineup of talent. Helping Ronnie to celebrate were Big Jay McNeely, Ray Campi, Dave Alvin, Lucinda Williams, Juke Logan and Bill Lynch, Jeffrey Steele, James Intveld, Will Ray and the Gila Monsters, the Mustangs and the Barndance band featuring Dale Watson, Marty Rifkin and Dex Del Rio. This was without a doubt one of the biggest turnouts for a Barndance as all the acts appearing turned in inspired performances. There has been some speculation as to how much longer the Barndance could survive after the loss of the KCSN's broadcast, but by the support shown at this recent celebration, you can expect more great shows from Ronnie Mack for quite some time.

Ellen Bloom of Rhythm & Bloom Productions (management for the Eddy's, the Lonesome Strangers and Juke Logan and the Mambo Gigolo's) had a showing of her recent paintings at Mama Pajama on Jan. 7th. Ellen features many of L.A.'s roots musicians in her paintings and many of them were on hand at the reception. King Cotton, who can be seen in the new Paul Newman film, *Blaze*, was on hand, as was Eddie Reed and Russel Scott

of the Blue Hearts, female rockabilly queen Leslee Anderson, Ronnie Mack, Lucinda Williams and Lonesome Stranger Lorne Rall, Dale Watson (who is the subject in one of Ellen's pieces), Ron Fin and Chuck Taggart (who hosts KCRW's popular *Gumbo Ya Ya* show every Saturday afternoon) just to mention a few. Mama Pajama, where the showing continues thru January, is located two blocks west of Robertson, and has live entertainment on weekends while also sporting an impressive espresso bar.

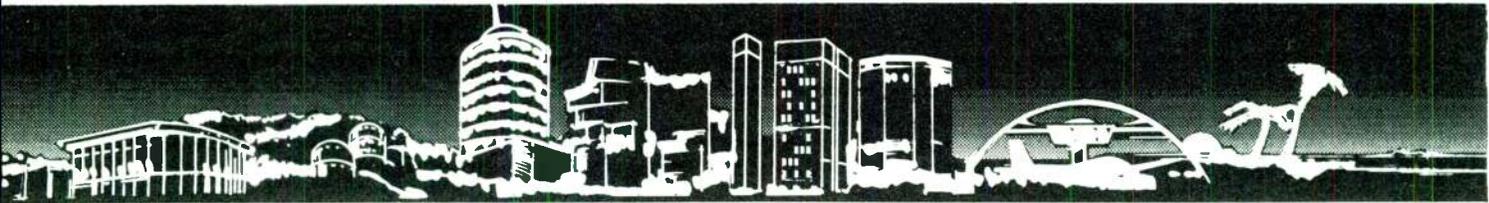
Dave Durham and the Bull Durham Band return from their engagement at Disney World's Neon Armadillo with a huge birthday bash for Dave at the Longhorn Saloon (21211 Sherman Way, Canoga Park). This tribute will feature Barbara Barri (KZLA), Robin Freed (KUZZ), Mark Humphrey (formerly of KCSN), the Silk and Spurs Dance Team and special guest musicians. It all happens Tues., Feb. 6, 1990, from 8:00 p.m. to 12:30 a.m. and admission is free.

The Nashville-based Five Star Music Group has appointed Larry McClain as its new West Coast representative. Larry will serve as the company's liaison with the forty writers who have material signed with Five Star. L.A. Five Star writers include John Blackburn, Jenny James and Jeff Zimmerman. If you have country material you would like placed in the country market, contact Larry McClain at (213) 379-7523.

James Intveld presented an astonishing cast of musicians at his Third Annual Elvis Birthday Tribute which benefits the homeless of L.A. James' house band for the event included Keith Wyatt, Dale Watson, Jerry Angel and Rick Solem. The guest artists appearing included Dave Edmunds, Billy Bremner, Dave Alvin, the lovely and talented Syd Straw, Doug Feiger of the Knack, John Doe and Exene (ex of X), Ronnie Mack, Chris Gaffney, Juke Logan, King Cotton (who played some great obscure Elvis tunes), Candy Kane and many more. The event was covered by MTV as well as *Music Connection* and has become a great annual gathering. Long live the King.



Dave Alvin, Ronnie Mack, Juke Logan and Jeffrey Steele.



JAZZ

By Scott Yanow



Tuck & Patti

Maynard Ferguson practically blew the roof off during his stint at Catalina's in Hollywood. The remarkable high-note trumpeter, now 61, has lost none of his range or enthusiasm during the 40 years since he first came to prominence with Stan Kenton's orchestra. Although he has often appeared with funk or crossover combos in recent years, at Catalina's he unveiled his **Big Bop Nouveau** band (which has a new record coming out on Intima), a young nine-piece group that romped through a set of bebop. As fine as the sidemen were in this little big band, particularly valve trombonists **Mike Fahn**, second trumpeter **Walter White** (who fared well in a "battle" with Maynard on "The Fox Hunt"), baritonist **Len Coster** (featured on "Len's Den") and seventeen-year-old bassist **Nathan Burke**, MF was clearly the star. From the opening blues (during which he strode onstage in showbiz fashion to hit some high notes) and a roaring version of

"Night in Tunisia" through the closer ("Birdland"), Ferguson was in control, often conducting the band colorfully from the audience. It made for a great performance of exciting straight ahead jazz.

Pianist **Denny Zeitlin** has long had a dual career as a licensed psychiatrist and a jazz musician, and he apparently excels at both. The Northern California-based Zeitlin took his trio to the **Vine St. Bar and Grill** and displayed a highly original style touched by Bill Evans but quite distinctive. With bassist **Tom Warrington** and drummer **Peter Donald** laying down a comfortable rhythm, Zeitlin was free to improvise freely and take imaginative flights. The trio closed a standard version of "All The Things You Are" with a long vamp that built to a dramatic conclusion. They also performed a jazz waltz remake of **Charles Mingus'** "Goodbye Pork Pie Hat," an explorative rendition of **Herbie Hancock's** "The Dolphin," **Ornette Coleman's** blues "Turnaround," an extremely tender "I Fall In Love Too Easily" and a rare trio version of **Wayne Shorter's** "E.S.P."

Tuck & Patti appeared at the **Coach House** on January 26. These Windham Hill recording artists performed many selections from their current charted album and were very well-received.

There are so many interesting upcoming jazz events in Southern California that I'll list as many of the better ones as possible. The **Comeback Inn** (213-396-7255) teams together pianist **Milcho Leviev** and multi-reedist **Buddy Collette** (Feb. 2), and be sure to catch the great pianist **McCoy Tyner** (Jan. 30-Feb. 4) at **Catalina's** (213-466-2210). Tenor great **Gato Barbieri** (Feb. 17) will be starring at the **Coach House** in San Juan Capistrano (714-496-8930). Lots to see!



Maynard Ferguson

BLACK MUSIC

By Lisa Posey



Joyce Kennedy of Mother's Finest

"The act is a cross between **Siouxsie and the Banshees** and **Grace Jones**," bassist **Jeffrey Conner** told me about **Issa Joone**, the band he just joined. So, expecting something outrageous, I went to the **Palace** where Issa Joone was opening for the **Call**. The band, which was squeezed between the **Call's** equipment onstage, is named after the diminutive, young and very pretty female lead singer, who looked more like a disheveled co-ed than the singing dominatrix my imagination had created from Conner's pitch. And Issa Joone's voice and music is what I would imagine **David Byrne's** little sister would sound like if she were smokey-voiced actress **Demi Moore** (now how's that for a pitch!). Issa Joone writes her own music, melting African and Indian percussive rhythms with electric rock guitar. Her modified

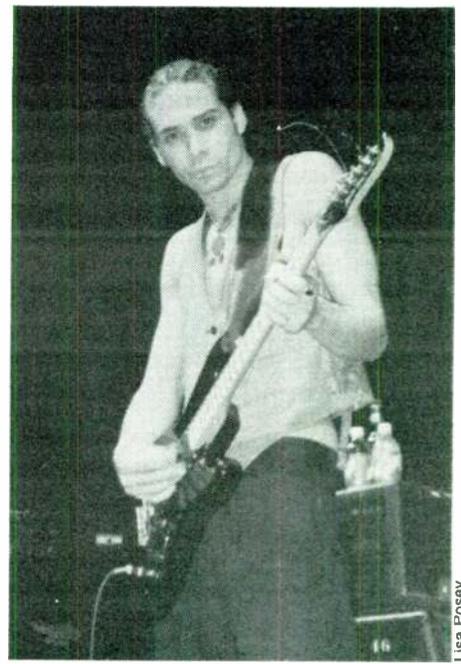
tribal sounds and moves received the audience's rapt attention. This intense girl also has theatrical presence to burn. Watch out for this singer and band.

The **Black Rock Coalition** hosted the **Martin Luther King Day Celebration** at the **Palace**. The event was originally set to happen on the actual national holiday, but was postponed until the following Friday. Headlining the show was **Mother's Finest**, who just completed their world tour. MF absolutely sizzled from the first song. **Marshall Law**, featuring brothers **Airk** and **Lonnie Marshall**, opened the event, and during the band's set, there were heads banging and hair flying everywhere.

Congratulations to **Konda Mason**, one of the original Los Angeles BRC organizers. She is going to be manager of **Caron Wheeler**, one of the featured singers in **Soul II Soul**. Although Mason is moving back to New York, she plans to continue to help out the BRC here.

If you're a slave to the rhythm, pull it up to the bumper, baby, at the **Palladium** on Valentine's Day for **Grace Jones** on Wednesday, February 14, at 9 p.m.

MC



Arik Marshall

CONCERT REVIEWS

Psychedelic Furs

Pantages
Hollywood

Richard Butler and company build their sound on hypnosis-invoking pedal points and Butler's almost Gregorian chant-like melodies. That's one of the most enticingly ironic points inherent in post-punk: the musician's lack of what is usually considered musicianship. That's also one of the things that keeps this brand of music underground. Being mesmerized by droning music and vocals is okay in small doses, but it takes a special personality to sit (or rather stand) through a full two hours of it.

The Psychedelic Furs included most all of their KROQ hits—"Pretty In Pink," "What Money Wants," "Shake This House," "Heaven," "Love My Way"—in their *Pantages* set. Lead growler Richard Butler expanded on the Furs' recorded versions and added to the evening's neo-psychedelic feel by omitting some lyric lines while chanting others like a mantra. The three-piece band, augmented on this tour by an extra guitar and keyboardist, freshened already familiar songs with new arrangements.

The group's main forte is not the hits, though, but the kind of low frequency, low energy, decidedly high brow workouts that they recorded on their new CBS record, *Book Of Days*. This new album was played almost in its entirety, where it proved both more deliberate and more moving than on record. Especially notable was "Torch," performed acoustically at the end of the show, which gave a sobering focus to the generally acid-washed sensibilities of the rest of the set, bringing everybody back to earth just in time for the ride home.

—Tom Kidd



Tom Farrell

The Cult's Billy Duffy



Jill Jarrett

New Kids Jordan Knight and Donnie Wahlberg.

New Kids On The Block

Universal Amphitheatre
Universal City

Ah, the magic of teen idols. The Seventies had the Osmonds, the Jacksons, Bobby Sherman and the Cassidy brothers, David and Shawn. The early Eighties brought us Duran Duran and Wham! And now, all the little girls have five new clean-cut teenybopper heartthrobs to spend their allowances on: New Kids On The Block.

There are many questions one has when seeing pop's latest sensations. Can they live up the hype? Yes. Is there real talent beneath the charm and good looks? Yes. Can five-thousand screaming girls (remember the Beatles at Shea Stadium? That's how loud they were!) be wrong? Absolutely not.

The Kids put on a well-choreographed and well-paced show, featuring both style and substance, great staging and wonderful visual and lighting effects. Their dance tunes—"The Right Stuff" and the encore "Hangin' Tough"—are simple, hooky and fun. Jordan Knight's sweet falsetto, reminiscent of a young Michael Jackson, created the expected frenzy on "The Christmas Song" and "Missing You for Christmas," while the anthemic "This One's For The Children" had every little girl swaying in ecstasy. Well-read covers of the J-5's "I'll Be There" and the Delfonics' "Didn't I (Blow Your Mind This Time)" served to bridge the gap for those of us who remember the teen dreams of the Seventies.

But what made this show special was less the music and more the rapport the Kids developed with their admirers. They have charm and personality, and it's easy to see why the young girls are crying once again. How long can New Kids-mania last? Their genuine talent and showmanship should make their reign longer than most. They're here today, and for the moment, they're here to stay.

—Jonathan Widran



Jill Jarrett

is a band that I would definitely catch again. Their tunes bear repeat listening, and their high-energy stage performance earned them a positive vote.
—Tom Farrell

Donny Osmond

Wiltern Theatre
Los Angeles

He was hip, he was dynamic, he was... Donny Osmond. And when he took the stage in celebration of his return to the charts after ten years, it was hard for even skeptics not to be impressed.

Osmond led his band through a well-paced and sequenced 106-minute show. Accusations of adopted George Michael-isms quickly fell by the wayside; it's hard to remain convincing for long if the persona is an affected one and the guy looked perfectly natural, performing all but one of the songs from his comeback album. The former teen idol, now 32, proved himself to be a surprisingly fluid mover and demonstrated a considerable vocal range.

Osmond made only one concession to the past, offering a toughened-up version of "One Bad Apple" (a song that, ironically, was sung mostly by brother Merrill in 1971). Still, the chorus provided a satisfying if brief link to his unfairly maligned but fondly remembered past as part of the Osmond Brothers.

All in all, Osmond proved that he has evolved into a dynamic performer, capable of tackling the musical world on his own creative terms. Donny Osmond always deserved more credit and respect than his many detractors gave him. This time, he more than earned it.

—Guy Aoki



Harold Sherrick

Donny Osmond

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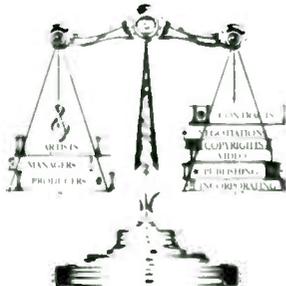
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CLUB REVIEWS

Issa Joone

Club Lingerie
 Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

❑ **The Players:** Issa Joone, vocals, percussion, guitar; Danny Saber, guitar; Jeffrey Connor, bass; Jack Lees, drums, percussion.

❑ **Material:** Issa Joone is a refreshing sight and sound to the club scene. Her music incorporates different musical styles and qualities ranging from Middle Eastern, Caribbean and African to funk and alternative rock. Although Issa's music and singing style have been compared to Siouxsie and the Banshees, Grace Jones and Kate Bush, her low yet piercing vocals are intriguing and very individualistic, creating a Bauhaus/Sisters of Mercy mood that produces an aura of mysticism in her music.

❑ **Musicianship:** Issa Joone is original. She is a multi-talented artist who sings, plays drums, percussion, rhythm guitar and keyboards. She is responsible for the musical arrangements and the writing of the lyrics. A provocative combination of strong rhythms and uptempo beats, which coupled with her captivating, sensuous voice, produces an exciting new sound.

❑ **Performance:** Issa's performance was mesmerizing and enchanting yet simple. With one-word songs ("Escape," "Transform") that seem like statements of protest, Issa's musical versatility in songs like the melodic ballad "Death/Change" and the funk, upbeat dance tune "Water Turns" enhances her exotic presence and sound and elevates her individuality.

❑ **Summary:** Strong rhythms, addictive melodies and an intriguing



Issa Joone: Original, alternative and captivating.

sensuous voice allow the simple yet powerful tunes to stand out with originality. The songs, similar in style to the hip-hop synthesizer programming of dance tracks, create an

overall mood. With the support of producer Richard Burgess (Spandau Ballet, New Edition), she will be a force in the club scene in the new decade.
 —Paola Palazzo



Bloc: Newly signed to A & M.

