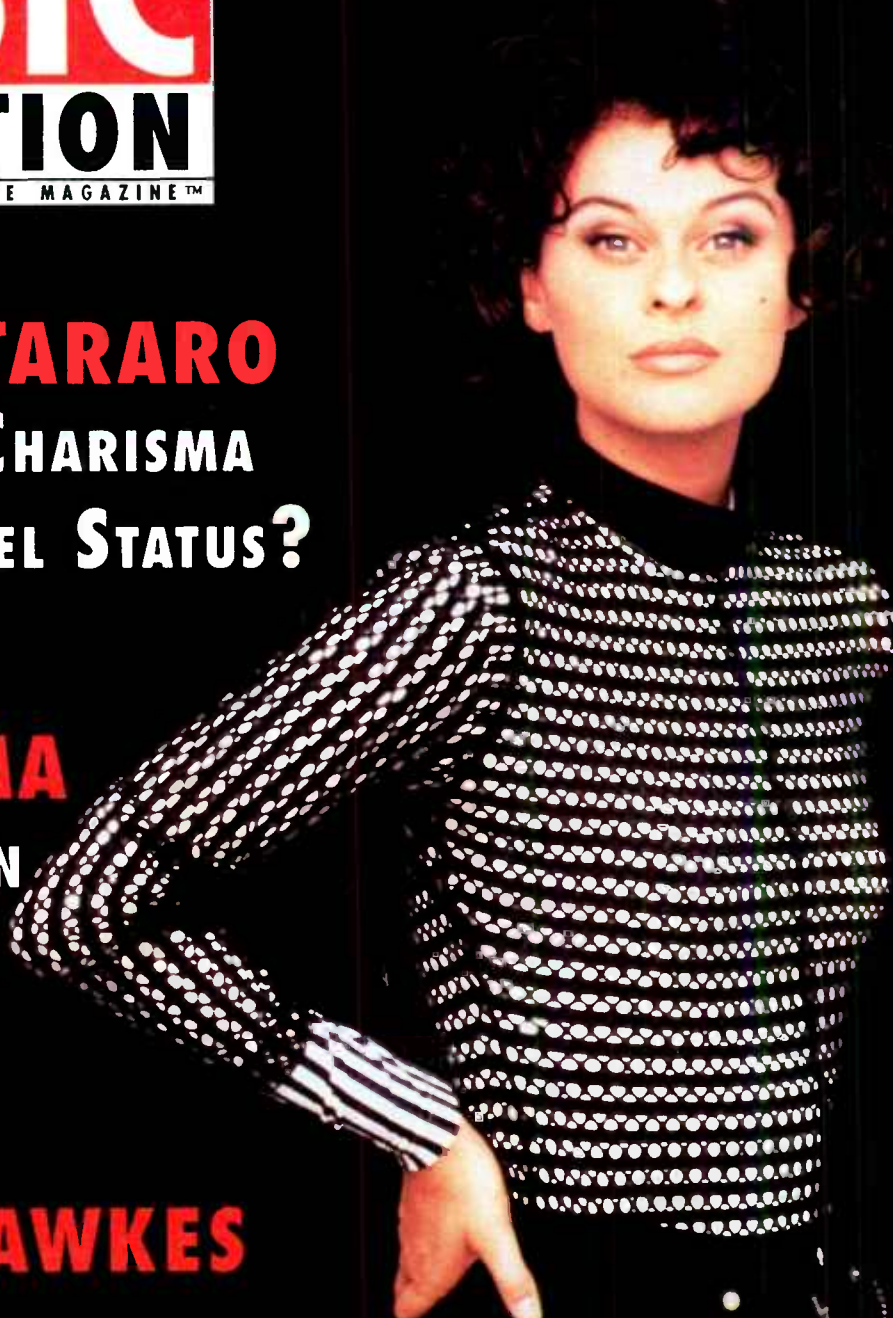


MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

NAMM '92 CLOSE-UP

PHIL QUARTARARO
CAN HE LEAD CHARISMA
TO MAJOR LABEL STATUS?



LISA STANSFIELD

DORAMA
CAMELEON
THEM?

CHESNEY HAWKES
TEEN STAR OR
SERIOUS MUSICIAN?

HOW 5 LOCAL BANDS BOOK THEIR OWN NATIONAL CLUB TOURS

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MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XVI, No. 2 Jan. 20—Feb. 2, 1992

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:
Modern News (213) 559-5000

COUNSEL: Gold, Marks, Ring & Pepper

Music Connection (U.S.P.S. #447-830) is published bi-weekly (on every other Thursday) except the last week in December by Music Connection, Inc., 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028. Single copy price is \$2.50, \$3.00 outside of California. Subscription rates: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1992 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to Music Connection, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

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6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028 (213) 462-5772
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With strong pop/R&B crossover potential, Lisa's sophomore effort, *Real Love*, is likely to follow its predecessor to platinum status. The new single, "Change," is already making Top Forty waves.

By Wayne Edwards



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BOOKING TOURS

It doesn't necessarily take lots of money to get out on tour. *MC* spoke with several local bands who have been doing it successfully for years. If you play in a band, this is must reading.

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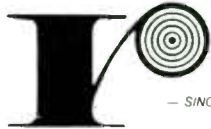
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FEEDBACK

Response To "Name Withheld"

Dear MC:

If you have any sense of pride or as you would say, "Balls," you wouldn't be ashamed to sign a letter that you so "strongly believe in." People like you would probably scream "Fire!" in a crowded movie theater and then run away!

Well, "Mr. Name Withheld By Request," I never stated that music with "basic forms," and "good time sing-a-longs" were bad. I simply stated that it doesn't justify overglorification of a band, that is at best, of mediocre ability. I am hardly jealous of your heroes. Believe it or not, "Mr. Name Withheld By Request," there are a lot of musicians in this world who don't care about selling millions of records. They do care about writing and performing music that they and their fans care about. Much like your heroes but with much more modest returns.

This issue has nothing to do with "ego," "laughing all the way to the bank," whether or not someone's "shit does or does not stink," or being on the cover of a magazine. The issue is "big bucks do not always equal big talent."

And by the way, "Mr. Name Withheld By Request," I've already been featured for my talents in *Guitar Player Magazine* and have been a working musician for the past ten years, and believe me, "Mr. Name Withheld By Request," I am very proud of that to this day. The only person I need to believe in is myself. You can take that to the bank!

John Mizenko
Van Nuys, CA

...It's In The Mail

Dear MC:

On Saturday, December 14, 1991, I performed at a private party booked through Enloe Productions, a talent agency with offices in North Hills, Palm Springs and Sacramento. I was not informed prior to the engagement that I was performing on an upstairs floor with no freight elevator. The restaurant's staff initially refused to help me move my 200-pounds of gear up the narrow, outside staircase, nor had they allowed any space in the room for my setup. After a couple of emergency calls to Enloe and a one-hour delay, I was barely able to begin my performance on time.

One stipulation of Enloe's contract with their musicians is that all performers must "check in" with the office following the engagement *in order to be paid*. This is out of the ordinary, but acceptable. In a conversation with the office on Monday, December 16, I was told payroll would be released.

I had not received my check by Friday, December 20. I called the office and spoke with Richard, who promised the check would certainly arrive in Saturday's mail, or at the very latest, on Monday.

I'm writing this letter on Tuesday, December 24, ten days after the engagement, and I'm still waiting for my check.

I spoke again with Richard, who for the second time told me "the check was in the mail." I explained I was going out of town for the holidays, and their delays meant I wouldn't be paid for over two full weeks after the engagement. Also, I would now be late with some of my own financial obligations as a result of their delay. At this point, Richard and Enloe Productions terminated the conversation by hanging up on me.

I'm hopeful and confident that by the time this letter sees print, I will have received my check. I nevertheless feel an obligation to inform any *Music Connection* readers considering a future affiliation with Enloe Productions of (a) their lack of communication regarding any specific performance situation (in my case, upstairs with no elevator access); (b) the unusual requirement of "checking in" prior to any release of payroll; (c) my experience of a two-week turnaround time for payment on an engagement booked by Enloe Productions; and (d) their rude treatment when asked for a legitimate explanation of the delay.

Roger McAllister
Panorama City, CA

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GUEST COMMENTARY

Electro-Voice President Paul McGuire

Japan bashing—a favorite American pastime of late. But one U.S. professional audio company has decided that they aren't going to participate.

"We've had a great deal of success in the Japanese marketplace," states Paul McGuire, President of Electro-Voice. "Simply put, we emulated their business principles and practices, and by God if they haven't worked."

A surprising statement given current popular opinion regarding one of the world's reigning economic powerhouses? Quite possibly. The Japan bashing movement has been picking up steam, ranking with the current recession as one of the hottest topics of debate in economic and political circles.

Strict import policies and tariffs, many claim, are making it impossible for the U.S. to enjoy any reasonable degree of success in many sectors of the lucrative Japanese marketplace.

McGuire takes issue with many of these claims. Even though Electro-Voice is competing head-to-head in the high technology arena with top Japanese companies on their home turf, they've still been able to establish both strong presence and identity among Japanese customers. One of the world's largest manufacturers of professional audio equipment, the Buchanan, Michigan-based company made a serious entry into the Japanese market only a decade ago and considers the market its fastest growing.

"The fault lies primarily with us [U.S. companies] and not the Japanese," says McGuire. "Companies that complain about not being able to do business in Japan simply have not done their homework. We were lazy, given the success we had enjoyed for several decades. It used to be that any product with a 'made in the U.S.A.' label was the ticket to instant success. Obviously, this isn't true anymore.

"The Japanese economy is rapidly becoming very similar to our own, in that it is a free market, driven largely by consumers, by what they want and need," he continues. "If consumers in a free marketplace demand a product, they will eventually get it, no matter what government policies are in place."


McGuire points to the automobile market as a prime example. "U.S. consumers perceive that Japa-

nese cars are a much better value than most cars made in this country, so Honda, Toyota and others are quite successful here. And frankly, Japanese consumers probably consider their own autos to be a better value. But if Japanese consumers thought the U.S. autos were a better value, they would want and desire them. In a free market, putting up trade barriers against desired products is largely ineffective. The trade barriers that many of our automakers complain about are just excuses for offering an inferior product."

When Electro-Voice decided to become a serious player in Japan in 1981, McGuire notes that the company was both extremely cautious and prepared to take its lumps. "We carefully examined the Japanese pro audio consumer, what they wanted and expected, and what they perceived as 'total quality.' Not surprisingly, we found that they have much higher standards than U.S. consumers. So our first order of business was to decide that any product for Japan would have to be the very best we could build."

Another key that McGuire attributes to success is to support "hard product"—actual goods—with "soft product." "For example, we regularly have our engineers and other top company personnel meet with Japanese customers, explaining and showing them our high level of audio research and development. By researching our customers, we knew that they would be impressed with an approach of this type."

The result of this decade's concentrated effort has been a significant market penetration of Electro-Voice speakers and microphones, where the company competes directly with Japanese audio giants Sony and Yamaha, as well as a host of smaller manufacturers. "Essentially, we're going toe-to-toe with the Japanese in their own backyard, so I have a hard time believing people when they tell me it can't be done. The fact is, we're doing it."

McGuire offers a positive outlook for both his company and other U.S. players seeking to make an impact. "Times are changing in Japan. Resistance to American goods and services is dwindling, and the market is wide open to the companies that want to make a commitment for long-term success. It's time for us to stop crying and play hardball." 

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CLOSE-UP

Capacity crowds of over 30,000 are expected at the 1992 National Association of Music Merchants' Winter NAMM Show in Anaheim, CA., January 17, 18 and 19. Winter NAMM remains the premier show for the musical instrument industry to introduce new products, services and technical innovations. Look for emerging trends and directions in the art of music making at the Winter NAMM. With more than 640 exhibitors from all over the world, the show will take up the entire 16,000 sq. ft. Anaheim Convention Center with the overflow going to the Anaheim Marriott Grand Ballroom. Besides viewing the latest developments in music making, you can attend many different educational seminars that offer ways to improve your daily business (if you are a music retailer) or see many top artists perform at either the company-sponsored concerts or at product demonstrations right on the convention floor.

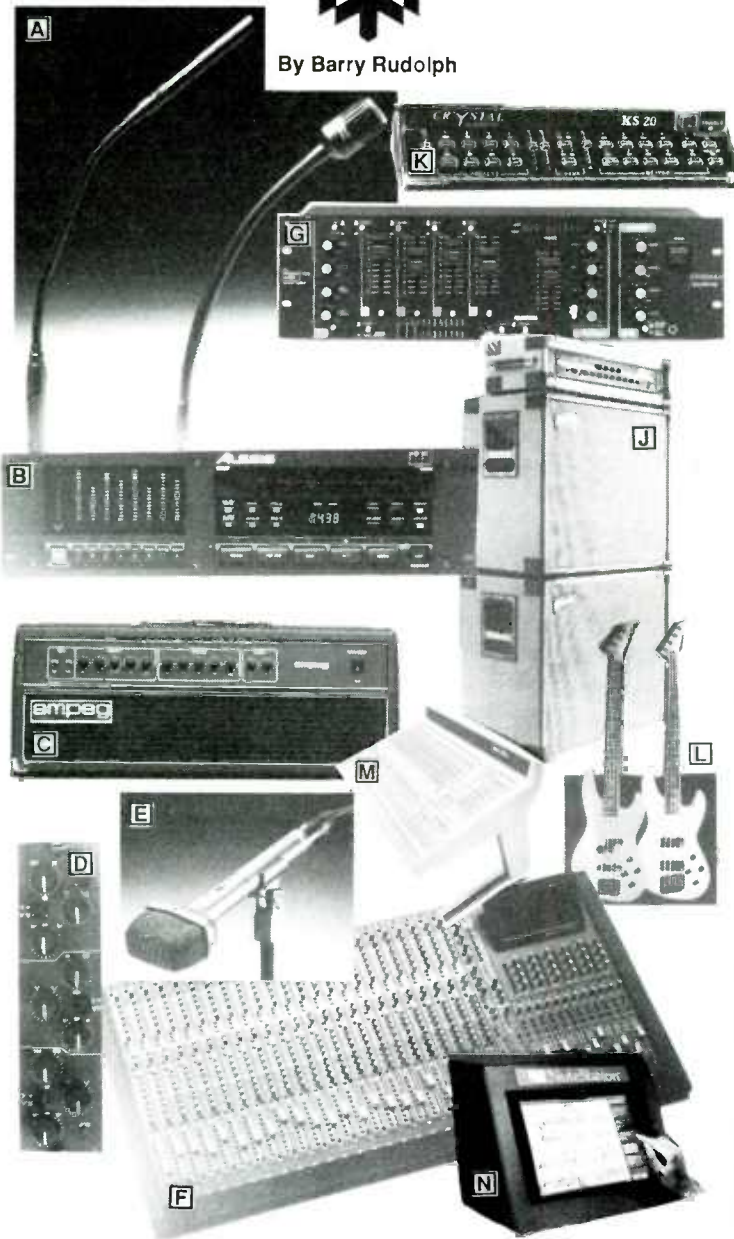
Registration is held in the Convention Center Arena, and all persons registering are required to provide proof of employment by a retail music store or music products manufacturer/supplier firm. Personal I.D. or a business card may not guarantee entrance. Registration starts Wednesday Jan. 15 from 8 a.m. to 5 p.m. and continues everyday of the convention. Show hours are from 10 a.m. to 6 p.m. all three days. Registration fees for retail NAMM members will be \$10 with commercial members paying \$25. Non-member registration will cost \$50.

Here are a few of the products and people you can see at the Winter NAMM Show: **AKG Acoustics** will be showing a full line of microphones including the new C580E (A) gooseneck plug-in dynamic. The dbx division will have the industry-standard line of signal processors such as the dbx 160XT limiter-compressor. **Alesis Corp.** will probably have one of the busiest booths with the unveiling of their much talked-about **ADAT Digital Eight Track Recorder** (B). The ADAT uses a standard VHS video tape, has built-in SMPTE, and several ADAT machines can be slaved together for a multi-track digital tape recording system that rivals professional machines yet at only a fraction of the cost. **Ampeg** will be showing many new amplifiers including the VH Series (C) which features a solid-state design that acts and sounds like a tube amplifier. Ampeg is part of **St. Louis Music** and among endorsers on hand will be the ubiquitous **Billy Sheehan** along with **Paul Gilbert**, **Alfonso Johnson** and **Bob Weir**. **Aphex Systems** has the new 9000 Series Modular Processing System which features small plug-in versions of their famed Aural Exciter, Compellor, Expander/Gate, Expressor, and the new Model 9901 Parametric Equalizer (D). Aphex also makes the 8000 Series Modular System Rack with the 8126 Modular Distribution Amplifier. **Audio-Technica** will have the AT822 OnePoint X/Y Stereo Condenser Microphone (E) which is the perfect companion for your DAT machine. Along with the AT4033 studio microphone, the AT822 will be one of eight new products shown at the NAMM Show.

Bag End Loudspeaker Systems will show speakers that feature their extended low frequency speaker technology which reduces delay and cabinet size. Bag End endorsers who will be appearing at the show are: **Larry Carlton**, **Bunny Brunel**, **John Patitucci**, **AL DiMeola**, **Alphonso Johnson** and **Frank Gambale**. **DW Drum Workshop** will have all their great drum kits ready to try out and this year they have the Pro-

Winter NAMM INTERNATIONAL MUSIC MARKET

By Barry Rudolph



Cushion Bass Drum Muffling System. Some DW endorsers include: **Richie Hayward**, **Kenny Aronoff** and **Tris Imboden**. On January 17 and 18, **Dave Guardala Mouthpieces** will feature saxophonist **Brandford Marsalis** at their booth. **Fostex** will be showing the new 2412 Recording Console (F). The 2412 is a 24 input, 12 buss console with an additional stereo buss.

Furman Sound introduces the **DJM-8 DJ Production Mixer** (G). The mixer has the new Furman Sub-Harmonic Processor called **PUNCH**. At Booth #4783, **Evans Guitar** will have **Colin James**, **Jeffrey Kollman** and **Randy Bachman** demoing the Evans line of pick-ups. At Booth #3500, **Ben Schultz** and **John Cittrich** will be performing and demonstrating the **Eventide H3000 Ultra-harmonizer** loaded with the **Steve Vai** presets. **Gibson** will have the new **GB440** (H) bass amplification system capable of 400

watts of power and a built-in studio quality compressor. **Gulbransen** will be showing their new **Crystal MIDI Adapter** (I) that converts any piano into a full-on MIDI controller with **Orchestral Voices** and **aftertouch**. Don't forget to check out Booth #555, that's where **Guitar For The Practicing Musician** will have **Mark Wood**, **Billy Sheehan**, **Brad Gillis** and **Steve Lukather** appearing.

Homespun Tapes Music Instruction is celebrating their 25th anniversary with over 70 videos that include clips with **Pete Seeger** and **Doc Watson**. Located in Booth #4477, there will be guest appearances all through the weekend. **IBIS Software** publishes MIDI compatible music software for IBM-PC's that teach ear training, rhythm training and now sight reading with the new **Interludes** program. One of the biggest booths at #3011 is **International Music Corporation**. **IMC** handles **Akai**, **Charvel/Jackson Guitars**, **Ross Systems** and **Datum Mixers**. Look for

the new **Winger Bass** (J) which **Kip Winger** helped design. **JBL Professional**, at Booth #1563, includes **Soundcraft Electronics** wants you to see the **Sapphire Console** (K). The console is available in 20 to 44 input versions. **JBL** has the **4200 Series** two-way studio monitors. The 4206 has a 6.5 inch woofer and the 4208 an eight-inch woofer.

Kawai America is introducing the **PV35 Digital Ensemble**, the **FS2000 SuperLab**, the **XS-I Sound Module** and the **MR300** and **MR380 Digital Pianos**. **Kawai** will be at Booths #1421 and #2000. **Korg U.S.A.** will have **GRP artist Don Grusin** at 1 p.m. and 3 p.m. at Booth #6. **Korg** has several booths: #6, 60, 61 and 4747. Also new at **Korg** is the **O1/W**, **O1R/W** and **O3R/W Wavestation Keyboards**. **Marshall Amplifiers** is celebrating the 30th anniversary amplifier at the **Korg Booths**. **KAT, Inc.** will have **Jim Keltner**, **Larrie Londin**, **John Robinson** and **Chet McCracken** performing and demonstrating the **Kat MIDI Controllers** at Booth #1473.

Latin Percussion will be showing their vast line of percussion instruments along with the new **Cyclops Tambourine**. The **Cyclops** was developed with the help of **Paulinho da Costa**, **Will Calhoun**, **Ralph Mac Donald** and **Luis Conte**. **MusicWriter** will showcase their **NoteStation** (L) in which sheet music of popular songs can be purchased and electronically transmitted to you. **Opcode Systems** will be showing the new **Studio 5**, **Vision**, and **Galaxy Plus**. Go to Booth #2521. **Painless Distribution** has the **Music Line**. **Music Line** enables you to transmit a high quality audio signal (i.e. music) over an ordinary phone line with maximum clarity. Since I don't have a booth number, you can try them at (805) 640-1732. **M.V. Pedulla Guitars** will feature **Mark Egan** demonstrating his **Mark Egan Signature Series**.

Quest Manufacturing handles **Drawmer** which will be unveiling the **DL251 Spectral Compressor**. Look for them at Booth #2617. **Scholz Research & Development** will feature **Tom Scholz** and **Gary Pihl** of the band **Boston** at Booth #550 to show the entire **Scholz** line including the new **XPIOOA Guitar Amp**. **Steinberger Sound** at Booth #460 plans on **Allan Holdsworth** and **David Ragsdale** to perform on **Steinberger Guitars**. New at **Steinberger** is the **Model GS**, **Q42 Bass** and the **Five String Violin**. **Jimmy Haslip** of the **Yellowjackets** will be at **SWR Engineering's** booth #1643 to talk about the **SWR** line of fine bass amplifiers. **Tech 21** who make the **SansAmp** now also make the **SansAmp Rackmount** which like the original **SansAmp**, replicates the sound of a tube guitar amplifier in a small, compact package. See and hear the **SansAmp** at Booth #5000. **Tascam** has the **M 700 MFA** or **Moving Fader Automation** mixing console, the **CD 601 pro CD** player, the **M 1500 Series Mixer**, **ATS-500 Synchronizer**, the **MMC-100 MIDI Machine Controller** and the **464 PortaStudio**. They will be at the very large Booth #450. **Uptown Technologies** has several handy devices to sell but the newest is the **Great Divide** which is an active, sonically transparent multiple configuration distribution amplifier for recording studios, video rooms, guitar or keyboard racks, live sound and theatre and commercial applications. **Yamaha Corp.** will be at Booths #2-5, 9-12, 14-17 and 9500.

Check with manufacturers and dealers for Booth numbers for all your "must sees" at the 1992 NAMM Show.



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Guns N' Roses, Natalie Cole Lead First Pro Set L.A. Music Awards Nominations

By Sue Gold

LOS ANGELES—Guns N' Roses and Natalie Cole lead the nominations for the First Pro Set L.A. Music Awards, co-sponsored by *Music Connection* and Pro Set Superstars Music Cards, with eight nods each. The winners will be announced on February 19 during a ceremony at the Santa Monica Civic Auditorium.

Van Halen and Tevin Campbell garnered six nominations each, while Tom Petty & the Heartbreakers, Mötley Crüe, Karyn White and Keith Washington received six apiece. Paula Abdul, Michael Jackson, Yo-Yo and Gerardo all walked away with five.

Artist of the Year nominees lean toward pop singers, with Paula Abdul, Cher, Natalie Cole, Michael Jackson and Karyn White competing with rapper Ice-T. Group of the Year nominees are Guns N' Roses, Mötley Crüe, controversial rappers N.W.A, Tom Petty & the Heartbreakers, Red Hot Chili Peppers and Van Halen, and Best Rap Artist nominees are Candyman, Gerardo, Ice Cube, Ice-T, Tone-Loc, Yo-Yo and Young MC.

Michael Jackson's smash hit, "Black Or White," is the lone male-nominated song in the Single of the Year category. The rest of the nods went to "Rush Rush" (Paula Abdul), "Unforgettable" (Natalie Cole), "Romantic" (Karyn White) and "You're In Love" (Wilson Phillips).

In the two songwriting categories, Irving Gordon ("Unforgettable") and Tom Petty/Jeff Lynne ("Into The Great Wide Open") are nominated in both categories. Other nominees for Songwriter of the Year are Tom Kelly/Billy Steinberg, Roger McGuinn, Sam

Phillips and Diane Warren. The Song of the Year race includes "Black Money" (Vinnie James), "Come In From The Cold" (Joni Mitchell), "Love...Thy Will Be Done" (Martika/Prince) and "Just The Way It Is, Baby" (Solem/Wilde).

Best Male Rock Vocalist nominees are Sammy Hagar, Jani Lane, Bret Michaels, Vince Neil, Tom Petty, Axl Rose and David Lee Roth, while Best Male AOR Vocalists are Glenn Frey, Don Henley, Kenny Loggins, Roger McGuinn, Robbie Robertson and Warren Zevon. Best Female Rock Vocalist nominees are Belinda Carlisle, Cher, Lita Ford, Susanna Hoffs, Maria McKee and Stevie Nicks, and Best AOR Vocalist nominees are Toni Childs, Rickie Lee Jones, Joni Mitchell, Linda Ronstadt and Jennifer Warnes.

Vying for Best Rock Instrumentalist are Steve Lukather, Jeff Porcaro, Tommy Lee, Roger McGuinn, Slash and Eddie Van Halen.

The nominations overlap in a variety of categories. For example, rapper Gerardo's nominations include nods in the Pop and Rap categories, while Guns N' Roses and Mötley Crüe received nods in the Hard Rock/Metal and Rock categories.

In addition, *Music Connection* will present a Special Achievement Award to an artist or band from the L.A. music community who has made a significant sociological impact during the past year.

The awards are designed to honor musicians with a strong Southern California identity. Presenters and performers will be announced. **MC**

GOLD WASHINGTON



Qwest recording artist Keith Washington (pictured in the middle) was recently presented with a gold plaque for his debut album, *Make Time For Love*. **MC**

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MusiCares Honors Bonnie Raitt

By Sue Gold

LOS ANGELES—Capitol recording artist Bonnie Raitt has been named MusiCares 1992 Person of the Year. The four-time Grammy Award winner (she recently garnered six 1991 Grammy nominations) will receive the honor at a fundraising dinner on February 22, 1992, at the Waldorf Astoria in New York.

MusiCares hopes to raise between \$300,000 and \$500,000 from the event, which will feature performances by Natalie Cole and last year's honoree, David Crosby.

MusiCares was started last year by the National Academy of Recording Arts and Sciences to focus attention and resources of the music industry on human services and welfare issues concerning music and recording professionals.

Michael Greene, President of NARAS, said Raitt was chosen for the honor because, "Bonnie exemplifies the heart, soul and purpose of MusiCares. Using her life as an example, she talks about her abuses over the years to younger people and is always available to help. She's also a great activist with health and welfare issues, as well as substance abuse."

Since its inception, MusiCares has developed several programs to help the industry, including substance abuse treatment and insurance programs. "Music people have no available national insurance programs, no referral or recovery programs for substance abuse treatments, no pension plans or retirement facilities," Greene said.

Greene added that they hope to announce a national health insurance program within the next few months. The program will be a self-paid insurance program for any member of the music community.

In the meantime, MusiCares has just released the *Musicians Yellow Pages*, a booklet containing information on all of the unions and foundations, their eligibility requirements and services available. "There are a lot of music people who are eligible for assistance who don't even know it because they don't know who's doing what," Greene said. "This will let the music community know what is already available to them."

For more information on MusiCares or any of its programs, contact NARAS at (213) 849-1313. **MC**

A CAPITOL SESSION



The annual Congressional Arts Caucus recently brought seventeen out-of-session members to Los Angeles, where they were treated to a day-long presentation by Capitol Records. Coordinated by the RIAA, the Motion Picture Association and Capitol Records, the presentation was designed to educate members of Congress on the inner workings of the music industry and to discuss pending legislative issues which affect the industry. Pictured (L-R): EMI Music President/CEO James Fifield, Capitol-EMI President/CEO Joe Smith, New York District Congressman Ted Weiss and R&B artist Phil Perry.

SIGNINGS & ASSIGNMENTS

By Michael Amicone



Theresa Santisi

EMI Records Group North America, the new umbrella company housing the SBK, EMI and Chrysalis labels, has announced several new appointments: Theresa Santisi and Daniel Glass have been named to the post of Executive Vice President/General Manager. Santisi will oversee the financial and operational aspects of the new record company, and Glass will shepherd the sales, promotion and press departments. Ken Baumstein has been appointed to the post of Senior Vice President of Marketing, and Michael Leon assumes the position of Senior Vice President, International, for the label.

The Sony Software Corporation has named Alan Phillips to the newly created position of Vice President, Sound Technology Marketing, Sony Software UK/Europe. Phillips will liaison with the music industry regarding new audio technologies, and in particular, the new Mini Disc (MD) system, throughout Europe.



Kevin Fleming

Perspective Records, the label owned by ace producing team Jimmy Jam and Terry Lewis, has named Kevin Fleming to the post of Vice President and General Manager. Fleming will perform his duties—artist development and marketing, sales and promotion planning—while commuting between the label's West Coast offices and its Minneapolis headquarters.

Hollywood Records has announced the appointment of Dyana Kass to the post of National Metal Promotion Manager. Kass, who was previously the West Coast Product Manager for In-Effect/Combat Records, will handle such label acts as Motorpsycho, Sacred Reich, the Scream, Stryper and T-Ride.

The Atlantic Group has promoted Caroline Taub to the newly created post of International Promotion Manager. Based at the label's New York headquarters, Taub will help plan and coordinate the overseas promotion of the Atlantic Group and its associated labels' rosters of talent.

Hammer's new Capitol Records offshoot, *Bust It*, has announced the appointment of Howard Geiger to the post of Vice President of Promotion. Geiger will oversee all phases of promotion, directing the promotional field staff from the label's Los Angeles offices.

In more Capitol news, the label has made two new employee changes: Malik Levy has been named to the post of Manager, Street Marketing and Promotion, West Coast; and Money Moses has been named to the post of Manager, Street Marketing and Promotion, East Coast.

NARAS (National Academy of Recording Arts and Sciences) has announced two new appointments as part of its ongoing expansion: Yolanda McFarlane has been named to the post of Office Manager, and Stephen DeKater has been named to the newly created post of Management Information Systems Director.



Susan Lietz

Susan Lietz has been named to the post of Manager, Public Relations and Corporate Communications, Capitol-EMI Music. She will help plan and implement public relations programs for the parent label.

Audio Processing Technology, a Solid State Logic company, has named Steve Cheung as head of its international marketing operation. Cheung, who will be based at APT's Belfast headquarters, will be responsible for increasing the company's worldwide market penetration.

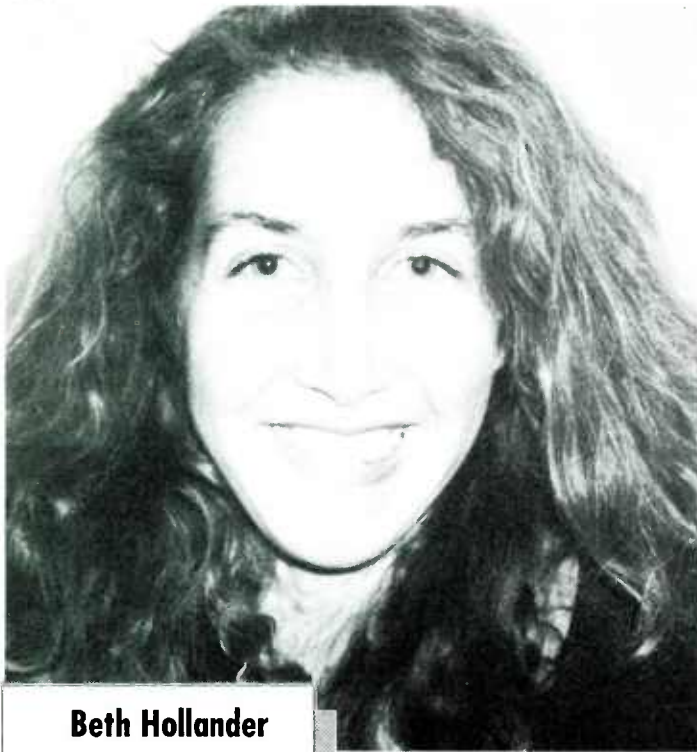
WEA has announced three new appointments in its Boston office sales and marketing staff: Peter Strickland becomes the company's Field Sales Manager, Bob Shaw becomes a Sales Rep and Bobby Hall assumes the post of In-House Marketing Rep.



Nancy Shames

I.R.S. Records has appointed Nancy Shames to the newly created post of National Accounts Director. She will liaison with CEMA distribution and all Western-based national accounts.

Roger Metting has been appointed to the post of Vice President, Special Products, Sony Music Distribution. Metting will develop and implement specialized marketing plans and strategies and will perform his duties out of Atlanta. **MC**



Beth Hollander

Company: JRS Records
Title: Director/A&R
Duties: Talent acquisition
Years with company: Nine months

Dialogue

Background: "I started at Elektra Records a couple of years ago when I was right out of school. I began in their New York publicity department and ended up on the West Coast doing A&R. I always wanted to do A&R, but it's difficult to convince anyone right out of school, especially having studied political science. Stephen Swid first offered me the job while I was at Elektra Records. I really wasn't going to take it; I was going to stick it out. What happened was, I found a band that I really loved called East Of Gideon, and Elektra kinda sat on it; they just wanted to watch the band develop. The act already had bids from other labels, so I had to make a decision. Finally, I left Elektra Records for the band, and they became my first signing at JRS."

The Attraction: "Someone over at Elektra first put the bug in my ear about the band. Then, one of your writers, Pat Lewis, wrote a great review of them at a club which made me go get their demo tape. It was the best tape I ever heard in all the time I've been listening to tapes. I saw the band live and when I saw Randy dancing like a wild man with no shoes and his braided hair, singing better than anyone else I ever heard... I believed in their sound and in their music. And then I met

them. They all live together and have been a group for about five or six years. They're like a brotherhood."

The Signing: "On Day One of my gig with JRS, I walked in with my East Of Gideon tape and told them we had to sign this band. They said, 'Great.' I played the tape for everyone and they all loved it. The band rehearses at their home, so what I did was to take a few people from the label each time to hear the band rehearse. They freaked out. I

had the Vice President of Promotion rolling on the floor freaking out. He thought they were some famous band and that I was trying to put one over on him. I work as a team player, and it was important for me to have the entire record company behind the act and not just the A&R department. Everyone wants to be a part of something and we shouldn't depict the A&R department as an elitest group."

