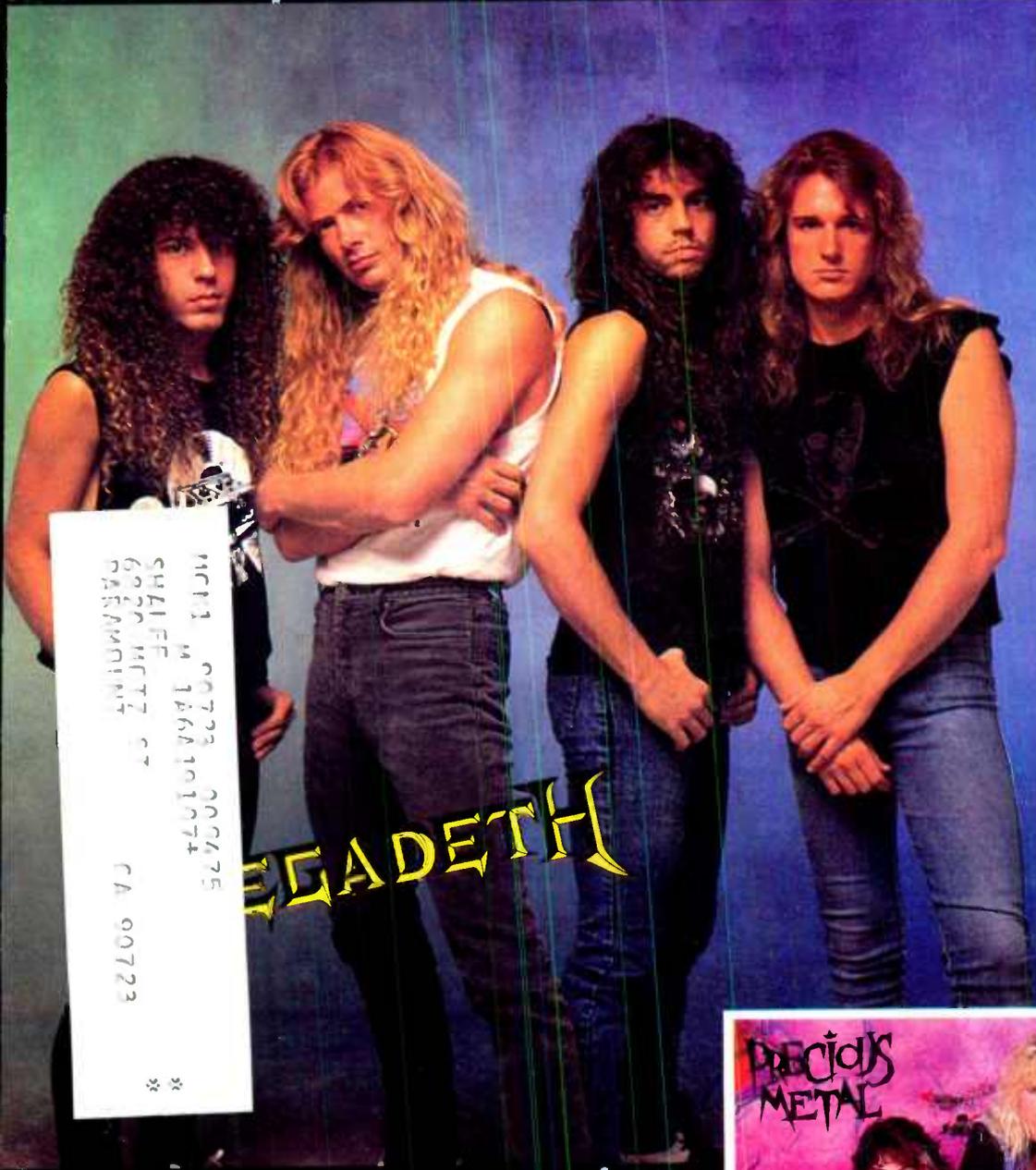


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HEAVY METAL SPECIAL ISSUE



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MEGADETH

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IS THE HEAVY METAL SCENE DYING?

AES '90 UPDATE



PRECIOUS METAL
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INSIDE



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FEATURES



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Dave Mustaine and Megadeth are back with a new metal offering entitled *Rust In Peace* on Capitol Records. Mustaine talks about his beginnings with Metallica and some of the career difficulties he's encountered.

By Eric Niles

Annamaria Di Santo



39 PRECIOUS METAL

Achieving any level of respectability has been a difficult task for these five women rockers. Undaunted, this quintet is out to prove that their music is indeed valid and looking more and more like gold every day.

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Megadeth cover photo: Glen LaFerman

Precious Metal inset photo: Annamaria Di Santo

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Don't Miss it!

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.

□ Something you might not be aware of is the California Lawyers for the Arts (CLA), a non-profit organization which provides legal information to artists which holds a copyright clinic on the second and fourth Saturdays of every month from 10:00 a.m. to 12:30 p.m. at their downtown offices, 315 W. 9th St., 11th floor, Los Angeles. Twenty-minute appointments are available for artists of all specialties to discuss with an attorney any questions regarding copyrights, forms or procedures. The cost of the clinic is \$10.00 for CLA members and \$20.00 for non-members. Keep in mind that reservations are required. Another CLA-sponsored program is the September 26th workshop, "Trademarks, Copyrights & Patents," which discusses the differences between these three forms of protection. This workshop, rather than taking place at CLA's downtown offices, will be held at the law firm of Gold, Marks, Ring & Pepper, 1800 Ave. of the Stars, 3rd floor in Century City. The workshop begins at 7:00 p.m. with admission only \$5.00 for CLA members or \$15.00 for non-members. You can contact the CLA at (213) 623-8311 to reserve your space for either program.

□ Here's an interesting sounding new course from UCLA Extension—"The Music Underground: Alternative Paths to Mainstream Success." The purpose of this ten-session course is to show different ways that aspiring alternative performers can start out on the underground scene and use it as a launching point for bigger successes. Your guide through the alternative world will be Vince Bannon, President and founder of Ritual Inc., who has worked as both a concert promoter and club owner. Some of the special guest speakers scheduled (depending on availability) include Mark Cates, Director of Alternative Promotion for Geffen Records; Neil Rushton, owner of the English record label Vestevaat; band managers Andy Gershon (Krisp) and John Malm (9 Inch Nails); and Ian Copeland, President of Frontier Booking International. The workshop meets every Wednesday night for ten weeks, October 10th through December 12th, at UCLA, 329 Haines Hall. The fee is \$295, and students earn three music extension units. Contact UCLA Extension at (213) 825-9064 for more information.

□ Also new from UCLA Extension is a workshop specifically for singers—"Finding Your Vocal Identity as a Singer." This time the instructor is Rosemary Butler, singer, songwriter and recording artist who is currently touring with Linda Ronstadt. For six weeks, meeting once a week, students are helped in finding their own identity through a fundamental knowledge of basic singing techniques, methods for avoiding vocal trouble, developing a stage presence and choosing material best suited to their style. The workshop takes place on Saturdays, November 3rd through December 8th, 1:00-4:00 p.m. at UCLA, 1439 Schoenberg Hall. The fee is \$250, and students earn two music extension units. Once again, you may call UCLA Extension at (213) 825-9064 for additional information.

□ One final item from UCLA Extension—their fall session is about to begin, and leave it to UCLA to bring us classes and workshops in just about every aspect of the entertainment industry. Full descriptions of all courses are available in their fall quarter catalog, "Professions in the Entertainment Industry." To obtain a catalog or receive other information, contact UCLA Extension, (213) 825-9971.

□ Don't forget that The Songwriters Guild of America (SGA) still has some events scheduled for the month of September. On September 25th, SGA presents a special "Song Critique" at 7:00 p.m., which will have Vincent Guest, Professional Manager for Dyshar Music Publishing Co., in attendance. In addition, a new workshop, "Hand's-On MIDI Songwriting & Recording Workshop," begins September 18th, 7:00-10:00 p.m.; and last but not least, the Jack Segal Workshop presents "The Creative Side of Songwriting" on September 27th, 7:00 p.m. for a nine-week stretch. You can call the SGA at (213) 462-1108 for more information on how to enroll.

□ Hey, everybody, put on your walking shoes September 23rd for the AIDS Project Los Angeles sponsored AIDS Walk Los Angeles. More than 15,000 people will be walking together to raise funds on that day, but more are always needed and appreciated. If you're interested in signing up for the ten-kilometer walkathon, get cracking now and sign up your sponsors. You can always sponsor someone else or volunteer your time for the project. For additional information, call (213) 466-WALK.

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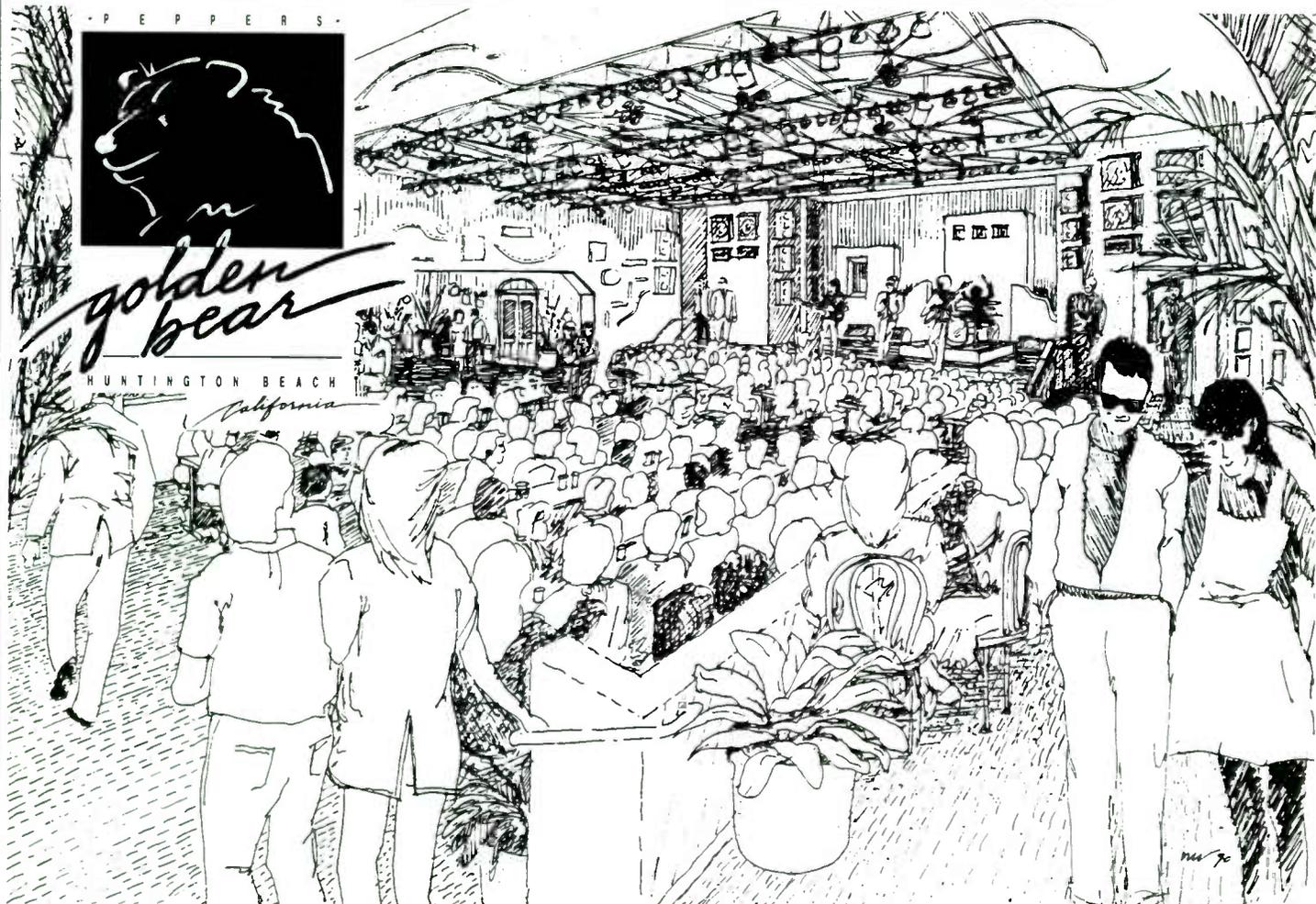
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- P E P P E R S -



golden bear

HUNTINGTON BEACH

California

By Richard Rosenthal

Anyone who has spent time in Orange County during the past twenty years will remember the Golden Bear club in Huntington Beach. Located on Pacific Coast Highway, within a stone's throw of the ocean, the roster of artists that have performed there reads like an encyclopedia of rock music: Jimi Hendrix, Janis Joplin, the Doors, the Jefferson Airplane, Bob Dylan, Van Halen...the list goes on and on.

In 1986, the club lost its lease, and after a bitter court battle waged by club owner Rick Babiracki, the Bear was demolished in the name of urban redevelopment.

Four years later, the redevelopment is complete, and a new club, now called Peppers Golden Bear, is open at the same location. Built as part of the slick new Pierside Pavilion complex, the club is owned by the Peppers restaurant chain, which already promotes concerts at its City Of Industry location. Peppers has hired Babiracki as the Director Of Entertainment for the new club, and Babiracki says he couldn't be happier.

"The closing of the old club was a real traumatic experience. For twelve years, my life had been wrapped around the Golden Bear, and one day it was there and the next day it

was gone. It took some major adjusting to deal with that situation. The Peppers people called me and we had a series of meetings. When they said they were interested in having me come in as Entertainment Director and also as a liaison with the artists, it was something that interested me a great deal. Because of the abrupt closure of the Golden Bear, I felt that there was some unfinished business in Huntington Beach, and this gives me an opportunity to work that out."

"I'm very proud to have the name Golden Bear going on this facility, because it will keep the Golden Bear tradition alive, not only with the name, but also the way that we're operating it, as far as the rapport that we have with the artists and the kind of rapport that we have with the public."

Physically, the old and new clubs couldn't be more different. The old club was 5500 square feet with a capacity of 300 people, while the new club is 14,000 square feet with a capacity of 500. There are four bars, with a bar outside, and dinners will be served in the club during the show as well as in the restaurant, also located in the complex. The new Bear features a state-of-the-art sound and visual system, including 27 video monitors, and is set up for audio and video recording as well as remote broadcasts.

Babiracki says that one of his goals

is to convince the music industry that there is life outside of Hollywood. "Many of the people that I worked with from '74 to '86 with the original Golden Bear are still in their same positions, or moved up in their companies, so it was very natural for me to get on the telephone and say 'Hi, it's Rick.' I want to show the music industry what a great facility it is. I'm trying to convince the industry that an L.A. date is not enough to cover Southern California. We are a separate market down here, and I think the construction of Irvine Meadows and Pacific Amphitheater has borne that out. The record companies are already showing interest in events and parties for new acts."

An item of particular interest to unsigned bands will be the Golden Bear's policy of supporting local musicians. "The old Golden Bear was a venue for original up-and-coming bands, and we really felt that we were providing a service by giving them a quality place to play with good sound where they could invite record company people and booking agents down to see them," says Babiracki. "We are going to make that a part of our operation. Any nights that we do not have a national act, we will be featuring two original music bands."

"Just about every type of music will be represented there. Our weekends are going to be dedicated pri-

marily to original local bands with dancing, so I'm looking for dance-oriented bands in those types of situations; KQOQ-type acts. There will also be a forum for hard rock acts, with Monday nights being KNAC nights or something to that effect. If I get a good folkie-type act, I'll consider using them to open for one of the national acts. In addition, because of our great video capabilities, any local band performing will be able, at a very reasonable fee, to have a video produced. That's something that I think will help out a lot of bands. We're really hoping to help break out some of these quality Orange County bands that just don't get a break."

Babiracki says that one thing the Golden Bear will *not* be is pay to play. "We're not going to charge bands to play there. I mean, quite obviously, if a band brings in 150 people, it will put a smile on our face. But we realize that these are struggling bands that are trying to make it, and they shouldn't have to pay us to play at our facility."

The Golden Bear already has an eclectic slate of national acts booked. Local bands wishing to play there should send a tape and promo pack to Babiracki in care of the club. Peppers Golden Bear is at 300 Pacific Coast Highway, Suite 111, Huntington Beach, CA 92648. Phone (714) 374-BEAR.

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The 89th AES Convention Set For September 21-25

By Barry Rudolph

LOS ANGELES—The 89th AES Convention will take place in Los Angeles at the L.A. Convention Center September 21-25. The 150,000 square-foot Convention Center will be filled with exhibits from companies showing new products and services, introducing advanced technologies and displaying the newest in the audio field. Over 225 exhibitors are expected, making this one of the biggest pro-audio shows ever, and the only U.S. pro-audio event for 1990. In addition to the exhibits, the convention includes workshops, technical tours, technical papers sessions and the AES Awards Banquet (Sept. 24th), where those who have made outstanding contributions to the field of audio will be honored.

Some interesting highlights of the convention will be the planned special events. There will be an AES-produced hour-long video running continuously throughout the convention entitled *An Afternoon with Jack Mullins* which chronicles the history of audio

through the eyes of John T. Mullins, one of the great pioneers of audio. Another noteworthy session will be "Women in Audio," originated at the 1980 AES Show, which gives the opportunity for women in the industry to check their progress and changes in the last decade. The "Student Workshop: Educational Opportunities in Audio" is opened to all students and interested people in audio education. Representatives from various schools will discuss their programs and available curriculum.

Some interesting Technical Papers offered: "Signal Processing" with Andrew Duncan; "Digital Conversion Technology" with Robert W. Adams; "Transducers I and II" with George Augspurger; "MIDI and Electronic Music" with Robert T. Davis; "Reproduction of Spatial Sound II" with Elizabeth Cohen; "A Tutorial on Phase" with Stanley Lipshitz, and many more.

In addition to sessions, "hands-on" workshops will be conducted

to open and exchange ideas. There are some twenty workshops scheduled. Noteworthy titles include: "R-DAT Recording for Film and TV" with Larry Blake; "Digital Workstations" with Fred Jones and Laurel Cash-Jones; "Basic Audio for Musicians" with Drew Daniels; "Business Aspects for Recording" with SPARS hosting; "The Dolby Motion Picture Stereo Dilemma" with Tomlinson Holman; "Synchronization: SMPTE and MIDI" with Bill Hogan; and The National Academy of Recording Arts and Sciences (NARAS) will host "Recording Studio Mixing" with George Massenburg. There will

also be a workshop on "Sampling: Editing Voice, Music and Sound Effects" with Chris Harvengt. Space does not permit listing all the planned workshops, so you'll have to check out the ones that interest you.

The Technical Tours scheduled are available on a first come basis, since space will be limited. The \$20 fee covers transportation to some of L.A.'s most premier audio facilities, and these tours can be booked at the Tech Tours Desk in the Registration area. The AES Banquet costs \$45 per person and includes dinner, wine, drinks (two cocktails) and enter-

11 ▶

Fund Established To Help Singer Mary Wells

By Sue Gold



Mary Wells

related to her not being able to work."

More than \$40,000 has been raised so far. Bruce Springsteen, Rod Stewart, the Temptations and Diana Ross have all donated money to help Wells pay her medical bills.

"I wish it wasn't necessary, but it's very much appreciated that people are trying to help me," Wells said. McRae added: "It's wonderful that everyone is rallying around her. It's about as awful as it gets. Cancer treatments are horrible."

McRae said they are not sure how much money they will need. "These treatments are so expensive. In reality, we have no idea how long they will go on or how much it will end up costing. We do know that she can't work now, so she has no way of making money or having an income."

While it is too early to make a prognosis about her recovery, Wells is determined to beat her disease and is looking forward to going back to work one day. "I've been totally dependent on my voice for my entire career, more than 30 years. I would like to do some writing, so I wouldn't be relying on my voice anymore."

McRae added, "It breaks my heart to see this happening, but the entire music industry has been wonderful and very supportive."

Tax deductible donations can be sent to Mary Wells Care & Treatment, c/o the Rhythm & Blues Foundation, 14th & Constitution Avenue, N.W., Room 4603, Washington, DC 20560. **MC**

SOUL II SOUL RECEIVES AWARD



Soul II Soul was recently awarded with a plaque signifying platinum and gold status for their first two LPs, *Keep On Movin'* and *Vol. II-1990-A New Decade*. Shown presenting the award (L-R): Jeff Ayeroff (Virgin Co-Managing Director), John Boulos (Virgin VP, Field Promotion), Sharon Heyward (Virgin VP, R&B Promotion & Marketing), Jim Swindel (Virgin Sr. VP and GM) and Soul II Soul frontman Jazze B.

SPOTLIGHT

SINEAD O'CONNOR WINS TOP HONORS AT MTV VIDEO AWARDS

By Michael Amicone Photos by Gary Nuell



The 2 Live Crew



Sinead O'Connor



Wilson Phillips



Mike Patton of Faith No More



M.C. Hammer

Sinead O'Connor was the big winner at the Seventh Annual MTV Video Awards, held at the Universal Amphitheatre on September 6th. O'Connor's "Nothing Compares 2 U" won Best Video of the Year, Best Female Video and Best Post Modern Video honors. The victory must have been especially sweet for O'Connor who has been embroiled in a major controversy over her refusal to allow the National Anthem to be played at her concerts.

Other winners included Aerosmith for Best Metal/Hard Rock Video and Viewer's Choice Award ("Janie's Got A Gun"), M.C. Hammer for Best Rap Video and Best Dance Video ("U Can't Touch This"), Don Henley for Best Male Video ("The End Of The Innocence") and the B-52's for Best Group Video ("Love Shack"). The show, which was long on star power but short on truly memorable moments, featured a New Edition reunion (with Bobby Brown and Johnny Gill) and energetic live performances by Faith No More and Aerosmith. But, by far, the evening's brightest moment came courtesy of Madonna. Dressed in a period costume right out of *Dangerous Liaisons*, Madonna lipsynched a great version of "Vogue," featuring the usual array of boy-toy backup dancers and sex-fueled camp that has become her recent trademark.



Flavor Flav of Public Enemy



Curt Smith of Tears For Fears



Madonna



Weird Al Yankovic

COLE SCHOLARSHIP WINNERS



Capitol-EMI Music, Inc. recently announced the first winners of its newly established Nat King Cole Memorial Scholarship. Two Los Angeles high school students, Tsarina Nikotasha McKinney and Michael Elizondo, Jr., will each receive a \$10,000 scholarship to be given out over a four-year period. Pictured at the presentation, held at Capitol-EMI Music's Hollywood headquarters, are (L-R): Joe Smith (President and CEO, Capitol-EMI Music), Elizondo, Jr., McKinney, Casey Cole (Nat King Cole's daughter) and David Lyman (VP, Human Resources/Administration, Capitol-EMI Music).

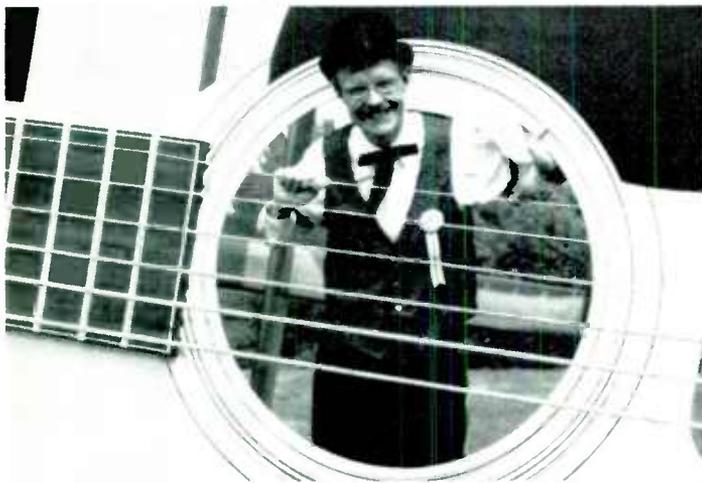
◀ **9 AES Show**
tainment (Stan Freberg) at the Hilton Hotel at 6 p.m., Sept. 24th.

Admission fees for the convention are as follows: For exhibits/special events only, members pay \$25 on-site; non-members pay \$35 on-site. If you would like to attend one-day workshops, sessions, events and exhibits then members pay \$95 on-site; non-members pay \$125 on-site. If you are interested in the Full Pro-

gram which includes all workshops, sessions, events and exhibits for all five days, then members pay \$195 on-site, while non-members pay \$250 on-site.

For further information, you can write to: Audio Engineering Society, Registration Dept., 60 East 42nd Street, New York, N.Y. 10165; or phone (212) 661-8528 or (800) 541-7299 (except NY). Fax number is (212) 682-0477. Hours are 10 a.m. to 6 p.m. **MC**

MARTIN HELPS CELEBRATE CITY ANNIVERSARY



The Martin Guitar Company, one of the finest manufacturers of acoustic instruments in the world, recently created a 32-foot-long replica of Martin's legendary D-45 guitar to mark the 250th anniversary of Nazareth, PA, the home of the Martin Guitar Company. Company President Chris Martin is framed by the sound hole of the oversized guitar, which was handcrafted from more than seven varieties of domestic and exotic woods.

By Michael Amicone



Jeff Wagner

Chrysalis Records has announced the appointment of Jeff Wagner to the post of Manager, West Coast Publicity for the label. Jeff was formerly Senior Account Executive at public relations firm Levine/Schneider, where he worked with such artists as Andrew Dice Clay, Mojo Nixon and Slaughter.

Elektra Records has announced the appointment of Michelle Meisner to the post of National Director, Field Operations. Elektra has also named Beth Jacobson Director of Press and Media Relations, East Coast, and Robert Scott Adams becomes the company's Mid-Atlantic Promotion and Marketing Manager.



Pat Flynn

Arista Records has named Pat Flynn Manager of Alternative Marketing. Prior to his appointment with Arista, Flynn was Alternative Field Rep for both BMG and Arista in San Francisco.

In more Arista news, Matt Farber has been appointed Director of Planning/Special Projects for the label.

CBS Records has announced several new appointments: Jon R. Piesinger has been named President, CBS Music Video Enterprises; Joanne Singer assumes the post of Director, Video Programming, Columbia House; Jose Cardona becomes Manager, Internal Audit, CBS Records; and Ventura L. Charlin has been appointed Director, Market Research, Columbia House.

String manufacturer Dean Markley has announced an artist endorsement agreement with guitarist Paul Gilbert of the band Mr. Big.

Gorilla Amplifiers of Staten Island, New York and Group IV Audio of Hollywood, California have announced an agreement which provides Group IV with Gorilla equipment for use in the studio's extensive pre-production work.



Christopher Lyons

Shure Brothers Incorporated has promoted Christopher Lyons to Product Line Manager, Wired Microphones. He will shepherd the production of all non-communication wired microphones, including those used in sound reinforcement, broadcast, video and film production and recording.

EMI has named Glynice Coleman to the post of Vice President, Urban Promotion. Coleman will oversee all of the label's urban music-related promotion activities.

In more EMI news, David Macias becomes Regional Marketing Director, Sales; Melissa Meyer has been named Manager, National Advertising; and Paula Subotnick becomes Manager, Marketing.

MCA Music Entertainment has appointed Janie Wong to Director of Planning and Budgeting. Wong previously held the position of manager in the MCA Corporate Internal Audit Group. MCA has also appointed Susan Greenwood to the position of National Director, Metal Promotion.

In related MCA news, David Hart has been named Vice President, MCA Concerts.



Rob Rizzuto

BBE Sound, Inc. has appointed Rob Rizzuto as Assistant Sales Manager. A six-year veteran with BBE, Rizzuto's background includes a stint with Fender Musical Instruments. **MC**



Len Fagan

Company: CBS & Associated labels
Title: A&R Consultant
Duties: Talent acquisition
Years with company: Five months

Dialogue

Teaszer Gig: "I was originally working for a newspaper called *Entertainment Today* as a writer. I heard the Coconut Teaszer was going to be having live music, so I went down there to interview Alan Phillips, the owner. Both he and I were surfing buddies in high school. He had read an article I wrote in *Players* magazine about the Chambers Brothers and asked me if I could get them to play at the Teaszer. I got the group to play for him, and then one thing led to another until he finally asked me to book the club."

Early Thoughts: "My primary motivation of course, was to make the club a success for my boss. But because the facility was so small, in terms of comfort, it couldn't compete with the Roxy or Lingerie. I knew that the only way I could make the club a success was by breaking new talent. We had the money to attract national acts, but with all things equal, a national act playing one day in Los Angeles is going to play the Roxy. I hoped that by breaking new talent, when they were signed, they'd be loyal enough to come back and still play the club occasionally."

"I did want to focus on having the industry participate in the club, but not for personal reasons. I wanted bands to be able to get signed out of this club and the only way I could do that was by putting my name on the line and saying that a band was 'highly recommended' or that they were the 'new Teaszer favorites.' I also started giving bands a weekly

residency at the club and personally got on the phones and called A&R people to come down and see them. I felt that by doing all of this it would incur the loyalty of the bands, it would make the club successful and it would make the Teaszer a place that bands wanted to play."

Good & Bad: "The best thing about being an A&R person is that now, when I see a band that I really love, I can do something about it. I can help them. I don't have signing power, but I can bring them to someone that does. CBS is wonderful to work for. They passed on Children's Day, a band that I strongly believe in, but they gave me a shot and let me take the band into the studio and record

demos. They liked the demos enough to set up a showcase and bring everyone from the company down there. So even though they did pass, I know that I did my best and CBS did their best."

"The bad thing is that this is a very risky business. As a musician for many years, I thought I understood the business—but I didn't. For an A&R person to sign an act, he is making an investment of \$500,000-\$1,000,000. He's going to his boss and saying, 'Boss, I want to bet a million dollars of your money.' And spending someone else's money is a big, big responsibility. So it's not enough for this A&R guy to like a band enough to go out and buy their record. He's got to love them so much that he's willing to put his career on the line for them."

Signing Policy: "I would like to sign bands for as cheaply as possible. I feel that this would help both the record company and the bands. What bands don't realize is that when they sign for big money, their album pretty much has to go gold or platinum. I believe in finding and signing a band very early—before other companies get involved and drive the bidding up. That way you can stick with a band for three or four albums."

Talent Ingredients: "Passion. I have to really believe that the band is up there because they have to be; because they couldn't do anything else. That if they don't get this out of their systems, they're gonna die. I also have to believe that the band is being themselves and not just jumping on some current bandwagon. Also, I like a band that has star quality. To me, if there is a star in the band or the entire band has that certain charisma, that's a big, big plus. Sometimes if a tape comes in with a photo and the

photo looks good, I'll go check out the band. So appearance is important. And, of course, let's not lose sight of the songs and the competence of the musicians."

Jam Nights: "On a lot of our nights, we are forced to have between four and eight bands on the show. We're not doing that so we can get A&R people down, we're doing it so we can fill our club up with customers. In the old days, you could book two bands a night and have the opener bring in a hundred people and the headliner bring in two hundred. Nowadays, we have to get six or seven bands that might bring in forty people each. The only time we're doing it to attract A&R people is when we do our Best Kept Secrets showcase. Sure, it's frustrating for a band to play for twenty minutes, but on the plus side, they're playing in front of twenty to thirty A&R people on these nights. Naturally, an A&R person isn't going to sign an act after a twenty-minute set, but if he likes them, he'll come back again when the band is playing a full set. The bottom line is that the industry is showing up, bands are getting signed because of the showcases and it's the only way the Coconut Teaszer can survive."

Local Scene: "I think that in some ways the local scene is healthy and in some ways it isn't. I feel that a lot of the local acts are pandering to what they think the A&R community wants to see and hear. That's unhealthy. A band should not be thinking about what it is they have to play to get a record deal. They should simply play what they feel and play what they are. On the other hand, look at all of the real talent out there. There are a lot of unsigned bands out here that are really terrific."



Celebrating the release of their chart-climbing LP Rev It Up, a star-studded collection of guests gathered at Joan Crawford's estate to honor Vixen. Members of Warrant, Ratt, Winger and Dokken and celebs such as Christian Slater and Ken Wahl were all there. Pictured above (L-R) are Janet Gardner and Roxy Petrucci (Vixen), Sal Licata (President/CEO, EMI-U.S.A.), Jan Kuehnemund (Vixen), Joe Smith (President/CEO, EMI Music), Share Pedersen (Vixen), and EMI Vice President / A&R Ron Fair.



L.A.'s own Faster Pussycat, a band that has undergone many changes, overcome many obstacles and endured much criticism, has reason to rejoice with the news that their current Elektra LP, *Wake Me When It's Over*, has gone gold. The band is also welcoming aboard their new drummer, Bret Bradshaw. Congrats, guys, you deserve it.

Children's Day, for example, is magnificent. There's a band that isn't jumping on any trends. There are a lot of other talented bands, too, but I'm not at liberty to mention them.

"Unfortunately, the club scene now is totally different from how it was back in the Sixties. Then, there were plenty of local clubs and bars at which musicians could play and hone their craft. They would play covers and every now and again throw in an original to see how it went over with the audience. Eventually, they worked out an entire set of original songs. Now, a band plays a club and inevitably, they're playing in front of A&R people. They're instantly being judged. Maybe it's the nature of the city we're living in that forces these bands to cater to the A&R community. And that also makes the scene unhealthy."

Advice: "My advice is simple: A musician plays, a rock star poses. A musician will play every opportunity he gets—no matter where it is. Don't play once a month. Any time someone calls you up and offers you a gig, take it. Whether it's a full set or a twenty-minute jam, take it. A perfect example of this philosophy was Flies On Fire. That band was turned down by every A&R person in the business. We heard every single A&R excuse for not signing them. But every time we called them up with a show, they came and played. As it turned out, the gig that got them signed was a very late set on a Sunday night in front of about ten people. Producer Rick Browde was in from New York and happened to be in the audience. He fell in love with the band and didn't care that everyone else passed. So by never turning down a gig, Flies On Fire got their record deal. So be a musician. Being a rock star is only a bi-product of first being a musician.

"I also think it's just as important for musicians to read everything they can about the music business. Certainly *Music Connection* and the new book, *Hit Men*. Whatever they can

get their hands on. Even as a kid I would read the labels on records to check out the writers, the publishers, the producers. Eventually, when I got into the music business, I knew who a lot of these people were. Additionally, I feel that musicians should be at home working on their music and not parading in the streets promoting their bands with flyers. That's just tragic. It's turning musicians into businessmen. It's a tragedy."

Grapevine

Bassist Brett Miller has exited **Killer Mockingbird** and was replaced by former Dear Mr. President bassist Jamie Hunting. Additionally, **Gary Stamler** (manager of Crowded House and Robbie Neville) has joined forces with **Randal Cohen** in the management of Killer Mockingbird.

Chart Activity

New Kids on the Block have registered their ninth consecutive Top Ten single with the Beatle-esque "Tonight." They also have a new Saturday morning cartoon show and a comic book.

George Michael's "Praying For Time" single should be Top Ten at about the same time his new album, *Listen Without Prejudice, Volume I*, is released. Michael's debut *Faith* album remains the only LP ever to yield six Top Five singles. And be sure to check out George's upcoming MTV special.

On The Move

Jennifer Jay has been appointed to the position of A&R Rep for **MCA Records**. Jennifer will serve as the "ears on the street" for the label's West Coast headquarters.

Over at **Enigma Entertainment**, **Ms. Morley Sobo** was named Director, A&R Administration. Ms. Sobo was most recently a film music agent. 



I-Rock

Contact: Willie Hunter
(404) 758-2474

Purpose of Submission: Seeking label deal.

① ★ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Having spent many years on the Atlanta music scene, I-Rock now feels confident about his music and songwriting abilities. I, however, am of a different opinion. Claiming to be the master of many varied musical instruments including sax, clarinet, keyboards and drums, among others, I-Rock's music is a conglomeration of everything funky that's already been created. There's nothing original here at all. Apart from the sloppy package sent in to us (and that includes absolutely no mention of any song titles), we also have no idea as to who wrote these tunes or who plays on them. My advice would be to start from scratch and forget about all of your influences—do something original for a change. After a couple of months of collaborating and putting together new tapes, you'll be a lot closer to your goals. For right now, though, it's back to the drawing boards.



Seville

Contact: Speedy Records
(213) 857-8959

Purpose of Submission: Seeking label deal.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Boasting a recording contract with a local Los Angeles-based label called Speedy Records, Seville, a three-piece vocal ensemble, hopes to garner some major record company interest by virtue of their demo tape. Here is yet another case of a band neglecting to mention the names of the tunes on their submission. What an oversight! J.B. Williams, Jr., Joseph Quincy and Philemon Young are the three entities that comprise this vocal group. Though they seem to have plenty of experience opening for the likes of the Drifters, Peaches & Herb and the Jets, among others, their sound is caught in a time warp back in the Seventies. They just don't sound contemporary and, in a world now using computers to make records, that will put them at a definite disadvantage. On the positive side, the trio sings its collective heart out but the material is mediocre at best.



Asphalt Ballet

Contact: R.J. Abrams
(312) 559-8800

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

When they appeared on *Star Search* a while back, they lost out to a country band. But Asphalt Ballet is no loser. On the contrary. This five-piece knows what blues rock is all about. The musicianship is as tight as can be, and it's obvious that these guys have played together in Chicago (their hometown) for some time. What's really missing is a batch of good, solid material that can capture the imagination of both AOR and CHR programmers. "Wasted Time," which seems to be everyone's favorite blues rocker, is clichéd and displays no originality at all. This is a tough business. Good looks, good playing and a manager can't always turn a band into a supergroup. You've gotta have super material, too. Maybe in time, Asphalt Ballet will come up with those great songs, but for right now, the material is certainly lacking.

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.



Warner/Chappell Music's John Welch.

Activities

Warner/Chappell songwriter-artist John Welch has new management. He can now be reached at Nighstar, Inc. at (714) 557-3960. The firm, which also represents Donny Osmond, is currently shopping a record deal for this tremendously talented blue-eyed soul man. Of course, Welch has been busy writing up a storm with numerous songwriters, including Fee Waybill and Jeff Silbar, both of whom are also signed with Warner/Chappell. John's latest demo includes some of the strongest material he has written



American Momentum Music songwriter-artist Peter Murphy at the Universal Amphitheatre. Most of the material performed was taken from his stunning RCA LP, *Deep*. He was also recording his next album during this performance—obviously a live endeavor.

to date, including "If I Shed A Tear," "Tie Me Up, Tie Me Down" and "Graceful Exit." Also highly recommended is a chilling ballad from a slightly earlier demo entitled "Hard Times (These Times Won't Last)." I just can't wait to see Welch grace the stage once again and exercise that incredible set of pipes that he is so blessed with!

The 1990 ASCAP West Coast Pop Workshop will begin the week of October 29th. To apply for the workshop, submit a cassette tape containing two original songs, along with lyric sheets and a brief resume, to: ASCAP Pop Music Workshop, 6430 Sunset Blvd., Hollywood, CA 90028. The deadline for entries is September 21, 1990.

Songwriter-artist Elaine Summers looks close to a publishing deal. We'll keep you posted!

Famous Music Activities

Famous showcased one of its latest signings, **All Our Heroes**, from Bourne-mouth, England, at the Club Lingerie. It was a heavy industry night and there was quite a positive buzz floating in the smoke-filled air. The band opened with "I Bought You Flowers," which is a beautiful, acoustic guitar-based song with lots of vocal textures. AOH's strong debut material, penned by Paul Holman and Andrew Place, is loaded with soaring melodies and wonderful vocal harmonies. The band was tight and their set was well-paced. Frontman Holman was an expressive vocalist and had all of Paul McCartney's stage moves down pat. He even looked a bit like the "handsome" Beatle. At times, his voice reminded me of XTC's Andy Partridge (minus the quirkiness), who, from what I understand, is also quite the Beatles fan. Famous is currently shopping them a record deal.

Melanie Andrews is writing and producing songs with Unique, a group who are cousins of Bobby Brown.

John Barnes has the Carl Anderson single "How Deep Does It Go." He is currently writing and producing four songs with Chynna and two songs with Rebe Jackson.

Paul Chiten has co-written two songs with Natalie Cole. Mickey Thomas has recorded a Paul Chiten-penned tune entitled "Together," which was included on his album.

Tena Clark has finished

Of Special Interest

ASCAP and the Coconut Teaser have joined forces and together are now sponsoring the L.A.'s Best Kept Secrets nights at the Teaser. The once-a-month showcase features six twenty-minute sets from up-and-coming bands of almost every description and musical genre. The turnout at these events has been fantastic, as many A&R reps enjoy the fact that they can hear a lot of quality bands in a relatively short amount of time. ASCAP accepts unsolicited demo tapes from bands desiring to play at one of these shows. Send your demo to: ASCAP Best Kept Secrets, 6430 Sunset Blvd. Second Floor, Los Angeles, CA 90028, or phone (213) 466-7681. Loretta Munoz, Director of Member Relations, and Tom De Savia, Director of Repertoire, took some time out of their busy schedule to fill us in on this worthwhile project.