CLUB REVIEWS



Michael Procter: Hooky, inventive R&B grooves.

Michael Procter

At My Place
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **The Players:** Michael Procter, vocals; Pepper Watkins, Cicely Daniels, background vocals; Fernando Harkless, tenor sax; John Balbuena, Steve Bowling, keyboards; Rahngée, electric guitar; Jody Sage, bass; Grego Del Arroyo, percussion; Billy White, drums.

□ **Material:** Very hooky, inventive and commercial R&B grooves, ranging from steamy ballads like "Love Me Away" and "Rolling Wheels," to the instant dance-funk likability of "Desire" and "Back To Love." Procter delivered some bouncy urban rhythms on the audience-participation tune, "Caught Up," and even brought new intensity to the often-maligned Seventies song "You Light Up My Life." Besides the great voice, Procter showed he knows his way around a pop hook.

□ **Musicianship:** If the voice is considered an instrument, then Procter has a mighty, compelling one. His urgent passion was well-backed by Harkless' steamy sax and hot grooves by Sage and

Rahngée. Del Arroyo and White also provided a solid backbeat. Procter made great use of his impressive backing vocalists, especially the lovely harmonizing by the perky Daniels.

□ **Performance:** Procter delivers his sensuous funk with richness, range and power, and his urgent, emotional way with a song is topped only by his dynamic stage presence. He worked the audience with an abundance of charm and charisma and made the obligatory sexy moves that drove the chicks wild. Overall, a very powerful vocalist who commands and demands attention.

□ **Summary:** Fitting right in the Ingram/Osborne class of R&B vocalists, Procter is an artist in every sense of the word. He has the talent and the material to be a solo star, and once the word gets out on him, Procter will be going places fast. —Jonathan Widran

Bloc

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **The Players:** Nels Cline, guitar; Camille Henry, vocals, percussion; Nicholas Kirgo, guitar; Stewart

Liebig, bass; Christopher Mancinelli, drums.

□ **Material:** Certainly not a newcomer to the club scene, Bloc has been beating the cold Los Angeles pavement for six years. With all five original members still intact, their hard work and commitment to not selling out have finally paid off with a recently inked recording deal with A&M Records. Bloc vocalist Camille Henry tells me that in the past her band has been labeled by some in-the-know as "left of center" and "not commercial enough," but it's those very labels that make Bloc one of the most original and stunning bands to come out of Los Angeles. Bloc's funk-based material is consistently fresh, risk-taking and emotionally stimulating. Some highlights of their set were "Not A Secret Dance" and "King Crab" (which are syncopated, driving groovers), the mid-tempoed grinder "Hard To Say What Went Wrong" and their chilling ballad, "You Could Run Away."

□ **Musicianship:** Again, Bloc is first-rate. The band is tight, extremely musical and seems to think as a unit of one. This is not the easiest material to pull off, yet this band makes it seem like second nature. Guitarists Cline and Kirgo trade off leads and compliment each other beautifully; when one is in the spotlight, the other offers supportive and creative rhythm lines, often times spiced with an R&B flavor. The rhythm section of Stewart Liebig on six-string bass, who at times treats his bass as if it were a lead guitar, and Christopher Mancinelli on skins, drive this band into uncharted rhythmic territories while simultaneously holding down the fort like the fine-tuned hands on my Swiss-made watch. Vocalist Camille Henry is dynamite. She's got all the power and sophistication of Annie Lennox combined with the sex appeal and passion of Chrissie Hynde. But don't think for a moment that she imitates either of the aforementioned ladies. No mam. Camille Henry sounds like no one else.

□ **Performance:** Bloc is an intriguing band to experience live. Each member has a distinctive persona, with one hell of an interesting look—from the bouree sporting and pony-tailed Liebig, to cowboy Nicholas Kirgo with his ten-gallon hat, to blonde-haired guitarist Nels Cline who looks like he should be playing in an alternative band like Camper Van Beethoven or the Smithereens. But, by far, the most piercing presence in this band is that of vocalist Henry with her flowing black hair, moody and intense stance and signature black gloves.

□ **Summary:** The band announced that this Lingerie gig was their last for the next several months as they were heading into the studio to record their debut LP, which is due to be released in May. Bloc should be advised that I would like to purchase the very first copy hot off the record press! Without a doubt, an evening well-spent is one spent with Bloc.

—Pat Lewis



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CLUB REVIEWS

Zoom

Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Kevin Ridel, vocals; Rivers Cuomo, lead guitar; Michael Stanton, lead guitar; Justin Fisher, bass; Ron Osborne, drums.

□ **Material:** Zoom's decidedly metal compositions hardly stand pat on clichéd metal tradition. While straightforwardly metal-minded at times, the band heaves galloping Anthrax-conscious tempos and occasional kitschy Top Forty passages into the gumbo. This eve, snippets of R.E.M.'s "Pop Song '89" and "La Bamba" snuck their way into the set. More intense song-writing dues-paying to flush out some personality-less spots in some of the tunes would no doubt strengthen this band's repertoire.

□ **Musicianship:** Zoom smartly emphasized the group philosophy as compared to individual exploits. Solos were played to highlight songs, not to elevate the players to hero status. No drum solos, no extended guitar solos, no bloated references to drugs. Pretty refreshing, eh? All could play and none of them bragged about it. You can't ask for a more secure bunch of lads than that.

□ **Performance:** If Zoom were to be judged solely on performance, high scores would come screaming out of the sky like death eagles. These nutcases sprint across the stage like a brood of hyperactive orangutans. Headape Ridel exudes the charisma and energy that trademarks Zoom, and he can actually sing not scream. Guitarists Cuomo and Stanton, as well, provide an animated backdrop. To boot, Cuomo parlayed a nasty accidental spill into a flashy maneuver.

□ **Summary:** Not an attitude band, but a band with the right attitude. Zoom is a band unabashedly having a good time. It's not manufactured fun, it's not drug-induced fun, it's not approval-seeking fun. And ultimately, that's why the large early-bird crowd fell in love with the band. Regardless, just being fun is not exclusively the way to extricate oneself from the massive logjam of bands all fighting for a deal. If this band has the innards to stick around



Zoom: The accent is on group performance.

and give it a go, they should eclipse their share of lesser bands along the way by sheer good vibes alone.

—Eric Niles

Boy Howdy

Chuck Barnes' Silver Bullet Saloon

Long Beach

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **The Players:** Larry Park, guitars, fiddle, vocals; Jeffrey Steele, bass, vocals; David Lamar James, keyboards, vocals; Wayne Eames, dobro, pedal steel, vocals; Hugh Wright, drums, vocals.

□ **Material:** While working the C&W dance club circuit, bands are required to play popular and/or familiar country standards. Some bands aspire to play just like the record while others use imagination and creativity to come up with interesting arrangements that are both danceable and listenable. Fortunately, Boy Howdy falls into the second category, although their version of Restless Hearts' "Tender Lie" was faithful right down to the splendid harmonies. An uptempo "Jambalaya" had a nice cajun flavor as Park picked up the fiddle and rosined up his bow. Jeffrey Steele followed with a hook-

laden original tune, "Like A Shadow," that had a sweet pedal steel guitar figure. David Lamar James took over lead vocal chores for a double shuffle, swingin' trip down "Route 66." Boy Howdy's smokin' arrangement of this overworked standard allowed each member ample room for some fine soloing. Drummer Wright exercised his vocal chops with a dramatic solo intro to the reworked Fogerty classic, "Lodi," that proved to be a definite crowd-pleaser.

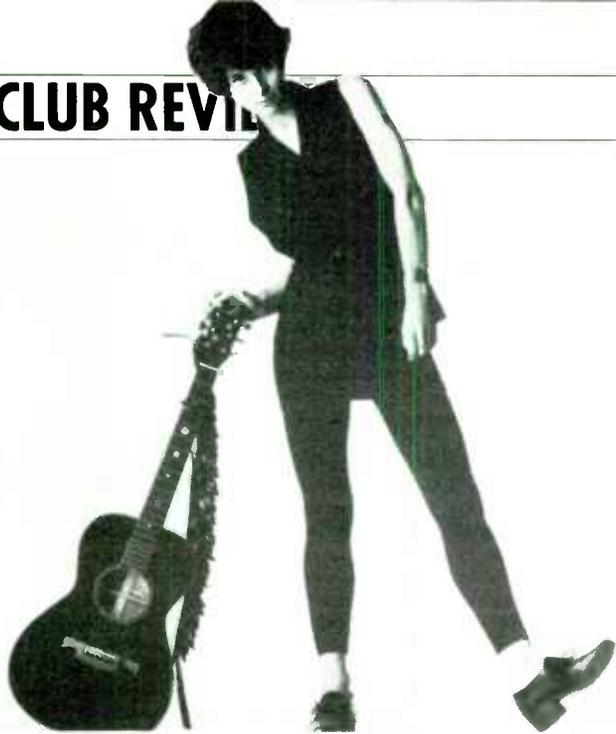
□ **Performance:** You don't have high expectations when you know you are about to see and hear the equivalent of a human jukebox. Thankfully, Boy Howdy managed to inject personality and good humor into their set. Because the focal point shifts when each member takes a turn at singing lead vocals, there is a continuity and flow as different members make introductions and keep the audience interested. You know when seeing Boy Howdy that these guys are not just another bar band and that they have the talent and material to do very well.

□ **Musicianship:** This is one area where Boy Howdy is incredibly strong. The rhythm section of Hugh Wright on drums and Jeffrey Steele on bass have it all covered. The ballads are dynamic and bold (they swing with ease) and country/pop tunes are played crisply with a determined rock edge. In Larry Park, the band has a superb multi-instrumentalist, as he whips out excellent solos on fiddle and Fender Telecaster. Keyboardist David Lamar James plays fine honky tonk piano as well as dishing up tasty B-3 fills and synth sounds. Steel guitarist Wayne Eames (who doubles on dobro) plays inventive parts that help fill out and color the Boy Howdy sound. His knowledge of jazz sneaks up on you as he subtly implies horn lines with his quasi-contrapuntal chordal inversions.

□ **Summary:** One of the best bands working!
—Billy Block



Boy Howdy: Very high on musicianship.



Shawn Colvin: There's gotta be a brighter side!

Shawn Colvin

McCabe's
Santa Monica

- ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Shawn Colvin, vocals, guitar.

❑ **Material:** Man-hating, man-baiting acoustic tragedies, with each song dedicated to the one she loathes. He must have been one insensitive oaf, because Colvin looks for the despondency in even the happiest lyrical outlook as she proved late in the set with a heart-breaking cover of the Talking Heads' "Home." The original songs, taken from her debut Columbia LP, almost make up in melodic development what they lack in uplifting emotions. The best were "Cry Like An Angel," which the artist described as the "hopeful side of a painful experience," and the wispy opener "Twilight."

❑ **Musicianship:** My seatmate thought Colvin was an excellent guitarist, though I kept thinking of all those sad-eyed teenage girls I knew in high school who always seemed to receive their first acoustic guitars the day after they had their first romantic let-down. The jilted school girl analogy can describe her vocals as well. Her thin and whispery pipes were more in keeping with past folkies like Janis Ian, rather than the powerhouse acoustic performers like Melissa Etheridge who chart today. That trait may well keep Colvin from charting as high as she might. She's lyrically tough, yet vocally wimpy, and her anger comes off as whining.

❑ **Performance:** She stands there looking sad while singing everything with a cry in her voice. In between numbers, she jokes about her despondency, which leads me to believe that she alone is bemused by her life's turn of events. Her between song patter was supposed to heighten the intimacy of the evening, as were her song-endings sighs

and well-paced lyrical whispers, but it didn't make me feel any better about her chances in larger shows. I don't know of anyone who buys a concert ticket with the intention of going out and getting depressed.

❑ **Summary:** This is the kind of woman-as-helpless-victim rot from which the feminist movement has spent years trying to distance itself. Colvin knows how to write good, expressive songs, and I could see one tear-jerker in the set, but to ask the fans to sit through an hour's worth is just too much. It's interesting that she can express her innate depression in creative and clever ways, but it would be more efficient just to admit she ran out of Advil and leave it at that.

—Tom Kidd

Misguided

Gazzarri's
West Hollywood

- ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Meghan, vocals, keyboards; Donna Armsworthy, guitar; Sharon Taylor, drums; April Carson, bass.

❑ **Material:** Together for less than a year, Misguided shows promise in the songwriting department, but they still have a way to go to before they

get my metal juices flowing. The songs start out with a bang, but quickly settle into that same old hum-drum generic metal that you've heard up and down the Strip ad nauseam. These songs are just screaming for stronger hooks—something that will pull the audience into the music and make it memorable. And also, instead of going strictly by the book, these gals should try taking a few musical risks in their song structure. An exception is their newest song, "You Ain't The Only One," which showcases the band's potential to write catchy, melodic and mature material.

❑ **Musicianship:** Misguided is a young, inexperienced band that doesn't quite gel as a unit. They also haven't quite figured out how to handle themselves when unexpected mishaps like out-of-tune keyboards or buzzing equipment occur during live performance. Front-woman Meghan has a novel approach to singing; she's actually got two voices. When she sings in her lower range, she's got this spooky, guttural voice that is very reminiscent of Ozzy Osbourne, and when she sings in her upper range, she sounds a lot like Heart's Ann Wilson. I just wish she'd sing more in her lower range. Unfortunately, if she actually did keep it up all night long and night after night, she'd probably wind up developing nodes on her vocal chords in no time.

❑ **Performance:** Although initially impressive, Misguided's set never really kicked into high gear. The primary problem was, of course, lack of strong material, but the gals also lacked strong attitudes and, most importantly, they lacked strong chops. However, they certainly were a mobile band and they did do their collective best to visually stimulate the audience. I must say that I did enjoy their cover version of Deep Purple's "Highway Star," and it was the first time that I noticed drummer Sharon Taylor actually using both of her double-bass drums at the same time.

❑ **Summary:** Misguided isn't really misguided. They just need more time to develop into a strong, rocking force and hopefully in the process, write material that will spark the imagination and motivate their audience to stand up and take notice.

—Pat Lewis



Misguided: Lacking material, chops and attitude.