Male/Female: "For me, personally, I have a boyfriend, and everyone knows that upfront. So if someone wants to get to me just to hand me a tape, they can do it at my office. What's really interesting is that until now, I've always worked for very strong women. I learned a lot from them, and sometimes you gotta be tough. I never abuse my job. I'll never see a cute kid and because of that, take his tape. Socially, I've learned to spot those kids who care and those who carry a tape in their back pockets. It's hard to be a woman in this business, but there are a lot of young women that I've become friends with, like Carole Childs, whom I worked for, and Tammi Lester, Gideon's publisher, and Stacy Slater, who manages Momma Stud and the Fishermen, a group I brought to Elektra. I think there are a lot of young women beginning to make a mark in the industry, and they're all pretty tough. I think the entire vision of women in the music industry is changing somewhat. There are still a lot of men who, when you walk into work, will say, 'Hey, nice skirt.' But I never say, 'Hey, your ass looks good in those pants.' If you can deal with that, you can deal with anything."

Unsolicited Tapes: "Yes, I accept unsolicited tapes because that's where I usually find the best music. The packages you get from agents and lawyers and managers are usually professionally done and fancy and all geared toward making money. I look for things that are really off-beat; things that could become development projects— young bands with passion. I get more involved with tapes that are recorded in a garage by someone's uncle, than with tapes produced for \$20,000."

Talent: "The first thing I look for is somebody with an incredibly positive message. I don't really look for what's gonna make it on the radio—I look for things that the kids would be interested in. I'm not one of those people who goes to the clubs every night. I need to see a movie, a show, to read a book. I need to know what the current trends are. I need to be well-rounded. By going to the clubs every night, you just get very jaded. I look for passion; a band with a vision."

Advice: "First of all, I think that bands have to get more on top of the business side of things. You need to set a goal and have a vision for your band. You also should have a very passionate live show to present. If you want to get a record deal, get gigs and keep playing. Practice definitely makes perfect. Be accessible. Flyer the town and let everyone know about your upcoming gig. The days of bands with attitudes are gone. You can't have an attitude unless there are a couple of record companies after you. So, by all means, be accessible."



New York-based act R-U-Ready completed tracking for their debut Mechanic Records album. Pictured above at the final day of recording are (L-R) label president Steve Sinclair and R-U-Ready group members Geoff Grayson, Kenji Hino, Pat Briggs and Ira Elliot. Album is slated for a March release.



At a recent *Unsung Heroes Awards Show* held at the Los Angeles *Hard Rock Cafe*, six of rock's most successful producers were honored for their career-long efforts. Pictured in the above lineup are (L-R) Michael Wagener (*Skid Row, Metallica*), Roy Thomas Baker (*Cars, Queen*), Shel Talmy (*the Who, the Kinks*), Andy Johns (*Van Halen, Ozzy Osbourne*), Tom Werman (*Mötley Crüe, Poison*) and Keith Olsen (*Whitesnake, Fleetwood Mac*). These producers, responsible for selling some 300 million records, were the first recipients of the new *Hard Rock Unsung Heroes Award*. Plans call for future ceremonies honoring other behind-the-scenes people.

Grapevine

Our apologies to Virgin Records A&R Rep **Barbara Hunt**, whose name was listed incorrectly in last issue's A&R Directory. Sorry, Barbara.

Additionally, the names of **Shirley Chevalier** (Exec. Asst. to Black Music A&R) and **Diana Pash** (A&R Assistant) of Capitol were inadvertently omitted.

Phillip Lamond (former manager of *RacerX, Roxanne* and *Black Cherry*) is now showcasing both new and established bands with more of an alternative edge. The bands play on house equipment, get paid for their performances and also get a substantial guest list. The door fee is only \$5.00 per person with showcases taking place one time a month at **F.M. Station** under the banner of the **Industry**. The next *Industry* showcase will be presented on January 29th. For more info, call (818) 769-2221.

Seattle-based band the **Sedated Souls** have earned a demo recording deal with **Chameleon Records**.

Former members of **Stormy Weather** are looking for a new frontman. Interested parties should contact the band at (213) 969-8072.

Former **Poison** guitarist **C.C. Deville** signs megabucks two-LP deal with **Capitol Records**. More to follow....

Titanium/Atlantic rock group **Tuff** is looking for a new bassist. Call (818) 569-5685.

Chart Activity

Expect a new **Lou Reed** album, *Magic And Loss*, to be in stores any day now. Later this year, **RCA** intends to issue a three-CD box set with no less than 45 tracks. En-

titled *Between Thought And Expression*, the collection will feature three previously unreleased tunes. Look for a mid-March release for the set.

Thank you **Top Forty** radio for making "Smells Like Teen Spirit" the hit it so deserved to be. Now that didn't hurt, did it?

On The Move

Congratulations to former *Music Connection* Senior Editor **Bud Scoppa** on his promotion to Vice President of A&R at **Zoo Entertainment**.

Jerry Crutchfield has been named VP/**Capitol Records** Nashville, in charge of A&R and Videos.

BMG Classics in New York has promoted **Dan Gorgoglione** to Director/A&R.

Commentary

Few will deny that the country is in the midst of a serious recession. Most people aren't making enough money to live on and those that are, have cut back on their expenditures. One way to help move the Industry out of the recession would be to lower the prices of CDs. At this stage of the game, there's no reason why a one-CD package should cost more than \$11 or \$12. Yet, a quick glance at some of the local papers reveals that many CDs are still selling for as high as \$15 & \$16.

What we really want to do is go after that multiple buy. The person that goes into his/her favorite record store to buy the new Michael Jackson album, for example, and then also buys the new U2 record as well. We, as an industry, have to make it more conducive for the buyer—and lowering the prices of CDs is a start. **MC**



Paul da Silva

Contact: Patrick Salvo
(213) 659-1792

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

In the mid-Eighties, a band known as **Zoom Zoom** was about to achieve international success (their first record was a hit in Europe) when, as is the case with dozens of other acts, they decided to go their separate ways. Lead singer **Paul da Silva** felt he'd had enough and threw in his guitar and microphone, replacing them with a camera. After achieving great success as a photographer in the local L.A. area, da Silva returns to music with a well-produced, four-song demo tape that is long on dancing but short on well-written material. Enlisting the help of producer **Christopher Bond** (*Hall & Oates*) only serves to strengthen the production of a mediocre song. As a vocalist, da Silva is only passable, but could sound better with stronger songs. It's obvious that this artist has his studio chops down and needs only solid material to make his mark on the industry.



Talisman

Contact: Tony T.
(714) 775-4844

Purpose of Submission: Seeking management and label deal.

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Formed back in 1986, **Talisman** presented a professional package to *Demo Critique*. However, it is advisable to try and get all three or four song selections on the same side of the cassette. Two songs on each side isn't really the way to do it. Musically, the band is very tight and lead singer **Erin Stricklen** can growl with the best of 'em. So what, then, is **Talisman** bringing to the table that hasn't already been there? Nothing. The songs represent generic rock themes that we've all heard for years. "Metal Magic," "Rainbow Child," "Bad Habits" — a band singing about the power of rock! C'mon, guys, how about contributing something new for a change. Writing fresh material is the toughest job facing any band these days. And **Talisman** certainly has their work cut out for them. Now that their musicianship is top-notch, take lots of time to hone your songwriting abilities.



Live Bait

Contact: Pete Phillips
(310) 478-7961

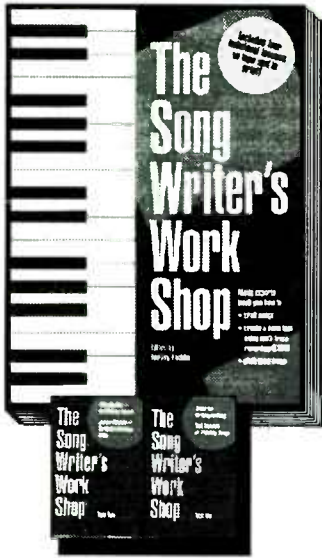
Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Unless you're **Eric Clapton**, **Jack Bruce** and **Ginger Baker** (or the members of the **Jimi Hendrix Experience**), my advice is not to start a three-piece band. It's just too much of a responsibility. **Live Bait**, a trio, submitted a live, seven-song cassette for review. Following in the footsteps of **Grand Funk Railroad**, the band gets off more on jamming than on writing conventional songs. And although this is kinda different, the three aforementioned trios all had solid hits on both the singles and LP charts—so well-structured material is always of the utmost importance! The band is also taking a chance by sending in a live tape of their performance. Apparently, they're very self-confident. If these guys can put more song and a little less jam in their set, they should do just fine. Now that the playing is totally together, get into writing stronger songs. It'll take you a long way.

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

Book Review



The Song Writer's Work Shop

Edited By Harvey Rachlin
 Writer's Digest Books, Cincinnati, OH
 \$24.95 (paperback)
 96 pages with 2 cassette tapes

This book is intended to give the beginning songwriter tips and ideas about how to get started writing songs, how to record effective demos and how to get those songs recorded. It is divided into four chapters, each of which features an "expert" who explains, in laymen terms, the techniques needed to accomplish a particular feat. The book is accompanied by two cassettes, which are especially useful when you're stuck in traffic or just need some extra inspiration. Chapter One "On Songwriting" was written by singer/songwriter Janis Ian, who offers some general rules about the nuts and bolts of songwriting and specifics about the process she went through when she wrote such songs as "At Seventeen," "Society's Child" and "Jesse." Chapter Two "Making Demos," was written by John Barilla, a songwriter/producer and recording engineer who has written articles for *Mix*, *Electronic Musicians* and several other magazines. Chapter Three "Understanding MIDI" by composer/keyboardist James Becher, gives the songwriter an overview of MIDI with several useful diagrams and charts. These two chapters are particularly useful because technology has become relatively affordable and today's songwriter does a lot of demo-ing in home studios. Chapter Four "The Art Of Pitching Songs" by Teri Muench, a former A&R executive with RCA, offers useful tips on how to get your songs to artists, producers, A&R reps, etc. and while it paints a pretty darn realistic picture of just how difficult it is to get songs cut, it offers many creative ways to get through the song plugging maze.



The BMI Million-Air award was presented to songwriter/performer Sting for the one million U.S. radio and television performances of his song "Wrapped Around Your Finger." BMI Vice President of European Relations, Phil Graham (left) presented the award to Sting (right) at his home in London. Sting has won several awards for his works including another Million-Air award for "Every Breath You Take" and several BMI Pop awards for "King Of Pain," "Fortress Around Your Heart" and "If You Love Somebody Set Them Free."

New Signings

Night Ranger guitarist Brad Gillis has signed a publishing agreement with Cherry Lane Music. The deal will include all of Gillis' future solo and soundtrack instrumental recordings, beginning with his Spring 1992 debut.

MCA Music Publishing and lyricist Norman Gimbel completed a long-term worldwide administration deal for compositions contained in Gimbel's various song catalogs (Butterfield Music Corp., Bexhill Music Corp., New Thunder Music

Co., Gimbelfilm Inc., Nelton Corp., ASG Music Co. and Nelly Music Co.). The deal also provides for a co-publishing agreement for songs acquired through a joint venture created between MCA and a new company owned by Norman Gimbel and managed by his son Anthony Gimbel.

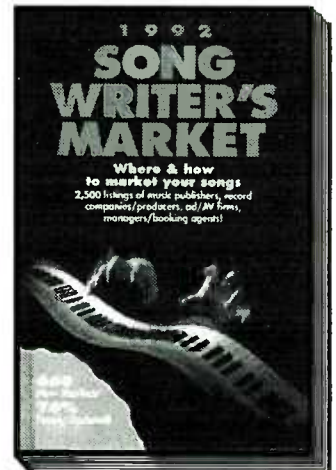
The Business Side

Phil Graham has been appointed to the position of Vice President, European Writer/Publisher Relations with BMI.



ASCAP recently presented Norman Granz with a citation honoring his lifelong commitment to the presentation of the great American standards, which continue to enhance the ASCAP repertory. A number of music industry notables attended the fete for the time-honored jazz producer/impresario. Pictured (L-R): Johnny Mandel, ASCAP board member; Gloria Messinger, ASCAP Managing Director; Marilyn Bergman, ASCAP board member; Granz; Alan Bergman; Ella Fitzgerald; Benny Carter; Morton Gould, ASCAP President; and Mrs. Benny Carter.

Book Review



1992 Songwriter's Market: Where & How To Market Your Songs

Edited By Brian C. Rushing
 Writer's Digest Books, Cincinnati, OH
 \$19.95 (hard back) 522 pages

This resource book is strongly recommended for the beginning songwriter who has yet to get songs picked up by a major publishing company. It is jam-packed with names, addresses and info about "alternative" places to pitch songs—like small, independent publishing houses in towns other than Los Angeles, Nashville or New York, small managers and booking agencies, advertising, audio-visual and commercial music firms and play producers and publishers (remember, there's lots of music in musicals!). There's also quite a bit of useful general information and tips on getting tunes covered and some interesting interviews of folks like songwriters Mike Reid, Matraca Berg and duo Eric Lowen and Dan Navarro.



Phil Graham, Vice President, European Writer/Publisher Relations with BMI.

SONGWORKS—PAT LEWIS

Songwriter Demo Spotlight



Marla Hornbeck

Recently, we here at *Songworks* received an impressive demo package from **ASCAP**. The name of the band is **Too Many Joes**, which features the dynamic vocals and songwriting talents of **Andrena Douglass**, the precise backup vocals of **Kristine Kunego**, the acoustic and at times quite psychedelic guitar work of **Nick Benich**, and the warm and driving rhythms of bassist **Barry Stevenson** and drummer **Brad Wilson**. The band is based in Orange Co. and has attracted a healthy following in that community. TMJ has also been featured on several of ASCAP and the Coconut Teaser's **Best Kept Secrets** showcases held at the Teaser in West Hollywood. Their

demo, entitled *Fussily Crafted Mid-Tempo Numbers*, contains six well-produced tracks that should have most A&R dudes and dudettes salivating for more. If you're a fan of 10,000 Maniacs or local Los Angeles faves Downey Mildew, you'll probably find Too Many Joes right up your musical alley, so to speak. The tape gently opens with a poignant song about a homeless woman entitled "Say Something," which instantly establishes the unusual and touching vocal qualities of singer/songwriter Andrena Douglass. For more information, give ASCAP's **Tom DeSavia** a call at: (213) 883-1000 or you can reach Andrena Douglass at (714) 538-2021. **MC**



BMI recently held its R&B New Music Showcase at the Club DV8 in San Francisco. The program showcased the best in unsigned local R&B talent and the turnout was tremendous. Artist Sandy Griffith (center) celebrates the Showcase's success backstage with Lonnie Sill, Senior Director, Writer-Publisher Relations, BMI; Claytoven Richardson, Writer/Producer; Larry Batisle, Writer Producer; and Dexter Moore, Director, Writer-Publisher Relations, BMI.

PUBLISHER PROFILE



Kathy Spanberger
Vice President
Peer Music

By Pat Lewis

Eleven years ago, Kathy Spanberger took a position with PeerMusic as Secretary to then Senior Vice President Ralph Peer (Peer has since become the publishing company's President). Her experience working part-time at both ABC and Motown Records while attending college, coupled with her earlier interest in the business of music (both of her parents worked for *Billboard* magazine), came in handy as Spanberger moved up the ranks at PeerMusic. From her secretarial position, she quickly springboarded to Administrative Coordinator and eventually was asked to run the company's Australian operations for a year. When she returned to the USA, she became General Manager and five years ago was appointed to the position of Vice President. "It's been a good career path," she modestly comments.

From Day One, Spanberger has been intrigued by the challenges that the publishing business has to offer. "I think publishing is probably one of the least understood areas of the music business and it's attractive to me because there's always something new to learn; things are always changing, and it's a very creative business. I think what keeps me here is my love for songs and I love working with creative people. I particularly love working with songwriters."

On a day-to-day basis, Spanberger's position encompasses a wide-array of duties. "I have several areas of responsibilities," she explains. "Primarily, I manage the creative staff—both in Los Angeles and New York—which is the least administrative area of my job and in some instances the most challenging and rewarding. I do the negotiations and handle the business affairs for new signings. Of course, I have the help of legal consul, but primarily, I handle the basic terms and I make the offers. I also oversee and do the synchronization licensing and international coordination—what are called the "sub-publishing" deals. So, it keeps me pretty busy."

With so many responsibilities, it's hard to imagine that Spanberger could actually find time to get personally involved with the artists and songwriters signed to the publishing company. "I have very good relationships with them," she says. "First of all, it's a priority with me; without them, I wouldn't have a job! I work for the writers, it's not the other way around. Second of all, it's a smaller company and we have a comparatively small roster, so it isn't unmanageable to really get to know personally all of the songwriters and artists that we work with. That's one of the real positive aspects of this company for me."

Since PeerMusic is a smaller company, this one-on-one relationship becomes an important selling point for PeerMusic as opposed to say, a large conglomerate like a Warner/Chappell Music or EMI Music Publishing. "I think the major advantage [of signing with a smaller publishing firm] is the attention and the hands-on contact that you really have with your publishers," says Spanberger. "I mean, being able to get people on the phone on a regular basis and really having some great day-to-day communications with the creative staff or Vice President or whomever it may be. I think that's really what we offer more than the larger companies."

And Spanberger is also quick to point out that in many instances PeerMusic's deals are competitive with the large publishing firms. "We've been up against the major companies and our offers have been competitive with theirs," says Spanberger. "But it really depends a lot on what the songwriter is looking for. There are a lot of songwriters that don't want or need a creative publisher. While there are others who have not yet developed and need the extra attention to boost their career. So, it really is dependant on their needs. Our company really has the philosophy of being very hands-on and developing talent."

Since getting a foot-in-the-publisher's door can seem like an impossible task to the not-yet-proven songwriter, Spanberger offers this advice: "I think it's very important for the songwriter to have talent, but I think perseverance is almost more important. You have to be out and around meeting people, you should be joining the organizations that help songwriters like NAS or LASS, and you should try and hook up with a songwriter that's a step higher or better than you and start co-writing with them and learning from them. There are a lot of these industry events including the events that BMI or ASCAP sponsor, where industry people show up and you can make connections there. It's a matter of trying to get your foot in the door. Granted, I know it's very frustrating, because I'm the recipient of a lot of tapes or phone calls and I just can't possibly get back to everybody. So, it's just a matter of trying to develop strong relationships with certain individuals in the industry and you do that by networking. If you're not willing to be out there meeting people, don't bother." **MC**

JUST 4-FUN



Bosstown/EastWest Records teen act 4-Fun is pictured on the set of the video shoot for their single, "You Can't Play Me." Pictured (L-R, back): choreographer Jonathan St. Aimee, Michelle Webb of Atlantic Records, photographer Marvin Jones, manager Cornell Brown, Jammin' Jack of 4-Fun, director Scott Kalvert, Jazz of 4-Fun, Katherine Smith and producer Ben Whittaker of Nitrate; (front row) Luscious Louie and Johnny B of 4-Fun and Sherry Simpson of Nitrate.

DODGE CITY SOUND: English recording act 2 DIE 4, laying down tracks for their Morgan Creek debut album, producer/engineer Eric Thorngren shepherding the sessions, assisted by Frank D'Alessandro...Geffen recording act the Hangmen, cutting demos with producer/engineer Jeffers Dodge and assistant Chris Bass...Rattlesnake, tracking with producer/engineer Max Norman, Chris Bass assisting once again...London After Midnight, mixing tracks for an upcoming release, producer/engineer Randy Pekich and assistant Jeff Shannon manning the boards.

SHERWOOD STUDIOS: Gary Richrath (REO Speedwagon), recording his debut solo album, studio owner Bill Cobb engineering and Neil Norman of GNP Crescendo Records and Gary Richrath producing.

CONWAY RECORDING STUDIOS: MCA recording artist Lyle Lovett and producer/engineer George Massenburg, mixing tracks with assistant Gil Morales...Capitol recording act Great White, in Studio B, mixing tracks with producer/engineer/band member Michael Lardy and assistant Brett Swain.

PARAMOUNT RECORDING STUDIOS: Motown/Biv Enter-

ALL-STAR SESSION



The Classic Rock All-Stars—(standing, L-R) Jerry Corbetta (Sugarloaf), Dennis Noda (Cannibal & the Headhunters), Peter Rivera (Rare Earth), Micky Dolenz (the Monkees), Mike Pinera (Blues Image, Iron Butterfly, Alice Cooper)—are pictured during tour rehearsals at Valley Center Studios. Also pictured (kneeling) are Valley Center Studios VP of Public Relations Bruce Pessell and Valley Center Studios President Mark Antaky.

tainment artist MC Brains, in Studio A, working on tracks with producer Morris Rentie and engineer Mike Melnick...Jack Sonni, formerly of Dire Straits, in Studio C, cutting tracks with engineer Peter Granet and producer Charles Pavlovsky...Die Young, cutting new tracks and mixing with producer Gary Michael Walters and engineer Stoker.

SOUND CITY: L7, tracking for their next release with producer Butch Vig and assistant Jeff Sheehan...Greg and Matt Bissonette (David Lee Roth), tracking new material with guitarist Steve Lukather, Steve

Fontano manning the console and Jeff Sheehan assisting...Producer David Briggs and Nick Cave and the Bad Seeds, recording tracks for Mute Records, Bret Newman and Chuck Johnson sharing engineering duties.

RED ZONE STUDIOS: Chrysalis recording act Slaughter, working on their next album, with group member Dana Strum producing and engineer Scott Lovelis and assistant Jeff Moses adding the sonic expertise...In Studio A, Carlos Santana laying down vocals for an upcoming album, Jim Gaines engineering and Joe McGrath assisting. **MC**

ON THE SET



Columbia act C+C Music Factory recently wrapped up videotaping chores for their song, "Just A Touch Of Love," from the rap act's triple platinum LP, Gonna Make You Sweat. It's the first to present Zelma Davis as a featured performer. Pictured (L-R): David Cole, video director Marco Brambilla, Zelma Davis and Robert Clivilles.

STUDIO ZONE



Gathering round the console for a Red Zone Studios company portrait are (clockwise, from top left) assistant engineers Jeff Moses, Scott Lovelis and Joe McGrath, manager Candace Corn and owner Denis Degher.

PRODUCER CROSSTALK



HURBY AZOR

By Jonathan Widran

The next time you find yourself shopping at Sears for that Kenmore, see if the salesperson's pitch is full of ultra-hip and sassy rhymes. Several years ago, in Queens, New York, this could have been a reality since this is where the musical dreams of super rap producer Hurby Azor and his two most famous acts, Salt-N-Pepa and Kid 'N Play, were born.

While attending the Center of Visual Arts in New York with the hope of someday becoming an audio engineer, Azor worked at Sears with his pals, Cheryl James, Sandra Denton, Chris Reid and Chris Martin. One of Azor's school projects led him to write a rap song in reply to another rapper's hit, "The Show." The result was "The Showstopper," a tune he gave to James and Denton, who called themselves the Supernature Salt-N-Pepa MCs. The song became a huge hit, but only after Azor met with an abundance of cynicism about the chances of success for female rappers in a male-dominated genre.

"Though it was initially for school, I always had the intention of making a record. You might call it a 'planned accident,'" Azor recalls. "We got some initial interest from one label but they were difficult to deal with. So I did another Salt-N-Pepa recording but kept getting the runaround from the major labels who were nervous about breaking a girl act. I was about to start pressing the LP myself when Next Plateau gave me the chance.

Salt-N-Pepa proved the innovation-shy music industry wrong by becoming the only female rap act to ever go platinum (or gold), thanks in no small part to Azor's writing and producing skills. Their album, *Black's Magic*, as well as the singles "Push It," "My Mic Sounds Nice," "Get Up Everybody (Get Up)" and their lat-

est, "Let's Talk About Sex," have helped make Azor a hot producer. But he hasn't stopped there: It was time for his other two Sears buddies to be in the spotlight.

Ironically, a few years earlier, Azor, Reid and Martin were part of a local rap act called Quicksilver and the Superlovers (wherein Azor gained his nickname, "Luv Bug") that tried but failed to get anywhere. The group had broken up, but Azor's S-N-P notoriety and his previous association with Reid and Martin helped his two friends spark the interest of Select/Elektra Records. "They surprised me with a deal, then asked me to produce their album."


Kid 'N Play was born. Though the resulting album, *2 Hype*, couldn't match Salt-N-Pepa saleswise, it still established Kid 'N Play as a rap force on their own with hits like the title track, "Funhouse" and "Rollin' With Kid 'N Play." Under Azor's guidance as president of the newly formed Idol Maker's Management, Kid 'N Play has parlayed recording success into a Saturday morning cartoon show and two feature films, *House Party 1 & 2*.

Salt-N-Pepa and Kid 'N Play have proven to be a springboard for Azor to expand into music video production ("Do You Want Me," which Azor co-directed with Millicent Shelton, was nominated for the Smash Hits Video of the Year in the U.K.), management (with ten acts now under his wing) and even into pop/rock (he just completed the radio re-mix of R.E.M.'s single, "Radio Song.")

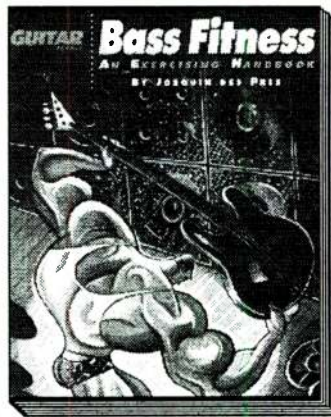
Since he's done so well for himself as a force behind the boards, the question remains, why hasn't he tried to become a famous rapper himself? "The whole point while I was shopping Salt-N-Pepa was to get people to notice me. I was in the video with them. I did all I could to also promote myself, and I became well-known as a producer, which has allowed me to expand into other areas. My brother and I did rap on an album, but I've found that in the long run there's more money in producing."

Asked what listeners respond to in the music he creates, Azor replies, "My music is jingly, melodic and my words are clear—whether funny [Kid 'N Play] or more realistic [Salt-N-Pepa]. I grew up middle class, and instead of being influenced by Black Power, which leads to militant rap, I was into Steely Dan, Fleetwood Mac...soft rock."

The hot topic in rap nowadays is a federal judge's recent ruling that sampling can only be done with permission from the original artist. Azor, who has always asked first, thinks it's important that the artist being sampled gets his or her due. "Now no one will have to worry about being caught after the fact. It's better for everybody," he adds.

Once Azor has control of his own record label ("not just a glossed-over production deal, I mean real control!"), his dream will be complete. Not bad for a kid who used to hang out at the music stores, daydreaming of the moment he could commandeer a synthesizer and turn his fantasies into a music industry success story. 

NEW TOYS—BARRY RUDOLPH



Bass Fitness from Hal Leonard Publishing

Bass Fitness, published by Hal Leonard Publishing and written by Josquin des Pres, is an exercise handbook for electric bass guitar players. Des Pres, a studio musician, record producer and songwriter has compiled a wide variety of finger exercises which develop and improve technique. The focus

of this book is to increase speed, dexterity, accuracy and finger independence.

Divided into ten sections or lessons, Bass Fitness has 200 chromatic exercises that are perfect for warming up for studio or stage performance. Whether you're a beginner or an expert, all the lessons are valuable since they are presented in a simple and uniform format. Des Pres recommends spending 15 minutes on each exercise before moving on and also using a metronome. You start slow concentrating on your tone and sound and gradually increase speed. Each exercise is played up and down and then moved chromatically up a half step and repeated. You start at fret number one and go up to the twelfth fret. So you get sort of an "aerobic" work out for your fingers and both hands that will force you to ultimately become a better player.

Bass Fitness sells for \$7.95 and has been recommended by world acclaimed bass players, music schools and music magazines. For more information, you can contact Hal Leonard Publishing Corporation at 7777 West Bluemound Road, P.O. Box 13819, Milwaukee, Wisconsin 53213. The phone number is (414) 774-3630.



QY10 Music Sequencer from Yamaha

The QY10 is a pocket-sized, eight track music sequencer/synthesizer/drum machine all in one. Priced at \$399, the QY10 comes in a VHS size box and runs on either an AC adapter or six AA batteries. So you have a completely portable, "on the go" music electronic sketch pad for composing songs. Just as a writer would use a lap-top computer to write a story, a songwriter would use the QY10 to write a new song.

The QY10 features 28-note polyphony with 30 different synthesized PCM voices. There is a good rock piano, synth basses, brass, strings, breathy stuff, and a couple of different synth guitars. The built-in drum machine has 26 different percussion sounds that include a few snare and kick choices as well as a whole selection of percussion instruments that will cover any music style.

The eight-track, 6,000 note sequencer is divided in half with tracks one through four for musical parts...i.e. melodies, harmony, and chord changes. All notes (pitch), length (note duration), velocities (dynamics) and musical parameters like rests, ties or slurs are taken care of here. The other half of the sequencer is comprised of Sequencer Tracks Chord Track 1, Chord Track 2, Bass Track and Rhythm Track. These four tracks work like the first four tracks except they are used for fills, licks, variations and endings. The BK or All Backing Tracks Mode sets chord and chord type...(Am7 as oppose to a A major), also what internal Preset Patterns are used and the Bass Offset. Because of its small size, the QY10 has no typical performance keyboard so sequences are entered basically in step mode. There is a small, thirteen

button calculator-type keyboard that is used for musical and drum machine entry. Also, with any external MIDI keyboard connected to the MIDI In and Out jacks, you may "play" into the QY10 just like any other sequencer.

Making music fast is a unique feature to the QY10 with its selection of 76 different basic backing patterns. These patterns with names like "Up-tempo Dance" or "Electric-piano Ballad" give you one, two, four or eight bar backing tracks complete with the rhythm (drums and percussion), a bass track and two chord tracks that you can mix, edit and chain together into your song format. There are even some interesting drum breaks for filling in between sections. Since you can edit and delete any part of these patterns, you can customize them for your own song and then store everything in memory.

All the chords in all the patterns start life in the Key of C and automatically re-harmonize to the C7 chord structure (that's E, G, and Bb with a C in the bass) when any key change is made. So once you have made a new pattern, the QY10 will produce the correct C7 type chord relationship in all twelve keys. To create chord qualities, the QY10 alters the E, G and Bb notes appropriately so for example if you want to change your C major chord to a Cm7, you would push the Minor 7 button and the E note would become an Eb. There are 20 different chord types possible. Reading and writing music is a valuable asset here as it will make learning the QY more intuitive.

For more info, call Yamaha at (714) 522-9011 or write to 6600 Orangethorpe Ave., Buena Park, CA 90620. 



Voice Of The Beehive

MTV has gone through another one of its periodic VJ purges. There are lots of changes, but for matters of expediency, let's focus this time on new VJ **Steve Isaacs**. This Delaware native's path to stardom began in his hometown in the Bay Area suburb of Sunnyvale. Isaacs left home at eighteen and headed west. Landing in Orange County, he worked for a year as a skipper on Disneyland's Jungle Cruise attraction and later enrolled at the Musician's Institute in Hollywood. Billed as **Spooky**, Isaacs proceeded to ply his trade at Hollywood-area coffee houses. But he was hosting a television program called **Spooky's Spice Of Life Variety Show** when the call came from MTV.

Show Biz would like to comment upon how much we're enjoying a new version of the old **Partridge**



Steve Isaacs

Family chestnut, "I Think I Love You." The version in question is to be found on the latest offering from Valley-girls-turned-British-popsters **Voice of the Beehive**. You can hear it by picking up a copy of their latest PolyGram CD, **Honey Lingers**.

Singer/actor **Reuben Blades** has applied to the Electoral Tribunal in his native Panama to form a new political party called the Madre Patria (Mother Country) party. If he is successful in gathering the 18,200 signatures he will need, Madre Patria will become Panama's ninth legally-recognized political party, and insiders are saying its formation could lead to a presidential bid by the 43-year-old entertainer in 1994. Blades, who is a lawyer as well as Panama's best known entertainer, is credited with helping to create the salsa sound of the Seventies and Eighties and has appeared in movies such as **The Milagro Beanfield War** and **The Super**. Much of his recorded output has had an undercurrent of political protest. Blades told reporters his political movement is "a movement that will have a pluralistic democratic base and will defend the needs of the people." Blades had been an outspoken opponent of former dictator Manuel Noriega. In recent years, he has spent most of his time in the United States.

MC's own **Randy Karr**, seen here being congratulated by Doors keyboardist

Ray Manzarek, recently helped out the fine folks over at **Delilah Films**. Karr provided rare LP covers, photos and archival footage for Delilah's newly-released project, **Eric Burdon: The Animals and Beyond**. Aside from the aforementioned rarities, the one-hour home video tells you lots of things you never knew about the Animals. If we can fault the package at all, it's because they stray so willingly from the Animals-oriented theme to present more commercial, yet predominately peripheral, figures in the Animals' collective lives. Inexplicably, there's loads of **Sammy Hagar** and **Jimi Hendrix** footage on this tape. Congratulations to Karr, even if they did misspell his name.

C&C Music Factory's **David Cole** and **Robert Clivilles** brought a touch of the Big Apple to the Big Orange recently when they dropped by the too-cool **Shark Club** downtown for an impromptu jam session. Those fortunate enough to attend the blowout, which featured Cole on keyboards and Clivilles jamming on the turntables, included

C&C's **Zelma Davis**, heavy-weight champ **Mike Tyson**, **Kadeem Hardison** of **A Different World**, super-model **Beverly Johnson**, actor/director **Mario Van Peebles**, magician **David Copperfield**, **Kid of Kid 'N Play** and Columbia Records President **Don Ienner**.

Whitney Houston will finally make her big-screen debut, according to producer **Jim Wilson**. She will star opposite **Kevin Costner** in a film called **The Bodyguard** which

is about an ex-Secret Service agent who becomes involved with the actress/singer he's hired to protect from a fanatical fan. Reportedly at the producer's request, Houston is foregoing any acting lessons. "We want her to come off naturally, with a virgin quality," Wilson says. She will sing two songs in the movie, he further states, though they may not be prominently featured.

Be sure to tune in to **Magic 94.3** on January 25 at 7:00 p.m. That's when **Bob Worthington** and **Solid Gold Saturday Night** plan to host



Randy Karr and Ray Manzarek

a birthday salute to **Neil Diamond**. Promised cuts include "Song Sung Blue." And keep your dial there for the next few hours, because at 9:00 a.m. the following morning, you can catch a three-hour retrospective on the music of **Elton John** and **Bernie Taupin**.

Kris Kury, **Eddie Wilde**, **Brian Black** and **Steve Scott**, collectively known as **K.K. Wilde**, have landed on the soundtrack to a new **Warner Bros.** movie called **Showdown in**



Kadeem Hardison, David Cole, Zelma Davis, Robert Clivilles & Mario Van Peebles



SHOW BIZ—Tom Kidd

Little Tokyo. Though the group informs us that three songs were actually recorded for the flick, the only ones theater patrons will hear are "Boy's Night Out" and "Round & Round." Plans also call for the group to provide two other songs for another as-yet-untitled picture now being filmed for summer release.

Capitol Records has the soundtrack to the recent motion picture *The Indian Runner*. **Sean Penn** both wrote and directed the picture, which stars **David Morse**



and features appearances by **Dennis Hopper** and **Charles Bronson**. We find the score, which is mostly by **Jack Nitzsche** and **David Lindley**, to be of great interest. Though Capitol gives us such gems as "Feelin' Alright" by **Traffic** and "Summertime" by **Big Brother and the Holding Company**, it's interesting that **Bruce Springsteen** comes up missing in action. After all, it says in the credits that *The Indian Runner* was "inspired" by the song "Highway Patrolman," originally recorded by that Jersey legend.