MC: What would you like to see on these demo tape submissions?

TDS: What we'd like to see on the tape is three to five really good songs that best represent the band, a bio and a photo—a complete kit, basically. Also, a lot of bands call and they are worried because they don't have the facilities, time or money to go into the studio to record a good sounding demo tape. But anything that represents the band will be fine. It can be three songs recorded live, as long as it is audible. The one thing that I must stress is that because there is such a huge influx of tapes, it takes a lot longer than we would like to get to them. But eventually we get to every tape. We've had a tremen-

dous amount of success, and the industry has been really supportive. **MC:** Why did ASCAP get involved with this project in the first place? **LM:** There are so many different people that come to us, not only established acts, but new, developing acts. There just didn't seem to be a real venue for these bands to play at unless they put on a label showcase, which can be sort of a Catch-22 situation for a lot of kids, especially if they come from out of town. So, we had been looking for a way to help them. We have workshops and seminars and all of that, but we wanted to be able to really get into the trenches and work with the unsigned bands a little more closely.



ASCAP and the Coconut Teaser sponsored a recent showcase called L.A.'s Worst Kept Secrets, which was a spin-off from their Best Kept Secrets. This particular show featured bands who are some of "the best of" the Best Kept Secrets. The show featured the Odds, *Gln Blossoms and Children's Day*. Pictured (standing, L-R): Loretta Munoz, ASCAP; Russell Scott, *Children's Day*; Tom De Savia, ASCAP; Kirsten Konte and Keith Brown, *Children's Day*; and (seated): Brendan Okrent, ASCAP; Patrick Young, *Children's Day*.

working and producing two songs, "Bless This Child" and "And It's Been A Long Time," for Angela Bofill's upcoming Capitol release. Tena is currently in the studio with **Pretty In Pink**.

G Love E has two songs on the new Was (Not Was) album. G is currently writing for and coaching rap artists for a new Disney television show to be called, *Hull Street High*.

The Business Side

Snow Music President Tina Snow (who keeps herself quite busy

working her songwriter father Tom Snow's catalog) has embarked on a new publishing endeavor with her latest publishing company, **Special Rider Music**. She is currently working **Bob Dylan's** catalog—not the classic Dylan tunes that get covered all by themselves—but the more obscure tunes and album cuts. What actually makes her approach so novel and interesting is the way in which she has arranged and demoed these tunes. She's virtually made them sound like new, contemporary songs. For more info, call Special Rider Music at (213) 288-0131. **MC**

SONGWRITER PROFILE

Pat Lewis



Jimmy Scott

By Pat Lewis

London-born songwriter-producer

Jimmy Scott, who is currently a staff writer with Island Music, has certainly had a good deal of success since he first moved to the shores of sunny California less than seven years ago. In the recent past, he has had cuts with artists such as Kenny Rogers, the Temptations, Atlantic Starr (who recorded "One Lover At A Time," which went on to be a Top Ten Black hit in 1987) and Chicago (who brought "You're Not Alone" into the Top Ten on the A/C charts), among many others. His most recent cuts have been with the Jeff Healey Band ("How Long Can A Man Be Strong"), Joe Cocker ("Letting Go"), Cher ("When Love Calls Your Name") and the list goes on.

Scott first began writing songs at the age of eleven. He attributes his early appreciation of music to his professional drummer father, who would sing his young son to bed at night in lieu of nursery rhymes. Surprisingly, Jimmy's first instrument was not the drums, but rather it was the guitar. "Instruments have always been like a means to an end for me," he confesses. "I've never really been a Jimi Hendrix type. I'm more the singer-songwriter kind. The instrument is just the means by which I communicate. I could have been writing short stories, but this was what was at hand. And a song is the best way to communicate to the largest number of people, anyway. There's something just so direct about it. I wonder why that is."

Labeling himself as a "professional job interview taker," but never quite being able to hold down a steady nine-to-five job for any length of time, Jimmy became a recording artist in England by the time he was twenty. He went on to record two mildly successful albums. He describes the genre of those albums as "the singer-songwriter kind of thing." But Jimmy really didn't enjoy the performing and most especially the touring aspect of being an artist. "Performing was always just a vehicle to writing," he says. "I was like a fish out of water, and I think the songs showed that, too. I don't think you can be a compelling performer or artist unless you're doing what you're really suppose to be doing. I think that I was a little bit lost."

It wasn't until Scott was in his late twenties that he finally decided to leave performing behind and began concentrating on writing for other artists. "I started talking to a few publishers in England," he recalls. "I had always written by myself in the past, but I realized that I needed to co-write, particularly if I was going to try and write for other people. Co-writing was important because I needed to expand myself. I was still in that singer-songwriter mode, you know. There were rules about commercial songwriting that I hadn't yet learned and internalized. One of those rules was having one lyrical focus, one subject, your title, and everything should pretty much relate to that."

Jimmy signed with Trinifold Music, an English management firm (handling the Who, among others) that was just branching out into publishing. But on his first trip to the United States, he fell in love with the country and wanted to make it his home. "I just took a look around and started writing with people and realized there were great opportunities here and a lot of talented musicians," he admits. "The other thing in England is there doesn't seem to be such a respect for well-written songs. It's funny because we get such great music out of there. But when you look at the charts, a lot of it is based on trends and how long your hair is."

So he went home, packed his bags and hopped on the next jet plane to Los Angeles. "I moved into a one room apartment on Venice Beach that over looked the boardwalk," says Scott. "There was just a lot of stimulus in Venice—the street life was mind boggling to someone coming from England. Actually, you could hear all the radios blasting and you could get a real feel for what people were listening to. So I enjoyed that."

"I basically plugged away writing with a lot of different people. Some of those songs were pretty bad because I was still learning. I mean there's this phenomenon that songwriters get into where you look at a successful song and you think, 'Oh, I'll write one just like that.' But what you don't ever consider is that the song has already been written and the artist now wants to move onto something else creatively."

"And besides, the music really has to come from your soul. I've realized now that it's really important to do the music that comes from within and then kind of fit that into a slot—that's what works for me. There are other professional writers who are very cut and dried about everything. It's like if Joe Boggs is looking for a song—let's sit down and write one for him. I have done that here and there, but I'm not particularly good at it. I'm better at doing something that I really believe in and kind of unconsciously keeping it within the parameters where somebody else might want to do it. And that's really stuff that I learned from all that co-writing. I learned a lot from all the different people." 

ANATOMY OF A HIT

By David "Cat" Cohen

"(Can't Live Without Your) Love And Affection"

WRITER: M. Nelson, G. Nelson, M. Tanner

PRODUCER: M. Tanner, D. Thoener

PUBLISHER: Matt-Black Music/Gunster Music/Otherwise Music/BMG Songs, Inc. (ASCAP)

Nelson

DGC

Sometimes, amidst the latest trends, a record is released that is so completely non-trendy, it is immediately appealing. This week's selection, "Love And Affection" by Nelson, is just such a classic grabber. Sounding at first like a leftover cut from the early Seventies, this record has such a refreshingly non-techno, non-rap, non-metallic, non-dance sound that it's hard to believe it's a product of the Nineties. The very use of an acoustic 12-string guitar seems off-the-wall for today's pop scene. Yet, one of today's trends-to-be will undoubtedly include a re-emergence of folk-inspired music. The social consciousness that seems to be invading pop, the 12-step and recovery phenomenon and a more conservative sexual and substance use environment seem to be leading us into a folk revival.

"Love And Affection" is as wholesome a Top 40 song as they come, and it is so well written, arranged and performed that it may wind up being a long lasting theme song for those innocent enough in spirit to appreciate its honesty and simplicity.

Lyric: The lyric concept is simple: The singer will not accept no for an answer from his prospective girlfriend and will do anything to change her mind. The story gets to the conflict in the first four lines, and for the rest of the song, tries to resolve it.

*Here she comes
Seems like forever she's been on my mind
But nothing has changed
She thinks I'm just a waste of her time*

*There she goes
She don't know what she's missing
Can't she see I'll never give up the fight
I'll do all I can 'til she understands my desire*

The only weakness in the lyric is the change from third person in the first verse (above) to the second person in the rest of the song.

Groove: An uptempo 8th groove (BPM = 120) that unfolds gently in the verse (drum backbeat only on 4), then builds in the pre-hook and hook with the backbeat expanded to 2 and 4.

Scale: The melody is written in the full 7-tone major scale. This gives the song a distinctly pop rather than folk sound.

Melody: A three-section melody is written with each section well contrasted. The range is lively with the verse dipping low, the pre-hook in mid-range and the chorus reaching for the high notes. As a result, the melody builds to an effective climax (like they used to pre-1975).

Harmony: Triads and suspended chords give the song a simple folk-rock style. The chord progression is totally diatonic and very predictable.

Form: The form is straight ahead: Intro Verse Pre-Hook Chorus Verse Pre-Hook Chorus Solo Bridge Chorus Fade.

Influences: A classic pop-rock song with the folkiness reminiscent of the Simon & Garfunkel era combined with the more lyrical side of the Eagles.

Production: The production is good in the sense that the heartfelt quality of the song comes through. Although the actual sound is not as clear as it could be as it was mixed to be a blend of all sounds at the expense of the individual sonorities.

Performance: The vocal is very direct and believable. No fancy styling, just good old fashioned singing. The background vocals make an excellent contrast to the lead vocal.

Summary: Although "(Can't Live Without Your) Love And Affection" packs no surprises and gives us little that is obviously Nineties in style, it has the kind of classic appeal that may see it outliving a lot more flashy numbers on this year's charts. 

BLUESIANA



Ebel Roberts

Jazz and R&B greats Art Blakey, Dr. John and David "Fathead" Newman recently collaborated on the unique album *Bluesiana Triangle*, for Windham Hill Jazz. Pictured in the studio are (L-R; front row): Newman, Blakey, Sam Sutherland (Windham Hill); (back row) producer Joe Ferry, B.B. (operations director for Dr. John), Dr. John, percussionist Joe Bonadio and bassist Essiet Okon Essiet.

MIXING IT UP



Shep Pettibone is pictured in the studio while mixing a Technotronic medley for SBK Records, to be featured on a Technotronic remix album. (L-R): Jane Brinton (Shep Pettibone's manager), Shep Pettibone, Jo Bogaert of Technotronic and Nancy Brennan (VP, A&R International, SBK).

IGNITED PRODUCTIONS, INC.: Singer-songwriter-guitarist David Williams, fresh from his stint with Madonna on her "Blonde Ambition" tour, has begun work on his new album; Robert Biles engineering, Mike McKnight programming and Jeff Welch assisting.
DODGE CITY SOUND: Virgin recording artist James Reyne was in laying down tracks for his new album, with producer-engineer Jim Scott and assistant Randy Pekich...Rock City Angels, in working on their opus, with Bobbi Durango overseeing the project and Jeffers Dodge co-producing and engineering...Dirty Looks, in recording tracks for their album, Henrik Ostergaard producing, Jeffers Dodge engineering...Dance

group Man'go Bang, in mixing two tracks with engineer Paul Dieter and assistant Randy Pekich.
VISIONS OF U.S.: Bianca Miller recently took top honors in the Music Video category of the "Visions of U.S." competition for her entry, *The Hollywood Handshake*. Interestingly, the New York-based Miller was inspired to do *Handshake* by the "love ya babe, let's do lunch" types she met in Tinsel Town on trips here to pick up other awards—including a third place prize from Visions in '89 for her music video, *Red M&Ms*. Miller was a member of the defunct toy instrument act Pianosaur.
 —Randal A. Case
SOLID STATE LOGIC: Latest SSL installations include: Miller/

Wishengrad, a leading post production facility based in Hollywood, has installed an SSL ScreenSound digital audio-for-video editor; Right Track Recording of New York has installed an 80-input SSL G Series console; Vancouver Studios of Canada has installed two ScreenSound digital audio-for-video editors.
SUMMA MUSIC GROUP: Ace production team L.A. & Babyface, in working on Whitney Houston's long-awaited new album in Studio B, and mixing for Motown artist Johnny Gill in Studio A; mixing expertise supplied by Jon Gass and engineering duties handled by Donnell Sullivan and assistant Kyle Bess...MCA artist Adamski, in tracking and mixing her latest opus, *Dr. Adamski's Musical*

Pharmacy, produced by Adamski, engineered by Dan Bates and assisted by Kyle Bess.
SKIP SAYLOR RECORDING: Pony Canyon artist Bunny Hull, in with co-producer/brother Jeff Hull and engineer Tommy Vicari...SBK Records' Spunkadelic was in mixing tracks with producer-engineer Peter Willis; Liz Sroka assisting...Producer Daryl Ross, in with Island Records artists Latin Science; Liz Sroka again assisting...Producer Larry Robinson, in with A&M Records artist Grove B. Chill; engineered by Paul Arnold, assisted by Chris Puram...Producer Tony Robinson and engineer Fil Brown, editing tracks for Priority Records act Just Perfect; Mike Stanger assisting. MC

SOPHOMORE OPUS



Island recording artists the Buck Pets have finished work on their second opus, *Mercurochrome*. Michael Beinhorn (Red Hot Chili Peppers) produced most of the tracks. Pictured in the studio are (L-R): Andy Thompson, Tony Alba, Ian Beach and Chris Savage of the Buck Pets and producer Michael Beinhorn.

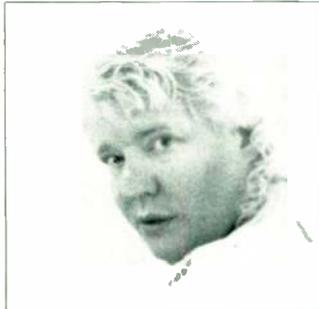
IN THE STUDIO



Lisa Rose

Japanese all-girl rock band Show-Ya has recently completed their next album with producer Paul Winger (Black Bambi, Beau Nasty) at the helm. Pictured at Devonshire Studios in North Hollywood are (L-R): Miki Igarashi, Miki Nakamura, Miki Tsunoda, Paul Winger, Satomi Senba and Keiko Terada.

PRODUCER CROSSTALK



ROY THOMAS BAKER

By Steven P. Wheeler

Last issue we spoke to veteran producer Roy Thomas Baker about his early years as an engineer and his production role with Queen. This time we talk with the outspoken producer about his other work in the Seventies and Eighties.

After the huge worldwide success of Queen's classic *A Night At The Opera*, Baker produced seven albums over the next eighteen months, none of them achieving any measurable degree of success. In 1977, Baker began working with former Mott The Hopples leader Ian Hunter on his *Overnight Angels* LP. While the album was not a huge seller, this album stands out in Baker's mind for the simple reason that he was nearly killed during that time.

Baker and Hunter were living in a three-story house during the sessions in Canada. According to Baker, there was an electrical explosion and the house burst into flames: "A fire started on the second floor [Baker was asleep on the top floor of the house]. Ian got out of the house, and I woke up because I was having trouble breathing." Baker awoke to see the floor and the door burning out of control, leaving the balcony as his only means of escape. "This house was on the side of a cliff on a frozen lake, but there was no time to think about it, so I jumped. As I jumped, the house literally exploded. Luckily, I landed in like six feet of powdered snow."

However, the worst was yet to come: Baker was literally up to his chest in snow and could not get out. The temperature was 60 degrees below zero and because the house had exploded, Ian Hunter and the others in the house thought Baker had perished in the blaze. "Finally, one of the road managers saw me, and Ian and [guitarist] Earl Slick rushed over and dragged me out. By

that time, I had frostbite on my hands and feet."

It took a while before Baker was able to use his injured hands at full strength again, but he still kept busy somehow. Around this time in 1978, Baker began working with Journey on their first big breakthrough album, *Infinity*. Having worked with guitarist Neal Schon and keyboard-vocalist Gregg Rolie (previously with Santana) and drummer Aynsley Dunbar when he worked with Frank Zappa's Mother Of Invention, Baker was hesitant to work with Journey unless they went out and found a lead singer. "Gregg was singing at the time, but he was behind five hundred keyboards, and I felt they needed a guy singing out front." It didn't take long to locate Steve Perry, and at the insistence of Baker, the band changed their musical direction. "Steve and I had the same ideas of wanting the band to play more of an aggressive rock thing, rather than the laid-back, dope-smoking stuff they were doing before that. Steve was my ally in terms of that commercial approach, so together we had a lot to do with that direction. I don't think that any of the other guys were upset about the new direction, because they went from selling 60,000 albums to millions."

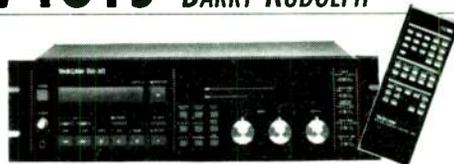
After finishing *Infinity*, Baker flew to New York to finish mastering the tapes, and one of his A&R buddies at Elektra Records asked him to stop off in Boston to see an unknown band called the Cars. "I hadn't heard any complete songs, just little excerpts on this tape," recalls Baker. "The gig was in this school gymnasium, with no stage, in front of like eight people."

Like the episode with Queen five years before, Baker was immediately hooked. A few months later, Baker and the Cars journeyed to England and recorded, mixed and re-mixed the entire album in three weeks. Baker believed he had produced a good record, but he was nevertheless surprised by the overwhelming response. "That first record's still selling. I realized it was a good album, and the Cars were a great band, but I really had no idea it would be as big as it was."

On that first Cars album, Baker was able to bring a fresh approach to the recording of the record. He admits that the less-is-more philosophy of the album was in answer to his critics. "At that time, I was being put down in the press for over-producing everything," the blond producer lets out a big laugh and says, "So I made a conscious effort to over-produce under-producing. If there was a hole in the music, I made it bigger rather than filling it up. That's where you get the feeling of 'air' on that album."

Working with fledgling bands like Queen and the Cars is the way Baker likes to work. "I still work primarily with new bands, but I work with some existing bands because I want to have fun. For example, I just finished a project with a new band called King Of Kings. But prior to that, I worked with the Stranglers because I've loved them for years, and we made a great record [Ten]." **MC**

NEW TOYS—BARRY RUDOLPH



Tascam's New DA-30 DAT

The new DA-30 is the long-awaited DAT machine from Tascam which will make digital stereo mastering more affordable. Priced at \$1,899, the DA-30 has all the most wanted features and great sound needed in a stereo tape recorder.

Only three rack spaces high, the DA-30 includes AES/EBU digital I/O for digital-to-

digital copies and interfacing to computer editing facilities. There is a fully programmable remote (wired), Start ID positioning, a unique headroom margin display and both +4dbm balanced and -10dbv unbalanced inputs and outputs.

Some tech stuff: the analog-to-digital converters in the DA-30 use Delta-Sigma modulation with 64 times oversampling while the digital-to-analog converters use 18 bits and eight-times oversampling. Sample rates are 48 KHz, 44.1KHz, or 32 KHz, and the signal-to-noise spec is 94db.

For more about this machine, write Tascam which is the pro division of Teac located at 7733 Telegraph Rd., Montebello, CA 90640. The phone number is (213) 726-0303.



Tannoy's New Line of Studio Monitors

Tannoy has a new series of monitor loudspeakers utilizing their patented DMT process. DMT (Differential Material Technology) is a method by which any moving or vibrational component of a loudspeaker system is effectively isolated from the cabinet by a surround or mount made from a different material. Tannoy has researched the different resonance frequencies of all materials used in speaker construction and formulated special adhesives, absorbent couplings and internal cabinet bracings to insure non-transmission of unwanted resonant vibrations.

The new DMT process is used in System

2 NFM, System 8 NFM, System 10 DMT, System 12 DMT, System 15 DMT and the System 215 DMT loudspeaker systems. (The picture shows the new System 8 NFM.)

Tannoy has chosen Duralumin (an alloy made of aluminum and magnesium) rather than titanium for their HF diaphragm and surrounded it with a different material that absorbs any unwanted resonances that would color the HF (high frequency) sound. The same principles are applied to all the other drivers in the system. All the new Tannoys except the System 2 NFM use the redesigned Dual Concentric Driver housed in a high density, twin-laminated MDF cabinet with rounded edges to minimize diffraction and reflections.

Other features: bi-wired terminal panels, hand-wired crossovers (instead of PC boards) and magnetic gap coolant for better power handling. Dual concentric models feature gold-plated contacts, cast moulded waveguides and sculpted, twin-ducted ports.

Lastly, the speakers are available in shadow grey with metallic speckled finish on the top and bottom. For more information and prices contact: Tannoy, 300 Gage Ave., Kitchner, Ontario, Canada N5C 2C8. The phone number is: (516) 745-1158.



New SP-20 Stereo Power Amp from Furman Sound

The SP-20 is a compact 20 watt stereo power amp in a new half-rack space. Being only half of a rack space, another HR unit could be put next to it since the SP-20 conforms to the HR mechanical spec used by lots of other manufacturers. (I like this amp so much, I'd put another one next to it).

The SP-20 can be used for dual channel mono applications or for full stereo use. It may also be "bridged" for 40 watts of mono power. Front panel controls include: stereo input level control, signal present and overload LEDs for each channel. I would think one of the best uses for this amp would be for headphones and Furman has included a front panel headphone volume control and headphone jack with a speaker mute button

for these purposes.

The SP-20 has only .01% THD (total harmonic distortion) at full rated output when driven by a 1KHz. tone. From 20Hz. to 20KHz. this figure goes to .05% THD. The SP-20 is fully protected from thermal overload (like when you install it in an already hot rack) and can withstand a short-circuit on any or all of its outputs without damage. You may also order the amp with optional XLR balanced inputs and optional rack mounting kit.

The SP-20 amps sells for \$289 and for the XLR balanced input model SP-20B the price is \$309. For more information contact Furman Sound Inc. at 30 Rich Street, Greenbrae, CA 94904. Phone: (415) 927-1225, Faxes: (415) 927-4548. **MC**

RADIO PIX
SUNDAY, SEPTEMBER 16



Peter Higganbotham

David Baerwald

8:00 a.m. **KLSX FM 97.1—Off The Record With Mary Turner:** Presenting one-hour interviews and music from the hottest names in rock. This week her guest is one half of the now-defunct **David & David, David Baerwald.**

12:00 noon **KNAC FM 105.5—High Voltage:** A noontime feast of Live Voltage, starring **Salty Dog.**

WEDNESDAY, SEPTEMBER 19

11:00 p.m. **KLSX FM 97.1—Lost Lennon Tapes:** This one-hour series explores the fascinating world of **John Lennon** through a blend of music, interviews and special features. This installment explores the making of the Beatles' *Abbey Road* LP. Part 1 of 2.

FRIDAY, SEPTEMBER 21

7:00 a.m. **KCLA FM Continental Cablevision—Club Versatile:** This audio presentation is broadcast over television lines which makes it a little hard to find. Worth the effort, however, if only to hear the sounds of great local bands such as **Dirty World, Civil Defiance, Fatal Attraction, Last Rites** and **Arthur the Talking Parrot.**

SATURDAY, SEPTEMBER 22

7:00 p.m. **KMGX FM 94.3—Solid Gold Saturday Night:** **John Fogerty** and **Creedence Clearwater Revival** are spotlighted this weekend. Songs include "Bad Moon Rising" and "Proud Mary."

11:00 p.m. **KFOX FM 93.5—Bootleg Radio:** This is a repeat airing of the **KWNK** broadcast the night before, but now you can hear it outside the San Fernando Valley. **KFOX** reaches listeners all the way from San Diego to Santa Barbara.

SUNDAY, SEPTEMBER 23

7:00 p.m. **KXLU FM 88.9—Brain Cookies:** **Paper Bag** brings their brand of plain-wrap rock to radio.

11:00 p.m. **KJLH FM 102.3—In The Spotlight:** Hostess **Jewell McGowan** presents a one-hour look at some of today's top urban artists. This installment features **Five Star** and the **Whispers.**

SATURDAY SEPTEMBER 29

7:00 p.m. **KMGX FM 94.3—Solid Gold Saturday Night:** The wondrous sounds of the **5th Dimension** and their rocking hits, "Up Up and Away," "If I Could Reach You," "Stone Soul Picnic."



The Housewives

If you haven't yet seen the **Housewives**, you will. These three very attractive ladies—**Hope Juber, Maggie Mayall** and **Lisa Johnson**—have been playing the local circuit for awhile with a set of comedy rock & roll. Thematically, they deal with domestic problems with song titles such as "Ironing Bored" and "In Sink At Your Disposal." They're unsigned, but that hasn't stopped them from placing their own television show in development over at Warner Bros. for a debut in the fall of 1991. "That may be surprising to some people," says Hope Juber. "But it's what's been in the works since day one. The **Housewives** have that kind of character and that kind of concept." For those non-club hoppers who want to catch the act, the **Housewives** are a semi-permanent house band on *The Home Show*. They have also appeared on *It's Fritzi*, *Entertainment This Week*, *Hard Copy* and *Oprah*. Speaking of *It's Fritzi*, Juber's husband, **Laurence Juber**, is the musical director for that program as well as for the **Housewives**. This veteran of **Paul McCartney's** band (*Back To The Egg*) has a way cool new solo LP which will be out soon on Chameleon Records. The **Jubers** previously scored *Gilligan's Island*, *The Musical*, which featured the other two **Housewives** in supporting roles.



Spinal Tap

Speaking of females, **Precious Metal** want you to know that they perform two songs in the upcoming film release *Rich Girl* starring the eternally resurgent former **Runaways** lead singer **Cherrie Currie**. Currie returned the favor by providing her own spicy background vocals to the group's new Chameleon album.

Many of you have written in to ask *Show Biz* about the legendary blues man **John Mayall** and his pornography collection. Inherited from his father and expanded by Mayall, the collection dated back a full two centuries and was, by all accounts, one of the most extensive groupings of this type of culture in the world. We say "was" because, according to his wife **Maggie Mayall**, all of it went up in flames along with most of their personal belongings and some never-released recordings of Mayall's **Bluesbreakers** (when **Eric Clapton** was a member) during a 1989 Los Angeles brush fire. We hear that he is accepting donations.

The **Dells** are making their feature film debut performing the classic track "Stay In My Corner" in **Robert Townsend's** upcoming big-screen pic *The Five Heartbeats*. Townsend toured with the veteran R&B group last summer to gather material for his 20th Century Fox film that chronicles the rise and fall of a Sixties singing group.

Political satirist **Harry Shearer** is waging his own battle against censorship with his new mock rap song "If You Want Free Speech) Go to Russia." Shearer, a co-star of the rock documentary send-up *This Is Spinal Tap*, was inspired to write the tune after controversial rapper **Luther Campbell** from **2 Live Crew** was arrested for recording a sexually explicit album. "That same week the Soviet Union had announced that they'd just passed a law abolishing press censorship, and it seemed to me our countries were like two trains going in opposite directions. I thought some-

body should blow the whistle," he told syndicated columnist **Marilyn Beck**. Shearer also said that he is currently working with **Michael McKean** on the long-awaited sequel to *Spinal Tap*.

Look for *the Lemon Sisters*, starring **Carol Kane, Diane Keaton** and **Kathleen Grody**, which has finally been released. The movie is about a trio of singing sisters and was originally scheduled for release last Christmas. Kane is reportedly taking time off from her NBC *American Dreamer* series so that she can give interviews.

Veteran DJ **the Real Don Steele** can now be heard Monday through Friday from 1-4 p.m. on **Oldies 93 KODJ**. Steele's name should bring back fond memories for anyone who grew up in Los Angeles during the late Sixties and early Seventies, where he captured a 30-share on the long-dead **KHJ**. He also had his own teen dance party program which ran on television's **KHJ** at the time. The DJ's nationally syndicated show *Live From The Sixties* is heard on over 320 radio stations, including **KODJ** on Saturdays from 6-9 a.m.

It looks like **Roseanne Barr's** screeching, spitting, crotch-grabbing rendition of the national anthem at



The Real Don Steele

the San Diego Padres game may end up costing her more than the respect of President **George Bush**. The ratings for the **Roseanne** episode that aired after the comedienne's performance at the game were the lowest ever, and that has the big-wigs in corporate world worried. Not only that, but her managers have well-noted that Mr. and Mrs. America have proven very unforgiving despite a less-publicized "straight" rendition of the national anthem a couple days later on **Sally Jesse Raphael's** show. These problems come at a very bad time for the tubby would-be songstress. Her series is now up for syndication, and everyone is watching to show closely to see if ratings recover or if **Roseanne**-mania is finally over. *Show Biz's* money says Barr will survive this temporary setback, but we realize that Middle America is extremely intolerant and television moguls are extremely impatient. Best of luck to everybody.

Here's evolution for you. Remember *The Rocky Horror Picture Show?*

SHOW BIZ—Tom Kidd

Remember having to get Mom and Dad's permission before they'd let you in the theater? You'll be happy to know that Little Sis and Bro won't have to bother with that formality to get to hear about that sweet transvestite from Transsexual Transylvania. The full story has just been issued as a comic book. And here we sit having been born too early.

John Denver has helped establish an institute that will work to save the global environment. The Aspen Institute on Global Change, which is co-sponsored by the Amway Corp. of Ada, MI, the United Nations Environment Program and the National Aeronautics and Space Administration, will bring leading scientists together each summer in Aspen, CO to trade ideas. "This is not just another think-tank," said the singer. "This is the most important task that faces the human race at this time."

Many thanks to some of Hollywood's biggest stars—including Bette Midler, Cher, Goldie Hawn, Olivia Newton-John, Meryl Streep and Robin Williams—who recently hosted an evening of comedy and music at the Greek Theater as a Big Green benefit. The entertainers were united in the cause of Prop 128, the



John Denver

Big Green initiative, which was considered by many as a step toward protecting people from chemicals that cause cancer and birth defects. Very supportive individuals paid between \$50-\$500 to attend this extravagant for a worthy cause.

Local hero Eddie Kidd (no relation) has authored a new book called *Pour Em A Song*. This is described as a "how-to" guide containing information a musician needs to know to become a steadily employed live performer. Available in local book stores, this book has been written from Kidd's personal experience as well as mucho research. He is touting it as a new and different approach aimed at helping those interested in entering the business of entertainment. Kidd should know. He's been making a living playing the Orange County bar circuit for many a year.

All right kids! Get ready for another marketing push from **New Kids on the Block!** By now, you've most likely seen their Saturday morning cartoon show on ABC. (It made its



Jodie Foster and Harry Northrop

debut September 8.) But did you also know they have their own comic book? Yes, the good folks at **Harvey Comics** (home of *Casper, the Friendly Ghost*) have released NKOTB in colorful newsprint. As befits these trying times, it's all heavily moralistic and at the same time heavy on the New Kids' promo items including, of course, the group's own 900 number (1-900-909-5KIDS) which the mag recommends fans get their parents' permission to call.

As long as we're giving out 900 numbers, those gay-themed heroes **Morissey, Depeche Mode and Erasure** have come together to sponsor a number you can call to donate to AIDS research. Even Mom and Dad would approve of this one, kiddies. Dial 1-900-456-3355. *Show Biz* had to put a 900-block on our phone, so let us know what happens. Okay?

Pictured are Oscar Award-winning actress **Jodie Foster** and poet-actor **Harry E. Northrop** taken when they appeared together in Jonathan Demme's new Orion Pictures release *The Silence Of The Lambs*. The movie will be coming to theaters this October. Northrop, a contributor to **Harvey Robert Kubarik's** just issued recording *HollyWord*, will also be reading September 23rd at Cafe Largo along with other *HollyWord* poets and musicians. In the good works department, Kubernik has earmarked a portion of the proceeds from the new recording for the Braille Institute. In late October, he will be producing a benefit performance for the Institute that will feature Northrop, **Linda Albertano** and **Danny Weizman**.

On the business side, **Mark Winik**, 39, has filed a suit in the U.S. District Court in New Haven, CT contending that he copyrighted a concept for a show called *Rockout* that he tried to sell to MTV in 1986. Winik's lawsuit alleges that the network's three-year old game show *Remote Control*

and new *Turn It Up* exhibit "key creative and distinct elements" of his show. He is asking for \$100,000 for every instance of copyright infringement.

David Lynch is becoming quite the multi-media mogul. Besides the success of television's *Twin Peaks* and the good reviews being given his new flick, *Wild At Heart*, Lynch has announced that a work called *Industrial Symphony No. 1* will be released on video next month. The piece was co-written at the Brooklyn Academy of Music in New York City. Lynch also continues to paint, is readying a *Twin Peaks* soundtrack album and continues to draw his cartoon strip, *The Angriest Dog In the World*, which appears in weekly newspapers around the country. He also recently directed both a perfume commercial for Calvin Klein and a music video for neo-rockabilly singer **Chris Isaak**. On what does he base his success? "Well, I'm an America, and this is what I see out there," Lynch is quoted. "Every little neighborhood, every little back yard has a certain feel to it, and I'm just letting real life be my guide." **MC**



TELEVISION PIX

TUESDAY, SEPTEMBER 18

7:00 p.m. **KNBC**—Entertainment Tonight: ET uncovers the truth behind the **Supremes'** breakup.

WEDNESDAY, SEPTEMBER 19

9:00 p.m. **VH-1**—**Superstar Wednesday**: Spotting superstar **Gloria Estefan** in the unfortunately named "Back-to-Back" video segments. Includes "Can't Stay Away From You" and "Don't Wanna Lose You." Repeats at various times during the day.

FRIDAY, SEPTEMBER 21



Marcus Roberts

7:00 p.m. **BRAVO**—**Marcus Roberts: Deep In The Shed**: The **Wynton Marsalis**-influenced keyboardist is joined onstage by tenor saxophonist **Todd Williams**, alto saxophonist **Wessell Anderson**, trombonist **Wycliffe Gordon**, bassist **Reginald** and drummer **Herlin Riley**. **REPEATS**: September 30.

SATURDAY, SEPTEMBER 22

7:00 p.m. **THE NASHVILLE NETWORK**—**American Music Shop**: **Mary Chapin Carpenter** and **Kevin Welch** merge sounds from the cutting edge of country.

SUNDAY, SEPTEMBER 23

1:00 a.m. **KNBC**—**It's Fritz!**: The music of **Troop** and **Kevin Saviger**.

1:00 a.m. **KCOP**—**New Music Report**: **Comic Doug E. Doug** and rapper **M.C. Serch** host this hip new show mixing live location segments with videos and comedy.

MONDAY, SEPTEMBER 24

11:30 p.m. **BRAVO**—**Ma Pavlova**: **Roland Petit's** spectacular homage to prima ballerina **Anna Pavlova** is performed by the **National Ballet of Marseille**.

WEDNESDAY, SEPTEMBER 26

9:30 p.m. **AMERICAN MOVIE CLASSICS**—**Higher and Higher**: **Frank Sinatra** stars in this tale of servants who rally to save their boss from bankruptcy.

FRIDAY, SEPTEMBER 28

5:00 p.m. **THE NASHVILLE NETWORK**—**A Special Conversation with Dinah**: In this repeat broadcast, country legends **Minnie Pearl** and **Roy Acuff** drop in to share some memories with hostess **Dinah Shore**.

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, Scott Schalin and Keith Bearen.

SORRY, WRONG NUMBER: In last issue's *Local Notes*, we mentioned that this issue's co-cover bands, Megadeth and Precious Metal, and last issue's cover subjects, Vixen, would be signing autographs in *Music Connection's* Suite at this year's Foundations Forum '90, held at the Sheraton Plaza La Reina Hotel on Sept. 13-15. We incorrectly listed the room number. Our correct room number is Suite #369. To reiterate: Megadeth will be there on Sept. 14th (1:00 p.m.), Precious Metal also on the 14th (3:00 p.m.) and Vixen on Sept. 15th (3:00 p.m.).



WAS (NOT WAS) MAYAN BASH: Chrysalis Records recently threw a star-studded bash at the Mayan Theatre in celebration of the new Was (Not Was) LP, *Are You Okay?* On hand to help the band and, in particular, ace producer Don Was celebrate were recent Don Was-produced artists Elton John and Iggy Pop, along with Curt Smith of Tears For Fears, each of whom performed a one-song set. Pictured (L-R): Iggy Pop, Sweet Pea Atkinson and Sir Harry Bowns of Was (Not Was), Don Was, Elton John, David Was and Curt Smith.



HABLA ESPAÑOLA: The Songwriters Guild and California Lawyers for the Arts co-sponsored a special seminar entitled "Cuestiones Basicas Legales para el Artista de Habla Española." The seminar was (as you've probably already guessed) conducted entirely in Spanish and provided Spanish speaking musicians with valuable copyright and contract information. (L-R): Donald Kahn (SGA), Tina M. Alleguez, Esq., Vic Mizzy (SGA), Carol Rowe (CLA director) and B. Aaron Meza (SGA director).

—KB



HENLEY VS. NIXON: Don Henley and host George Lawes take a walk through Walden Woods during a segment taped for Network Earth, a new weekly TBS series dedicated to exploring environmental issues. Henley is featured in the September 23 episode which will deal with efforts to save Walden Woods from a proposed real estate development. Speaking of Henley, the concerned singer-songwriter who espouses all the right political views is lampooned on rock humorist Mojo Nixon's latest Enigma album, *Otis*. The track, "Don Henley Must Die" (sample lyric: "Don Henley must die/Don't let him get back together with Glenn Frey"), has been ruffling some feathers, so Enigma—in a show of laudable concern and as a way of wringing some publicity out of the situation—recently issued a tongue-in-cheek warning label to be added to all promotional copies of the LP, saying "Please don't play 'Don Henley Must Die,' it might upset him." Then, faster than you can say "sue," Enigma issued a subsequent statement saying they were aborting the campaign, intimating that a "certain powerful record industry mogul" (could it be David Geffen?) had expressed his displeasure. Not one to let a good gimmick die, Nixon has now picked up the publicity quantlet. He serenaded the Geffen staff with an impromptu performance of the song on Sept. 6th from a truck parked across the street from Geffen's Sunset offices.

BEFORE TRACY CHAPMAN, THERE WAS...: Joan Armatrading, whose new album, *Hearts And Flowers*, has just been released by A&M Records, is pictured during her recent Wiltern Theatre performance.





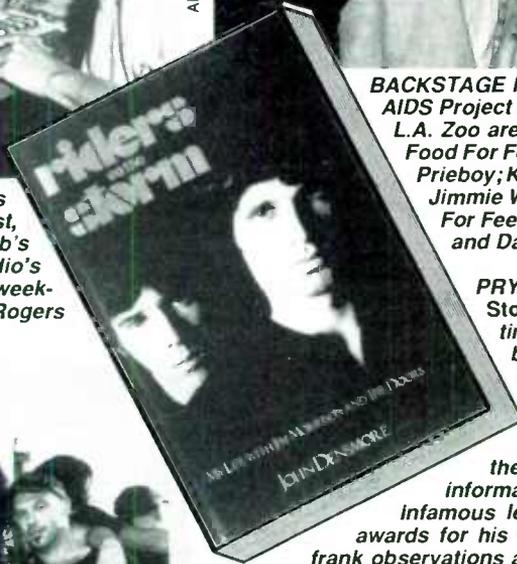
Allen Olivo

A CAPITOL IDEA: Mickey Dolenz and Kenny Rogers recently participated in a "live to London" broadcast, presented by Capitol Radio during the China Club's Monday Night ProJam on August 20th. Capitol Radio's live broadcast from the China Club was part of their week-long stay in Los Angeles. Pictured (L-R): Dolenz, Rogers and Capitol Radio DJ Chris Tarrant.