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RECORD REVIEWS



Quincy Jones
Back On The Block
Qwest

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Quincy Jones
 □ **Top Cuts:** "Birdland," "Wee B. Dooinit," "The Secret Garden."
 □ **Summary:** Q's latest is a sheer delight for R&B/funk/gospel/jazz fans of all ages. Older jazz fans will feast on vocals by Ray Charles, Ella Fitzgerald and Sarah Vaughan, and solos by Miles Davis and Dizzy Gillespie. Younger jazz fans will love the harmonizing of Take 6 and Bobby McFerrin and the tender sax of Gerald Albright. Gospel fans get Andrae Crouch, and funk/R&B fans get George Duke, Chaka Kahn and Siedah Garrett. "Q," as usual, expertly textures everything, including some knockout horn arrangements. Perhaps the most intriguing platter of the year. —**Jonathan Widran**



Jethro Tull
Rock Island
Chrysalis

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Ian Anderson
 □ **Top Cuts:** "Kissing Willy," "Heavy Water," "Strange Avenues."
 □ **Summary:** Wildman-Fagin-flutist Ian Anderson seems at his creative best when he is most angry—witness any song from the classic *Aqualung* LP. And with *Rock Island*, Anderson returns to that more aggressive time in his life. "Kissing Willy" is an angry song about losing one's best girl to one's best friend, while "The Whaler's Dues" slaps whale hunters deservedly in the face. There are also gentle ballads, kick-ass rockers, and moody, bluesy jaunts. Thankfully, Ian Anderson also offers up a barrage of his novel vocalized flute excursions. —**Pat Lewis**



Food For Feet
Food For Feet
Dr. Dream

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

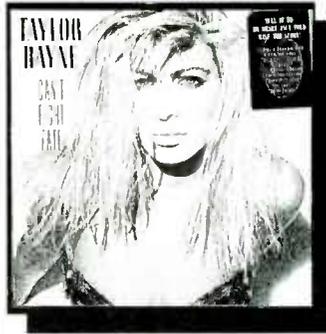
□ **Producer:** Food For Feet and Cisco De Luna.
 □ **Top Cuts:** "Tequila," "Faith, Hope."
 □ **Summary:** This first EP from Food For Feet is like dining at some exotic restaurant. Antsy, progressive pop makes Hollywood the main course ("Rhythm"), though there are distinct flavorings from south of the border ("Cross Culture," "Retire") and the island of Jamaica ("Gonna Find My Way Home"). There are tasty licks, crunchy rhythms and delicious hooks, like the one on "Faith, Hope." The band, propelled by Oingo Boingo's Johnny "Vatos" Hernandez, firmly cooks. With only six songs on the platter, no appetite could possibly be satisfied. —**Tom Kidd**



Monks Of Doom
The Cosmodemonic Telegraph Company
Pitch-A-Tent/Rough Trade

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

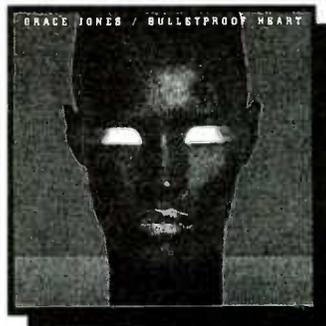
□ **Producer:** Monks Of Doom and Oliver Diccio.
 □ **Top Cuts:** "The Vivian Girls," "The Beach Of Deception."
 □ **Summary:** Made up of members from Camper Van Beethoven and Ophelia, the Monks Of Doom are no new kids on the block. Their second release is jam packed with moody, psychedelic and highly-experimental material, hinting at influences ranging from Gentle Giant to Frank Zappa to the kind of music you might hear on Mars. If Camper has gotten too commercial for your alternative taste buds, then pick up this delicious vinyl and dig in. But be prepared for some flavors and textures that you have never experienced before. —**Pat Lewis**



Taylor Dayne
Can't Fight Fate
Arista

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Ric Wake
 □ **Top Cuts:** "With Every Beat Of My Heart," "Love Will Lead You Back," "Up All Night."
 □ **Summary:** This follow-up to her smash debut finds Dayne again proving her love for infectious dance-pop, gritty lite-rock and killer ballads. All ten tunes are deliciously hooky and immediately hummable, with Dayne displaying her most powerful and expressive vocal chops on Diane Warren's luscious ballad, "Love Will Lead You Back," a sure candidate for ballad of the year. On pop/rock groovers like "I'll Be Your Shelter" and the title cut, Dayne sounds mysteriously like Tina Turner, but since when can that hurt? —**Jonathan Widran**



Grace Jones
Bulletproof Heart
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various.
 □ **Top Cuts:** "Driving Satisfaction," "Bulletproof Heart," "Someone To Love."
 □ **Summary:** Grace Jones' androgynous dominatrix persona and persuasive dance grooves are enough to drive any sane man to various acts of debauchery. There are lots of discos around Los Angeles catering to just that mind set, and those are the places Jones and her new record will be the most welcome. She and her cadre of producers and co-writers mask her vocal shortcomings with full production values and that all-important groove. A deliciously dangerous new offering that is so sexy it's scary. —**Tom Kidd**



Ricky Van Shelton
Ricky Van Shelton III
Columbia

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Steve Buckingham
 □ **Top Cuts:** "Statue Of A Fool."
 □ **Summary:** On Van Shelton's first two albums, *Wild-Eyed Dream* and *Loving Proof*, he and producer Buckingham took chances in song selection that some would consider brilliant. This is the major shortcoming of *RVS III*. The third time around for "Statue of a Fool" will surely chart on the strength of Van Shelton's star power, but, it doesn't have the emotion of either of its predecessors, most notably Brian Collins' version. As 1989's CMA Male Vocalist of the Year, one expects a lot from Van Shelton. On the upside, Van Shelton is in great voice, even if the material doesn't live up to past achievements. —**Billy Block**



Dead On
Dead On
SBK

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Roger Probert and Max Norman.
 □ **Top Cuts:** "Full Moon," "Escape," "Different Breed."
 □ **Summary:** The debut by Dead On is top quality power metal in a league with Anthrax' first and still finest LP, *Fistful Of Metal*. Each song clocks in at around five minutes in length and is intricately structured with shifts of tempo and changes in mood. The album opens with the two weakest cuts, but quickly gains momentum. Dead On lead singer Mike Raptis has an awkward way of swallowing his vocals that may put some off, but any Long Island native who sports a Los Angeles Kings jersey in his publicity photos is okay by me. —**Scott Schalin**

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Contact: Jack (213) 687-9906, or the bar (213) 625-9703 after 6:00pm.
Type of Music: Original, unique. Experimental only.
Club Capacity: 176
Stage Capacity: 8-10
PA: Yes
Piano: No
Lighting: Yes
Audition: "No Talent Night" every Thursday and/or send cassette, etc.
Pay: Percent of door. No guarantees.

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

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

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

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

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

CONCERTS BY THE SEA
100 Fisherman's Wharf, Redondo Beach, CA 90277
Contact: Chris Regan (213) 374-7231
Type of Music: Contemporary, R&B, jazz, new age.
Club Capacity: 200
Stage Capacity: 10
PA: Yes-with engineer
Lighting: Yes
Piano: Yes-acoustic/electric
Audition: Mail promo pkg. to above name & address &/or call.
Pay: Negotiable

MUSICIANS

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18415 Sherman Way, Reseda, CA 91335
Contact: Scott Hurowitz, G.M., (818) 881-5601.
Type of Music: All types R&R, originals only
Club Capacity: 910
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to Country Club, c/o Scott Hurowitz, 18415 Sherman Way, Reseda, CA 91335
Pay: Negotiable

FREDDY JETT'S PIED PIPER
4325 Crenshaw Blvd. L.A., CA 90008
Contact: Geneva Wilson (213) 294-9646
Type of Music: R&B, jazz, top 40 & pop.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for appointment at above number.
Pay: Negotiable

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

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

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

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

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

ROSE TATOO
665 N. Robertson Blvd., W. Hollywood, CA 90069
Contact: Linda Gerard (213) 854-4455
Type of Music: Cabaret
Club Capacity: 100
Stage Capacity: 4
PA: Yes
Lighting: Yes
Piano: Yamaha Grand
Audition: Audition on Sunday or Tuesday 5-8

Open Mic.
Pay: Negotiable

SASCH
11345 Ventura Blvd., Studio City, CA. 91604
Contact: Barry Duff or Marlon Perry
Type of Music: All
Club Capacity: 350
Stage Capacity: 8-10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE
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Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
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Contact: Ken Phelus (714) 496-8927
Club Capacity: 350
Stage Capacity: 8-15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info.
Pay: Negotiable

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1641 Placentia Ave., Fullerton, CA 92631
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Club Capacity: 367
Stage Capacity: 8
PA: Yes
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Piano: No

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

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Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/nationwide airplay including KTWV, KKKO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then...* Affiliated w/production/management co. w/international record co. contacts.
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Instruments: Kurzweil Midiboard; Korg M1R Music Workstation; Emulator II+HD; Roland D-550. MKS-80 Super Jupiter. MKS-20 Digital Piano; Yamaha DX7/TX7, TX816; Memorymoog Plus; Roland MC-500 Sequencer; Processing equipment: Macintosh Plus computer w/sequencing, notation, film scoring, voice libraries & editing capabilities.
Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.
Styles: Commercial Rock, plus all contemporary and traditional idioms.

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

NICK SOUTH
Phone: (213) 455-3004
Instruments: Alembic, long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups. Ampeg SVT amp w/8x10 cab.
Read Music: Yes
Styles: All
Vocal Range: Mid-tenor backing vocals
Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach
Qualifications: English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Komer, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U. K. Good image & stage presentation. Now living in L.A.
Available for: Pro situations; also give private lessons.

MAURY GAINEN
Phone: (213) 662-3642
Instruments: Saxophones, flutes, WX-7 MIDI wind controller, Kawai K1, Roland D-110, Roland D-50, Yamaha DX7, Akai S-900 sampler w/ extensive sample library, Yamaha TX81Z, Alesis drum machine, Atari 1040 ST w/Steinberg Pro sequencer, Lexicon LXP-5 & other outboard gear. Multi-track recording studio w/40 input mixer.
Read music: Yes
Vocal Range: Tenor
Styles: All
Technical Skills: Woodwinds (acoustic and MIDI), keyboards, arranging, composing, songwriting. Complete demo and master production. (MIDI and/or written music for live musicians.)
Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. Recording and/or live work with Al Wilson, Freda Payne, Linda Hopkins, etc. Songwriting track record.
Available for: Sessions, concerts, touring, writing-arranging-producing, demo production in my home studio. Any pro situation.

STEVE ADAMS
Phone: (818) 597-9231
Instruments: Valley Arts and Fender Strats. Full effects rack powered by stereo Mesa/Boogie.
Read Music: Chord charts only.
Styles: All forms of commercial Rock, R&B, Blues, & Country.
Technical Skills: Creative guitar parts that will tastefully add to your songs. Back-up vocals, composing/arranging.
Qualifications: Great sound, easy to work with. 16 years exper. in San Francisco Bay area and L.A. At home on stage and in the studio.
Available for: Recording, touring, demos, & showcases.

"THE FACELIFTERS" - RHYTHM SECTION
Phone: (818) 892-9745
Instruments: Jimmy Haun: Guitars, Synth Guitar, writer/arranger.
 Larry Antonino: 4, 5 & 6 string elec. bass, writer, arranger.
 Kim Edmondson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPTE, great library of sound, rack.
Read Music: Yes
Vocals: Yes
Technical Skills: Give your band or session a "Facelift." * We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelifting" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.
Qualifications: Extensive recording and live experience writing, arranging, and programming. Air Supply, Carl Anderson, Brian Ferry, Metallica, Ronnie Laws, David Foster, TV & Film: *Robocop*, *Ferns Bueller's Day Off*, *Throb* and *Night Court*. Demo and photos available.
Available for: Sessions, demos, tours, T.V., film, programming, videos, jingles, writing & arranging, showcases and clubs. Keyboards also available.

LARRY SEYMOUR
Phone: (818) 985-2315
Instruments: Tobias 5 & 6 string fretted & fretless basses. Custom rack w/all state of the art power, EQ, effects, wiring, etc.
Read Music: Yes
Vocal Range: Tenor-baritone.
Styles: All
Technical Skills: Creative harmonic & rhythmic approach w/excellent sound & feel. Highly proficient at slap, improvisation, parts writing, sight reading, grooving, etc.
Qualifications: Toured &/or recorded w/Rod Stewart, Tom Jones, Marisella, Martin Chambers, The Committee UK, Jingles for Sunskit,

Pepsi, etc. Recorded w/producers Trevor Horn, Bill Dresher, Eddie King, etc. MTV, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, casuals, etc.
Available For: Sessions, touring, private instruction.

CARLOS HATEM
Phone: (213) 874-5823
Instruments: Drum set percussion—acoustic & electronic equipment: Simmons, Ludwig, Zildjian, Roland, LP, Atari.
Read Music: Yes
Styles: Pop, rock, funk, latin, swing.
Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*.
Available For: Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

JOHN BRAINARD
Phone: (818) 783-6399
Instruments: Korg-M1, DX-7, Roland-D-550, ESQ-1, MKS-20 digital piano, Oberheim-DPX-1 digital sample-player w/complete orchestral sound library. Roland S-10 sampler, Alesis drum machine, Macintosh computer w/performer software.
Read Music: Yes
Styles: Pop, R&B, funk, jazz, classical, country.
Tech Skills: Multi track-sequencing, arranging, orchestration, songwriting, musical director, lead sheets, accompanying vocalists, background vocals (high voice).
Qualifications: Have performed and/or recorded w/: Alex Acuna, Gerald Albright, Debbie Allen, Carl Anderson, Michael Bolton, Randy Crawford, Disneyland, Sam Harris, Linda Hopkins, Wendy Lee, Gloria Loring, Tony Orlando, Jeffery Osborne, Freda Payne, Greg Phillinganes, Gary Puckett, Michael Ruff, Brenda Russell, Marilyn Scott, Stevie Wonder. TV & film: *Who's The Boss*, *The Facts Of Life*, *High Mountain Rangers*, *Jesse Hawkes*, *Glory Days*, *The Gong Show*, *Warner Bros.*, *Motown*, *Embassy TV*, *Norman Lear Productions*, M. A. D. D., *Hard Ticket To Hawaii*.
Available For: Studio & live gigs.

NED SELFE
Phone: (415) 641-6207
Instruments: Sierra S-12 Universal, ZB Custom D-10 strg pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steelzider MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).
Read Music: Chords.
Styles: All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel" - it's not just for country anymore.
Vocals: Lead & back-up.
Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.
Qualifications: BAMME award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.
Available For: Studio & stage.

VALLEY RHYTHM METHOD
Phone: (818) 980-2832 / (818) 449-5536
Instruments: Craig Stull: Guitar, vocals. Danny Felroy: Sax, vocals, guitar. Rob Hayes: Keys, vocals, multi-instr. Doug Brandon: Keys. Scottie Haskell: Vocals, percussion, Mick Mahan: Bass, vocals. Burleigh Drummond: Drums, percussion, vocals.
Read Music: Yes.
Technical Skills: Complete rhythm section w/ excellent backing vocals. On the spot arrangements, charts, etc. Great gear. Extremely versatile, hardworking, & reliable.
Qualifications: Members credits include Diana Ross, Prince, Paul Simon, Barry Manilow, Luther Vandross, Smokey Robinson, Ambrosia, Robbie Nevil, Frank Zappa, Bobby Caldwell, Jean Luc Ponty, Neil Diamond, Carpenters, Carole King, James Brown, Aretha Franklin, George Duke, Pat Benatar. TV & film works include: *Big*, *The Abyss*, *Lean On Me*, *Who's The Boss*, *Family Ties*, *Quantum Leap*, *Santa Barbara*, *Sister Kate*.
Available For: Recording sessions & live gigs.

THE RHYTHM SOURCE
Phone: Greg Wrona: (213) 692-9642/ Bob Thompson: (213) 822-7720
Instruments: Acoustic & electric drums, percussion. Bass & bass synthesizer. Electric & acoustic 6 & 12 string guitars, blues harp. All professional equipment.
Read Music: Yes
Vocals: Yes
Styles: All with energy & commitment. Special-

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

DICK CUNICO
Phone: (818) 841-5879
Instruments: Yamaha custom tour series drum kit, Rogers drum kit, Simmons SDS-9 electronic drum kit (includes entire sound system for monitoring in live situation), Roland TR505, Korg DDD-1, Yamaha DX-7 & 16 trk recording studio w/ sound room & outboard gear.
Read Music: Yes
Styles: All
Vocal Range: (Bar-ten) 3 octaves lead & back-up.
Technical Skills: Acoustic & electronic drums & perc., drum programming, copying, arranging, production, engineering, songwriting, film scoring & private drum instruction.
Qualifications: 25 yrs. pro playing at clubs, concerts shows, musicals, TV, radio & recording. Music education at Western State College Colo., Colorado Mtn. College, Dick Groves School Of Music, L.A. Valley College & L.A. Jazz Workshop. Performances w/ Andrew Gordon Grp., Aurora Borealis, Ceasar Garcia Grp. featuring Luis Conte, New Age Grp Chance, Tellunde Jazz Festival, etc.
Available For: Recording, concerts, videos, touring, clubs, casuals & production.