An antique dealer has purchased an **Elvis Presley** guitar at auction for \$180,000. **Red Baron's Antiques** in Atlanta, which held the auction, had expected the guitar to fetch at least twice that. The acoustic guitar is a 1942 Martin D-18 that Presley used for his early concerts and recordings during the mid-Fifties. It's well-worn, particularly on the back, apparently because Presley's belt-buckle rubbed it as he played.

Graceland, the home of Elvis Presley, has been named to the National Register of Historic Places. According to the organization's chiefspokesman, **George Berklacey**, it's rare for a site to make the register when it's the home of a famous person whose achievements are less than 50-years-old. This Graceland listing is the first site on the national register to honor anyone in rock & roll.

Alan Silvestri has the score for the Touchstone Pictures feature *Father Of The Bride*. Silvestri is best known for his soundtracks to television's **CHiPs** and for the big screen's *Romancing The Stone* and *Back To The Future*. For his work thus far, Silvestri has been honored with two Grammy Award nominations. In this picture, **Steve Martin** faces up, quite reluctantly, to his daughter's impending wedding (**Kimberly Williams** is the daughter.) The soundtrack is loaded with goodies such as the original versions of "My Girl," "Chapel of Love" and "What's New Pussycat?" Filling out the soundtrack are new offerings from



K.K. Wilde

the team of **Steve Tyrell** and **Bob Mann**.

Among those who cheered the \$17.5 million opening weekend box office success of the film, *My Girl*, was **Smokey Robinson**. You will recall that Robinson wrote the title cut, which also appears on the soundtrack to *Father Of The Bride*, as a single for the *Temptations* in 1965. Though his songs have been used as title cuts or principal music for over a dozen movies, Robinson says he still gets excited when a filmmaker selects his material. The veteran performer's newest CD, *Double Good Everything*, is currently in the stores.

Look for **Cher** to make a movie called *Pin Cushion*. Though the singing star hasn't made a film since *Mermaids* in 1990, producer **Scott Rudin** says she's hot to film this one. "Cher wants to do it," he says, "and she and I are in discussions about making it now." The post-Apocalyptic film has already been the victim of several reschedulings.

ing horses at the Steel Pier in Atlantic City, though faced with incredible odds against her. The flick stars newcomer **Gabrielle Anwar**, **Michael Schoeffling** (*Mermaids*, *Sixteen Candles*) and Academy Award winner **Cliff Robertson** (*Charly*, *Star 80*, *Three Days Of The Condor*). As you'll recall, Show Biz highly recommended this film when it first came out and we still think you should see it.

Rush on out and purchase the newest **Tina Turner** CD, which is simply and rather conclusively entitled *Simply The Best*. Not only is this Capitol offering one of the best "best-ofs" we've heard, with everything from the ancient "River Deep—Mountain High" to the new "The Best" featured prominently, but it's also a great place to pick up her "We Don't Need Another Hero" single, taken from the soundtrack to the third installment in the **Mad Max** movie series in which Turner took a co-starring role. MC



Wild Hearts Can't Be Broken



Kimberly Williams & Steve Martin

Local Notes

By Michael Amicone

Contributors include Jessica Altman.



BORN TO BE WILD: MCA has released a two-CD "best of" Steppenwolf collection entitled *Born To Be Wild*. This 34-track retrospective, which spotlights Steppenwolf's sturdy bar band chops and the fine, gruff vocalizing of leader John Kay, features the band's biker anthem and most valuable copyright, "Born To Be Wild" (actually inspired by a used Ford Falcon that songwriter Dennis Edmonton, a.k.a. Mars Bonfire, purchased), their Stax-worthy version of the Don Covay/Steve Cropper composition "Sookie Sookie," their excellent reading of Hoyt Axton's drug lament, "The Pusher," and their third and second highest charting singles, "Rock Me" and "Magic Carpet Ride."



Billy Block

NEWCOMER SHINES AT WESTERN BEAT: "One night they let me sing solo, and that was the end of it for me," laughs Karen Tobin, recalling the night this former backing singer (who once sang with Poco) emerged from the shadows. "After the applause, I thought, okay, this is fun...I want to do this." Several bands later, some time spent away from music raising two daughters and a stint as one-half of the duo Crazy Hearts, Tobin (pictured with guitarist Paul Marshall during a recent Western Beat Showcase at Highland Grounds) finally realized her musical dreams and landed a recording deal with Atlantic (the happy result of a chance meeting with producer Barry Beckett during a Nashville visit). Her debut, *Carolina Smokey Moon*, is a rock solid country effort containing several fine songs ("Wedding Bed," "I Know This Love By Heart") and one potential country classic, "Picture Of Your Daddy," written by former Crazy Hearts partner Mark Fosson. Explaining why she went solo, Tobin relates, "Barry Beckett decided that instead of a duet, he wanted the focal point on me. It was tough on Mark and me because we thought we had a good idea—like the Judds, except with a boy and girl." Tobin, who says she was "going along with the game plan" this time but would like to take more control on future projects, also heeded the advice of others regarding the choice of material. "I listened to their guidance," says the talented newcomer, "because I've never been in the music business on this level before." And though her album is filled with well-crafted, professionally written material ("There are a lot of songs in Nashville," says Tobin), it's on the songs that she brought to the project ("Picture Of Your Daddy," "Wedding Bed") that her formally trained, rich soprano soars. As for the poignant "Picture Of Your Daddy," which Atlantic has, inexplicably, not released as a single ("Carolina Smokey Moon," the album's first single, failed to catch fire, and Atlantic is releasing the tame "Anywhere But Here" as the second single), Tobin says she would like to see the song released eventually. "I hope so," says Tobin diplomatically. "If it doesn't," she adds laughing, "then something's seriously wrong."



Performance photo: Jessica Altman

A SMASHING SHOW: The Smithereens' recent benefit for the Pediatric AIDS Foundation at the Roxy Theatre was one of those rare occasions when you get to hear some good music and also benefit a worthy cause. From the first chords of "Wall Of Sleep," the band energized the sold-out Roxy crowd with a set that included new songs ("Indigo Blue," from their latest album, *Blow Up*) and old favorites ("Only A Memory" and "Blood And Roses"). During the Sixties-ish "Now And Then," the band was joined by Cowsills Susan, Bob and John, who did a brilliant



job on background vocals. The Smithereens seem to get better with every show, and this Roxy show was proof of that. Pictured (above, left) Smithereens Pat DiNizio and Mike Mesaros performing at the Roxy, and pictured (above, right) at the after-concert party held at Barney's Beanery are Smithereen Jim Babjak, Capitol Records Video VP Mick Kleber, Smithereens Pat DiNizio and Dennis Diken, Capitol Records President Hale Milgrim, Artist Development Senior Director Clark Duval and Smithereen Mike Mesaros.

—JA



ON THE PROMOTION TRAIL: During their recent concert stop through the Southland, veteran rock band Jethro Tull made a guest appearance on Westwood One's radio show, Off The Record With Mary Turner, to promote their latest Chrysalis release, Catfish Rising. Pictured at Westwood One's L.A. studios are (L-R) band members Martin Barre, Dave Pegg and Ian Anderson and Westwood One's Gary Landis, Karen Manning and Richard Kimball.



Toni C. Holiday

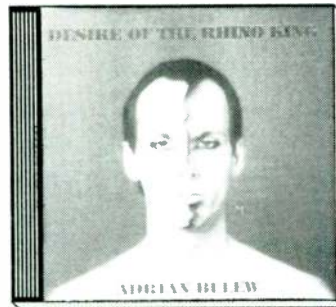
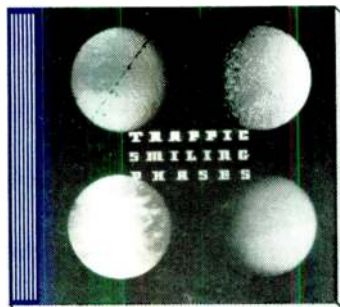
WAYNE'S WORLD: Artie Wayne (pictured in the middle) recently celebrated the one-year anniversary of "Artie Wayne Presents" at Genghis Cohen nightclub/restaurant, a valuable weekly showcase for up-and-coming talent held every Wednesday night in the Genghis Cantina. In the past year, this veteran entrepreneur has presented over 500 new acts, 75 of which attended the anniversary festivities.



COVER GIRL: Arista recording artist and MC cover girl Lisa Stansfield is pictured during a recent in-store autograph signing session at New York's Tower Uptown record store, held to promote her latest album, Real Love.



THE SECOND COMING: Relativity Records recently hosted coast-to-coast parties in L.A. and New York to promote Shotgun Messiah's latest LP, Second Coming. At both parties—held at Small's in Los Angeles and at the Spiral in New York (where the above picture was taken)—Shotgun Messiah members Tim Skold and Harry Cody played a brief acoustic set which included three songs, "Nobody's Home," "Living Without You" and "I Want More," from the band's new album and a cover of the David Bowie Hunky Dory-era tune, "Quicksand."



HEAVY TRAFFIC: Island Records has released three excellent retrospectives. Traffic: Smiling Phases is a two-CD set containing the essential works of this Steve Winwood-led band (formed when he was all of eighteen, following his successful stint in the Spencer Davis Group). It includes Traffic's signature song, "Dear Mr. Fantasy," "Feelin' Alright" (written by early group member Dave Mason; Joe Cocker scored a middling hit with this one), the band's version of the traditional English folk song "John Barleycorn" and "Low Spark Of High-Heeled Boys." Desire Of The Rhino King contains 21 digitally remastered tracks from guitar hero Adrian Belew. Renowned for his fretwork with Bowie and as one-fourth of the last incarnation of King Crimson, Belew recorded three excellent, very eccentric albums for Island in the early Eighties—Lone Rhino, Twang Bar King and the all-instrumental, art for art's sake Desire Caught By The Tail—which proved that his songwriting skills were a match for his stellar fretwork. Though one could quibble with some of the choices (Belew emphasizes in the liner notes that these are his favorites), Belew has distilled the essence of the albums into a worthy compilation. Standout tracks include "The Lone Rhinoceros," "The Ideal Woman," "She Is Not Dead" and "Laughing Man." Essential Pogues contains fourteen tracks (including the excellent "Fairytale Of New York") from this Irish outfit that combines the tradition of folk with the aggression of punk.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

A MÖTLEY CELEBRATION: Mötley Crüe recently celebrated their one-year anniversary with a near sell-out crowd at the Santa Monica Civic. Opening the show was TV's horror queen, Elvira.

IN THE 'DOWN BUT NOT OUT...YET' DEPARTMENT: A lot of people were counting the Plimsouls out when their debut Planet album fell on mostly deaf ears. Their Shaky City/Bomp single, though, is doing much better than their major label effort. "A Million Miles Away" has sold over 10,000 copies in L.A. alone and has gotten airplay on megastation KMET and several stations in New York.

RIGHTEOUS QUOTE: Bill Medley, one-half of the Righteous Brothers, explains why he and Bobby Hatfield have decided to team up again and hit the road: "We're old and we need the money."

By Wayne Edwards

LISA

1990 saw the emergence of a star. British born Lisa Stansfield, cute, pixie-like and the possessor of a powerfully soulful voice, made her mark on American shores with her debut disc, *Affection*. In an era when multi-formatted hits are not exactly the norm, Stansfield's "All Around The World" platinum single registered Number One R&B, Number One Dance, Number Three Pop and Number Seven AC, catapulting album sales to well over 1.3 million in the U.S. and 5 million worldwide. Stansfield's star continues to shine bright with her sophomore effort, *Real Love*, highlighted by its first single, "Change."

Hailed by critics as the new "Blue-Eyed Soul Queen," Lisa Stansfield, 25, has proved worthy of the title but wants to be recognized simply as a legitimate talent doing what she does best. On a recent stop in Los Angeles, she sandwiched in the following interview between an early morning photo shoot and several scheduled television appearances.

Sitting poolside at the Beverly Hills Hotel, the refreshingly glib, relaxed pop star with the alluring accent spoke freely about her career while chain-smoking her favorite brand of cigarettes.

MC: Most Americans first heard of you with "All Around The World." Why don't you fill us in on what was going on before then?

LS: I've been working with the same two people for nearly seven years. Everyone thinks that it's me, that I'm the whole of this success thing, but it all started a long time before that. I suppose it did happen quickly when it finally did happen; it was like a snowball sort of thing. But up until the snowball started rolling, it was about five years of hard work.

MC: Weren't you part of a group before your solo career took off?

LS: Yeah. That was me, Ian [Devaney] and Andy [Morris], who still produce my solo records. We were called Blue Zone. We did one album and released two singles, but the album took so long to get together, that we realized we weren't making the sort of music we wanted to make; we were making an album for the industry, not for us. We were really into R&B music, soul music...that's what we always found easiest to do. And we figured, if that's what we do best and that's what comes naturally, then why not do that, instead of this other stuff that our record company at the time wanted us to do.

MC: How would you describe the music you were doing back then?

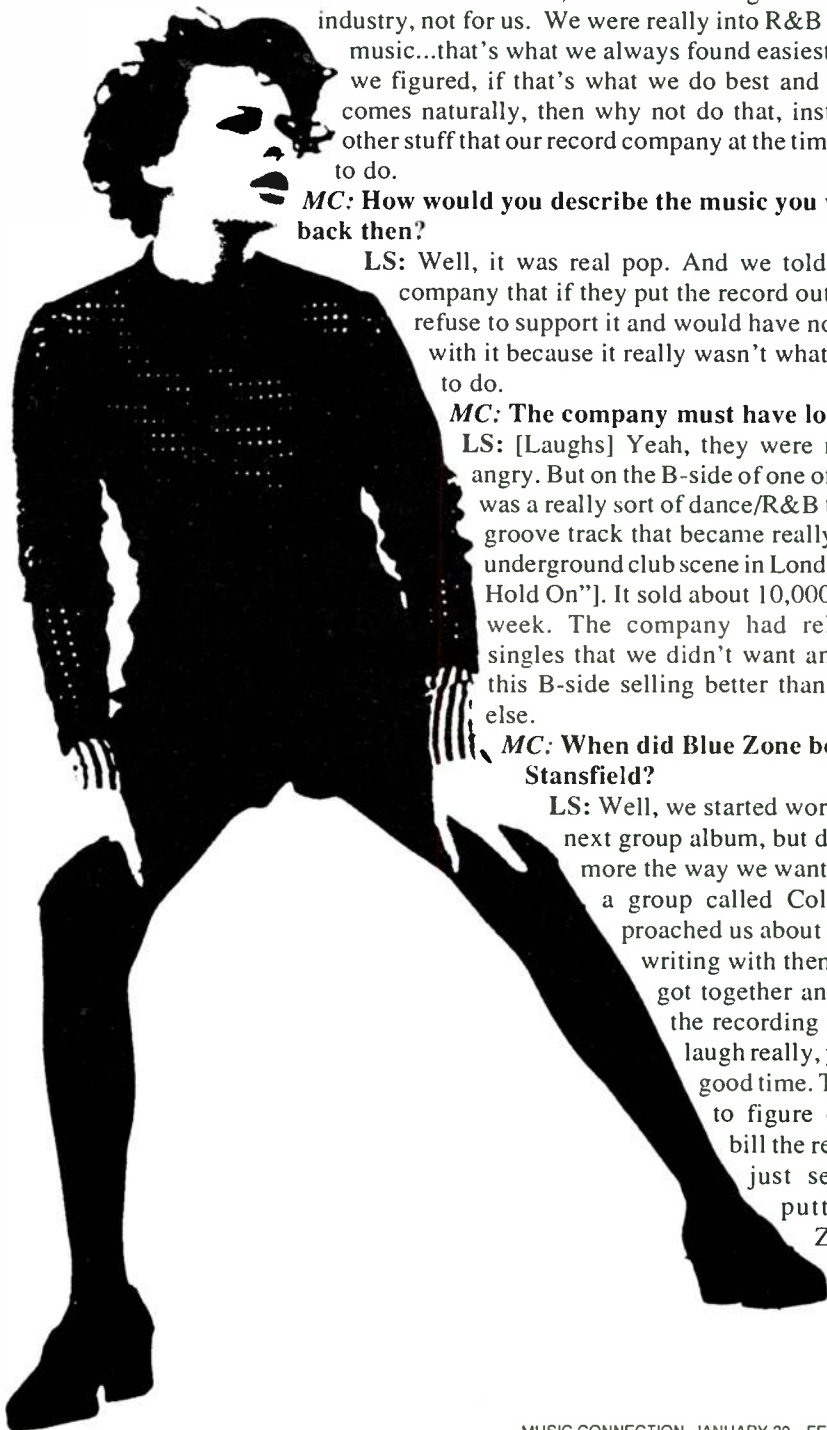
LS: Well, it was real pop. And we told the record company that if they put the record out, we would refuse to support it and would have nothing to do with it because it really wasn't what we wanted to do.

MC: The company must have loved you.

LS: [Laughs] Yeah, they were really quite angry. But on the B-side of one of the singles was a really sort of dance/R&B thing, a real groove track that became really big on the underground club scene in London ["People Hold On"]. It sold about 10,000 copies in a week. The company had released two singles that we didn't want and here was this B-side selling better than everything else.

MC: When did Blue Zone become Lisa Stansfield?

LS: Well, we started working on our next group album, but doing it a bit more the way we wanted to, when a group called Cold Cuts approached us about doing some writing with them. So we all got together and went into the recording studio for a laugh really, you know, a good time. Then we had to figure out how to bill the record, and it just seemed that putting Blue Zone and Cold Cuts on the label would be a bit confus-



STANSFIELD

ing, you know, you could picture people saying, "Well, whose record is it? Who does this record belong to?" So we put Cold Cuts featuring Lisa Stansfield. The record became a big hit in England so we decided to change it because my name had more recognition [than Blue Zone]. But the solo records are really still very much a band sort of setup, except I get to do all the promotion while they get to sit in a bath somewhere relaxing [laughs].

MC: You write everything with the guys, but you don't get involved with producing the records. Is that something you plan to add to your repertoire in the future?

LS: No. I'm quite an immediate person so it doesn't really suit me to sit in a studio for hours on end listening to a bass drum. And Ian and Andy have got that part of it down and I know them well enough, I trust them enough, to come up with the goods. It's not as if I don't go in the studio at all. I'll pop up and put my little bit in and they listen to me, but by no means am I a producer.

MC: Your new album, *Real Love*, received mixed reviews. How do you compare it to your first album, *Affection*?

LS: I think *Real Love* is more of a progression from *Affection*. If *Affection* was a little baby, then *Real Love* is like a toddler [laughs]. The new album has sort of gotten to its feet and it's walking around a bit, sort of checking things out, you know. It's a bit more of itself.

MC: Does it represent your own personal growth as well?

LS: Yeah. I'm curious, though, what did the reviewers say about my album?

MC: That the songs weren't as strong as on the last album.

LS: Oh really, I say, as I roll my eyes in disapproval [laughs]. Oh well, I do my best! I can't give them the universe.

MC: You don't seem to be too worried about it.

LS: Nah.

MC: Who are some of your biggest musical influences?

LS: There's a lot of Seventies soul that we really like—the sounds of Philly and all that sort of thing, the O'Jays, Barry White. And then, for me, there's all those classic singers like Marvin Gaye, Diana Ross, Otis Redding, Aretha Franklin, Chaka Khan. Ian and Andy are really into some

of the older bands like Earth, Wind & Fire. It's really quite a bit of older stuff that we're into.

MC: Who are some of your current favorites?

LS: I really like P.M. Dawn. Not much else is catching my attention at the moment.

MC: In the U.S., critics are calling you the next "Blue-Eyed Soul Queen." Does it bother you that people put those kinds of labels on you or the music?



"I think there are a lot of people out there who are better singers than I am. When I sing, I just try to be honest."

LS: It sort of gets on your nerves from time to time but you can't stop that from happening so why get worried about it. People make their own decisions as to what categories they'll put you into. So no, I don't let it really bother me that much.

MC: You were born and raised in England. Is what you do considered different back home, or are there a lot of white people doing serious soul music?

LS: In the north of England, in Scotland, there are a lot of white people who are into black American music. It might have something to do with the way the north has always been poorer than the south and

always frowned upon a little bit by the south. You're always made to feel just average if you're from the north and you want to make a bit more of yourself because of that. So maybe there's some sort of inner connection with the struggle that brings out your heart and soul. But I don't know why really.

MC: Here in the U.S., we've got lots of different radio formats. In England, there's essentially only one. Which do you prefer?

LS: I don't know really. I think it's nice when you do have different charts because you sort of know who your market is and you know who's buying your records.

MC: Are you surprised that you're one of the rare few who crosses over several charts?

LS: Yeah, and it's really weird. I don't think I've been on the heavy metal chart or the country chart yet [laughs].

MC: You'll have to do something about that.

LS: [Laughs] Yeah. I'll have to keep trying.

MC: People say you're unique because you're a real singer. What is a real singer and what makes you different in today's marketplace?

LS: I think there are a lot of people out there who are better singers than I am. When I sing, I just try to be honest. To me, singing isn't always about technical perfection or how high or low you can go. It's really got to do with what comes out and whether it connects or not.

MC: Any plans for a U.S. tour?

LS: We should be in America probably late June, early July.

MC: Let's wind down on a personal note. Married, single? There are a lot of guys who want to know.

LS: [Laughs] I'm single, but I'm living with Ian Devaney.

MC: Any plans to get married?

LS: Ummm...I'd like to have kids before I get married so they can come to the wedding [laughs].

MC: Anything we should know about Lisa Stansfield that we don't already know?

LS: Yeah, I'm a really good cook. I like messing around in the kitchen. If you enjoy a really good pasta, catch me when I'm back. MC

PHIL QUARTARARO

CHARISMA'S LEADER



By Steven P. Wheeler

Since 1975, Phil Quartararo has been at the forefront of the music scene. Getting his start in the mid-Seventies as a local promotion man for A&M, when the label was on the cutting edge of alternative rock with such acts as the Police, Joe Jackson, Squeeze and Split Enz—Phil Q. has remained anything but content during the past fifteen years.

Moving to RCA Records in the early Eighties, where he became the Northeast Regional Promotion Manager, the ladder-climbing Quartararo became the Vice President of Promotion at Island Records in the mid-Eighties. But even that wasn't enough to keep a determined Mr. Q. from realizing his goal of one day running

a label.

"It was always my ultimate goal," Quartararo said during a telephone interview from Charisma's New York headquarters. "I didn't want to be a promotion man my whole life. There comes a time in the career of a promotion man when he has to decide whether he could be happy in that job forever."

Doing lunches and motivating promotion staffs began to lose its flavor after ten years and Quartararo says that he took a hard look at his options one day and never looked back. "Being a promotion man is fun, and you can carve out your little niche and be happy doing that your whole life, but there was something missing for me.

So a few years back, I decided to go for it."

"It" was Phil Q's dream of heading a record label and making the decisions he always wanted to make. In 1986, Quartararo left the Big Apple for Tinsel Town to become one of the founding fathers of Virgin Records, along with Jeff Ayeroff and Jordan Harris.

However, as Virgin began to grow, the hierarchy began thinking of expanding and Quartararo would soon head a new label they would call Charisma. "As Virgin began to evolve—in those first three years, it grew from a small company to a good size label—we wanted to start a second creative center. The philosophy from Richard Branson on down is that it's better to have three or four mid-sized creative centers with the personal touch, than it is to have one big one that turns into the blob."

The wheels turned quickly and a business plan for Charisma was drawn up in early '89, a staff was put in place later that year and the label began releasing product in February, 1990.

Since that time, Charisma has enjoyed several successes with diverse artists such as Engima, former Thin Lizzy guitarist Gary Moore, pop/reggae artist Maxi Priest and some alternative success with debuting Bay Area act Jellyfish.

Currently, Charisma is banking on dance artist Nia Pepples (who recently scored a hit with "Street Of Dreams"), something that points to the label's diverse and rapidly expanding roster.

What follows are excerpts from *Music Connection's* conversation with Phil Quartararo.

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MC: Just how much does a label's roster reflect the label president. In other words, do you get involved in a "hands on" capacity with your A&R department?

PQ: The president is ultimately the one who is responsible, but sometimes when opportunities present themselves, you go for them, even though they may not be the label's particular style. For example, we picked up a couple of dance records that were hot on the streets, and all of a sudden we were leaning a little toward dance music for a while. Then some alternative things like Jellyfish came our way, so you go through various phases as a label.

A record company will become involved in various phases as it grows, but more than anything else, a record company president has the obligation to try to steer the label in the direction he wants it to go. So, even though we may be perceived as leaning one way or another at any given time, we are trying to develop a relatively balanced roster, which at the moment has approximately 40 acts.

MC: Would Charisma be classified as a major label by today's standards?

PQ: Absolutely. I feel that we're at a size that makes us very competitive. We're large enough to be considered a major label, which means that you have the autonomy of your own promotion and field staff, but we're still compact enough that we can act quickly. By acting quickly, I'm talking about picking up a dance record off the street and turning it around or turning an alternative record into a pop record very quickly. To have the clout and versatility of a major but the diversity of an independent is the secret, and I'd say that's where we're at right now.

MC: Do you still find yourself a student of the industry? Is it a constant learning experience?

PQ: I think that it's a constant learning experience because the old cliché that "the only constant in the music business is change" is very true. You change with the consumers and trends. You have to learn to roll with that and move with those sudden changes.

Of course, there are the basics of good business sense, of keeping a good balance sheet, of doing high integrity business, of keeping a roster that is credible and of a manageable size. Those are all basics that you have to remember, but you're always learning.

MC: Over the past couple of years, there's been a lot of talk in industry circles about the trend of major labels picking up independent acts after they've shown some success on small labels, rather

than developing their own artists. Do you think there's any validity to that theory?

PQ: I don't buy that argument because I still see every record company—big and small—developing artists. I don't know of any major label sitting back and wait-

"We're really proud of the diversity of our roster because that's what it's all about."

—Phil Quartararo

ing to pick up independent artists. That would be suicide. I just don't buy into that theory at all.

MC: Have any of your acts surprised you with their success?

PQ: There have been some very pleasant surprises. We picked up an act from Germany called Engima, which we knew would either be a total hit or a total miss. Much to our happiness it sold 1.5 million albums, which is our biggest selling album to date. I'm not ashamed to admit that we really didn't have any idea how

that album would do. We were flat-out not sure about it, but we went for it, and it paid off in a big way.

MC: What are some of the projects that you're excited about in 1992?

PQ: There are quite a few, actually. We're really excited about Danny Tate's [a long-time L.A.-based songwriter] first album. We really believe that he's going to be a very successful artist for us. We have a band from Europe called Curve who are already very big in England. We also have the follow-up from Jellyfish, which we're excited about because their first album was a critically-acclaimed smash and we believe that will carry over to even bigger commercial success this time around. We are also releasing a new album from Gary Moore, who's last album went gold.

MC: Quite a diverse roster of talent.

PQ: We're really proud of the diversity of our roster because that's what it's all about, bringing different styles of music to all the different music fans. We've got everything from hard rock to dance music. Probably the biggest act to date for us has been Maxi Priest, but I think that is being challenged because the current Nia Pepples project is very big and off to a very good start. I'm elated about how things have gone so far and we're barely one-year-old.

MC

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TIPS ON BOOKING YOUR OWN TOURS

BY RICHARD ROSENTHAL

When one thinks of bands on tour, what comes to mind are caravans of huge equipment trucks, luxury tour busses, fancy hotels and a supporting cast of road managers, roadies and publicists. However, there are a few local bands that have bravely ventured out on national club tours with virtually no support except from their families and friends. To find out how they did it, *Music Connection* spoke to Michael Lean, drummer of Tuff, signed to Titanium/Atlantic on the strength of the reputation the band made by touring; guitarist Tom Monroe of Cherry St., currently unsigned and on the road more than they are at home; Jonni Rylde, guitarist of Revolver, an ex-Florida band currently based in L.A. that has been playing clubs in just about every state since the fall of 1990; Mike Buckner, drummer for X-Sinner, an indie label band that gets no tour support but has embarked on two national club tours on their own; and Scott Leroix, drummer for Dancer, a band that recently completed a club tour of the Southwestern states.

MC: How do you book gigs in cities and clubs you have never been to?

TM: We've been in quite a few major magazines so we have a lot of fans that write to us, and when we start getting a heavy flow of letters from one area, we'll ask them what's the cool club to play. I'll say, 'Do you want to see us play? Send me the phone number of the manager of the club.' I'll make them call the club so the club hears about us first, then once I work out a tour, I'll see where we have support and book a tour around that.

ML: We were getting a lot of fan mail from certain cities, saying 'here's the hot club.' We just kind of looked at the list and Stevie [Rachelle, Tuff's lead vocalist] is from the Midwest so he knew a bunch of the clubs. Along with our booking agent, we sat down and spent hours and hours calling people and saying 'check this band out.' We sent out stuff, and these clubs would be going 'this band's been L.A.'s top draw and they've played the whole West Coast, they get tons of press from all the magazines across the country, kids are coming here ranting and raving about them, let's give it a whirl.' That's basically how it came about. We did two extensive club tours that took us through twenty states, without even having a record out.

JR: We shopped for an agent for six to nine months, until we landed a decent agent and he put our asses on the road. He's a big national booker on the club circuit, and he puts the screws to us and keeps us at work.

NB: The first tour we went on we had a booking agent. The second one I did. I started calling other cities, looking for the phone numbers of radio stations, and asking if they wanted to promote

local shows. They would refer me to clubs, and I just took it from there. It took a lot of hours to book our Southwest tour.

SL: Our manager knew a booking agent in Texas, and the booking agent really had a line on clubs in the Southwest so we hired him to set us up with tour dates.

MC: How do you arrange for publicity with the local media?

TM: The local papers keep up on what bands are coming to the city, and they'll come out to the club to check them out. We can't really afford to keep in touch with all the media, cause the phone bills would be outrageous. When we're in town, we try to call them up. We play a lot of major cities. In Texas we play Dallas, El Paso, San Antonio; we're playing St. Louis, Denver, Pueblo, Colorado Springs and Kansas City. But it's cool because they probably don't do more than four nationals a month so it's a big thing for them when you play. It would be nice to have a full-time publicity guy along with you, but even the signed bands don't have that.

ML: I make calls to local papers and fanzines and just ask people to do what they can.

JR: We go into a town cold and we just meet people and keep in contact with them and ask them to keep in contact with us.

MB: We sent out posters and stuff on the band to the clubs and let the clubs do whatever they could with that.

SL: When we had the tour dates, we mailed out

flyers and posters to the clubs and left it up to them to promote however they could.

MC: Do you have a tour manager and roadies?

TM: We have one guy that goes on the road with us right now. He does the drums and carries the stuff, and we kind of help him out. But as far as a tour manager is concerned, that's me.

ML: We had the same crew that we had in L.A. The first time we had our soundman and three crew guys all in a tour bus. The second time we went out we had no soundman and three crew guys.

JR: It varies. The last tour—the one that went across the country—that one we had a three-man crew: a lightman, soundman and a merchandise person who also helps us load gear.

MB: The first tour we went out with seven people, the four band members, a driver who was also our soundman and two roadies. That worked really well. But the only trouble is that you're traveling with more people, which means more expenses. The next time we went out we had four people and the band drove. It was actually a better tour—less confusion, fewer hotel rooms.

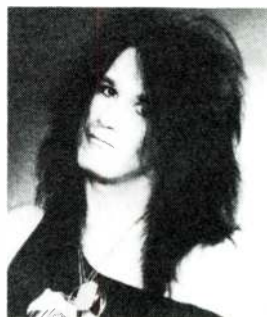
SL: We had the four band members and our techs, plus one extra roadie for muscle, for lifting amps and stuff, for a total of nine people.

MC: Who handles the financial arrangements?

TM: I do all the financial arrangements. We're basically backed by girls. We have a nationwide network so that anywhere we go, we have places to stay, and it's like family. Every time we do a Hollywood show, we have 30 or 40 people flying in for it; it's a big thing for them. I eliminated \$3,000 a month in motel fees by doing that, so our only expenses are for the van and gasoline.



Michael Lean



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ML: We just did it on our own. Our booking agent was getting deposits on some shows and doing contracts, but with other shows, we didn't even have a contract; we just gambled because we wanted to do it. We didn't do any advance hotels. We really just went 'that looks like a cheap place.' It was a learning experience. A lot of bands are going out on their first tour and getting four hotel rooms, a bus, a lightman, a soundman, a crew and a big truck. They don't know better, and they're off the road after eight weeks because they're out of tour support from the record company and they find themselves sitting home getting a job at Guitar Center. No unsigned band had ever done what we did, as far as a national club tour. We learned a lot of valuable lessons from it.

JR: Our bass player is the accountant. That's been his job for the last five years so he's got his hands full.

MB: I did. I liked it because it gave me something else to do and I'm used to it. I've been self-employed for fourteen years, and I liked budgeting and handling the money and knowing where everything was going. We made money on both tours.

SL: It was a team effort between me and the guitar player. We would look over the contract with the club owner, and after we played, we would get paid. We basically broke even. We saved a lot of money by sleeping on the bus a lot of the time, although it's not very comfortable and it's cold as hell. The tour was really a vacation to get exposure, as opposed to a money-making venture.

MC: How much equipment do you take?

TM: Our drums, instruments and amps, and that's it. Every club that we go to, if they don't have the P.A. and lights, we have to rent it. But most of the clubs have all that stuff.

ML: We took minimal gear; we were basically self-contained. We took the gear out of the flight cases and stashed it in the bus so we wouldn't need a truck.

JR: Full light show, full P.A., full backline stacks. Right now we use a 28-foot Ryder truck, in addition to our tour bus. We have about 8,000 pounds of gear.

MB: We took our regular show, which is our amps and the drum set. We used the house P.A.'s, and it seemed to work really well.

SL: We took our full setup—our amps, a seven-piece drum kit and six guitars and four basses. We had it all loaded on our tour bus, which was an old 40-foot school bus, and we used the back end of it for our storage area—until it blew up in Tucson. We had to rent a Ryder truck, and we left the bus behind.

MC: How are you received by audiences in other cities?

TM: Some of the cities, we get as big of a response as in Hollywood. We have people show up at sound checks, the whole autograph thing. In San Antonio, we've had as many as 700 people. It depends where they give us airplay. Wherever Z-rock is located, we're really strong. Colorado, we're doing 400-500 per show, Kansas 300-400. It really depends.

ML: Both times we went out, it went extremely well. We were pulling in 500 kids in the middle of Iowa without having a record out, and that says something. It says there's something



Scott Leroix



Jonni Ryld

okay, and then the third set was horrendous. On the other hand, we played a beautiful club in Grand Rapids, Michigan. We played three nights in a row and sold out all three.

MB: Really well. It was open arms and they dug what we were doing. We played in front of anywhere from 40 to 340 people.

SL: The only place we had a problem was in El Paso, where there were a lot of Army guys in the audience, and they can get pretty rowdy. They just bark, though, so we yelled back at them and they dug it. They don't like to fight, they just like to give you a hard time.

MC: Do you play original material?

TM: We do a 75-minute set and then do a few covers for an encore.

ML: We played all original material.

JR: We do fifteen originals and fifteen covers.

MB: Every stop was all original material.

SL: In El Paso, they wanted us to play a lot of covers, probably because the soldiers enjoy hearing them.