Joe Hughes

BACKSTAGE PALS: Pictured backstage at the recent AIDS Project L.A.'s Sixth Annual Garden Party at the L.A. Zoo are (L-R): Johnny Vatos of Oingo Boingo/Food For Feet; Mike Tovar; actor Brad Davis; Andy Prieboy; Katy Sagal from Married...With Children; Jimmie Wood; John Avila of Oingo Boingo/Food For Feet (pictured under Jimmie Wood's head); and David Clennon. —KB



PRYING OPEN THE DOORS: Riders On The Storm is the first book detailing the life and times of Jim Morrison and the Doors written by a former member of this celebrated rock band of the Sixties. Penned by Doors drummer John Densmore, this 319-page collection of memories and anecdotes is fascinating reading for the millions of Doors fans craving for any information about the legendary group and their infamous leader. While Densmore won't win any awards for his writing style, his honesty and brutally frank observations are often compelling. Densmore admits that he grew to hate Morrison when the Lizard King's self-destructive behavior began to tear the band apart. Densmore also describes his anger towards keyboardist Ray Manzarek for attempting to capitalize on Morrison's death by fanning the flames of the "Jim is alive" rumors so prevalent in the late Seventies and early Eighties. And in one telling account, Densmore recalls the period around the third Doors album when Morrison first began his suicidal drinking binges: "The psychedelic Jim I knew just a year earlier, the one who was constantly coming up with colorful answers to universal questions, was being slowly tortured by something we didn't understand...what was worse, his response to his demons was becoming glamorized." This book is fast reading, but not as detailed as the earlier Morrison tell-all, No One Gets Out Of Here Alive, and there are many contradictions between the two books. However, if you are a Doors fan, this is mandatory reading. —SW

Lori Stoll



RE-MASTERING REALITY: Delicious Vinyl threw a bash at the Roxy to celebrate the recent signing of Masters of Reality, the label's first foray into the hard rock medium. The Masters have resurfaced following an amicable parting of the ways with their previous label, Def American, and some lineup changes—none other than former Cream drummer Ginger Baker has joined the band (Baker met the band at a recent barbecue thrown by Tone Loc's manager, Marty Swartz. After jamming together, Baker was asked to join). The band (pre-Ginger Baker) performed a relaxed and confident set at the Roxy bash, suggesting that this new lineup is finally ready to make good on the artistic promise of their brilliant debut LP. Delicious Vinyl has re-released that first album with bonus tracks to surfeit the masses until the band records some new material. (L-R, back row): ex-drummer John Leamy, label co-owner Matt Dyke, band members Daniel Rey and Googe, (sitting) label prez Michael Ross and band member Chris Goss. —SS

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

RODNEY ON THE ROQ: Rodney Bingenheimer recently celebrated his fourth anniversary as a KROQ jock. Some of the people who dropped by to congratulate him were Siouxsie Sioux, Michael Des Barres and Deborah Harry, Clement Burke, James Destri and Chris Stein of Blondie. The anniversary show aired on Aug. 24 and featured tapes from four years of Rodney's show, including interviews with Johnny Rotten, Steve Jones and the late Sid Vicious of the Sex Pistols, and early interviews with David Lee Roth of Van Halen, Blondie and Brooke Shields. He also played some of the best records from 1976 to the present.

HALF-HEARTED: Heart, after finishing up its present *Bebe Le Strange* tour, will go into a Seattle studio to work on a live album, slated to include several cover tunes—Led Zep's "Rock 'N' Roll," the Beatles' "I'm Down" and the Righteous Bros.' "Unchained Melody." The live effort will be coupled with a greatest hits collection for a release in October. It'll join fall double-albums by the Eagles, Fleetwood Mac and (reportedly) Bruce Springsteen.

ESCAPETOLA.: Ex-Blondie Debbie Harry is shown during her recent appearance at the Greek Theatre. Harry was part of the "Escape From New York" tour which also included the Ramones, Jerry Harrison and the Tom Tom Club.

Heather Harris

**HEAVY
METAL**



MEGADETH

RUST IN

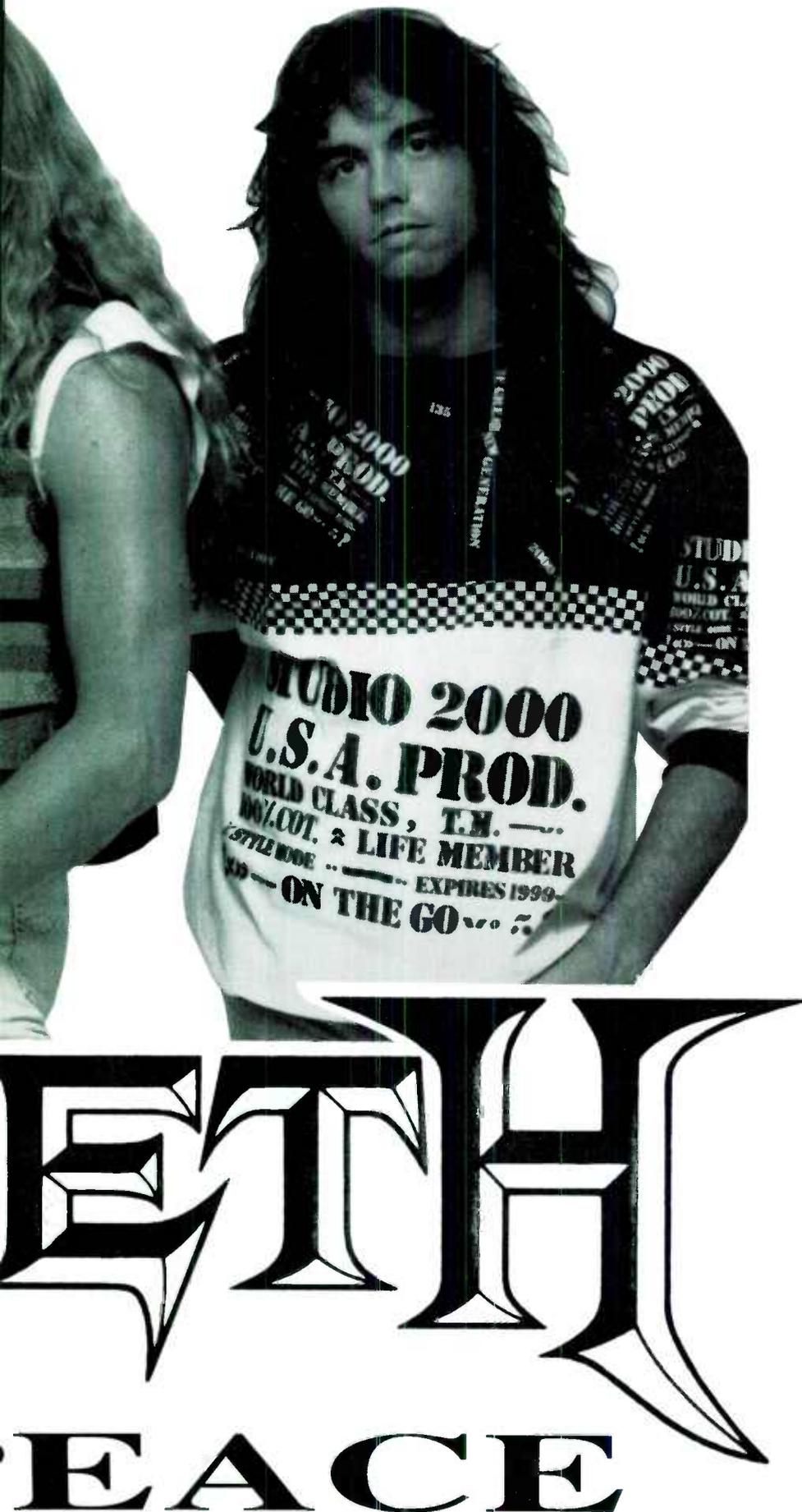
By Eric Niles

In Simpson-ese, Dave Mustaine is “an intense dude, man.” After his bone crunching introductory handshake and 70 minutes of conversation no less controversial and jarring than his music, it became clear to me why the red-maned Mustaine has the reputation as the Metal Mozart.

Like Mozart, Mustaine’s obsession with perfection has left his visionary musical trail littered with ex-band members, empty heroin syringes and a host of enemies. On the other side of the ledger, he has left behind a string of three groundbreaking albums in a genre (speed metal) that he, along with James Hetfield and Lars Ulrich of Metallica, almost singlehandedly helped to define.

After a stormy yet seminal stint with a pre-vinyl Metallica, a period that Mustaine calls “magical yet impossible,” Mustaine broke ranks to form Megadeth in 1983. Although underpublicized and admittedly less proficient than Metallica at that stage, the band’s 1985 debut waxing, *Killing Is My Business—And Business Is Good!* (Combat Records), raised enough hell to garner the band a deal with Capitol. The resulting *Peace Sells...But Who’s Buying* LP impacted the thrash metal scene like acid did the hippies. Both *Peace Sells...* and the band’s next platter, *So far, so good...so what!*, went gold, but inner squabbles, escalating drug use and a grueling world tour in 1988 effectively kept the band silent for the past two years.

Showing no ill effects from yet further wholesale lineup changes, (guitarist Marty Friedman and drummer Nick Menza), Megadeth recently forged its fourth LP, *Rust In Peace*. Still firing away with enough angry expletives to sink a small armada, Dave Mustaine may be a little older and a little wiser from the journey, but he sure hasn’t mellowed. “I’m a fucking madman,” emphasizes Mustaine, “I’ve got a raging ego and no self-esteem. If somebody doesn’t do what I want, I get pissed.” ➤



◀ **MC:** During that early Eighties period when you, James Hetfield and Lars Ulrich were hanging out, what motivated you to take a stab at speed metal?

DM: Peppermint Schnapps...Mickey's Big Mouths...vodka and tomato sandwiches.... Musically, what inspired us was the new wave of British heavy metal bands: Iron Maiden, Diamond Head, Judas Priest, Witchfinder General, Angelwitch.

MC: What were the early years of the scene like?

DM: The whole scene was very explosive in the years that we started the American thrash metal thing. Back then, there were basically four bands: Metallica, Megadeth, Exodus and Slayer. We were the forefathers. We nurtured the whole scene.

MC: Does it bother you that you're still referred to as an ex-Metallica member?

DM: No. I'm one of the few people in the world that is responsible for this whole scene. And that's a very bold statement to make. In the beginning, I was the guitar player in Metallica, Hetfield was the mastermind behind the lyrics and Lars was back there banging on his drum set. We gave this style of music a format and a direction—I'll always be proud of that.

It was like the town wasn't big enough for the three of us [Mustaine, Hetfield and Ulrich]. There was just too much personality. It was like having

"...I know that there's someone looking after me, 'cuz I would have overdosed a million times." —Mustaine



Dave Ellefson

Marty Friedman

Nick Menza

three Dr. Frankensteins in one band. Anyway, it all came to a head one day when James kicked a dog of mine. We were all really plowed at the time—we always were. Anyway, one thing led to another and I hit James in the face. He told me to get my shit and get out. I told him that he couldn't fire me because I had already quit. In retrospect, James and Lars were really focused in their own way, and I wasn't. I begged to differ with almost everything just for the sake of being argumentative. But that's me. I'm a sarcastic fucker.

MC: It seems to me that one major difference between you and competing bands is your anger and the way it's channelled. For instance, "Peace Sells—But Who's Buying" was such a great song because it expressed that anger so simply and precisely, with no bullshit.

DM: That song was written in two days. At the time, I was really pissed off at Combat Records and I wanted to tell them how I felt. Yeah, the

music is like a safety valve. If I don't let it [anger] out, I'll explode. I look at it this way: My guitar has never let me down. It doesn't have a mouth. It never has a headache. I get off on it every time. When I quit, it quits. The guitar is the easiest way for me to get my point across to somebody. If people piss me off, I react by playing.

MC: I hear you're hard to get along with, and consequently, it's difficult for you to keep a band together.

DM: That may be true. I try and change people and make them more like myself. Because what I see in someone else that I don't like is usually what I don't like in myself. I don't really give a fuck what my reputation is, because I know what it's about and I can go in and out of character whenever I want to. A lot of the problem with the band in the past was that we were losing our intensity and things were getting a little hazy. On the road, things escalated from a small border skirmish into a full-on raging war. I think a lot of



Dave Mustaine

us were inconsistent because of the guy we were waiting for after the show.

MC: I assume you're talking about the guy who sold you drugs?

DM: Yeah. Sometimes our gigs weren't that good, but the bus ride home sure was great. Success has a way of consuming you overnight, and it can do it to anybody. I'm not going to say I'm religious, but I've got a spiritual trip going now that keeps me out of being so self-abusive. I don't go to church, 'cuz I don't need that shit. But I know that there's someone looking after me, 'cuz I would have overdosed a million times. Basically, the alcohol and pot escalated into heroin. Believe me, you can't replace heroin with alcohol. In the long run, what I did to myself prior to 1990 was degrading to my reputation and detrimental to my health. It was fun while it lasted, but it doesn't work anymore.

MC: You seem to have forged a new beginning

for Megadeth. Tell me about the new band.

DM: I can't put a finger on who is the weakest link in this band—which, for once, and hopefully forever, will remain a mystery. Ultimately, I'm the weakest one. I'm compelled to think that way. But my self-esteem tells me that I'm the best at what I do—besides James Hetfield, that is. I think that James and I are very much the same man. I think we grabbed an angel, split him in half, and both of us are possessing that power. The only differences between the two of us is that he's taller and his guitar is white and mine's black. Anyway, Marty Friedman is one of the best guitar players around. For him to adapt to the Megadeth style was natural for him 'cuz he liked the format of the rhythm structuring and the opportunity to play his weird fucking middle-Eastern scales. Nick Menza is a better drummer than both Gar Samuelson and Chuck Behler. All that remains for Menza is to see if he can hold his own live. And finally, David Ellefson. I've tried to get rid of him, but I can't. In this genre, there's nobody who can touch Dave Ellefson.

MC: Was there a theme associated with the *Rust In Peace* project?

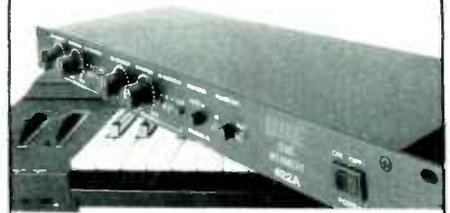
DM: We didn't have a theme with this one. It was just get it out. We worked with Mike Clink on the production. He's the best producer I've ever worked with, and I'm looking forward to working with him again. The record was mixed by Max Norman. It has over 40 minutes of original material, more than any other Megadeth album.

MC: You seem to have a reputation as an "angry genius." Is that accurate, or are you misunderstood?

DM: I'm more interested in understanding people than having people understand me. I don't give a fuck if someone understands me. The difference between how I have been in the past and how I am today is I have releases now. Whenever I'm really angst-out, I skydive or go to my kickboxing classes. I don't take things so seriously anymore. I don't see some guy walking down the street and have this superior attitude like I could can him like a tuna, beat him like a stepchild and make him run like cheap paint.

MC

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STEVE BEDELL

Marrying Music & Movies

By Steven P. Wheeler



Ever since *The Big Chill* demonstrated the power of well-known music within the framework of modern motion pictures, the film industry has been taking the music aspect of film far more seriously. One of the industry's top music supervisors over the past decade has been Steve Bedell. Bedell was the mastermind behind the music in such box-office blockbusters as *Beverly Hills Cop I and II*, *Top Gun*, *Footloose*, *Pretty In Pink*, *Terms Of Endearment* and *Ferris Bueller's Day Off*, to name just a few. Yet, most people don't know the behind-the-scenes routine in finding the right composer and music that best represents the celluloid product.

Bedell began his career by spending ten years with the Wes Farrell Organization beginning in 1968. In the early Seventies, Farrell became best known for his work with the *Partridge Family* television program. Bedell was with Farrell from the beginning of that show. "Wes was producing the music, and I was running the publishing company. Based upon that involvement with television, I had made a deal with the *Captain Kangaroo* show in 1972 for us to write and produce all the new music for the program. At that point of my career, I got very involved in the marriage of television and music. That's when I realized that there was a lot of money to be made."

In 1975, Bedell left New York for the California sunshine. Two years later, he left Farrell and began setting up a publishing department at Casablanca Records. "I was the Vice-President of Music Publishing. They had never had someone heading up their music publishing department, and they were having some big success with people like Donna Summer, the Village People and Kiss. They really didn't understand the publishing business. So when I went over there, I became very involved in bringing in writers like Barry Manilow, and I worked closely with Donna Summer in terms of marrying her with other writers, so that the label would get some direct publishing benefits."

Around this time, Bedell also became involved in matching music with not only television but also motion pictures. "I became involved with movies like *Thank God It's Friday*, and I made a deal to re-score *CHIPS*, so I was getting a very good look at how important music publishing was to television and film." After two years at Casablanca, Polygram bought out Neil Bogart's company and Bedell decided to move on.

In 1981, Bedell began working as the U.S. representative for a French music publisher and became more and more involved with film. "We worked with a few movie compa-

nies and I made the decisions for the record deals and publishing deals for films like the first Rambo movie." After a couple of years spent learning the motion picture industry, it was time for Bedell to move to the top of the ladder. "By the time I joined Paramount in 1983, I had a major background of almost fifteen years in music publishing and marrying music and film together."

However, the grass is always greener on the other side, and Bedell grew tired of the corporate mentality so prevalent at the major film studios and started up his own company. The Music Department is an independent film production/music consulting company that specializes in work with independent filmmakers. "The reason I left Paramount last year was primarily to set up my own company and provide the exact same services that I was doing for Paramount, but I wanted to do it for the independent producer," explains Bedell. "Because of the big budgets at the major studios, you have to work with a community system, which means that even though you are the head of a division, you are for the most part an administrator. It was amazing how many people you had to go through to get one composer approved."

Conversely, Bedell likes the fact that when you deal with an independent filmmaker, you are dealing with them and don't have to go through miles of red tape to make a simple decision. "When you're independent, you deal with whoever's in control, whether it's the producer or director, and that's it. The producer really does go to the source of music, so I get to work directly with those people on a one-to-one basis." In addition to more artistic freedom in working with independent filmmakers, Bedell says his role is one of the educator. "Another thing I try to do with the independent filmmakers is to try to show them that I can generate some additional money on their behalf by making them understand what exactly music publishing can represent. Very few independent filmmakers understand that and they give away their publishing rights."

Just exactly what his role as music supervisor entails covers a wide spectrum of duties. Everything from breaking down a script for music placement to choosing film composers, songs and even the artists who can best represent the vision of the filmmaker—a task that is often very difficult to master. "There is

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very often a language problem between the producer and/or director communicating what his needs are to the composer of the score. With my background of working with songwriters for so many years, it becomes easier for me to be the liaison between the movie people and the music people." Such communication problems do occur once in a while, and the result is not always pretty, according to Bedell: "When I was at Paramount, there was this one experience where the director had one viewpoint and everybody else had another viewpoint. One of the problems was that the director was talking the music philosophy at script stage with the composer. However, when the film was finished, the director maintained his position philosophically when in fact the film needed a different approach. Ultimately we had to re-score the entire film, which is a very expensive process."

Unlike most music supervisors, Bedell says he becomes involved with his projects at the script stage, something that is beneficial to the producer of the film. "I look at the script and break it down to where I see music placement and then I recommend composers and basically budget the film based upon my interpretation and conversations with the producer and/or director. That's a knowledge that you acquire from working on so many films like I have. After you set a budget, that means you have to hire the right composer and understand what the production side of composing and producing scores is all about. Many of the other soundtrack supervisors in the industry are not aware of that side of the

business, which becomes a serious problem when it comes time to meet your budget."

Choosing the artist is another chore, and sometimes there can be some big problems. But sometimes those problems turn to gold like they did during the making of *Beverly Hills Cop II*. "Glenn Frey was in the studio ready to record "Shakedown" [Frey had recorded the smash single "The Heat Is On" on the first *Beverly Hills Cop* film], but he was going through a bad time in his life. I had been wanting to get Bob Seger involved in a movie for some time, so I called Punch Andrews

**"...at the major studios...
it was amazing how
many people you had to
go through to get one
composer approved."**

—Steve Bedell

[Seger's longtime manager] to see if Bob was available, and he was. Bob came in and re-worked the song within his own style ["Shakedown" became a Top Ten smash]."

As for future projects, Bedell is working with various writers, trying to come up with a film based upon a well-known song, similar to what was done with Bobbie Gentry's hit from the Sixties, "Ode To Billie Joe." Tying together the artistic elements from both music and film is a dream for Bedell, a dream that he

believes is coming closer and closer to reality. "I think the creative community is a lot broader than you might think, and I think that many musicians who get burned out after a long tour start thinking creatively and have started to look to film as another outlet. There's no question that there's a market like that out there, and I think that I have the connections in both ends of the business to exploit that."

Another project close to Bedell's heart combines film and music. Tentatively titled *Grievous Angel*, this film is based upon the bizarre friendship between rock & roll icon Gram Parsons and Phil Kaufman. Bedell ran across the project while he was still at Paramount and has been pursuing it ever since. "It's not a larger than life story, it's a relationship story. The relationship between those two guys is a relationship that never should have happened, but because of the circumstances, their paths did cross and it developed into a very close friendship. It's two guys who were 180 degrees different from each other." The startling conclusion of the relationship is something that has movie companies drooling over the project. "The ultimate finale of the story is where Phil literally stole Gram's body and fulfilled their wish of cremating the body at Joshua Tree. Whenever we talk to people about that part of the film, everybody gets goosebumps."

Over the past three decades Steve Bedell has made quite an impression mixing the worlds of popular music and contemporary cinema. Now moving into his fourth decade in the business, you can bet Bedell has just begun to hit his stride. MC



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The State Of



By Valerie Lee

The yardstick in judging the quality of a heavy metal album is best measured in terms of the people it pisses off when you play it. If your parents complain because Mötley Crüe is chanting "Shout At The Devil," well, that's pretty much expected. If your neighbors bang on the door because Motorhead is killing their front lawn, then for sure the record's doing something right. But if the cops threaten to apprehend your stereo during Slayer's *Reign In Blood*, then the album must be a certified classic.

That's the beauty of the genre: Love it or hate it, a reaction is always guaranteed.

Whether one perceives metal as an art form or a silo of noisy rubbish still depends on both the band and the listener. But, with bands such as Metallica and Guns N' Roses becoming accepted by the media as true creative entities, metal has begun to move out of the dark ages of embarrassment and into the light of mass appeal. Sure, we loved the blatant satanism of Venom, or the over-the-top misogyny of W.A.S.P., but bands have to

do more than scream about blood to appeal to today's more enlightened audience.

"A lot of the albums, lyrically, are getting more interesting, and some of the bands are dealing with real issues now," says John House, co-creator and producer of the video series *Hard N' Heavy*. "Bands like Violence and Testament are reflecting rage and actually saying things about what concerns them and their generation, in much the same way the Stones or the Who were doing it in the Sixties."

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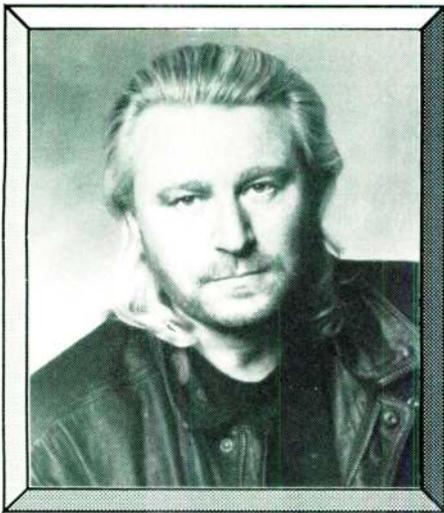
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John House, co-creator and producer of the video series *Hard N' Heavy*

Lenny Leon, Marketing Manager for Concrete Marketing, a firm that specializes in promoting hard rock acts, agrees that the perceptions of heavy metal have changed. "It's much more credible now. I really don't think people find heavy metal as offensive as they used to because they're becoming more aware of what bands are really trying to say," he asserts despite the recent ridiculous litigation against Judas Priest. "The messages and social commentary are a lot different than they were five years ago. A good example is a band like Exodus. The title track of their new album, *Impact Is Imminent*, is an anti-drunk driving song."

It's true that many bands are now challenging themselves to rise to higher creative plateaus as audience's expectations have



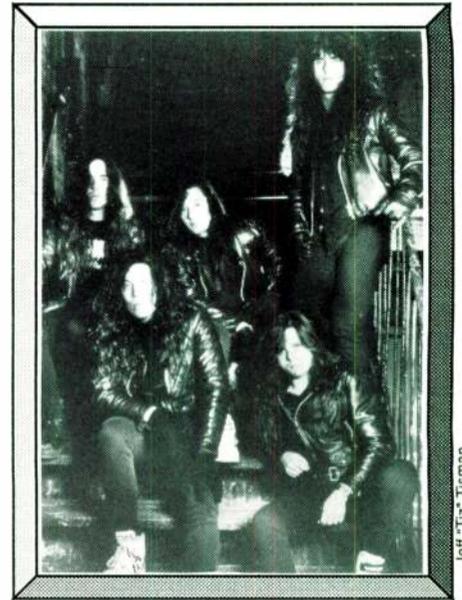
Vio-lence

increased. Artists like Faith No More, VoiVod and even Death Angel have recently transcended the previous limitations in successfully stretching the boundaries of the genre. But, for every one band that forges its own sound, there's thousands of others who legitimately stink and end up sullyng metal's reputation as a whole.

"The most important thing to understand is that there's only one Anthrax and only one Testament," reminds Jon Zazula who, with his wife Marsha, founded Megaforce Records and Crazy Management and launched the careers of bands like Anthrax, Testament, Metallica and Overkill. "Now you have thousands upon thousands of bands sounding like them. It's diluting the market, and those bands will not make it."



Lenny Leon, Marketing Manager, Concrete Management



Vicky Hamilton, A&R Rep for Geffen, who has worked with such mega metal luminaries as Guns N' Roses, Poison and Faster Pussycat, believes that this present situation isn't just a problem for heavy metal but for music in general. "Kids only have so much money to buy," she bemoans. "They'll pick up the favorite all-timers like Mötley Crüe or Poison, so it makes it hard for all the new artists. That's why a heavy metal band would have to be pretty extraordinary for me to sign them right now."

Promotion, especially where the major retail chains are concerned, proves another continuing problem for newer, unestablished artists. "The major chains have a problem breaking any new act, metal or alternative, because they only buy whatever acts the labels are willing to spend tons of money on," complains Lenny Leon of Concrete Marketing.

The market's current stagnation could be based on saturation or the inefficiency of the major retailers to break new product. But Rick Rubin, founder of the adventurous Def American label, believes that the current trends



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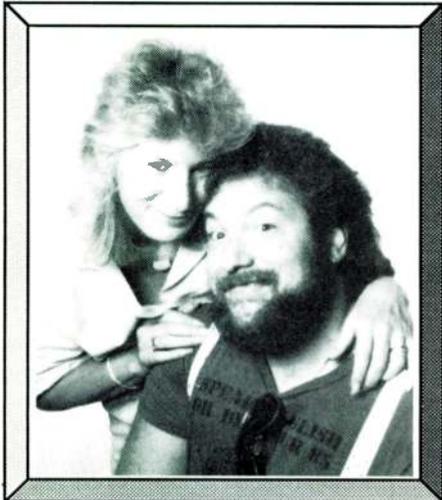
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Jon and Marsha Zazula
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in metal are simply unexciting. "It's carrying over from the whole music business," he says. "I think that A&R people have no taste and are for the most part stupid. In addition, people are more concerned with making money than making good records. And bands are getting together with the idea of getting the record deal versus making great music."

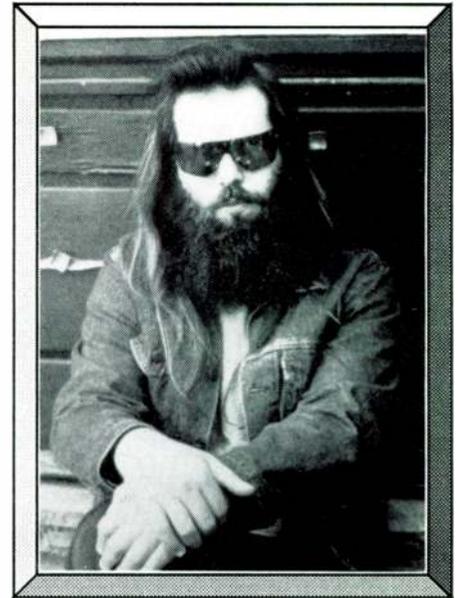
"I think it's a very short term thing, though," Rubin offers hopefully. "Remember, it took AC/DC five albums to break in this country. The cool bands are those that have an idea and are making personal records as opposed to something they think is going to get them on the radio because it sounds like everything else on the radio. Good music will take over—it has to. And when it does, I think MTV and radio will change around these bands."

KNAC is proof of one station that has successfully forgone the way of proven programming in appealing to a new, more audacious audience. Since the station's hard

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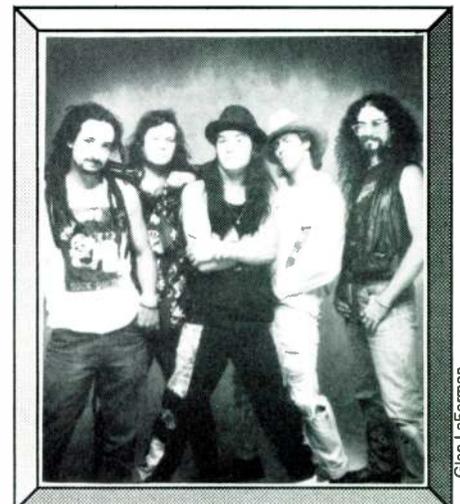
George Chin



Rick Rubin

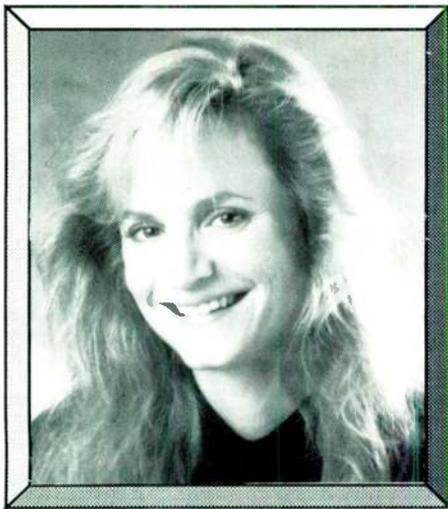


rock format began in 1986, it has ignored the media's scoffing to become a major force on the Southern California airwaves and has even influenced other stations. "We have more competition now than when we began," KNAC Program Director Pam Edwards says proudly. "KL0S is playing a little bit harder music. Of course, Pirate was too, initially, although they're now reverting to a more CHR presentation. But I think you always have to try to live on the edge and take some chances. I never want to be with a station that's only going to play 'radio songs,' because that's not our place. I think people should hear new stuff and be exposed to the new sounds of metal."



Glen LaFerman

Faith No More



Pam Edwards, Program Director, KNAC



"You have to remember how things start," she says referring to the cyclical side of radio programming. "Guns N' Roses were pretty much shunned by radio for their first six months. Now it's hard to remember that that was a new sound, because it's become so accepted. We were playing the Faith No More record, *The Real Thing*, a long time ago, and people thought we were nuts. Now, of course, it's completely accepted."

To compete in an admittedly surfeited market, Edwards agrees that bands should seek fresher ways of delivering the classic heavy metal themes. "I think metal now is looking more toward other influences and incorporating those types of sounds into their music," says Edwards. "When you look at a band like a Faith No More or even Suicidal Tendencies, they're really forging a new path."

"I think bands have to strive to be more original," advises Vicky Hamilton who cur-

rently oversees the careers of Salty Dog and Lostboys. "Every band has their influences, but you have to make something original out of what you listen to."

"It's very simple," explains Jon Zazula as to how to properly market metal products. "We have to play our football game ten yards at a time by being constantly creative."

According to Bruce Dickinson, lead singer of Iron Maiden, bands *should* experiment, but they should also keep in mind their target audience when establishing their sound. "A band's progression doesn't necessarily have to be in a straight line, because eventually you run out of road," he explains. "How much louder and how much faster can you get? There's a limit. If you can be on the edge of what sound is happening at the time and be in touch with the kids on the streets, and in

fact be a fan yourself, it'll happen."

But despite the ongoing difficulty newer acts have in breaking through the dross, much of the current consumer apathy could be based on the recent lack of new product by the artists that are established commodities. That situation will soon change, however, as a flurry of superstars are scheduled to release new albums between now and the end of the year—including AC/DC, Anthrax, Iron Maiden, Judas Priest, Megadeth, Motorhead, Queensryche, Ratt, Scorpions, Slayer and Testament. Even the long-anticipated Guns N' Roses follow-up is tentatively set for a late December release. Talk about glutting the market.

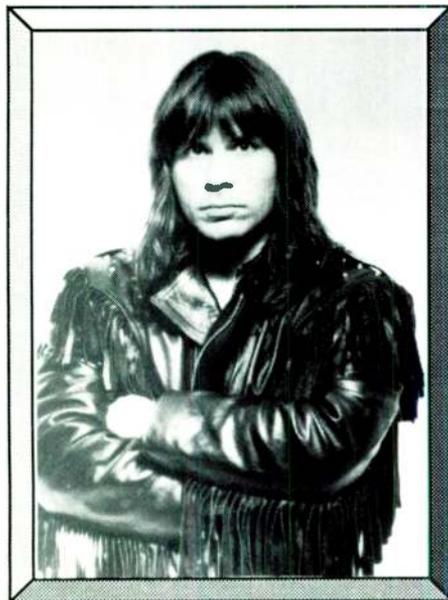
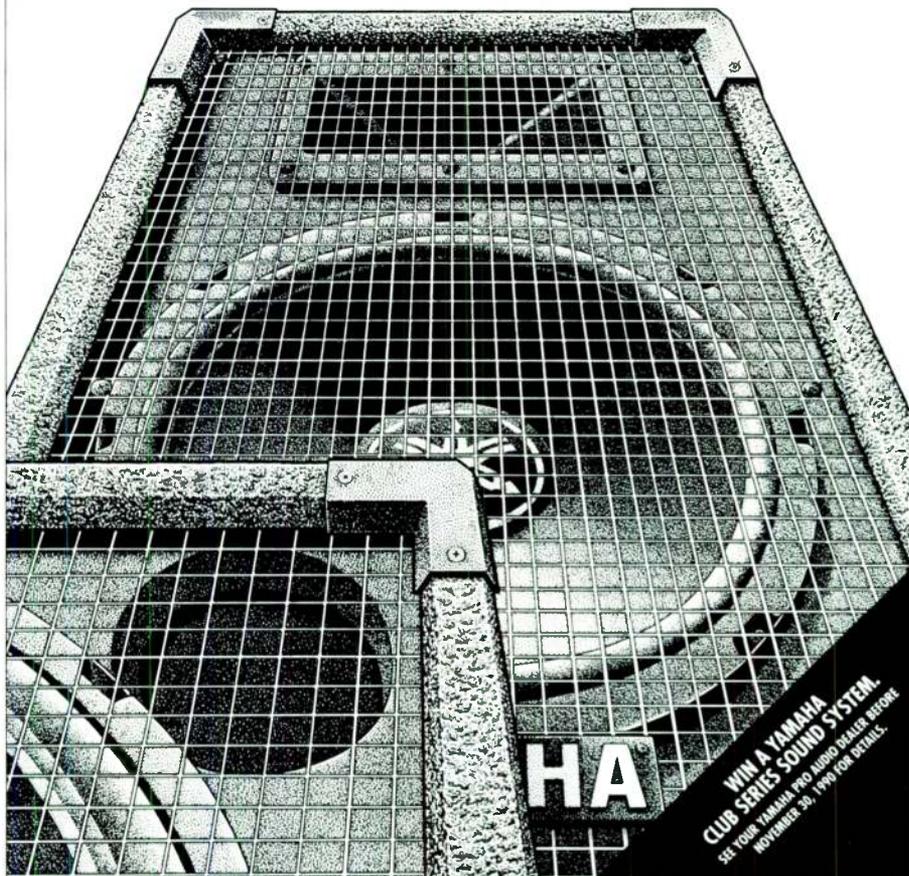
One way or another, after a slow summer, it looks like this year's metal crop will finish with a crash, a bang and a wallop. **MC**

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Tony Mottram

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WORD PATH: METAL-MINDED

By Dave Snow

For a change of pace, we've created a puzzle with the headbanger in mind. Each word has a specific place in the path and can be used only once with only one letter per square. Start with the given clue word and count away. Try to finish in under fifteen minutes.

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THRASH

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DEF LEPPARD
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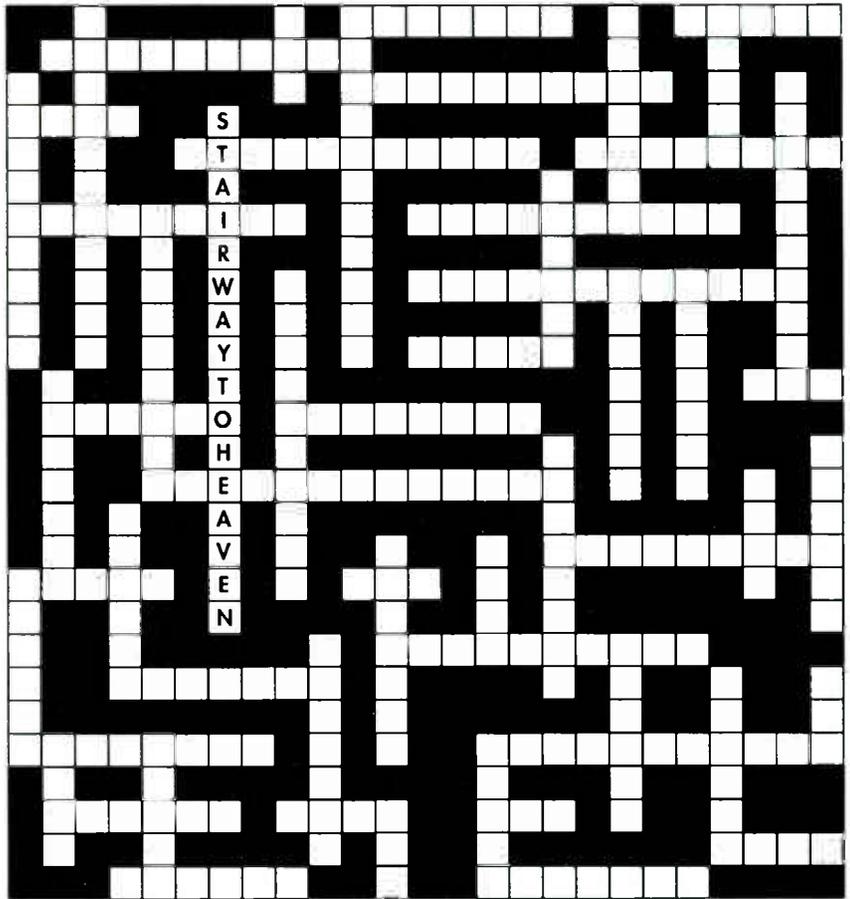
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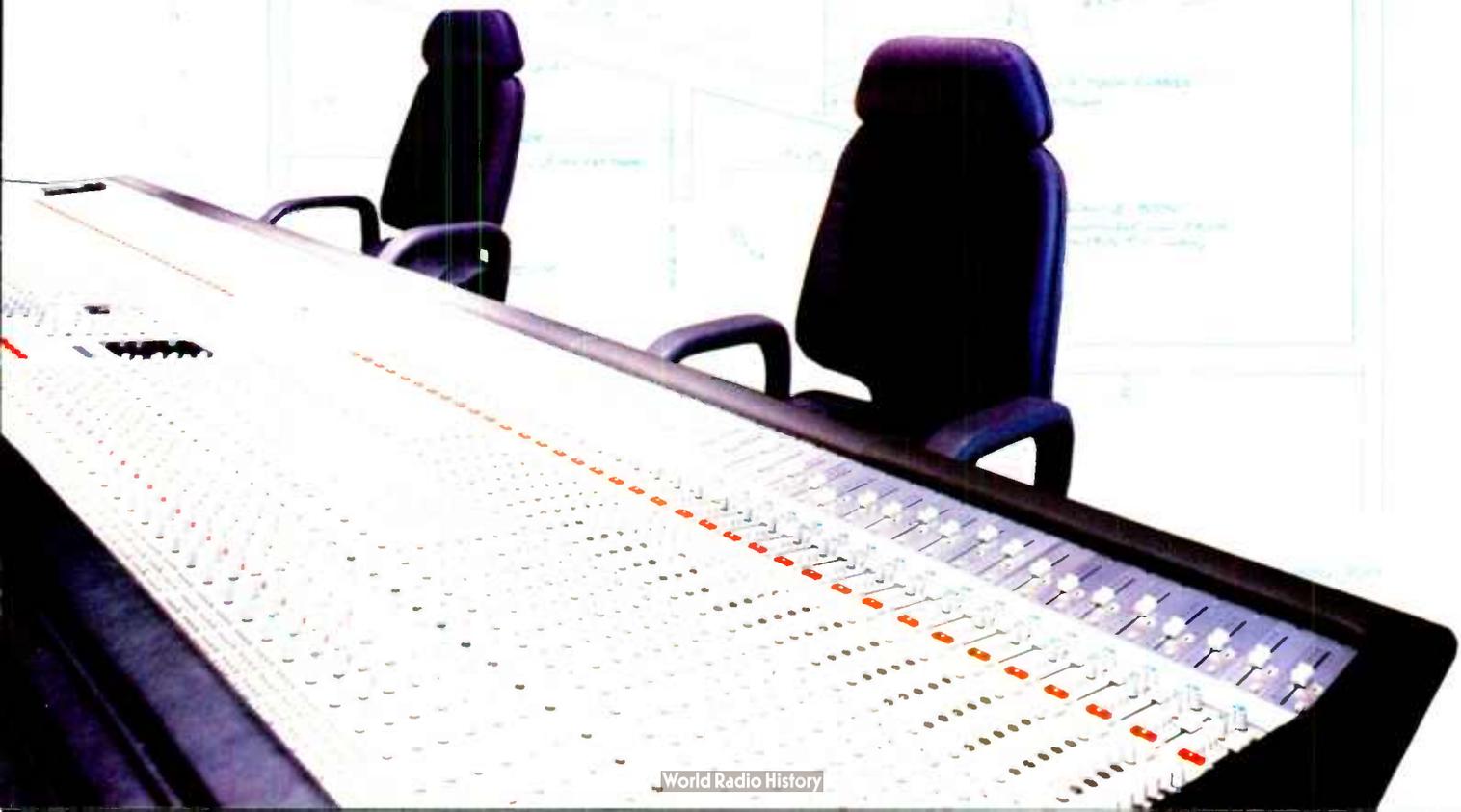


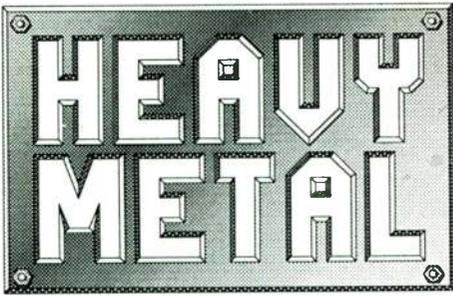
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RATT

BACK TO BASICS ROCK

By Scott Schalin

Stephen Percy shouldn't have to defend himself to anyone. His band, Ratt, has achieved national prominence for multi-platinum album sales and sold-out tours worldwide. The term "Ratt N' Roll" became synonymous several years ago with the band's style of sleaze rock that has now spawned a den of imitators. It's a strange business, though, when an album such as the band's last, *Reach For The Sky*, takes over a year and a half to go platinum and is thus considered a minor disappointment in the eyes and pocketbooks of the industry. "Yeah, without a doubt that album was overlooked," Percy says unashamedly. "But we were not disappointed by it. Maybe the business folks were, but we tried some different things. There was a lot more to that album than met the eye or ear."