RONNIE RHOADS
Phone: (714) 949-3761
Instruments: Electric & acoustic guitars. Hamer, Jackson, Ibanez, Fender, Yamaha, Kramer. Rackmount this & that. Tubes, Whammies & cabinets.
Styles: Rock, jazz, R&B, country, bluegrass, crunchoia.
Vocals: Yes
Technical Skills: Producer, engineer, writer, arranger, philanthropist.
Qualifications: Hamer endorsement. Able to squeeze every last drop of emotion out of a track! Gripping, spell-binding solos.
Available For: Signed bands or session work.

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

STEVE BLOM
Phone: (818) 246-3593
Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/ EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter driving proteus for synth parts. State of the art effects rack.
Read Music: Yes
Technical Skills: Great look, sound & stage presence. Dynamic soloist. Video/tape available.
Qualifications: 3 yrs. classical study @ CSUS, Jazz study w/ Ted Greene, Henry Robinette, The Faunt School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schles ("On The Wings Of Love"), John Novello, Jamie Faunt & many others.
Available For: Tours, local gigs, studio, career consultations & instruction.

RAY (GUN) CURTIS JOHNSON
Phone: (213) 273-5353
Instruments: Viola-Violin par excellence, piano-keyboards, vocals - high baritone to R&B, (Phillip Bailey style).
Read Music: Yes
Styles: Classical, chamber music, jazz, modern wave, R&B, funk D.C. electro madness style.
Technical Skills: Composer, string arrangement, in any style from classic to R&B. Improvisation any style. Excellent ear, sightreader instantly.
Qualifications: Have performed w/ Stevie Wonder, Carmen McCrea, Barry Harris Jazz Ensemble, Allie Coltrane, Nona Hendricks, Millie Jackson, Henry Threadgill at BAM. Have performed at Carnegie Hall, Lincoln Center, Kennedy Center, Wolf Trap, Pasadena Civic & live radio broadcasts.
Available For: Recording sessions, live performances, commercials, jingles, videos.

VOCALISTS

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

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

SCOTT ROGNESS
Phone: (818) 990-7034
Instruments: Voice/keyboards.
Read Music: Yes
Style: R&B, rock, everything.
Technical Skills: Lead & background (soulful) vocals, killer arrangements, fast & easy to work with.
Vocal Range: Tenor - 1st baritone.
Qualifications: College level voice training, published songwriter/BMI, performed on L.A. Gear & KOST-FM jingles, Baxter Robertson (Atlantic/Atco), Joy (Polygram), New Language, various club bands, extensive studio experience. Vocal compared to Peter Cetera/Richard Paige/Darryl Hall. Demo & photo available.
Available For: Sessions, jingles, clubs, pro-work.

BRIE DAVIS
Phone: (818) 768-4933
Vocal Range: 3 1/2 octaves.
Styles: R&B, rock, funk, pop & country.
Technical Skills: Lead & background vocals w/ the ability to improvise solos & create 4-part harmonies. Fast & reliable w/ a great attitude. Simply a "must" for writers showcasing their material.
Qualifications: Numerous demos, jingles, voiceovers & "live" gigs as front & backup.
Available For: Any pro situation, studio or live. Call for demo/photo.

LEONARD WILSON
Phone: (818) 501-8267; Pager: (818) 542-0287
Sight Read: Yes
Vocal Range: 3 1/2 octaves.
Styles: All
Technical Skills: Lead & background vocals, improvisation, good harmony arrangements; songwriting, singles, easy to work with.
Instruments: Keys, percussion.
Qualifications: Opening act for & live performances with: Tina Turner, Stevie Wonder, Platti Austin, Ella Fitzgerald, Bobby McFerrin, Jennifer Holiday, Barry Manilow, Kenny Rankin, Frankie Valli & 4 Seasons, Stephen Bishop, National jingles. Demo on request.
Available For: Sessions, demos, jingles, co-writing, live performances.

JOHN FORD
Phone: (818) 446-1913
Instruments: Voice, guitar/keyboards/harmonica/percussion. Gretch & Custom Tele/Fender 12 string. Acoustic guitars - Mesa Boogie & Fender amps. Digital effects/classic Vox organ.
Technical Skills: Lead & backing vocals/frontman, harmonies & vocal impressions specialist. Voiceovers, soundtracks, cartoons. Classical vocal training, songwriter.
Vocal Range: 3 1/2 octaves.
Read Music: Yes
Styles: All rock, pop, soul, CW, (everything from ballads to screamers). Vocal impressions.
Qualifications: Have worked w/ Daryl Hall, Graham Nash, Dave Edmunds, The Standells, Big Brother, Debbie Harry, IRS Records, L.A. City Opera, The Trip - The Ultimate Sixties Expe-

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., FEBRUARY 7, 12 NOON

rience", Disney, Hanna Barbara, NBC (N.Y.), "Nashville Now", "China Beach" (ABC), "Tour Of Duty" (CBS), "1969" & "Rude Awakening". MTV Jingles, Suzuki, Pontiac, Chevy, Anheuser Busch. Extensive frontman & studio experience. Available For: Studio & stage/concerts & touring, demos, voiceovers, commercials, songwriting.

TO PLACE FREE ADS

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

2. PA'S AND AMPS

- 18" folded cab, grt for kybds. Spkr not incl. \$200 obo. Mike/v msp 213-874-8355
- Cab for 810" spkrs. 2 are gd. \$200 obo. Mike/v msp. 213-874-8355
- 4x12 Spkr cab w celestion split, \$250. Terry. 818-355-1231/350-9530
- Anvil Shock mount file cs, 16 spc, 8 in frm, 8 in bk, xtra deep, gd con, 2" foam, \$200. Mark/Jim. 818-761-8482
- Bass Cab w 15" JVL spkr, incl. \$100 obo. Mike/v msp. 213-874-8355
- Carver PM 100 power amp, warm & cin, \$300. Jim. 213-372-5806
- Fender Princeton 2 vamp, 70s model. Orig con. \$150. 2 acoust fr models, w 12" & horn, \$75 for pr. 213-395-1319
- Marshall 100 watt hd w effects lp, mod by Lee Jackson. Awesm tone. \$650 obo. Call after 6:30 p.m. Mitchell. 213-

- 962-3260
- Marshall 100 watt superhd head, 1972, modified by Frank Levi, \$550. Stephen. 818-509-8569
- Marshall 400 watt bass cab, 1 18" celestion, full sld, grt con. \$250. Steve. 818-997-8028
- Marshall Hd 30 watt, effects tp, reverb, strndy, 1989 model, tubes, sounds grt. Tom. 213-951-4935
- Mesa Boogie bass cab, 2, 1 15" & tweeter. Front ldd. Mpty. \$425 ea or \$800 both. Steve. 818-997-8028
- Empty surt bass cab, \$60. Johnny. 818-980-7051
- PB 100 watt 2 channel head, 2 15" spkr cab, perf con. \$400. Bob. 714-963-4621
- PV 6 chnrl PA w 2 monitors. \$123-285-7818/469-7848
- QSC 1700 power amp, 500 watts per channel. \$500 obo. Mike. 714-949-9607
- SWR Bass amp, FM 400, \$825. Robbie. 213-662-6350
- Wanted: 15" cabs, long throw, A7's etc. Mst be empty. Incredibl prc. Also nd mk strnds, horns, PA eqip. 818-762-6683
- 2 10" spkrs in blk cab. Gd con. \$100. Joel. 213-654-7824
- 2 Carvin Vega 18" spkrs, each in sep cstm cab, wnt w casters & cvrs. \$300 each. Nat Hecht. 818-508-5986
- 2 PAS full mg cabs, 2 15", 1 3" horn per cab. New \$2600. Sell for \$1700. Tim. 213-542-4056
- 1970s Marshall 100 watt head, may nd tubes event. \$250. 818-914-2045
- ADA MP1 tube preamp, 128 pgms. Exr cond. \$550. 818-940-9131
- Electro Vc S15 3, 3way spkr cab, v gd con. \$350. 818-348-6065
- ElectroVox Bass cab, 2 15" spkrs & one 10" spkr w casters, exc con, 400 watts. Snds grt. \$400 obo. Eric. 818-905-5037
- EV Cabinet 15" spkr w horn, snds grt for keys, bass, PA, gd con, \$260. Scott. 818-990-7034
- Fender 65 watt sckk amp, \$300 obo. Casey. 818-708-7215
- Fender Bassman head, 8 60s, early 70s, slvr fc, v gd con, 50 watts. \$145. Will cnsdr trd. 818-788-0610
- Fender Princeton reverb, pre CBS, blk, nr mint con. All org, grt tone. \$275. 818-788-0610
- Gallien Kreuger 2000 CPL preamp w RFG-5 footbd. \$325. 818-786-4267
- Gallien Kreuger, 1200 CEB combo bas amp, 15" EV spkr, arvil cs, new con. \$1250 new, sacd \$950 obo. Woody. 818-446-7629
- Gretsch Dual input tube amp, w reverb & trem. \$110. 213-668-1823
- Marshall 100 watt head, JMP model. 1978 master volume, EL 34 tubes, effc loop by Lee Jackson. Mint con. \$550. 818-994-2744
- Marshall Heads. 1988 JCM 800 100 watt ld. \$500. Mint. 1986 JCM 800 50 watt. \$450. Mint. Mark. 818-764-1771
- Marshall Slant cat w 4 10" spkrs. Mint. \$300. 818-241-3281
- Mesa Boogie stu preamp, brnd new, \$575. 818-761-5238
- One Randall guit head. 100 watts. \$300 obo. ADA preamp, model MP1, \$500 obo. 4x12 spkr cab w celestion, \$250. Terry. 818-355-1231
- PV 218 mono amp, 120 watts. \$100; PV FH1 style mpty cabs & cstm 215 mpty cab, \$50 each; mpty PV 412 cab, \$50. Dennis. 818-504-0585
- Tapco 6200A ster 6 chnl mtr. \$225. 818-348-6065
- Two Gaussa 15" spkrs, mod 4582 in new con, \$300 obo. Jay. 213-396-5553
- Two Serwin Vega columns, 12" spkrs w hi freq hrs & cross overs. \$500 obo. Randy. 805-255-3571

3. TAPE RECORDERS

- Sony DAT DTC 300, unopened box. \$1300 obo. Amy. 213-627-5345/213-231-1894
- MCI JH16 2" 16 trk expndto 24 trk w auto lctr, remote, exc con, \$7500 obo. Mst sell. 818-782-1057
- Tascam 38 w RC 71 rem cntrl, 6 chnls DBX ns red, low res. Mint in org bx w mns. \$1900. 213-962-6223
- Tascam 388, \$2000 obo. Jst adjusted, runs grt. 818-786-4267
- Tascam Porta 1, abs mint con, incl power supply, mike, strap & cs. Askg \$400. Dave. 818-990-4549
- AC AC 3340S 4 trk rto/str, simltsync. \$1 new. \$600. Document rto/str 2 trk. \$375. 213-668-1823
- Telefunken 24 trk mach for sale. Exc. \$17,000. Cosmo. 818-704-4646

4. MUSIC ACCESSORIES

- ART Proverb, \$175. Ibanez 31 bnd graphic EQ, \$125. BOD stereo 15 bnd graphic EQ. Buy Up rk mnt spring reverb, \$75. 213-995-1319
- Echoplex for sale, \$75. Eric. 213-469-7900
- Fender Stratocast, amer md, all org. \$300. Phil. 213-463-5249
- Gull Necks, Cramer locus, Chandler strat, rosewd & maple. \$50 each. Mario. 818-336-2122
- Invisible Wk sta kybd strnd, 3 tier, \$95. Jim. 213-372-5806
- Mesa Boogie 412 w 65 watt celestion spkrs lk new, \$400 or trd Marshall 412 w 25 or 35 watt spkrs. Phil. 213-463-5249
- One Korg SDD 3300 tpidl del. Mnstr eff unit. \$550. 818-963-2426
- One Rocktron comprsr hush 2 unit. Brnd new. \$200. 818-963-2426
- One Sma56 6 chann sngl spc rk mnt mtker. Brnd new. \$200. 818-963-2426
- Roland PG10 p2m, mint con, purchased \$300, wI sell \$150. Kimberly. 213-264-5287
- Tom Schultzk rkrn sustainer, grt con. \$200. 818-901-7390
- 2 Eventide omnioprsr comprsr lmters for stu use, rk mntbl. Sngl chnrl each. \$200 per unit. Nat Hecht. 818-508-5986
- 8 Spc Gundorf crptd rk, exc con, \$120; 12 spc KK audi crptd rk, \$180, exc con. 818-840-9131
- 12 Lander 300 watt woofers, both \$125, brnd new. 818-764-1771
- 49 Wireless guit rcvr, \$75 obo. Mike. 818-570-4623
- AKG C410 headset/mike w phantom pwr supply, grt for drms. \$150. Chris. 213-652-7166
- Aleasis Quadrrvr, new in bx w mans, guarantee, exc used. Mst sell at cs. \$385. 213-962-6223
- Aleasis MIDI verb 2, \$200. Johnny. 818-995-6821
- Anvil ATA file apprvd ccs, var szs & shps. \$50-300. Nat Hecht. 818-508-5986
- Anvil Rk, hds 2 Marshall amps, rtd at btim. 10 spc effx rk top. Foam in cs. Pd \$1300, sell \$800 or trd. 818-792-8190
- Barricade, 40x4, wood, collapsable, \$40. Dave. 818-504-0494
- Bix 163X compressor, mint con, 1/2 rack spc. \$100. 818-994-2744
- Digitech DFD RDS1900, \$150. 714-632-9228
- DSP-128 effx prcsr, rrvb, chor, flange, delay, 3 effx at once, exc con. \$225. 818-840-9131
- Four Shure SM57 mks, \$75 ea. Shure SM54, \$40, 3 EVOS 35 mks, \$20 ea. ATM 21 & Jap 58 style \$20 ea. Dave. 818-504-0494
- Ibanez Dig del, DD1000, \$75. Fostlex stereo compressor, \$150. Yamaha PB1 bass preamp, parametric EQ, \$200. 818-761-5238
- Lexicon Prime Time dig del w man. Grt con. Stu use only. \$295 or trd. 213-880-9501
- LK4 For A&B chnrl swtcher for Yamaha G100 210. Wt pay rsnl prc. Used. Dan. 213-388-8169
- MIDI 201 wireless mike w EV MDYM 75 elements. \$350 obo. Martin. 818-784-2354
- Reunion Blues bass g bag, nylon, blk, TOL, mint. \$85. 213-851-1814
- Rocktron Hush 2 comprsr lmt. Rack mntbl. \$100. Dennis. 818-504-0585
- Rocktron XDC distortion, rk mntbl. \$150 obo. 714-632-9228
- Roland SDE 1000 dig del. Very gd con. \$190. 818-994-2744
- Roland U110 multi tmbr smpl mod, rcvs on 6 MIDI chnls. Brnd new. \$800. Curtis. 801-785-5273
- Sessum Pro ped brd, holds up to 8 peds, & volume peds. \$200. Brooks. 818-843-4494
- Tasc Model 2 4 channel audio mtr w meter bridge & chl. Exc cond. \$260. Lee. 213-876-4620
- Yamaha 1030 3 way cvrsrv, \$150. Fernin 2 way ster cvrsrv, \$100, TEAC stereo 10 bnd EQ \$100. Dennis. 818-504-0585
- Yamaha REX 50 multi effx unit, lk new. \$300. 714-632-9228