MC: What about emergencies, illness, accidents, etc.?

TM: For emergencies I call my Mom and Dad, for accidents I call my insurance agent. We've been real lucky about that.

ML: The two tours we did while we were unsigned were fortunate. We didn't have too many incidents.

JR: We've been pretty fortunate. We've only had one incident, in Reno, where our lead singer got sick and we went on without him. We didn't cancel, but it didn't go too well so the next night we hired a local singer. He was referred to us, and you don't know what to expect in a situation like that. But this guy was great! He did a great job.

MB: On the first tour we had a trailer from hell. It broke fifteen times—tires, rims, axles, even the whole frame. We finally dumped it in Wichita, Kansas. It's probably growing daisies in a field somewhere.

SL: We all had colds and stuff, but the problems with the bus were the worst problems we had. The Highway Patrol came by and said we couldn't leave it by the side of the road, but we had no choice. If we did it again, we'd get a motor home instead and use a truck to haul the gear.

If major bands with major label support are having trouble touring these days, what hope does a self-financed, unsigned band have? Judging from what these five bands have accomplished, with careful planning and judicious budgeting, a lot is possible. Unsigned bands thinking of going on the road would be well-advised to take note of how these five bands did it. Being on the road as an unsigned act is not easy or glamorous, but the rewards can be worth the risks. **MC**

out there that people want to see.

JR: In most places, good. The only down place we ever had was Flint, Michigan. That has to be the home of thrash. We play four to five sets per night. The first set, the people liked us, but then the thrashers started coming in. The second set went

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The One And Only CHESNEY HAWKES!



By Tom Kidd

Chesney Hawkes is a family-oriented guy—and he'll be the first to tell you that. It's something which is reflected in the British-born singer's first U.S. hit, "The One And Only," a song that may not have done so well without the input the 20-year-old singer-songwriter received while growing up.

Chesney's dad is also a musician, though that may be an understatement. As a member of the Tremeloes, Len Hawkes hit the American Top 100 three times during 1967. He now co-manages his son with Bill Kerbishly, who is best known for his work with the Who and Judas Priest. Needless to say, the elder Hawkes provided a musical mecca at home for his fledgling offspring. "My dad is more like a mate of mine," says the younger man. "He's obviously a big influence on me because he's always there for me. And growing up with him and his friends, who are all musicians, has been a big influence on what I wanted to do as a career."

The younger Hawkes, who's been on the musical scene for less than a year, has been playing since the age of eleven. "When I left school at sixteen," the young man says, "I went straight into playing piano and singing at clubs, wine bars and local hotels, in and around London. At that time, I had a band which played on the weekends. I just did nothing but music."

Though it comes as no surprise that Hawkes should choose to follow his father's career path, the success of "The One And Only" (on *Chrysalis* here in the U.S.) did catch everyone by surprise. "It happened very fast," says Hawkes. "We put it out as the first single just to kind of launch the career and launch the album and really just to test the ground. Then it took off. It went straight to Number One in England and all over Europe."

The single's success here may have a bit to do with its tie-in with the hit Michael J. Fox vehicle *Doc Hollywood*, where it serves as the lead track. Across the Atlantic, the songs from Hawkes debut are all tied to a quite different movie. Called *Buddy's Song*, this flick stars the Who's Roger Daltrey. In the film, Hawkes plays Daltrey's son and gets a chance to perform the film's musical numbers live in front of the cameras. There's a precedent for Hawkes' acting debut: His mother is a former British television actress.

The tunes which appear both on film and on Hawkes' debut CD have a pop/rock flavor to them, which Hawkes stresses is only one aspect of his inborn style. The songs were written expressly for

Buddy's Song, with screenwriter Nigel Hinton having a hand in most of the lyrics. Though the lyrics express Hinton's philosophy of where the film should head, it is the former Who lead singer who had final cut.

"Daltrey is a perfectionist," Hawkes relates. "Not just musically, but in every sense of the word. So it was quite strange working with him, because on the one hand he was my boss and I had to listen to what he said. But on the other hand, he plays my dad, and on that side I couldn't take any notice of him whatsoever."

Daltrey, evidently quite taken with his young protegee, went so far as to visit New York to personally promote Hawkes' debut to the likes of CNN and MTV.

Because the film had such a pop/rock feel to its music, Hawkes decided to keep that vein running through his album. On it, there are tunes from Nik Kershaw, Desmond Child and John Wesley Harding. On the next album, Hawkes plans to branch out a bit. There will be more of a funk edge to some tunes. One tune has been recorded with the London Symphony Orchestra, and there will even be a full-out rocker. Hawkes is currently penning material for his sophomore outing in tandem with Kershaw. He's been writing and recording in bits whenever he can find a lull in his current major British tour.

Hawkes feels he has quite a lot to prove when his second record hits the stores. He wants to be taken seriously, but on this point the British press is fighting him all the way. "Here in England, it's been hard work, because when 'The One And Only' went straight to Number One, everyone called me a pop star," says Hawkes. "I'm not denying the fact that I've got a teen image here, but there are obviously other sides to me."

"A lot of people here don't know that I am a musician," he continues. "They think that I'm just playing to tapes and I'm a puppet for some production team. These people will never come to see the show, but I know they'd enjoy it. That upsets me."

Obviously, Hawkes hopes things will be different for him here. In England, he notes, the public seems to love seeing their idols take a pratfall, while in the U.S., the public encourages success. "The British press builds you up, and then they knock you down," he says. "And they've particularly picked on me." Those press vampires may be the one thing that is able to separate Hawkes from his family. This British singer wants to move to Los Angeles.

Before he leaves his family behind, however, he will have to conclude his current promotional tour and prepare for a possible club tour during the early part of 1992. That, of course, depends on how expensive it will be for Hawkes to bring his musical entourage to these shores.

And there might be something else. One thing annoys Hawkes about America. "I can't drink, can't get a beer," says the underage entertainer. "But when I was in L.A., that was the one place where I didn't get asked for my I.D. as much as I did everywhere else." **MC**



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DRAMARAMA

By
Oskar Scotti



Pete Wood John Easdale Chris Carter Mr. E Boy

It's always brightest before the storm. Whoever coined that axiom could have been using the rags to riches story of Dramarama as inspiration. Things looked bleak indeed for the East Coast aggregation when, earlier this year, their record label, Chameleon, filed for Chapter 11 just as the group was mid-way through recording their long-awaited fourth album.

And that's not the worst of it. The finishing touches were simultaneously being applied to a national tour schedule that would have found the group hitting the road on a pauper's budget. The future looked only slightly less bleak for the quartet than the Alamo minutes before Santa Ana's fateful charge. Fortunately, for our intrepid heroes, they were spared having to hit the road on a torturous tour sans album and label support when a customized, exclusive distribution arrangement was struck between Elektra and select Chameleon artists.

For their efforts, Elektra has been rewarded with a powerful new album called *Vinyl* that is brushing confidently alongside the Top Ten on the *Billboard* New Rock charts; the most successful effort yet for the band. Perhaps the only curse that has really plagued Dramarama has been the public's infatuation with one song in the group's repertoire. That tune, as pop crazed Angelenos will note, is the legendary KROQ snippet "Anything Anything," the guitar-fueled anthem that seemed to be ubiquitous on the airwaves of the Southland some half a dozen summers back.

While Chris Carter, the group's frenetic bassist, laments the fact that the group is tethered to the song in the minds of most Californians, he also expressed relief that — if nothing else — it is a uniquely Los Angeles phenomenon. "In New Jersey, where we're from, a lot of people don't even request that song if we omit it during a performance," said

Carter, a likable chap who resembles R.E.M.'s Peter Buck. "We really got a boost on this record for a couple of reasons," he continued, not missing a trick. "First of all, we found out that Clem Burke, Blondie's drummer, loved what we were doing and wanted to join the band. Second of all, we had some great support on this record from some musicians we really admire: people like Benmont Tench from the Heartbreakers and Mick Taylor from the Stones. They really gave the record a unique energy!"

Not that *Vinyl* really needs it. For the songwriting of the group has matured greatly from the early KROQ years which spawned "Last Cigarette" and the aforementioned "Anything Anything." There are, for instance, two songs destined to become Album Rock classics: "What Are We Gonna Do" and the first single "Haven't Got A Clue." Oh sure, there are a few Beatle riffs pinched here and there, but Carter laughs easily when the subject is breached.

"Hell, I'm 32-years-old—I'm no kid," he says chortling over the phone lines. "Naturally, I dug the Beatles during my adolescence. It wasn't always that easy digging the Beatles, though," he cautions. "You can ask Badfinger about that. The Fab Four were kind of an albatross around their necks."

What strikes Carter as particularly amusing is that Stones alumnus Mick Taylor brought along a junky Japanese axe, instead of the streamlined red Gibson he was known for in his early days with the Stones. Did his playing suffer as a result? "Hardly," barked Chris in his nasal New Jersey dialect. "That guy can shred, regardless of whether he's playing on a \$1,000 Les Paul or a piece of junk out of Radio Shack. "He hasn't lost a thing; in fact, he sounds better today than ever. We couldn't believe we were in the studio with him. What a treat!"

Dramarama has built a solid audience which is growing by leaps and bounds on the strength of *Vinyl* and the first single "Haven't Got A Clue," which jumps out of the speakers like Johnny Rotten on lithium. It is the nimble, surging guitar riffs of Carter's bandmates, Mr. E and Peter Wood, that give the track its distinctive retro-Anglo flavor. Carter says the credit for the lush pastel rush of the six strings should go to *Vinyl's* producer, the well-traveled Don Smith.

"The guy's been everywhere," exudes an incredulous Chris Carter somewhat zonked out by *Vinyl's* illustrious knob twirler. "He worked with the Traveling Wilburys and Tom Petty and Keith Richards, all the great guitar-dominated LPs that really ring from the inside out. I'm glad we bumped into him." Speaking of Petty, Carter also quietly expresses more than just a dabble of admiration regarding the keyboard work of the trusty Benmont Tench from Tom Petty's Heartbreakers, who overextended his stay during the recording sessions, to the great joy of the band.

"He was supposed to play on a couple songs but wound up playing on five and kept showing up during the sessions to lend us support and hang out encouraging us," Carter says.

Dramarama has survived the backlash from "Anything Anything" and lived to tell about it. With Elektra pumping


"What the hell is relaxing? What the hell is a cushy life in a high rise? We don't know anything about that stuff."

-Chris Carter

in a nice cash advance at the right time ("it allowed us to concentrate on music and not the damned budget"), the group was able to really spread their wings, and you've just got to like the fruits of their considerable labors.

Dramarama has paid their dues and then some. Now that they are tasting some national success for the first time, you might expect them to relax, but Carter assures me they don't know the meaning of the word.

"Haaaahaa!" he exclaims sounding like the Wizard of Oz in a pique. "What the hell is relaxing? What the hell is a cushy life in a high rise. We don't know anything about that stuff. And even if this record goes double platinum, it won't alter what we're doing or how we approach our music. We go for it one way or another."

Vinyl may be Dramarama's fourth album, but it has the freshness and vitality of a much-touted debut. More importantly, Dramarama may finally get the "Anything Anything" curse off their backsides at last. 

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HARMONIE MAGAZINE, France, 9/91

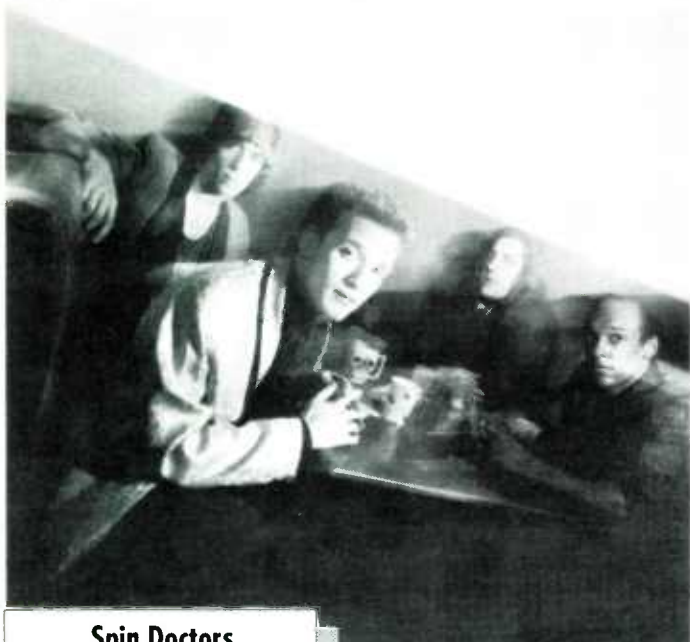
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Paul Aresu

Spin Doctors

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 D.A.S. Communications, New York
Address: 83 Riverside Drive, New York,
 NY 10024
Phone: (212) 877-0400
Booking: John Ditar/Pinnacle Enter-
 tainment
Legal Rep: N/A
Band members: Christopher Barron, Eric
 Schenkman, Aaron Comess and Mark
 White
Type of music: Pop rock
Date signed: Mid 1990
A&R Rep: Richard Griffiths

By Keith Bearen

The term 'spin doctor' became prominent in the media during the Reagan administration," says Christopher Barron, lead singer of Epic Associated recording act Spin Doctors, "when he was giving all those speeches and press conferences but he really didn't know what was going on. And when he would botch things up, these guys would speak to the press afterwards—'what the President meant to say'—and those guys are the spin doctors. As a band, I tend to think of us as the reverse spin doctors: We're trying to take the information and the misinformation and spin it back into something true."

Formed three years ago in New York City, Spin Doctors—vocalist Christopher Barron, guitarist Eric Schenkman, bassist Mark White and drummer Aaron Comess—have released one of the more promising debuts of recent vintage. Entitled *Pocket Full Of Kryptonite*, it's a tasty debut platter filled with clever arrangements, sly melodic invention, deft lyrical turns and enough hooks to hang your wardrobe on.

Explaining how the group arrives at their eclectic sound, which in-

corporates bits of jazz, pop, funk and rock, Barron says it's a democratic effort. "The usual thing is people write their part. But there are times when Eric will come up with lyrics, and there are times when our drummer Aaron or I will come up with guitar parts. It does switch up. Songs get written by all kinds of combinations of band members."

And it's the well-crafted material which sets *Pocket Full Of Kryptonite* apart from the freshman class of record-makers. Among the stand-out tracks is the radio-friendly "Jimmy Olsen's Blues," a catchy pop ditty about unrequited love in which Jimmy Olsen vies with Superman for Lois Lane's affections ("He's leaping buildings in a single bound/I'm reading Shakespeare at my place down town").

"I actually came up with the theme of that tune well over five years ago," remembers Barron. "I was staying with a friend, sleeping on his floor—he and I have written songs together since we were in high school. I was sitting around one day, and I looked over at this girl who kinda looked like Lois Lane, and I guess I was so lonely, I thought it would make a great song to have Jimmy Olsen in love with Lois Lane, pining away for her. So I wrote the tune, but it turned out that it had the same chords and melody as a tune that my friend had written earlier that week so I put it aside. A year later, I was sitting around and I remembered the song, and I also remembered that the tune which my friend wrote never really went anywhere. So I kinda reworked the rhythm of it, kept the same chords and that became 'Jimmy Olsen's Blues.'"

Another standout track is the mid-tempo ballad "How Could You Want Him (When You Know You Could Have Me?)," inspired once again by an encounter Barron had


while staying with his friend, this time in Rome. "I was staying in Rome with my friend Ben Lewis," relates Barron. "His girlfriend invited her best friend over—a woman Ben had been building up and building up... 'oh she's so beautiful, man, wait until you meet her.' And a lot of times, with him, the more he builds something up, the more mediocre it turns out to be. So I'm expecting this dumpty chick to show up and in walks the most beautiful woman I've ever seen in my life. It turns out that she had this screwy boyfriend, a little drama ensued and the song came out of that."

So how did Spin Doctors, who have Sony Music's Epic Associated in their corner, land a deal? According to Barron, it was good fortune, and not a result of the band's all-encompassing desire for one. In fact, Barron says the band was quite content with their East Coast star status. "I can tell you quite sincerely that we were not actively seeking a deal. We had a really good thing going. We were like the local restaurant for rock and funk that everybody came down to. We were paying our rent. We were working musicians with no day jobs," relates Barron who, after dispelling the notion, quickly adds, "Of course we had aspirations to make records."

It was manager David Sonenberg who gave the band an offer they couldn't refuse. "He said he'd sign a contract stating that if he didn't get us a record deal in 30 days, we could reconsider," says Barron. "And we were like, 'What the hell, we can't lose.' Two weeks later, we had a deal with Sony."

"Originally, we wanted to go with a small company," adds Barron, "and get support from somebody high up so we'd be a priority project. But we ended up getting some really good attention from Sony and Richard Griffiths [President of Epic Associated]."

To whet the public's appetite, and to buy a little time before issuing *Pocket Full Of Kryptonite*, Epic Associated decided to release a live EP entitled *Up For Grabs*. "The record company was turning around a bit because of the CBS/Sony change, and we just thought it would be a good idea to put out a live EP, something we could record in one evening," says Barron. "It was easy and quick, and it gave us an excuse to get out on the road. We went around the country twice and sold out the pressing completely."

As for the new record, Barron knows that it'll take time and a lot of hard work for this talented quartet to get their music heard. But Barron—contrary to the usual reasons a young man gets into the music business—is not in the business for instant gratification. He's in it for the long haul. "It's a slow build," explains Barron, "I'm not in this for Cadillacs and pussy." 



Spin Doctors

Pocket Full Of Kryptonite
Epic Associated

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various

□ **Top Cuts:** "How Could You Want Him (When You Know You Could Have Me?)," "Jimmy Olsen's Blues."

□ **Material:** Whether pining away for Lois Lane amid competition from the Man of Steel on the peppy opening track "Jimmy Olsen's Blues," or pining away for a beautiful woman amid competition from her boyfriend on the mid-tempo ballad "How Could You Want Him (When You Know You Could Have Me?)," Christopher Barron and company (the songs are written collectively) prove to be crafty songsmiths who know their way around a good melodic twist and lyrical turn. When not pining away for unattainable love, the Doctors examine the politics of politics on "What Time Is It?" and cockily strut their stuff on "Little Miss Can't Be Wrong," a song about a bitchy ex-lover ("I hope them cigarettes gonna make you cough/Hope you hear this song and it pissed you off").

□ **Musicianship:** Spin Doctors display formidable musical acumen, shifting gears—everything from rock to funk to jazz—with equal agility. Bassist Mark White and drummer Aaron Comess provide a solid anchor, while Eric Schenkman, a talented rhythm player though a somewhat limited lead guitarist, ably fills in the blanks. But it's the fine singing of the supple-voiced Christopher Barron (a combination of Huey Lewis and Men At Work's Colin Hay) that really impresses, especially on the album's most poignant track, "How Could You Want Him."

□ **Production:** Preferring to stick to a lean trio sound, presumably to showcase the band's strengths as a tight unit, the production draws little attention to itself. And that's fine. This album rises and falls on the strength of the material, not on any production window dressing.

□ **Summary:** With three fully realized gems ("Jimmy Olsen's Blues," "How Could You Want Him") and a score of lesser-realized but interesting tracks ("Refrigerator Car," "Two Princes," "What Time Is It?"), *Pocket Full Of Kryptonite* is a promising debut and a recommended addition to your CD library. —Keith Bearen



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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Erik Turner of Warrant

Anyone care to guess which clubs will weather the recession? "Things have never been worse," commented one club owner, while another chimed in, "I've never seen it this bad." The general consensus for most underground clubs was that the proprietors would love to lower their cover charges, drink charges, etc., but the owners won't give 'em a break. Couple that with the high cost of advertising and other club-related expenses, and things begin to look pretty grim. In over a decade of club-going, this is the worst I've seen things since disco reared its polyester head. Fellow club vets cited these as reasons for the low turnout: the high price of admission, drinks and parking, boring club atmospheres and the main factor—lame bands. A few cited outside diversions as their reasons for avoiding the club scene, "I'd rather stay home, rent a video, play Nintendo, get stoned, or if things get really bad, watch MTV." The glaring consensus was that local talent ain't what it used to be, with the word "boring" and "copycat" coming up the most.

One area that seems unaffected attendance-wise is the Sunset Strip, even though most agree that it is bringing up the bottom as far as lame bands are concerned. With an average weekend ticket price of \$13 (remember when real concerts didn't cost that much?), most fans opt to buy the cheaper pre-sale tickets for around \$6 from the bands themselves. This guarantees that no matter how lame the band, the people upstairs get their money, while bands that can't or won't pre-sell don't play the Strip, with a few off-night exceptions. The **Whisky No Bozo Jam** is a prime example of one of the best no pre-sale gigs on the Strip, and one of the best bargains in town, for that matter. It should be noted that most bands signed off the Strip during the last year and a half are doing poorly on the national level, while Strip kings inked prior to pay-to-play (**Mötley Crüe**, **Guns N' Roses**, **Poison**, **Warrant**, **L.A. Guns**) are doing quite well. Maybe the Strip proprietors should start their own label—I wonder if their acts could pre-sell 200,000 albums?

One band that's heading far away from the Strip (and we mean far away) is **Screamin' Mimis**, who is planning a tour of what's left of the **Soviet Union**. The band is currently negotiating the tour with **Biz Enterprises**, the folks who brought us the **Moscow Metallica** and **AC/DC** tryst last spring.

A couple of benefit concerts worth mentioning: **Fugazi** is joined by homegirls **L7** for a pro-choice benefit at the **Palace** on January 24th; **English Acid** hosts a group calling themselves the **Hollywood Vampires** (hint: their guitar player is one of L.A.'s top guns) who will be raising funds to pay a friend's medical expenses—this happens on the 29th.

Former **Tryx** frontman **Houston Thad** is embarking on a solo career and is looking for qualified collaborators in the songwriting, production and management departments. Houston is rooted in contemporary popular music, with an emphasis on dance music, a la **George Michael** and **Madonna**. All interested may contact Houston at (818) 377-4772.



Tom Farrell

Screamin' Mimis

C&W

By Billy Block



Billy Block

Sid Griffin

The **American Made Band**, one of L.A.'s busiest country groups, has three CCMA State Award winners. **Sharon Lynne** and **Nat Wyner** took **Female** and **Male Entertainer** Awards, respectively, as well as honors for their musicianship as **Keyboard** (Sharon) and **Fiddle Player** (Nat) of the Year. **Bruce Maron** took **Drummer of the Year** honors for his outstanding playing. The AMB will be appearing at **Vivian Spangler's Western Connection** in San Dimas the first week of February.

Coal Porters ringleader **Sid Griffin** is relocating to Great Britain, where he will reunite with his fiancée, **Kate St. John**. Kate, also a musician, plays sax, oboe and sings with **Van Morrison**. Griffin will release a new **Coal Porters** collection in March and tour the continent shortly thereafter. All the best, Sid.

Rob Bleetstein is now managing **Robt. Earl Keen, Jr.**, a very fine and witty songwriter from Austin. Rob will also be making the big move to Austin's healthy music scene just in time for SXSW.

CBS/Nashville's Zaca Creek played a New Year's concert at the **Riverside Convention Center**, sponsored by **KKCC Country Radio** and hosted by top DJ **Silver**. Zaca Creek has been busy writing material for their upcoming release in '92.

Ritt Henn and his **Concerned Citizen's Combo** are recording their new CD, **Everybody Can Make A Difference** at **Dave Pearlman's Rotund Rascal Studios**. The CCC includes **John "Groover" McDuffie**, "**Huge**" **Wright** and **Jimmie Powers** on harmonica.

Jay Tinsky of **J.T. Productions** is now booking dates at the Side-

walk **Cafe** in Venice and **Genghis Cantina** in Hollywood. A recent Saturday night at the Sidewalk found **Steve Kolander**, **Dave Hall** and **Gurf Morlix** trying out new material for Steve's next demo. For booking, send a press kit to **Sidewalk Enterprises**, 8 Horizon Ave., Venice, CA 90291.

Bassist/producer **Colin Cameron** recently finished production on **Roxanne Reineke's** latest demo. Colin is well known for producing **Dean Dobbins**, among others. Cameron is looking for interesting new projects to produce. You can contact him at (818) 980-8466, according to my Rolodex.

Blues fans should note former **Albert Collins** guitarist **Debbie Davies** will make a rare appearance in Santa Monica at **At My Place**, February 18. Debbie has received critical acclaim for her distinctive blues guitar style.

Ronnie Mack's Barndance paid tribute to **Elvis' B-day** with a star studded rockabilly wing-ding. Included in the festivities were **Juke Logan**, **Rosie Flores**, **Florida Slim** and the **Hurricanes**, **Liza Jane Edwards**, **Dee Lannon**, **James Intveld**, **Leslee Anderson**, **Dave and Deke Combo**, **Jimmy Angel**, the **Paxtons**, the **Paines**, **Billy Swan**, **Mystery Train** and the King of L.A. rockabilly **Ray Campi**. **Ronnie** and the **Barndance Band of Cary Park**, **Keith Rosier**, **Marty Rifkin** and **Butch Pluto** did a swell job of backing everybody. Actor **David Keith**, who portayed **Elvis** in **Heartbreak Hotel**, also added to the tribute. **Elvis** was sighted behind the wheel of a titty pink Cadillac in the parking lot of the **In & Out Burger** on **Lankershim**, reportedly on his way to the **Pal**. Happy Birthday, E.



Billy Block

James Intveld



JAZZ

By Scott Yanow



Joseph Quever

Steve Smith

Of all the words in the English language, few have been misused and misunderstood more often than "fusion." Seemingly applied to every style of music that has a bit of jazz in its mix (from the TV theme song pop/crossover of the Rippingtons to the gutsy rhythm and jazz of Grover Washington Jr.), fusion is actually a separate idiom that combines some of the best aspects of jazz and rock. Steve Smith's *Vital Information*, one of the top groups in this genre, appeared recently at Catalina's. Powered by the versatile drummer and featuring strong contributions from guitarist Frank Gambale (best known for his association with Chick Corea but also a leader of his own session on JVC), keyboardist Tom Coster and bassist Jeff Andrews, this quartet showed that there is still creativity to be found in fusion, even

twenty years after its birth. Sticking to group originals (other than Coster's cooking trio feature on "I Should Care"), the unit was quite colorful. Gambale did an expert imitation of an organ in the opening number, Coster punched out big band riffs on "We Be Jamming" and Steve Smith showed just how underrated a jazz drummer he is.

Definitely falling into the up-and-coming category is tenor-saxophonist Rickey Woodard, a driving player in the tradition of Sonny Stitt and Gene Ammons. At Chadney's with a fine quartet (pianist Art Hillary, bassist Jeff Wilton and drummer Roy McCurdy), Woodard took long solos that were continually fascinating and swinging, particularly during "Just Friends," "Centerpiece" and "Ceora." He never seemed to run out of ideas and sounded relaxed even at cooking tempos; Stitt would have loved him.

A band well worth checking out is trombonist Jimmy Cleveland's octet, heard recently at the Bakery. Although their set was a bit loose (with some missed signals) and their tuba player never had a chance to solo, Cleveland's group featured plenty of talent (including trumpeter Bob Summers, tenorman Benn Clatworthy and pianist Cecilia Coleman), the leader was in fine form and veteran singer Janet Thurlow had an opportunity to revisit the still futuristic "Eclipse" (which she recorded with Charles Mingus back in 1953) and was in wonderful form on "I've Got A Crush On You," improvising with great subtlety and sensitivity.

Upcoming: Le Cafe features Bob Sheppard (Jan. 20) and Eric Marienthal (Jan. 21), the Jazz Bakery hosts the Gene Bertocini/John Clayton duo (Jan. 19) and the Steve Kuhn trio (Jan. 24), and the powerful Elvin Jones Jazz Machine will be blowing the roof off of Catalina's (Jan. 21-26).

BLACK MUSIC

By Wayne Edwards



Wayne Edwards

John Adams

New Yorkers John Adams and Willie D. Adams, best known for his recent keyboard work with Keith Sweat, are now spreading their wings and getting into the producing end of things. Willie D., once a promising percussionist, has proudly conquered his own personal demons. While a career in music eluded him long ago, it's great to see him happy and in good health.

1991 was a very slim and disappointing year for major rap concerts in the L.A. area. Hopefully, SoCal concert promoters will not consider the recent New York mishap a further reason not to give rap perform-

ers a chance to strut their stuff for an audience that's starving for some attention. After all, turning people away has been every concert promoter's dream since the beginning of time.

Meanwhile, back on the homefront, the new year concert drought continues. With folks' wallets and purses still recuperating from the holiday season, there's little action on the local concert scene. Some slight—extremely slight—signs of recovery include Patti Austin (February 8 & 9) and War and Tierra (February 22) at the Strand. Looking way ahead, super vocalist Regina Belle will be at the Strand on April 24.

Anaheim's Celebrity Theatre lists Marky Mark & the Funky Bunch (March 13). Marky and company hit the Wiltern Theatre the night before (February 12), while the Coach House in San Juan Capistrano counters with the jazz/fusion sounds of Bela Fleck & the Flecktones (February 13). In a more jazz/pop setting, the Coach House also offers Keiko Matsui (February 1).

Mellow Notes: Obviously, all's quiet on the western concert front, but if you're mellow mood needs soothing, try Fourplay's self-titled disc (Warners). This group of L.A. sessionaires (Nathan East on bass, guitarist Lee Ritenour, Harvey Mason on drums and keyboardist/producer Bob James), scored big with "After The Dark," featuring vocals by El DeBarge. The rest of the disc is filled with pretty instrumentals. Also of note, vocalist/keyboardist/producer Gary Taylor scores with *Take Control* (Valley Vue), his first solo disc in many years, and Arsenio Hall keyboardist Starr Parodi's debut, *Change* (Gifhorse). MC



Frank Gambale



Willie D.

Wayne Edwards

CONCERT REVIEWS



Billy Bragg

Billy Bragg

Wiltern Theatre
Los Angeles

Democratic-socialist ideals aren't exactly a major drawing card in the world of pop music, but Billy Bragg and his band treated a full house to a night of music that was as entertaining and exhilarating as it was political. From the moment he stomped onstage at the Wiltern Theatre (to the opening strains of Metallica's "Enter Sandman"), Bragg displayed a winning mix of message, self-deprecating humor and unflinching honesty.

Bragg and his band—introduced as both "The Rockin' Red Stars" and "The Ruby Reds"—opened with "You Woke Up My Neighbourhood" from his new Elektra release, *Don't Try This At Home*. The group started a bit shakily, but by the end of the tune had established a sense of rousing fun which carried the evening. Bragg alternated between fronting the band, which featured longtime cohort Wiggy, and playing solo when reaching back to some of his older material.

Equal parts vaudeville clown, music hall charmer and voice of reason, Bragg's stage banter was as much fun to listen to as his music. In between songs, he discussed the fall of Margaret Thatcher, the rise of David Duke and the possibility of marketing "Big Boy Billy" condoms. He joked about touring with a rock band, making a reference to Dylan's scandalous appearance at the Newport Folk Festival with an electric guitar. He said he was in danger of being expelled from the "Folk Singer-Songwriters Cooperative Union," and to make amends, initiated a singalong that had the crowd chanting "we're making the world safe for capitalism."

Bragg may have developed his following as a solo performer, but no one appeared to resent his use of a backup band. On new material like "Accident Waiting To Happen," "Cindy Of A Thousand Lives" and

"North Sea Bubble" ("The first English surf tune!" announced Bragg), the band gave Bragg the muscle and support to let him cut loose. Still, Bragg was at his most affecting during solo pieces like "Everywhere," or his a capella rendition of "Tender Comrade."

The evening came to a close with an over-the-top version of Bragg's recent single, "Sexuality," as well as a sprawling, gleefully anomalous cover of Deee-Lite's "Groove Is In The Heart." Bragg may not shake his fanny as well as Lady Miss Kler, but he does put it on the line.

—C. Crisafulli

Tin Machine

The Palladium
Hollywood

Five years down the road when David Bowie—rock & roll's Dorian Gray—has evolved into the next phase of his magnificent career, the sparse, fiery rock of his current Tin Machine may or may not be heralded as a crowning success. That will be determined by history. But on this night, at a steaming Palladium, history be damned as Tin Machine served up an enticing evening of challenging, no-holds-barred crunch which proved that Bowie has once again shed a previous skin and skillfully moved onward.

Looking like he'd stepped out of a 20-year-old picture, Bowie—the picture of health in a tight T-shirt, tighter jeans and short hair—seemed rejuvenated by the prospect of fronting a flat-out rock band. There were no star poses here; Bowie blended in with his bandmates as well as a legend could. But Bowie's undeniable star quality was still very evident (many in the crowd were buzzing that "Bowie is back in town," although there was nary one song performed from his classic catalog).

Vocally, Bowie was in fine fettle; his curious stylistic mixture of languid crooning and throaty conviction carried along the lukewarm pacing of the early numbers, while adding

another layer of sound to the frenzied attack of the most gonzo numbers.

His bandmates—suave bassist Tony Sales, wild-eyed brother Hunt on drums and guitarist extraordinaire Reeves Gabrels (who coaxes wonderful peals of tender rage from his tormented axe)—are perfect foils. A tightly constructed unit that is powered by a ferocious rhythm section and a maelstrom of extraordinary guitar sound, Tin Machine is, first and foremost, a band—a group that is much more the sum of its parts, rather than a celebrity frontman and three sidemen.

The 105-minute set was a compendium of different styles, all done with legitimacy and care. From the straight-forward blues of the Hunt Sales-sung "Stateside," to the chaotic dissonance of white noise ragers like "One Shot," to the excellent choice of covers, Roxy Music's "If There Is Something" and the Pixies' "Debaser" (both fitting, given Tin Machine's penchant for performing quirky, eccentric pop/rock)—their ability to remain a tightly focused force was evident throughout. Several numbers even included a sprinkle of twisted Bowie pop underpinned by Gabrel's great distorted guitar. Snippets of well-known Brit blues-rock also popped up in the strangest places. During one metallic Gabrel's blues run, the band suddenly broke into a mysterious version of Cream's "I Feel Free" before segueing into a stomping slice of the Animals' "Boom Boom." For extra measure, Tony Sales stepped front and center to contribute a soulful version of the classic Moody Blues R&B anthem "Go Now."

Midway through the set, the ever-dapper Bowie graciously acknowledged the packed house by saying "thank you for coming to our house." Thank you for asking.

—John Lappen

Lita Ford

The Whisky
West Hollywood

Rock diva Lita Ford's recent performance at the Whisky, while entertaining, certainly wasn't one of her finest. Playing before a crowd of predominantly male, short-haired metal fans who treated her with a rather base attitude, Ford entered the stage in a pair of backless trousers, armed with her familiar B.C. Rich Mockingbird. Opening with "Larger Than Life," the first and most trite song from her other-

wise great *Dangerous Curves* disc (which wasn't even in the stores at the time of the concert), Ford's fans seemed more interested in the material missing from the back of her pants than the material from her new disc.

What a shame, for *Dangerous Curves* contains some of Ford's best material to date, even though the crowd reactions to the tunes premiered was rather tepid. Instead, the crowd saved its howls for her more familiar tunes, raising the roof off the Whisky when they joined her in "Close My Eyes Forever." "Ozzy isn't here, so you're going to have to sing his part, okay?" smiled Ford. The crowd response was overwhelming.