We're sitting in the foyer at Raleigh Studios on Melrose, Percy and I, where Ratt earlier finished their sixth album, *Detonator*. This album, already climbing the charts, was eagerly-anticipated for several reasons, not least of which was the band's collaboration with Desmond Child, the man with the Midas pen who co-wrote and executive produced the LP.

But for the band, there's another, more personal reason that Percy admits is the hunger to recapture the public prominence Ratt enjoyed with their first three albums. When their last two releases, *RFTS* and *Dancing Undercover*, didn't attain the practically unattainable plateaus of either *Invasion Of Your Privacy* or *Out Of The Cellar*, some within the industry figured the rodent had run its course. "With so many new bands you can't expect to be on top of the pops every fucking day of your life. It's



Dennis Keeley

Juan Croucier, Stephen Percy, Bobby Blotzer, Robbin Crosby, Warren DeMartini

kind of foolish to think like that, because you can fall on your face tomorrow," the dark-haired singer muses between drags of a cigarette. "We're not out there bullshittin' people. We're doing what we believe in, whether it's mega or not. We try to make the best music possible and let the audience figure out if it's good, bad or ugly."

Still, in preparing for their sixth release, the band felt the need for a change to perhaps pump some fresh blood into the old beast. Cynics may see the collaboration with Desmond Child as a way to (knock on wood) guarantee radio-approved hits from the band. The truth, Percy insists, is much

more innocent.

"It was perfect for the situation we were in, because we needed someone on the outside looking in," he explains of Child's participation. "Somewhere along the line, our sound became too polished. I like the hard stuff like *Out Of The Cellar* and 'Wanted Man.' With *Detonator*, we wanted to show a little muscle and get back to basics. We're an aggressive band, and we've been trying to get that sound [recently] and I think we really nailed it on the head this time."

To create a more aggressive sound, the band made several changes within the



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structure of their little Ratt world. They hired a new management company (Left Bank) and then replaced longtime Ratt producer Beau Hill with Child and Sir Arthur Payson. They even changed production facilities to the brick-walled Raleigh Studio to achieve a truer, less polished sound.

"We wanted new blood, and we got it," the singer says. "This is our sixth album, and we can pretty much do as we please. We knew it was okay for us to try different things, because no matter who we write with, it's still gonna be Ratt music when we deliver it. So, when Child's name was brought up, we figured, 'What the fuck.'

"Desmond and I got together and talked about direction and tried hacking out a couple tunes, and it went great. The majority of the songs were already written when he stepped in and together we just revised them a bit. The way he writes is that he wants to bring the best out of you, and he got to know me real quick, which was important in writing for me."

The induction of Child into the Ratt system also provoked the band to break a heretofore unwritten code: no ballads. "Every band has done a ballad over and over and we never have because of that. Everyone who writes a ballad is considered copping out. But I don't believe that shit. You write what you write," Percy asserts. "So, about halfway through recording, Desmond brought up Diane Warren's name. We thought we'd do something different for us and do a ballad.

"In two days, between Diane, Desmond

and myself, we came up with this fucking killer tune, 'Givin' Yourself Away,' and sure enough, it made the record even though we already had like 30 or 40 numbers to choose from."

Although that particular track was not cued up, the cut I heard, "Lovin' You's a Dirty Job" is indeed testament to the sharper edge of the band. The guitars buzz like saws at a lumber yard while Percy wails at his sleazy best, the whole thing sounding like a chugging Ratt version of something

"You can be promiscuous and still be careful and have a good time."

—Stephen Percy

Motorhead might perform. If this one track is any indication, then you can rest assured the beast is alive and well and ready to prove it hasn't lost any of the thunder that brought them to the planet's attention in 1984.

Back in those early Eighties, Ratt and Mötley Crüe were about the only bands playing this type of rock & roll. Not really heavy metal but certainly far from pop, Ratt helped develop a sound that today breeds

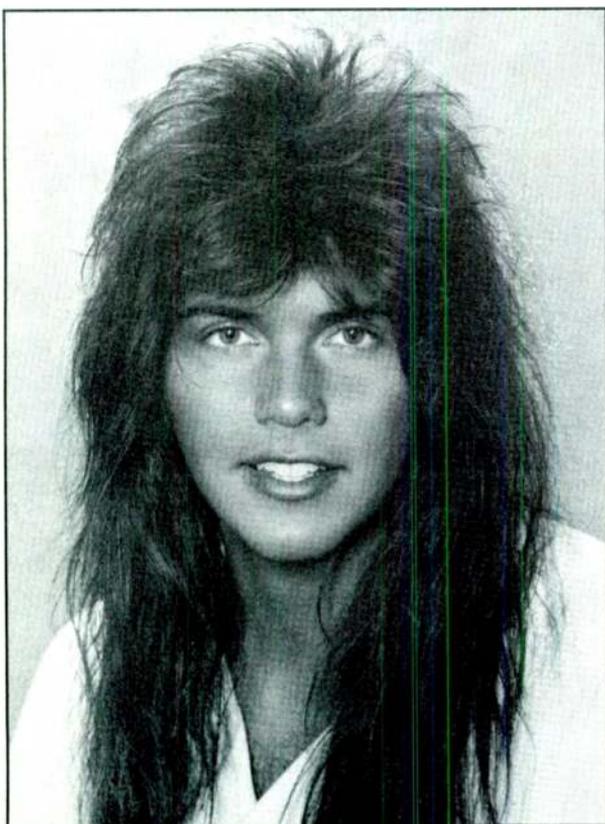
so many imitators one needs a program to tell the groups apart. "You have all these people today carrying across this image of being something original," Percy nods. "We didn't follow anybody in the beginning because there was nobody to follow."

Still, Percy doesn't consider the myriad of similar bands in today's market a threat to Ratt's lofty throne. "We don't see any band as competition because we're in our own league. We're out there to compete against ourselves, and we're far from being the old guys. We're still pretty hungry and have yet to reach our peak or goal."

If millions upon millions of sold albums don't constitute reaching a goal, these guys may want to consider a counseling job at overachievers anonymous. "We want to make records forever, like Aerosmith or the Stones," the single 30-year-old admits, his concentration wandering briefly to an attractive woman window shopping across the street. "With this new album, we're preparing ourselves for the next ten years."

If the band is indeed around for another decade, they will have to endure the endless chidding from the mainstream music critics that laugh the band off as mindless fluff. The thought doesn't intimidate the band's singer. "We're not out there making heavy statements. We're out there to make music that's fun to listen to and maybe even arouse you. People have enough to worry about in their lives, and hopefully Ratt fills the gap of hearing good music and having a fun time.

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HEAVY METAL

By Eric Niles

Don Dokken

UP FROM THE ASHES

Lest you think that Don Dokken has cartwheeled into one speaker stack too many and lost it, let's get a few facts straight. Firstly, the new band is not a solo project—as the name Don Dokken might imply—rather, it's a full-fledged five-member organism with equal autonomy. Secondly, Don Dokken (the man) wasn't overly thrilled with Geffen's decision to use the name "Don Dokken" as the band's moniker. In fact, Don was content to stick with the name Dokken. Unfortunately, former Dokken fretster George Lynch sued Don Dokken over the use of the name and the courts subsequently ruled that the name Dokken (by itself) could not be used by either party.

Confused by all this band name double talk? Maybe a brief history is in order. Based out of Los Angeles since 1983, Dokken, along with Ratt and W.A.S.P., injected a fresh dose of metal smack into a then-stagnant (Journey, Styx et al) rock atmosphere. Characterized by melodic ballads, technically impressive guitar work (via the aforementioned Lynch) and emotion inspiring love-gone-awry subject matter, the band's brand of lite metal cut an impressive swath into the mid-to-late Eighties metal scene. With the help of the single "Into The Fire," 1984's Tooth And Nail launched the band into the metal stratosphere, and was the first of three consecutive platinum LPs (the other two albums went gold). After a relatively successful slot on the 1988 Monsters of Rock mega-tour, personality differences between Lynch and Don Dokken became unfixable, and Dokken (the band) was soon history.

After a brief hiatus, Don Dokken resurfaced in Europe and almost immediately scored a major coup by enlisting former Eu-



John Norum Mikkey Dee Don Dokken Billy White Peter Baltes

rope (the band) guitarist John Norum into his yet unnamed band. Dokken also severed his ties with Elektra Records and jumped ship to Geffen, where Tom Zutaut (who originally inked Dokken to Elektra) welcomed him aboard. The remainder of the Don Dokken lineup includes ex-Accept bassist Peter Baltes, ex-Kind Diamond trapster Mikkey Dee and guitarist Billy White, who Dokken discovered via an audition tape.

Almost two years after the Dokken split, bitterness over the whole affair still resides in Don Dokken's psyche. Fittingly, his debut Geffen LP is entitled *Up From The Ashes*, and the leadoff single is "Mirror, Mirror," a tune about his seven years with the band.

Quite candid, Don Dokken recently spilled his guts to Music Connection about the past, present and future of Don Dokken (the man and the band).



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"Basically, your loyal fans will stick with you and they'll come to the shows as long as you deliver the goods."

—Don Dokken

MC: Was the demise of Dokken the result of a personality conflict between you and George Lynch?

DD: Yeah. People think that George and I hate each other. But I didn't hate George. It's obvious that he didn't like me cuz' he's been saying a lot of things about me in the press. Maybe I'm stubborn. It was always a conflict, though, from day one. One time, on a tour bus, I ate some of his peanut butter and he never forgave me for that. 'You woofed my Skippy's, I hate you.' Talk about holding a grudge. I see how these bands who have broken up all slag each other in the press. I'm not into that.

MC: Dokken was a successful arena level act. How much of that success do you think will carry over to the new project?

DD: Well, here I am. I've got a new band. It's been two years since I've done a record. It's been over three years since the last studio album. I was really nervous about regaining the old fans, but my management company kept telling me that Def Leppard was gone for four years and they came back and went mega-platinum. Basically, your loyal fans will stick with you and they'll come to the shows as long as you deliver the goods. If they're looking for that Dokken style of music—heavy guitars, lots of melody, harmonics, heavy riffs, kind of European sounding stuff—they're definitely going to get it.

MC: How did you manage to nab a talent like John Norum so quickly?

DD: I was surprised because John had just come from a band that sold six million records. He was favorable to the idea of getting together and jamming with me, but he didn't want to do a Don Dokken solo band type project. I told him that it was going to be a real band, and he agreed to join. He's a phenomenal player.

MC: Of course, it's going to be hard for him to fill George Lynch's boots.

DD: Yeah. Actually both Norum and my other guitar player Billy White are big fans of George Lynch. Lynch was a great player...I know, I played with him for seven years. Norum has got that total Schenker/European classical style, while White is from Texas. He's got a lot of blues in him; heavy on the Stevie Ray Vaughan, heavy on the Muddy Waters. He's from Austin, he's a blues dude. People who are into guitar heroes will decide if Norum and White can cut it. I kind of think they can.

MC: Do you ever look back at the old Dokken material?

DD: I listened to all the old Dokken records when I was making this record to see where I've been. They say never look back, but you need to look back to appreciate where you're going. I had good memories of Dokken. It was great. We did seven world tours, three platinum albums, I was loving life.

MC: How would you characterize the new material in terms of its similarity to the Dokken material?

DD: It's not that much different from the Dokken stuff because I'm the one who wrote and arranged and produced both projects. If you ask me right now what I think of the new album, I'll tell you right now, I think it stinks. You know how many

times I've listened to that album over the last ten months? I'm brain dead. We spent seven months writing the material and ten months recording it. At this point, it's a little tough to give an objective appraisal of the material. I'll tell you what, though, I looked at this album like it was my life. I had all the responsibility. I couldn't say that the mix wasn't good enough, because I was the engineer. I couldn't say the songs weren't good enough, because I wrote the songs. I couldn't say the production sucks, because I produced it.

MC: It's been awhile since the Dokken-Ratt style of rock was in vogue. What do you think of the new crop of L.A. bands?

DD: Guns N' Roses, to me, are a great band. They remind me of Aerosmith. I

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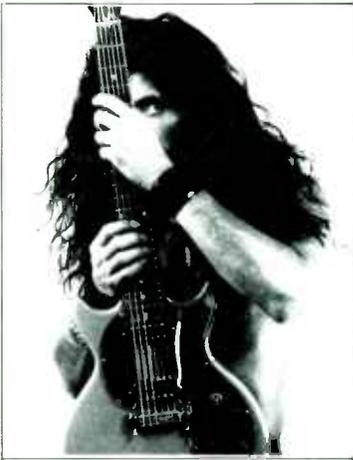
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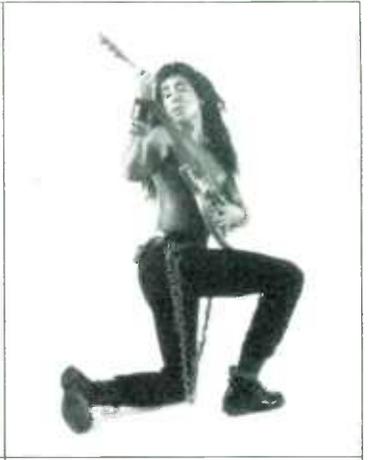
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HEAVY METAL

PRECIOUS METAL

LOOKING LIKE GOLD

By Jack Briggs

This post-feminist era notwithstanding, all-female rock bands still find themselves getting a bum rap. Unfortunately, they often deserve it. Take the Bangles for example. Though the band received mild critical acclaim during their career, it was difficult to take them seriously since they shamelessly promulgated a "boy toy" stage image while further exacerbating the situation by offering lyrics limited to high-schoolish, dating-oriented topics. At the same time, their instrumental capabilities were questionable at best. Though passable, the Bangles' playing was somewhat rough-textured, crude even. One is reminded of the old adage about a dog capable of walking on its hind legs. You are not so much impressed with how well the dog walks, but that the animal can do so at all.

As a result, all-female bands have largely been packaged and marketed as novelty items, ensembles capable of selling a few records but not able to fill an arena with paying customers. In the end, women who go far in rock & roll either do so as soloists or as front-people for co-ed bands. Deborah Harry and Grace Slick, therefore, are viewed as serious artists while, say, Belinda Carlisle and Susanna Hoffs are not. Yet, as we have noted, these female groups often shoulder most of the blame for projecting an air of cutesiness. Apparently, all-girl groups can sometimes be their own worst enemies.

Seeking to reverse this trend is Precious Metal, a versatile band based in Los Angeles. Comprised of guitarists Janet Robin and Mara Fox, vocalist Leslie Knauer, bassist Julia Farey and drummer Carol Control, Precious Metal has been working the Southern California club circuit for six years, tightening its sound and winning hard-earned respect from club-goers and fellow musicians alike. Signed a year ago by Chameleon Records, the group has just completed its third album. The record showcases the band's versatility quite well. A potpourri of sorts, its songs run the gamut, from soft rock ballads to near heavy metal. And immediately noticeable is Precious Metal's playing. At long last, one is aware that he or she is listening to an actual band and not just a "girl group."

But achieving this level of respectability has been difficult at times. "I find that when you meet a guy player and he hasn't seen me play and I tell him I'm a bass player, then he will automatically think I can't play," comments Julia Farey. "He'll just not take me seriously. And when he does see me play, I get more attention than a guy of my caliber.



Mara Fox

Carol Control

Janet Robin

Julia Farey

Leslie Knauer

So either way, it's kind of heavy on you." "We had one show years ago at the Club Lingerie," adds Carol Control, "where we're playing in front of a brick wall, and then these guys come up and ask, 'Are your boyfriends playing behind a curtain?' And we're going, 'What curtain?' But usually when people see us [their skepticism] melts away. You can't fake it live. So here we are—what you see is what you get. It's obvious we're good players and that we've put a lot of time into our instruments. We've worked so hard for so long. We play every day and rehearse four days a week. That's our job. That's what we do"

"I don't think there are any girl bands we sound that much like," notes Mara Fox. "There're probably a lot more guy bands that we could be more associated with. But it's fine. We like the Runaways, the Bangles, the Go-Go's."

Yet, the "novelty" factor still disturbs this band. "There are so many girl bands out there that surely they'll just be seen as—you know—bands," Fox continues. "There hasn't been a female band so far that's actually sold out a big stadium. I'd like us to be a headline act, the first all-girl band that could sell out a stadium."

"There is an element where people see [female bands] as a novelty," adds Janet Robin. "That's why we pretty much stick together with all these other female musicians. There needs to be more of them; it needs to become more commonplace so that it's not a novelty.

The musicians are getting better and better. We're all growing up. The players are getting better than they were ten or fifteen years ago."

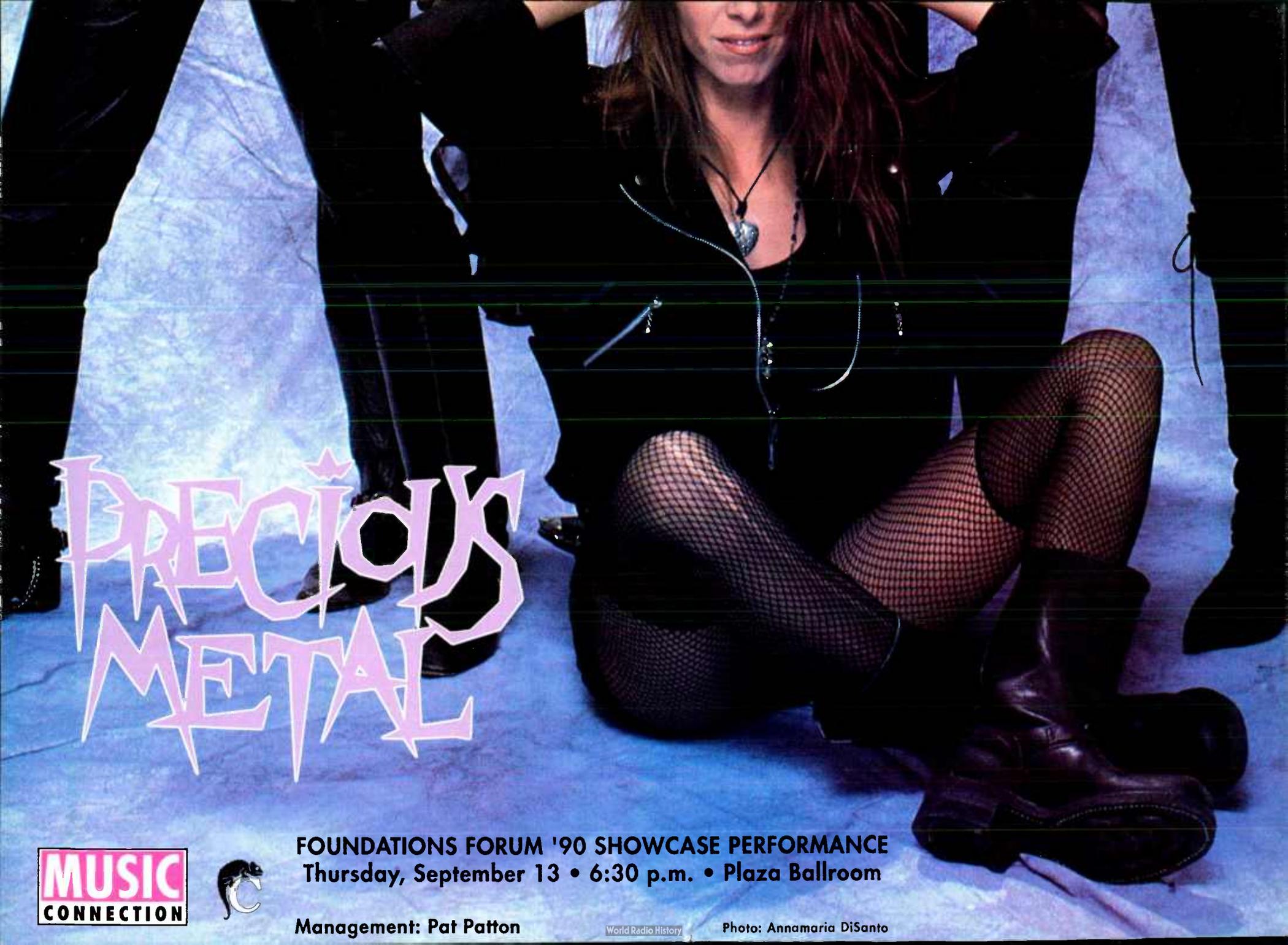
Amid all this, however, is that old rock & roll bugaboo: sexism. Despite all the social progress made during the Sixties and Seventies, rock music still possesses an alarmingly conspicuous sexist profile—especially within heavy metal circles. Given this backdrop, then, the prospects for all-female bands in the marketplace seems truncated. Naturally, this state of affairs has not gone unnoticed by Precious Metal.

"It's ironic about some of these heavy metal and hard rock bands," says Robin. "Just straight out, I like their music—just the music. But when you see their videos and the album covers, it's ironic—they sell a lot of their albums to females. And it's just so weird, these girls watching those videos. They're ignoring the fact of how we're being portrayed. So I think it's good there's a girl band out there that can be tough and sexy, too. And we're not hiding that. But we're serious about what we play, and we're having a good time with it. But I don't see us in the future making a video showing guys dancing in a cage. We're not out there to portray one sex or the other in any manner, we're there to entertain. We're not making a feminist statement."

Sometimes, the sexist factor takes an ugly turn in Precious Metal's midst. "I've seen people try to grab our guitars in front of others," recalls Leslie Knauer. "And I've had

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PRECIOUS METAL

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◀ 39 Precious Metal

people come up to us after a show and say the rudest things. Many times, because we impress people, they're scared of us. Some guys hardly string a sentence together after we play."

"Sometimes," adds Robin, "you get guys who are threatened by the fact that we're women. You see some guys standing there with their arms crossed, looking at you. I know that if I get a smile out of them before the end of the show, then I've done my job. And usually it works. All I want is for them to have a good time. I'm not fighting or competing with them."

Perhaps Julia Farey sums up the band's feeling regarding sexism most succinctly: "I'm bored as hell with it. I'm bored with some of those videos on MTV. Let's face it: Women are often represented in videos as just T&A. I'd like someone to come up with a new idea."

This does not, however, mean that Precious Metal eschews matters of sexuality altogether. "Of course," says Control, "we're all very sexual—but rock & roll is sex. What we're also about is entertainment. If a crowd comes to a Precious Metal show and has a blast, then I've done my job. It's entertainment. It's about sex, fun—everything. It's life. Our songs are about life and having fun with it. It's about the whole wide world being a playground. That's what this band is about, and I think that comes across when we play."

Precious Metal's obvious seriousness and dedication as musicians has apparently paid off. After a stint with Mercury Records, the band was grabbed by Chameleon in sort of a development deal. As a result, Precious Metal has utilized their unique relationship with Chameleon to positive effect.

"It's great," says Robin. "We're damn happy to be with Chameleon. Last year was a struggle because we had no dough. But this year it's awesome. Chameleon is taking such good care of us."

"There's a good thing in being with an independent label, in that we stuck with them and they developed with us," she adds. "And sometimes you don't have the opportunity to do that with a major label. With this specific label, we have really direct contact with the people involved. They took a really strong interest in us as artists and they let us develop. They supported us and that's the main thing."

"What Chameleon did for us was give us an opportunity that our other label wasn't able to give us," elaborates Control. "And how they did that specifically is that they took the time to let us go in and start recording this album a year ago. We could record a block of like eight or ten songs. These were demos for the album, recorded in a 24-track studio. We'd listen to our work, and then we'd go back into

the rehearsal studio and keep some of those songs and choose not to work on others any further. It allowed us to let the really strong songs rise to the top. And also what happened was that we got better over that period of time."

"We got more comfortable with recording. Every six weeks or so, we'd go back and record another block of songs. And every time we'd get better at recording. It also helped us hear what didn't work a lot quicker. And we became more productive as a team."



Annmaria DiSanto

"Sometimes, you get guys who are threatened by the fact that we're women...I'm not fighting or competing with them."

—Janet Robin

The resulting album showcases the care and effort that went into its making. The album consists of two covers, Bruce Springsteen's "Two Hearts" and Jean Knight's "Mr. Big Stuff," and for the most part, Precious Metal's original material lives up to their desire to entertain listeners. However, this is not to suggest that all the material on the record is frivolous. "Downhill Dreamer," for example, is about drug dealers. "Precious Metal is not the epitome of apathy," comments Control. "But we're not preaching at anybody either. We don't want to shove

anything in anybody's face."

"We write about things that affect us, things that we feel," says Robin. "And since 'Downhill Dreamer' is the only semi-message song on the album, you have to really look at the lyrics to figure out what exactly we're talking about here. It's about drug dealers. We've all been offered drugs before, and we decided to write a song about it because it affected us."

One thing that is immediately apparent about the new album is that Precious Metal is not really a heavy metal band per se. Rather, there is an eclectic air about the record; parts of it are quite appropriate for, say, AOR stations, while others could play well on KNAC.

The question then arises: Is "Precious Metal" a misleading moniker for a band that plays a wide range of music? The band members think not: "Precious Metal is meant to be taken literally, as in gold or silver—that is, *soft* metal."

"We've been through that many times before," comments Fox. "People are now starting to get the idea that Precious Metal means light metal. We used to have that problem in the past, but now enough people have heard us that we don't have that problem anymore."

Still, it seems as if such cleverness would careen over most people's heads. Fox, however, thinks not. "It's funny how much it doesn't," she says. "People will say, 'Oh, you're an all-girl group,' and they'll do that metal process all on their own. So, no, I'm not worried about it."

"I think when people hear the new record, they'll identify the music we do with the name," adds Robin. "I think the name Precious Metal fits us because we have that hard and soft thing involved in it. I would hope we'll get some of the hardcore metal fans, and I hope we get some of the commercial rockers. We did a diversified album this time so that we'll have a varied audience."

At any rate, Precious Metal is seemingly poised for a breakthrough. If they are completely successful in their endeavors, this group will help bring new respect to the concept of all-female bands. But, at the very least, Precious Metal seeks credit for their admittedly notable accomplishments. "I want this band to get the recognition it deserves," say Farey. "I've only been in the band four months, but they've obviously stuck together and worked together. It's the most real thing I've been in."

Perhaps Precious Metal's dues-paying days are over. It would seem the new album is proof positive of their sincerity and years of work. Thus, as Leslie Knauer put it, "If you do the work, you get the respect." And we can respect that. MC

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HEAVY METAL

DIO

RUNNING WITH THE PACK

By Damian Thorn

The career of Ronnie James Dio seems sadly ironic. After almost single-handedly resurrecting the sagging careers of Ritchie Blackmore and Rainbow and then Tony Iommi and Black Sabbath, he launched his solo career with the brilliant, *Holy Diver* LP. After that incredibly promising album, however, things began to wane as each subsequent studio release proved surprisingly weaker than the last. Think of it: *Last In Line*, *Sacred Heart*, *Dream Evil*. When was the last time even the most ardent Dio supporter freely chose any of those tapes as his or her day's musical accompaniment? And even Dio, the man, admits that he's felt the drop-off in the band's popularity over the last couple releases.

A suggestion is made that perhaps, in *Holy Diver*, Dio made too good a first album and consequently wrote himself into a corner. "Well, had we known, we'd have made a piece of shit," he replies sardonically. "Perhaps *Sacred Heart*, for example, just wasn't right for the time because some other kind of music was happening then. But we have to stay true to what we do and just do the best we can for the time."

Still, he admits his last couple releases had their problems. "*Sacred Heart* was an album where someone told Vivian [Campbell, the band's original guitarist] that he was the greatest thing since sliced bread...and he started listening." There was also a clash of personalities that drove Vivian and Ronnie apart for good. "He was a very cold, self-centered person, and I don't miss anything about him."

The following album, *Dream Evil*, saw Vivian's replacement, Craig Goldie, raising different problems for the group. "No one else in the band liked Craig except me," Dio



Mark "Weiss Guy" Weiss

Rowan Robertson, Ronnie James Dio, Jens Johansson, Simon Wright, Teddy Cook

says. Unfortunately, his fondness for the person couldn't be translated into creative achievement and the resulting album, *Dream Evil*, proved flat artistically and led to Goldie's quick termination. "I liken that album to a collection of nuts and bolts lyin' around waiting to be tightened up," Dio explains. "Craig was a good player, and his departure was purely a matter of not writing properly together. He thought I wanted Rainbow again, and I didn't."

Now, with enough personal problems and changes to rival a daytime soap opera, Dio thinks he's finally put together the perfect ensemble of performers that will hopefully resurrect his fading popularity. The present lineup sees the less-is-more style of longtime AC/DC drummer Simon Wright replacing the former histrionics of Vinnie Appice. Com-

menting on that move, Dio speculates that the dissatisfaction Simon felt with Angus Young and his former mates was based on the fact that he was "asked to be so basic all the time, and any musician worth his salt wants to expand." Other trades include Teddy Cook for longtime Dio bassman Jimmy Bain and former Yngwie Malmsteen keyboardist Jens Johansson for the uglier-than-thou Claude Schnell.

But the key component was in finding a guitarist who could fill a void that neither Vivian Campbell nor Craig Goldie could surfeit. In so doing, Dio found what he hopes is the answer to his creative prayers in eighteen-year-old English kid Rowan Robertson. An introvert whose soft-spoken conversational manner belies his dynamic playing, Rowan's road to discovery was a simple one. "I stuck

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a cassette recorder in front of a Marshall amp and sent it to the [Dio] fan club," he says simply.

Dio sheds greater light on what made this crude recording stand out from the 5,000 others he received. "It had to have that great thick sound, and it had to be close to Tony Iommi because he's the greatest player on earth," Dio maintains. "I listened to Rowan's tape and there it was: that big, thick, chunky sound. Soloing had to be second, and his soloing was wonderful. It has the right amount of emotion, with some blues stuck inside it, along with the technical expertise as well."

After they met, Rowan's laconic demeanor may have actually proven the deciding factor. As he sat with Dio for this chat, eating a plate of some odd English specialty, he appeared to be unthreatened by the prospect of being so young and playing for one of the legends of hard rock. "I've got a very messy room," Rowan admits in explaining his personality by way of a non sequitur. "I never remember things. And I think I kind of just live day-by-day and take it as it comes."

The band's leader provides a more adequate description. "He's absolutely the farthest from being a 'rock star' from any human being I've ever met, and that's wonderful," Dio says. "It's so charming to see someone come in who doesn't have an inflated opinion of himself."

An inflated opinion of self is certainly something Dio has been accused of throughout his career. His steadfast self-confidence has always been misinterpreted as



Mark Weiss/Guy Weiss

composity when, in reality, he might just be a man driven to his talent's fruition. "I am too intense most of the time because I am a perfectionist," he admits. "I set up rules in my mind as to how something should be and any deviation from that is unacceptable. After all, all the things I've touched have been successful, and when you have a track record like that, you realize you've made the right decisions."

Yes and no, as the earlier discussion of recent albums illucidated. Still, this new lineup's first album, *Lock Up The Wolves*,

seems a refreshing return to a more direct playing approach with each musician complementing the other instead of detracting.

The content is also a bit of a departure for Dio in its return to a more immediate songwriting style. While there remains the signature Dio rockers like the first single, "Wild One," the lyrics throughout tend to place more of an emphasis on reality than the silly sword and sorcery symbolism of the past. There are social statements such as the suicide lament, "Hey Angel" (for which a video is currently being shot), as well as more personal testimonies like "My Eyes." The introspective lines of that track: "I want to be invisible/Just get me out of here/Could the dreamer be turning to stone" reveal more about Dio's own personality than we'd ever learned before by way of his symbolic dragon battles.

Dio admits that seeing his band break up led to the more contemplative content of the LP. "I became a lot more introspective on this album," he reveals. "[As a result] there's a lot less fantasy imagery. This album for me, lyrically, is a lot more of a psychiatrist's couch.

"I'm an observer of life, and what I wrote about is for and about people. There's a lot more social commentary going on in heavy metal music. I think it's important that there's a bit of intelligence. Because if you write with unintelligence, you are considering your audience to be stupid, and I don't," he says, before cracking a smile. "Well, most of them I don't." MC

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HEAVY METAL

By Scott Schalin

Lita Ford likes sex. If you've got a problem with that, take it up with a priest or, better still, your shrink. Tight-zippered critics may scoff at (or perhaps be intimidated by) a woman who not only possesses vast sex appeal but also proves to be an accomplished guitarist and songwriter. Whatever the case, in a fifteen-year career that began in the seminal all-female band the Runaways, and segued into her now flourishing solo career, Lita has made a very nice living, thank you very much, combining sex and music. And for that, she makes absolutely no apologies. "I think sex is an important part of rock & roll," she says simply. "The two go hand in hand. And [the criticism] pisses me off because sex is not for men only."

The fact that this woman has earned such a formidable reputation in a genre that caters mostly to male bravura only adds to the satisfaction. Her last album, *Lita*, went platinum, spurred by the duet with Ozzy Osbourne, "Close My Eyes Forever," which surpassed even her own expectations by going gold. "That was terrific," she says sincerely. "I had been a huge Ozzy fan since I was a little girl. But you know what was really great was that a duet with Ozzy Osbourne and Lita Ford went to Number Eight in America. And in all the time Ozzy's been doing this, he's never had a gold single."

Now, after establishing herself as a commercially viable artist, she's able to expand her image beyond just salaciousness and incorporate a little more subtlety into the fold. The cover photo of her latest release, *Stiletto*, hints at this new development. Standing demurely in a floor-length black dress, Lita looks more like Belinda Carlisle than the leather goddess of albums past. "You'd ex-

LITA FORD

CHANGES



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pect to see a raunchy bitch," she confirms, "but that gets boring. It's nice to do something different than having the same [image] over and over."

Lita Ford has always been mislabeled a wanton slut because of a sweaty pose or two when, in fact, there's much more depth to her emotions. Consider the ballad "Lisa" from *Stiletto*, wherein Lita pays homage to her mother and provides a glowing tribute to parents worldwide. "My mother's very special to me, and this is something I've written from the heart. I wanted to give her this gift," the sultry-voiced singer explains.

The song takes on an even deeper meaning when Lita softly describes the relationship she shared with her father, who died of brain cancer two and half years ago. "My father used to come with me to every concert and buy everybody beer. He was my buddy. We'd drink all night and come home at seven in the morning and get yelled at by mom. And then the next thing I know, he's gone. I still can't believe it.

"It really changed the way I think, the way I treat people. I mean, you never know what can happen, and it happened so quickly with him. I don't have a brother or a sister and I don't have a lot of friends because I don't trust a lot of people," she says before pausing. "But my mother and my father stuck by my side and always let me do what I wanted. And they've always been proud of me. That's why my mom has that song. I want her to know how much I love her and how much she means to me."

The one song destined for commercial



greatness from *Stiletto* seem to be the brilliant cover of the Alice Cooper classic, "Only Women Bleed." Lita brings an enlightening female perspective to a song that originally seemed a sardonic look at the feminine point of view. "I think the frame of mind Alice was in when he wrote the song was not a sensitive one," she maintains. "Now, it's no longer Alice's song, it's mine. When a woman sings it, it comes across as the exact opposite."

In some cases, however, even if two women sing about identical content, it can have

opposite connotations. Take, for example, *Stiletto's* lascivious first single, "Hungry." It has opened a minor rift between Lita and radio programmers that she says unearths a sexual double-standard. "That song has been banned from several radio stations," she beams. "Like what's the difference between Heart singing [she sings] 'All I wanna do is make love to you,' or me singing 'I'm so hungry?'" I suggest that Heart remains unthreatening because Ann and Nancy's combined girth versus Lita's legitimate sexuality makes her more threatening to the Tipper Gore's of the world. After she stops laughing, she admits that "they have a cleaner attitude and mine is more like 'I'm horny, come fuck my brains out.' But I'm still not actually saying that."

Other industry problems could have arisen as a result of the unexpected success of *Lita*. Ms. Ford could easily have felt the pressure to continue on her platinum path, but she assures that commercial pressure will never intimidate her—thanks mostly to the awareness that her father's death provided. "When someone's sick and dying, it really makes you stop and think," she asserts. "You've just got to be yourself. And if I were to die today, I would die a hero in rock & roll because I think I own a piece of history. I own it—it's fucking mine. And no matter who comes along from this day on, there's no way they're going to take that away from me."

She pauses to let the statement sink in before she offers a humorously morbid disclaimer: "Although I'd probably sell more records if I died." **MC**

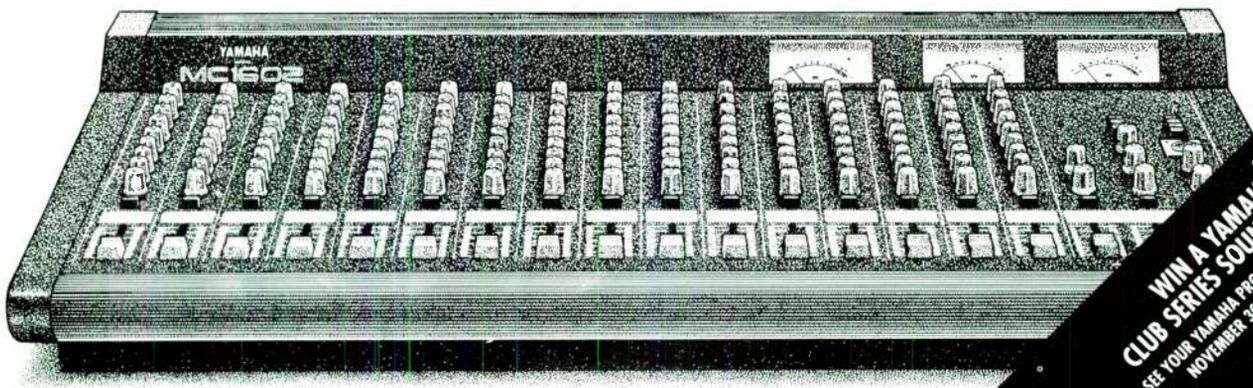
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HEAVY METAL

By Damian Thorn

There's hardly a musical category as limiting as heavy metal, with the possible exception of the dreaded thrash metal genre. Death Angel is a band very aware of the dangerous, career-shortening possibilities of adhering too closely to either of these musical black holes. It's an abyss this San Francisco group hopes to climb out of for good with the release of their third album, titled appropriately, *Act III*. It's a recording that boldly takes chances, both musically and lyrically, with topics that range from subtle feelings of inadequacy ("Falling Asleep") to the dissatisfaction of religious dogma ("Stop").

The five members of Death Angel, whose average age is 21, recognize better than most of their peers the importance of growth within the narrow confines of the genre. "The first album, *The Ultra Violence*, was total thrash," recalls Gus Pepa, one of the two splendid DA guitarists. "The second, *Frolic Through The Park*, was moving toward that outer circle of thrash, and now we're trying to widen up even more."