5. GUITARS

- 72 Dean V flame w deMarzio ptt, mint, orig equip, org owner. \$250 mst sell. 213-851-5195
- 1983 Gibson T-bird bass. Tobacco sunburst w cs. \$750 obo. Andrea. 213-960-7604

- 1983 Gibson Tbird bass. \$1100. Sylvia. 213-474-0788
- BC Rich explorer bass, full scale, 24 fret, cust, red. \$350. Jay. 213-223-9870
- Charvel Strat style, 2 humbuckers, 1 sngl coil, Kaylor trem, pearl pick, hrdshl cs, exc con. \$375. Tom. 213-265-9636
- Charvel Predator guit, met blue, Jackson ptt, rosewd neck, Floyd trem. Brnd new. \$500. Mario. 818-336-2122
- Charvel Strat, model 3, rosewd neck, 1 humbucking, Floyd Rose, pearl wtl, lk new, phys grt. \$300 or trd for quadrvrb. Bob. 818-990-4535
- Classic 60s Fender mustang w new cs & Randall amp. \$475. Toby. 213-938-2949
- Dean ML baby, red, lg head stock, Leo Kwan bridge, Charvel keys, delmto ptt as used by Sammy Hagar. \$325 w case. 213-395-1319
- Epiphone Gull/mint con w cs, bnd finish, gold h/w. \$450 firm. 213-656-3445
- Fender Stratocast, amer strnd, rosewd fingerbd, maple neck, sensored ptt, slvr, w trem & hrdcs. Eddie. 818-997-8626
- Gibson Explorw w Seymour Duncan ptt. \$500. 818-368-9320
- Ibanez Roadstar guit, mnt con, w trem. \$300. 213-450-2015
- Ibanez Roadstar II, blk, blk pk grd, mpl neck. \$150. Steve. 213-223-9970
- Jackson Bass top of the in, cstm blk sngl snk pair, exc con. \$800. 213-876-6511
- Rickencocker 4001 be, bk, exc con. \$400. Bob. 714-963-4621
- 1987 Charvel bs guit w hrdcs & EMG cust ptt. \$425 each or \$800 both. \$600. Scott. 818-997-8026
- Yamaha DB5000 5 string bass, blk w gld h/w, exc snd, case included. \$600. Scott. 818-998-7106
- 1983 Gibson L7 mini cutaway, floating Smith ptt. All org xprt tuners, w Gbs hrdshl cs. \$1450. 818-788-0610
- 1985 Gibson SG Jr. burg, phys grt, wry gd con, not cmprly org. W Gbs hrdshl cs. \$250 firm. 818-783-6782
- 1968 Vintage Fender preb bass & cs. Buttrsch bnd w wtl pk grd. Smith as buttr acn, perf lntn. \$600. Rick. 818-641-6081
- 1967 Fender stratocast, left hndd model restrng for r hdn plyr. Blk finish w wtl pick grd. Trem bar. All stock. \$300. 818-914-2845
- Acous 6 string class guit, exc con, grt tone & action. New strings. Rdy to go. \$75 firm. 818-783-6782
- BC Rich bass, red, lk new, exc con, \$200 w cs. Joel. 213-654-7824
- BC Rich explorer, cstm mod, brnd new, \$1800, askg \$800. Grt shp, slvr sunburst, nk thru body all 1 pc. Mark. 818-764-1771
- Charvel 3A, Jackson ptt, pearl wtl, exc shape. \$375. 714-632-9228
- Fender Jazz spcl, blk, almost new w 65 1 amp, \$550 obo. Will separate. Casey. 818-708-7215
- Fender P bass, met blue, b/a bridge, strp lk sys. Exc. \$400 obo. George. 818-248-9104
- Fender Squire bullet bass, perf con, grt snd, \$150 obo. David. 213-399-5351
- Goya 1983 acous steel string guit, lovely rich, res snd. \$110. 213-668-1823
- Ibanez Roadstar 2, 3EMG ptt, cs. \$200. 213-390-9968 x 116
- Jackson Cstm multi colr graph, acty VMG PJ ptt. Chartrous inlay, exc cond. \$1700. Tod. 213-982-1834
- Jackson Sololast cstm, blk finish, EMG 81 & Duncan cstm ptt, Orig Floyd Rose trem, phys & snds grt. W case. \$900. Joel. 818-792-8190
- Martin D-1220 12 strng. Not perf cond. Repaired crk on lc. But gorgeous tn. Hrdshl cs. \$300 firm. 818-783-6782
- Peavey T40 elec bass & hrdshl cs, natl ash body, & rk mpl nk. Rk solid and clear. \$240. Rick. 818-841-6081
- Wntd Older Charvel guit, mod 4.5 or 6. Chartrous inlays, 1 humbucking, 2 sngl coil. Any color. Ryan. 213-962-1934
- Fender Telecast 1973, strndd mod, mpl nk, natl body, comp, all org in cs. Unplyd snc new w Fender facry tag. Pat. 213-667-0798
- Fender Telecastr Eqg, bnd bdy, rosewd nk, all org. Unbvlv con. Hndy used snc new, in org brwn cs. \$2500 obo. Pat. 213-667-0798
- Gibson SG cstm. 1968, tptl ptt, choc brwn fnsh, wht pk grd, gold h/w. Maestro trem. 100% org nice con. \$700. Pat. 213-667-0798

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•Casio VZ1 kybd. \$500. Casio VZ10M module, \$350. Good as new. 213-465-7486
•Emulator One w/ nvsd, vrt for stu wrk. Brad. 818-368-9320
•Korg M1, brnd new, w/ stnd, hrd cs & mem card, \$1800. Barbara. 213-878-6243
•Roland D70, mint con. Grl for \$1499, w/ sell for \$999. 213-264-5287
•Roland D50, \$1000, Roland JX10P \$500, MSQ 700 \$200 obo. 818-995-2480
•Akai AX300 synth, lk new, \$450. Dave. 818-504-0494
•Kawai K1M1 multi timbr synth module. \$325. 818-348-6065
•Korg M1, new in bx w/ man, nvsd, imrac mint con. Mat sac at \$1775. 213-962-8223
•Oberheim Matrix 6, \$450, Yamaha TX 81Z, \$225. Roland O40 \$150. 818-786-4287
•Yamaha DX 100 fully programm, 49 key MIDI, synth, grt con. \$240 obo. David. 213-399-5351

8. PERCUSSION

•7pc Tom Imperial Star, ltd edition, 24" bass, 12, 13, 15 & 16, w/ case, \$700 obo. Clark. 213-524-8138
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•Amer Made drumset, 50 prs, \$100. Bobby. 818-841-1173
•Luxwig Bk beauty bronze shell snare. Lk new. Bobby. 818-841-1173
•Pearl Dbl bd drm pedal, lk new, \$200. Bobby. 818-841-1173
•Roland Octapad 8 w/ 16 present update. \$450. Art. 213-438-5006
•Roland Octapad, w/ trigger elec snare, perc snare f/ acoustic drm set. \$425, w/ Kong module. \$550. 213-913-9719
•Sonar Collectors centennial phonic, 3 pc, 22" tk, 16" fr, 12" rack, \$850. 213-475-5647
•Sonar Like new 8 pc kit, natl scandinavian birch, big snd, pwr sizes & sm strnds. Cs avail. \$2300. 213-827-8979
•One Set of bell kits, latin perc. \$100. 213-652-7166
•Pace Pedal practice pad, set 5 pc, \$100 obo. 213-465-3767
•Pearl Custom oversz drm kit, Tama hardw, Tama gong drm, file cases, blk lin, exc con. \$3750. John. 818-508-4487
•Pearl DRX1 analog 6 chnl drm brain w/ pads. \$200. 818-763-4196
•Roland TR707 drm mach, MIDI cap, intl adapter, perf con. \$200 obo. David. 213-399-5351
•Simmons MTM trgr to MIDI cnvtr allows you to trgrr snare, drm machs or synths fr pads or accoust drms. \$200. Michael. 213-969-9140
•Tama 5 pc mt grey, grt con drm set. \$450 obo. Patrick. 714-598-2503
•Tama Superstar set, exc con, 14x7 srr, 22x16, 16x16, 13x9 1/2, 12x9, 10x8 1/2, w/ c, \$560 obo. Mat see. Adam. 213-379-2139/444-3579
•Yamaha MR10 drm mach, 13 ppm drm snd, \$50 obo. 818-570-4623

9. GUITARISTS AVAILABLE

•\$25000 Worth of pro gr. Chops that will blow yr mind. Pro only. Zack. 818-890-4878
•22 Yr old guit, form of OMEN, sks a strng rk outfit or plyrs. Rec & natl touring exp & vox. Chris. 213-838-4841
•Blues, Soulful, fiery, exc vox & gear. Mch exp. 23. Vaughan, Healy, Knofler, Beck, ACDC. Wnts gigs now. 213-876-0504
•Blues/Rk guit avail to jf bnd for crs or shwcs sites. Fem voc, prof. Mch exp & equip. Brad. 818-968-9320
•Christian Ld guit avail for mel HR bnd. Hr & imp. 213-964-5003
•Comm HR guit avail for rec, tour. Hv bu vox, hit pot songs, imp, hot chops. Pro only pls. David. 213-913-1534
•Creative Guit, smpl style sks collage bnd w/ unique frtmn. Infl U2, Brains, Marley, into raw energy, 60s sound, exper. Kevin. 714-449-0657
•Crunch, Squeaky, fast, eloquent ld guit sks 90s HR bnd, Infl New Loudness, XYZ, Babylon Ad. Austin. 213-962-6843
•East Cst guit w/ bu vox, sngrvnt abll sks pro minded, imp cons HR bnd w/ def goals. Steve. 714-639-4287
•Exc Guit & bast skg angr, r/guit & drmr for blues, jump blues/swng prp. Mst hv exp. Rob. 818-501-0377
•Exc Guit w/ strng vox, vers, mature, intell sks pro wrkg stl.

213-543-2784
•Fem Guit into HM or HR lgt to jn ser ded bnd/musne. Hv equip & trans. Kynama. 213-644-8873
•Giltstr Gltm guit sks sm in musne to jn bnd. Star imp a mt. Unique voc perf. Lv rms. 818-765-2107
•Guit Avail for rk bnd, 24 yrs, Infl Bunnymen, REM, Smiths. James. 213-463-0521
•Guit Avail to jf blues, grv orientd psychdc bnd. Hv imp, equip. Infl James, Zep, Hendricks. Ron. 818-569-5627
•Guit Into Scooges, Ramones, James Williamson, Cooper st bnd. Michael. 213-305-7171
•Guit L/R sks to jf R&R bnd, Infl Stones, Stralls, Clapton. Ira. 213-659-1951
•Guit Lgt to jf HR bnd into Val, Satirani, Beck, stereo rack, guit synth, sig & stu exp, ing hr image. Mark. 818-709-1272
•Guit Plyr lgt to jf HR outfit in Hlywd, LA. Lgt to create new snd. Do nt wrt to lk or snt lk anyone else. Billy. 213-856-0737
•Guit Sks formed blues/oldies, R&B or crossover bnd. Exp pro only. Greg. 818-785-5997
•Guit Sks org grp. Infl Doors, R&B. 213-946-2000
•Guit W/ stazy jct bk hr imp sks yng agress bnd into LA Guns, old Crue. Greg. 213-473-3132
•Guit With bu vox sks HR/HM bnd, Infl Aero, Zep, Cult, Bolt Boys, old Queen. Kevin. 818-980-3794
•Guit/Best sks voc for comm HR bnd. 18-25 yrs. Infl VH, Bon Jovi, Giant, Journey. 213-337-1164
•Guit/Harmonica sks blues infl rk bnd. Wd lk to collab on orig. Infl Stones, Winter, Vaughan, Butterfield. Mike. 213-396-3009
•Guit/Perc fr est cst sks dfl, artistic HR bnd, Infl VH, Travers, Yes, U2, Y&Y. 213-945-6958
•Guit/Voc lgt for rdy grv rhythm. Infl Richards, ACDC, James, Tin Machine. Hrdy to gig. Art Dog. 818-909-9705
•Hot Funk ld guit w/ bu vox lgt for top 40 gig. Rene. 213-874-3840
•Hot, Hot, hot new cntry rk picker in town rdy to roll. All styles & the tm fresh & creative. Paul Chapman. 213-635-1100
•I Play guit lk Hendricks, Clapton, Garcia, Page, Zappa. Howe throwm into a blender on h. Avail for rec, gigs, songwrng collab. BML Lany. 213-739-4824
•K/A Crust grt. Id or rhythm, infl Zodiac, Mindwarp, Motorhead. Equip/trns. Tom. 213-371-3324
•Ld Guit, 24 avail for pwrfl R&R bnd. Exp in rec & var sig artists. Johnny. 818-765-2278
•Ld Guit/songwrtr/kybdst fr east cst, w/ ing hr imp, lgt for pro rk bnd. Journey, Whitesnake, Queensrche, style wnt: phynce, Billy. 714-240-8731
•Ld Rth & mts ld voc sks hv R&R bnd into evrythg fr Joplin, Zep, Sabbath & Tango. Daniel. 213-312-2514
•Lefty Guit to demo joivrm bnd. Mny styles, schooled, compar, bu vox. Pro only. Eric. 213-469-7900
•Pro Boston ld guit & bast sks to hvrm hr grvn quartet. Lots of stp, stu exp. Extreme VH. Mark. 213-851-8643
•Pro Guit avail, album, movie cred, touring exp. HM. Tony. 213-464-6620
•Pro Guit w/ strng tenor/ld & bu vox, sks paying pr sity. Ken. 714-968-7016
•Pro Guit, Grammy, gold rec awards, vers, avail for sess, tours or any pro sll. Jim. 213-372-5806
•Pro Quasi HR guit/dmr lgt to jf bnd, syle Dokken, Winger, Ozzy. We hv songs, tal, etc. We're ready. Jim. 818-761-9697
•R&B/Rhythm ld guit sks two guit comm met bnd. Hs guit, hair, att for success. Giam ok. No wimps. Steven. 818-506-4909
•Star Quasi guit sks full bnd. No singer, nt instrld. Low swng, Les Paul, whiskey drngk rk. Perry Page style. Paul. 818-787-3007
•Star Quasi guit sks full bnd. No singer, nt instrld. Low swng, whiskey drngk rock. Perry, Page. 818-787-3007
•Tasteful Guit sks rk or pop/rk bnd. Guit plyr spotlite. Mny infl, vers team plyr, yrs exp. Tom. 213-285-9636
•WIZZY, Hot rk ld guit, w/ lks, licks, ear. Infl Val, Rhodes & Halen, sks est bnd w/ mgmt & tbt krst only. Betw 12-9 p.m. 213-474-1286
•Accomp Pro guit, Steve Lukather type, P/R, blues, sks wrk instrcd. Sess, gigs, sideman. Budget tght? Negotiable. Anthony. 213-854-0752
•Aggress Ld guit, fully equip, sks perf orientd bnd w/ strng mt, chops, sense of grv. Michael. 818-377-5189
•All Musans who wrnt to ply thr instrum in a fun R&R jam bnd, call me. Infl Stones, Zep. 213-462-4147
•Berlike Grad guit avail for any \$\$ stl. Any/all styles, incl cas. 818-705-4729
•Cntry Pkr w/ unus style sks unus pjcts. Also write, prod, sing. W/W. 818-848-2578
•Fem Guit sks to jf mod rk bnd w/ funk edge. Infl Idol, Bowie, Color, U2. 213-466-0142
•Fem Guit, feminine, grt sks, T40 stl or orig dnc/funk/R&B soul bnd. Know mny sngs. Infl Prince, BET artists.