Ford has always been a charismatic, unpretentious front person, and this evening was no exception. Although Ford delivered her material with near-textbook perfection, the evening seemed to lack the kick-ass attitude that Ford lacks her material with. All performers can have an off-performance, and on this night, the working class rock ethic that fuels Ford's live performance just didn't seem to ignite.

The audience makeup didn't seem too complimentary either, and this may have played a part in Ford's lackluster performance. One fan shouted out for a pair of Ford's panties, hardly the respect a performer who has been playing for nearly fifteen years deserves. Whoever's fault that is remains unclear, but Ford's performance didn't bowl anyone over either. It was a shame that too many of her "fans" opted to put her on a pedestal simply to look up her skirt. She deserves better.

—Tom Farrell



Lita Ford

Tom Farrell

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CLUB REVIEWS

Fantasy 7

Club Lingerie
Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Karen Seltzer, Elipse Management, (213) 654-2433

□ **The Players:** Steve Jones, guitar; Mark McCoy, vocals; Todd Hoffman, bass; and Pete Kelly, drums.

□ **Material:** Okay, so Jones is a former Sex Pistol, Hoffman was once in the Cult, Kelly drummed for the Firm (and the rest of his resume reads like a rock & roll Who's Who), and McCoy is a veteran frontman. What does this equal? Mid-tempo rock that sounds disappointingly like the Clash, cross-pollinated by the Cult and Ted Nugent. On the plus side: They are loud, they are obnoxious and they do sound pretty good—after your third beer.

□ **Musicianship:** Fantasy 7 is still in its infancy, but this foursome hangs together well—you won't see professionals like these floundering. By far and away the most compelling component of the band is Kelly. His distinctive rhythms are as awesome and unflinching as a bulldozer, and keep the songs rolling even after you've realized that the hooks are uneventful and the arrangements predictable. Jones produces the thinnest and most reedy sound conceivable from his guitar, but he is intense and extremely focused nonetheless.

□ **Performance:** This band has the standard "beer-guzzling, broad-chasing, hell-raising" vibe. McCoy is notable here for his uncanny resemblance to a young Iggy Pop and his dedicated aping of that singer's demeanor—except you get the feeling that Mark McCoy wouldn't pull his dick out onstage, even for a million dollars. At one point, McCoy leaped into the audience, eventually making it to a table on which he writhed around before leaping back to the stage. Say what?

□ **Summary:** Fantasy 7's members just have too much experience for



Toni C. Holiday

Fantasy 7: Loud, obnoxious and pretty good.

the band to be truly terrible. However, the problem plaguing their efforts isn't easily overcome—the material simply isn't very interesting. There is hope, however. What they need is a little aging; after all, most bands are like most wines: If they exist long enough, they often turn out to be good. Another bonus is that, while Steve Jones may not be a wonderous guitar god, at least he's not singing.

— Sam Dunn

The New Kind

The China Club
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Joey Alkes (213) 665-7338

□ **The Players:** Page Jackson, bass guitar, vocals; Derek James, guitar, vocals; Tim Walston, keyboards; Lee Wagner, drums, percussion.

□ **Material:** Most of the New Kind's material is reminiscent of the New Wave music that permeated KROQ-styled radio a few years back. This is not to suggest, however, that this band is stuck in some kind of early-Eighties time warp. Actually, these

guys have updated that techno-pop sound with lots of funk grooves, meaningful lyrics and heartfelt two and three-part harmonies. And if you listen very closely, you'll also hear other influences like the Moody Blues and U2. Even though songs like "I Think I'm Going Crazy" might be a tad too similar to the Cure's "Let's Go To Bed," other tunes like "Black & White" or "Into Your Heart" are strong and catchy, and you can't help but feel that these guys are fully capable of writing some pretty darn decent pop songs.

□ **Musicianship:** The New Kind's slick, multi-layered sound is created with the use of a whole lotta electronic gadgetry, which they seem to have a good handle on. I'm not a huge fan of electronic drum kits or the over-use of drum machines and that is where this band's weakness lies. Drummer Lee Wagner would be a whole lot more effective in driving this band if he was playing an acoustic set. There's just something so whippy about electronic drums and this band really needs that extra kick. The lead vocals are shared by bass player Page Jackson (whose voice, at times, reminds me of Curt Smith's from Tears For Fears) and guitarist Derek James, who may not have quite Jackson's range, however, he makes up for that with a more natural and compelling sounding voice.

□ **Performance:** From all the frenzied screaming, hooting and clamoring that went on during the New Kind's recent China Club performance, I would say this band has some serious fans. Their overly-Duran Duran stage attire was a little hard for me to take, however, their well-staged performance was a definite pleasure.

□ **Summary:** Considering the trend in the A&R community at the moment seems to be leaning more toward the signings of your back-to-basics rock bands (like the Black Crowes) or your more grungy rock bands (a la Nirvana or Alice in Chains), you've got to respect these guys for following their hearts and playing material that they believe in,



Pat Lewis

New Kind: Their time will come.

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CLUB REVIEWS



Toni C. Holiday

Carnival Art: They need plenty of work.

rather than trying to follow the trends. And when you think about it, things certainly have a way of coming full circle in the music biz. I mean, let's face it, the Black Crowes are just rehash Rod Stewart/Stones and Nirvana is a Seventies-styled, garage punk band, anyway. While the New Kind may initially be in for a rough time trying to get a record deal, you can't help but feel their time will come back around.

—Pat Lewis

Carnival Art

The Palace
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Ken Weinstein at Beggar's Banquet: (212) 889-9595

□ **The Players:** Michael P. Tak, vocals; Ed, lead guitar; Brian Bell, bass guitar; Keith Fallis, drums.

□ **Material:** What exactly is Carnival Art? Perhaps a demented Jesus Jones imitation? There really wasn't anything melodic or particularly memorable about this group's dozen songs. They implied little or nothing and one song, "Sore Finger," started out with a catchy "Fuck You" four times over! I doubt I missed any important messages, though half the lyrics were lost through the loud, hard, progressive style of the group; I didn't even recognize the thrashed cover of Bad Company's "Feel Like Makin' Love" until it was half over.

□ **Musicianship:** Although extremely tight with their music and held together superbly by time-keeper Keith Fallis, these four art-carnies didn't really seem to relate to each other in any way. Frontman Tak carried the show with nary a peep from the other members. The drummer kicked in vocals once or twice, while bassist Brian Bell yelled in the word, "Warhe ad!" in the chorus of the song of the same name. There were harmonies heard in one song, but as to the pitch, it was borderline and questionable. I don't think the members looked at each

other or conversed at all during the gig.

□ **Performance:** All in all, Michael P. Tak had an okay sense of humor in fronting the band. No intro or greeting was uttered whatsoever before their first song, but, before the third tune, he took off his red ski cap bearing a unique mohawk. He also paused mid-set to pass out silly personal door prizes. As for the rest of the band, they all knew their instruments real well and played their hearts out—which somewhat made up for the lack of "show."

□ **Summary:** Even though lead vocalist Michael Tak wears his guitar real low and sings alot, Michael Edwards he's not. This band appears to have quite a bit of determination and drive to play, so if they clean up their act, improve their chops and exercise a little noise reduction, maybe Carnival Art will be a little more suitable for the midway.

—L.A. Gardner

Tool

The Palace
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Zoo Entertainment, (213)



Toni C. Holiday

Tool: Making their mark.

468-4200.

□ **The Players:** Maynard, vocals; Adam Jones, guitar; Danny Carey, drums; and Paul, bass.

□ **Material:** Tool comes in on the grunge wave with a bass sound that resembles Soundgarden's and lyrics that would make you think of Nirvana (if Nirvana's lyrics made sense). But saying that Tool's sound is contemporary doesn't mean it's hackneyed: this foursome combines a decidedly hard-core sensibility with a sincere and intense delivery. Some arrangements could be stronger — at times it takes a few seconds to identify one song from another. "Sober," "Jerk-Off" and "Hush," however, are three of their most manic creations.

□ **Musicianship:** There is no one element of the band that stands out as being more stellar than the rest, and that is Tool's strength, musically. With that said, I have to add that Maynard's voice is the thread that strings it all together. One moment he can croon as winsomely as Sinatra, and in the next breath, rage like a man possessed. The overall effect is scalding.

□ **Performance:** This band makes no niceties to the audience, extends no welcome. They don't want you to feel comfortable; they seem to relish malaise. After the first number, Maynard's only comment — besides a complaint about his monitor — was, "What are you guys doing here? Go home. It's past your bedtime." Then, of course, the four launched into two vicious numbers, with Maynard looking gnarled and poisoned as a bent-over old man as he wailed into the mic.

□ **Summary:** After the set, a girl walked up to me. "Are you going to give them a good review?" she asked, not giving me time to respond before adding, "You better, because they're fucking great." She might as well have saved her breath, I'd already come to a similar conclusion. Better than the Screaming Trees and just as good as many a grunge/Seattle band, I expect Tool to make its mark soon.

—Sam Dunn

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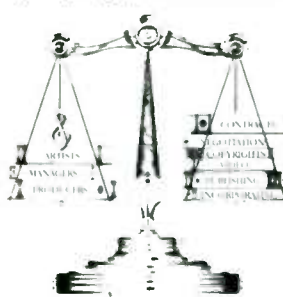


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CLUB REVIEWS

Danny Peck

Genghis Cohen
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Bobbi Cowan & Associates: (818) 980-2372.

□ **The Players:** Danny Peck, acoustic guitar and lead vocals; Michael Sherwood, keyboard and vocals.

□ **Material:** There's a tendency to call any impassioned male songwriter with an acoustic guitar and working-class lyrics "Dylan-esque." And while it's certainly true that Danny Peck strums simple chords and preaches poetry that is politically left of center, to label him a Bob Dylan wannabe is to miss the point by a mile. He's got more in common with Tom Waits in their love for straight-up blues and jazz and the power of all things impromptu. His motifs, though, more resemble Bruce Springsteen. In his best moments—i.e. "So Right Now" and "Strange Weather"—Peck grips this audience like a master storyteller and shakes them with gritty grooves.

□ **Musicianship:** Peck's use of the solo acoustic guitar with state-of-the-art sampling is unusual and effective—Sherwood deserves a laurel for his light but well-timed touches. Vocally, Peck is strong, almost evangelical in his delivery. There are many improvised moments in this act, and while it often works, his guitar playing can suffer.

□ **Performance:** I think Peck's first comment to the crowd was an apology for his drunkenness. That's no sin in itself, but probably caused him not to be the master of every moment on stage. He's nevertheless an electrifying presence whose every breath seems to come straight from his heart. There are sections in his show that seem so personal, so intense, you'd swear his guitar sweats. And because of this, he has to im-



Toni C. Holiday

Danny Peck: An intense writer and performer.

prove the pace of his performance. This includes ordering songs to intensify their emotional punch.

□ **Summary:** Danny Peck is a hell of a songwriter and an intense, genuine and reckless performer. He thumbs his nose at easy categorizations, and offers a fresh breeze in the often blase air of the L.A. scene. What he needs is only to control his talent and wield it as the fine weapon it is.

—Sam Dunn

Toad The Wet Sprocket

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ★

□ **Contact:** Kevin Kennedy, Columbia Records: (213) 556-4780

□ **The Players:** Glen Philips, vocals, guitar, mandolin; Todd Nichols, guitar, vocals; Dean Dinning, bass, keyboards, vocals; Randy Guss, drums.

□ **Material:** As surely as R.E.M. first took us to Chronic Town, Toad The Wet Sprocket's tender melodies and spare arrangements of rural, folksy alternative rock have brought us into the hearts and souls of people in transition. Here, however, thanks to Philips' somber, often first-person narratives, we meet these people on more compelling terms than those vague, passing tones of a decade ago: "Jam" confronts an insurmountable distance and apathy between two people before finally resigning in its last lines; while "Hold Her Down," which contains Philips' most impulsive vocals to date, frankly recounts an oppressive and indifferent rape.

□ **Musicianship:** There are no incongruous solos in Toad's modest

music; these statements of recurring moments in the frail human psyche draw more from root emotions than any one member's technical skills. Even as they casually switch instruments with each other, it's Toad's abstinence from the temptation to layer and embellish to extremes that verifies their proficiency as songwriters and musicians.

□ **Performance:** Admittedly nervous at the outset—knowing that the show was being recorded for a live album—the band found its stride by falling in with the communal spirit and sense of belonging that the sold-out crowd offered. That spirit—the hope and fellowship that listeners find in the face of the loneliness, fear and their consequences in the music—is what makes a simple plea like "Don't go away/I can't feel the same without you" work and Toad's performances such warm, redeeming gatherings. And while Philips still remains reluctant to assume the role as the central charismatic figure that's naturally cast on him, his abilities as a vocalist have matured enough to maintain the resolve and intimacy of this nineteen-song set.

□ **Summary:** With their third recording, *Fear*, Toad's status as one of the brightest hopes in pop music materialized with a finer lyrical and musical definition; one that has also carried over to the Santa Barbara-based quartet's performances. But without so much as the slightest novelty or pulse of a Manchester beat to push, just how long are songs of personal spirituality good for? To paraphrase Toad's own "Walk On The Ocean": "Don't even have pictures/Just memories to hold/That grow sweeter each season/As we slowly grow old." And wherever you are...they're sweet, rich memories indeed.

—Carlos Loera



Toni C. Holiday

Toad: Scoring a perfect 10!



Wicked Gypsy: Marginal at best.

Wicked Gypsy

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Dave Kirsch: (818) 995-8301

□ **The Players:** Stef, vocals; Ash, guitar; Jos, bass; PJ, drums.

□ **Material:** Grating the same lyrical themes that can be heard anywhere within a three block radius at a quarter of midnight, Wicked Gypsy dispenses an unconvincing, nondescript grade of petrified glam rock. Here, songwriting is superfluous; it's the sheer sensationalism of the performance that proposes to keep the band airborne. However, without—at the very least—a minimal novelty to go with, these 45 minutes were as tedious as their premeditated song structures.

□ **Musicianship:** Lacking a discernible songwriting initiative, Wicked Gypsy consequently forfeits to a marginal musical aptitude. As a rhythm section, Jos & PJ primarily function in a base, elementary capacity, holding steady but not pushing hard enough, while Ash was so caught up in the posturing of the moment, at times, the disjointed composition of some solos took even greater precedence in the excessive volume....And don't remind me of Stef's crystal-piercing wail!

□ **Performance:** Proportionately speaking, not only is Stef one of the most unlikely candidates for a charismatic hard rock frontman that I've encountered, but Wicked Gypsy as a whole lacks that all-important visual conformity: the look. Try as they did to veil the frail elements in their presentation with an active front line, the facial contortions to match and

upbeat chatter, enthusiasm still waned from the boards to the tables long before set's end.

□ **Summary:** These deep-seated inadequacies aren't the sort that can be simply plugged up and dropped into oblivion: something so convictionless demands a complete overhaul from the ground up. Otherwise, it's only a matter of time before Wicked Gypsy pales again, crossing paths with an outfit that can deliver the same package with glossier pagantry and a finer songwriting touch.

—Carlos Loera

Grace Period

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Ruthless Management: (818) 962-5891

□ **The Players:** Adam, lead vocals; Tim, guitars, vocals; Josh, guitars, vocals; Mark, bass, vocals; Sid, drums, vocals

□ **Material:** Grace Period's songwriting is a lot like the Black Crowes, somewhat like Guns N' Roses, a bit like the Stones, but mainly less memorable. In witnessing the nine song set it was apparent that their primary focus has been on developing the live show instead of placing emphasis on songwriting. For a band to so closely mirror established artists, it is imperative that the songs be so strong, and here the band falls well short of its goal. Essentially, very average material.

□ **Musicianship:** The band is extremely tight with a solid rhythm section. Mark and Sid succeeded in generating a groove that kept the set kicking. Grace Period's two axe-men, Josh and Tim, with dual Les Pauls

loud and raunchy, emulated the Izzy/Slash scene quite admirably—although I was rather irritated when they tuned to open-G at almost full volume. All in all, nothing terribly engaging here, but each did his part in what is required for this genre of music. The biggest quandary that Grace Period faces is that frontman Adam looks and sounds an awful lot like Chris Robinson of the Black Crowes. His vocal tone, his persona and phrasing are an obvious comparison. Adam is probably as good or better than Robinson, but it seems that it will be quite difficult for him to compete directly with a platinum selling artist without offering anything new or distinct.

□ **Performance:** Perhaps Grace Period's strongest asset is their live performance. The band was definitely not in need of spirit and energy and performed a valiant effort in holding the crowd. Adam was charismatic, gave a lot of heart and soul in his performance, and was entertaining to watch. However, Adam's Chris Robinson-like vocal tone and appearance—and for that matter the entire band's derivative presentation—will most likely be a dilemma for this project to overcome. Overall, the performance was inviting despite the obvious deficiency of quality material.

□ **Summary:** It's too bad that Grace Period sounds so much like many other bands because they are quite good at what they do, or rather, what many other bands are currently doing. Unfortunately, as I observed this band, I kept thinking that I was at a Guns N' Roses show, only Chris Robinson was sitting in. Grace Period even looks like a combination of these two bands. They're tight and professional, but little stands out as being special. I really tried to find something innovative to grab hold of but, I couldn't. Grace Period has competent musicians and a spirited live show, but their lack of distinct material and derivative sound and look are too notable to remain unstated.

—J.R. Speights



Grace Period: Average material.

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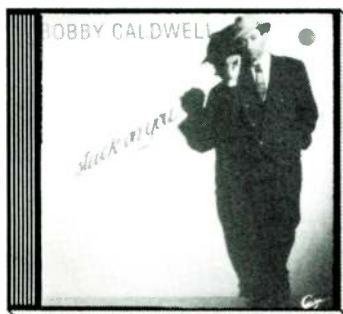
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DISC REVIEWS



Bobby Caldwell

Stuck On You
SinDrome

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Bobby Caldwell
 □ **Top Cuts:** "Don't Lead Me On," "Cry," "Janet."
 □ **Summary:** The guy who asked us what we wouldn't do for love twelve years ago is on the sophisticated AC comeback trail, and now as before, he can belt out a song and touch all the right emotions (songwriting is definitely his forte). He lives a little in the past—"Don't Lead Me On" is updated doo-wop and "Stuck On You" is classic Sinatra stuff—but the production is contemporary, the lyrics hit home and he's just about the hippest white singer around. A few Dave Koz sax solos complement a well-crafted, well-rounded collection of songs.

—Nicole DeYoung



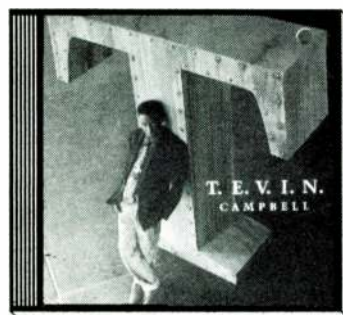
James Taylor

New Moon Shine
Columbia

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Don Grolnick
 □ **Top Cuts:** "Copperline," (I've Got To) Stop Thinkin' 'Bout That."
 □ **Summary:** James Taylor has grown older gracefully, still possessing that mellifluous voice (immediately recognizable and as soothing as ever) which sounds great with just the companionship of an acoustic guitar or piano. He keeps the mellow persona in first gear most of the time, but there are a few playful, uptempo pieces, with a few songs even edging towards gospel. Thematically, Taylor tackles what's currently wrong with America, world peace and even a little history, in addition to offering his usual assortment of dandy lonesome love songs.

—Chas Whackington



Tevin Campbell

T.E.V.I.N.
Qwest/Warner Bros.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Tell Me What You Want Me To Do," "Lil' Brother."
 □ **Summary:** The fifteen-year-old, rangy-voiced Quincy Jones discovery is part young Michael Jackson, part young Ralph Tresvant and part emerging singer with the promise of conviction and soul. It's a little hard to buy this kid feeling such deep love emotions (with the exception of the clever "Lil' Brother"), but the best material (i.e. the ballads) brings out a certain sense of maturity. The production by Q, Narada and Michael Omartian is hip and often tender, and even the few "Save The World" tunes come across without preaching too much.

—Jonathan Widran



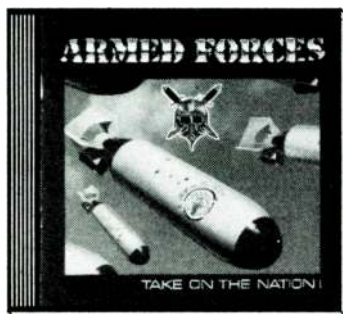
Jermaine Jackson

You Said
Arista

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** The LaFace Family
 □ **Top Cuts:** "You Said, You Said," "A Lover's Holiday," "Word To The Badd."
 □ **Summary:** Brother Gloved One is getting slightly more hype, but the second most talented member of that dysfunctional family delivers his most consistently infectious album since 1980's *Let's Get Serious*. Song for song, it's a more engaging and focused effort than *Dangerous*. L.A. Reid, Babyface and Co. keep the hip hopping, the hop hipping and the ballads smooth and Quiet Storm tender. Jermaine's vocal dynamics aren't earthshattering but still have conviction. The vicious barb against said famous brother is a real hoot, too.

—Jonathan Widran



Armed Forces

Take On The Nation
Bizarre/Straight

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** E
 □ **Top Cuts:** "Take On The Nation," "No Guts, No Glory."
 □ **Summary:** The tepid songwriting lays a weak foundation for *Take On The Nation*, and it's further eroded by flawed production, which should have been bigger and taken more precautions in dealing with Michael Henry's second-rate vocals. I could see how this might work live. An occasional production gimmick helps the disc win a few battles while losing the war. Joel Smith's guitar originality helps, but not enough. Finally, the band's stinky cover of "Man On The Silver Mountain" should have these guys hoping that Ronnie James Dio really isn't into black magic.

—Tom Farrell



Lisa Stansfield

Real Love
Arista

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Ian Devaney & Andy Morris
 □ **Top Cuts:** "Soul Deep," "Setting Your Love Free," "It's Got To Be Real."
 □ **Summary:** Even if she's stuck back in the disco production daze of the late Seventies, Stansfield has a certain charm and her voice can be all at once tender, powerful and most certainly expressive. However, with few exceptions (later in the disc), she is dogged with some utterly tepid material which doesn't give her vocal chops much to work with (even on the attempted dance tunes). The scattering of energy makes the interludes all the more dragging and sleep inducing.

—Nicole DeYoung

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Please circle one nominee in each category. Ballots must be postmarked no later than Wednesday, February 12, 1992.

1. ARTIST OF THE YEAR

1. Paula Abdul
2. Cher
3. Natalie Cole
4. Ice-T
5. Michael Jackson
6. Karyn White

2. GROUP OF THE YEAR

1. Guns N' Roses
2. Motley Crue
3. N.W.A.
4. Tom Petty & The Heartbreakers
5. Red Hot Chili Peppers
6. Van Halen

3. DEBUT ARTIST OF THE YEAR

1. Tevin Campbell
2. D.J. Quik
3. Gerardo
4. Keith Washington
5. Yo Yo

4. DEBUT GROUP OF THE YEAR

1. Dread Firmstone & The Modern Tone Age Family
2. Latin Alliance
3. Nymphs
4. Rebel Pebbles
5. The Rembrandts
6. School Of Fish

5. RISING STAR

1. Tevin Campbell
2. N'Dea Davenport
3. Jim Lauderdale
4. Keith Washington
5. Shanice Wilson
6. Yo Yo

6. BEST ROCK BAND

1. Fishbone
2. Guns N' Roses
3. Jane's Addiction
4. Motley Crue
5. Tom Petty & The Heartbreakers
6. Red Hot Chili Peppers
7. Van Halen

7. BEST MODERN ROCK BAND

1. Dramarama
2. Mary's Danish
3. Red Kross
4. School Of Fish
5. Toad The Wet Sprocket
6. Voice Of The Beehive

8. BEST HARD ROCK/METAL BAND

1. Great White
2. Guns N' Roses
3. Megadeth
4. Motley Crue
5. Poison
6. Ratt
7. Slaughter
8. Van Halen
9. Warrant

9. BEST ROCK ALBUM

1. Reality Of My Surroundings (Fishbone)
2. Use Your Illusion II (Guns N' Roses)
3. Mama Said (Lenny Kravitz)
4. Into The Great Wide Open (Tom Petty & The Heartbreakers)
5. Blood Sugar Sex Magik (Red Hot Chili Peppers)
6. For Unlawful Carnal Knowledge (Van Halen)

10. BEST DEBUT ROCK ALBUM

1. Loud Sugar (Loud Sugar)
2. Cockadoodleo (Mommia Stud)
3. The Rembrandts (The Rembrandts)
4. School Of Fish (School Of Fish)
5. 2 Die 4 (Vanity Kills)

11. BEST HARD ROCK/METAL ALBUM

1. Dangerous Curves (Lita Ford)
2. Hooked (Great White)
3. Use Your Illusion II (Guns N' Roses)
4. Hollywood Vampires (L.A. Guns)
5. Decade Of Decadence (Motley Crue)
6. For Unlawful Carnal Knowledge (Van Halen)

12. BEST DEBUT HARD ROCK/METAL ALBUM

1. Contraband (Contraband)
2. Nobody Said It Was Easy (4 Horsemen)
3. The Plague That Makes Your Booby Move... (Infectious Grooves)
4. Witch (Kyuss)
5. Pour In The Sky (Liquid Jesus)
6. Little Caesar (Little Caesar)

13. BEST MODERN ROCK ALBUM

1. Vinyl (Dramarama)
2. Circa (Mary's Danish)
3. Cruel Intentions (Sam Phillips)
4. Third Eye (Red Kross)
5. Honey Lingers (Voice Of The Beehive)
6. Hard Times (Walking Wounded)

14. BEST POP ALBUM

1. Spellbound (Paula Abdul)
2. Unforgettable (Natalie Cole)
3. When You're A Boy (Susannah Hoffs)
4. Dangerous (Michael Jackson)
5. Marika's Kitchen (Marika)
6. Nia Peoples (Nia Peoples)

15. BEST A/O/R ALBUM

1. House Of Hope (Toni Childs)
2. Pop Pop (Rickie Lee Jones)
3. Leap Of Faith (Kenny Loggins)
4. Night Ride Home (Joni Mitchell)
5. Storyville (Robbie Robertson)
6. Mr. Bad Example (Warren Zevon)

16. BEST ROCK ALBUM (INDIE LABEL)

1. Symbol Of Salvation (Armoured Saint)
2. Dancin' On Coats (Bang Tango)
3. Flowering (The Black Watch)
4. Awake In A Dream (Eleven)
5. Pretty On The Inside (Hole)
6. Circa (Mary's Danish)

17. BEST ROCK BAND (INDIE LABEL)

1. Eleven
2. Excel
3. Hole
4. L7
5. Little Feat
6. Mary's Danish
7. Zeros

18. BEST VOCALIST (INDIE LABEL)

1. Dave Alvin
2. Angelica
3. John Easdale (Dramarama)
4. Jerry Giddens (Walking Wounded)
5. Alan Johannes (Eleven)
6. Courtney Love (Hole)
7. Natasha Schneider (Eleven)

19. BEST LOCAL UNSIGNED BAND

1. Celebrity Skin
2. The Cowbills
3. Five Easy Pieces
4. Killer Mockingbird
5. Ku De Tah
6. Monkey Paw
7. Skittly
8. Swingin' Thing

20. BEST UP-AND-COMING ARTIST

1. Vicky Calhoun
2. Mark Curry
3. Electric Love Hogs
4. Owen Eliot
5. Hole
6. Life, Sex And Death
7. Mozart

21. SINGLE OF THE YEAR

1. Rush Rush (Paula Abdul)
2. Unforgettable (Natalie Cole)
3. Black Or White (Michael Jackson)
4. Romantic (Karyn White)
5. You're In Love (Wilson Phillips)

22. BEST FEMALE ROCK VOCALIST

1. Belinda Carlisle
2. Cher
3. Lita Ford
4. Susannah Hoffs
5. Maria McKee
6. Stevie Nicks

23. BEST FEMALE POP VOCALIST

1. Cher
2. Natalie Cole
3. Janet Jackson
4. Marika
5. Bette Midler
6. Nia Peoples

24. BEST FEMALE A/O/R VOCALIST

1. Toni Childs
2. Rickie Lee Jones
3. Joni Mitchell
4. Linda Ronstadt
5. Jennifer Warnes

25. BEST MALE ROCK VOCALIST

1. Sammy Hagar (Van Halen)
2. Jani Lane (Warrant)
3. Bret Michaels (Poison)
4. Vince Neil (Motley Crue)
5. Tom Petty
6. Axl Rose (Guns N' Roses)
7. David Lee Roth

26. BEST MALE POP VOCALIST

1. Tevin Campbell
2. Gerardo
3. Michael Jackson
4. Lenny Kravitz
5. Keith Washington

27. BEST MALE A/O/R VOCALIST

1. Glen Frey
2. Don Henley
3. Kenny Loggins
4. Roger McGuinn
5. Robbie Robertson
6. Warren Zevon

28. BEST POP GROUP

1. Beach Boys
2. Go-Go's
3. Nelson
4. The Rembrandts
5. Wilson Phillips

29. BEST R&B ALBUM

1. T.E.V.I.N. (Tevin Campbell)
2. Unforgettable (Natalie Cole)
3. You Said (Jermaine Jackson)
4. Only Human (Jeffrey Osborne)
5. Make Time For Love (Keith Washington)
6. Ritual Of Love (Karyn White)

30. BEST R&B SINGLE

1. Round And Round (Tevin Campbell)
2. Unforgettable (Natalie Cole)
3. Call Me (Phil Perry)
4. Kissing You (Keith Washington)
5. Romantic (Karyn White)
6. I Love Your Smile (Shanice Wilson)

31. BEST FEMALE R&B VOCALIST

1. Paula Abdul
2. Jasmine Guy
3. Michelle
4. Jody Watley
5. Karyn White
6. Shanice Wilson

32. BEST MALE R&B VOCALIST

1. Tevin Campbell
2. James Ingram
3. Jermaine Jackson
4. Jeffrey Osborne
5. Phil Perry
6. Keith Washington

33. BEST RAP ALBUM

1. Straight Check'n 'Em (Compton's Most Wanted)
2. Death Certificate (Ice Cube)
3. O.G. Original Gangster (Ice-T)
4. Efil4zaggin (N.W.A.)
5. Cool Hand Loc (Tone-Loc)
6. Branstorm (Young MC)

34. BEST DEBUT RAP ALBUM

1. Cypress Hill (Cypress Hill)
2. Quik Is The Name (D.J. Quik)
3. Mo' Ritmo (Gerardo)
4. 2nd II None (2nd II None)
5. Make Way For The Motherlode (Yo Yo)
6. Are U Experienced? (Yomo & Maulie)

35. BEST RAP SINGLE

1. 'Grown' Up In The Hood (Compton's Most Wanted)
2. Born And Raised In Compton (D.J. Quik)
3. Tonite (D.J. Quik)
4. Rico Suave (Gerardo)
5. New Jack Hustler (Ice-T)
6. Can't Play With My Yo Yo (Yo Yo)

36. BEST RAP ARTIST

1. Candyman
2. Gerardo
3. Ice Cube
4. Ice-T
5. Tone-Loc
6. Yo Yo
7. Young MC

37. BEST RAP GROUP

1. Compton's Most Wanted
2. Cypress Hill
3. N.W.A.
4. 2nd II None
5. WC & The Madd Cirde
6. Yomo & Maulie

38. BEST COUNTRY ARTIST

1. Desert Rose Band
2. Jim Lauderdale
3. Sweethearts Of The Rodeo
4. Karen Tubin
5. Dwight Yoakam

39. BEST JAZZ ALBUM

1. Dream Come True (Gerald Albright)
2. Beneath The Mask (Chick Corea Electric Band)
3. Unforgettable (Natalie Cole)
4. Healing The Wounds (The Crusaders)
5. Dave Koz (Dave Koz)
6. Greenhouse (Yellowjackets)

40. BEST JAZZ ARTIST

1. Gerald Albright
2. Larry Carlton
3. Chick Corea
4. Herbie Hancock
5. Lee Ritonour
6. Tom Scott

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305 S. Hewitt St., Downtown Los Angeles, CA 90013

Contact: Lizzy, (213) 687-3558.
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.

BOURBON SQUARE/THE CAVE
15322 Victory Blvd., Van Nuys, CA 91411.
Contact: Mona McElroy, (818) 996-1857 or (818) 997-8562

Type of Music: Top 40/All original rock.
Club Capacity: 200
Stage Capacity: 5
PA: No/Yes
Lighting: Yes
Piano: No
Audition: Send promo pack to club c/o Mona and/or call.
Pay: Negotiable.

CENTRAL
8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Lynda Knorr (213) 652-1203

Type of Music: R&B, rock, pop
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable.

CLUB 4222
4222 Glencoe Ave., Marina del Rey, CA 90292.
Contact: Fritz, (213) 821-5819

Type of Music: Original, all styles.
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Mail tape & bio or call Fritz.
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
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19221 Ventura Blvd. Tarzana, Ca. 91356
Contact: Sharon (818) 342-3405

Type of Music: Original, Acoustic, New Age, Jazz, Folk, Blues.
Club Capacity: 40
Stage Capacity: 3
PA: Yes
Piano: Yes
Audition: Send tape to above address.
Pay: Tips and drinks.

FREDDY JETT'S PIED PIPER
4325 Crenshaw Blvd. L.A., CA 90008
Contact: Geneva Wilson (213) 294-9646

Type of Music: R&B, jazz, top 40 & pop.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for appointment at above number.
Pay: Negotiable.

HENNESSEY'S TAVERN
8 Pier Ave., Hermosa Beach, CA, 90254
Contact: Billy (213) 376-9833, Mon 12-6, Thurs-Fri, 12-10pm.

Type of Music: Rock, R&B, reggae, blues, oldies.
Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call & or mail promo package to: The LightHouse Cafe, 30 Pier Ave. Hermosa Beach, CA 90277.

IGUANA CAFE
10943 Camarillo St., North Hollywood, CA, 91602.

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

LIGHTHOUSE CAFE
30 Pier Ave. Hermosa Beach, CA 90254
Contact: Billy (213) 376-9833 Mon 12-6pm. Thurs-Fri 12-10pm.

Type of Music: Rock, reggae, R&B, blues, jazz & world beat.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call &/or mail promo package.
Pay: Negotiable.

THE MINT LOUNGE
6010 W. Pico Blvd., Los Angeles, CA 90035.
Contact: Jed, (213) 937-9630.

Type of Music: Authentic blues & jazz.
Club Capacity: 70-100
Stage Capacity: 6
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed.
Pay: Percentage of door/no guarantees.

NITE ROCK CLUB CAFE
7179 Foothill Blvd., Tujunga, CA 91042
Contact: Brent Hunsaker, (818) 896-6495.

Type of Music: All styles.
Club Capacity: 440
Stage Capacity: 15
PA: Yes-house soundman.
Lighting: Yes
Audition: Call Brent &/or send promo to above address.
Pay: Negotiable.

PALOMINO
6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill (818) 764-4010

Type of Music: Original, country, reggae, no T40
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club or Mac Faulk at (619) 481-3030
Pay: Negotiable.