Death Angel began playing as a unit some eight years ago when drummer Andy Galeon, the youngest member, was but twelve-years-old. The band created their style on the burgeoning San Francisco scene at the same time Metallica was just beginning to make sound waves both here and abroad. Instead of rushing to capitalize on the building success of the new speed metal sound of that moment, Death Angel worked to develop their own, unique brand of classical thrash while playing gigs anywhere they could—which sometimes even meant arcades. Many quarters later, the band developed into something rather unique and altogether challenging.

Now, for those who fear a complete softening of the Death Angel arteries, I refer you to the crunching blows delivered via "Disturbing The Peace," or the pure speed of this album's opener, "Seemingly Endless Time." Neither your head nor neck will be disappointed. Nevertheless, stodgier fans who seem to always fear change, may point to the more melodic and even acoustic passages as a warning sign that their heroes are—I shudder to even mention it—growing up.

A song from this album called "A Room With A View" points out the band's new direction and may even surprise cynics in its mostly acoustical journey through a blind man's perception of a world he can hear, smell, taste and feel but cannot see. The content remains as heavy as ever and actually takes on a deeper value with the softer musi-

DEATH ANGEL

ACT III



Gus Pepa Rob Cavestany Denis Pepa Mark Osegueda Andrew Galeon

cal juxtaposition. It's a writing style that some may perceive as a pretentious snubbing of their roots, yet Pepa remains unconcerned. "If they [the older thrash fans] like only that certain category then fine, listen to that. But we listen to so many different kinds of music, from old Elton to Queen to Prince to Metallica. I guess we're growing up and trying to reach different heights. It's a positive direction for us, even though much of the lyrical content is not that positive. We did the thrash thing, but you can't grow old with that."

Indeed, these five cousins of Philipino origin have come to realize the benefits of change in many ways other than musical meanderings. With the release of this album, the band unexpectedly left Enigma and Rebel Management, their business associates for those first two establishing albums, in favor of Geffen and P-5 respectively. It was a bold move on the young band's part, and one which will certainly gain them some enemies in an already back-stabbing business. Those at Enigma who helped nurture the band when they were but out-of-control moshers too young to drink in the clubs they played, could justifiably show bitterness but have thus far declined specific comment.

Some may think of this as a case of a young band being seduced by a quicker piece of the

pie while neglecting past loyalties. Bryn Bridenthal, head of publicity for Geffen, declined comment, and even Pepa was reticent to reveal specific details of the rift. The otherwise soft-spoken guitarist did, however, shed some light on the band's dissatisfaction with their former employers. "I don't really think of that company [Enigma] anymore because of how it was with them," he says. "Something happened along the way. Right now, we're not at liberty to talk about it, but basically they didn't support us in every way possible. Albums weren't coming out when they were supposed to. Like when we were touring Europe and our album should have been circulating and it wasn't even in the shops. Plus, they promised us ads and stuff that never happened. They were just giving us a bunch of air, you know."

So the band decided to switch, despite the potential backlash. As it turns out, this move has made them a much happier family. "Geffen is doing a great job," Pepa smiles as we move on to brighter topics. "We're more happy in every way, and as a result, everything else falls into place." Indeed, whatever business pressures the band endured did not seem to affect the final Geffen product. The performances on this record are some of the tightest ▶

Robert John



Robert John

and, dare I say, mature that these young veterans have thus far achieved.

They took yet another gamble in hiring producer Max Norman, who's famous for his work with more mainstream hard rockers Ozzy, Y&T and Loudness. Although some of the arrangements may venture into the over-inflated side, Norman has brought out a more accessible side to some of the band's previous unaccessibility, without forsaking the heaviness of the content. The complex variations between rhythm and tempo changes

that by now have become a DA trademark are tighter and often more progressive, providing interesting new discoveries with each listening, which is precisely what the band had in mind. Throughout their career, the music has always taken a backseat to the more sensational aspects of either their young age, their blood kinship, their race or presently, their business problems. Now, finally, as these convolutions begin to fade, Death Angel hopes to at last stand in the shadows of themselves and watch their music speak for itself. **MC**

◀ 35 Ratt

"We do care about a lot of issues. Like, I believe people should think twice about what they're doing to themselves and how they're killing people by fucking around. You can be promiscuous and still be careful and have a good time. Hell, you don't even necessarily have to touch the other person to get off," Percy laughs at a memory that makes us both stop and think. "But we're not into telling people what they should do because we didn't like that."

Protection also plays a major role in the band's public image. While many bands of this ilk thrive on stories highlighting their drug or sexual exploits, Ratt, by comparison, has always seemed very careful of how their persona is perceived. "We're not as nice as people think," Percy chortles. "We just want to have a little class. No one needs to know who we fuck, what we take or what we drink. We have our fun. But when it comes to business, we're right on target. If we seem to keep our feet on the ground, it's because that's what'll give us our longevity."

And longevity is precisely what Ratt will need when they embark on their most ambitious tour ever. It will begin this September and have them "infesting the world," as Percy says, through the summer of 1992. Indeed, this is not a band content on living off past glories. "I know what we've accomplished, but I never sit on my laurels and pat myself on the back," he asserts. "We've created a monster here and we want to see it grow and grow." **MC**

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◀ 37 Dokken

think the whole tattoo thing, though, is out of control. If you don't have a tattoo it doesn't mean you're a wimp. It doesn't mean that you can't rock. It's the biggest bunch of shit I've ever seen in my life. Guns N' Roses has tattoos 'cuz they wanted them. But I know dozens of bands that got 'em just to be trendy and get signed. You don't get signed to a record deal 'cuz you've got tattoos. You get a record deal because, supposedly, you have some credibility as a musician and as a band. You need songs, not just big hair. There's a lot of cheap copy bands in L.A. People can see that Guns' melodies and whatever they wrote on that first album were all legitimate; it was coming from the street. I don't like much new stuff coming out these days. I still like Judas Priest, Scorpions, Iron Maiden, Ozzy, Van Halen, Metallica...a lot of the old stuff. I think it's funny that all these bands in L.A. are walking around on the Strip on weekends bragging about themselves. If you want to make it, go home and practice and write some songs. Write 50, write 100, and maybe you'll have two or three memorable ones.

MC: The average fan probably pictures a guy like Don Dokken as a millionaire rock star living in a Beverly Hills mansion and set for life. Is that a myth?
DD: I'm broke, actually. You'd think we'd all be millionaires, but that isn't true, at least in my case. We got a million dollars to do the Monsters Of Rock tour, but after taxes etc., we each got about \$125,000.



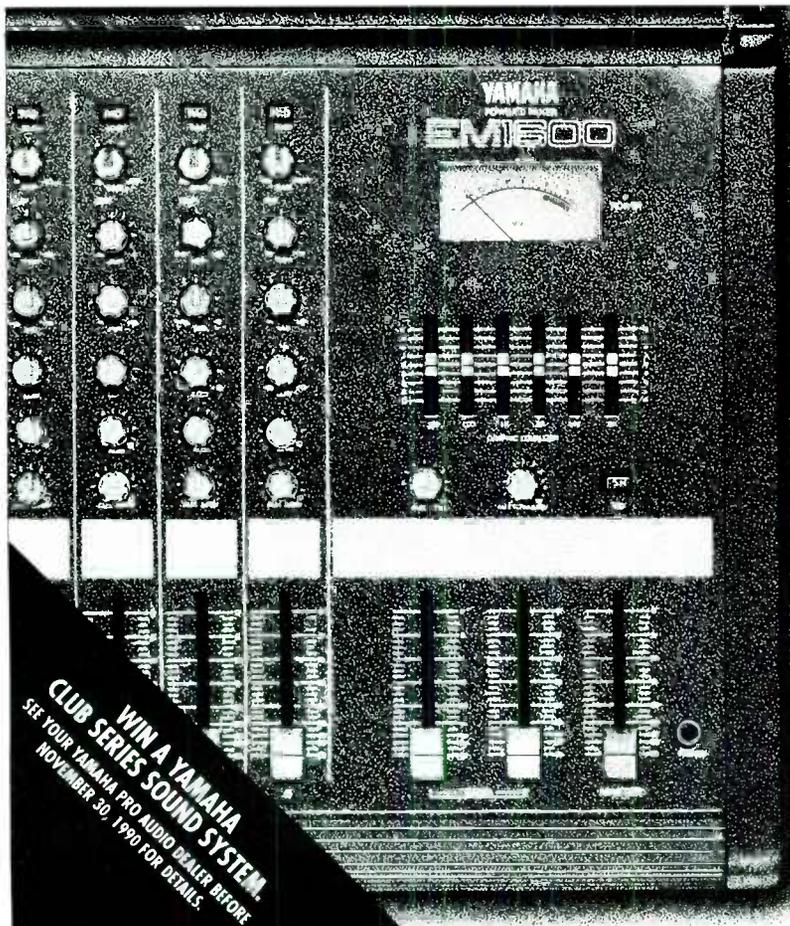
Emico Barone

Unfortunately, that kind of money doesn't buy much real estate in Los Angeles these days. I've got a small two bedroom house down at the beach. It's really small. My buddy, Blotzer (Bobby Blotzer of Ratt), has got a real nice spread up near Palos Verdes.

It's anybody's guess as to whether Don Dokken (the band) will cull a gargantuan following based on reputation alone—a

premise that Geffen Records is certainly banking on. One thing that won't kill this Don Dokken project, though, is lack of commitment. The unflattering crows feet at the corner of Don Dokken's eyes will attest to the fact that he worked his ass off to make the material on Up From The Ashes as memorable as any of Dokken's previous five platters. It's now up to the public to see if that hard work will pay off.

MC



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SAGAS OF THE UNSIGNED



By Tom Kidd

What would you do to get the attention of the recording industry? Would you roller skate down Sunset Strip wearing nothing but a G-string and a surgical robe? Would you learn how to turn somersaults and walk on your hands? And just how many times are you willing to dye your hair?

All these things and more have been part of the arsenal employed by Lage. This popular Strip act consists of three brothers: Stephen, Terry and Chris Lage and their friend Todd Hooker. The four grew up together in the small town of Middleville, Michigan, where they played in various bands. Main songwriters Todd Hooker and Stephen Lage had a band that included Hooker's two brothers, but one by one, the rest of the Lage clan lay claim to the musical chairs once inhabited by the Hooker siblings.

By the time the foursome got to Los Angeles, the sets of copy tunes that had sustained them during their life in cover band hell had been abandoned in favor of a new set of rocking originals, dyed hair and flashy clothes. They were ready to play the game of "Let's Make A Record Deal." But unfortunately for Lage, someone went and rewrote the rule book before the band had a chance to roll the dice.

They Sold Their Souls For Rock & Roll



Todd Hooker

Terry Lage

Stephen Lage

Chris Lage

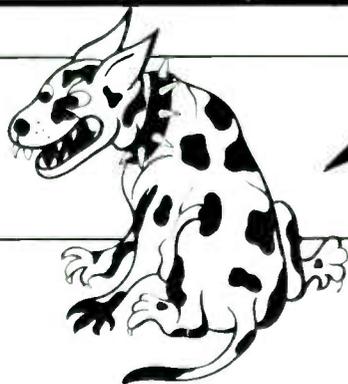
"Everybody told us how wild the Strip was," remembers Todd Hooker. "Everybody said how Mötley Crüe was so wild. We got out here and nobody was doing anything."

Since nobody was doing the wild things Lage had come out to Los Angeles to see, the band decided that it would be a fairly simple task for them to get the attention of the recording community. In what is possibly their best know stunt, the Lage members donned surgical robes (which, we remind you, are open at the back) and G-strings. Roller skating down the Strip, they would hand out flyers and make sure that they had everyone's at-

ention. Their act was capped when, on a set count, the four would do hand stands to display their, um, talents.

"We came out here and there were so many bands taking out full-page ads," laments Hooker. "It got to the point where people would come up to the Strip just to see us do our stunts." They finally ended up telling their fans that if they wanted to see more they should come to the show.

Their antics on the street definitely had an impact that stretched beyond the Strip. *Newsweek* gave Lage their first major psychological boost when the magazine used



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them as the lead example in an article on how far rock bands will go to make it in Hollywood's overcrowded music scene. On the ground floor, the fans took enough notice to boost Lage's mailing list over the 700 name mark.

Even though the weird calisthenics are still part of the Lage stage act, the guys in the group no longer ply their trade on the streets of Hollywood. But they didn't stop doing it for the obvious reason: that most may consider it a silly way to get attention. As a matter of fact, Todd Hooker states proudly that, "People were taking us seriously because we were sticking our necks out. They knew we were up to something, and in this town, if you don't do something, you're dead." Instead, Lage had to cool it when the cops turned up the heat.

Another thing that makes this story extraordinary is how much of a role luck has played in their careers. For instance, they don't pay rent and they don't pay to rehearse thanks to a divorced mother of three to whom the boys in the band endeared themselves. Here's the story, courtesy of Todd Hooker: "When we first got to L.A., me and Steve went to work in a hospital and were living in a hotel downtown with the bums. Chris and Terry took this girl to New York because she was scared of the earthquakes, and the first day back, they wrecked the van. This lady, who we worked with, had a son who worked on cars. She saw how we were living downtown and couldn't believe it. She took us in." Even though Hooker states that the band "helps out," they live with the lady rent free, sharing one room while

sleeping in bunk beds.

Lage works very hard to support their rock & roll habits. For instance, all four members of the group work double shifts at the same CulverCity pizza parlor. Once again, though, they were very lucky to end up where they

***"We don't have
time to sit around
and wait for people's
promises...we've
had a lot of
promises, but there
are a lot of
jokers out there."
—Todd Hooker***

are. For one thing, each of those "shifts" lasts only five hours. For another, the owner of the pizza place helps them out. "We've got the greatest bosses in the world," Hooker admits. "We kind of ran into a gold mine. If we need a couple thousand dollars, it's right there. We just work and pay it back. It's been better for

us out here than it was back home."

All these freebies would take a significant load off the shoulders of any band. Lage is grateful for the advantages everyone in the friendly environs of Los Angeles have afforded them, and they are moving to take full advantage of the situation. They are paying for a release quality demo, they are spending dollars on their mailing list and they are trying to do most everything else themselves. They have had offers of help in the past, which all ended badly. As Chris Lage states, "You start believing in someone and they point you in some strange direction."

"We don't feel like sitting around waiting for someone like Gene Simmons who might want to give us the money to do a recording," chimes in Todd Hooker. "We don't have time to sit around and wait for people's promises. If it's there, make it happen. So that's what we do. We've had a lot of promises, but there's a lot of jokers out there."

Instead of waiting for the jokers, Lage is seriously trying to get their act together. The band, which says that they always bring in enough people to fill a club, refuses to headline. Lage wants first to have their own stage, their own soundman and lights—all of which were part of their act when they used to do Top Forty. They want to have a new demo tape circulating, to have the "right picture" and to build some stage props. "A lot of bands don't care," says Todd Hooker. "They'll go out and headline without having it together. We've been out here three years and we're just starting to pinpoint and get things together. But we're close." **MC**

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John Malm, Manager, Nine Inch Nails

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Child's Play

Rat Race
Chrysalis

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Howard Benson
□ **Top Cuts:** "Rat Race," "Capricorn/Bang Bang," "Good Ol' Rock and Roll."

□ **Material:** Straying little from standard issue, blues-infused hard rock songs and lyrics, Child's Play manages to infuse this record with enough youthful enthusiasm to make it palatable. As is often the case with debut bands, though, record company intimidation has effectively glued down the lid on the band's originality. AC/DC is obviously the band's conceptual yardstick, and to Child's Play's credit, they do a competent impression of a party-hearty band. Consequently, what works well for the band are anthems like "Good Ol' Rock and Roll," a number that evokes visions of a wild keg party, replete with macho boasting, lustful wishing and nasty hangovers.

□ **Musicianship:** No one's ever going to confuse Child's Play with Mr. Big in terms of technical wizardry, but thankfully, self-indulgence doesn't seem to be the band's strong suit. The band's short, punchy rhythms, economical leads and straight ahead vocals—all meticulously worked out—seek to highlight the songs and not individual performances. The whole musical shebang isn't the most original thing you've ever heard, but it works well within the context of the material.

□ **Production:** Nothing embarrassing about the knob twiddling on this project. In fact, the production is downright exemplary. Emphasis on vocal clarity—especially the harmony spots—mixes in well with the "live" nature of the musical parts and gives the listener the impression that the whole platter was recorded live in a sweaty club.

□ **Summary:** Not to be the purveyor of doom, but this product has a 50/50 chance of hitting the cut-out bins in a hurry. This is not necessarily the fault of Child's Play, who excel in their particular niche of hard rock-dom. It's because of the glut of bands in this genre—some with bigger promotional budgets, some with more hard rock oriented labels and some with a larger appeal. Welcome to the rat race Child's Play, welcome indeed!
—Eric Niles

Child's Play

Label: Chrysalis
Manager/contact: Jack Dean/Silent Partners Productions
Address: 28 Windemere Parkway, Phoenix, Maryland 21131
Phone: (301) 592-3169
Booking: John Dittman, Pinnacle Entertainment, 83 Riverside Dr., N.Y., NY
Legal Rep: Joe Searing (212) 245-5733
Band members: Brian Jack, John Allen, Nicky Kay, Idzi.
Type of music: Rock
Date Signed: September, 1989
A&R Rep: Paul Burton

By Eric Niles

Unbeknownst to most, Baltimore has long been the breeding ground for deviant thinkers. Once upon a time, under the backdrop of the city's famed row houses, a seemingly misguided lad by the name of Edgar Allan Poe penned a few cherry lines. Similarly inspired by Baltimore's unique rumblings was filmmaker John Waters, who parlayed his upbringing into a series of, shall we say, non-conventional films.

Trodding in the aforementioned pairs' considerable footsteps is a band called, innocently enough, Child's Play.

"Baltimore's kind of a trippy place," explains drummer John Allen. "I was out late the other night, and the fog was coming in off the Chesapeake Bay. It was real eerie. I thought a werewolf was going to jump out of the fog or something."

"Unlike a lot of bands that migrate to L.A. to get signed, we take pride in the fact that we're a Baltimore band," claims Allen. "Unlike L.A. or New York or Austin, Baltimore has no reputation for having a music scene. There was no reason for us to move to L.A. and pick up some

trendy influences or bad attitudes."

The band's insistence on basing themselves in Baltimore, however, raised few eyebrows early on. It was only after the band released a five song EP in 1986 (it sold 5000 copies) that attention began to surface.

"We were real naive kids at the time we started back in 1984," recollects Allen. "We thought it was going to be real easy to get signed. It wasn't until 1987 that we started buckling down and getting serious about writing. Once we started working our asses off, things came together."

Things gelled well enough that the band was offered a key showcase gig at New York's Cat Club in February of 1989. The band signed with Chrysalis only six months later.

Influenced by both a then-fledgling Washington, D.C. punk scene and the bluesy hard rock of the day (Kix, Aerosmith, et al) Child's Play music took on an interesting hybrid of styles. Allen states some concern over the band being lumped into a 'generic metal' category.

"The public is smart," Allen says. "I believe they can tell that we're an honest band and we write about honest things. I hope that comes across on the record. It certainly comes across in the live show. I'm tired of all the posing bullshit some bands are into. We're more down to earth. We don't choreograph our moves or anything."

"There's a lot of different feels on this record, and I think that comes from our diverse influences," claims Allen. "We have the energy of the early Eighties punk stuff...DOA, the Misfits...and the blues feel of an AC/DC. I guess Kiss was the first band I really got into."

Reflecting the strength of Baltimore's blue collar work ethic,

Child's Play's songs are bare knuckled slice-of-life numbers. Granted, there are plenty of songs about Friday nights on the prowl with alcohol and the trials and tribulations of getting signed, but Child's Play handles the subject matter with a definite sincerity. This isn't manufactured hype from a band of comfortable suburbanites with five digit allowances.

"The songs are mostly about our lives," reflects Allen, "about the frustrations of trying to make it with the band. I mean, it's kind of clichéd to write about that stuff now, but we've had our share of struggling while playing the club scene for so many years."

So how did the band handle the transition from club band to major label recording artists?

"It's been a lot smoother than I had imagined," claims Allen. "A lot of time you can get your way. There was a lot of discussion as to what song should be the single, but we worked that out. The label wants to release the songs that they feel came out the best. I can understand that. We had thirty songs to choose from, and it was hard to pare that list down to eleven or twelve."

Armed with a brand spanking new album and a nationwide tour already in motion, Child's Play has embarked on that yellow brick road toward rock & roll Oz. The odds of success in the hard rock genre are akin to winning the lottery, but the band's unwavering enthusiasm and realistic priorities give them better than longshot odds. Anyone in need of an historical reminder of a miracle need only remember the Amazing Mets of 1969. Then again, I don't think too many people in Baltimore care to remember those grizzly times.

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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Brunette's Johnny Law

Brunette has been chosen from over 400 unsigned bands to play the **Concrete Foundations Forum**, which will be held Sept. 13th, 14th, and 15th at the L.A. Airport Sheraton Plaza la Reina hotel. In addition, their "Texas Soul" track will appear on the *Concrete Unsigned Band Cassette Compilation*, which will be circulated to all attendees at the convention.

Now that **Black Cherry** has solidified their lineup and put the finishing touches on a new five-song demo (which may be obtained through drummer **Scott Lipps** at 818-784-8757), the band is ready to throw its hat into the signing ring again. The band has been receiving national coverage, (yes, that was **Steven Tyler** wearing a Black Cherry T-shirt on MTV news!) as well as doing some big local gigs. You can check them out at **X-Poseur 54** Sept. 16th. And stay tuned for some exclusive long-awaited news concerning band namesake **Paul Black**.

They're called **Lash**, and if you haven't heard, they're five **Chip-**

pendale dancers who've bonded together to form one helluva band! I know what you're thinking—sure, it's a great gimmick. But these guys are to be taken seriously. Check 'em out for yourselves Sept. 21st at the **Roxy**.

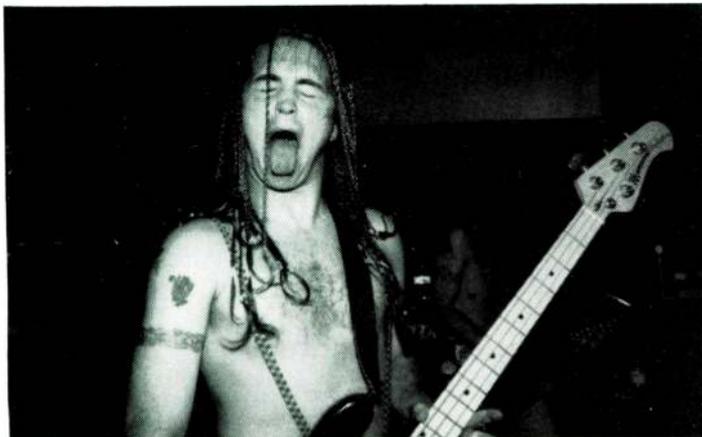
Those Philadelphia rock & roll smart asses known as the **Dead Milkmen** will be playing **Hollywood Live** Sept. 26th. **Faster Pussycat**, along with **Little Caesar** and **Jeyboy**, will be playing what is sure to be one of October's most happening homeboy events on the 5th at the **Palladium**. Send your 'Thank you' cards to the folks at **Goldenvoice** for both events.

Check this out: Apparently, the **Zeros** are close to the ink, and this time, it's for real! Better tell the guys in **Tuff** to save a few of those "Hell Just Froze Over" posters. Catch 'em at **Red Light District** on the 12th, and at **Spice** on the 29th.

A few bands to catch that have been making a lot of noise around town: **Taz** at the **Red Light District** Sept. 25th; **Electric Love Hogs** at the **Cathouse** Sept. 25th; and newcomers **Grace Period**, who will be playing **English Acid** on the 19th. **Grace Period's** demo was produced by **Del James**, a local writer who has just secured a publishing deal with **Warner/Chappell**. James' demo featured cameo appearances by **Duff "Roses" McKagan** and **Axl Rose**.

Jani Lane and **Howie H.** have concocted the **Policeman's Ball**, which will take place every Wednesday night at the Valley's happening hotspot, **FM Station**. Sept. 12th's festivities will feature the **Wad Squad**. We won't tell you who they really are, but I guarantee you, these guys "Warrant" your attention...ahem.

And speaking of **FM Station**, the **KNAC Pure Rock Search** is moving right along. Congratulations to **Mozart** who has recently added their name to the list of qualifiers. Check out **Mozart's** classically influenced rock Sept. 20th at the **Roxy**.



Tom Farrell

Electric Love Hogs

C&W

By Billy Block



Billy Block

Calvin Davidson

Every so often a big talent on a small label slips through the starmaker machinery to find themselves getting airplay on a major market radio station. It happened for **Dave Durham**, it's happening for **Chris Gaffney** and now you can add newcomer **Jerry Lansdowne** to the list. Lansdowne is a seasoned singer-songwriter from the San Fernando Valley who has worked mainly as a solo performer for the last several years. He has just released his latest single, "Paradise Knife And Gun Club," off of his **Step One Records** album, *Travel Light*. Produced by **Ray Pennington**, who also has **Ray Price** and **Faron Young** on his **Step One Records**, Jerry Lansdowne (who possesses a rich, resonant voice) is in excellent company. **Lisa Puzo**, Program Director at **KZLA**, is very excited about this new local phenom and featured the entire *Travel Light* CD on their album showcase. The request lines are open!

There is a lot of country music activity in L.A. studios. **Dale Watson**

just completed new demos at **Class Act Recording** (Mike Johnstone at the board) for his new album and for publishing purposes. At the **Note Factory**, **Jenny James**, **Trish Flannick** and **John Sloan** who co-writes with **Larry Dean** all in doing tracks. **Mary Lyn Dias** is getting a lot of action on her latest demo. Thanks to **Pam Barlow** at **Flying Golden Mgt.** for passing that along to us.

The **Ronnie Mack**-hosted **Barndance** has played host to some outstanding talent in recent weeks. At the *Down In The Valley* record release party **Dale Watson**, **Eddie Dunbar**, **Re Winkler**, **Teresa James**, **R.B. Greaves**, **Jenny Yates**, **Joe Williamson** and **Dave Pearlman** all performed songs that appear on this anthology of west coast country music. Also at the Barndance, the **Lerman/Michaels Band** made an excellent showing as did **Kathy Talley** who really brings down the house. **Joyce Woodson** played a sweet acoustic set accompanied by **Marty Rifkin** on dobro. **Southbound**, one of the busiest working bands around, took time out for a Barndance appearance to show off new guitarist **Cam King** and drummer **Henri Becker**. **Calvin Davidson** and **Darkhorse** are on a roll as they performed material that appears on their new demo, currently attracting A&R attention from **MCA Records**. A new entry on the rock & twang scene is the **Skinwalkers**. Fronted by **Brooks Taylor** on guitar and lead vocals, "Bones" **Huffman** on lead guitar, drummer **Danny Rodriguez** and bassist **Andy Housman**—the **Skinwalkers** are a band to keep an eye on.

On Sept. 25th, the Barndance will host the *Country Music Video Magazine* release party. Produced by **Laurie Kaye** and distributed by **BMG Home Video**, the *CMVM* features a Barndance segment from the **Ricky Nelson Birthday Tribute** as well as pieces on **Clint Black**, **Lorrie Morgan**, **Lacy J. Dalton**, **Garth Brooks**, **Patty Loveless**, the **Desert Rose Band**, **Alan Jackson** and **k.d. lang**. Come to the party and buy the viddy, you'll love it.



Billy Block

The Skinwalkers

JAZZ

By Scott Yanow



Ella Fitzgerald

Ella Fitzgerald and Benny Carter performed some memorable music at the Hollywood Bowl as part of the Inifiniti Jazz series. Altoist Carter, now 83, sounded 43 in a set with an all-star big band (featuring his arrangements) and with a quartet (it's hard to believe that he made his recording debut in 1927!). The much beloved Ella, now 72, has survived some very serious health problems and sounded weak on her first few songs, but got stronger as the night progressed. Her range has shrunk a bit, but her wonderful phrasing and sense of swing are very much intact. By the end of her performance (which included encounters with the big band, Mike Wofford's trio and a jam session

finale), when she sang "Mack The Knife," Ella had not only recaptured past glories but added another accomplishment to her glorious career.

Jazz Central's "Remembering Bill Evans, Chapter 2" was a fine tribute to the innovative pianist. With Steve Allen contributing commentary, humor and a few piano solos, this session focused on the pianistic talents of Alan Broadbent (who displayed the influence of Evans) and Mike Lang (in a style quite close to the late pianist) in trios, along with guest appearances by tenor veteran Harold Land (who sounded very atmospheric on "Invitation"). Dan McKenna's sessions are always worth attending, and this one was certainly no exception.

Al DiMeola and Jean Luc Ponty recently appeared at the Greek Theatre. The last time I saw DiMeola, he played some solo acoustic guitar in a performance that was generally strong. But this time around he was joined by a drummer and a percussionist which added quite a bit of rhythmic excitement to his set. DiMeola has often been accused of not displaying much emotion in his incredibly fast guitar runs, but by sticking to acoustic he has overcome that fault and shows much greater depth in his playing, which makes his virtuosity sound more human. When fellow guitarist Chris Pantridge joined up for the second half of the set, the sparks really flew. Jean Luc Ponty's quintet is in a bit of a rut these days, although Wally Minko's keyboard solos were very impressive. At times, Ponty's violin, Minko's synth and Jamie Glaser's guitar all sounded alike, but Ponty's unit still ranks as one of the best in fusion today.

Upcoming: The Grand Avenue Bar (213-624-1011) hosts guitarist Leni Stern (Sept. 18), tenorman Plas Johnson (Sept. 20) and Bob Florence's Limited Edition big band (Sept. 24). Catalina's (213-466-2210) welcomes pianist Michel Camilo (through Sept. 23) and Toots Thielmans (Sept. 25-30), while the Strand (213-316-1700) hosts Sonny Rollins (Sept. 22) and Dizzy Gillespie (Sept. 27). Le Cafe (818-986-2662) features the two bop altos of Med Flory and Lanny Morgan (Sept. 18), and be sure to catch Jazz Central's next legendary session, this time featuring Buddy Collette and cellist Fred Katz on Sept. 15 (213-257-2843).



Steve Allen

Julie Pado

Julie Pado

BLACK MUSIC

By Wayne Edwards



Michael Jackson

Michael Jackson is back in the headlines again. He finally put to rest the rumor that Sandy Gallin would be named his new manager by making the long expected official announcement. Gallin replaces Frank Dileo who was fired immediately after MJ's "Bad" tour two years ago. And, speaking of tours, rumor has it the entire Jackson family—including Janet—is gearing up for a massive fall '91 tour. That would be an amazing turnaround considering the last such rumor had the stadium sized "Victory Tour" pegged as MJ's mega-million dollar fond farewell to his brothers.

MJ's publicist Bob Jones has no news about a tour, saying only that "Michael's current concerns include finishing up his album and taking care of a lot of unfinished business that's sitting on the table." The odds of such a tour happening are probably slim to none, but we can dream, can't we?

There's been no mention of tour plans for talented newcomer Mariah Carey, whose "Vision Of Love" suc-

cess makes her an early frontrunner for the Best New Artist Grammy. Rest assured, however, that if and when a tour becomes reality, there'll be plenty of curious folks in the house checking to see if those pipes are for real.

One show you won't have to dream about is Cameo. Larry Blackmon & company, the reigning masters of the p-funk, will have folks dancing in the aisles at the Universal Amphitheatre on September 29th. Songstress Nancy Wilson, who was nothing short of brilliant at her recent Strand date, appears across town at the Wiltern Theatre on the same night. Pity you can't be two places at once because both shows should be top shelf.

Add one more to the rumor mill. Supposedly, there's a push to get controversial rappers the Geto Boys to open for 2 Live Crew on the latter's November 9th date at the Celebrity Theatre. In case you haven't heard, the Geto Boys record is reportedly so raw and offensive, Geffen Records refused to release it. According to a company statement, the record "glamorizes and possibly endorses violence, racism and misogyny." I would gladly applaud Geffen's position, but isn't this the same company that gives us Andrew Dice Clay and Guns N' Roses. Hmmmm....

On a more somber note, best wishes to Curtis Mayfield who was critically injured in a freak Brooklyn stage accident. Doctors originally predicted total paralysis but last reports had Mayfield moving his shoulders a bit. "Keep On Pushing," Curtis.

MELLOW NOTES: Looking ahead to the first half of October, the Strand offers Bob James (Oct. 4), the Dramatics (Oct. 5), and Lou Rawls (Oct. 6). One of the more unique shows of the season should be Take 6 with Bela Fleck & the Flecktones at the Wiltern Theatre (Oct. 6), but if you like yours served straight up, check out "An Evening With Smokey Robinson" at the Celebrity Theatre on Oct. 12. **MC**



Mariah Carey

Kip Meyer

CONCERT REVIEWS



Anna 'Flash'

John Doe

John Doe

Club Lingerie
Hollywood

It's hard to believe, but it's been over ten years since punk pioneers X helped revitalize a moribund L.A. club rock scene. John Doe's recent Club Lingerie set was a jolting reminder that it has indeed been that long since those tumultuous days of mohawks and safety pins. Doe—who, along with Exene Cervenka, co-wrote and co-sang X's noir-ish songs—is hardly a punk icon anymore. His solo material has little of the band-bang thrust of the early X classics. Instead, he has expanded on his former group's underlying affection for blues-based rock, and especially country.

Doe is still a very likable performer. He has the kind of raw, unpretentious manner that's perfect for small venues. At 38, he's also still a compelling singer when he gets a throat hold on a choice tune. "Let's Be Mad," the first single from his recent debut album, *Meet John Doe*, was performed with all the bluster and grit of a choice Fifties rockabilly rave-up. No other song came close to matching this tune's careening bravado.

The rest of the show was steady, if unspectacular. Doe and his tight four-man backing band (which included ex-Television axeman Richard Lloyd) marched out a number of engaging, though hardly earthshaking roots rock oriented songs. Singer Julie Christensen climbed onstage several times to harmonize with Doe. It didn't create the type of sparks generated by the old Exene-Doe tandem, but the duets were warmly effective.

Doe resisted the temptation of reaching back for some of X's more well known songs. There were no Nineties renditions of such punk standards as "White Girl" or "Los Angeles." Instead, the still youthful looking bassist-turned-guitarist opted to play a few obscure numbers from his past. X's "What's Wrong With Me" was thrown in an almost off-hand way. It was received with enthusiasm, but certainly not with the kind of gusto that used to inspire slam dancing and stage diving.

—Jon Matsumoto

Danzig

Santa Monica Civic
Santa Monica

Thank god for Glenn Danzig. He is one of the few artists who thankfully stretches the boundaries of heavy metal and, in so doing, creates a unique identity that's sort of like Elvis meets Morrison at the gates of hell.

Opening his Santa Monica show with perhaps his strongest track yet, "Long Way Back From Hell," from the excellent *Lucituge* LP, the intense pitch of the evening was quickly set. With two fine albums now under his belt, Danzig has a plethora of strong material that made a lengthy set speed by. New cuts like "Her Black Wings" and "Devil's Plaything" stood proudly beside the older musical pilgrimages like "Am I Demon" and "Twist Of Cain."

Danzig has been so clever in flexing and bursting the limitations of the genre that he can even play the moodier, melancholic laments like "Blood And Pain" and actually gain momentum where other metal acts would lose it. Like Metallica, Danzig trusts his creative instincts to take him to an artistic plateau to which his audience is open-minded enough to follow. While some have written off Danzig's tales of Biblical evil as simple odes to Satan, there's actually a great deal of soul searching underneath the metaphors, questioning not only religious doctrines but how they relate to us on the reality plane as well.

Though this show was the first of what will be a long tour, the band proved surprisingly cohesive. The band's excellent musicianship erases another misconception about Danzig being simply a one-man show. John Christ's guitar pierces and shreds like the crown of thorns upon the head of Jesus. The drumming of Chuck Biscuits also merits special mention for its passion and aggressiveness.

But perhaps most interesting was the sold-out proof that Danzig has become one of those bands that has achieved an impressive fan following while giving a big middle finger in the eye of both MTV and consumer radio.

—Scott Schalin



Harold Sherrick

Basia

Robert Plant

Irvine Meadows Amphitheatre
Irvine

For someone who has spent the majority of his solo career attempting to get out of the shadow of his illustrious and all-encompassing past, Robert Plant's Irvine Meadows performance showed the ex-Zep frontman not only looking over his shoulder but marching headlong into that heyday. Even Plant's tour T-shirts were emblazoned with the runes familiar to Zep's fourth album, and the motto—"Led Zeppelin: The Legend Lives On!"

Opening with an updated version of "Nobody's Fault," Plant emerged from a fog-ridden stage. Plant's stage and lighting designs have always been the products of forward thinking, and this tour did not disappoint—a grouping of dodecahedrons twirled and spun in place, then joined up to make a giant projection screen. Two Arabesque maypoles graced either side of the stage, spinning their tassles now and then to add a bazaar atmosphere.

Plant's choice of material was the focal point—his updated versions of "No Quarter" and "Livin' Lovin' Maid" drove the crowd into a frenzy that I've rarely witnessed. By the time Plant had rolled around to his en-



Tom Farrell

Robert Plant

core, the Amphitheatre was lit up by thousands of flaming plastic beer cups.

But with the good must come the bad, and Plant's favoritism towards his past glories resulted in a lack of attention to his early solo work. With the exception of "Little By Little," the *Shaken 'N' Stirred* album was completely ignored, and too many Plant faves were swept away in favor of Zep tunes and a smattering of slightly disappointing material from his current release, *Manic Nirvana*.

Overall, this was one of the most memorable concerts I've ever seen, headed by a performer whose career has steadily moved forward—and who can now comfortably deal with his past.

—Tom Farrell

Basia

Universal Amphitheatre
Universal City

She may not be a household pop icon, but this beautiful, charming and infinitely stylish Polish girl may just be the Adult Contemporary vocalist of the Nineties by virtue of her luscious blend of jazz, soul, Brazilian and Latin influences combined with an energetic, seductive voice.

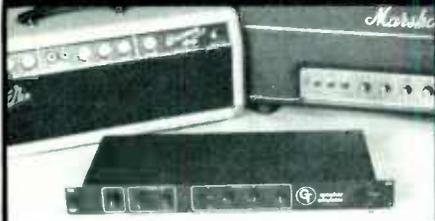
Basia's lively, fun-spirited 100-minute set featured seventeen of the twenty tunes from her best-selling albums *Time and Tide* and *London Warsaw New York*, ranging from tenderly romantic gems like "Miles Away" and "Brave New Hope" to the funky jam sessions "Best Friends," "Freeze Thaw" and "Prime Time TV."

Throughout the show, Basia had a mostly cool and collected stage presence, moving fluidly and making even rehearsed moves with the other vocalists seem spontaneous. In a musical time when egotism reigns supreme, perhaps Basia's finest trait as a performer is her bonafide graciousness and appreciation for her audience, which she thanked numerous times throughout the evening.

For those whose musical tastes have been warped lately by so little originality and too much studio technology, Basia will come as a breath of fresh air. For those like me who've been following her since the beginning, we knew all along success was just a matter of time.

—Jonathan Widran

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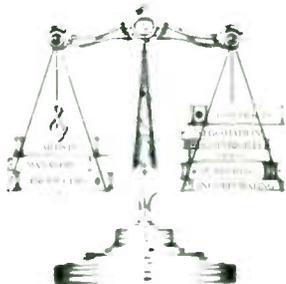
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CLUB REVIEWS

Glory Bayonette

The Central
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Tod Michael Burr: (818) 794-7124

□ **The Players:** Brian Boru, lead vocals; Nick Random, lead guitar; Doug Van Dyke, bass, backing vocals; Tod Michael Burr, drums.

□ **Material:** Glory Bayonette plays politically and socially-fused punk-rockish songs. They explore the harsh realities of freedom and human rights on "America" and forced abortion in China due to over-population on "Chinese."

□ **Musicianship:** Guitarist Nick Random may have the "rock star attitude" down pat, and he resembles ex-Sex Pistol guitarist Steve Jones looks-wise, but his playing is more basic and doesn't possess much of that defiant, renegade edge Jones was known for injecting into his playing. Doug Van Dyke and Tod Michael Burr hold down a tight and solid rhythm section. Van Dyke, in particular, played a succinct and full-bodied bass and even added a lead on "America."

□ **Performance:** Brian Boru seems the snivelling punk equivalent of Johnny Rotten. Nasally intoning every ethical lyric with the bitter angst of someone who laughs and scoffs at those who buy into the misinformed American Dream, he sported a blunt crew-cut and baggy pants stuffed into black work boots. He stomped around the stage, and singing with



Steve Cardoza

Glory Bayonette: Musicians with a message.