Gretchen. 213-464-5444
•Gay Guit w/ leathr boy imp sks pro, all gay rk-rk type bnd. Infl David Lee Roth mny Vllg Pl. 816-545-0863
•Guit Avail, 24, for hv rk bnd. Hv equip, trans, bu vox, ing hr exp. Into G&R, Crue, Metallica, Queens. Jeff. 213-494-1603
•Guit Avail, hv equip, imp, sngs, for pro sity w/ mgmt & \$\$ pref. 818-783-0609
•Guit For pro sity. Igor. 818-709-6371
•Guit Lgt for 3 trashy, sleazy dudes w/ gd lks, hr & imp. Aero, VH, Motown, Priest, Stones, Joe. 818-341-6582
•Guit Lgt for balley met bnd into Old Crue, Pasyet, Bng/Ingo. Greg. 213-473-3132
•Guit Plyr w/ orig sks R/L tm plyr ala Richards & Wood to jf bnd. Stones, Faces, Satellites. Lng hr. Nite. 818-781-8159
•Guit Skg wrkg bnd. Stevia Ray Vaughan, Clapton, style, pro only. Ld vox also. 714-355-7143
•Guit Sks artistic, drng, gothic bnd, 7 yrs pro exp. Infl Vampires, The Night, Bauhaus. 818-575-1939
•Guit Sks bnd or musns for unusal met/rk bnd. No trash. Hv Lynch mts Hatfield sound. Imp, stu, sig exp. Jeff. 213-494-1603
•Guit Sks est HR bnd, except plyr, wrtr, shwman, w exp, klr gear, vng hr ing, pro att. 213-323-3687
•Guit Sks HR pjct or musns to tm. Hv looks, licks, grv, equip, trans, ded. Stewart. 818-880-8320
•Guit/HR blues, fusion, alt, etc, sks creative, open mndd, orig bnd or sn to be. After 6 pm. 818-594-0814
•Guit/Sngwrtr, 27, w equip, avail to jf mel HR pjct, blues ala Tango, Lion, Bullet, ser cnrx. Rich. 213-391-1132
•Guit/Sngwrtr/ R Swden, mny yrs exp, lgt for est bnd w/ kybdst or muscn for comm mel HR. Infl English, Foreigner, Jny. Mark. 818-241-3481
•Hl Energy guit lgt for bnd. Mst hv hv enrgy, wrtng abll, ded, ing a mst, sig pres. Hv pro equip & att. Louis. 818-334-6968
•Hot Ld guit sks HR bnd, exp tour, stg & stu wrk. Top lks & equip. Infl Val, Lynch. Serpro only. Billy. 818-501-0470
•HR Guit & drmr w/ raw orig sks voc/cas/guit to tm 5 pc bnd ala ACDC, Leopard, Zep. Bob. 213-938-6499
•Jodl, Hendricks, Killing Joke, Ministry, Fk, U2, Wng Chng, TF, Mfng Prns, Duran, Cheer, Henley. Blend wll, szn to tst. Greg. 213-650-2059
•Jazz/Rock guit avail. 31, ex-names, very expressv, flowng improv, eloqu chrd vngs, alb, touring exp. MIDI rack. Pro only. Dale Hoskins. 213-281-3185/727-9200
•K/A Guit w/ snds, sngs, chops sks met bnd w/ lots of ambition. Tony, after 6. 714-396-1173
•Ld Guit sks comm rk bnd w/ blues edge. Exc bu vox. Infl Freddy Boy, Bullet Boys, LA Guns, George. 818-967-4567
•Ld Guit sks dr, moody drng bnd. Infl Bauhaus, Mission, Vampires. 818-575-1939
•Ld Guit w/ lks, tal & gear sks to jf HR bnd ala TNT, Whitesnake, Skidrow. Lou. 818-578-8227
•Maniac, Lng hr big rk guit, Val mts Nugent, mts Godzila, Sks 3 pc HR lunk pjct. Glt jns & tsrt. Bob. 213-462-2992
•Mstr Lng hr, happy guit, sks 3 pc ala VH, Cults, Stones, Peppers, Doors, Rush, ACDC. Bob. 213-462-6199
•Met Guit avail to jf bnd. Hv sngs, chops, equip, rec & tour exp. Todd. 213-469-4874
•Parte Escovido lgt for bast/kybdst/dmr to aud for his bnd. Mstl rdy for blues w/ Walmer Bros. Snd tapes to 8816 Artesia Blvd, #8, Bellflower, CA 90706
•Pro Ld guit sks T40 stl. Hv imp, equip & exp. HR to old classes. 714-860-6951
•Pwrth Tstful mel blues/rk guit sks pro stl only. Infl Beck, Bad Co, Aero. Currtly doing sess wrk in LA. Pro only. 213-274-0405

•Rock Guit sks ser pro stl, mch stg & stu exp. Hv pro equip & imp. Leo. 818-243-8936
•Straight, Self taught, hr wrkg rthm guit, w equip wnts to b'u orig blues based rk bnd. Brady. 213-654-2855

9. GUITARISTS WANTED

•Abv Avg, vers rhy guit wrtd who plys rhy w energy & soul as ld man. Infl Stones, Zep, Floyd. 213-462-4147
•Acous Guit who enrgs acous jazz & move. Roberto. 818-441-0829
•AESTHETICA Nda creatv, vers guit. Mst hv wrtd cls gear & wrk. We hv 24 rk stu, pro deal, mgmt. Voc a plus. 818-780-9691
•Bk Pop/rk rk grp skg screaming guit for rec & showc. Ser connx. Pros only. Keith. 818-694-1979
•Cn You mk a note sing, wll, bend round the corner? Infl Jones, Prince, Colour, Big Audio Dyn, Tears/Fears, Chaka Khan, Michael. 213-852-1814
•Creative Male voc/sngwrtr lgt for collab w/ musn or bnd wrnt to create mte w deep mood, drvg rhythm & comm appeal. Mark. 213-462-8618
•DATH VALLEY sks hrd grv guit for hrd grv bnd, Infl Circus of Power, Kicks, Tesla. No flakes. 213-464-6353
•DEN OF VOLVES sks ld grv. Hv hghly mktbl prod, prv stu/biz att. Dead ser career mndd pro only. Jann Denmark. 805-264-2905
•Do you sing, on a rk, mk it cry, sing & talk? Do dynms mn anythg? L/A mst uniq bnd nds you. Mark. 213-478-7605
•DOWN BOY DOWN, hvly lolkpop bnd w/ mkr mgmt, sks youthful, total pro guit w/ vox. Addl info. Craig. 213-465-2495
•Drivng, Hrd wnd bnd sks gult/etc mbr. No flakes. Cult, Stevens, Kings Exc, Killing Joke, Mst dig elephants. Berv Steve. 818-246-6410/213-949-4765
•Fem Guit ndd for HR/blues bnd. Infl Joplin, Metallica, CCR. Only those w tal & wll to wrk hrd & succ nrd apply. 805-582-0829/818-907-1278
•Fem Rk/Pop guit wrtd, idnry. Cn you sng b'y? Are you attractv? Stop ansr nowr ads. TOMBOYS. Sally. 818-766-0278
•Funk/Pop bnd sks ink orientd guit. Ray. 213-372-2101/791-0980
•Guit Plyr wrtd for sess pjct. No \$\$ at this tm. Mark. 213-876-3764
•Guit Wrtd for cntry bnd, mst travel. Vox a plus. John. 818-347-0252
•Guit Wrtd, dmr lgt for guit to start grvn met bnd. Pref style of Zack Wld, Slash, Mst hv imp, ded, equip, motivn. Rob. 213-372-1975
•Guit/Bast ndd for prog technoppkr stl. Creative, expermental ded tm plyrs. Mst hv gd trns, pos att. 818-989-7574
•Guit/Singer wrtd by muscly amb R&R bnd. Infl Replacements, Waterboys & James, Roger. 213-937-1714
•Hollywd Gltm bnd nds blk/bnd hr guit for rk bnd in LA. Hv PA, rth spc, tunes, mgmt prdg, Jessie, after 7 pm. 407-332-0152
•HUNTER Sks phen tall guit, w ing hr imp, total Marshall snd, knowl of theory, bu vox, mel solost, ala Sean, Marcello, Lynch. 818-988-6738
•L/R Guit ala Richards, Townsend, Campbell.

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6305
 •**Basst Wntd** b4 blue to brit rk, mst be reliabl exp pro or dont call. 213-876-9849
 •**Basst Wntd**, smwrh betw van Beethoven & Sonic Yth. Lv msg. 213-488-0444
 •**Basst Wntd**, Funky grv mstr. Gd vox for est F/R bnd. 213-650-2235
 •**Basst**, 23, exp, grv, lks, ska mikbl cornm met bnd or indivs jst as hngry to mk it. 5 mill recs, MTV or bust. Michael. 818-703-6567
 •**Blues Based R&B** bnd sks org-oriented basst. Wyman, McCartney, Drayton, Solid, seasoned plyrs only. Btu v a plus. Bob. 213-305-7171
 •**CARNIVAL, CARNIVAL, CARNIVAL**, thly cmrtd HR arena bnd sks Xltan basst. Mark. 818-982-8918
 •**CATASTROPHE BALLET** sks basst w big snd for pseudo althrelnt, psycho acoust folk, mzk, ala Cure mts Eddie Bricket, Jennifer. 213-470-3350
 •**CHARLOTTE Sks** enrg, HR HM basst. Att, lng hr img, & grt chops a mst. Lv msg. 818-955-6545
 •**Christian Basst** wntd for non-ministry rk bnd. Infi Stones, Dolls, etc. Mst hv sng, skiny white boy img w bluesy style. Joel. 818-358-1365
 •**Chtry Basst** w smg ld vox wntd for cntry/folk/rk bnd. Orig & cvr. We hv exc tunes, vox, guits, mgmt. Laurel. 213-306-2478
 •**Crashy Basst** w strn b4 vox nodd by pop bnd THE DAVES. We hv pr mgmt. 213-495-0410/818-796-9416
 •**Deep Sng** Cathy Amanti. We hv mgmt & deal pknj & we nd you. 714-898-1501
 •**Eccentric P/R** bnd w mjr mgmt nds basst w img, vox, intrsig img. Depoche, Smiths, English Beat, Cure, Split Ends, Michael. 213-969-9140
 •**Fem Basst** nodd, Infi ACCD, Crue, hv mgmt, etc. lmg, equp, neds. Snd pkr, bio, B&C, 12439 Magnolia, Suite 179, No Hilyud, CA 91607
 •**HR Band** sks basst w img, att, trans & equp. Mst tk direction well. Mgmt & label intrst. 213-281-9652
 •**HR Bnd** w grt plyrs sks basst. Fred. 213-871-1829
 •**Rock Pirate AR** grp, rk & fnk plyr pref. Min b4 vox. Cure, Tears meets F/R. Hvy connex waiting. 213-839-8673
 •**Lkq** For aggress, exp basst, Infi Butler, Purple, old Sabbath, Zep. All att, elements, essential. 213-939-1731
 •**Orig Basst** sks basst, Infi Cure, Rozy Music, early Bowie. Mst be pro, ser, & ded. 213-452-3793
 •**Pro Gult/sngwr** sks basst w b4 vox for 2 guit, HR blues grp ala Cinderella, G&R, Cult, Rick. 818-886-3525
 •**Prod/Gult/sngwr** lkg for stu exp basst w mod img for hit oriented pwr rk bnd. Infi English, Winger, Whitesnake. Mark. 213-653-8157
 •**RUBY FIRE** sks basst w style of Sheehan & Zantos. Mitch. 818-769-8049
 •**Serious R&B** soul bnd lkg for perm basst. Writing a mst, vox a plus. Suzanne. 818-753-9707
 •**Sex Craze** basst w att plm nodd to frm glam met bnd. Hv tunes, connex, realistic gm plan. Ded tm plyrs only. 213-856-8990
 •**Solid Basst** wntd for P/R bnd w lbl & mgmt intrst, Infi Babies, Choirboys, Springfield. 24-30, no smrk or drugs. John. 818-840-9131
 •**Solid Strait** and basst w b4 vox wntd by guit & drmr for frmng met HR bnd. Infi Dokken, Scorpions, MSG. 818-985-1271
 •**TYNER** Nds basst, tal, equp, trans & lng hr. We hv sngs, mgmt, lbl intrst. Infi Crue, Metallica, Dave. 213-871-5250
 •**We Have** grt songs, Randy Newman mts Lyle Lovett. Brett. 213-871-0313
 •**WIOS YOUR HOOKER** sks solid grv basst. lmg, att & tm plyr a mst. Peterson, Bolan style. Michael or Curtis. 213-469-1536
 •**Wntd**, Rk solid basst ala Deep Pipl, acct deal for ser orig pjt. Tim/Mke. 818-361-8742
 •**Wntd**: Easy going, gd lkg basst thats mel & grvs lk a mother. Who, Blondie, Beatles, Pink Floyd, Chris or Wade. 213-468-1160
 •**World Class** dmr reqd immed. Infi Enfts, enuf, Robert Sweet, Tommy Lee. 18-23, snd recent pkr or bio. 5300 Atherton, Box 1A, Long Beach, CA 90815
 •**WYLD HEARTS** sks basst w rk, img, Hrd wrk, energetic, ded. No drugs, comm rk att. Upcmg sngs, press, demo. 818-509-7914/818-548-0246

•**Xltan Met** act aud shrp, ded basst, pro exp only. Vinnie, eveng. 213-640-2171
 •**Yng Mel** HR bnd sks basst to compl ser pjct. Mst hv smg lng hr img. Infi Tesla, Crue. 818-787-8055
 •**Yng, Aggress** cool lkg basst nodd by loud, att, anti-corp bnd. Cure, Joy Division, Sound Garden, Mud, Honey-Corp. Dorks or flks. 818-907-8323

11. KEYBOARDISTS AVAILABLE

•**Kbdst** Avail. 213-730-8919
 •**Kybd Plyr** fr Engl, vers in all styles, exp pop/R&B/jazz, w synths & computers, sks wrkg cas bnd. ARNY. 213-379-1588
 •**Kybdst** Sks pro pd wk. T40, cas, or rk. Berkley grad, cd rd & sng b4. Adam. 213-650-0886
 •**Kybdst** With MIDI stu lkg for wkg sjt. Ted. 213-465-7466
 •**Kybdst** Multi Instrmntalist, w BA in mus comp fr UCLA, avail for all types of pro stu prjcs. Lots of gear & exp. Matt. 818-981-4816
 •**MIDI** Seg pgnms w stu avc for sng dems & stu wrk. Any style. 818-344-9666
 •**Wrdl Cls** rk kybdst w killer lng hr img & equp avail for HR bnd ala Sherk or Rising Force. 213-851-1176
 •**Ximly** Tai rk/kybdst/sngwr/prod/arr ckg sng rcg pjct for collab, pro sll only. 818-988-6738
 •**Collab Wntd** immed to wrte cntry/pop sngs, le, Kenny Rogers, Rod Olivat, soph, cntry/pop musn. I wrte the lyrics. Cynthia. 818-769-4995
 •**Fem Kybdst** w voc, sks T40 bnd. Linda. 213-668-9295
 •**Kybdst** Avail for comm rk bnd, Infi Europe, Honeymonth Ste. Journey. 26 yrs sng, wrt, hv equp & trans. 714-778-6338
 •**Kybdst** Sks wrkg w/e sjt. John. 818-308-1720
 •**Kybdst** W pro gear sks pjct. Infi Homsby, Pane, Jerry Lee. Plays synths. 818-763-3823
 •**Kybdst/Pnat**, mscld dir, mny styles, avail for stu wrk, reh, perf & aud. Steve. 213-466-1626
 •**Kybdst/Sngr** lkg for wrkg classic R or B bnd. 213-655-5304
 •**Kybdst/Sngr** sngwr sks collab/bnd for intel orig P/R. Jim. 213-559-2631