PELICANS RETREAT
24454 Calabasas Rd., Calabasas, CA 91302.
Contact: David Hewitt (818) 710-1550.

Type of Music: All types, except heavy metal.
Club Capacity: 300
Stage Capacity: 10
PA: No
Piano: No
Lighting: Yes
Audition: Send tape, promo pack to David Hewitt at above address.

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.

3RD STREET PUB AND GRILL
1240 3rd St. Santa Monica, CA. 90401
Contact: John Stapleton

Type of Music: Acoustic acts, blues, jazz, folk, unplugged rock acts.
Club Capacity: 120
Stage Capacity: 5
P.A.: Yes
Lighting: Yes
Piano: No

Audition: Open mic Wednesday nights starting at 8:00, or send tape to club, Attn: John Stapleton.
Pay: Negotiable

UNIVERSAL BAR & GRILL
4093 Lankershim Blvd., N. Hollywood, CA. 91602
Contact: Bryce Mobrae (818) 766-2114

Type of Music: Acoustic format; all styles
Club Capacity: 175
PA: Yes
Lighting: Yes
Piano: No
Audition: Send Promo to above address.
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.

JEZEBEL'S
125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz (714) 522-8256

Type of Music: R&F, metal, original rock.
Club Capacity: 368
Stage Capacity: 5-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking.
Pay: Negotiable.

MISCELLANY

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

MUSIC CONNECTION is seeking a part-time administrative assistant/receptionist to handle various office duties including phones, typing (35-40 w.p.m.) and computer work. Hours 11 a.m.-4 p.m. \$7/hr to start. Call Trish at (213) 462-5772.

EXPERIENCED ROADIE needed to load/unload equipment, set up PA and guitar amp, etc. Good ear a plus. Must have own transportation. Paying gig. (310) 558-3269.

MUSIC EDUCATIONAL publishing and MIDI software company needs experienced salesperson preferably with music background. Commission sales. Part-time. Room to grow. Call (310) 675-0924. Andrew

RADIO PROMOTIONS intern needed for independent record label. Knowledge of college radio helpful. Will train. \$5/hr. 3 days/week. Send resume: Box 70 Hollywood, Ca. 90028.

ELEKTRA ENTERTAINMENT is seeking interns for the radio promotion department. Must be currently enrolled in college. Contact Scott at (213) 288-3855.

RECORDING ENGINEER position available, full time, 24-48 track recording studio, staff position, specializing in R&B, hip-hop, rap projects. Experienced only. Call Mike Mon-Fri, 10a.m.-3p.m. (213) 662-5291.

IMMEDIATE INTERN needed at established management company. Training in all aspects music business. MAC word processing preferred. Can lead to paying position. Call Donna (310) 205-0901.

CARAVAN PRODUCTIONS & recording seeks enthusiastic engineer with at least two years experience. Must be able to bring in clients. Send resume and cassette to: Caravan Productions, 15419 Dickens st., Sherman oaks, Ca. 91403.

PRODUCER WITH twenty four track studio, looking for person to market business. Must have background in the studio and record industry. Commission only. (310) 456-5864.

DIGITAL PREPRODUCTION mobile requires 2nd engineer and assistant. No salary but possible commissions on bookings obtained. Great recording experience and no making coffee. (213) 658-0039.

RECORD COMPANY interns needed. Local and west coast for Atlanta based label. No pay, but can lead to excellent compensation with Spring '92 talent search. Call 1-800-541-8495.

TWO INTERNS needed by fast growth production co. Lots of responsibility and fun for self starters. One in publicity dept., one general duties. Call (213) 960-8886, leave msg.

L.A. MUSIC awards is seeking interns who want to learn publicity, talent, promotion, production and label end of music business. Knowledge of Mac computer helpful, but not necessary. (310) 276-8980.

RECORDING STUDIO needs administration intern. Learn about running of studio. No pay but can lead to paying position. (818) 242-0222 between 10-2 pm, M-F.

MUSIC LAW FIRM seeks paralegal with exten-

sive experience in music publishing. Must be computer literate-WordPerfect a plus. Salary commensurate with experience. Fax resumes to (310) 858-8906.

INTERN NEEDED with transportation for studio cartage. Must live in or near west San Fernando valley. No pay at first, but studio time available as trade. (818) 996-2917.

INTERN POSITION available in booking agency/management company. Flexible hours with good prospects. Call Nick at (213) 936-5808.

ARTIST MANAGEMENT co. needs interns. Assist with promotion, gigs, research and more. Excellent all around experience. Must be dependable & have transportation. Serious only. (310) 558-3269.

MAJOR RECORDING artist is seeking an intern/assistant, part-time, general office work. Remuneration. Call Nathalie (213) 399-7744.

MUSIC MANAGEMENT/publishing company is seeking interns 2 days a week for tape duplication and general office work. Call Laurent (213) 399-7744.

MUSIC MANAGEMENT / publishing company is seeking intern 5 days a week to answer phones and work in publishing, typing required \$100.00/week to start. Call Nathalie (213) 399-7744.

RECORD COMPANY interns needed. Promotions and public relations. Duties vary with general office skills required. Pay and college credits available after probation period. Call (213) 856-4826.

PRO PLAYERS

SESSION PLAYERS

ANDREW GORDON
Phone: (213) 379-1568
Instruments: Fully automated 24 trk. digital recording studio w/exceptionally competitive rates. 3 Atari 1040 computers w/Hybrid Arts SMPTE track, Cubase 20 sequencing & scoring program. 80 MIDI channels. Korg T-3, Casio FZ-1 sampler, Ensoniq ESQ-1, Yamaha DX-7, Akai MPC 60, Tascam 8 trk.

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

Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists. Blues, jazz keyboard instruction book/cassette package now available.

JONATHAN ASBELL
Phone: (818) 761-3129
Instruments: For performing: 57 Stratocaster, Korg M1, Fender Jazz Bass. For production: 32 input Tascam board, 8 track with SYMPTE and "Performer", effects, synths and sampler.

Read Music: No. Play by ear.
Styles: R&B and rap.
Technical Skills: Rhythm guitarist, songwriter, programmer, bassist, keyboardist.

Vocal Range: Alto
Qualification: Just moved to LA from Philadelphia. Worked with rap and R&B groups recording in Philadelphia, including: "D.J. Jazzy Jeff and the Fresh Prince," "M.C. Breeze (Joey Ellis)," "M.C. Cheeba," "M.C. Reil," "7-A3, Sugarpop, and other local R&B groups. Also worked for Ruffhouse Records in Philadelphia.

Available For: Sessions, writing and production.

ACE BAKER
Phone: (818) 893-3959
Instruments: M1, Proteus, DSS 1 sampler w/ large library, Linn 9000 w/SMPTE, 32 tk. sequencer, R-8, MKS 50, DX7.

Read Music: Yes
Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).
Styles: Melodic rock, hip hop, dance pop, industrial pop.

Technical Skills: Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, insbee.
Qualifications: Veteran of sessions, national & world tours. TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty, Production & writing w/Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner & Ross Vanelli.

Available For: Producing, arranging, writing, and/or recording of special music projects.

ANTHONY LOVRICH- PREPRODUCTION & PROGRAMMING
Phone: (818) 765-2578
Instruments: Akai/Linn MPC60 sampling drum machine w/extra sampling time & 99 trk Midi

PRO PLAYERS

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED., JAN. 22, 12 NOON. (213) 462-5772

sequencer, Yamaha recording drums, electric Midi pads & drum set, PM-16 MIDI converter, E-MU Proteus w/32 voices, Akai S-1000 sampler, Roland S-330 digital sampler w/extensive library of current sounds, DRV3000 multi-FX, various digital reverbs, Aphex studio clock, Tascam 2 track analog, digital playback, digital/midi multi-track 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/major labels on a daily basis & several songwriters & artists, Grove School grad.
Available For: Studio work, programming, sampling, & producing hit records.

YALE BEEBEE

Phone: (213) 254-8573
Instruments: Kurzweil Midiboard; Korg T2 Music Workstation; E-mu EMAX II 16-bit Stereo Digital Sound System, Proteus 2 XR; Roland D-550, MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha TX802, TX816; processing equipment; Macintosh computer with SMPTE.
Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, or- chestrator, MIDI sequencing, drum machine programming, computer manuscripts.
Styles: Commercial rock, plus all contemporary and traditional idioms.
Read Music: Yes
Vocal Range: Tenor
Qualifications: B. M. and Graduate Studies at University of Miami, Eastman, & UCLA in Theory/Composition. Richie Sambora (Bon Jovi/Mercury Records), Paul Cotton (Poco), ASCAP/BMI Film Scoring Workshops. Extensive professional recording, performing, programming, touring, video, conducting experience. Tapes, resume, videos, references available.
Available for: Any professional situation.

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 at CSUS, jazz study w/Ted Greene, Henry Robinite, the Fautt School & more. Have played/toured w/ Maxine Nightingale, David Pomorantz, Tommy Brechein, Peter Schless ("On The Wings Of Love"), John Norzillo, Jamie Fautt, Gloria Rusch, Nicky Hopkins, Glen Zotoloff.
Available For: Demo sessions \$25.00 per song, instruction \$20.00 per hour. Rack programming, jingles, casuals and Top 40 gigs.

JOHN BOKOWSKI, JR.

- KING'S COURT PRODUCTIONS, INC.
 Phone: (818) 377-4039
Instruments: Everything. Massive MIDI keyboard setup including: IBM at computer, LINN 9000, AKAI MPC-60, AKAI S-1000, Roland 5550, JD-8000, D-70, 2 Korg MIR-EX's, Wavestation, Proteus, Roland 808 & 909, Juno 106, Super JX, Korg EX-8000, Turntables. More upon request.
Read Music: Yes
Technical Skills: Production, keyboards, remixes, drum-programing, sequencing, writing & arranging.
Styles: Pop, R&B, hip-hop, dance, gospel, jazz.
Qualifications: Has produced/remixed several projects for major labels, including Warner Brothers, RCA, Motown and Word/Epic. Was staff producer/writer at Motown for 2 years. Production company recently had 2 act production deal with Arisia records. Have co-produced with Nile Rodgers, Richard Perry & Bernard Jackson of Surface. Recently finished co-publishing term with Warner/Chappell music. Songwriter credits include: Tracie Spencer, Kool & The Gang, Latoya Jackson, Madame X, Temptations & Nancy Wilson. Have written with Karyn White, Freddie Perren & Skip Scarborough.
Available For: Production/remixes, pre-production/demos, keyboardist/programmer, sessions, song placement, & is currently looking for possible act's for the production company to work with.

JOAQUIN DES PRES

- PRODUCER-SONGWRITER-BASSPLAYER.
 Phone: (213) 859-5581
Read Music: Yes
Styles: Rock, mainstream rock, pop.
Qualifications: As a songwriter, currently with Warner Chappell Publishing, credits include collaborations with Elton John's lyricist, Bernie Taupin. As a producer, clients include: United Artist, RCA, EMI, SBK, Musidisc, Warner Chappell. With players such as Jeff Porcaro, Steve Lukather, Billy Sheehan and many more. As a bass player: Numerous recording sessions. Author of "Bass Fitness" on Hal Leonard Publications, Charvel/Jackson, Carvin, Gibson strings and Washburn endorsee.
Available For: Complete production of masters and demos. Bass sessions, live and studio.

BURT DIAZ

Phone: (818) 889-2109
Instruments: Korg T-3, Roland U110, Yamaha DX7, Peavey DPM 3, Prophet 5, Youngchang grand piano, Alesis HR16 drum machine, Roland 707 drum machine, MMT8 sequencer, Foxtex 16 trk., Tascam 20 channel mixing console, effects; SPX 90, DBX compressor, Quadaverb, etc.
Read Music: Yes
Technical Skills: All styles of keyboard playing, vocals; lead, background, songwriting, arranging, finished studio production.
Vocal Range: Tenor
Qualifications: European tour with White Lion, Worked w/members of REO Speedwagon, 707, Richrath, Ram Jam. Played opening act for Joe Walsh, Ted Nugent, Edgar Winter, Rick Derringer, Robin Trower, Romantics. Recent North American tour. B.A. & A.A. degree in music from State University of New York, Stonybrook.
Available For: All professional situations.

MARC DROUBAY

Phone: (213) 306-4689
Instruments: Drums
Qualifications: Drummer for EPA recording artists Survivor for seven years. During that time, recorded five LP's and two soundtrack singles. Of these, six singles made Top 15 and three albums were certified platinum. Appeared in eight videos, seven Solid Gold shows, toured the U.S., Japan and Europe. Received a Grammy in 1982 for the song "Eye Of The Tiger."
Available For: Recording, touring, video, showcasing, preproduction, private lessons, clinics etc. Professional calls only.

DAVE GAGE

Phone: (213) 470-1465
Instruments: Harmonica (diatonic and chromatic), Peavey stereo chorus and Fender Bassman amps, Quadaverb GT (for direct recording).
Read Music: Yes
Styles: Rock, hip-hop, blues, country, R&B, commercial work.
Technical Skills: can improvise to anything. Producer and songwriter. MIDI 8 track studio.
Qualifications: 12 years experience. TV credits include: ABC's "Davis Rules", and commercials for Clothestime and Nutra-Sweet. Recorded or played with: Andy Summers, Devo, Rick Springfield, Bill Ward (Black Sabbath), Mark Mothersbaugh, Vivian Campbell (Whitesnake), CD and cassette on AYM Records.
Available For: Session work (TV, film, or album). Some live gigs.

MAURICE GAINEN

Phone: (213) 662-3642
Instruments: Foxtex G-16 16-track with full SMPTE lock-up to video, 40 channel mixer with MIDI mixing, DAT mixdown, Saxophones, flutes, WX-7 MIDI wind controller, Korg M1, EMU 16-bit stereo piano module, Roland D-110, Roland W-30, Akai 3-900 sampler w/extensive library, Yamaha TX81-z, Alesis SR16 drum machine with TR-808 sounds, many outboard EFX, Atari computer w/cubase.
Read Music: Yes
Styles: All
Technical Skills: Woodwinds, keyboards, arranging, composing, Complete demo and master production, (MIDI and/or written music for live musicians).
Qualifications: Berklee College of Music, National Endowment for the Arts Scholarship, Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.
Available for: Sessions, concerts, touring, full service production in my studio. MIDI and studio consultation. Original songs available to singers. No spec deals. Pro situations only.

CESAR GARCIA

Phone: (818) 891-2645
Instruments: Saxophones tenor, alto, soprano and flute, Electric effects. Yamaha REX 50.
Read Music: Yes
Styles: All
Technical Skills: Songwriter
Vocal Range: Tenor
Qualifications: 25 years experience, hot soloist, lead vocals. 3 years of college, music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with

many pro players around town, concerts, casuals, clubs and sessions. Have recorded my own solo album. No drug hang-ups. Good attitude, dependable.
Available For: Professional work.

PAUL GOLDBERG

Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/R.I.M.S. system, Akai-Linn MPC-60 sampling drum machine/sequencer (all 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/ Bill Medley, Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Bob Shepard, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash, TV & film; Roseanne Barr, *Wide Guys, Let's Talk*, Asian Media Awards, *Good Morning America*.
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

CARLOS HATEM

Phone: (213) 874-5823
Instruments: Percussion and drum-set. Drums-shakers, bells and whistles.
Read Music: Yes
Styles: Pop, rock, funk, latin, jazz.
Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravisimo*. Drummer on *The Paul Rodriguez Show*.
Available For: Recording, live performance, sequencing and lessons. For specifics, please call (213) 874-5823.

KAMAAL

Phone: (213) 962-9145
Styles: Funk.
Instruments: Alembic Standard I bass, Trace Elliot amps, various outboard effects, Roland W-30. For film: Cannon L1 Hi-8mm camera, Sony EVO-S900 Hi-8mm VCR-Direct Ed Plus Editor, Color EQ, full 8-track MIDI studio.
Technical Skills: Bassist, producer, songwriter, filmmaker.
Vocal Range: Tenor
Qualifications: Member AF of M, extensive resume and references available upon request.
Available For: Recording, touring, film scoring and songwriting.

JAMES KHOURY

Phone: (310) 288-0163
Instruments: Les Paul, Staatcaster, Telecaster, Steinberger, Godin acoustic with mesa boogie MK IV, Marshall Jubilee, Marshall cabinets and FX rack.
Technical Skills: Well versed creative guitarist, with dynamics, and tasteful solo's.
Qualifications: Originally from Boston, MA., 14 years of playing music professionally. Have recorded with producers: David Foster, David Reitzas, Phil Greene, Tom Soares. Recorded two albums with Sarah Bishop-Valentine, and the Jaws of Life.
Available For: Recording, touring, video television and club dates.

AL LOHMAN

- DRUMS AND PERCUSSION
 Phone: (818) 700-1348
Instruments: All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. &

Remo.
Read Music: Yes
Styles: All
Qualifications: B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. 15 years professional experience including performances with: Larry Canlier, The Stray Cat Blues Band, The Drifters, The Box Tops, The Cal Arts Percussion Ensemble, Cal Lutheran Percussion Ensemble, Vera Daehlin, The Evening Shades, and numerous club and casual bands. Recordings include: local band sessions, commercials and TV. Artists include: Reno Wilde, Marisa Abraham, The Fables, Steve Lapoe and Lyrta. Live TV including: Evening Shade, Designing Women, Seinfeld tapes available upon request.
Available For: Sessions, club work, originals, casuals.

MICHAEL MCGREGOR

Phone: (818) 982-1198
Instruments: Akai S1000, Roland 330, DX7 II, M1, Proteus, 808 drum machine, DAT, turntable, complete MIDI production studio, extensive sample library, access to any keyboard.
Technical Skills: Complete song production, arranging and programming, remixing and scoring.
Qualifications: Written and/or produced songs for Deniece Williams, Five Star, Timmy T, Irene Cara, Mona Lisa and Tommy Page. Remix production for Color Me Badd and many songs in TV and film.
Available For: Song production, remixing, sampling, programming. House and hip-hop production, arranging.

WILL RAY— COUNTRY GUITAR GOD AND OMNIPOTENT PRODUCER

Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, mandolin, lap steel, vocals.
Styles: All style country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, nuke-a-billy, modern & traditional country.
Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 16-trk studio for great sounding demos. Use slides & string benders for great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.
Available for: Sessions, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

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, IVI Steerlizer 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.

TRACY MICHAEL CAINE/ DRUMS

Phone: (310) 839-9523
Instrument: Yamaha drums, state of the art drum-programmer. Vocals, tenor and baritone. State of the art MIDI studio available.
Read Music: Yes
Styles: Top 40, rock, latin.
Qualifications: Gold record on Capitol-Latin pop charts, played with members of Chicago, Stephen Stills band, Jeffrey Osborne band etc. Studied with Joe Pocar.
Available For: Recording sessions.

CEARAS WELLS

- GUITARIST
 Phone: (818) 246-3593
Instrument: 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 at CSUS, jazz study w/Ted Greene, Henry Robinite, the Fautt School & more. Have played/toured w/ Maxine Nightingale, David Pomorantz, Tommy Brechein, Peter Schless ("On The Wings Of Love"), John Norzillo, Jamie Fautt, Gloria Rusch, Nicky Hopkins, Glen Zotoloff.
Available For: Demo sessions \$25.00 per song, instruction \$20.00 per hour. Rack programming, jingles, casuals and Top 40 gigs.

JOHN BOKOWSKI, JR.

- KING'S COURT PRODUCTIONS, INC.
 Phone: (818) 377-4039
Instruments: Everything. Massive MIDI keyboard setup including: IBM at computer, LINN 9000, AKAI MPC-60, AKAI S-1000, Roland 5550, JD-8000, D-70, 2 Korg MIR-EX's, Wavestation, Proteus, Roland 808 & 909, Juno 106, Super JX, Korg EX-8000, Turntables. More upon request.
Read Music: Yes
Technical Skills: Production, keyboards, remixes, drum-programing, sequencing, writing & arranging.
Styles: Pop, R&B, hip-hop, dance, gospel, jazz.
Qualifications: Has produced/remixed several projects for major labels, including Warner Brothers, RCA, Motown and Word/Epic. Was staff producer/writer at Motown for 2 years. Production company recently had 2 act production deal with Arisia records. Have co-produced with Nile Rodgers, Richard Perry & Bernard Jackson of Surface. Recently finished co-publishing term with Warner/Chappell music. Songwriter credits include: Tracie Spencer, Kool & The Gang, Latoya Jackson, Madame X, Temptations & Nancy Wilson. Have written with Karyn White, Freddie Perren & Skip Scarborough.
Available For: Production/remixes, pre-production/demos, keyboardist/programmer, sessions, song placement, & is currently looking for possible act's for the production company to work with.

JOAQUIN DES PRES

- PRODUCER-SONGWRITER-BASSPLAYER.
 Phone: (213) 859-5581
Read Music: Yes
Styles: Rock, mainstream rock, pop.
Qualifications: As a songwriter, currently with Warner Chappell Publishing, credits include collaborations with Elton John's lyricist, Bernie Taupin. As a producer, clients include: United Artist, RCA, EMI, SBK, Musidisc, Warner Chappell. With players such as Jeff Porcaro, Steve Lukather, Billy Sheehan and many more. As a bass player: Numerous recording sessions. Author of "Bass Fitness" on Hal Leonard Publications, Charvel/Jackson, Carvin, Gibson strings and Washburn endorsee.
Available For: Complete production of masters and demos. Bass sessions, live and studio.

BURT DIAZ

Phone: (818) 889-2109
Instruments: Korg T-3, Roland U110, Yamaha DX7, Peavey DPM 3, Prophet 5, Youngchang grand piano, Alesis HR16 drum machine, Roland 707 drum machine, MMT8 sequencer, Foxtex 16 trk., Tascam 20 channel mixing console, effects; SPX 90, DBX compressor, Quadaverb, etc.
Read Music: Yes
Technical Skills: All styles of keyboard playing, vocals; lead, background, songwriting, arranging, finished studio production.
Vocal Range: Tenor
Qualifications: European tour with White Lion, Worked w/members of REO Speedwagon, 707, Richrath, Ram Jam. Played opening act for Joe Walsh, Ted Nugent, Edgar Winter, Rick Derringer, Robin Trower, Romantics. Recent North American tour. B.A. & A.A. degree in music from State University of New York, Stonybrook.
Available For: All professional situations.

MARC DROUBAY

Phone: (213) 306-4689
Instruments: Drums
Qualifications: Drummer for EPA recording artists Survivor for seven years. During that time, recorded five LP's and two soundtrack singles. Of these, six singles made Top 15 and three albums were certified platinum. Appeared in eight videos, seven Solid Gold shows, toured the U.S., Japan and Europe. Received a Grammy in 1982 for the song "Eye Of The Tiger."
Available For: Recording, touring, video, showcasing, preproduction, private lessons, clinics etc. Professional calls only.

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Instruments: Warwick, Wal, Tobias, 4, 5, & 6 string, fretted & fretless basses. Bradshaw rack. Demeter studio direct box. Tracy Elliot amps & speakers. MIDI bass controller. Mac. Ilsi, etc.
Read Music: Yes
Vocal Range: Tenor-baritone.
Styles: All
Technical Skills: Extensive musical education. Creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving, improvisation, parts writing, sight reading, slap, etc.
Qualifications: Toured &/or recorded w/ Rod Stewart, Billy Idol, Tom Jones, Martin Chambers, Mansella, the Committee UK, Jingles for Revlon, Sunkist, Pepsi, etc.. Recorded w/producers Trevor Horn, Kihl Forsy, Bill Dresher, Eddie King, etc., MTV, 91 Grammy Awards Show, Arsenio Hall, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, etc.
Available For: All types of recording sessions, touring, producing, scoring, jingle writing and private instruction.

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 Oddesseys, 2 drum machines, Atari w/Hybrid Arts Smpte Track, 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.

TSUYOSHI "TAKA" TAKAYANAGI

Phone: (818) 906-1538
Instruments: AKAI S-900, MIR, Proteus, D-70, D-550, Mini Moog ESQ1, MKS-80, Linn 9000, 8+K, MC-500 II
Styles: R&B, pop, jazz, rock.
Technical Skills: Keyboards, producing, composing, arranging, programming.
Qualifications: Written/or produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 R&B single with writer-producer credit.
Available For: Recording, producing, live performance and instructions. Any pro situation.

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2. PA'S AND AMPS

- *2 15" EV cabs, 2 way, like new, less than 6 months old, \$400 per cab obo. 310-376-8238
- *2 Carvin single 12" monitors, like new w/cables & covers. \$300 obo. 213-951-8732
- *Accous 406 cab, 2 15" spkrs, \$150. Yamaha S115 cab, Gauss spkrs, \$150. Multi vox bs pdls, \$75. Carvin Vega B24B cab, blown spkr, \$40. Dave, 818-244-4182
- *Ampeg bs cab, model SVT-1510E, 1 15" & 1 10" spkr. Lks & sounds grt. \$250. Lv msg. 714-624-5428
- *Ashley PA, 4000 wts. xint cond w/4 JBL 18's, 4 15's, 4 2" drivers & 4 1" drivers, NS TX90 & Alesis Midverb, Lexicon Verb. \$5995 obo. 310-804-1847
- *Carvin bs cab w/18" spkr. \$275. Carvin bs cab w/410's in

- super tweeter, \$300, 4 months old, sounds grt. 818-845-6465
- *Crown Microtech 600 stereo pwr amp, 300 wts. Cost \$600 new, \$550 obo. Kent, 818-348-6065
- *Eagle 2 pwr amp, \$600 obo. 140 wts per chnl. Mike, 213-483-4780
- *Fender Band Master head, pre CBS, blonde, all stock, very gd cond, very cool tone, \$265. 818-780-4347
- *Fender bs rig, 2 Spectrum cabs, 1 18" & 2 10's per cab. BFX400 stereo bs head. All for \$1100. Tony, 714-562-9237
- *Fender BXR400 bs stack. Bl amp or stereo. 4x10, 1x15 cabs. \$550. 213-221-4337
- *Fender Super Reverb amp, 1969. Trade for Marshall tube head. Jack, 310-378-7925
- *Gallian Kruger 400RB bs amp for sale w/15" cab. \$400. 213-987-0300
- *Gill Harkey 4x10 bs cab, xint cond. \$350 obo. 818-780-7869
- *Hill console, 24x4x2, mint cond w/ATA flight cs, little lights, goose neck mic. \$1950. Jim, 818-768-4430
- *JBL 4662 pro PA cabs, \$375/ea. Also Alpec 808 hz freqncy horns, \$150/ea. Sun monitors, \$75/ea. Linton, 818-704-8387
- *Jensen spkrs for Fender Twin or Pro reverb, \$75/ea. Andrew, 310-836-1298
- *Jim Kelley 2000, F.A.C.S. reverb, new tubes, grt shape, \$700 or trade for PA. 818-966-8399
- *Marshall 100 wtl half stack, grt cond, \$900 obo. Rick, 818-361-4218
- *Marshall 100 wtl head, JCM800 series. \$400. Mike, 818-981-0745
- *Marshall 100 wtl ht head. 1978 JMP, stock, near mint, sounds outrageous. \$450. 818-902-1084
- *Marshall half stack. 1961, vintage, xint shape. \$1300 obo. 818-980-2472
- *Marshall JCM800 50 wtl tube head. Brnd new cond, stored for many years. Wrks perf, grt sound. \$375 obo. 213-987-0799
- *Marshall JCM800 50 wtl. Modified w/Groove Tubes. Barely used, \$400. Keith, 213-467-6876
- *Mesa Boogie Mark III head, Simulclast, rck mntbl w/rt switch's. Grt cond, \$800 obo. Angel, 818-764-9322
- *Mesa Boogie Strategy 400 w/new tubes. \$800 obo. 213-530-6083
- *Peavey XR1200 pwrld mixer. Stereo, 250 wts per side, 12 chnl, EQ, tons of features w/light cs, mint cond. \$900 obo. Michael, 213-662-0169
- *Polytone amp w/2 chnl's & 1 15" spkr. 110 RMS. Xint cond. \$375. 818-290-2328
- *Randall RG100ES 150 wtl head, xint cond. \$1000. Must sell ASAP. \$225. Dave, 310-456-0112
- *Seymour Duncan convertible 100 watt amp. Xint cond. \$400 obo. Mark, 805-253-1510
- *Trace Elliot A250 head w/1048 300 wtl cab & 1518 200 wtl cab w/new spkr in xint cond. Must sell, \$2300. John, 310-641-2952
- *Yamaha B-100-115SE bs gnt amp w/paramtrc EQ. Mint cond, recding studio use only. \$390. Mike, 213-662-9266
- *Stolen: Fostex 2016 16 chnl line mixer. Serial#0201897. \$1000 reward. 818-558-7102

3. TAPE RECORDERS

- *Fostex 8 trk w/12 chnl mixer. Model 80 recdr & Model 450 mixer. \$1500. Mike, 213-448-9573
- *Fostex 8 trk, xint cond, \$1600. Jerome, 818-880-2121
- *Fostex A8 8 trk, xint cond, all cords included, \$1600. Jerome, 818-880-2121
- *Fostex E16 w/4050 auto locator & cable. New cond, 0 hrs, rebuilt heads. \$3950. Mark, 805-253-1510

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- *1 Rockmod II pre amp by Kasha. \$400 obo. 818-762-5745
- *4 trk ck cab w/pwr, lan & wheels, \$100. Linton, 818-704-8387
- *A1 graphic EQ, SAE, 10 bands, studio qual, perf cond, \$175 obo. 310-316-4551
- *ADA MP1 gnt pre amp w/Midi contrlr. \$400. Carl, 818-788-6419
- *Alemic Stratoblaster Strat pre amp pwr swtch. From 70's, lrg sinca not avail. Drop in installation, no cutting necessary. Gives incredb boost & pwr to sound. \$50. 213-878-5560
- *Ashley BP41 bs pre amp, like new, regularly \$375, will sell for \$175. 818-780-7869
- *Bartellini jazz PU & Bartellini Music Man PU & Bartellini pre amp for sale. \$150 obo or sold individually. Mike, 213-483-4780
- *DOD 15 band stereo graphic EQ, mint cond, \$125. Leanne, 818-769-7260
- *Fender Strat neck, 3 bolt maple, lrg headstock w/bullet trussrod, reissue type, brnd new, unused, \$85 obo. 310-841-6914
- *Hill audio sound mix console. 16x4x2 w/Phantom pwr supply & roll around std. New w/box. \$1950. Kent, 818-348-6065
- *ibanez pdls. Stereo chorus, \$45; compressor, \$30. Both xint cond, wrk grt. 213-667-0799
- *ibanez rck mnt digital delay. Also features reverb, dbng, flange, etc. Grt sounds at only \$135. 818-705-4729
- *Linn drum, mint cond, seqnc drn mach. Complwselection of custom sound chips. \$295. Mike, 213-662-5291
- *Rck, 10 spc, shock mnt, carpeted, new, paid \$425, sell for \$275. Roland SDE2550, xint, only \$275 firm. Bob, 818-769-2142
- *Rocktron Pro Gap programmbl pre amp w/hush. Includes mnt. \$350 obo. 213-657-9238
- *Roland TR707 rhytm compsr, like new, hrdly used. \$275. Dale, 310-987-1717
- *Tascam 308 mixing brd, mint cond, \$500 obo. 310-378-2098
- *Wid, 1 MXR Phase 90 in gd wrkg cond. Will pay cash. 818-762-5745
- *Yamaha SPX90 for sale. Gd cond, \$275. 213-659-5060
- *Stolen: Alesis Quadrawer. Serial #QV1073673. Also Alesis Midverb II. Serial #05329. \$1000 reward. 818-558-7102

5. GUITARS

- *1962 Fender Strat, all orig. orig owner, sunburst w/cs. \$4700. Larry Hillard, 213-539-6347
- *1968 Martin C-16NY classid guit, near mint cond, \$850. 310-434-5701
- *Acous 12 string, Ventura, \$125. Eric, 818-907-8629
- *Aria Pro II Night Warrior, midline blue w/F. Rose trem, \$300 obo. 310-376-8238
- *BB5000 Yamaha bs 5 string. Grt cond, black w/gold hrwd. HSC Will part for \$800 obo. Mike, 213-483-4780
- *BC Rich ST3 bs. American made, translucent pink. HSC. \$225. 213-221-4337
- *BC Rich Warlock. Hot pink w/Kaylor. Xint cond. \$225 obo. Chris, 818-994-4782
- *Carvin bs. LB75, 5 string, neck thru, EMG's, custom graphic. \$550 obo. Tony, 714-562-9237
- *Charvel bs guit, white w/EMG PU's. \$350 w/cs. 213-987-0300

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- Charvel** bs, \$400. Mike, 818-981-0745
- ESP** guit, blue w/EMG PU's, grt deal, \$500. Mike, 818-982-8160
- Fender** Bullet, very nice, w/Fender HSC, \$195. BS Aria Z7B custom, Explorer style shape, very nice w/HSC, \$165. 818-902-1084
- Fender** Jazz bs, 1975, serial # on neck plate. All blonde w/square pearl inlays. Incredibly fine cond. all orig w/HSC, \$700. 213-878-5560
- Fender** Tele, 1973 black w/maple neck, 1978 sunburst w/maple neck, 1973 blonde Tele custom. All orig. xint cond w/HSC. \$650-850obo. 310-841-6914
- Fretless** Fender Jazz bs special w/HSC. \$250. Dave, 818-357-8024
- Gibson** Explorer w/Kahler & HSC, red, grt cond. \$400 obo. Rick, 818-361-4218
- Gibson** Les Pauls from mid-70's. Custom Deluxe, black, sunburst, cream color, all xint cond. org w/cs, \$650-800 obo. 213-667-0798
- Gibson** Thunderbird bs w/cs. Early 70's, triple PU's, white w/black trim, Schectertuners, tintone & shape. \$1000. Ted, 310-923-2547
- Hamer** 12 string bs for sale. \$1200. William, 818-753-3973
- Jose Ramirez** flamenco guit, 1-A, \$2800. Ron Fernandez, 714-796-8582
- Left** handed Carvin LB75 5 string bs w/Active Elec. 4 months old, sounds grt, mint cond. \$500. 818-845-6465
- Martin** D-16M, spruce top, mahogany sides & back. Basically a D-18 w/scalloped bracing. Like new, list \$1400, sell \$850 w/HSC. 818-788-0610
- Schenker** guit, white w/silver bar tail pc. Custom. 12 fret marker. Only collectors, \$950. Steve, 213-223-5217
- String** bs, modern all wood bs w/adjustable bridge. Big, deep, clear tone. \$2900. 818-990-2328
- Student** guit, 2 PU's, slim neck, very easy to play, sounds grt w/strap & cs. \$145. 818-780-4347
- Tom** Anderson Strat, baby blue, pearl pickguard, Kaylor autolect trem syst. Wcs, xint cond. \$1400. Jeff, 310-437-5211
- West-Tone** Destroyer Star, black w/black hrdrw, blonde Chandler neck, F.Rsoe trem, Jackson PU's, w/cs. Lks, plys & sound grt. \$250. Glen, 213-634-9058
- Wild.** Vintage US Strat. Daphney blue. Will pay \$700. L v msp. 213-871-6801
- Yamaha** accous/elec guit w/HSC, brnd new, \$250. Ron, 310-455-3936
- Yamaha** Pacifica, Strat style body, bolt on neck, 2 innocks, 1 single coil PU, F.Rsoe trem. Brnd new, won in contest. \$300. Darryl, 213-466-3807