Alice Ong

Elektrik Eyes: A great dance band.

so much kinetic energy it looked as though his neck veins would burst.

□ **Summary:** Glory Bayonette is an intense, message-oriented band on a zealous mission to fill a consciousness-raising agenda. While many of their songs explore the greater truths many of us are unwilling to confront or accept, Glory Bayonette's material seemed steeped in many all-consuming issues arranged in a demanding musical vein that mostly moan and drone in style. What's initially compelling soon becomes tedious and boring to the listener.

—Harriet Kaplan

Elektrik Eyes

FM Station
North Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Paul Shenker: (213) 553-0990

□ **The Players:** Jim Valentine, guitar lead vocals; Mark Flippen, bass; Geoff Woodhouse, keyboards; Mattias Montgomery, drums; Kathy Cunnings, backing vocals.

□ **Material:** Elektrik Eyes plays a mixture of R&B/funk/rock that a record company would probably label black music. Anyhow, their tunes were so danceable that even the metalheads at the FM Station were seen with fingers snappin' and toes tappin'.

CLUB REVIEWS



The Brothers Figaro: Tight and energetic.

□ Musicianship: Bassist Mark Flippen kept the feet moving with his funky slapping and popping style of playing the four-string to create a chunky, pulsing rhythm. During his bass solo, the talented musician scat-sang with notes similar to what George Benson does with the guitar. Lead vocalist-guitarist Jim Valentine excelled in both roles with a sweet, clean voice and a lead guitar style that exhibited a Santana-like Latin influence, a welcome relief from the wave of neo-classicalism currently sweeping rock guitarists like a bad virus. The remainder of the band was competent in their roles, mostly of a support nature.

□ Performance: Elektrik Eyes was out of its element at the FM Station, generating polite applause after each song from the mostly hard-rock audience. It was strange to see a band playing dance music flanked by two huge KNAC banners, and immediately after their final song, it was business-as-usual, with the house sound system cranking out AC/DC's "Back in Black." Flippen and Valentine get an "A" for effort though, frequently running into the audience to shove their instruments into the faces of the blasé crowd to try to whip up enthusiasm.

□ Summary: I get the feeling Elektrik Eyes would go over big at a dance club, assuming that there are dance clubs that allow bands to play original material. On more than one occasion, I got the urge to abandon my notebook and hit the dance floor. If their music has an effect like that on a longtime headbanger like myself, they must be on to something.

—Richard Rosenthal

The Brothers Figaro Highland Grounds Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ Contact: Margaret Mittleman: (213) 651-3355

□ The Players: Bill "Luigi" Bonk, vocals, harmonica, guitar; Phil "Giuseppe" Parlapiano, accordion, mandolin, guitars, vocals; Scott "Guido" Babcock, drums; Nigel Harrison, bass; Kim Blake, violin.

□ Material: The Brothers' material falls into the rag folk, or, as I like to call it, organic music vein. But don't let the label scare you away. This is a wonderfully refreshing band that offers up some dynamite songs that will stick in your brain a long time after you've experienced them. This is not traditional folk music, yet there are lots of folk elements here with the Brothers' heavy use of acoustic guitar, mandolin and violin. Their selection of songs were taken from Luigi and Giuseppe's recently released debut album on Geffen entitled *Gypsy Beat*, which is actually a fairly good way to describe their musical style. Highlights of their set included "1959," which Luigi explained is a song about their parents, "Sunflower," and their infidelity song "My Gold Ring," which definitely has "hit" potential.

□ Musicianship: A tight band of comrades, the Brothers Figaro know what it takes to put on an energetic, tight and well-paced show while maintaining an air of casualness. And they certainly looked as if they were savoring every moment of the ex-

perience. It was quite a treat to see ex-Blondie bassist Nigel Harrison perform in such a quaint coffee house environment and even though he was reading from charts (I'm assuming he was just sitting in), he gave the music plenty of his own personalized style. Of course, brothers Luigi and Giuseppe (I doubt these guys are really brothers!) were the standout musicians here. Luigi has an expressive, warm voice and his and Giuseppe's voice blended extremely well together.

□ Performance: Most of the time, the Brothers Figaro must have thought they were vaudevillian performers, so, as you would expect, they were quite animated. Bonk was the comic relief, while brother Parlapiano came off as the "serious" musician-philosopher. But once they launched into a song, it became immediately apparent that they were a dedicated and serious band. Highland Grounds was packed literally to the ceiling with coffee-drinking well-wishers who seemed to wholeheartedly enjoy the entertainment.

□ Summary: This band could make quite a dent in the marketplace if the current trend in acoustic music continues to flourish. They've got some of the strongest, most memorable music around and a great live show to boot. Brothers Luigi and Giuseppe, who collectively call themselves the Brothers Figaro, claim they were born in a poor Italian village (not found on any map) called Marinara, but I always thought marinara was something that you put on pasta!

—Pat Lewis



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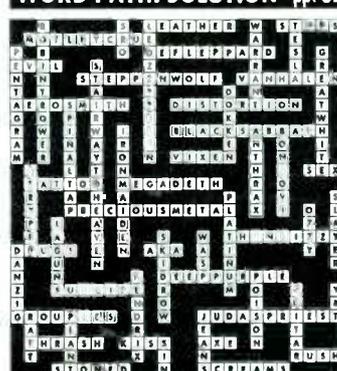
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WORD PATH: SOLUTION pp. 32



CLUB REVIEWS

Julliet

The Palace
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Lisa Gladfelter, Enigma: (213) 390-9969

□ **The Players:** Kenny McGee, vocals; Jimmi DeLisi, guitar; Ty Westerhoff, bass; Scott Warren, keyboards; Greg Pecka, drums.

□ **Material:** A melodic, acoustically enhanced and well-played piece such as "Chip Away" would alone make a Julliet gig worthwhile. Fortunately, most of Julliet's other material is above-average, with another song, "No More Tears," being clearly superior. Classifying Julliet, though, it not so easy. One wants to consider them heavy metal, yet their material often veers toward the AOR camp of respectability. So what to do? Easy: Stop worrying and analyze the music on its own terms. Most of their songs ("Something You Should Know," "Help (Is On The Way)" and "Leave Your Hat On") tread the fuzzy borderline separating hard rock from heavy metal. And if anything, Julliet tends to tilt the balance ever so slightly in favor of metal. Yet, the aforementioned (and genuinely excellent) "No More Tears" really does not fit in any one category. Rather, this song is a minor key-based piece that could serve as good cover material for artists outside of rock & roll altogether. Julliet, therefore, is cruising along the right track, placing a strong emphasis on songwriting and technical excellence.

□ **Musicianship:** We have noted before how metal-oriented bands seem to be picking the cream of the guitar crop, and Julliet is no exception here. Jimmi DeLisi is a superb guitarist, shining beautifully on such fine material as "Tears." The other players are fine as well, but DeLisi is Julliet's instrumental Romeo; his work during the ensemble break in "Tears" is nothing short of excellent. But despite DeLisi's near-superstar fretsmanship, Julliet does possess the tight, coherent sound of a well-integrated band. And Kenny McGee's vocals fit the Julliet package perfectly. In short, Julliet has



Julliet: Plenty of talent to succeed.

enough talent and playing ability to catapult themselves into the national musical arena.

□ **Performance:** It was a fairly crowded Friday night at the Palace when Julliet went on. And what can one say when there is nothing to complain about? Julliet was in great form. Their material was varied and interesting enough, and the band played beautifully. Julliet impressed, pure and simple.

□ **Summary:** Julliet refuses to blend in with Hollywood's increasingly faceless metal community. Rather, they borrow what minimal showmanship antics are necessary from the heavy metal stylebook and get on with more serious considerations: writing and playing. The result is an entertaining package, one that stands poised to make it nationally. In the meantime, enjoy them while they are still playing reasonably intimate venues here in Los Angeles.

—Jack Briggs

Neverland

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Interscope: (213) 208-8636



Neverland: Geared for a successful future.

Diane Ortega

□ **The Players:** Patrick Sugg, guitars; Dean Ortega, lead vocals; Gary Lee, bass; Scott Garrett, drums.

□ **Material:** If the Sex Pistols met Hank Williams, Jr. and they got together to do a cover of a Guns N' Roses song then maybe you'd get a remote idea of what Neverland is all about. The songs rocked and rolled, but at the same time they fluctuated between banging you on the forehead and slowly floating you off to a cloud. Songs like "Mama Said" went straight to your heart, so that you knew that these guys think when they write.

□ **Musicianship:** When Webster comes out with the next edition of the dictionary, there ought to be a new definition for the word cool. Sugg's laid-back, no-nonsense attitude is actually spell-binding. Never once does he show much energy, or even a drop of sweat, but this man burns up a six-string like a fire melting wax. Backed up by Lee and Garrett's rhythm section, the three of them do some intense harmonizing. Songs like "My Opinion" not only bring out energy from the band but a kind of power from the audience as well.

□ **Performance:** Lead singer Dean Ortega really should have been in a punk band—except for the fact that he really can sing. The other members of the band didn't need to do anything because Ortega had enough movement for all of them, and then some. There was never a dull moment whether Ortega was wiggling his hips or Sugg was nonchalantly wailing out a solo.

□ **Summary:** It's bands like Neverland that give music lovers hope that everything hasn't just turned to lipstick and hair spray. Throughout the whole show it was very obvious that these guys were much more concerned with what they were doing and not how many hairs were out of place. The best thing about it, though, was that they were as exciting as any pretty boy band, and a whole lot more talented. This is really a band with a future.

—Kathy Pellizzi

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***Precious Metal**

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- Sept. 15 – Vixen – 3 p.m.

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DISC REVIEWS



Anita Baker

Compositions
Elektra

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Michael J. Powell
 □ **Top Cuts:** "Soul Inspiration," "Talk To Me," "No One To Blame."
 □ **Summary:** Baker's luxurious voice positively drips with romance and candlelight, and this time out, she decides to take some chances by going for more of a jazzy approach. Her fans may not relate to seven-minute meandering arias like "Love You To The Letter" and "Fairy Tales," but "Soul Inspiration" has Top Ten written all over it. What the collection lacks in the hook department it more than compensates for in arrangement and that marvelous voice. Baker makes the most of even the most tepid tunes with a stylish flair few other R&B vocalists can match.
 —Jonathan Widran

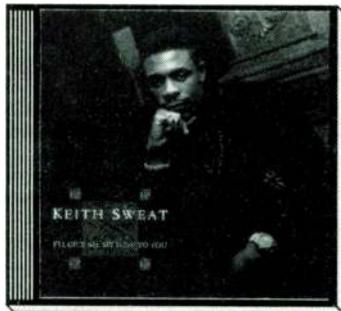


Jon Bon Jovi

Blaze of Glory
Mercury

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Danny Kortchmar and Jon Bon Jovi.
 □ **Top Cuts:** "Billy Get Your Guns," "Blaze Of Glory."
 □ **Summary:** This first solo outing from Jon Bon Jovi is full of all the anthemic rock we have come to expect from him. Its best moments, though, are when the patented attack system is tempered with the unexpected. There's mock Indian chanting at the start of "Justice In The Barrel Of A Gun." There's also nice strings in the middle of "Santa Fe," which sets things up for the inexplicable inclusion of a short orchestral piece at the end called "Guano City." Can Bon Jovi survive without Richie Sambora and company? This disc says he can.
 —Tom Kidd

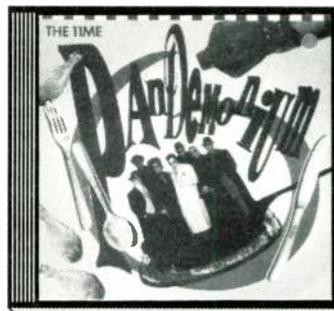


Keith Sweat

I'll Give All My Love To You
Elektra

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Keith Sweat
 □ **Top Cuts:** "Make You Sweat," "Your Love," "Just One Of Them Things."
 □ **Summary:** It took Sweat almost three years to follow up his triple platinum debut album, but this new LP was well worth the wait. The uptempo tracks, "Your Love" and the lead single "Make You Sweat," are solid club material but it's those killer ballads that'll have radio all over this album for the entire year. "Come Back" and "Merry Go Round" indicate that Sweat has been studying the oldies, as does "Just One Of Them Things," a rousing duet with Gerald Levert. Sweat's found the formula that just might make it last forever.
 —Wayne Edwards



The Time

Pandemonium
Warner Bros.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** The Time
 □ **Top Cuts:** "Jerk Out," "Sometimes I Get Lonely," "My Summertime Thing."
 □ **Summary:** This album features the original 1981 cast of Prince's campy incarnation that threatened to outshine the Purple One if it held together. There are a few sparkling moments but much of the CD's fifteen tracks sound forced, like no one was really sure how all these personalities really fit together in 1990. This record will do well simply because it's Jimmy Jam, Terry Lewis, Morris Day, Jesse Johnson & company. But, like it or not, when Prince was running the show, this was a much more focused unit.
 —Wayne Edwards

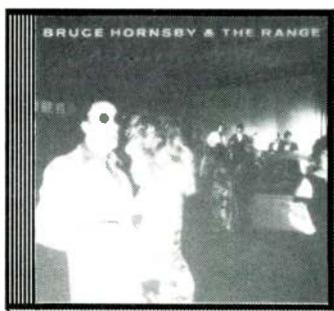


Danzig

Danzig II - Lucifuge
Def American

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Rick Rubin
 □ **Top Cuts:** "Long Way Back From Hell," "Blood And Tears," "Devil's Plaything."
 □ **Summary:** Glenn Danzig's second release plays like a soundtrack to our insecurities and a catalyst to our aggressions. Danzig has created a unique and effective sound that combines the style of the Fifties crooners with the raw power of this decade's heavy rock. Rick Rubin has helped a great deal in capturing a heavier, chunkier guitar sound which Danzig's debut admittedly lacked. Indeed, sampling this disc could very well be the perfect accompaniment to an afternoon watching old Jodi Foster films.
 —Scott Schalin



Bruce Hornsby & the Range

A Night On The Town
BMG

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Don Gehman and Bruce Hornsby.
 □ **Top Cuts:** "Carry The Water," "Across The River," "Another Day."
 □ **Summary:** The cat who re-introduced the piano as a hip pop instrument is back for a third time, with countrified rock gems sure to set adult contemporary radio on its ear. Hornsby is a good singer, a great ivory player intent on soloing and a consummate songwriter who seems to feel that the message is crucial to the music. Hornsby's catchy and inspiring tunes are well served by the Range and guests like vocalist Shawn Colvin and Deadman Jerry Garcia. Pop music with substance is a rare treat these days.
 —Jonathan Widran



Y&T

Ten
Geffen

① ★ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Mike Stone
 □ **Top Cuts:** "Surrender"
 □ **Summary:** Veteran rockers Y&T's "comeback" album is a waddling twelve-song bag of uneventful, synergetic worn out rock, laden with tired clichéd lyrics, unimaginative riffs and a bland corporate rock sound that rarely ventures out of the safe harbor of predictability. It's a shame to see a band that helped procreate the lush sound employed by many of today's top artists put out an album as disappointing as this. *Ten* keeps that classic Y&T sound, but fails in the songwriting department. Shining note: "Surrender" is the stuff that MOR dreams are made of—quality stuff that Y&T could use more of.
 —Tom Farrell



Various Artists

The Disco Years
Rhino

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Funkytown," "Celebration," "Heart Of Glass."
 □ **Summary:** Rhino strikes again, taking our bootys back to '79 and '80 (and beyond). But before disco died, there were some innovations production-wise made by groups like Chic. And the frilly tunes by Lipps, Inc., Kool & The Gang and Village People are still kinda fun to listen to in small doses. Gloria Gaynor's "I Will Survive" is a positive feminist message, Blondie helped forge the way for progressive rock and Patrice Rushen's "Forget Me Nots" hints at the techno-dance styles of the Eighties. Put on your platforms and dance the night away, again!
 —Jonathan Widran

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LOS ANGELES COUNTY

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305 S. Hewitt St., Downtown Los Angeles, CA 90013
 Contact: (213) 687-3558 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.

ANTICLUB AT HELEN'S PLACE

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

BOGART'S

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

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.

COCONUT TEASER

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

COFFEE EMPORIUM

4125 Glencoe Ave, Marina Del Rey, CA 90292.
 Contact: Eric Hunt, (213) 391-2594.
 Type of Music: 2 & 3 piece jazz bands & solo/combo acoustic guitar.
 Stage Capacity: 3 or 4.
 Club Capacity: 50
 PA: No
 Lighting: Yes
 Piano: No
 Audition: Send tape & bio.
 Pay: Negotiable.

MUSICIANS

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

FROGS

16714 Hawthorne Blvd., Torrance, CA, 90504
 Contact: Rockin' Rod Long, (213) 371-2245.
 Type of Music: Rock
 Club Capacity: 400
 Stage Capacity: 8
 PA: Yes
 Lighting: Yes
 Pay: Negotiable
 Audition: Send promo package to P.O. Box 7581, Torrance, CA, 90504.

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.

HILTON HOTEL

Taipei, Taiwan.
 12246-3 Runnymede St., North Hollywood, CA 91605.
 Contact: Karri or David, (818) 982-1557, fax: 982-1562.
 Type of Music: 5-piece Top 40.
 Club Capacity: 250
 Stage Capacity: 8
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Mail/fax promo pkg. to above address.
 Pay: 4-6 mo. contract, exp. + sal. starting Nov 1, 1990.

MARQUEE

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

THE MUSIC MACHINE

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

NUCLEUS NUANCE

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

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

PALOMINO

6907 Lankershim Blvd., N. Hollywood, CA 91605
 Contact: Bill (818) 764-4010
 Type of Music: Original, country, reggae, no 140
 Club Capacity: 450
 Stage Capacity: 15
 PA: Yes
 Lighting: Yes
 Piano: Yes
 Audition: Call Bill at club or Mac Faulk at (619) 481-3030
 Pay: Negotiable

SAMMY'S FIRESIDE

2100 N. Glenoaks, Burbank, CA 91506
 Contact: Stan Scott & Associates, (818) 398-1294.
 Type of Music: 50's & 60's rock, C&W. Also comics, magicians & specialty acts.
 Club Capacity: 165
 Stage Capacity: 5
 PA: Yes
 Lighting: Yes
 Piano: No

Audition: Contact Stan Scott, (818) 798-7432, & send promo to Stan at 1830 Fiske, Pasadena, CA 91104.

SILVERADO SALOON

14530 Lanark St., Van Nuys, Ca 91402
 Contact: Stan Scott, (818) 398-1294
 Type of Music: Hard rock & heavy metal.
 Club Capacity: 200
 Stage Capacity: 8
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send tape to above address.
 Pay: Negotiable.

SPEAK NO EVIL

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

ORANGE COUNTY

THE COACH HOUSE

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

THE GREEN DOOR

9191 Central, Montclair, CA
 Contact: Jason (714) 350-9741
 Type of Music: All-original only.
 Club Capacity: 400
 Stage Capacity: 10
 PA: Yes
 Lighting: Yes
 Audition: Call for info.
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INTERN WANTED for internat'l dept. at Enigma Records. Must be dependable, hard-working. Needed mostly Tues., Weds., Thurs. No pay, great opportunity. Lisa, (213) 390-9969, ex. 227.
BIZARRE, CREATIVE interns needed to assist w/ publicity for unique comedy/horror/rock 'n roll movie. College student preferred. Stephanie, (213) 461-3068.

MOTIVATED INTERN wanted for independent PR firm. College student preferred. Flexible hours. Serious inquiries only. Diana, (213) 461-3068.

ADVERTISING & MARKETING intern needed. Call Melissa or Moose @ Chameleon, (213) 973-8282.

BEVERLY HILLS MUSIC law firm has 2 paying positions, file clerk & receptionist. Call Frances, (213) 858-7788.

INTERN WANTED, computer input. Call Teresa @ Chameleon Records (213) 973-8282.

INTERNS NEEDED for publicity & PR for Clever Artist Management. No experience needed, should have some writing skills. Interested persons should call (213) 962-6807.

INTERN WANTED by music producer. Must have great phone personality. Could lead to paying job. Leave message. Jarrett, (213) 393-6924.

DOCTOR DREAM Records needs bright, motivated & reliable people to work in our intern program. Call Karen, (714) 997-9387.

INTERNS DESIRED for music marketing co. Interested individuals should contact Joe or CJ @ (213) 652-9002.

NEEDED: intern for alternative & college promotion dept. of Chameleon Records. Respond to: DeeJay Delorenzo (213) 973-8282.

FAST GROWING independent record label seeks advertising designer. Must have knowledge of adobe illustrator, freehand, & Pagemaker. Salary 19-25K. Send resumes ATTN: Melissa, 3355 El Segundo Blvd., Hawthorne, CA 90250.
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PART TIME paid position available in public relations for record co. No experience necessary. Ideal for college student (213) 391-5713.
BUSY PUBLICIST needs assistant. Send resume to: 6565 Sunset Blvd. #522, Hollywood, CA 90028. Attn: Stephanie.
INTERNS NEEDED to do PR & promotion for alternative/college radio bands. Contact Paul @ Clever Artist Management, (213) 962-6807.
MUSIC MANAGEMENT CO. in Burbank seeking hard working responsible intern. Must have car & be willing to learn. No salary to start. (818) 840-6712.

MAJOR INDY music publisher seeks eager person for F/T, entry level administration position. 45 wpm. Computer exp. helpful. Room for advancement. Steve (213) 466-5392.
FULL TIME creative assistant for major independent music publisher. Type 45 wpm, light phones, good communication skills. Great opportunity. Mara or Janeeen, (213) 466-4352.
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 Instruments: Casio FZ1 16 bit sampler. Atari 1040 computer w/ SMPTE track & music scoring software, Tascam 8-track 16 channel mixer, Yamaha DX-7, Esoniq ESQ-1, Korg M-1.
Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L.A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/ Gary Wright, Peters & Gubar. 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...*
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 Instruments: Yamaha DX7IFD, TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Oberheim Matrix 6, DPX1, Minimoog w/ midi, Korg DW8000, Poly 61, E-mu Proteus, SP1200 sampling drums, TR 808, Atari 1040ST w/ SMPTE-track, Fostex 16-track and 3M 24 track studio.
Read Music: Affirmative.
Styles: R&B, pop, hip-hop, rap.
Technical Skills: Start to finish productions in my studio. Killer grooves.
Qualifications: Producing & writing for Vanessa Williams, Glenn Medeiros, Tyler Collins, Siedah Garret, Above The Law, Big Lady K, World Peace Posse, Hot Wheels, Barbie, Nordstrom, The Broadway, as well as TV & film projects.
 Available for: Master & demo production, sessions, scoring.

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 Goldsmiths College, London. Int'l touring, recording, radio & TV work w/ Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head,

PRO PLAYERS

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED., SEPTEMBER 19, 12 NOON. (213) 462-5772

Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Smiff 'n' The Tears, Time U. K. Good image & stage presentation. Now living in L. A. Available for: Pro situations; also give private lessons.

"THE FACELIFTERS" - RHYTHM SECTION

Phone: (818) 892-9745
Instruments: Jimmy Haun: Guitars, Synth Drummer, writer/arranger.
 Larry Antonino: 4, 5 & 6 string elec. bass, writer, arranger. Kim Edmundson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPTE, great library of sound, rack.
Read Music: Yes
Vocals: Yes

Technical Skills: Give your band or session a "Facelift." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelifting" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.

Qualifications: Extensive recording and live experience writing, arranging, and programming. Air Supply, Carl Anderson, Brian Ferry, Metallica, Ronnie Laws, David Foster. TV & Film: *Robocop*, *Ferris Bueller's Day Off*, *Thro 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.

CARLOS HATEM

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

Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*. Drummer on "The Paul Rodriguez Show".

Available for: Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

MERRY STEWART

Phone: (213) 474-0758
Instruments: Clavitar, Gleeman Pentaphonic, Roland D 50, S 50 sampler, Korg M1, Oberheim OBX & OB8, Jupiter 6, Korg MS 20, Arp Odessays, 2 drum machines, Atari w/Hybrid Arts Smpte Track, 1" 16 track availability, assorted outboard gear & pedal boards. Full concert rig includes 16-track Hill mixer & power amp, TOA 380 E speakers, & 2 Marshall tube 100 watt half stacks.
Vocal Range: 3 octaves.
Styles: All, esp. modern rock, alternative dance, psychedelic.

Technical Skills: Multi-keyboardist, lead & background vocalist, lead guitarist, high-energy performer, published songwriter, arranger, producer, programmer, analogue specialist.

Qualifications: 10 years classical piano w/Royal Conservatory of Canada. International touring/recording w/Nina Hagen, Etta James, & Zephyr. Soundtrack credits include Cheech & Chong's "Still Smokin'" & Warren Miller's "White Winter Heat". Currently fronts modern rock power trio, "SFR".

Available for: PAID recording & concert work, song production, soundtracks, & videos.

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 Steelfider MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).
Read Music: Charts.
Styles: All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel - it's not just for country anymore."
Vocals: Lead & back-up.

Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.
Qualifications: BAMMIE award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.
Available for: Studio & stage.

THE RHYTHM SOURCE

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

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

BOBBY CARLOS

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

STEVE BLOM

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

Technical Skills: Great look, sound & stage presence. Dynamic soloist.
Qualifications: 3 yrs. classical study @ CSUS, Jazz study w/ Ted Greene, Henry Robinette, The Faut School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schlesinger ("On The Wings Of Love"), John Novello, Jamie Faut, Gloria Rusch, Nicky Hopkins, Glen Zatola.
Available for: Tours, local gigs, studio, rack programming, career consultations & instruction.

PAUL GOLDBERG

Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system. Electronics available.
Technical Skills: "Versatile Drummer", vocals, writer, arranger, drum tuning, programming, percussionist.

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

AL LOHMAN

Phone: (818) 988-4194
Instruments: All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.
Read Music: Yes
Styles: All
Qualifications: 20 yrs. experience in all areas/ styles. Numerous session gigs including commercials, & album dates. B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. A million club dates & casuats, both originals & covers.
Available for: Sessions, club work, originals, casuats.

ANTHONY LOVRICH- PREPRODUCTION & PROGRAMMING

Phone: (213) 833-9371
Instruments: Akai/Linn MPC60 sampling drum machine w/ extra sampling time & 99 trk Midi sequencer, Yamaha recording drums, electric Midi pads & drum set, PM-16 MIDI converter, E-MU Proteus w/ 32 voices, Roland S-330 digital sampler w/ extensive library of current sounds. Roland U-220 w/ 30 voices, DRV3000 multi-FX, various digital reverbs, Aphex studio clock, Tascam 2 track analog, digital playback, digital/ midi multitrack mixer, color tv & air conditioning, DAT.

Read Music: Yes
Styles: Rock, rap, pop, hip hop, dance, house, metal, & funk.
Technical Skills: Programing, sampling, sequencing, arranging, tailoring sounds to YOUR taste, troubleshooting, producing the way YOU want it to sound.
Qualifications: I sequence, program, preproduce & perform on dozens of records- all styles. I work w/ a couple of producers on a daily basis & several songwriters & artists. Grove School grad.
Available for: Studio work, hit records, programming, sampling, lunch, & dates w/ Julia Roberts look-alikes.

FUNKY JIMMY BLUE

Phone: (213) 936-7925
Instruments: Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpte lock-up.
Technical Skills: Production, arranger, musician, engineering, composer, drum programmer.
Style: R&B, Hip-Hop, Rap, Gospel, Pop, House Music, Dance.
Qualifications: Top-20 singles, Top 40 album, Video scoring, B.E.T., Soul Train, VH-1, Radio jingles, RCA.
Available for: Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

HARVEY LANE

Phone: (818) 986-4307
Instruments: Wal custom JB Model 4 string bass, Carvin fretless LB 60 bass, Trace Elliot AH 500 SX stack, various outboard gear.
Read Music: Charts
Vocal Range: High baritone.
Technical Skills: Pop, rock, funk, R&B, very fast & always in the pocket! Excellent w/ the arrangement.
Qualifications: Over 18 yrs. experience. Performed &/or recorded w/ Richie Sambora, Tico Torres, Southside Johnny's band, members of Vonda Shepard's band & Prophet, Darling Cruel, Bruce Foster, Richie Wise (producer), "Staying Alive" movie project, Flamingos, Coasters. Major studio experience on both coasts and extremely dynamic live performer!
Available for: Recording, touring, lessons, any professional situation, live or studio.

BOB BUDAVIDCH

Phone: (213) 837-3973
Instruments: Guitars, voice, Valley Arts Strat, Gibson Les Paul, Mesa Boogie quad preamp w/ 235 simulcast stereo amp. T.C. Electronics 2290, Lexicon PCM70 & various other pieces of gear.
Vocal Range: Strong baritone w/ well over 50 current & standard tunes professionally arranged for easy or no rehearsal.

Styles: All
Technical Skills: Versatile guitar & vocal; full arrangement services from simple lead sheets to complete studio production. Excellent effects programming for big clean sound in the studio or on stage.
Qualifications: 7 yrs. professional exp. in Houston, TX area playing & singing rock, top 40, country & fusion. Dick Grove grad. 2 yrs. exp. working in the Dick Grove Video Lab studio as a guitarist. Millions of casuats & demo sessions.
Available for: Lead sheets, arrangements, sessions, casuats, lessons & tours.

KIRWAN BROWN

Phone: (818) 545-4550
Instruments: Tobias 5 string bass, Modulus graphite 6 string bass, M.V. Pedulla 5 string fretless; SWR amp & speakers.
Read Music: Yes
Styles: All
Technical Skills: Strong groove w/ excellent time & feel - very tasteful player; also very adept & melodic soloist, particularly on 6 string & fretless. Good reader. Bright, funky slap sound.
Qualifications: Currently bassist w/ Jill Sobule (MCA recording artist); former bassist w/ Nelson Rangell (GRP). Extensive studio & touring experience. University of Miami educated. Featured in "Spotlight" section of Guitar Player Magazine (Dec. '87).
Available for: Pro gigs, sessions, demos.

CHRIS ROBERTS

Phone: (818) 762-8076
Instruments: 5 string Music Man bass, 4 string fretless Alembic bass, (bi-amped) 2-15, 2-10 bass system, professional 8-track studio, com-

plete PA system.
Vocal Range: Pro-baritone w/ strong falsetto. Complete casual book for each member.
Read Music: Yes, charts.
Qualifications: Years of schooling & stage experience in bass guitar, lead & background vocals. Lots of recording & touring experience, with a great stage appearance.
Technical Skill: Can sing & play everything from R&B slapping, poppin, funk rock, to a fretless ballad, to hard-driving rock & roll.
Available for: Sessions, pro-original touring, club work & casuats, showcases.

ROBBIE MYERS

Phone: (818) 360-9785
Instruments: Acoustic & electronic drums & percussion. Complete production/midiing. Gretch, Tama, Roland R-8, Yamaha stereo sampler, Internal mic's, studiomaster.
Read Music: Yes
Vocal Range: Tenor
Styles: All
Technical Skills: Enthusiastic performer w/ great image & stage presence. Production & programming. Big hair & stick twirling on request.
Qualifications: 15 yrs. recording/touring. Performed w/ George Thorogood, Ray Charles, Driters, Coasters, members of Doobies, Zappa, E.W. & F., Jean Luc. Movie soundtracks. Ascap member.
Available for: Pro gigs, lessons. Refs., tapes, pics available.

VOCALISTS

COSMOTON Ramona Wright & Gael MacGregor

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

MARQUITA WATERS ZEVIN

Phone: (818) 890-5188
Styles: All
Technical Skills: Lead & background vocals, voice over, jingles; very fast & easy to work with, great improvisations; full knowledge of how voice works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.
Vocal Range: 3 1/2 octaves.
Qualifications: Performed as solo on Johnny Carson, Merv Griffin, & other TV shows; numerous solo performances in shows, groups & casuats; many demos, solo & background; promo tape for Ghostbusters II, lead & background. References/ demo/ picture upon request. Reasonable rates.
Available for: Sessions, jingles, voice overs, demos, co-writing, and live performances.

EDDIE CUNNINGHAM JR.

Phone: (714) 944-5282
Vocal Range: Tenor (full voice in D).
Styles: Country, R&B, soul, folk, blues, pop, rock.
Technical Skills: Powerful & versatile lead &

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Note: Please use this listing only if you are qualified

Name: _____ Phone: _____
 Instruments: _____
 Read Music: Yes No _____
 Technical Skill: _____
 Vocal Range: _____
 Qualifications: _____
 Available For: _____

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harmony singer performing artist. Incredible melodic sensibility. Natural & super creative. Published songwriter. Puts signature on everything he sings.
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Available For: Vocal work or writing projects, jingles, commercials, demos. Anything pro. Audio & video tape available upon request.

CLIF PAYNE
Phone: (213) 464-4155
Styles: Black pop, contemporary, pop, rock, motown, jazz, gospel.
Sight Read: Yes
Vocal Range: Tenor, 3 1/2 octaves (high baritone to tenor falsetto).
Technical Skills: Lead & background vocalist, vocal arranger, great ear, songwriter, easy to work with. Strong points: ballads, crossover, black pop. Looks great on stage, video danceable.
Qualifications: Many various studio projects, jingles & live performances including work with: Narada Michael Walden, Michael Jefferies, rap artist MJ Freeze, Cindy Herron (En Vogue), Lenny Williams, Bill Champlain, Derrick Hughes (Foster & McElroy), Sheena Easton. Has traveled extensively & shared concert stages w/ Sinbad (Different World), Toni, Tone, Tony, Sheila E., Johnny Kemp, Lakeside, Lionel Richie, Bobby McFerrin, Tony Bennett, Johnny Mathis, Boz Scaggs. Extremely versatile, energetic, fast & professional. International TV, radio, video & record experience.
Available For: Professional music situations only. Promo, demo & video available on request.

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TO PLACE FREE ADS

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 the free classifieds. To place an eligible classified ad, call (213) 462-3749, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number in that order. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category, and you must call separately for each ad you place. Be sure to list a price on all equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for one issue only. To renew your ad after it's been printed, call the hotline again and repeat the procedure. **Ineligible ads or improperly placed ads will not be printed.** For display ads, call (213) 462-5772, weekdays and ask for advertising. For Miscellany ads, call (213) 462-5772. MC is not responsible for unsolicited or annoying calls.

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2. PA'S AND AMPS

- 64 Fender concert pre-CBS black face, 4x10, x1nt cond, \$485. 818-783-6782
- 215 bs cab @ \$250. For info call Ray, 818-951-4771
- 1988 Crate 1/2 stack pwr amp w/150 head, prof cond, sounds incredible & loud, \$450. Alan, 818-777-5823
- Barely used Carvin bs amp, 300 wits, dual harmonics, sustain, parametric & graphic EQ, comprrsr, x1nt cond, \$275. Lv msg. Reese, 818-894-5244
- Cab, KK Audio, 212 cab, grt for clean guilr or keybrds, brnd new w/EQ '12', \$500 obo. 213-568-9227
- Carvin 100 1/2 stack, nice cond, \$600 obo. Dan, 213-878-7525
- Carvin X100B 100 watt head, brnd new, \$400. 213-957-1626
- Carvin X100B all tube, 2 chnl, reverb, ft switch, sounds amazing, hardly used, brnd new, pd \$650, sacrifice for \$450. Paul, 213-462-1305
- Fender Champ amp, 50's model, mint cond, all orig, hot sound, \$450 obo. Pat, 213-667-0798
- GK800RB In 8 spec arvilr rck w/2 Mesa Boogie 115" spkr cabs, compl pro systm, \$1500 firm. Steve, 818-997-8026
- Marshall 1/2 stack, JCM 800 series 50 watt head, mint cond, Marshall/Park style 4x12 cab, rough cond, sounds incredbl, \$565 firm. 818-788-0610
- Marshall 50 watt head w/eq loop, \$375, x1nt cond; Carvin non-pwr mixer, 6 chnl w/EQ & reverb, \$275. Darryl, 213-422-2100
- Marshall 100 Mosfet head w/ft switch, x1nt cond, \$295. 818-761-9803
- Marshall 100 wit JCM 800 head w/chnt swtchnng, \$500 obo. Dano, 213-957-0098
- Marshall head 200 wit major w/new Groove tubes, x1nt cond, \$750 obo. 818-761-9803
- Marshall JCM800 412 straight cabs w/Celestions. X1nt cond, 2 avail, \$425/ea; Carvin 412 straight cab w/JBL K120 spkrs, \$450. 213-395-1319
- Marshall straight cab, black, never used, \$500 obo. 213-826-7703
- Mesa Boogie 50 caliber +, 2 chnls, reverb, EQ, 1x loop, brnd new cond & rck mnt adaptor, \$675. Steve, 213-724-2179
- Mesa Boogie Mark III, combo, perf, \$825. Sonny, 818-957-8521
- Music Man 2x12 guit amp w/reverb, x1nt cond, \$250 obo. Rick, 213-453-7848
- PA systm, 2 Carvin spkrs w/EV 15" woofers, horns & vinyl covrs, AB systms 300 wit amp, 8 chnl Peavey mixer, AKG mic, all cables, \$975. 213-395-1319
- Peavey amp, 150 special, 150 wits, Black Widow spkr, \$200 obo. 818-285-3704
- Peavey CS800 amp, \$400; Peavey CS400, \$200. 818-504-0494
- Peavey ED300 130 wit electric drm & keybrd amp. 1 1/2" Scorp spkr, 1 hi frequency horn, 4 band EQ, x1nt cond, \$400 obo. Call Adam, 818-705-0629
- Randall ES129 guit head w/ft switch, gd cond, asking \$325. Eric, 213-447-8226
- Sun 4x12 coliseum cab, \$150. 818-353-9354
- Sunn pro series, 16 chnl mixing brd, w/Peavey CS800 pwr amp, \$1000. Doug, 213-463-5234

Trace Elliott AH500X, 500 wit bs head, mint cond. List price \$2000, selling \$1100. Call Roger, 805-266-3616
Wtd-Red Marshall start cab. Must be in gd cond. Tony after 6, 714-394-1173
Yamaha 1604 stereo mixing brd, like new, \$2000 firm or trade for 1608 mono mixing brd. 818-980-9122

3. TAPE RECORDERS

- 1 Tascam 34B II to 1/4 tr krt, absolutely mint cond, \$800. Mauro, 213-957-2286
- Fostex X15 41rk, immaculate, \$200 or trade for Midi Verb II. 818-705-8768
- Shure Unidyne III mic, same as SM57, mint cond w/ cable, \$75. Chns, 818-577-8732
- Spec Mix 16 mixdown console, 20 in & 20 out w/Jensen mic pre-amps & a 4 row patch bay TT. \$1850. Dave, 213-463-7664
- Tascam 41rk cassette, rck model, gd cond, \$600 obo. Chris, 213-826-2446
- Tascam 34B, brnd new, used 10 hrs, \$850. 213-627-6923
- Beginner home studio equip for sale. Rto to 1/4 trk, reverb unit, seqncr & tuner. \$450. Paul, 213-463-3485

4. MUSIC ACCESSORIES

- 1 Kaylor bs trem for sale, \$175. Mark, evns, 213-472-0351
- 2 Urali graphic EQ's, model 537, mint cond, \$1100 obo. 818-280-5026
- Aleats MMT8 8 trk seqncr, grt cond, \$200 obo. 213-737-6589
- ANF road cs, black shock mntd. Asking \$475. Call Ray, 213-850-8552
- Art DRX multi-signal procssr, new in box w/mnns & warranty, \$480. Gilbert, 213-962-6223
- Boss CE2 chorus, \$40; Boss DD3 stereo delay, \$95; Schultz pwr soak, \$60. Todd, 213-473-9094
- Lexicon LXP5 signal procssr in super mint cond w/orig box, warranty & mnl, \$425. Nagila, 213-565-8653
- Matrix in line ft pdl tuner, chromatic, brnd new in box, never used, \$90. Jerry, 818-769-8541
- Morley pwr wh, \$150; Roland GR300 guit synth & STK1 PU, \$90; Macintosh MT32 editor/librarian, \$25; Mirage Massos disks, \$10. Chris, 213-391-8232
- Peavey Canturion bs amp + 15" spkr cab. Gd cond, \$250. Call Ernest, 213-412-2189
- Ramsa mixing brd, 12x4, \$600 obo, other rck items avail. Chris, 213-826-2446
- Roland TR-505 drm mach, MIDI, x1nt cond, like new in box w/mnl & AC adaptor, \$140 firm. 818-783-6782
- Roland TR707 drm mach, x1nt cond, \$200 obo. Call Ken, 818-793-2440
- Roland TR808 drm mach, x1nt cond w/instruction mnl, \$429 obo. Jamie, 213-223-9751
- Roto Sound bs strings, 4 & 5 string sets, \$10/set. 818-841-6081
- Shure SM58 mic w/20 ft cable, x1nt cond, \$100. Call Adam, 818-705-0629