11. KEYBOARDISTS WANTED

•**4 pc** Orig rk bnd w hi qual matt sks talented kybdst w person & ded for shwcs & dems. No \$\$ involved. Mark. 818-980-2929
 •**Blues** Pno wntd for exc semi acoust Delta & Chic syle blues/strn local privt. No \$\$, Lv the blues. Mst be authentic. Niles. 818-783-2739
 •**Cn** You create a bnd of fnk & etherd snds? Are you an inventor, sounds truly your own? Infi Jones, Prince, Colour, Big Audio Dyn, Tears/Fears, Chaka Khan, Michael. 213-852-1814
 •**Creative** Male voc/sngwr lkg for collab w mus or bnd wrtg to create mus w deep mood, drvg rhythm & comm appeal. Mark. 213-462-8618
 •**Dyn** Male voc, MOR latin ball, sks kybdst w instrum that hs latin & jazz feel. Jack. 213-857-1056
 •**Est** HR bnd w lbl intrst is aud kybdst. Lv msg for Seymour Dave. 213-851-3570
 •**ETERNITY LEAGUE** sks emotl kybdst. We hv sng, org, connex. Ded a mst. Infi TL Tux. Cure, Tears/Fears. Dave. 213-851-9594
 •**Finky**, Open mddd kybdst nodd for innov grp. Snd up bass a plus. Rebekah. 818-980-7429
 •**Hi** Caliber vers guit w vox & extens rep sks mvl kybdst/wntd to frm top \$\$ duo. Pres only. 213-543-2784
 •**Kybd** Plyr w gd equp, mst hv mus bkgrd, exper. Eddie. 213-392-1269
 •**Kybd** Wntd for fem voc oriented R&B orig bnd. Gd b4 vox, image & att. Infi Heart & Yes. 213-372-3119
 •**Kybdst** Nodd to cmpl newly frmz jazz/rk bnd. Infi Russell Ferrante, Don Grinick. Andy. 818-981-0899
 •**Kybdst** Wntd by orig prog pop bnd. Yes mts Level 42. Exp Im plyr only. Vox a big plus. Scott. 818-998-7106
 •**Kybdst** Wntd for amer R&B bnd. Nicky Hopkins, Tench style, ded pro att. Kevin. 818-881-7344

•**Kybdst** Wntd for cover bnd, ages 30+, sn to be wrkg, reh in Santa Mon, pros only. Early rock, blues, soul, 60s, current. 213-450-6075
 •**Kybdst** Wntd for dovs, cvr bnd, mst be up on matt, but w cndrstr lkg. 213-946-2000
 •**Kybdst** Wntd for modrn euro type rk bnd. Reh in Burbank. Demo req. A grt opp. 818-247-5223
 •**Kybdst** Wntd for pop/rk Bnd. Backing, attny, mgmt. 213-450-2015
 •**Kybdst** Wntd for R&B bnd. B3 hv soul. Greg. 213-388-5265
 •**Kybdst** Wntd, prf w gd equp, M3 clavinet in line. Smone who cn ply blues/boogie/funk w/ bing too technical. Lean & tame. Butch Mupbone. 818-918-7900/213-455-2021
 •**LA's** Most uniq, fantastic new bnd goes bynd Gabriel & Sling. If you're wllg to lk a new mus directn & stretch, call Mark. 213-478-
 •**Mstr** Of the big dance beat nodd to collab for theatrical prod. Damian. 213-413-6363
 •**CLASSIFIED** Sks kybdst, orig P/R to HR. Pro sjt going for the deal. Jonathan Kane type team plyr. Vox, lng hr img plus. 213-376-8238
 •**Dnc/Rk** prc kybdst, mst playtsfly & creatvly. Similar to Abdul, Madonna. Infi by myself, Cindy Joe. 818-760-8047
 •**Funky** R&B kybdst wntd to jn bnd. No moonliters. Scott. 213-473-9636
 •**Kybdst** Wntd for modrn pop, rk & fnk plyr pref. Min b4 vox. Cure, Tears meets F/R. Hvy connex waiting. 213-839-8673
 •**Kybdst** For pro rk pjct w keys but not a mst. Mauro. 213-627-6923
 •**Kybdst** Nedd by mjr est local pwr/pop/rk/dnc/funk bnd. Entrhus, ded & open mind mst. Alex. 818-703-6733
 •**Kybdst** Wntd by sngwr for club & demo gigs. Gd pay. Mst be pro w full SOTA elec setup. Judy. 213-876-5436
 •**Kybdst** Wntd for orig rk bnd. Hv reh sprc & gd cntr. Laurie. 818-545-8738
 •**Kybdst** Nedd to compl unit. No ltrls piano/org style. Radio access commn w fem voc. Mature & pro att. Terry. 213-538-5816
 •**Fem** Synth sndmkr, min atmospheric approach to jn fem pjt, bs & drms. 213-850-0980/662-9220
 •**Kybdst** Wntd who thnks he is the nxt John Lord, Elton, Ricki Wright all in one. Plyrs nt pgnms. 818-965-8013
 •**Pro Kybdst** Sngwr/prod wrtd to collab w publ male sngwr/sngwr for stu pjct, ala Gabriel, Prince, Roxy. Creatv comm mall. 213-256-0340
 •**Ser** R&B snt bnd lkg for perm kybdst, wrtg a mst, vox a plus. Suzanne. 818-753-9707
 •**Solo** Artist w top mgmt & attn, finished alb in P/R syle lkg for gd kybdst w b4 vox, gd equp & img a mst. Pro only. Frank. 213-652-2756

12. VOCALISTS AVAILABLE

•**Fem** Voc lkg for ready frm bnd or stu wrk. Cntry, pop, gsm, semi-class. Infi Ronstadt, Newton, Manchester, Anne Murray. Mary Jane. 805-498-1023
 •**Accomp**, Voc/comp w unq, soulful tenor vc ala Friction, G. Michaels, James Brown sks qual anylrr for rec dir pjct. Francisco. 213-876-9321
 •**Attrctv** Fem voc, bnd, lkg to jf HR bnd. Ser. All intentions to gt signed. Becky. 805-298-5940
 •**Blues** Sng, 28, sks auth blues bnd, Infi Lil Milton, Charlie Musclevwhite, Tbirds. No turn or rk pis Niles. 818-783-2739
 •**BUTT CH** MUDBONE, blues sng, guit, shwman, exper & equp, lkg for any pr wrkg sjt, front or sd man. Wl travel. Solo or w bnd. 818-918-7900
 •**Creative** Male voc/sngwr lkg for collab w mus or bnd wrtg to create mus w deep mood, drvg rhythm & comm appeal. Mark. 213-462-8618
 •**Exper** Fem voc w chops sks pro sjt. All styles, reliable, ser only. Kim. 213-461-3461

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•**F&B** Fem sngvr w star qual sks sngwrts, rec deal. Am hr wrk w unqie vc. Ser only. Felicia, evenings. 805-286-3596
 •**Fem** Asian ld voc for funk, R&B for orig mus, pro rec. AMY. 213-827-5354/213-231-1894
 •**Fem** Voc avail for sass & pigs. Lds & b. Exp pro. Tape avail upon req. Jennifer. 818-769-7198
 •**Fem** Voc w 5 yrs prior stu exp lkg to put bnd together. Sks plyrs. 818-781-3717
 •**Ld** Fem voc, grt chops, img, avail for rec prjcs. Janet. 213-281-7454
 •**Male** Sng, southbay, sks kybdst for eclectic house, new bt duo. Open mind only. Greg. 213-898-4734
 •**Male** Voc/yr, 26, sks avail to collab & frm duo. New Wave/ new age. Kelso. 714-744-0682
 •**MOR** Singer doing songs fr 40s & 50s, latin ballads. 5 lang, grt sig pres avail for gigs. Jack. 213-857-1056
 •**Pro** Fem voc wntd, unusual vc sks wkg club sit w bnd. All styles, rec exp & cred in Europe & Amer & smrg sig pres. Ser & sane. Melissa. 213-836-7882
 •**Rec** Artist, Bob Starr nds bkg agent & mgr to book him on
 •**Seasoned** Ser mlt instrum sngr sks mlt HR bnd for shows, rec, hv sig, stu exp. Mainstream radio. Aero, Lion, Leppard, Snake, Tommi. 213-962-8670
 •**Exp** Pro male voc, R&B, soul, funk, sng to jf gr. Hv matt, cntr, hm stu, pro gear. Larry. 818-789-0590
 •**Ld** Voc lkg for wkg T40 bnd for xtra \$\$, clubs or cas. Hv exp, gd stg pres, very vers, extndd mg. Greg. 213-595-4305
 •**SLEAZY** T's rk voc sks lewd, rude, crude bnd. Entertnmt or death. Motley-type glamsters only. Bobby. 818-288-6453
 •**Sngvr/Sngwr**, 19, 3 1/2 octv, lkg to frm ser bnd w all edge. Emphs on qual. Infi Bowie, Gabriel, Rockets, Church, Cure. Jim. 818-913-3019
 •**Southern** Sng, lks, mvc, vc, hrm, demo, exp, nds gnt to frm monster grp. Ser only. Into Stones, Who, Doors, blues/ soul. John. 818-902-9203
 •**Soc** Avail, thrash, bash, lash, got the rifs? I got the icks. To jf. Infi Jones, Bowie, John. 213-305-9649
 •**Voc** s blues bnd, orig matt. No horns, no jazz. Jeff. 213-461-4367
 •**Voc** Sks signed or almost signed bnd. Fem w gutsy, wrm, 3 octv vc. I hv 10 org, outsignd pres & ded for success. Lisa. 619-942-3477
 •**Voc/Lyr** sks counterpts. Funky, mnd expndd fusion/rk w a touch of Bach, baroque, & gmt grm. Lts is exp enf. Doug. 213-938-6370
 •**Voc/Sngwr** sks est, orig pjt. Gd pres., its of fill. Infi Patty Adams. Verette. 818-712-9861
 •**Voc/Sngwr**, Innos showmns, sks pro contemp prog rk pjt, le, Gabriel, Rundgren, Richardson, Bill Nelson, Cousins. 818-767-4127
 •**Amateur** Voc lkg for bnd. Beatles, Holly style. Fun rk. 213-876-2296

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*Artistic Male sngvr ska musn, pref fem, to frm cretv duo. 818-940-9246
*Attrac Fem R&B sngvr w/indus connex sks prod w hit masti to collab on rec deal. 213-778-2078
*Attrac, Exotic lkg fem voc/wdr/wrtr into R&B, crossover mus, ser & ded, roy for the top. 818-546-5464
*Budget Tight? Salsatin guar. Pro voc/wgk, pop/rk/blues, thr, ska wrk. Immed. Sess, gigs, sideman, neg. Anthony. 213-854-0752
*Dym Fem voc sks duo prnt, keys w equip for lounge gigs. Mast be stbl. 213-874-8052
*Exp, Pwrfl pro fem voc lkg for wrk, shows, rec, tours, sings funk/ pop/rk/R&Brap, ld or b/v. Ser. Marcie. 818-765-3384
*Fem Sngvr w Irish trad Intl sks bnd to wrt & ply folk/pop hits. I hv mjr prod support. Slovhan. 213-652-2026
*Fem Voc lkg for bnd, Intl Great White, Scorp, Heart, etc. L.M. Ser only. 805-251-8798
*Fem Voc lkg for orig HR bnd w lmg. Intl Hearts, Aero. Also cn ply bass, rhythm, keys. Ser only. 213-850-7552
*Fem Voc, R&R Intl Aero, G&R, Cee Cee. 213-876-5195
*Fem Voc/lyr sks met, dyn bnd w comm tunes. Strng vc, gd lks, ded. Exp only. Tract. 818-343-2498
*Fem Voc: hvy nymphs wall of grunge mts Jesus, Mary Chain, pop arthem wall of noise mts cinematic Cocteau Twins, wall of beauty. No fusion. 213-461-9337
*Gay With leathr boy lmg sks pro, all gay k-rk type bnd. Intl David Lee Roth mts Vlg Ppl. 818-545-0863
*Hi-Energy fem sngwr/trnt, mid 20s, wild red hr, Intl Cooper, Sick, Morrison, Bush. No cavern, copycats or chain smkrs. Risk turs & revolutionaries. 213-484-9204
*Male Sngvr sks kybdst for an eclectic house/nw bt duo, Southbay only. Greg. 213-698-4734
*Male Sngvr, 20, lkg for musns to create an ethnic, soufl grp. Intl Roachford, Motown, Soul to Soul. Valin. 714-964-5028
*Male Voc w extrnd mg, vers, leans towards rock, R&B,

gd lmg, 28, bnd hr, grm eyes, style Marks, Bon Jovi, Great White, Journey. Greg. 213-595-4305
*Male Voc, 21, unlc vc, gd lks, ded, sks orig HR bnd, style Danzig & Cult. Pro sit pref. Mark. 714-686-5783
*Male Voc, 25, lks, 3 1/2 octvs, lks, charisma, cnrx, sks comm rk act w lbi intrst & gd b/v voc. No met pls. Rod. 213-467-2715
*Pwrfl Fem voc w soul, mg, & lmg sks comm rk p/ct. Intl Brian Adams, Heart, Paul Turner & Jett. Erin. 818-994-2682
*Sngvr Sks semi mood, hrd edgd bnd. Cn dbl on keys, ser bnd w PA pref. Intl Iggy, Bowie, Class, Idol. Stu. 818-783-0551
*Sngvr/Sngwrtr hv vc, Intl M. Jackson, lkg for bnd to do nite club acts & poss albms. Kevin. 213-298-0343
*Strng Blues/Rk fem voc/wrtr lkg for bnd or rec p/ct. Debbie D. 213-398-9522
*Unlc Male voc sks mxcd or all fem bnd for R&R. 213-285-2228
*Voc Lkg for 90s pwr/pop/rash/noise grp on cuttg edge, altm. Phys am r/guit. Brian. 213-389-8966
*Vocal Coach artist sks ab p/cts. Help design voc geared for gd lv perf. Suit your style, abilities. Ease throat p/ctms. Pro wrk. Lina. 819-728-9422
*Xltn Met voc w 3 1/2 octv mg w full-on met lmg sks Sabbath style ministry. Tal Id guit also. Vinnie, pm. 213-640-2171
*Yng Fem eurAsian voc/d, prsty, intrst in any wrk. Ser only. Wd k to be in bnd. Caller 1/26. Lisa. 213-876-3030

12. VOCALISTS WANTED

*B/v Voc voc for bnd w stu, lbi intrst, alyt. U2, Beatles, Cougar. 213-466-9636
*BLAZZE now aud ld voc. Perf pwr trio sks frmtm. Frank. 805-254-1757
*Dvlpd Sex sngvr wrtd by bnd w mgmt. Reh pd. Intl Kix,