6. KEYBOARDS

- Korg** EPS-1 elec piano, 76 touch sensitive keys, strings, full EQ, transposes for any key. Xint cond. \$700. 818-990-2328
- Roland** JX10 synth/contlr w/memory card, cover & custom gig bag. Mint cond. \$750. Leanne, 818-769-7260
- Roland** ZK1 portable organ, percussion, etc, real B3 tone. \$900. Kent, 818-348-6065
- Sohmer** accous/piano. Console. Xint cond. \$1000. David, 310-479-6611
- Wtd.** Yamaha CP80 portable grnd piano. Will trade Apple

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8. PERCUSSION

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- 59 Ludwig** 5 pc drml kit, light green pearl finish. \$550 obo. Dave, lv msp. 213-397-6342
- Ludwig** 20" white floor tom w/cs, \$200. Like new or will trade for comparable 16" floor tom. Mike, 310-214-5792; 310-548-3390
- New** 7 pc Pearl drml set w/Zildjian cymbals. Pearl hrdrw & DW pdls. \$1500 obo. Mike, 213-370-6285
- Tama Super Star** 7pc w/cs's, hrdrw, cymbal stands, 24" kick, red wine color, everything you need but cymbals. \$1250 obo. 818-763-3894
- Tama Superstar** 7 pc w/cs's, hrdrw, cymbal stands, 24" kick, red wine color. No cymbals. \$1250 obo. Dane, 818-763-3894
- Wooden** conga drms, \$175/ea. Pair for \$300. Many congas, \$75; bongos, \$60. Ron Fernandez, 714-786-8582
- Zildjian** 20" ride cymbal K, \$149. Zikjian hi hats, \$400. Alan, 818-713-0983

9. GUITARISTS AVAILABLE

- 2nd** guit w/ld qual vocs sks intense, hi energy HR act. Must have increbl vocs, chops, strong matrl. Leppard, Scorpions, VH, Mike, 818-784-4070
- Abstract,** uniq guit avail for studio, fills, anything from Beck to VH. Mike, 818-995-1905
- Acid** guit from the psychic church of HR wnts to form super light/loose band. Jerry, 310-274-4846
- Acous/elec** sng oriented guit lkg for atmosp, altrmv band. Infr Sugar Cubes, Lush, U2, Neil Young, John, 818-786-5975
- Aggrsv,** hvy & funky guit w/lots of groove sks team plys to J/F band. Pro gear, bluesy chops & srs att. Frank, 818-845-5901
- Authentic** tradit'l blues guit avail. Nothing but the blues. Ply slide, all Fender, 213-656-4992
- Blues** guit sks talk & blues inrl band. Jack, 310-378-7925
- Blues** inrl R&R guit avail. Voc, exp, stage & studio. Gd image, vintage gear. Age 25. Beck, Clapton, Hendrix, Page & more. Reliable. 213-343-0850
- Blues/slide/rock** guit. Mid 30's, not dead. Lots of demos. Bs equip also. Weekend, xtra gigs, blues rock, no metal. Druless. John, 213-666-2586
- Bluesy** Hendrix style guit/voc sks band or muscians for org proj. Pros only apply. Michael, 818-994-8113
- C&W** guit w/strogn vocs, pro equip, yrs of stage & recrdng exp. Inrl by Albert Lee, James Burton. Lkg for wrkg band ala Reclines or Highway 101. Ric, 818-343-9074
- Christian** guit into many styles of music sks other Christian muscians & wrk sits. Terry, 213-257-7302


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- Exp** pro guit avail for paid sits, any & all styles. Dependbl & reliable. 818-705-4729
- Exp** pro HR guit team sks bs or bs & drl team. Lng hr & pro gear a must. Doug, 213-962-1746
- Fem** guit avail to compl rock band. 213-874-5128
- Fem** snglrs/sgwtr w/ld like to practice rhytm guit abill by joining papalish, REM type band. Studio City, N Hillywd for rehsl a -. 818-763-3181
- Flash** plyr ala Sykes, Lynch, Badlands w/album credits & touring exp sks inanal bckd sit w/mngt & lbl inrlst. T Fields, 213-247-7800
- Flashy** ldl guit, 24, sks killer HR band. Grt lks, equip & trnspp. Inrl VH, Aero, old Crue. Pros only. Sean, 818-780-2977
- Funky** chops, lkg for R&B, urban, contmpy grp or proj. Inrl Earth Wind & Fire, Prince. Very verstl. Srs only. 213-831-6881
- Guit** & drlm team avail for progrsv sit. Bobby, 818-985-8133
- Guit** avail for orig or oldies southern rock & blues inrl grp. 13 yrs exp, vocs. Kevin, 805-581-4861
- Guit** avail for pop/rock sit. Demos, showimg. Inrl Lukather, Landon, Bryan Adams, Giant, etc. Grt gear & att. Joe, 818-954-0742
- Guit** avail for srs HR band lkg to compl pkg. I have xint image, equip, exp & gd att. David, 213-851-7941
- Guit** avail for straight ahead R&R band w/dedictn & att. Inrl C.Trick, Crowes & Stones. Call anytime. 213-850-8540
- Guit** avail for wrkg band. Demos, etc. Verstl, melic, lyric. 30 y/o, gd att. Srs, all styles, pros only. 310-473-6042
- Guit** avail. Lkg for other muscians to jam with. Any style. Joe, 213-261-9533
- Guit** becomes avail 1/19 for dance, funk, pop styles. Dependbl, exp. pro w/resume & tapes. Grt equip & trnspp. Will travel. Andy, 818-981-0899
- Guit** into R&B, T40, rock, sks srs to wrk with. Alex, 213-461-5432
- Guit** lkg for orig lolkly R&R band. I ply accou & mandolin & slide guit. 213-956-9614
- Guit** lkg to J/F straight ahead, raw, pwrll, sleazy, grooving, K/A band w/rt image. Chris, 818-994-4782
- Guit** lkg to start band ala Clash, Style Council, Stiff Little Fingers, etc. Chris, 818-986-5985
- Guit** plyr, K/A, lkg for HR, blues based band. Inrl Beck, VH, Lynch. No flakes, no bull. Pros only. Call now. 818-345-1966
- Guit** plyr/sngwtr, 20, avail to J/F young, MTV style cmrct,

- HR, R&R band w/pretty boy lks, not glam. Inrl Poison, Crue, Roth. 213-874-6922
- Guit** sks csis band. Have exp in pop, funk, Motown, cntry & Phillipino. Have gd sound, can sing & read. Mike, anytime. 818-772-8662
- Guit** sks estab HR act. Have studio, stage, TV, radio exp. Inrl blues, rock, metal, myself. Mark, 310-672-7902
- Guit** sks estab, melic metal band. Xocapini plyr, wrtr, showm w/vocs, exp, very lng hr image, killer gear & pro att. 310-323-3687
- Guit** sks muscians w/nisn, dedictn, lng hr image for progrsv HR band. Inrl Litson, Rabin, 818-985-3076
- Guit** sks wrkg sit only. Roots music w/rt sound. 213-876-1131
- Guit** w/rti bckups, gear, chops & image nds melic HR band w/rt sngs & vocs. 818-762-5745
- Guit,** Inrl Kix, AC/DC, etc, etc. Stage exp, sngs, image. 818-766-6337
- Guit,** Orange Co area, sks wrkg sits. Studio or live. Well versed in all styles, 20 yrs exp, elec & acous. Donald Hooker, 714-750-4845
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- Guit,** Inrl Kix, AC/DC, etc, etc. Stage exp, sngs, image. 818-76



FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., JAN. 22, 12 NOON

*Keybrd/bx/guit pyr sks to partim w/wrkg band. Styles, R&B, pop & blues. Lv. msg. 213-874-5609
 *Ld & rhythm gult team avail to J/F band. We have matrl, groove orientd rock. Crue, AC/DC, VH. John, 818-719-9297
 *Ld gult avail for recrdng proj. Infl Bex, Lukather, Gary Moore. Mark, 213-653-8157
 *Ld gult w/massive lng hr image, Marshall stack & pro gear sks estab rock act. Stage & studio exp. Sean, 818-985-9190
 *Ld gult/sngwr lkg to J/F verstl band that boogies/rocks but isn't afraid of a danceable beat. Jeff, 818-348-6671
 *Ld gult/sngwr w/pro equip & grt image sks cmrc'l metal band. Signed or w/maj mgnt. Johnny, 818-990-4551
 *Lkg for srs bs plyr, drrm & rhythm gult plyr to form new sounding band. Infl Pearl Jam, Nirvana, Soundgarden & anything of heart & soul. John, 310-450-0703
 *Old dog gult w/vocs sks band &/or muskns to form one. Marshall equip'd, hr & trnspo, our music or theirs. P. Stone, 818-240-0274
 *Outstndng blues/jump blues gult, very exp, vintage equip, sks roots orientd wrkg blues grp. Rod, 818-501-0377
 *Pro gult w/image, grt snags & voc abill sks pwrfl, emotional band ala Jane's, Smashing Pumpkins, Love Bone, Soundgarden. Ruff, 213-662-7818
 *Pro HR gult w/chops, deditc, image lkg to J/F killer HR band. Srs only. Paul, 818-377-8947
 *Pro HR/HM lkg gult/sngwr w/xtl chops, equip, lng hr image & tnt sks band w/same. Pros only. Brian Keith, 213-665-3535
 *Pro lkg gult w/aggvrs Euro HR/HM style avail for pro band. Infl Michael Sheker, Gary Moore, Brian, 818-762-5445
 *R&R gult/sngwr. Allman, Richards, Page, Gibbons. Ld, live, tunings, vintage gear. 310-376-7198
 *Shred, killer gult plyr sks pro HR band. No thrash. Pros only. Infl Nuno, Paul Gilbert. Kazu, 818-788-1649
 *Sngwr/gult w/grt bckup vocs avail for band sit w/mngt & legal rep. Infl Aero, Stones, Zep, GNR, etc. Rail, 213-957-1251
 *Twisted gult lkg to join cool, dark rock band into Sisters, Jane's & old Cut. 818-753-4015
 *Varest pro avail for paid sills. Appearncs in both Guitar Player & Guitar World mags. 818-705-4729
 *Very tasty R&B gult plyr lkg for soull band. Pros, pls. I ply anything, Nobody in this town or earth can ply like me. 818-710-1292

*X-Black Cat Moan lkg gult/sngwr sks band w/mngt & lbi intrst only. Dave, 213-462-4938
 *Young gult/sngwr avail to join band. Infl varied. John, 818-769-2713

9. GUITARISTS WANTED

*#1 charismtic hippy gult nddd to compl hvy sounding pop band. Bad Finger, Sabbath, C. Trick, Queen. 60's, 70's image, harmony vocs, 22-25. No drugs. 213-891-2787
 *#1 exp lkg voc sks muskns to J/F medc, cmrc'l, malsstream, radio friendly HR grp. Showings, recrdng. Aero, VH, Crowes, Zep, Tommy. 213-836-3713
 *2nd gult for established band w/ dark edgy sound ala Hanoi, Buzzcocks & Damned. Must have (q10) look & dedication. No spandex. (213) 654-4134 or (310) 822-0860
 *2 gults wtd. HR grp. Has developmnt deal w/middle size lbi. 818-966-1733
 *2nd gult wtd by sngwr & gult plyr. Infl Stones, Faces, Humble Pie, Hendrix & R&B. Dan, 818-789-9424
 *2nd L/R gult nddd for star qual HR act w/mngt, atty & demo. Ready to shows & shop for deal. 310-514-4684
 *2nd L/R gult plyr for 2 gult HR band w/tape, mngt & industry atty. Ready to shop in January. Pros only. 213-570-1666
 *5th member wtd for Pretenders style orig band. Multi instrmntist, bckup vocs pref'd, but most import, be uniq & dedicatd to success. Rachel, 310-392-8147
 *90's R&R band sks srs, deditc'd music w/soul. Have gts, recrdng studio, rehrl studio, lbi intrst & mngt. 818-503-5750
 *100% deditc'd gult wtd for dark, groove orientd, K/A rock band. Infl Aero, Bauhaus, Stones, Jane's. Must have young thin image. 213-969-4750
 *Acous/elec, 60's, 90's, cmrc'l, altmvt rock gult wtd to learn, ply & recrd lem sng's music. 213-281-1758
 *Adventurous rhyth gult wtd. Sold, percussive ie Mick Taylor, Ron Wood. Act w/mngt & lbi intrst wnts you. Infl Mellencamp, Dylan, Charlie. 213-654-5856
 *Altmtv, medc speed, acous. Spanning all moods. Guit w/othic infl image wtd. We have direction, we are dead srs & ready. Dave, 818-957-2475
 *Arena ready 2nd lkg gult nddd for well estab HR act. If you don't have it all, don't call. 818-564-8076
 *Band from Texas in sngwrng stage lkg for lkg gult plyr. 18-21, acous & elec, HR to altmvt for the lng haul. Donan, 818-988-9709
 *Attrmtv, medc speed, acous. Spanning all moods. Guit w/othic infl image wtd. We have direction, we are dead srs & ready. Dave, 818-957-2475
 *Black gult wtd by white male voc to form soul/blues rock band in vein of White Trash, Mickey. 818-986-4448
 *Bubbly, baltys singr lkg for bubbly, baltys gult to form bubbly, baltys band. Beatles, Babies, Black & Blue. Big pop. Tyler, 310-390-7986; Laoy, 213-463-7764
 *Christian lkg gult wtd to form R&R/R&B pop band in spirit of Amy Grant pilgrimage. Michael Dixon, 714-854-6122
 *Euro style altmvt rock gult, 25-30, wtd by voc/sngwr to

start band. Must be minimalist plyr, somewhere between the Edge & Townsend. John, 310-836-9230
 *Explosive lkg plyr w/bkups wtd immed for pro funk rock band. Private rehrl studio, upcmng shows & recrdng. Deditc'd & lbi essential. Mark, 310-390-8521
 *Fem gult nddd by estab punk band on indie lbi. Infl Angers, Ramones, Motorhead & Dictators. 213-960-7604
 *Fem gult wtd by estab punk band w/indie lbi & upcmng tour. Infl are Ramones, Dictators, Motorhead, Muffs. 213-960-7604
 *Folk rock band ala REM, Petty, sks gult who is team plyr. Emphasis on snags. Timeless music. Plyrs in 30's. Band wtd will shows. Chuck, 818-597-9261
 *Fusion band, MAJOR HEALEY, sks gult plyr to compl band. Jake, 818-348-6058
 *Gd lkg, lurky, HR gult, screaming vintage sound to ply shows jam titles in Hollywood. Quick learners, minimum rehrls. Joey Kramer types pref'd. 818-506-7358
 *Grant Lee Buffalo, skz 2nd gult. Emphasis on rhyth, versitly w/acous instrmnts a+, org matrl, a welding of both industrial & folk elements. 805-298-9171
 *Gult for orig band. Style, Pretenders m/s B.Raitt. Age 25-33. Pros only. 310-821-7896
 *Gult for orig band. Style, Pretenders m/s B.Raitt. Age 25-33. Pros only. 310-821-7896
 *Gult nddd to form rock band. First timers who know how to ply. 50's to T40, srs only. Jason, 818-881-8882
 *Gult nddd. Contmpry classic rock. Intense, emotional impact. Dynam vocs. Sng/sngwr ready to explode, nds the perit gult plyr. Vocs helpul. Michael, 714-664-0961
 *Gult plyr wtd for band. Bckup vocs necessary. Versit & pro. Infl rock, blues & altmvt. Acous & elec nddd. Between 25-30 y/o. 310-822-4248
 *Gult w/2 yrs exp wtd by bst to form band. Infl creativity of Sgt. Youth, energy of old Pretenders. Danny, 818-769-0978
 *Gult w/ision nds 2nd gult to make it wrk. Infl Crue, Aero, pain & anger. No fat, ugly Nirvana wannabes. Chester, 213-466-6920
 *Gult wtd by fem sngwr/sngwr w/mngt & pubshng deal for soull, hippy groove trio. Infl Hendrix, Dylan, Kravitz & E.Brickell. 310-825-9398
 *Gult wtd by fem voc/lyricist to collab with & form band. Infl Concrete Blonde, Doors, Bauhaus, old Pretenders. Karl, 818-768-0648
 *Gult wtd by sngwr/sngwr. Infl Petty, Springsteen, Costello & Stones. Deditc'd a must. Mark, 213-465-3755
 *Gult wtd for raw edgd, street sounding, undergrnd HR band w/some punk roots w/lem vocs. Infl AC/DC, Sea Hags, Ramones, Pistols. Tape & trnspo. Terry, 213-285-3128
 *Gult wtd for recrdng & upcmng gits. Must be able to do bckups. Lng hr or altmvt image. 310-459-5227
 *Gult wtd immed for live & studio. Must be able to do bckups. Lng hr or altmvt image. Infl Soundgarden, Nirvana. Guit, 213-459-5227
 *Gult wtd to compl band. Pref 2nd lkg gult. Infl Temple of Dog, Pearl Jam, Mike. 213-839-3066
 *Gult wtd to form band w/drrm & singr. Rock w/blues edge. 818-240-9241
 *Gult wtd w/mature vocs, gd rig, gd att. Jack, 818-352-9021

*Gult, must love to ply & sing 60's hits. John, eves, 310-518-4688
 *Gult/sngwr wtd for orig HR blues recrdng proj w/ledge immed. Gult singr. Deditc'd req'd. 213-275-8007
 *Gult/vocs for tradit'l blues/rocks rocking band. Jimmy Vaughn to Dave Edmunds. 310-427-6355
 *Gult/wrtd wtd to join rap, dance, rock, hip hop band. Able to read & wrte music, wrk w/rp lyrics on writing. David, 213-838-1915
 *HARDWARE, hvy melde band sks lkg w/strong rhyth. Infl John Sykes of Blue Murder & Eddie. Vocs, hr & lean lkg rec'd. Tyne, 619-275-0369
 *HEADLON EARTH sks hvy, dark, loud, aggrv, pros qual plyr w/open mind. Infl Danzig, 9' Nails, J.Page. 213-666-9365
 *HM gult wtd. Ld & rhyth, gd gd att, hrd wrkg. No drug or alcohol dependncs. Joey, 213-882-6167
 *KELI RAVEN sks pro 2nd lkg gult for lbi shows & 2nd leg overseas tour. Requirements are pro gear, att, MTV lks. Have maj prod'r & mngt. 213-874-3649
 *Lkg tor ctnry, blues, pop, rock, proj. Sng/sngwr nds solid plyr for orig band. 30 y/o. Ron, 818-783-9346
 *Lkg gult plyr wtd for recrdng proj, Groove orientd, blues based, hi energy rock. You must be dependbl, versitl w/out licks & gd taste. Kurt, 818-780-1846
 *Lkg gult wtd for orig band forming. Exp plyrs involved. Melde HR, lng hr image, sngwrng welcome. Vocs a+. Call for details. 310-376-6238
 *LEAGUES OF NATIONS sks L/R gult, acous/elec for altmvt, crossover rock grp. Many infl, ethnic a+. Pro sit. 213-252-5240
 *Lkg tor gult to form T40, pop, new wave, rock cover band like U2, INXS, Simple Minds, etc. Mike, 818-240-1468
 *Lkg for gult/sngwr. Must be able to write snags & be creat & org. Infl Velvet Undergrnd, the Fall, Virgin Prunes, Birthday Party. Tony, 213-402-2806
 *Loud, rude & aggrv, sleazy, mean & nasty gult plyr. Sean or Kevin, 818-344-7252
 *Mature gult wtd by fem sngwr/sngwr w/mngt to start cmrc'l, altmvt rock band. Lots of matrl, industry intrst. David, 818-768-5260
 *Mosh speed metal thrash band wnts other lkg gult plyr & drrm. Pro metal heads only. Infl Creator, early Maiden, Slayer, Testament. 310-370-1347
 *Nationally estab matrl w/2 yrs exp sngwr godvisionary for touring, recrdng & compng. If all you're worried about is being signed or getting paid, don't call. 800-659-3340
 *Nd hot licks gult plyr. Ralph, 818-766-4280
 *Open minded, easy going & style w/Joby Division, Echo, Killing Joke, etc. 213-851-5971
 *Pro rhyth gult w/vocs, group image, trnspo. We are MTV ready, lbi intrst, linanc'l bckr. Infl Cut & Santana m/s Kravitz. R.B., 213-649-0163; 818-364-0029
 *Rhyth gult who can dbl on other instrmnts wtd for LIFE & TIMES. Band w/mngt & upcmng releases. Hrd altmvt rock. Anthony, 818-762-4040
 *Rhyth gult wtd for progsv metal band. Solid, deditc'd, dependbl pro w/qual equip. No drugs, luggagge or posers. Billy, 714-642-8248; Rob, 714-529-6328
 *ROCK BOTTOM sks voc/guit. Srs. Kiss, Aero, GNR, Leppard. Music before money a must. 18-25. We're willing to relocate. 805-583-4463

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- *Bat wtd for prograss metal band. Solid, deditcd, dependbl pr wqual equip. No drugs, luggage or posers. Billy, 714-642-8248; Rob, 714-529-6328
- *Bat wtd for prograss proj. We got the snags, we nd the bottom end. Bobby, 818-985-8133; Jay, 818-881-8362
- *Bat wtd for solo artist into Gene/ezzebel, C.Trck. Must have music lnt & equip. Ken, 213-271-4818
- *Bat wtd to collab w/guit/sngwr/sngwrtr for orig HR grp. Have deditcd, gd matrl, strong live plyr & recrdng exp. Bart, 213-709-5299
- *Bat wtd to form agrv pop band ala Clash, Style Council, etc. Chris, 818-985-5985
- *Bat wtd to J/F 2 guit band. We have matrl, Groove orientd rock. Crue, VH, AC/DC. John, 818-719-9297
- *Bat wtd w/d voc abil for orig band forming. Pro plyrs Involved, Melcd HR style. Lng hr image. Vocs to be shared. 310-376-6238
- *Bat wtd. Modern rock & soul band. Infil Larry Graham, Jam & Lewis grooves mixed w/J.P.Jones, P.McCartney melcd bs line. Night, 213-876-8087
- *Bat wtd, Pasadena area. 818-285-6580
- *Bat, under 30, ndd for verstl, humorous, altmrv band. Familiarly w/80's rock & American music history import. No writrs, pls. Mike, 818-771-0656
- *Christian bst wtd to form R&B/R&B pop band in spirit of Amy Grant pilgrimage. Michael Dixon, 714-854-6122
- *Classic bs plyr wtd for estab pro sit. Hamilton, Jones, McCaslin type. Mike, 213-554-1864
- *Classic bs plyr wtd. J.P.Jones to Tom Hamilton for imminent supergrp. Jim, 310-851-7569
- *COCKNEY MEXICANS sbs bst. Must be deditcd. Ron, 818-338-7284
- *Crazy, woman slting, pissed at the world, can't stop plyng music bs plyr wtd. 25+ in age. Hurry, the ship will wait for no one. 213-871-8667
- *Creatv, intellnt gnt/sngdr duo sbs agrvrs, intricate, non ego bst. Infil Rising Force, Q'Ryche & Rainbow. Matry snags. Chris, 213-876-0656; Gavin, 818-244-6737
- *Creatv, reliable bs plyr wtd for melcd altmrv band w/nuq matrl & sound. Infil Gabriel, King Grimson, Dooris, K.Bush. Ed, 213-465-2902
- *Dark, melcd, driving, agrvrs & creatv. Juulans, 818-764-8239
- *Dynam, flashy, young, simple bst ndd for 2 guit HR band. Infil old VH, Ratt, Whitesnake, Kiss. Must have pr equip, no addictions. 818-763-3894
- *Egocentric, funk bs plyr wtd for wicked, polished, pop grp. Under 25, chops, GQ lks. Tom Vu business savvy, Maj lbt & mngr instr. Spence, 818-546-3844
- *Exp pro HR guit team sbs bs or bs & drn team. Lng hr & pr great a must. 213-962-1746
- *Fem bs plyr wtd for crtry rock band. Strong bckgrnd vocs. THE MUSTANGS, 213-392-2817; 818-566-8787
- *Gothic band w/ntematl following, lbt instr. 24 hr rehsl spc, sbs bst wrgt att, gothic image. Infil Bauhaus, Ministry, Siouxsie. Lv msg. 310-551-9034
- *Groovy Noel Redding style bst for deditcd, newly forming orig proj. Srs only. Michael, 818-994-8113
- *HIGH ANXIETY now auding bs plyrs. Andy, 213-462-7753
- *HR band sbs bs plyr who sings, has gd stage presnc, deditcd & creatv. Infil VH, Aero, Scorpz w/yes type vocs. Rod, 213-399-5954
- *HR band sbs srs bs plyr, limage, att, equip, tmosp. Styles J.P.Jones, G.Butter, B.Sheehan. Pat, 310-821-5906; Bruce, 213-656-9709
- *Hrd wrkg, he energy So Bay rock band sbs So Bay bs plyr w/ntd, deditcd, limage. No non muscn bozos or flakes. 213-326-9446

- *K/A R&R band forming w/gt snags. Skg bs plyr w/deditcd, grt lks & vocs a must. Hlywd area, srs only. Johnny, 213-876-3485
- *M/F Bp plyr wtd for undergrnd music. Infil Savage Republic, Dead Can Dance, Music is ethnic, cultural, undergrnd, hrd & soft. Michael Fox, 213-250-7895
- *Mature bs plyr wtd by fem sngwr/sngwrtr w/mnngt to start cmrc, altmrv rock band. Lots of matrl, industry instr. David, 818-768-5260
- *METHODONE COCKTAIL sbs bst. Energic, punk edged R&R, infil AC/DC, Ramones, Nirvana, KXLU, KLX& your matrl. 213-874-3340
- *Modern bst w/a clue & att wtd by hvly altmrv band. 18-24. No drugs. SHOCKWORK, 213-380-7148
- *NATIVE CORPS ls lgt for funk R&B, rock, groove bst. Have lbt instr & airply. 213-202-9032
- *Pistols att bst ndd for emotionally unstable altmrv band. Have following, mngr. Pls, have job, car & image. Maj infil, Bowie, Damned, Cure, 818-848-8940
- *PROGRV, hvly rock sbs bst w/electic snrg of music direction, pro att & will to succeed. 818-994-0393
- *Rhyth, simple bst wtd. Immed gigs & recrdngs. HR, funky, blues w/rom vocs. Grt snags, lbt instr, grt connex. Soundgarden, Pearl Jam, Zep. 310-285-8147
- *RISING sbs bst. Infil Zep, Lennon, classic rock. Mngr & lbt instr. 818-769-2703
- *ROCK BOTTOM sbs vocbst. Srs. Kiss, Aero, GNR, Leppard. Music before money a must. 18-25. We're willing to relocate. 805-583-4463
- *Sngwr/sngwrtr in srch of plyrs for disciplined & free interpretation of tunes. Infil Monk, Hendrix, Hank Williams, Satchmo. Jeremy, 213-665-3008
- *Sleazy glam bst wtd for Venura based band. Must have gr stage presnc & equip. Beeper #805-645-2455 or 805-645-6044
- *SPYDER, San Francisco based HR band, mature style, strong matrl, infil by passion to succeed, sbs bs plyr w/ same. 415-697-3372
- *Tasty bs plyr wtd for reforming cmrc HR band. Must be team plyr. No alt's here. Infil Kiss, Suite, early VH, Darren, 818-760-1489
- *THE 411 nds one black bst for an altmrv, thrash, lung grind core band. Have demo, ready to gig. Call for tape/audiocd. Jeff, 213-318-5608
- *Top headline LA band sbs bs god w/vocs. Mass lbt snags, btl show, straight ahead solid grooves, awesome lng hr image. 818-793-6103
- *Verstl bs plyr wtd for altmrv band wedge. Infil U2, Cure, Kings X, Syne. 213-572-5122
- *Wtd, Loose/ight altmrv rock bst. Infil Iggy, Replacemnts. Wtd by sngwr/sngwrtr w/srs recrd co instr. Todd, 818-794-6322

11. KEYBOARDISTS AVAILABLE

- *1 self contained keyboardist/voc w/D10, D50, drn mach, skg shows, parties, weddings. Specialty Motown & oldies, R&B, 213-871-8055 x 505
- *Keyboard avall for orig band, cover band, sessions, shows, tours, demos, OK, Rock style, lng hr image, dbl on guit & vocs. Lv msg. 310-376-6238
- *Keyboard aka fun, wrkg, weekend pop/R&B band. Gd plyrs only. John, 818-309-4319
- *Keyboard w/nuq prd gear sbs prs. Midi, any style.
- *Multi sampling abil. Lgt for overseas sits, 1 niters. 213-662-6380

- *Keyboard, exp in gospel, cntry, blues, sbs recrdng proj or jingles/cmrc wrk. No drugs. Pref to wrk w/Christian. Jim, 818-609-1515
- *Keyboard plyr sbs muscians for orig, modern rock proj. Henry, 213-466-6555
- *Keyboardist/guit plyr sbs to perform w/wrkg band. Styles, R&B, pop & blues. Lv msg. 213-874-5609
- *Midi keyboard sbs wrkg T40, funk, reggae or pop fusion band. Grt sound. 818-913-0944
- *Pianist sbs a employmnt plyng in clubs, hotel lobbies, etc, or for parties & private events. Popular & live classcd repertoire. 213-663-3399
- *Queen type musicn wrnts to form Queen cover band. Let's get together & stone cold crazy. Mark, 805-496-6355
- *R&R keyboard avall for all studio & demo proj. Grt att. 213-202-0280
- *Totally pro rock keyboardist. Fully equip'd w/M1, D50, samplers. Specializing in John Lord style w/Hammond C3. Currently skg pr recrdng & showncs acts only. 818-773-0551

11. KEYBOARDISTS WANTED

- *#1 keyboard ndd by T40 band forming. Deditcd pros only. No flakes, drugs, egos. Non paid rehsl of 1-2 months req'd. Carlene, 213-254-4668; Steve, 818-793-2254
- *#1 organ/pianist to jam w/tno. Paid gigs. Beatles, Sabbath, Queen. No synth or Midi. We have Hammond & Rhoades. Under 28. More info. 213-991-2787
- *5th member wtd for Pretenders style orig band. Multi instrmntl, bckup vocs pref'd, but most import, be uniq & deditcd to success. Rachel, 310-392-8147
- *90's R&B band sbs srs, deditcd musicn. Have gigs, recrdng studio, rehsl studio, lbt instr & mngr. Infil individually, gd snags. 818-503-5750
- *A jazz keyboardist is ndd for currently wrkg trno & quartet. Nd gd reader & improviser. Tom, 818-846-5603
- *Attrn. Keyboard plyr/bckng vocs wtd for recrdng & future live shows. HR, Heart, Giant. 310-973-2867
- *Brilliant, So Bay surf, ska, polka grp sbs ltmtd, fun keyboardist/voc. Desire & humor a must. Steve, 23-477-0919
- *Dark mood setting keys wtd for shows & recrdng by sngwr/sngwrtr. Infil 9'Nails, MC 900' Jesus, Bowie. Jhon, 213-697-4027
- *Dramatic, moody, pwrl, slammng plyr wtd. Keys, strings & piano w/bckng vocs. 25+ in age. Ready to see the world. 213-871-8667
- *Fem keyboardist wtd by fem band. Altmrv, atmospheric sound. We have grt snags. Voc a big guit a+. 213-876-3176
- *Fusion band, MAJOR HEALEY, sbs keyboard plyr to compl band. Jake, 818-348-6058
- *Guit dbling on bs sbs keyboard for duo. Vocs a+. Verstl pro only. John Mark, 818-784-5517
- *Guit w/vision nds pianist infil by Quireboys, Aero, Elton, w/ k ala Crue, Pussycat. Get it? Take a chance. Chester, 213-466-6920
- *Keyboard ndd to ply w/solo artist. Must be verstl, be into doing live perfrmncs, be team plyr. Maj lbt instr. James, lv msg on Laurel's mach, 213-874-8216
- *Keyboard wtd for band negotiating maj mngr & publishing deal. Cmrc, melcd HR. Dokken, TNT, Rising Force. Must have demo & lng hr. 818-980-2472
- *Keyboard wtd for orig pro grp. Strong snags, maj connex. Infil INXS, Simple Minds. Paul, 213-855-4346
- *Keyboard wtd for Pasadena band. David, 818-285-6580
- *Keyboard wtd for wrkg R&B band. David, 310-372-7310
- *Keyboard wtd to collab w/male sngwr/lyricst on rthym &

- blues, pop & jazz matrl for demo. Anthony, 213-465-3241
- *Keyboard wtd who can dbl on other instrmnts for band, LIFE & TIMES. Hrd altmrv rock. Have mngr & upcmg releases. Anthony, 818-782-4040
- *Keyboard plyr wtd to reform wrkg band. Bckup vocs helpfl. Verstl & pro. Infil rock, blues & altmrv. M/F, between 25-30 y/o. 310-822-4248
- *Keyboard wtd for orig shows sit. Jazz or classicd roots welcome for this pop/R&B sit. Lng Bch. 310-438-5991
- *Latin, Caribbean infil keyboardist wtd to collab w/sngwrtr. Franz, 213-913-3640
- *Lgt for keyboardist to form T40, pop, new wave, rock cover band like U2, INXS, Simple Minds, etc. Mike, 818-240-1468
- *Male sngwr/sngwrtr/arrangr w/studio, finished R&B contract. Sks only R&B keybdst/arrangr to collab for pro demos. Infil Babyface & Stevie Wonder. Jim, 213-851-5062
- *Nd keyboardist to seqnc & co-write for productn wrk. I have contacts. Wilmer, 818-886-3911
- *Orig folk/rock band skg exp keyboardist for showncs. Grt snags. Infil Petty, REM. Band members in 30's. Chuck, 818-597-9261
- *Orig reggae band sbs keybdst for gigs & recrdng. Infil Bob Marley & Steel Pulse. Robert, 213-664-7615
- *Outstanding wrkg classic rock cover band sbs deditcd keyboard plyr, vocs a+. Dan, 818-881-2891; Josh, 213-376-5991
- *Outstanding wrkg classic rock cover band sbs xceptnl keyboard plyr, vocs a+. Infil Doors, Vaughn, Clapton, Petty. Call if deditcd. Dan, 818-881-2891; Josh, 213-376-6004
- *Piano/Hammond sound/vocs ndd for estab roots rocking blues band. 310-427-6355
- *Prograss rock keyboardist wtd for hvly rock band. Bobby, 818-985-8133
- *World conscious Midi pro to join cmrc, melcd HR band w/nuq dbl tem vocs. Maj lbt exp, atty, Q-base & rehsl spc. Infil Heart, Divnyls, Ozzy. 213-660-9606
- *Wrkg R&B grp lgt for keybdst. Band plys 60's-90's music. Grt equip & groove a must. 818-761-2853; 818-985-5404

12. VOCALISTS AVAILABLE

- *#1 exp lbt vocs muscians to JF melcd, cmrc, mainstream, radio friendly HR proj. Showncs, recrdng. Aero, VH, Crowes, Zep. Tommy, 213-836-3713
- *#1 blonde pretty boy agrvrs fromn ala Roth, Sebastian, Kig for star guit ala Perry, Wild, Stevens. Must be total pro. Stacy, 818-782-5815
- *23 y/o black fem sngwr/sngwrtr w/voc like Marilyn Monroe sbs music connected pop & R&B prodcr to help put together promo pkg. Tamiko, 213-751-8420
- *Agrvrs, very exp, trained male voc, waist length hr, demo, PA, Bullet Boys mts Love/Hate, Extreme, Skid, sbs very hairy band of same. Kevin, 818-997-4156
- *Agrvrs, very exp, trained male voc. Waist length hr, demo, PA, Bullet Boys mts Love/Hate, Extreme, Skid. Sks very hairy band of same. Kevin, 818-997-4156
- *Altmtv slngvr avail. 22. Gravelly vocs w/range, dbis on hrd rocking lbt guit, to form altmrv, blues based band w/90's image. 213-871-6801
- *Altmtv slngvr w/intense stage presnc lgt to join agrvrs, melcd, altmrv rock band. Exp only. 818-766-5237
- *Angry, hungry, moltdv poet lgt for muscians for upcmg recrdng, co-writing, etc. Infil Nirvana, Alice/Chains, L.Kravit. Doors. Call now. Michael, 213-461-7231

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Dear John,
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Finally, you will be taught how to always sing with your heart (all of it) and with passion (all of it).
Vocal Bio Matrix is unique so that you can be trained to be unique. I will compromise nothing to make you the very best.