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NEXT DEADLINE: WED., SEPTEMBER 19, 12 NOON

-Sony ECM22P studio condenser mic, perf for cymbals, percussion, acoustic guitar. W/cable & cs. \$175. Chris, 818-577-8732

-Teacsm M216 mixing brd, 16 into 4 into 2. Like brnd new in box, been used 20 hours. \$1050 obo. 818-781-6693

-Wrd, AKG C410 head set mic w/phantom pwr supply. Reasonable. Peter, 818-577-8732

-Fender bas cs, full size, orig 70's, square, black w/orange insides, xint cond, \$65 obo. Pat, 213-687-0798

-Roland R5 dnm mach, \$500 obo; various fx, \$30-100. 818-285-3704

-TAC Scorpio console, 34-8-16-2, beautiful custom teal desk w/hilly wired patch bay, snakes & pwr supply, \$11,500. 818-763-3742

-Ultimate Support Apex keybrd std, holds 2 keybrds, extremely compact & portable, 1 minute set-up time. \$130. Michael, 213-969-9140

5. GUITARS

-2 John Carnuthers neck thru body type style guitars w/EMG PU's, F.Rose & arvil cs. Must sacrifice, \$1500/cs. Call Peter, 818-990-2724

-66 Fender Strat, modified w/hmbckng on bridge & reinforced, phys & sounds incredib. \$750, will consider partial trade. 818-788-0810

-83 Rich Eagle bs, blonde, limited edition, neck/body 1 pc, active electrics, handmade, DeMarzio PU's, Grover pins, B/A bridge, HSC, xint cond, \$800 obo. 818-767-4127

-Fender Jazz bs, black body w/white pick grd, xint cond, barely 1 yr old. Must part company. \$250 firm. Lv msg. Jesse, 818-894-5244

-Fender Strat, early 80's, American made, black w/white pickgrd, w/HSC, in xint cond, \$465 obo. 818-506-4767

-Gibson 1982 Artiste bs which is going for \$350 obo. Call Bob, 213-851-0340 or 213-285-7818

-GIL, F100, barely 80's, metallic red, mini cond, \$400 obo. Kate, 213-207-2982

-Ibanez Artists model w/cs, \$350. 714-447-4079

-Ibanez Roadstar bs w/wactive EQ, cost \$500, sacrifice \$175; Admira classical from Spain, \$50. Chris, 213-391-8232

-Modulus graphite 5 string bs, \$1200. Clark, 818-787-7428

-Strat type Yamaha, FE612A, 1 hmbckr, 2 single coil w/active electrics, black chrome F.Rose trem, phys & sounds grt, \$425. Chris, 818-577-8732

-87 Charvel, white, thru body construction, active electric, Kaylor trem, \$500 obo. 213-666-1631

-Charvel fusion gut, new, top model, all extras. \$400; Fedora custom bs, neck thru, EMG's, Explorer shape, must see. \$1200 obo. Jason, 213-871-2028

-Gibson Les Paul custom, black beauty, 1985, ebony neck, gold hrwr, xint cond, lantastic plying neck & sound, w/HSC, \$750 obo. Pat, 213-667-0798

-Kramer Focus 1000, black w/F.Rose, killer action, xint cond, \$325. Chris, 213-464-7871

-Limited edition Les Paul custom w/cherry tobacco sunburst. Only 100 made. Sra inquires only. \$900 obo. 213-969-9221

-1989 Fender Strat, jet black w/maple fretbrd, sounds gorgeous & plys like a dream. Xint cond, \$450. Alan, 818-777-5823

-83 Rich Warlock, hot pink, \$350. Scott, 213-851-4917

-Chapman stick touchbrd, like new for \$650. 818-991-8550

-Heartfield 5 string bs gut, active electric, blue finish w/cs, xint cond & sound, \$800. 818-998-7106

6. KEYBOARDS

-Akai S1000 16 br, 16 vox sampler, mint cond w/xtnsv brd, \$3300 obo. 714-990-5030

-Casio AZ1 MIDI remote control, grt cond w/carrying bag & locking MIDI cord. \$450 obo. Phil, 213-660-6063

-Kawai 160 keybrd, 6 months old, top of the line, piano weighted, full MIDI, etc. \$1200 obo. 213-337-7572

-Mini-holog synth w/rods cs, the real be sound, not a sample. \$25. Rick, 818-841-6361

-Roland GM50, like new, no cs. \$450 firm. Shloh, 818-980-9122

-Roland RD1000 digital piano, mint cond, w/strd, \$1850. 213-467-8498

-Whit-1 Roland KS1100 keybrd std, new or used. 818-331-0218

-Yamaha DX7 w/cartridges in xint cond, \$600. Jeff, 818-906-8329

-Yamaha DX7, E expander 256, ram cartridges, \$900 obo. Chris, 213-826-2446

-Yamaha DX72D, cs & accessories, \$900. Paul, 818-845-9185

-Hohner Clavinet for sale, the real thing, must see, moving. \$50. Chris, 213-656-7335

-Korg D551 sampler/synth, w/tdcs, pdl, mnls, xint cond, \$650 obo. David, 818-577-7922

-Roland Az11 remote MIDI keybrd, bright red, superb cond, like new, comes w/arvil flight cs & all accessories, \$595 obo. 213-592-2440

-Upright studio qual piano for sale. Nathan & Hamlin. Grt tone & keybrd action. Must see, \$950. Paul, 213-463-7465

8. PERCUSSION

-4 pc Slingerland vintage 1971 dnm set. 26" bd dnm, 16, 14, 13" toms. \$550; cymbal stands & other hrwr, \$150-50. 213-393-9625

-Pearl P980 TW twin pdl flavion, like new, \$125. Bobby, 818-641-1173

-Remo Oncoor, 2 24" bs, 12, 13, 14, 15, 18 pwr toms, deep dish snare, all hrwr except cm stnds included. \$900 obo. Mike, 818-284-7376

-Selling Premier! dms, black, 13, 14 rck tom, 24 kick, 18 floor tom, w/DW5000 pdl w/plate, set of Zildjian HHCymbals. No hrwr, asking \$200 obo. Steve King, 213-882-6232

-Tama black 7 pc dnm set. Cs, tons of hrwr including new Ludwig dbl bs pdl. Lots of cymbals. \$1700; Roland 72 Latin dnm mach, only few months only, \$200 obo. 213-384-7875

-Tama rck + xtension + xtra curved bar, 11 clamps, \$400. Tony, 818-705-4615

-Yamaha drms, Mahogany series, 13, 14, 18 & 24. \$350 obo. Call Ron, 818-753-1548

-MIDI dnm systm. Roland DDR-50 digital drms, Korg digital reverb, Boss DR-550 Dr Rhythm, Realistic amp, MIDI I & XL R cables, rck. \$2500 list, sell for \$500. 818-905-4578

9. GUITARISTS AVAILABLE

-6 string shooting, fancy footing, teamplyng, tune cooking.

gd kg gut sks estab HR band w/image, orig sound & gigs. Call Sandy, 213-874-6150

-Accomplished creative gut/keybrd sks wrkg or soon to be wrkg site. Provox rock/jazz/orgs. Brian, 805-294-9159

-Avail. Gut plyr to J/F rock outfit not writing to k or sound like anyone. Billy, 213-856-0737

-Berklee grad, pro gut/plyr for paid sits, any & all styles including cs. 818-705-4729

-Black hr white boy sks avail rock band. Early Kias & Thin Lizzy. NO GIT, no glam. Killer image & gear as usual. 818-366-5521

-Blues gut kg for blues band. Call Jack, 213-374-3313

-Blues gut kg for estab band, pro sits only. Bruce, 818-240-6150

-Blues rock jam or band. Call Jeff, 818-831-2976

-Burning versitl gut kg for pro sits. Have maj credits. Steve Blom, 818-246-3593

-Explosive psycho funkadelic gut wizard avail for Tex-Mex Stratosaurus band. Infi Daffy Duck, Godzilla & Freddie. Call Paul, 818-780-7825

-Gut avail for Crus, Ozzie style quartet. Call Bo, 213-472-4824 or 213-921-7897

-Gut avail for demos & other sessions or pro sits. Versitl. Kevin, 818-786-8680

-Gut avail for studio projs, live gigs & collab. Wall, 714-965-2203

-Gut avail to J/F HR/HM band. Infi Faith, Metallica, Queensryche, King X. Call Keith, 818-788-7580

-Gut avail, BA from UCLA, dol on keybrds, 7 yrs exp, into funk, jazz, rock, fusion, Hendrix, Back Hammer, J.Lorber. Matt, 818-981-4816

-Gut avail. I have grt equip, the right stage presence & been plying for years. Lkg for wrkg gigs. Mike, 213-462-8734

-Gut kg for rock/fusion band or prof. Infi J.Satriani, L.Carlton, R.Ford. Call Mark, 213-653-8157

-Gut sks dnmr & bst to form a dark fury to claim swithing stereo equip. Sabbath, Triumph, Kansas, Rainbow. Damien, 213-387-0737

-Gut sks estab mt HR/HM band. Xceptnl plyr, writr, showman w/vocs, exp, very lng hr image, killer gear & pro att. 213-988-4074

-Gut sks musicon to jam with. No pros, call after 7 pm. Mitchell, 213-982-3260

-Gut sks punk industrial rap band. Can write & sample. Have ks, lnt & trmpo. Louis, 714-840-6757

-Gut wrth range bckup vocs, rehsl spc & PA, sks band or musicians to form hrd core bubblegum rock band w/long lng hr image. Pro only, pls. 818-765-1851

-Gut, 26, sks to J/F maj groove oriented undergrnd band. Infi Theonius Monster, Mary's Danish, Replacements. X. 818-753-5865

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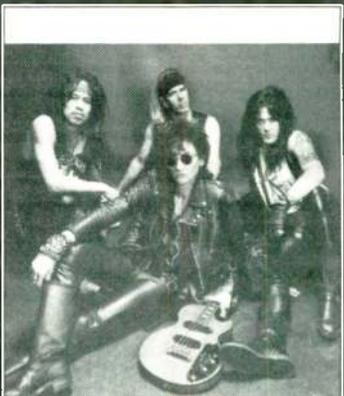
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*Rick Scott Crocco, lkg for pro sit. X-Eden, x-Max Havoc
guit plyr. 818-353-9392
*Rock guit avail. Pro credits, L&BU vox, writr, lks, gear.
Xplos dynam fresh style. Zep, Guns, Jane's, Richards.
818-843-7405
*Sharp guit w/vision to J/F trippy, funky mean band.
Slash, Hendrix, Dr Know, Peppers done my way. Lkg for
the real thing. 213-67-4505
*Slide lkg avail. R. Wood, K. Richards tradition to J/F band
like Faces, Crowes or Stones. Gd image & exp. Young
grps call only. 213-413-8558
*Strat held, the blues cat, some orig. vocs. Have no
aptitude. Fly how I feel with or w/o a deal. Vaughn, Winter,
Clapton, Hendrix. Kevin. 818-848-9920
*6 string assasin guit avail for Motley/Ozzie style quartet.
Call Bo, 213-472-4624 or 213-821-7887
*26. skg pro cmrci metal proj ala Dokken, Queensryche,
MSG. Must have voc! Call G.G., 818-788-1953
*CBS recding artist, HR bluesy guit avail for pro sits. 24.
image, feel, chops, vocs. Jason, 213-871-2028
*Cntry picker w/weird unusual style, sks Cowboy Junkies
or altmrv type band. Call Will, 818-848-2576
*Exp pro guit avail for paid sits. Any & all styles, always
reliable & musci. 818-705-4729
*Guit, all modern styles, Beck, Hendrix, Vai, Satriani. 818-
784-2307
*Guit/sngwrtr w/mngt skg altmrv rock band & infl. Echo,
Stone Roses. Call James, 213-461-0373
*Larry Last, guit, singer, BMI sngwrtr, infl Hendrix, Grateful
Dead, Beatles. Sks band mates, co-conspirators & lots of
new friends in the music business. 213-739-4824
*Lkg for unq hvy blues groove type band willing to
experimt. Ages 21-25. Infl. Jane's, Big F & Zep. 213-960-
4459
*Orig guit, keybdst, voc lkg for altmrv wht ip rock band.
Have gd equip, imspo, 30ish. Call Jimmy, 818-791-7534
*Pro cntry rock lkg guit avail for F/T wrk. Will travel. Artist
exp. demos avail. David, 702-438-8799
*Guit w/voc eslab band. I've got the hooks that kill. Infl
Randy Rhodes, T. Shaw, G. Lynch. Austin, 213-654-1524
*Guit, exp, gd image, sing, dot on bs & keys. Sks wrkg or
soon to be wrkg classic T40 sit. Will consider subs. 213-
669-8139
*Guit/sngwrtr/sng. Infl bluesy, soullful frye edge, the
Cure, Cuff, James Brown, GNR. Top gear. 213-698-8344
*L/R guit sks hi energy rock hvy w/cmrci abl ala Sea
Hags, Little Caesar, Circus of Pwr. 213-469-8155
*Mega hr ultra image whiskey drinking pretty boy sks
eslab hlywd gig. Alcohol a must. Infl Hanol, Enuff. 213-
851-4040
*Outstanding guit/voc sks other muscians or grp into roots
based groove R&B & swing. Must be top notch. 818-501-
0377

*Young pro guit, I'm lkg for a band w/hom section. Call me
if you're happening. 213-837-1152

9. GUITARISTS WANTED

*2nd guit, L/R, for hi energy funk metal band. Vocs a must.
Rehrs 5-6 days/week. 213-856-9816 or 213-465-4746
*Acous guit/sng nodd for folk/pop grp ala CSN. Rob, 213-
397-7901
*Bluesy lkg guit plyr w/feel & lk wtd for BRUNETTE. If you
ply lots of notes, don't bother calling. 818-377-4459
*Dynam voc in immed nd of dynam star qual ala Jovi,
Winger. Pros w/promo, age 21-26. Call M.D., 213-851-
8768
*Estate pwrfl moody band w/upcmng committms nds
creativ guit loosely infl by Mississin, Cure, P.Murphy. Srs
minded only. 818-781-0563
*Fem guit wld vocs to join orig proj. Have matir. Infl
Pretenders to Crue. 213-466-7619
*Fem guit, infl Vixen, L. Ford, Poison, etc, no drugs. Call
Kathy, 818-352-1103
*Groove orientd K. Richards style L/R guit for P/R band
ala B.Raitt, M.Ethridge. Terry, 213-202-0883
*Guit Infl by Sykes, Lynch, ndd by solo act for demo,
shows, etc. Pre-written matir along lines of Leppard,
Dokken, Grt White, Hilywd area. 213-878-2533
*Guit plyr wtd for all fem P/R band, L/R, maj lbi & mngt
instr. Vocs a +. 213-652-4165
*Guit wtd for eslab band. Gd lks, grt hooks. 18-25. No
drugs. Infl Prince, Idoi, C.Trick. J.T., 213-851-4373
*Guit wtd for hrd pop band. Infl Generation X, Costello,
Primitives. Call Tony, 818-346-6656
*Guit plyr wtd for pro rock proj under indie lbi w/demo, mngt,
atty, lock out. Mauro, 213-957-2286
*Guit wtd to be 1/2 of perfimg duo plyng my orig sngs.
Must be a grt plyr, verst, creative, hrd wrking. Call Carol,
213-646-5472
*Guit wtd, L/R, acous/electr. Creatv & textual. Ndd by
reformng band. Have rehrl studio. Sngwrtr & vocs a +.
Call Steve, 818-994-1146
*Guit wtd. 818-985-5046
*Hi-tech MIDI synth guit wtd for hi-tech mal progrsv rock
band. No conventional plyrs pls. Infl Rush, Kansas, ELP.
818-785-8069
*Hrd edged melody based rock band w/cmncx sks org &
image conscious guit plyr. Infl C.Trick, Warrant, Tango.
Charles, 714-991-7405
*King Crimson fanatic for band w/hrd edge. Must sing,
write, ply, L/R guit into electric future sound. No
substitutions. Mike, 818-247-7134 or John, 213-462-5695

*Ld guit ndd by the MIRRORS. Infl Social Distortion,
Replacements & Pistols. 818-908-1739
*Ld guit/sngwrtr w/exp & L&A lk wtd by popular HR Ventura
band. 805-658-0731
*NEW IMPROVED GOD sks L/R guit plyr. Infl punk, pwr,
sarcasm, energy, subtly, R&R. Must have half a brain &
sns of humor. Dano, 213-957-0098
*Outragous pvrtded balls in hand singer. bst & dmr lkg
for huntry lng hi bluesy smooth seasoned pro team plyr.
25-30. 213-851-5327 or 818-447-6437
*Pop artist sks acous guit w/exotic flavor & feel for intrinsg
mel music. Have mngt & lbi instrt. Some pay. 213-829-
3287
*Pro guit wtd for P/R band. Call George, 213-658-1060
*Psycho semi-lgt, semi-lung, semi-new age, but very
hvy & tastefl altmrv minded. Ages 18-24, srs w/cwv
image. Scott, 213-804-1009
*Responsibl lkg guit wtd for funk rock band. No att. Women
encouraged to call. 818-765-3706
*Rhyth guit & sngs skg guit/sngwrtr for tomng band. Infl
Skrnyrd, Allman, AC/DC. No egos, no hrspray. Dave, 213-
684-6843 or Dennis, 213-657-4458
*Sng/sngwrtr signed to maj publishr, mngt & atty, sks
guit w/studio chops & gear for live shows. Acous/elec. 818-
902-0747
*Speed metal proj lkg for thrash guit into Metallica, Anthrax,
Megadeth. Must have tmprtn & equip. Call if you're srs or
die. 213-281-3332
*T40 covr band sks 2nd guit for wrkg rock band w/fem lkg
sng. San Fern Valley area. Call Gary after a 4, 818-882-
9235
*The band JASON is presently holding audtrs for guit.
Att, chops, image & gd voc abl a must. Hi energy arena
rock. 818-753-7657
*Theatrical minded, shock glam image, pop guit plyr.
willing to wrk w/our ideas. No drugs. Call Jakk, 818-788-
8794
*Truly dependbl? Team plyr/wrkr? Not financially
motivatd? Travel doesn't lightnht? Orig P/R danc band?
Answers, yes, yes, no, no, yes? 213-288-9504
*Uniq semi-cmrci guit w/ximl equip, bckup vocs & sns of
humor. Infl Satck, Johnson, L. Colour, Rush, VH. Jason,
714-347-0423
*Voodoo guit ndd, will convert. 213-386-7441
*Berry, Richards guit. Have developmt del w/rcrd co
for demo. Paid practices. Send tape/ptic to Box 851 Walnut
CA 91789-0851. Frank, 714-594-6637
*Eslab psychdlc rock band nds lkg guit plyr who can sing
bckup harmonies, ply acous guit, ages 21-27, dedicd plyr
of orig music. 213-654-2782
*Fem lkg guit plyr wtd for an all fem P/R band. Maj lbi instrt,
upcmng gigs. Vocs a +. 213-652-4165
*Guit ndd by xtremly innovatv bst to collab & form band.
Be unq & dedicd. Bleu, Tom infl. 213-856-2582
*Guit ndd for ruds & wld rock band. Black hr, wld image,
killer music. Dedicd pros only. 818-960-1987
*Ld guit w/killer image & bckng vocs wtd by HR band w/
pro sit. Call 213-960-7625
*Outragous pvrtded balls in hand singer/bst/dmr lkg for
huntry, thin, lng hr bluesy smooth seasoned pro team
plyr. 25-30. 213-851-5327, 818-447-6437
*Publshd sngwrtr/guit wtd by sngwrtr/voc to collab on
rock orig. Band later. John, 213-836-9230
*Tastefl lkg guit plyr wtd for accessible altmrv rock band.

Be mature w/sns of humor. Infl Replacements, REM,
Midnight Oil. Call Tony, 818-705-4615
*Alttrv hvy groove band w/mngt & rehrl studio sks 2nd
lkg guit. Infl Cult, Jane's, Killing Joke, Kings X. Vocs a +,
dedict, team att. 213-629-0050
*Guit wtd by sng/sngwrtr to form unstopable sngwrntg
team. Proj infl by Bad Co, Jovi, Extreme, Leppard. 818-
377-4451
*Guit wtd for elec/acous pop band. Must ply lks & textures,
creativly a must. Paul, 213-938-2993
*Ld guit wtd for eslab HR band w/rehrl studio & upcmg
shows. Srs only. Bckup vocs a +. Pls contact John, 714-
551-8675
*Pwrfl singer sks guit for ultimate band. INXS, Prince,
Queen, Faith, Charles, 213-392-4775

10. BASSISTS AVAILABLE

*Avail, bst, voc, verst, competent, 18 yrs exp, sks wrkg
sits. Pros only. Call Michael, 213-664-5044
*Bs plyr avail to J/F pop funk rock band. Infl Terence Trent
D'Arby, Dan Reed. Call Tony, 213-566-1127
*Bs plyr sks band. Fusion, lung, R&B & jazz. Exp, equip,
tmspo. Scott, 213-739-1326
*Bs plyr specializing in R&B, funk & rock music w/stage &
studio exp. Dwight, 213-937-7732
*Bst & dmr sk mel funk HR band. Infl Queensryche,
Peppers. 818-352-8411 or 818-763-5974
*Bst avail for pro HR band. Maj toung & recding exp, lkg
& chops. Joseph, 213-255-6492
*Bst skg hi energy metal band, eslab & pro, sobriety &
dedict a must. Rene, 818-792-7146
*Bst, 2nd, xlm image, grt ear, lkg for cmrci rock band. Must
be super srs & lkg. 818-743-1856
*Bst/voc sks P/T T40 or csis band. 818-767-4127
*Fem bst avail for hvy band. Must be srs. No egos or
wannabes & no 714's. Karen, 818-881-4314
*Hey yutz, hey schmucks, now dude, lets appreciate, on
you of course. 818-773-9624
*Pro bst, 29, 10 yrs exp, pro wrkg sits only. R&R, blues,
jazz, fusjon, cntry. Gd reader, gd ear, gd att. Call Jeff, 213-
850-1351
*Bs soloist, new LP w/recrdng co, maj toung exp, lkg for
overseas booking, 1 mtrsr, llin, recding sits, all styles,
dol on keys. 213-662-8800
*Bst avail for pro rock band. Grt lkg, pro att, studio & road
exp, have gear & tmspo. Ready to wrk. Call Kenny, 213-
465-5754
*Bst lkg for hvy band w/sngs, equip & goals. Pref full band.
Infl Priest, Danzig, Queensryche, Floyd. No thrash, no
wimps. Jimm, 818-760-6928
*Bst, exp, gd image, sing, dol on guit & keys. Sks wrkg or
soon to be wrkg classic T40 sit. Will consider subs. 213-
669-8139

10. BASSISTS WANTED

*Acous upright bs ndd for new age rock band. Nd groove
plyr w/solo abl. 213-668-1823
*Aggrsv bst wtd for intense HR band. Pros only. Must
have tape. Guns, Cult, Zep, Aero, Clay, 818-843-7405
*Ambitious dedicd bs plyr wtd for romping mel metal

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band w/mngt instr & 16 trk studio. 818-718-4710
 •Ami-folk guit sks bsto. J/F orig band. Infr Robin Hitchcock, Chikern, Scott Voice, XTC. Contact Scott Anderson, 213-464-2087
 •BABY BLUE sks jazz rock bst for uniq musicly inclined groove rock. No cliché rhythms, real lun music. Mike, 818-377-4746
 •BLIND AMBITION currently sks bst. Pref w/bckgmd vocs. Must have image, SOA equip & dedictn. We are financially bckd w/infr instr. 213-827-5565
 •Bs plyr & dnl bs dmr wtd by SCARECROW. Must be tight & pro wring hr image, a/bk. Winger, MSG. Call Lou, 818-682-6882
 •Bs plyr ndd for FALLEN ANGEL, mel hr blues matrl ala Tango, Lion, Bullet Boys. Srs connex. Call Rich, 213-391-1132
 •Bs plyr ndd for HR act. Only exp. Pro st, recrdng, possbly touring. 213-288-9660
 •Bs plyr ndd who is from the old school. Parfiment, Funkadelic, Confusion, Ohio Phys. I nd a brother who's pocket is laid. Call me today. 818-772-2535
 •Bs plyr w/vocs ndd for cntry music. M/F. Call Dave, 805-379-1440
 •Bs plyr wtd by pro gult/publishng swgtr for showncng & album proj. R&R w/inw age lyrics. Vocs a +. Peter, 818-348-5953
 •Bs plyr wtd by rock band. Infr Echo, Stone Roses. W/ mngt. Call James, 213-461-0373
 •Bs plyr wtd for orig wrkg band. Must have blues bckgmd. Barry, 213-371-4018
 •Bs pnd wtd, straight ahead R&R band. Blues based, soulful, passionate music. Exp plyr avail to rehns 3-4/miles/week. Call Rich, 818-343-9741 or Tommy, 818-762-0674
 •Bat & dmr wtd. Undergrnd blues rock band reforming by kd guit & fem id singer. Have crazy tunes, aty, connex. Trippy image. 818-781-3717
 •Bat ndd for cmrd HR proj. Must have recrdng & live exp & bckup vocs. Recrdng pending. Exp pros only. pls. 213-943-1098 or 818-964-3720
 •Bat ndd. Total mel tunes, hrd & fast. If you are the bst for the 90's, writ to rip people's faces off. call, Mike, 213-876-3486
 •Bat wtd for mel HR band. Infr VH, Aero, Zep. Call Steve, 818-769-3463
 •Bat wtd for orig band. Infr REM, Byrds, Costello. Have Grammy nominated prodr. Call Pat, 213-828-3305
 •Bat wtd for post-punk band. No image necessary. Must be able to play, must have tmspo. Call Abner, 213-966-4827
 •Bat wtd for pro rock proj/watty, mngt, demo under indie bl. Call Mauro, 213-957-2286
 •Bat wtd immed for band w/demo & upcmg gigs. Infr Janis, Killing Joke, old Sabbath, Equip & Inस्पrin a must. No Sunset strip clones. 213-851-4092
 •Bat wtd to comp gthc hypnotic groove quartet. Tint, open mind, image a must. Infr Bauhaus, old Bowie, Joy Division, Sisters, Killjoe, 818-768-7981 or Monty, 818-462-5179
 •Bat wtd. Band has 8 song CD/cassette, publicity & touring options. Nds pro dedictn plyr/Euro rock instr, early Scorp. Hry bckgmd vocs. Chasse, 213-462-4273
 •Christian dmr & guit srching for bst for rock band. Call Chris, 805-494-3366 or Gavin, 805-496-4580

•Compl band offer exciting opportunity for creaty bst into altmy. Nds "Somewhere between KLOS & KROQ. Must be dedict, driven & creaty. Anthony, 818-782-4040
 •ESCAPE CLAUSE nls bs plyr for recrdng/band. Into Oingo, STING, Midnight Oil. Gd contacts. Must have gd equip. 213-271-8144
 •Estab rock act now skg new bst. Strong mngt, team plyr, committm. Infr Jimmy, Zep, Peppers. Alan, 213-452-4175
 •Fem bst wtd by fem cmrd rock grp w/mngt instr. Must have pwr vocs, rock image & pro att. No short timers. Lisa, 818-409-4325
 •Fem bst wtd, Funk, slag, pop style. Teamplyr. Commitm w/pro guit. L Colour, S Salas. Call Andy, 818-994-4560
 •Former members of Lunatic Fringe are auditing bs plyrs. Call Curtis, 818-508-8841
 •FREEK OF NATURE sks rude solid bst for HR band w/ funk edge. Have mngt & lbl contacts. Free rehrl spc. No glam. Dudley, 213-359-0995
 •Funk speed metal folk bst wtd for crazy funny srs orig band creaty entrtmnt people actually writ to see. Ken, 818-793-2440
 •Funky bst for reggae funkng blues band. Should read, have tmspo, day job. Have rehrl spc, no band. Tpy sax. Pedro, 213-489-4689
 •Guit plyr sks bluesy bs plyr to form classic HR band. Cross between Hendrix & GNR. 213-851-8446
 •Guit sks bs plyr for beginning proj, forming band. Pls call Bobby, 213-257-2527
 •Hrd rockng bs god ndd immed. In pocket, driving groove style for band ala Aero, Leppard, Guns. Grl tunes, opportunity, pro plyrs, pros only, pls. 818-609-1150
 •Intense thrash band sks innovatv bst. We have indie release end of Aug. 213-392-7836
 •Lipstick shock, glamour pop pretty boy bst ndd for up & coming band. Call Razz, 213-851-4040
 •Lkg for bs plyr & keybd plyr. The style is mostly jazz, Sgt Gyr & Yellowjackets. 213-655-0770
 •Lng hr rock bst ndd by solo act for demo, showcs, etc. Pre-written matrl along lines of Leppard, Dokken, Grl White. Hillywd area. 213-878-2533
 •Male bs plyr wtd for all orig HR/HRM band. Must have equip & tmspo. Pls call Matt, 818-718-6710
 •Nasty, nasty bs man w/ at least 8 fingers for rockng, K/A band. Matt, 213-655-6516
 •New age rock band skg contmpy bst that specializes in such styles as jazz, funk, fusion & Latin, w/gd lks. Call Lauren, 213-671-7426
 •Progrr matl band sks bst. Infr Rush, Queensryche, Bucky, 213-420-2157 or Alex, 213-531-3256
 •Punk bst wtd immed. Infr Pistols, Iggy Pop, Sham 69. Pros only. 818-848-7605
 •So Bay bst wtd. Creaty, versil, mel, vox a +, M/F, gd pop music, 10 yr vets. Mike, 213-542-5141
 •Solid acous or elec bst wtd for orig neo-rockability & folk rock gr. Grl sngs, regular gigs. Call Ted, 805-481-6006 or Vanessa, 213-466-9476
 •Srs tintd sexy singr putting together the final proj. Prosw/ promo only, pls. HR ala Jovi, Winger. Ages 21-26/wrk. Call M, 213-951-8168
 •SUNSET 101 sks killer bs plyr to restore band. Vocs a +. Troy, 818-448-4151

•Undergrnd HR act nds bst, prone to violence OK. No fleas. 213-386-7441
 •Young, 21 or under glamst nnd. Must be skinny & have blonde or black hr only. Infr Kiss, Crue, Poison, Aero. 213-467-2647
 •ZOLATONE sks bs plyr. Cliff Williams to Flea style. Srs bst not pro. No glam. Tmsprn & equip a must. Steve or Todd, 818-775-0666
 •2 BAG UGLY sks bst. LA street blues, Guns, Skld, Leppard type, image, exp, hunger a must. 818-753-0721 or 818-772-2812
 •Zolt rock band sks exp bst for aggrsv to moody matrl. Must be dynam team plyr, mid-late 20's, open to new ideas, Hillywd rehrl. Glen, 213-478-0514
 •Attn, can you hand w/Hamm & Sheehan? Intense creaty guit/sngwrt w/inw style & HR matrl sks limitd bst for collab. Post, 213-461-5395
 •Bs plyr w/killer image & bckng vocs wtd by HR band w/ pro sil. Call 213-960-7825
 •Bs plyr wtd by rock band w/mngt. Infr Echo, REM, Stone Roses. Call James, 213-461-0373
 •Bs plyr wtd for pro HR/HRM band. We have studio time & rehrl spc. Many Intl, image, dedictn, exp necessary. 213-479-7286
 •Bat ndd to compl HR band of 90's. We have image, dedictn, connex & killer orig sound. Hillywd based, no losses. Damien, 213-969-9221
 •Bat wtd for funky bluesy rock band w/strong orig matrl. Infr Colour, Miles, Jane's, Kyle, 818-888-0038
 •Crows, Stones bst. Have developm deal w/recrd co for demo. Paid practices. Send tape/pic to Box 851 Walnut CA 91789-0851. Frank, 714-594-6637
 •Dmr, guit writing team nnd xnt bst. Ld vocs or keys a +. Cmrd but diverse. GNR, Winger to Journey, R Marx. Fred, 714-592-9702
 •Funky bs plyr wtd to compl orig grp. Wide range of Intl & styles. Call Brad, 818-340-7562
 •Funky mel rockng bst for rock fusion dance band. Infr Stanley Clarke, old Prince. 213-467-4388
 •New age rock band skg contmpy bst that specializes in such styles as jazz, fusion, funk & Latin. W/gd lks. Laurent, 213-671-7426
 •ATTACK is lkg bst for all orig rock force. Have EP release in Japan. Pros only. Maj endorsemnts. Must have equip, lng hr, tmspo, bckup vocs a +. Dean, 714-491-8381
 •Bs plyr wtd, 20-23, to compl band. Have demo & airply, bl instr. We nnd moltdv self-starter to compl family. Jason, 213-396-6409
 •Bat ndd by xnt band ala Toto, Journey, Giant. Studio qual dmr, guit & singr. Must get lunky as well as rockng. Under 25. 818-994-0456
 •Bat ndd w/infr Steve Harris, G Lee, Cliff Burton, G. Butler. Pro att & image a must. Metal, semi-speed. Ask for Ron, 213-674-4028
 •Bat w/bckng vocs ndd to compl all orig band w/passion, goals & very cool tunes. 99% srs won't cut it. Rob, 213-479-4373
 •Bat w/bckng vocs ndd to compl all orig band w/passion, goals & very cool tunes. 99% srs won't cut it. Scott, 818-508-6576

•Bat wtd for rockng soul orig band. Infr Janis, Who, Beatles, Pretenders. Bckng vocs a -. No angst, pls. Aaron, 213-661-3468 or Danny, 818-919-1687
 •Bat/voc ndd to compl w/estside altmy rock trio for studio proj w/inw shows to follow. Creaty collab welcome. LV msg. 213-399-7259 or 213-396-2999
 •Extremely image minded bst ndd. Ages 18-21. Must have lks, tmspo, equip. No flakes, druggies or lie dews. Infr Poison, Kiss, John, 818-367-8769
 •Gothic groove band lkg for bst. Infr Bauhaus, Sisters, T-Rex, Cure, Morry. 213-462-5179
 •Grooving bst/keybd wtd. Ply w/passion & pwr. Zep mts VH for 90's. 213-463-2042

11. KEYBOARDISTS AVAILABLE

•Exp keybdst w/gear sks to J/F band. Infr Iggy, Crowes, Stones. 213-661-9372
 •Fem keybdst lkg for srs HR/HRM band, M/F. Call Cindy, 213-851-2175
 •Keybdst avail for wrkg sts. Sings ldkbckups, plys lett hand bs, exp, equip, has tmspo. Call Bur, 818-889-2109
 •Keybdst lkg to J/F orig HR band. Xnt equip, chops, lks & att. Will relocate. John, 617-659-4827
 •Male, 6 ft, blues eyes, lng blonde hr, highly image orientd w/rtg voc & wrting abil, sks signed artists to wrk for. Sean, 213-592-2440
 •Pro rock keybdst, fully equip w/M1, D50, DSS1 sampler, etc, currently skg pro recrdng & showncng bands only. 818-718-2948
 •Keybdst skg P/T, F/T or fill in gigs. Pro gear w/pro exp. Call Brad, 818-769-2703
 •Keybdst w/rtg equip, super strong vocs, tmspo, credits, skg wrkg band w/tours, club & studio. 818-980-0861
 •Keybdst w/inw equip, pro gear, sks pro proj. MIDI, any styles. 213-662-6380
 •Totally pro rock keybdst, fully equip d w/Korg M1, DSS1 sampler, D-50, etc. Currently skg top recrdng & showncng acts only. Totally pro sts only, pls. 818-718-2948
 •Keybdst w/rtg equip, super strong vocs, tmspo, credits, skg wrkg bands w/tours, club dates, studio wrk. 818-980-0861

11. KEYBOARDISTS WANTED

•Barrel house piano/authentic D-3 wtd for guit based southern rock/blues/wamp proj. 213-874-8272
 •Boogie blues style rock keybdst wtd for estab band. Must be young but exp. Infr Stones, Aero, Faces, Muddy, Cary. 213-874-8272, Frank, 213-388-3953
 •Christian dmr & guit srching for keybdst for rock band. Call Chris, 805-494-3366 or Gavin, 805-496-4580
 •Concrt & radio qual keybdst/voc wtd. Orig matrl, plyng & vocs must be first rate. Band currently plyng out. More info. Russ, 818-996-0767 or Jerry, 818-763-5525
 •Fem keybdst wtd for all fem P/R band w/mngt & maj bl instr. Vocs a +. 213-652-4165

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-Fem keybdst/voc wtd wrkg classic rock band. 818-782-1704
-Funky, MIDI orientd keybrd person for reggae funkng blues band. Should read, have tempo, day job. Have rehrs spc. i ply sax. Pedro, 213-489-4689
-Keybdst w/equp for hr bound non union single. Gd pay. Send demo to R.E.G.'s Ensemble, Box 72, Challenger Station, Canoga Prk CA 91305
-Keybdst w/vocs wtd for cntry music band. M/F. Call Dave, 805-379-1440
-Keybdst wtd by pro guit/published sngwrtr for peters & album prj. R&R w/mw age lyrics. Vocs a+. Swng, 818-348-5953
-Keybdst wtd for cmrcl HR w/uniq sound & lbi instrnt. Must have HR image & pro att. Call Keith, 805-582-2722
-Keybdst wtd for orig elec jazz proj. Fred, 818-993-9361
-Keybdst wtd for progrs metal band to compl lineup. Bucky, 213-420-2157 or Alex, 213-531-3258
-Keybrd plyr wtd for Jewish rock, soul & blues band. Must have qual equip, ply strong lds & strong comp. Infil Grateful Dead, Waterboys, J. Cocker, T. Petty, Jerry, 213-957-1959
-Keybrd plyr wtd to compl orig band. Rock, reggae, blues & dance music. Gus, 818-343-3711
-Multi-infl guit, already estab w/comp band, sks to form secondary proj w/keybrd plyr instrnt in creating music like DePeche w/lots of qnt. Anthony, 818-782-4040
-Pianist/guit/harmony vocs wtd for unclnchd proj. Infil radio & TV. Recrdng, travel, token pay, perf for someone brilliant. Ovis, 213-460-6448
-Skg ambitious deditd mature keybrd who sings to add finesse to cmrcly based pwr unit. Heavily into arrangng & no drugs. Pts call Carlos, 714-998-8286
-Skg exp keybdst for pro HR act called SUN GODDESS. 213-288-9660
-So Bay keybdst wtd. Creatv, verstl, mel, vox a+, M/F, gd pop music, 10 yr vets. Mike, 213-542-5141
-Truly dependbl? Team plyr/wrkr? Not financially motivatd? Travel doesn't frighten? Orig P/R dance band? Answers, yes, yes, no, no, yes? 213-288-9504
-Young, gd kg Asian/American pop singr/lyricst w/sensual vox, sks comps/keybdst. Infil by prodcrs Stock, Aitken, Waterman & Erasure. Warren, 213-839-3595

-Fem keybdst wtd for all fem P/R band w/mngt & maj lbi instrnt. Upcmg gigs. Vocs a+. 213-652-4165
-Synth comps/sngwrtr sks same to form altvntv dance band/proj. 213-850-1492
-Keybrd plyr wtd for R&R orig band. Gd att, team plyrs only, pls. Infil Heart, Giant, Bad English, bckup vocs a+. So Bay area. 213-372-3119
-Keybrd wtd for orig proj. Must have clean lush sound. Infil INXS, Tears, Upcmg gigs. Strong lbi following. Pros only. Call Paul, 213-255-4346
-M/F keybdst ncd by singr/guit. Multi-faceted mel rock ala Rush, Asia, Bad English, Yes. Sngwrng welcome. Lbl instrnt. Lvg, 213-376-6238

12. VOCALISTS AVAILABLE

-27 yo/voc, sings bckup or lds like P. Gabriel or S. Winwood. Trained, exp, flexible. Matt, 213-327-4380
-Absolutely no amateurs, pls. Male rock voc/guit avail for wrkg shts. I am a young, gd lkg, exp prj. 619-726-5937
-Attractv fem voc w/lots of eneryg sks rock band, infil old Stones, Aero, Faith. Cat, 213-957-0175
-Black fem voc sks srs but fun musics for's band. Into lbd, INXS, U2 & into being artists of the 90's & beyond. 213-779-3396
-Charismatic voc/sngwrtr/musien sks creatv progrsv pro contmpy rock band or proj. Infil Gabriel, Schulman, Gale, Byrne, etc. 818-767-4127
-Exotic fem vocalynst lkg to collab w/keybrd or guit w/soft funk rock R&B jazz orig. Call Brooke, 213-969-1338
-Fem C&W pro singr/sngwrtr sks band or musics to form. Kate, 213-207-2982
-Fem jazz voc, Julia London classic tchr singr image, sks jazz standard band. Have orig. Vance, 213-392-5765
-Fem ldr voc, exp, grt image, avail for recrdng proj. 213-281-7454
-Fem metal voc avail. Infil Queensryche, Warlock, No Jovi or GNR posrs. No pop, R&B or anything else weird. Genie, 818-982-9453
-Fem singr/sngwrtr sks prodcr w/strong matrl to collab with Hl energy R&B soul ala T. Turner. Call Gina, 213-659-2505