ACDC, Monroe, lmg Impt. The bnd is real. Only pros nd call. 818-505-9628
*Prod/Arr/Kybdst sks male voc for dem wk on spec. Donny Hataway, Jeff Osborne style. Poss rec deal. Aaron. 213-465-1684
*Voc. Wmtd. McCullough, Butler dbls on rhythm guit. strng unlc vc, gd act. REM, Echo, Pixies. After 6pm. Jeff. 213-935-1596
*Attn Sngvr: pub sngwrtr/prod he pot hlt sngs & mry hot complt lrs for futur stars. Pat. 213-257-8361
*Compt Bnd lkg for sngvr who wrts to say smthg pos to the wrld. HM Intl. Mark. 805-492-0855
*Esd Blues/rk bnd sks voc aka Jagger, Stewart, Tyler, Musty Waters, Sly Stone. We hv mgmt, demoe, gigs. Andy/Frank. 213-876-5195/213-874-9327
*Exper Funk/met bnd nds male sngvr w soul & open tastes wrtg to create smthg new. Andrew. 213-878-3970
*Fems BU voc wrtd for R&B/funk/rk bnd. Mast hv mvs, lk, att & vc. Greg. 213-388-5285
*Fem Voc wrtd by orig fem rk bnd. Intl NY dolls, Stooges, Aretha. Sig & rec exp pref. lmg Intl. RAWFLOWER. 213-85-7873/213-861-5589
*Former mlbrs of Lintich Fringe aud ld voc. Curtis. 818-508-8841
*FRENCH MARBLE BALLOONS, sks mf voc. Send demoe, ptx, bio & SASE to POB 314, San Gabriel, CA 91778
*Funk Oriented pop prct sks fem b/v voc. Ray, after 6pm. 213-372-2107/91-960
*Guit/Strng gtd, frmtm nrd for form bnd. Star lmg a mast. Unlctm vox pref. Lv msg. 818-765-2107
*Gloomy Zander-style voc/rtyr guit wrtd. Yng, shocking drk lmg & style. Intl Tric, Ramones, old Kiss, Cure. 818-980-7051
*Guit Sngwrtr Intl Val, Satriani, Beck, w stu, lkg for voc/ sngwrtr into Tyler, Adams, to collab & frm HR bnd. Mark. 818-709-1272
*Guit/Beast sks voc to frm comm HR bnd, 18-25. Intl VH, Bon Jovi, Giant, Journey. 213-337-1164
*Hollywd Glam bnd nds b/v/bnd hr sngvr for bnd in LA. Hv PA, reh spc, tunes, mgmt pndg. Jessie, after 7 pm. 407-

332-0152
*HR Orig bnd lkg for kllr voc. Queensreich, Sabbath, Tesla, Marco. No flakes pls. 213-684-2856
*Kansas, Rush, Queen, Sixx, Queensreich Intl bnd, no keys, replcy voc. All orig mast, natl airply, shwcs. Mark. 812-868-0423
*Killer Voc nrd for kllr HR bnd, gd mg, 18-24 yrs, trans a mast. Tom. 213-951-4935
*Ld Voc wrtd, wde rd, ded leam p/rt. Hot, orig, hrd divg, dyn rk grp. Over 20 orig songs, stu, equip & demoe. 818-698-4939
*Male HR voc wrtd. Belts lke Coverdale, hndls odd meter lk Getty & Anderson. Go to the top at a mast. Lee/Jeff. 213-477-9660
*Mjr Lbl act sks voc/lyr/frmtm, Intl Tyler, Ferrell, Hendricks, Plant, exp & tapes pref. Lv msg pls. 213-464-1640
*MONDO KAME sks frmtm, call for aud. 818-760-4389
*Pro Boston Id guit & bast k male voc to strl hrd grm prct. lmg impt, talent & mast. Intl Aero, Mr. Bg. Mark. 213-851-6864
*Pro Guit/drmr auditioning male voc. lmg impt, tal a mast. Orig, met, ballry rock. Tony. 213-949-5510
*Pro Voc w rmg wrtd immed for stu prct. Journey, Queensreich style. Wl ply mast over the phone. You decide. Gary. 714-240-6739
*Pwrfl Male rk voc nrd for rec prct & gigs. Mjr lbi intrst & mgmt. Marty. 818-362-9194
*RAKAH, Pwrfl R&B bnd sks voc, frmtm, lyricist. We're good. Call our manager. 818-997-4440
*Sngvr Into Addiction, Soundgarden, Liquid Jesus sought by guit/bast. Edward. 818-994-2599
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*Voc Nrd nrd for prog technopop/rk stl. Creative, ded tm p/hrs w a sense of humor. Jeff. 818-989-7574
*Voc Nrd who sings Japanese. Pref fem. Poss rec deal. Merrit. 213-730-8919
*Voc Wrtd for hi energy glam bnd. Intl Rocks, David Lee Ross, Skidrow. Wrtp abil, ded, lmg, sig pres a mast. Louis. 818-334-8988
*Voc Wrtd, 24, mast lk gd, and lk Rod Stewart. 818-989-2545
*Voc/Beast nrd by extra tal dmr & guit to compl our conf, vers, sexy, entertain, vocly tal hvy rk quartet. Chuck. 818-

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 •Voc/Lyr wrtd by guit/comp w outstndg matl for mel HR bnd. No egos, addicts or glam queens. Grant Stevens. 818-240-0553
 •Weirdo Spaceman wrtd lmed for space bnd. No inf, mst be able to sing lk your hooked up thru MIDI to a seq. Capt. Jim Spook. 818-501-8835
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 •Creatv Voc/wrtd, Infi Chameleons, Band, Cure, Smilths, etc. Mike. 213-931-0244
 •Dmr/Guit w funky rk matl sks voc &/or bast to collab. Infi Colour, Peps, Zep. Brad. 818-340-7562
 •Dyn, PR rk trio, lkg for id voc/sngwrtd to compl bnd of the 90s. Ser only. Mst hear to apprec. Infi Rush to Queens. Greg. Aft 4pm. 213-531-1611/213-668-3473
 •Est Blues based HR bnd sks yng male voc/frmmn ala Jagger, Tyler, Stewart. Hv mgmt, demos, gigs. Andy. 213-878-5195. Frank. 714-621-3404
 •Fem Voc/rapper for indy bl prct. 805-965-2833
 •Giggling Bnd w hit matl sks male voc to mk tm into hit sngs. Hillywd shows prdgs, img a must. Abs no lks. Andy. 818-574-7295

•GLASSHOUSE Sks fem blu. Alto/sop, exp & uniq stg pres a mst. John. 213-675-5440
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 •Guit Plyr ala Richards wrigs, sks lmmrn/sngwrtd. Sm guit & harmonica pref ala Jagger, Stewart, Sattellites. Nike. 818-781-8159
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 -Ag Dmr hater. Ser, happy, solid dmr w gd feel wnt, hair done matter. Cowboy Junkies, John Hyatt, Straights. Doug. 213-826-7330
 -Blk Pop/trk rk grp skg pro dmr for rec & shwsg. Ser connx. Pro only. Keith. 818-894-1979
 -Dmr Ndd by creatvly hvy pwr bnd. Mst be ser abt mzk. Pro gear & att. 818-240-9177
 -Dmr Wrtd for rhythm ornat bnd. 18-24. Infi Clash, Who, Heads, Police, Stones, BAD, Specials. Jay. 213-932-0680
 -Dyn Creatv dmr ndd for a bnd w stu, attny, lbl intrst. Amot, Copeland, U2, Cougar, Blis. 213-466-8636
 -Fem Dmr w creatvly wrtd by fem gult & bast. Mod Infi, Cure, Creatures, Peppers. 213-850-0980/662-9220
 -Fem Wrtd to ply orig lorch songs & ballads ala Dylan, Straits, Petty, Band, Marco. 213-559-6305
 -Tite Solid dmr wrtd by dram rk bnd w blues edge. Sns of dyn. Pro att, opn mndd. Infi Stones, U2, Doors. 213-878-8237
 -BLUDDSHOT, Met HR bnd w klr orig & lbl intrst now aud dms. Pro att, 213-760-0446/213-345-1986
 -Blues Based HR bnd sks hrd htg solid dmr for shwcs. Stewart. 213-962-0896
 -Bnd Nds grv orientd dmr for orig roots R&R. Bnd hs sev gigs & lbl intrst. Tm plyr only. Ron. 818-769-6042
 -Christn Met act aud shrp school dms, pro only. Vinnie, evenings. 213-640-2171
 -Dbl Bass dmr ndd w prec timing for met/met bnd. 213-835-2250
 -Driving & tribal w an undgrmd dnc feel. 17-23. Infi Bauhaus, Cult, Cure, Addition. 818-954-2786
 -Dmr For Getten artist w demo deal. Style Concrete Bnd, early Prefetenders, Waterboys. Creatv, youthful, intense plyr lmg left of center. No pay. 213-650-5143
 -Dmr Into Addiction, Soundgarden, Liquid Jesus sought by gult/bast. Edward. 818-994-2598
 -Dmr Ndd by creatv power bnd, mst be ser abt mus. Pro gear & att only. 818-240-9177
 -Dmr Ndd for hdn rk act, Infi Winger, Dokken. Hv mgmt & lbl pndg. Hv stu. J.J. 714-893-2409
 -Dmr Ndd for newly frmng jazz/rk bnd. Infi Ennis Chambers,

Kennedy. Calicut. Anoy. 818-981-0899
 -Dmr Ndd for vry hngry blues bast, R&R bnd, hrd htr, small klt pref. Glt lrmdd, Infi Petty, Dylan. Adrian. 213-851-6021
 -Dmr Ndd lrmdd for psychic vo to dt bnd, forget abt the 60s, lets rtk our own history now. Zep, James, Rush, Colour. Jacques. 213-874-8906
 -Dmr Ndd ndd for prog technopop/rk slt. Creative, experimental ded tm plyrs. Mst hv gd trans, pos att. 818-989-7574
 -Dmr Wrtd by gult w mgmt. Infi Bunnymen, REM, James. 213-463-0521
 -Dmr Wrtd by gult/comp w outstndg mail for met/HR bnd. No egos, addicts or glam queens. Grant Stevens. 818-240-0553
 -Dmr Wrtd by hl energy HR bnd. Mst hv image, grv trans. No free loaders or 2 yr olds. Holly. 818-579-7538
 -Dmr Wrtd drk glam, blk leather, spke heel lmg, Infi old Cru, Kiss, Alice. 818-594-2191
 -Dmr Wrtd for curr shwsg HR Hollywood bnd. Musicianship, lmg, ded a mst. 213-657-2715
 -Dmr Wrtd for fem voc orientd R&R orig bnd. Gd bu/vox, image & att. Infi Heart & Yes. 213-372-3119
 -Dmr Wrtd for hl energy glam bnd. Met hv pro equip/att. Sig pres. Infi Cr, Skidrow, Rocks. Louis. 818-334-8988
 -Dmr Wrtd for HR bnd. Badlands, Mr. Big style. Infi Deep Purple, Rainbow, Queensreich. Call Jessie/Vance. 818-980-4527
 -Dmr Wrtd for pro rk act. Exc lmg & equip req. Infi Beatles, Stones, Velvet, Doors, Cru, Replacements. Jim. 213-656-8910
 -Dmr Wrtd for ser comedy/thrash bnd. Infi SOD, Bk Flag, Fear, Motor Head, oursivs. Get the idea? Tommy. 818-240-7012
 -Dmr Wrtd for top 40 bar bnd. Vox a plus. Sn to be wrkg. Eddie. 818-997-8626
 -Dmr Wrtd lrmdd for lot orig, pro hl ener, engl orientd R&R bnd, Infi Pistols, Iggy, Idol, Ramones. 818-845-0175
 -Dmr Wrtd Infi Stooges, Berlin Brats, Stones, Dictators. Mike after 6 pm. 805-492-3313
 -Dmr Wrtd w pwr & grv to compl HR bnd. Zep, VH, Tom. 818-782-0923
 -Dmr Wrtd w sngl klt, smpl sat, feel & soul, by lmg cons bluesy rk bnd. Infi Stones, Humble Pie, Mott the Hoople. Hwyd are. Dave. 213-466-5382
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 -Funk/Rock bnd skg ser or comm dmr. Chris/Mike. 213-666-4735

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 • Rock Bnd w mjr lbl deal sks resp, drug-free drm tech. Mst be able to travel sn. Ser pro inqy only. Dave. 818-985-7350
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 • Attn Investors: klr sngrs, klr lks, klr att, but no \$\$ for rec. Lets mk a deal. Ser only. 818-753-0721
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 • Silverlake Hillside & stu to shr w yng opl in mzk industry. Pool, jac, vu, priv. Male pref. \$650/mo incl util. 818-792-1606
 • SHAKEDOWN lkg for 4 man road crew, 1 sound, 1 liting, bass & guit tech. Steve. 213-305-2819/818-888-9882
 • THE LOVE THUGS, trashy, alcohol soaked gntlr rk at its bst. Call for mailing list & gst lst info. 213-480-3258

• TIME ON THE THREE O'CLOCK HOUR lkg for \$\$ backing. Time. 213-588-8387
 • Wntd Violinist/mandolin/banjo plyr for Geffen artist w demo deal. Style Concrete Band, early Pretenders, Waterboys. Creatv, youthful, intense plyrimg left of center. No pay. 213-650-5143
 • Wnted: inqy rec/willing to release CD for eurogyp style sim to Depeche Mode. VIOLET RUMBLE. Chris/Steve. 818-361-2600
 • \$\$ Help nnd for musn w hit matl & sexy lks who wnts to pt tghtr amir Skid, Bon Jovi, Greg. 818-985-9953
 • Articulate, Creatv, biz mndal person sks intershp in promo & A&R dept of rec or publ co. Quick, det, grt att. Avail now. Patty. 213-854-0752
 • Compar Skilibrrettist for operas/musics & othr pjcts. Ser only. Patrick. 213-399-8265
 • Free Guit lessons, 28 yrs exp, call Bob after 5:30. 818-904-9280
 • Guit Tech/roadie nnd for att rk bnd. Mst Ik Class, Jam, Beatles, sm pay. 213-931-7975
 • I Nd hlp w my promo pac. What to pt in, bio, etc. Snd advc or smpls to JSL, POB 9743, Canoga Pk, CA 91309
 • Manufacturin & distribu avail for the right pict. 805-965-2833
 • Multi Instrmntist nnd for wkg orig crtry bnd w alb out. Will. 818-948-2576
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 • Wntd: Person w house to shr. I hv compl 8 trk stu w lots of outdr. No habits. Gary. 818-769-2105

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 • Lady Sngrwr lkg for mus to put music to her lyr. 213-362-5822
 • Lyr Sks cmpr, 1st rwd fr NY. I wrt mostly ballads & lv sngrs. Skg str cmpr. Gene. 714-493-7163
 • Sngrwr Avail for HR, R&R, rap, dnc mus. Hv 100 song catalogue. 213-305-2819
 • Bob Starr wrl put lyrics to hit Instrmnts. 213-962-3862
 • Chr Lyr sngrwr kg for collab. Beatles, Holly style. NAS mbr. 213-876-2296
 • Cntry Sngrwr/wrtr nds rhythm sectn, id guit for ctry tunes, strnds & gigs. Darwin. 818-566-9780
 • Collab Wntd inntd to wrte crtry/pop sngrs, la, Kenny Rogers. Nd gd creatv, soph, crtry/pop musn. I write the lyrics. Cynthia. 818-769-4995
 • Fem Voc/Kybdist nnd for collab on sens crtry ballad. 714-739-2933
 • Guit/Lyr sks kybds/voc style comm rk to jazz, instrmts for film/video. Greg. 213-718-5997/986-0937
 • Kybdist Wntd compl MIDI stu avail for sng demos, albums, film scoring, pre-pro, etc. P/R, R&B, hip-hop, jack swing, new age, contemp jazz. David. 818-955-8476
 • Pub Sngrwr gult/kybdist sks fem sngrwr for idea/collab, rk & dnc. Dave. 818-242-0590
 • Wntd, R&B, rap, pop sngrs for indy rec lbl. 805-965-2833 818-840-0737
 • Songwrtr Wntd to collab w LA based prog pop bnd. Matl in vein of Mister Mister, Yes, Wang Chung, etc. Scott. 818-998-7106
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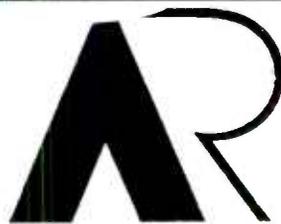
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