-Fem singr/sngwrtr wnts to form band w/orig sound. Infil U2, B. Raitt, Sting, P. Gabriel. Must be srs. Call Anastasia, 714-337-8550
-Fem voc avail for band or recrdng proj. Pwrtl, sexy, uniq vocs & street image. Rock, funk, blues, tok & groove infil. 213-461-2191
-Fem voc avail for T40/HR covr band, weekend gigs pref. Karen, 213-202-1603
-Fem voc cnds mngt &/or financl bckng for demo proj. Help! I don't wnt to be a denial assistnt for the rest of my life! 818-778-0107
-Fem voc/lyricst lkg for funk rock band of 90's. 818-709-8726
-Fem voc/lyricst lkg to collab w/keybdst or guit for soft funk rock, R&B, jazz orig. Call Brooke, 213-469-1328
-Fem voc/sngwrtr avail for recrdng sessions. Sexy vox, rock image, infil Roxette, Madonna, Heart, S.Nicks. Sound alike tks avail. Call Sandy, 213-839-9656
-Hot Euro fem voc avail for R&R gigs. 818-243-2858
-Local top name voc sks mature exp band/musien or studio wrk. In San Gabriel Valley. Infil L. Graham, Coverdale, Bono, Idol. 818-912-2378 or 818-955-5307
-Male ldr voc/sngwrtr has demo studio exp, gd lks, mid-30's, straight rock. Tom, 213-658-4366
-Male singr/sngwrtr/arrngr, finished R&B contract, sks estab prj. R&B band in Hillywd band. Infil S.Wonder, Babyface. Jim, 213-851-5062
-Male voc bs, blues roots, all types of music, lds, bckups. Call Little Brother, 213-288-9573
-Male voc, bckngnd & lds, singr/sngwrtr/keybdst. Wnts to join grp. Origs, R&B, funk, jazz, infil by lots of artists. Call Roland, 818-772-2538
-Pop cntry singr lkg for band. 714-984-9536
-Pro singr lkg for srs proj. Infil from Cameo to Stones. If it sounds gd, we can do it. Short hr, lng hr, no hr, doesn't matter as long as the music is there. Scott Wagner, 213-863-9888
-Pure rock, killer funk voc lkg to form band of ltrtd desperados. Have vision, nd help. From Sinatra to Hendrix, Peppers, L. Colour, Bob, 818-566-1820
-Pwrtl fem R&R ldr voc/bs, tppl synthesist, plys, sks or both, harmonies, unortgettable stage presence, insprrtn, equip, videos. Infil Rush, Zep, Heart. 213-671-6397
-Sngtr/guit avail to rip your face off, 90's thrash band. Andy/Mike, 213-876-3486
-Sngtr/sngwrtr lkg to form band. Stones, Faces, Dead Boys, Black Oak. Eric, 213-957-9834
-Timothy Branom, x-Gypsy Rose voc from Seattle, avail for pro shts. Strong guit & wrngtng abil. Infil Zep, Whitesnake, Leppard, Cus. Hilyd. Timothy Branom, 213-960-2010
-Voc & guit plyr avail for straight ahead R&R band, R&B soulful infil, U2, Stones, Faces, Crowes. Call Rich, 818-343-9741 or Tommy, 818-762-0674

-Voc sks pro shts, altvntv music ala TFF, Bowie, Erasure. 714-738-4469
-Voc/guit, 25, library of tunes, sounds like no one. Infil by British invasion. Sks pro plyrs to form true rock band. No metal. Paul, 213-462-1305
-Voc/sngwrtr wnts or recrdng proj. Pwrtl sexy vox like Motels. Have strong sngs, stage presence & dedclin for success. Lisa, 213-392-8147
-Young, gd lkg Asian/American pop singr/lyricst w/sensual vox, sks comps/keybdst. Infil by prodcrs Stock, Aitken, Waterman & Erasure. Warren, 213-839-3595
-Altvntv voc skg band infil by Bad Brains, Cocteau Twins, The Fall. Creatvly a must. 213-851-7090
-Black fem & male duo, strong bckngnd vocs to do recrdng proj's or band. Pref R&R, no flaks. Debbie & Gil, 213-463-4014
-Fem voc avail for sessions & recrdng proj. Lds & bckngnds. Tape avail upon req. Jennifer, 818-769-7198
-Fem voc skg soulful rock band. Infil Joplin, Aero, Hendrix, Zep. Pts call Julie, 818-907-2742
-Larry Last, guit, singr, BMJ sngwrtr, infil Hendrix, Grateful Dead, Beatles. Sks band mates, co-conspirators & lots of new frinds in the music business. 213-739-4924
-Male voc lkg for estab open minded jazz/blues band. Has a variety of infil, 5 oct range, sincerity & sharing vision. Call Jay, 714-625-3343
-Pro fem cntry rock voc/rhyth guit availior F/T wrk, will travel. Also have ldr guit, demos avail. Linn, 702-438-8798
-Sexy fem voc, Benatar, Joplin, sks grooving blues rock proj w/vengeance. Srs inquires. Call Tony, 818-765-5369
-Soulful bluesy singr/sngwrtr avail to J/F very pro sng orientd sht. My infil old Bad Co, Jovi, Leppard, Queen. 818-997-0819
-Voc avail to J/F band in Kix, Guns, Pistols & Crue. Sleaze & lash a must. Pts h msg. 213-402-2261
-Voc lkg for estab band. Very raw w/slammng groove. Jane's mts Darzic, 213-461-0633
-Aggrav ldr voc avail for HR/HM band. Infil Cooper, Sabbath, Aero, AC/DC, Call Blaze, 818-241-3407
-HM fem voc avail. Lks, pwr, ltrd, edge. Lkg for band or musien. Infil Priest, Queensryche, Maiden. Srs pros only. 213-459-5129
-Let's sing, no bull. 818-766-9682
-Male, 6 ft, blue eyes, lng blonde hr, highly image orientd voc w/grt wrngtng abil, sks toumg or recrdng shts. Sean West, 213-592-2440
-Sngtr/arrngr lkg to form a funk disco metal dance band. Infil Funkadelic, James Brown & Zep. Srs, creatv, loose individuals req. John, 213-960-1605
-Sngtr/sngwrtr sks band & musien. 24-29, infil Queen, Leppard, Jovi, Bad Co. 818-377-4491
-Verstl 4 oct soprano, reads, harmonies, avail for sessions.

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12. VOCALISTS WANTED

- 2 fem black voc/dancers, ages 19-23, wtd to form new grp. R&B, funk music. Call Margaret, 714-991-7445
- 3 male bckgmd voc wid. Gd lkg, gd dancer, for hot fresh avant garde act. Must be able to travel. Melvin, 213-465-7755
- Any award R&B vocs w/4 oct range avail for studio. Id/ bckgmd & co-writing? Call 213-822-9390
- Are you relocating? Male singer, NYC based, hvy, aggrsv rock band w/maj contacts nrd orig sound, image & mind. Not for the timid. 212-789-9665
- Band forming, beginning proj. sks voc, pref instrmnt abil, musicianship. Pls call Bobby, 213-257-2527
- BLIND AMBITION currently skg id voc, male frontman. Gd lkg w/image. Must be dedictd & responsbl. Band is financially bckd, lbi intrst as well. Craig, 213-827-5585
- Bluesy HR band relocating from NJ to LA. Voc ala Coverdale, Rogers. Band has maj legal rep & have appeared in nat'l mag. 201-806-0513
- Bluesy skinnny 70's rock star type singer nrd for grp w/hvy Faces, Stones, Crowes infl. Must dig blues, Hillywd area. Image. Jack, 213-413-8558
- BRING DOWN UP auding voclronman w/exp. Must lk & sound like no one else. Billy, 213-856-0737
- Christian dmr & guit srching for voc for rock band. Call Chris, 805-494-3366 or Gavin, 805-496-4580
- Compl band lkg for unrig rock voc w/image, emotion & a msg. Someone to build a new sound with. Jerry, 818-769-9541
- DECEMBER FLOWERS lkg for pwrfl intense voc loosely infl by Mission, Sisters, Cure. Upctng commntnts, srs minded only. Call C.J., 818-781-0563
- Energetic pro voc nrd for hi energy funk metal band. Instrmnt abil helpful. Rehrs 5-6 days/week. 213-856-9816 or 213-465-4746

- Estab orig HR funk band sks pro male voc. Rock image, soulful voc. Pros only. Michael, 818-508-5910
- Fem bckup voc wtd for maj proj. Must be srs minded & have bts & demo. Call Dave, 714-841-3769
- Fem pwr metal voc wtd. Infl Pesh, leather, Yago. Must have grt image, lmt & att. WARBRIDE, 213-374-1676
- Fem voc wtd by compl HR band w/edge. Call Ed, 818-353-4653
- Fem voc wtd by compor for recrdng proj ala Jennifer Rush, xint voc. 818-702-6928
- Fem voc wtd by fem cmrci rock grp w/mnngt intrst. Must have pwr vocs, rock image & pro att. No short timers. Lisa, 818-409-4325
- Fem voc wtd by guit for progrsv rock/cntry/blues proj. Call Will, 818-949-2576
- Fem voc wtd for R&B funk sit w/sax appeal & gd dancer. 213-397-8263
- Grooving 60's infl HR band sks verstf voc. Young male w/exp. Stones, Hendrix, Crowes, Muddy, Gigs, demos & mngr. Cary, 213-388-3953, Frank, 213-874-9327
- Guit stck of Hllywd in 80's sks voc to collab for nucleus. Queen. Zep infl, keybrd chops a *. Call Jonathan, 818-708-3560
- Guit/sngwrtr sks fem voc/lyricst to form orig mel rock grp. Infl Sling, Petty, Hendrix, Concrete Blonde. Ray, 213-957-9930
- Industrial music n skg voc for demo. Have studio. You have to sing the way we mt. EEB-242-DM-FAD. 213-722-8311
- Latin fem voc for 3 girl grp, orig R&B pop Latin. Under 25. Lxs & dance abil a must. Pros only. Becky, 818-352-8055
- Let us prey. Disturbing young man wtd to thicken our plot to hndr rock. No grave diggers, pls. Christine, 818-907-1278 or Paul, 818-340-0921
- M/F voc wtd by cmrci HR band w/edge. Call Ed, 818-353-4653
- Male & fem voc nrd by keybdst/arranger for demo wrk on spec. J. Osborne, Whitney Houston style. Exposure & postal deal. Aston, 213-465-1684
- Male Id voc w/ing hr rock image wtd for cmrci mel HR band ala Dokken, Tesla, Kiss, Winger. Steve, 818-504-9627
- Male voc nrd to compl mel orig neo-classically infl HR band. 818-503-0952
- Male voc wtd for orig cntry rock band. Should ply acous guit. 818-841-7449

- Male voc/ronman nrd for cmrci HR band. Passion, charisma, style & image a must. Srs inquires only. Danny, 818-591-0242
- Male voc/ronman sought by cmrci HR act. Infl Lane, Jovi, Tyler, Bach. Must be image conscious & sing w/ bluesy feel. Srs only. Glen, 818-340-8517
- Metal act sks aggrsv world class voc/lyricst in Tate/Halford tradition. Creatv, image conscious pros only. Signing imminent. 604-888-3021
- Pro exp fem pop/jazz R&B voc nrd by keybdst for srs recrdng proj. Call Andy, 213-875-0925
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- R.Zander style voc wtd by THIN ICE, a pro pwr pop band. Xlnt cmrci matr. Srs & dedictd musicians only. Mike, 818-880-1269
- Right bst skg pro voc/ronman, Tyler, Bach, etc, to finalize lineup, have mngr, booking & lbi instrt. Call Don, 512-344-5281
- Singer wtd, HR blues, altrntv style. Infl ranging from Jane to Stones. 27 or younger. Contact Mike, 814-920-0543 or Greg, 714-988-5012
- Skg voc for pwrfl guit orientd band into Bauhaus, Christian Death, Sister. Creatvity, style & commntnt a must. Chris, 714-737-2460
- Skg voc/lyricst to front greasy 3rd sex HR act. 213-386-7441
- SPADES lkg for aggrsv young dedictd singer w/strong vox & abil to write snrgs & lyrics. Call days or eves. 213-469-0737

- Srs lbp perfming id voc wtd for recrdng & perfming rock band. Att, image, lyrics a must. Pros only. Have lbi instrt. 818-907-9220 or 818-343-7534
- SUNSET 101 sks 2 fem bckup vocs to compl bckup voc section. R&B band. Troy, 818-448-4151
- The sngs w/the big hook, every singer's dream. Some w/ pipes is ours. Cmrci HR w/edge. Call Peter, 818-990-2724
- Thraash metal voc w/energetic aggrsv vocal style nrd for estab band. Ages 17-21, no drugs, no att. Craig, 213-824-0215
- Voc nrd for HR blues based band. Got to have lng hr. Don't even bother calling if you can't sing the blues. Ask for Andrew, 213-882-8408
- Voc wtd by punk industrial rap muscians to write snrgs, start band, get signed & make it. Must sound & lk gd. Louis, 714-840-6757
- Voc wtd for duo. Contmpro pop R&B, weekend, no drm mach sit. Call John, 818-446-9688
- Voc wtd for duo. Contmpro pop/R&B, weekend, no drm mach sit. Call John, 818-446-9688
- Voc wtd for HR band w/progrsv edge. Distinctly cmrci sound. Must be mature, pr, strong vocs. Dave, 818-985-1900
- Voc wtd for HR band w/progrsv edge. Distinctly orig cmrci sound. Must be mature, pr, strong vocs. Call Dave, 818-985-1900
- Voc wtd for HR band. Hagar, Perry, Grahm style. Must know the Lord. Darryl, 213-422-2129
- Voc wtd for post-punk band. Infl Ramones. Dead Kennedys. Call Abner, 213-966-4827
- Voc wtd for traditional estab rock band. Lkg for singer w/ shgwrting abil. Infl from Faces to J Cougar. Rhyth guit abil pref. 818-349-9279 or 818-996-8826
- Voc wtd w/unlq pwrfl vox for verstf mel HR band. Infl TNT.

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 •Chops orientd groove rock band sks hi energy, hi range frontman for recrdng & showcngs. Infrl L. Colour, Winger. Michael, 818-377-5189
 •Christian voc wtd for non-ministry HR band. Must have hi range & lks. Michael, 818-783-8961
 •Classy cmrcl metal act sks singr w/pro image & att. Infrl Steven Clifford of Icon, Winger, Shortino, McCauley. Curt, 714-531-1460 or Darren, 818-782-4087
 •Compl orig band w/gd strong sngs sks new male voc ala Gabriel, Bono, Bowie, Morrissey. Pro att, image, lyricist a must. Brad, 818-786-5029
 •Crowes, Stones singr. Have developmnt deal w/recrd co

tor demo. Paid practices. Send tape/pic to Box 851 Walnut CA 91789-0851. Frank, 714-594-6837
 •Dmtr, guit wrting team nd voc. Guit, bs or keys a +. Cmrcd but diverse. GNR, Winger to Journey, R.Marx. Fred, 714-592-9702
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•Voc, male, for R&R band. Must sing, not scream, blonde hr & own equip a must. 6 yrs exp req. Rick or Mike, 213-874-9176
 •X-Texas Vamps members sk voc for pwrfl guit orientd band into Christian Death, Zep, Killing Joke. Creativity, style & commtmt a must. Andy, 714-625-1824
 •Young male singrs, ages 18-20, ndd to compl teen pop grp. T40 style. Must have singing exp. 213-960-5114
 •Fem singr wtd for bkups & harmonies. Also must harmonize w/spirit of hrd wrkg, hrd R&R band. Z Man, 818-679-3181
 •Mtl atmtriv hvy grooving band w/mngt & retrnl studio sks tmtd fem bckup voc. Percussn & keys a +. Dedcin a must. 213-629-0050
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 •Sngtr ndd by infrl band ala Toto, Journey, Giant. Studio qual dmtr, guit & bst. Must get funky as well as rocking. Under 25. 818-994-0456
 •Voc ndd w/infrl P. Giano, Dio, Russ Anderson, B. Dickinson. Pro att, image & PA a must. Metal, semi-speed. Ask for Ron, 213-874-4028
 •Voc wtd for rock grp in So Bay. Should ply guit, keys +. Must be srs, tmtd. Infrl Beatles, anything ml. 213-379-4310

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By all-pro commercial metal band with extensive touring & recording experience to complete line-up (2nd Guitarist also needed).

ONLY SERIOUS PROFESSIONALS NEED APPLY!

Send tape, photo & bio in c/o:
Leonard Korobkin, Esq.
315 So. Beverly Dr., Suite 500
Beverly Hills, CA 90212
Attn: W/W
or call (213) 850-8870, ask for Mike

FREE CLASSIFIEDS

- Roger Carter, hrd hting dmr. Road & studio ready now. Ply w/click, team plyr, grt wrking att. avail immed. 818-981-6823
- Single kick groove monster skg orig gigging band. Tom, 213-285-8648
- Young, pwrfl exp dmr sks passion filled band. Infl U2, Police, grt music in general. No posers, no flakes, very srs only. Tony, 818-990-0126
- Acous/elec dmr avail for T40, programming, or recrdng gigs. All styles, team plyr. 818-344-9566
- Atn, pro dmr w/maj credits, ike, team plyr srs pro lntd image HR band w/mgmt, recrd deal or lbl intrst. Call Anthony, 213-960-7625
- Dmr that wnt to make it lkg for band that wnts to make it. Infl Scorps, Holy Soldier, Europe, Sabotage. Mark, 818-908-1978
- Dmr w/road & studio exp sks HR band, ready to commit to band w/ lbl or bking. Why deal w/flakes or losers? Call Jim, 213-645-9490
- Dmr who wrkd w/name prodcrs, lkg for compl band w/ bking. Ask for Jeff, 213-667-1334
- Dmr, hrd hting, team plyr, exp in studio & club circuit, grt rock image. Infl Atridge, Bonham, pro slts only. Tom, 818-766-5714
- Eddie Cross, dmr/voc, formerly of Autograph, avail for signed or signing estab metal band w/rep. Xtensiv touring & recrdng exp. 818-840-0737
- Funky dmr lkg for some funky brothers. Call Marc, 818-500-7255
- Grt sounding drms, feel minded grooves w/laste. Sks band that really plys out. Pro credits, many styles, have what it takes. Mike, 714-949-9607
- HR dbl bs dmr, 28, 16 yrs plyng, recrdng, touring exp, J.Bonham style, lng hr bkcr w/att, Mars pro kit, air conditioned rehrl studio. Tom, 714-987-0404
- MIDI dmr avail for orig proj, Infl from UB40 thru Erasure. Call Steve, 213-947-4290
- Percussant avail. Full assortment of toys. Love all styles, sings, recrdng & live performng. Theo, 213-645-4651
- Pro E-Git dmr w/maj recrdng & touring exp sks cmrct band w/mgmt ala Stryper, TNT, Tesla, Charlie, 818-247-9117
- Solid dmr sks creatv orig fresh band. 213-850-8715
- World class dmr lkg for rock act. Akindge, etc. Have killer demo, kit, studio, iks & use a click. Greg, 818-764-4688
- Dmr avail for trash ala Hanoi, Thunders, Babysitters. Career minded, image only. 818-914-2845
- Dmr avail, acous/elec, for sessions, demo wrk, T40, critc, shows. Studio ready drms, grt sound & time. Robert, 818-792-8954
- Hrd hting dmr avail for trashy glitter rock band. Into Crowes, Stones, Dogs D'Amour, Hoopie. Srs only. 818-914-2845
- Multi-percussant. Octapads, drm mach, congas, timbals, sks orig band w/vision, goals & purpose. Strong matn, pls. 213-221-7354
- Pro dmr sks wrkg band Infl by Rock Pile, Stones, Faces. Jim, 818-881-4273

•Pro minded dmr sks srs energetic verstl band. Infl P.Collins, M.McDonald, Sting, Level 32. Matt, 818-345-6479

13. DRUMMER WANTED

•A CURIOUS BEAUTY sks dmr for orig rock proj. Infl Dramarama, Blondie, K.Bush, 818-845-9074

•Acous/elec dmr dmr w/SDA gear for non union single. Gd pay. Send demo to R.E.G.'s Ensemble, Box 72, Challenger Station, Canoga Prk CA 91305

•Aggrev young dmr nrd for AC/DC, Aero, Zep, Cult style band. Ages 18-24. Lng hr pref. 213-467-2647

•Anti-folk quit sks dmr to J/F orig band. Infl Robin Hitchcock, Chiltern, Soft Voice, XTC. Contact Scott Anderson, 213-464-2087

•Band w/3 albums sks pro dmr. Image import. 818-882-9658

•Band w/mgmt sks pro dmr for rock/lunk primal rthm section. Pwr of Alex VH, chops of Pert, finesse of Hakim. Gd image, equip & bking vocs. 818-339-8152

•Bch City party band nds dmr. Pro business srs, fun-time, gd sings, groove oriented modern/vatmtrk rock. Pref elec drms. 213-463-5365

•Bst & dmr wtd. Undergrmd bluesy rock band reforming by ldt kit & fem ldr singer. Have crazy tunes, att, connex. Trippy image. 818-781-3717

•Can you feel groove & bash? Is decidn your main infl? This estab orig club band wnts to give you a life. 818-377-2776

•Creatv, innovatv visionary dmr w/expanded Copeland style into rthm here, there & beyond to collab w/lntd singer/sgnwrtr/quit. Jim, 818-504-6813

•Dbl ba dmr & bs plyr wtd by SCARECROW. Must be tight & pro w/ing hr image, ala Whitesnake, Winger, MSG. Call Lou, 818-882-6862

•Dmr for college. MTV 120 minutes, Rodney Bingenheimer infl band. Must not be trendy or wnt to be ike existing bands. 213-666-2234

•Dmr nrd for crtry music band. Call Dave, 805-379-1440

•Dmr nrd for sng oriented groove rock band ala early Pretenders, Beatles & Wil Party. Hrd htr w/gd meter that knows when not to ply. 213-874-6768 or 213-547-4264

•Dmr nrd for straight ahead exp seasoned R&R band. Infl Stones, Crowes, Zep, Faces. Lgt for soulful, passionate dmr. Call Rich, 818-343-9741 or Tommy, 818-782-0674

•Dmr nrd to shred fast, hrd & loud in a mel thrash band. Apply if you can tear it up in the 90's. Andy, 213-876-3486

•Dmr nrd. rock solid w/meter & feel for HR proj. Infl Bullet Boys, Faster Pussycat, Tesla. Have connex, 818-766-2274

•Dmr wtd by pro guit/pubshd sngwrtr for showcsng &

album proj. H&H w/new age lyrics. Vocs a +. Peter, 818-348-8553

•Dmr wtd for 3 pc progvs rock trio. Image, gd dmr kit & (mspo a must. Infl Queensryche, Rush, Triumph. Call Brett, 714-526-7896

•Dmr wtd for orig music grp. Infl Violent Femmes, Cure, REM, Call Dave, 213-469-3614

•Dmr wtd for R&R band. Infl blues, Stones, must have an open mind. Bobby, 818-895-0085

•Dmr wtd for simple HR band. Infl Bad Co, AC/DC, single people pref, no glam rockers, pls. Call John, 818-343-9625

•Dmr wtd to compl orig youth orientd band. Xtremely lntd & verstl, but willing to ply anything asked. Darren, 818-905-9961

•Dmr wtd w/gd timing, taste, by orig band. Infl college scene. Must be responsbl w/rmspo. Infl Cure, Smiths, Stone Roses, Dave, 818-708-9171

•Dmr wtd. Lyle Lovett mts Little Feat. Rootsy pop & banj. Call Brett, 818-985-5621

•Dmr wtd. Steady, loyal, dedict. Infl REM, Mary's Danish, Dramarama, Leslie, 213-969-0704

•Fem dmr wtd by lem voc/sngwrtr/quit to form foundation for rock band. Srs. So Bay area. Infl Benatar, Rush, Zep, Eagles, Ten, 213-804-0740

•POLISH PLEASURE sks only the best dbl kick lng hr dmr w/vocs. Band thoroughly connected & financed. 213-668-1838

•Fusion dmr nrd for orig band. Infl Colaluta, Weckl & Gary Husband. Must read & have a grt understanding of odd meter & polyrhythms. 818-705-4729

•Gardalt sks Ed for Exavier & Mya. Snap & jam bald head. 818-779-4286

•Grooving madman dmr wtd for very intense pro HR band. Fresh sounding tunes w/req dmr xplosions. Zep, Aero, Who, Guns. Pros only. 818-843-7405

•Guit aka dmr for beginning proj, forming band. Pls call Bobby, 213-257-2527

•Headlining HR band sks immed replacement for dmr. Must have pro gear, pro att, lng hr image. Srs only. Pls call Brian, 213-957-5964

•HR band requires dbl bs dmr. Image conscious & bking vocs. Contact Mark or Suzi, 818-766-9314

•Incredibl blk funk dmr w/perf time & electrncs wtd by grt R&B concert band w/grt mngt. Babyface direction. Steve, 818-344-3816

•Intellgnt dmr wtd to compl rockng & mel 5 pc. Uniq matn & sound. Infl Camper Van, Tin Machine. Date & lbl instrst. Jerry, 213-470-0889

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., SEPTEMBER 19, 12 NOON

- Percussant nrd for folk trio. Congas, timbals, chimes, etc, etc, etc. Recrdng & performng. Call Frankie, 714-830-4943 or 213-434-5420
- Pro bs wtd for P/R band. Call George, 213-858-1060
- Progvs HR band w/cmrd elec skg srs dedict dmr for mtl lbl intrst. Pro att, equip, insprtn a must. Call Dean, 213-391-3862
- Punk dmr wtd immed. Infl Pistols, Iggy Pop, Sham 69. Pros only. 818-948-7605
- Responsbl dmr is nrd by hrd groovy progvs band. We aint here to waste time. Grant Langston, 818-548-0246
- Rock outfit nds dmr. Hrd htr w/grt meter, willing to put input in band. Billy, 213-856-0737
- Shows band nds dmr. Infl Winger, Whitesnake, Pd rehrl spc. Rehrls in Lakewood. Pros only, Call Dave, 213-630-2934
- Soulful dmr wtd for gult based southern rock/blues/swamp proj. 213-874-8272
- Speed metal proj lkg for dbl bs k/A destroyer into Metalica, Anthrax, Megadeth. Must have insprtn & equip. Must be really srs. 213-281-3332
- Srs lntd sexy singer putting together the final proj. Pros w/ promo only, pls. HR ala Jovi, Winger. Ages 21-26 w/ik. Call M.D., 213-851-8768
- Steady dmr wtd for rootsy bluesy R&R to compl band. Backup vocs heplful. Elvis, Chris Isles, Cougar, blues. 213-874-7847
- THE J MEN lkg for stick man w/meter & srs of adventure. Electric Angels to Electric Voice, Peppers. Call J.J., lv msg, 818-377-5138
- Truly dependnt? Team plyr/wrkr? Not financialy motivatd? Travel doesn't frighten? Orig P/R dance band? Answers, yes, yes, no, no, yes? 7-11-85-0722
- Versl dmr nrd to compl trippy psychdl groovy lunk folk band. Call Jazz, 213-874-6906
- Wtd, dmr for orig proj. Infl Violent Femmes, REM, Cure. Call Dave, 213-469-3614
- Extremely fast, pwrfl hrd core thrash band, NO COMMENT, sks dmr. Infl Negativ FX, Incest, early DRI. Call Brent also known as Sketch, 818-501-7085
- 2 BAG UGLY sks dmr. LA street blues, Guns, Skid, Leopard type, image, exp, hunger a must. 818-753-0772 or 818-712-2812
- Dmr wtd in style of Crowe, Guns, Kix & Pistols, sleaze & flash a must. Pls lv msg. 213-402-2261
- Guit aka hrd rockng dmr. Practically Hendrix & GNR. Have rehrl spc. Call Greg, 213-851-8446
- Incredible blk funk dmr w/perf time & trnggers &

RECORD ENGINEERING

and Audio/Video film
 Will train.
(213) 464-3315

DRUMMER & BASSIST WANTED

To complete original hard rock band with commercial style. Influences: Foreigner, Boston, Van Halen. Performance, vocals and image a must.
 call Dave (818) 990-4549

DRUMMER AVAILABLE

Ex-Brunette
 Animal w/ strong solid meter, national tour and extensive recording experience, top endorsements and hungry! Seeks unique signed, development or "damn close" rock act w/ drive.



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DRUMMER

Wanted for hard-rock act w/mgmt, legal rep and studio. PRO ONLY!
 Over 25, song oriented.
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Off White
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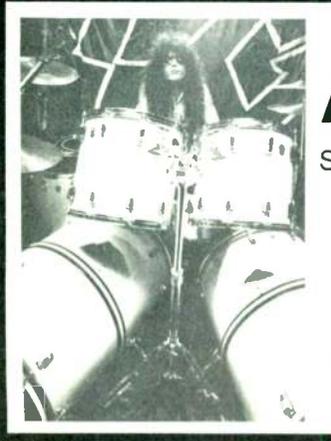
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DRUMMER AVAILABLE

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NEXT DEADLINE: WED., SEPTEMBER 19, 12 NOON

samples w/d by grt R&B concert band w/grt mnngt. Babylace direction. Steve, 818-344-3816
•Wtd. dmr for orig grp. Intl Violent Femmes, REM, Cure.
•Call Dave, 213-469-3614
•Alltriv hvy grooving band w/mngt & rehrl studio sks sks pounder. Vocs a, , dedicat a must. Intl Bonham, Bozko, Killing Joke, Jane's, 213-629-0050
•Creatv elec dmr nnd, pr business sit, gd songs, fun time as well. Call or phone demo. Paul, 213-463-5365
•Creatv tasteftul dmr nnd for folk southern psychc band heading for 90's. We have atty & maj lbi instr. Shows is sel. Christopher, 213-876-9180
•Dmr nnd for intense completely orig P/R band. Xint matri. Must be dedicat. Very srs only. Ready to go. 213-578-7527
•Dmr w/d by band. Intl Smiths, REM, Ian McCulloch. Call Mike, 213-660-3938
•Dmr wtd, lks, lng hr, equo, trmpo, flashy hrd trd. We have rehrl spc, ggs, mngt & lbi instr. Bullet Boys, VH, Cutt Intl. Call Mark, 818-761-3410
•Extremely image minded dmr nnd. Ages 18-21. Must have lks, trmpo, equip. No flakes, druggies or tie downs. Intl Poison, Kiss, John, 818-367-8769
•Fem dmr w/d by top LA girl band w/bi developmnt deal & maj mngt. 213-823-1508
•Funky dmr, hrd hntng, pocket monster nnd for funkparty band. Origs & old funk standards. Call Romeo's House Party, 213-878-0923
•Ld pounder w/bg lucks wtd. Ply w/strength & feeling. Zep mts VH for 90's. 213-463-2042
•Simple hrd, straight forward dynam dmr nnd for estab rock band w/maj mngt & lbi deal. Bad meter, don't bother. Lv msg. 213-662-2707

14. HORNS AVAILABLE

•Sax tenor, alto, soprano, WX7, gd tone quality, read charts, have little exp but dependbl & srs. Reggae, funk & blues. Pedro, 213-489-4889
•Sax p/yr/EWI synth p/yr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick, 818-845-9318

14. HORNS WANTED

•Horn p/yr wtd for orig elec jazz proj. Fred, 818-993-9361

•Nd a sax p/yr for 140 non-union single that we're recondng. Pays well. Send demo to Randy Gardner, 5727 Canoga Ave, #173, Woodland Hills CA 91367

15. SPECIALITIES

•Acous guit/sngwr w/intelgnt lyrics & passionate vocs sks mandolin & violin p/ys. Intl Hatt, Prime, Crowell, Springsteen. Call Johnny, 213-454-1052
•All fem pop band sks fashion designer for outrageous & crazy clothes. 213-652-4165
•Acasp lyricist has lyrics for wrkg band. 818-753-3319
•Attn USC & UCLA film school. I have orig music avail for film. Ray, 503-682-3944
•BABY BLUE sks mngt for bking of the coolest, jazziest rock that sticks out like a sore thumb. Mike, 818-377-4746
•Exotic African German fem w/short blonde hr, fem voc/lyricst. lkg to collab w/keyboardist or guit w/soft funk rock R&B jazz ongs. Call Brooke, 213-969-1336
•Fem lyricst sks fem musicians to form band called BLACK LACE. Must have rock image, be pro w/gd att & be srs. No drugs, no flakes. Call Tammy, 213-351-1532
•Fem sngwr/sngwr sks prodr w/strong matri to collab w/ Hienergy R&B soul ala T. Turner. Call Gina, 213-659-2505
•Fem voc nds mngt &/or financ bking for demo proj. Help! I don't wnt to be a dental assistnt for the rest of my lfe! 818-776-0107
•Harp p/yr sks wrkg blues band, l'd vocs & guit as well. All pro vintage gear & yrs of exp. 818-788-0610
•Inventors wtd for potential hit R&B dance single release from not new artist. Call Johnny Flame, 213-829-0323
•Male sngwr/sngwr/arrng, finished R&B contract, sks estab pr R&B band in Hilywd band. Intl S.Wonder, Babyface, Jim, 213-851-5062
•MIDI program/pr dmr avail for wrk. Pro studio/recondng exp. Roland, 213-651-2334
•Multi-instrmntist wtd for lck rock band. Examples of instrmnts could be acous guit, violin, piano, etc. Call Stacy, 213-274-3560
•Musicians wtd for maj album & video proj. 213-878-1211
•Phenomenal supergrp of the 90's currently skg prodr w/studio for 24 trk spec deal. We have xint hit matri & are ready for the big time! 818-718-2948
•Promoter nnd for cmrd semi-psychc P/R band w/mngt & lbi instrnt. Possibly earn money. 818-789-2436
•SACRED COWS wish to extend ensemble. We sk sax p/yr, synthesist, violinist. Intl early Roxy music sks

Bowie, Cure, Furs. Must be an aggrsv p/yr. 213-851-7888
•Skg pro road crew for the band AUGUST. 213-465-4912
•Sngwr sks into concerning placing recds on Euro & Japanese radio. Pls send any info to PO Box 314, San Gabriel CA 91778
•Sound person wtd to be part of new artistic rock classical new age band. Intl Gabriel, Bush, Floyd, Queensryche. 213-876-4814
•STORY TELLER nds pro bs tech. Steady wrk. Call John, 818-781-4459
•Band nds pr dmr tech. Steady wrk. Call Steve, 818-784-3518
•THE WOODPECKERS skg exp reliable sound & light person. Enthusiastic & dedicat. Will pay. 213-465-1765
•Tribute to Jim Morrison & Doors, MOJO RISING, sks agent or promoter for bookings. 213-946-2000
•Violinist who p/ys aggrsv, but mel, nnd by college radio intl band. If you will sound like a car crash in heaven. 213-666-2234
•Violinist, acous/elec for new age rock band. Must be groove p/yr w/solo abil. 213-868-1823
•We're Siam, lkg for promotion & mngt. Very srs, very gd. Demos, pics, w/ply cmrd rock, ongs. Larry Fry, 213-829-4040
•Wtd, gnt tech for maj proj. Must be srs minded & reliable. Go w/ite band. Call Brian, 714-434-4818
•Lkg for kids, ages 6-11 yo for R&B band. Must be able to ply an instrmt &/or sing. 213-281-7043
•New cable TV show is skg orig bands, all styles. Call Scurvey, 818-352-4357
•Office spc nnd. Intelgnt, reliable sngwr, Grove School, Northwestern Univ. grad, wll share rent in office building, home, studio. 818-784-5920
•Larry Last, guit, sng, BMI sngwr, intl Hendrix, Grateful Dead, Beatles. Sks band mates, co-conspirators & lots of new friends in the music business. 213-739-4824
•NIGHT RIOT, LA's hvst metal band, wll release their new demo, "Beware the Knight" soon. Intrtd A&R reps call Dan for more info. 818-240-4868
•Pro fem cntry rock sngwr sks pr mngt. Gutsy vox, demos avail. Linn, 702-438-8798
•Prodr wrk for wicked, cool, techno lrk. 213-850-1492
•Skg engineer, pro, live or studio, avail immed for wrk. Sound studio position, 1 niters. Christopher, 213-465-1599
•BLUSH, cmrd rock band sks financial investors & pr mngt for lbi shopping & promo. Hit matri, orig, image concepts, following & studio. John, 213-643-6064

16. SONGWRITERS

•Attn publishers, BMI sngwr w/very strong cmrd dance trks sks publishing deal. Contact directy. Steve, 818-904-3499
•Exp guit/sngwr/skg, 30 something, sks collab. Help me finish my songs & I'll help you finish yours. Voc welcome. Rick, 213-453-7848
•Fem sngwr/sngwr sks prodr w/strong matri to collab w/ Hienergy R&B soul ala T. Turner. Call Gina, 213-659-2505
•Fem sngwr/sngwr/lyricst sks compsr for collab. Styles are R&B, pop, dance. Have connex. 213-856-8927
•Guit lks to collab w/acompshd sngwr, prel publishd person. Lots of gd ideas. Walt, 714-985-2203
•Lyricst sks compsr, P/R ballads. Intl Etlon John, 213-432-0156
•Male sngwr/sngwr/arrng, finished R&B contract, sks estab pr R&B band in Hilywd band. Intl S.Wonder, Babyface, Jim, 213-851-5062
•Music n/w studio lkg for lntd sngs to wrk on some proj. 213-737-6569
•R&B fem voc w/mngt & maj lbi instrnt nds soulful ballads for demo. Have prod, studio & connex. Srs only nnd call. Jeff, 213-837-3075
•Sngwr/keyboardist/lyricst/arranger sks to collab/join already formed grp. Have sngs, lyrics, ready to go. Call Roland 3-818-772-2538
•Sngwr/lyricst skg pop, cmrd sngwr to collab wtd to market & sell matri. Contact Michael Briggs, 213-656-3638
•Sngwr has P/R dance matri avail. Intl Starship, Bad English, Whitesnake, Pls call Mark, 213-653-8157
•Sngwr/sngwr/keyboardist & guit forming uniq rock band for the 90's. Pr minded only. El, 818-986-3941 or Dan, 818-988-3945
•Young, gd lkg Asian/American pop sngwr/lyricst w/sensual vox, sks compsr/keyboardist. Intl by prodors Stock, Atken, Waterman & Erasur, Warren, 213-839-3595
•Office spc nnd. Intelgnt, reliable sngwr, Grove School, Northwestern Univ. grad, wll share rent in office building, home, studio. 818-784-5920
•Sngwr nnd for teenage grp similar to New Kids. Upbeat & ballads. 213-851-9210
•Attn sngwr/prodr. Tntd fem R&B voc/keyboardist avail for demo exchange &/or collab. Funk & ballad styles. Must be srs. Call Jeff, 213-837-3075
•Guit/sngwr sks sngwr/guit/sngwr into C.Trick, RBO, Peiy, Sextons. Call Steve, 213-724-2179
•Keyboard w/recondng studio, super strong vocs, trmpo, credits, skg wrkg band w/tours, club & studio. 818-980-0861
•Pop sngs wtd for male teen pop grp, T40 style, dance & ballads ala New Kids, Wham, Boys. 213-960-5114
•Publishd sngwr/musicians wtd sngwr/voc to collab on rock ongs. Band later. John, 213-836-9230
•Fem lyricst skg fem musicians to form band called BLACK LACE. Must have rock image, be pro w/gd att & be srs. No drugs, no flakes. Call Tammy, 213-351-1532
•Publishd lyricst/acous guit sks compsr/keyboardist for P/R tunes. Tim, 213-823-3091
•Publishd sngwr sks intrd parties concerning nit matri. Nds more attention. Pls call Dave, 818-242-0590
•Publishd sngwr/muscn wtd by sngwr/voc to collab on rock ongs, band later. Srs only. John, 213-836-9230
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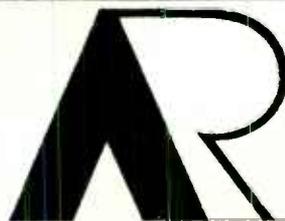
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