Sincerely, Warren Barigian, Founder

“People who hear me now think I sing better than before...”
—Meatloaf

“I’m in better voice than I’ve ever been in my life,” she proclaims matter-of-factly and attributes it all to Barigian, the Stanislavsky of voice...”
—Michelle Phillips

“Warren can do everything he says he can do...”
—Jackson Browne

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FOR MORE INFORMATION, CALL (818) 341-1380



FREE CLASSIFIEDS

•**Artistic minded** voc sks intellgnt, modern, psychdc, atmospic, groove orientad band w/no rules. Some intl are Jana's, Cure, Nirvana, Siouxsie. 213-455-1647
 •**Attractv** form voc, R&B, pop, kg for wrk, recrdng, demos, etc. 213-756-8416
 •**Attractv** world class male voc/sngwrtr, 28, sks estab pro HR band w/mimgt, bl instr. Intl Whitesnake, Bad Co, Bad English, Sexy Image. 213-445-5052
 •**Black** fem voc avail. Sing R&B skg band for bckgrnd voc/ld vocs. Skg recrdng wrk also. 213-965-9083
 •**Black** pop rocker w/current airply nds top notch, estab band to hit the top of the pop charts. Intl Hendrix, Michael Jackson. Jonathan, 213-848-8504
 •**Blues**/rock singer avail. Age 28 Pwrlt & versatl. Intl Stones, Crowes, Doors, Aero & blues Lear. 213-396-8221
 •**Bluesy** HR fem sng avail for sessions, bckup gigs Lisa, 213-851-8187
 •**Dedctd, motvtd** frontm w/ks, vox & exp kg for hungry mega band Must have it together. Intl Hanoi, Zep, Bealies, R Stewart. 213-298-2546
 •**Exp** fem ld voc sks wrkg csls band. 20's-80's Neville's, Estefan WR killer rhyth section camaraderie, dependblty. Pref voc harmonies. Cathene. 213-913-3831; 415-332-2998
 •**Exp** frontm kg for classic rock band. Intl Fleetwood Mack, Jim. 818-545-3629
 •**Fem** ld sng avail for altnrv rock band to ply LA. 213-226-1554
 •**Fem** voc ala Ann Wilson, Jeff Tate, Grace Slick, sks srs minded, sng orientad intl w/melod HR format. 310-538-5816
 •**Fem** voc avail for demos session, all styles. Satisfaction guarent d. Margo. 818-597-1826
 •**Fem** voc avail for recrdng sessions & live gigs. Pop, R&B, funk styles. Paid sits only, pro Heather. 310-326-0801
 •**Fem** voc avail for sessions & demo wrk & showcs's. Lds & bckgrnds. Tape avail, Jennifer. 818-769-7198
 •**Fem** voc avail for sessions & demo wrk & showcs's. Lds

& bckgrnds. Tape avail, Jennifer. 818-769-7198
 •**Fem** voc avail for wedding & club gigs. Everything from blues to hip hop. Tara. 213-827-5731
 •**Fem** voc, exp stage & studio, grt vox, many styles, sks wrk w/brand or session/demo wrk. 818-343-2498
 •**Fem** voc/lyricst avail to J/F band, Intl Concrete Blonde, Doors, Bauhaus, old Pretenders, Kari, 818-768-0648
 •**Fem** voc/lyricst wrts ld gult/sngwrtr to collab on music for org matrl. 213-965-0648
 •**Fem** white soul singer, intrsd in wrkg w/kybdst/sngwrtr. Intl Sade, Lisa Stansfield, Smokey Robinson, Elton John. 818-888-0820; 213-276-6625
 •**Frontm/gult/sngwrtr** avail. Exp, sngs, ks, rag, energy & style. Alica, Nirvana, Jane's, Who. 213-285-5548
 •**Grt** rock sngs/sngwrtr, previously solo album w/top 20 single, kg for grt band w/business opportunities. Srs, first class pros only. John. 213-934-7017
 •**Grt** voc/sngwrtr grad, Plant, Ozzy, Gabriel, kg for srs dudes to create grt R&R. Tom. 213-878-0509; Beeper #310-917-8578
 •**Hrd** fem voc w/notoriously killer chops sks lng hr, hrd rocking pop musicn dogs. Let's do it. Linda. 805-645-2455
 •**Hrd** core mosh voc, ld gut & bs plyr team wring other ld gut & drmr for speed metal thrash band. Pro metal heads only. Intl early Maiden, Slayer, Testament. 213-464-1532
 •**Ld** throat/sngwrtr. I can howl like Cornell. Wnt to J/F lvy altnrv rock band Get on the snake Dana. 213-857-5516
 •**Ld** voc w/grt range, lks, att, sks signed HR band or linanc bckng. Intl are Steve Walsh, Joey Tempest, Michael Sweet, Mark. 414-251-5162
 •**Lkg** for 5 pc band Intl Temple of Dogs 213-839-3066
 •**Male** pop sng avail for demos, jingles & session wrk. Exp, Intl, most styles covered When you nd a real sng, call me. Steven. 213-876-3703
 •**Male** sng/sngwrtr/arrngr w/studio, finished R&B contract. Sks only R&B kybdst/arrngr to collab for pro demos. Intl Babyface & Stevie Wonder. Jim, 213-851-5062


•**Male** voc sks R&B, pop band. Exp w/recrdng. Dale. 213-874-9385
 •**Male** voc w/current airply nds top notch pop/rock band to hit the top of the pop charts. Intl Hendrix, Michael Jackson, Jonathan. 213-848-8504
 •**Male** voc, studio pro w/Jourmey, Styx. Toto type vox, grt range. Sks studio wrk, paid only. Jerome. 818-880-2121
 •**Male** voc, trained, 3 1/2 oct vox. xtensv recrdng/tourng exp. US/Japan, avail for paid sessions, demos, albums, jingles, bckup or ld. David. 818-360-0362
 •**Pro** caliber male ld voc sks pro sit. Pref blues/rock. Intl Paul Rogers, Greg Allman No corporate, glam or altnrv rock, pls. 213-851-8732
 •**Pro** fem bck ld & bckgrnd voc stylist. R&B, jazz, blues, pop & gospel. Sk studio & demos only Union affil. Page K.C., 213-704-1426
 •**Pro** ld & bckgrnd voc. Wide range, can harmonize w/ anyone, all styles. No metal, pls Avail for sessions, live performc & demos. Paid gigs only. Lynne. 818-782-8529
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 •**R&B** male voc sks tour, niteclub & studio wrk. Paid only. Voc styles. Isleys, Marvin Gaye. Keybrd & rap abil. 213-871-8055 x 505
 •**Sng/grt**, BMI sngwrtr w/lrg repertoire of orig, covers. Intl Grateful Dead, Hendrix, Floyd, etc. Sks to J/F band. Brd, 213-739-4824
 •**Sng/sngwrtr**, groove plyr, altnrv rock & HR. Intl wrk & fun. Dave. 213-469-2637
 •**Sk** studio bckgrnd wrk. Asha. 818-762-1680
 •**Tired** of babv lvcs? Soull, bluesy, hrd edged lyric voc

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sks sold, srs band w/S together Exp pros only. No addictions. Clifford. 310-391-0635
 •**Versl** voc, 30, kg for kybdst to form band for pay. Must like to ply all styles of music. San Fernando area prel'd. Karen. 818-760-1236
 •**Voc** avail Tons of integrity, sngwrtr Lkg for different band, different sound Young, amazing style Johnny. 213-848-9344
 •**Voc** sks creatv, aggrsv, honesty altnrv rock band Have pwrtl 3 oct range, avnt garde image, short hr, lem, tattoos, brain included Kathyrl. 213-913-3951
 •**Voc** sks to J/F band. Intl include early Sabbath, cntry blues, Dinosaur, etc 213-658-1063

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•Voc/sngwrtr sks Euro style altrmtv rock guit, 25-30, to start band. Must be minimalist pvr. somewhere between the Edge & Townsend. John. 310-836-9230
•Voc/sngwrtr sks srs musicians to ply & develop strong altrmtv pop mairf. Infr Lloyd Cole. Smiths, Doors, Police. Brian. 818-344-5870
•Young male voc avail. Infr Nugent. 818-907-9264
•Young, attractive, 3 oct range b/c: p sng avail for session or club wrk. Mims. 213-534-1072
•Young, litnd, tall w/rint image, has drive, dedictn, writing abil. Nds srs. hvy, no BS band w/balls. Tony West, 818-708-WEST

•Z best 4 last. Male pop/R&B sngwrtr lkg for recrdng prjcs & collabs. 213-255-0727

12. VOCALISTS WANTED

•#1 album rock act sks fem voc. Ballads to radio friendly HR. Exp not as import as desire. Your sngs welcome. Tom, 310-283-3562
•#1 HR band, all orig. sks male ld voc. Band has everything. Larry, 213-876-2214
•2 bckng vocs, fem. wid by LA area kind of altrmtv band. Must be able to sing & wiggle. Richard, 213-654-2782
•2nd tenor rdd for male voc grp. Must be able to sing ld & falsetto & in natrl vox. Must have hi falsetto & range. Michael, 213-766-9275
•4 pc HR band w/PA & studio sks ultimate frontm. Infr Skid, GNR. 213-654-8928
•Ace voc wid by sngwrtr for demos, etc. Some pay. Pop, R&B, C&W. Lv msg for Dee, 213-960-8886
•Aggrsv frontm wid by crtbl band w/hrd edge, image, sngwrtr a must. Infr Skid, Tesla. Angel, 818-764-9322; Joe, 818-881-6362
•Aggrsv, estab, cmrcl HR grp sks voc/frontm. Strong melic voc. exp & image a must. Flakes & posers nd not apply. 818-888-6015
•AUGUST sks pro dedictd male voc. Operatic, image ala Tate, Dio, etc. Must be dedictd & ready to make it. Andy, 818-352-5589; Mike, 714-247-1613

•Awesome, versl frontm w/aggrsv singing style & uniq lyrics & melodies ala Bach, Oni, Flatt wid by guit forming band. Dave, 213-463-9413
•BAND OF APACHES, singing, pwrll, passionate voc for HR w/melic voc. We have hard gd range, gd stage presnc & exp. Damon, 213-871-8066
•Band w/hrd rocking, exotic time signatures & textures shifts ala Rush, Metallica, Zep, ELP, sks orig voc. Dan, 310-477-6856
•BLACK DOG SALOON sks R&R voc for Orange Co based band. We have retrnl spc. Infr Satellites, Dogs D'Amor, 4 Horsemen, Chris, 714-962-3137
•Black attractiv fem voc avail skg band &/or grp for ld &/or bckgrnd vocs. Sing R&B, jazz, gospel, pop, rock. LaFaye, 213-965-9083
•Cell machine, hear sngs. Floyd, Idol, Stevens. Must have cool, over the top vox. Only the best, age 21-29. 818-994-9466
•Cmrcl rock band nds fem sngtr to complt demo for BMG lb instr. Must be pretty. 213-397-3991
•COCKNEY MEXICANS sks male voc into last paced orig music. Ron, 818-338-7284
•COLD SHOT sks ld sngtr. Changing styles into Soundgarden, Alice/Chains, Zep, Pearl Jam. Tony, 818-781-3378
•Dark altrmtv sngwrtr lkg for fem voc instrd in collab on new style of music. John, 213-687-4027
•Do you want to make it, write grt sngs, can you sing, can you perform, are you dedictd? Lng hr a must. 818-787-2069
•Dynam front person wid w/gd stage presnc for stab rockng blues band. Dbl on any instrmt a +. 310-427-6306
•Estab HR band in So Cal sks top voc. Pro image, att & will. We have pubicst & ally. 213-402-7794

•Fem ld voc wid. Must dance well for F/T wrkg T40 grp. 818-846-2328
•Fem ld/bckup for 50's R&B R&R. 818-357-7492
•Fem rap artist w/recrd deal sks 2 fem rappers/sngrs. Must dance & lk gd. Linda, 310-265-8805
•Fem altrmtv wid for all grt, traditl H&B band. We have retrnl spc, sngs, musicians. You have wheels, reliability, wide range, determination, team att. 213-851-1149
•Fem voc ala Rufus, Tina Marie wid for funk/rock proj. Hendrix, Parliament, Funkadelic, Prince, Christopher, 213-372-3208
•Fem voc that can dance wid for upcmng live concerts. Must be able to sing bckgrnd harmonies & travel. Pay is involved. 310-652-0716
•Fem voc wid by reforming rock cover band. Classics, T40, ongs later. Bob, 818-895-1821
•Fem voc wid for demo tape & hopefully lng term basis. Infr undergrnd music vein, passionate, hrd, Middle Eastern inrl d music. Michael Fox, 213-250-7695
•Fem voc wid for estab, melic rock proj. Pros only. Infr Heart, Benatar. No drugs. Pts have tape. Scott, 714-988-0926
•Fem voc, cntry rock tris. Audins Tues, 2/11/92, 2:00-7:00 pm. NAS, 6381 Hilyrd Blvd #701. Energetic, ld, hi hamony. Bring trks or accompanimt.
•Fem voc/sngwrtr/keyboardist w/above average abil, lks, album & tour credits, sks band w/big crunchy gut sound & lots of harmonies. 310-318-6934
•Frontm wid for ong band forming. Exp plyrs involved. Melic HR, ing hr image, sngwrtr/collab welcome. Vocs to be shared. 310-376-6236
•Frontm/voc wid by K/A HR band. Must have lks, att, stage presnc. Being able to sing a +. Richie, 213-932-6440; Razzzy, 213-655-6516
•Grunge pop band sks voc. Danita, 818-359-4029

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Guit srching for srs, commid, pro, male singr to write, recrd & form band. Infl R&B, blues, Stones, Crowes, etc. Mike, 213-874-2662

Guit w/vison lkg for voc ala Ray Gillian, Axl, Steven Tyler. Must love Aero & Crue. No Nirvana wannabes. Chester, 213-466-6920

Guit, bst, formerly of The Jonesers forming band. Nd singr & dmr. Into Pearl Jam & Smashing Pumpkins thing. 213-857-3661

Guit/sngwrtr lkg for lntd singr to form, not join band. Many infl. John, 818-769-2713

Guit/sngwrtr sks male voc for collab on progrsv HR proj. Pro att, drive, lng hr image. 818-985-3076

Harmonically pure voc ie John Anderson, Rick Emmett, semi progrsv rock w/intsting melodic changes. 818-763-5110

Hi energy pro HR band ala old VH, Mr Big, w/pro snags, equip, studio, sks ld singr/ntm. Vocs, image, att a must. Alex, 213-243-5380

Hi energy, not just basic 4/4, somewhere between Rush & Dream Theater. 818-753-3340

HIGH ANXIETY now auding vocs. Andy, 213-462-7753

HiM voc wd. Range, gd att, hrd wrkg. No drug or alcohol dependncys. Joey, 213-882-6167

HR singr wd who is a trendsetter. Infl by all gd snags & bands. Must be deditcd, drug free, hrd wrkr & own PA. Rick, 619-278-5326

HR/HM band w/K/A orig matrl sks pwrfl male voc w/ image. Stan, 818-343-8045

If you can sang, call me. But if you can only sing, don't. Ld voc who blends well w/bckgrnd voc. We nd 3. Roland, 818-886-6967

Indie band sks HR voc. Infl Maiden, Sabbath, UFO, Zep. Eric, 818-907-8629; Vinnie, 818-787-9353

Last call. Lkg for male frontmn w/K/A vocs & creatv mind. Instrmt a +. Infl YNT, Hagar, D. Yankes. Shawn or Marc, 818-705-8407

Lkg for both male & fem voc to form T40, pop, new wave, rock cover band like U2, INXS, etc. Mike, 818-240-1468

Lkg for voc intst in forming T40, pop/rock cover band. No att's. Al, 818-986-3941

Male & fem voc ndd by keybdst/arrangr for demo wrk on spec. Jeffrey Osbourne, Whitney Houston style. Conlmpy R&B only. Aaron, 213-465-1684

Male ld voc ndd for pro HR proj. Hrd wrkg & deditcd. Infl Dokken, Badlands, Tesla. Rehrrs in Lng Bch area. Lv msg. Glen, 714-236-2242

Male ld voc ndd to compl HR band. Strength, energy, creatvity a must. Glgs booked, no llakes or att's. Marc of Shawn, 818-705-8407

Male or fem voc wd for fem HR/HM band ready to go. Srs & commid. Pro only. Lv mst. 818-973-3245

Male voc wd by agrsv band w/style comparable to Nirvana & Lynch Mob. Brett, 818-886-3682; Jeff, 213-465-2314

Melodic male voc wd for progrsv metal band. Deditcd, dependi pro. Keybrds or rhytm guit a +. No drugs, luggage or noesrs. Billy, 714-642-8248; Rob, 714-529-6328

Melodic rock band sks soull/voc ala Bolton, Graham, Plant & Tyler. Reliable & deditcd. Keith, 818-780-2060

Melodic rock band w/killer snags & lbi intrst sks ld singr w/ tenor range. Infl Leppard, Jovi, Queen, White Lion. Lars, 818-848-5057

Monster, killer super grp sks pro voc. Platinum matrl. Infl from A to Z. No drugs, pls have tape. Mike, 714-622-3898

OLIVER TWIST auding voc/ntm, 18-22 w/image. Must have time, deditcd, motivation. No Firehouse or Slaughter singrs, we want the real thing. Chad, Tom, 818-843-3474

Orlg reggae band sks 2 soull/fem bckgrnd singrs for gigs & recrdng. Infl Bob Marley & Steel Pulse. Robert, 213-664-7615

Pro cmrcl HR/HM ld guit/sngwrtr, 29, sks voc to collab/ form band w/emphasis on snags. Pros only. Prel over 25. Brian, 213-665-3535

Pro ld voc wd to compl hvy rock band w/lots of matrl. Ready for demos & showcsng. Lynch Mob, Dokken. Al, 818-964-2212

Pro pop/rock voc ala Crowded House, Squeeze wd. No hype, jst hear our snags. Send tape/bio to PO Box 6685, Burbank CA 91505. 818-989-0840

Pro singr wd for progrsv HR/HM band. Pros & deditcd only. Gt range, image, O'Ryche, old Rush, Fates. Andy, 818-352-5589; Mike, 714-247-1613

Queen. Srs musics to form Queen cover band. We nd a Freddy. Mark, 805-496-8355

Recently signed HR act, multi million dollar deal, maj mngt & prodr, publishing deal, recrdng early '92, touring pending... not! 213-968-8072

RED REBEL DEVILS sk rw, rootsy, bluesy devil of a singr. Infl Faces, Zep, Satellites & old Chevs. Francisco, 310-324-8132

Singr ndd for estab, undergrnd punk band. Infl No Means No, Fugazi, Damned, Nick Cave, Steve, 213-223-5217

Singr wd. Tmcd wildman w/gt range for pro band Infl by Zep, Who, Beatles. Connex, gnt snags. 213-463-9722

Skd 2 tems, 5'11" & over for fem grp. Call for more info. Asha, 818-762-1680

Sleazy glam male voc wd for Ventura based band. Beeper #805-645-2455 or 805-652-0948

Sngwrtrs, prodrs. Singr avail for sessions, HR, pop. Big range, lots of textures. exp. Michael, 213-459-5227

SPYDER, San Francisco based HR band, mature style, strong matrl, varied infl, sks frontmn w/same. 415-697-3372

THE MOVIE sks outndng voc for progrsv/atmrv proj. Under 25. Infl U2, Police, Rush, Have studio. Dan, 818-753-4179

Totally deditcd, image conscious ld singr ndd to compl 4 pc HR grp. We have 24 hr hrstl spc w/PA. No uglies or att's. Infl Skid, GNR, 213-654-6928

Totally deditcd, totally imaged voc ndd for 4 pc, sleazy HR band. Infl Skid, GNR, 213-654-6928

Totally melodic HR metal band sks voc. No blues, no drugs. York, 818-982-7777

VANITY STAMPEDE sks singr w/spine & gd vox that wnts to ply K/A rock. Style of Mr Big, VH, TNT, 818-788-6419

Verstl frontmn w/hi range & star qual ndd for hi energy R&B band w/gt snags. Hillywd area, srs only. Johnny, 213-876-3485

Voc ndd by rock band w/connex & maj lbi intrst. Gnt vox, lng hr, stage presnc a must. Only the best nd apply. 818-783-8625

Voc ndd for hi energy rock in Espanol band. Must have strong vox, image, deditcd & exp. No bad att's, pls. George, 213-231-6498

Voc ndd, frontmn for hi energy rock band w/flunk infl. Can't describe, must hear demo. Call for detailed info. Roni, 818-981-8252

Voc wd by guit/sngwrtr to J/F band. Skg versitlty & feeling. Rock, pop, blues, boogie, ballads, etc. Jeff, 818-348-6871

Voc wd by very agrsv sounding band w/very strong matrl, Nirvana, Soundgarden, etc. Jeff, 213-465-2314; Brett, 818-886-3662

Voc wd by very cmrcl HR band. Must have world class vox & image. Send tape & photo to 11288 Ventura Blvd #372, Studio City CA 91604

Voc wd by wrkg R&B band. Pros only. 213-675-3713

Voc wd for atmrv mysticl, intellgnt band. Ron, 310-455-3936

Voc wd for hvy melodic band. Infl Danzig, Metallica, Trouble, Bruce, 213-463-1559

Voc wd for melodic, groovy, atmrv, gothic band. Infl Nephilin, Sisters, Nirvana, Andrew, 310-836-1298

Voc wd for new forming band. Must be into Andrew Wood, Eddie Vedder & Chris Cornell. Kelly, 213-883-0259; Eric, 818-982-8160

Voc wd to J/F 2 guit band w/matrl. Groove orientd rock. Crue, VH, AC/DC, John, 818-719-9297

Voc wd w/deditcd, att & image to join cmrcl pop band w/ edge. Snags are strong & sellable. PA not ndd. Dennis, 818-882-9115

Voc wd w/gospel chops. James Brown, Manchester. Srs, k & att. Band well connected. Jack, 818-352-9021

Voc wd w/whiskey soaked vox, 3rd rate outlaw lk for Orange Co based band w/fee rehrrl spc. Chris, 714-962-3137

Voc/co-sngwrtr for orig atmrv rock band. Something like Pixies, X, Doors, Damned, W/stage presnc & srs att. Andre, 310-596-5704

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., JAN. 22, 12 NOON

13. DRUMMERS AVAILABLE

A grooving Chicago w/acous & elec sks cover band or any studio wrk. Bref, 818-994-8841

A hrd hting, groove slammng, HR dmr lkg for creatv, HR band w/studio, gigs, srs luluwa. Have maj contacts, business exp. Infl Bonham. Backup. Jeff, 310-477-5016

A hrd hting, lng hr dmr w/recrdng, loung, video exp avail for rock band w/lbi deal, maj mngt or paid sit only. 213-575-3801

A pro dmr avail for recrdng & touring. Paid sits only. Maj credits, compl acous & elec gear. No metal. Not a singr. Tom, 818-846-5603

Aggrsv, hrd hting dmr w/maj credits & MTV video exp sks estab, pro HR act w/prodnc deal, contract or maj mngt. Anthony, 213-960-7625

Avail, fem dmr to join already formed band. Energct, tun, hrd wrkg. No BS. No all girl bands, no HM. Prel T40. Kristin, 213-878-5581

Deditcd, basic dmr sks hrd core band to grow with. Infl Slayer, Excel, Sabbath, Incest. Lv msg. Ron, 818-771-0557

Dmr avail for jazz, fusion, Latin & sit ins. Mark, 310-699-8028

Dmr avail for pop/rock & R&B already together band. Srs inquires only. Danny, 213-733-2633

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 NEXT DEADLINE: WED., JAN. 22, 12 NOON

•Dmrr avail for pro rock act. Solid & prfrt. Gd meter. Club & recording exp. Tmpso & pro equip. Travel no problem. Jack, 818-781-9197

•Dmrr avail for recording &/or already together T40 act or classic rock act. Joakim, 310-559-5101

•Dmrr avail to form Queen cover band in San Fernando Valley. Let's bring back Leroy Brown. Mark, 805-496-6355

•Dmrr avail. Big sound for HR/HM band. Jim, 310-476-1981

•Dmrr skg pro wrkg band. Very exp. xltl reader, acous dmr & D. mrr. Pkly all styles. 818-774-1726

•Dmrr sks hrd rocking Hlywd band. Infil Cruce, Poison, GNR, Pusycatt. More info. Allan, 818-752-0879

•Dmrr, bs plyr team sk R&B dance/pop grp ala Karyn White, Brand New Heavies, Mariah Carey, Taylor Dayne. Steve, 310-928-9309; John, 310-644-4623

•Dmrr, tem, sks orig rock grp. 10 yrs exp. stage/studio/garage. Zep, Crows, Rush & Strainsand. Business snrs, gigs a must. Sabina, 310-675-5060

•Dmrr, hrd hting, team plyr, exp in studio & club circuits. Gtr rock image. Infil Aldridge, Bonham. Pro sits only. Tom, 818-766-5714

•Exp, dlectid, hrd hting showm HR dmr lkg for dlectid HR band w/mtgd. No drugs. Hank, 714-523-3002

•Expert dmr. Pro gear, pro stage & studio recording exp. Avail for studio, 1 nites, passport ready to travel world. Pro only. 213-750-4482

•Explosive dmr avail to wrk w/intl musicians. Progrsv rock, fusion, R&B, metal. 17 yrs exp. Pro gear, travel, relocate. Biorape avail. Clay Monroe Henderson, 303-298-1205

•Hrd hting aggrsv dmr avail for rock act. Pro att, image & int'l a must. Kenny, 818-780-3099

•Hrd hting, in the pocket dmr w/vocs lkg for K/A hrd edged band in vein of Love/Hate, Warrant, Kick Tracy, Richie, 818-985-0510

•Hrd wrkg dmr for gigger or recrdng sit in funk, rock, jazz

or T40. Bkup vocs, gd equip. Let's get to wrk. Alan, 818-713-0983

•Latin percussnnt. Congas, timbals, bongos, hand percussn. All styles, Latin, Afro, pop, jazz, etc. Also avail for studio wrk. 17 yrs exp. Pro only. Johnny, 714-371-7238

•Lkg for melcd HR band. Srs only, pls. Koji, 213-268-7198

•Loud, wild dmr, young & nuts, lkg for somebody w/same att. Only those ready to K/A. John, 714-994-1296

•Pro dmr avail w/lk, image & int. Fresh oil US tour. Lkg for HR, groove orientad band. Must be together & ready to go. 818-418-0180

•Pro dmr for HR/HM band into odd time, different grooves, progrsv. 16 yrs plyng exp. 24 y/o. Sonar dbn. O'Ryche, Rush, Fates, Andy, 818-352-5589

•Pro dmr skg the perfect gig. Have tape, video, image, mngt, orig style, pro references. HR/HM. Call for more info. 213-469-3148

•Pro dmr sks pro wrkg sit. All styles. Jason, 818-980-4850

•Pro dmr w/trk recrd avail for showcs's, csis, demos, T40, etc. Sing lkd & bkgrnd. Paul, 818-902-0998

•Pro dmr, HR/HM, skg the perf gig. Have tape, video, image, top mngt, pro references. Style, Guns & ladies. Aero. Call for more info. Jamie, 213-469-3148

•Pro E. Cstl dmr w/maj recrdng & touring exp sks cmrd band w/mngt ala VH, TNT, Tesla. Charlie, 818-247-9117

•Pro studio avail for recrdng wrk only. Many yrs exp in studio. Gtr acct dmr. 310-274-4546. Gresh, Ziljjan, Sabien. Read music, references avail. Andy, 213-478-1651

•Pro world class dmr, just back from maj/tour, avail for pro sit. Scott, 213-328-9255

•Rock solid dmr from San Francisco lkg for band w/mngt, hopefully recrd. Straight ahead, freight train like dmr. Mike, 415-442-0385

•Thunderous dmr w/overly oversized classic 4 pc, possessing techniq w/inesse, nds to share the legacy of Bad Co, Babies, Angel. Zep. Mark, 213-874-5174

Cull's Love album sks dlectid dmr w/chops & finesse. 213-734-6904

•Alt/Trk/HRd edged rock band wrnts dmr. Santl, 818-957-8521

•Artistic & xpressv dmr nnd for orig proj. Infil Hendrix, Trower, Eric Gates, Elvis. Srs only. Michael, 818-994-8113

•Attr dmrs. Top of the line hvy rock band lkg for dmr w/ image, dedcin, pro att & equip. Randy or Windsor, 213-342-0728; 818-842-3448

•Avant garde techno dmr wtd for Midi seqrnc, Mars FM, industrial rock band. Ready to showcs live & recrd. 818-304-9031

•Band w/mngt & lbl intrst lkg for dmr. Infil late 60's, early 70's rock. Marty, 818-366-3930

•Black dmr wtd by white male voc to form soul/blues rock band in vein of White Trash. Mickey, 818-986-4448

•Black fem dmr wtd for internat'l, all fem HR band. Have exp. Infil AC/DC, Cult, GNR, Nicki, 818-892-1293

•Bs plyr & dmr wtd for estab HR band w/orig snrs, hrstl sks ggs booked, etc. You must have equip, trnspto, dedcin. Tomrn or Rich, 818-766-7976

•Bst & dmr wtd for recrdng proj/band by singr & guit sngwrng team w/killer snrs, mngt & prodco'n co. HR. 818-358-5874

•Christian dmr wtd by guit & bst w/MTV credit. Dean, 818-908-1845

•Classic dmr wtd. Tension of Bonham & kamikaze Keith Moon. Jim, 310-851-7569

•Cmrc'l rock band w/srl lbl intrst nds vertl rock dmr w/no all now. 213-957-2457

•COCKNEY MEXICANS sks dmr. Must be dlectid. Ron, 818-338-7884

•Creatv & intellgt guit/sngwr duo sks aggrsv, intricate, no ego dmr. Infil Rising Force, O'Ryche & Rainbow. Many snrs. Chris, 213-876-0656; Gavin, 818-244-6737

•Creatv dmr wtd for progrsv HR band of the century. Infil Rush, Metallica, Yes. Dan, 310-477-6656

•Dark altmtr wtd w/intrst & upcmng gigs sks dmr. 818-986-9311

•Dmrr for 60's/70's infil orig rock band. Zep, Doors, Floyd. Solid meter essential. Rock lkg would be nice. John, 213-966-0629; Carl, 818-781-3954

•Dmrr for band. Infil LSD, Al Bundy & naked sweaty men. Cory, 818-360-2499

•Dmrr for cntry, blues, pop, rock proj. Singr/sngwr nds steady plyr to form orig band. Eagles, Petty, Doobies, Mack vein. 30 y/o. Ryan, 818-783-8348

•Dmrr nnd for intnsa, unig HR band w/wown studio, grt matrl. Zep, Jane's, Moon, Nirvana. 213-285-5548

•Dmrr nnd to compl band. Infil Temple of Dog. Mike, 310-839-3066

•Dmrr w/day job wtd by reforming rock cover band. Classics, T40, orig later. Voccs helpul. Bob, 818-995-1821

•Dmrr wtd, deep pocket groove & slamming uptempo pwr wtd immed for upcmng shows & studio. Infil Soundgarden, Nirvana, AC/DC, Steve, 818-798-1363

•Dmrr wtd by estab, undergrd punk band. Infil No Means No, Damned, Dead Boys, Fugazi. Steve, 213-223-5217

•Dmrr wtd by fem singr/sngwr w/mtgd & publishing deal for soull, hippy groove trip. Infil Hendrix, Dylan, Krovitz & E. Brickell. 310-285-9398

•Dmrr wtd by LA thrash speed metal band. Lombardo style. Must be srs & ready to thrash. 213-389-6948

•Dmrr wtd by singr & guit plyr. Infil Stones, Faces, Humble Pie, Hendrix & RB. Dan, 818-789-9424

•Dmrr wtd by singr/sngwr/guit. Infil Petty, Springstein, Cosiello & Stones. Dedicin a must. Mark, 213-465-3755

•Dmrr wtd by voc & keybst to form band from scratch. Infil Journey, Night Ranger, Foreigner. Rick, 818-765-6928

•Dmrr wtd for altmtrv. English pop style hrd edged band. Tom, 310-306-7531

•Dmrr wtd for band negotiating maj mngt & publishing deal. Cmrc'l, melcd HR. Dokken, TNT, Rising Force. Must have demo & ing hr. 818-980-2472

•Dmrr wtd for fem HR/HM band ready to go. Srs & commitd. Pros only. Lv msp. 818-973-3245

•Dmrr wtd for melcd R&R band. Should be solid lke Bonham, Lee, dmr from Thunder. Gtr sit for open minded person. Keith, 818-780-2060

•Dmrr wtd for melcd, groovy, altmtrv, gothic band. Infil Nephlin, Sisters, Nirvana, Andrew, 310-836-1298

•Dmrr wtd for new forming band. Must be hrd hting w/gd dynams. Infil Matt Cameron, J. Bonham & Chad Smith, Kelly, 213-883-0259; Eric, 188-982-8160

•Dmrr wtd for orig HR blues recrdng proj w/dged immed. Gtr singr. Dedicin reqd. 813-275-8007

•Dmrr wtd for raw edged, street sounding, undergrd HR band w/some punk roots w/tem voccs. Infil AC/DC, Sex Hags, Ramones, Pistols. Tape & trnspr. Terry, 213-285-3128

•Dmrr wtd for recrdng & future live shows. HR, Heart, Giant, 310-973-2667

•Dmrr wtd for sing orientd altmtrv rock band w/dynam tension, finesse, animal lunacy, must know where and when to use it. 213-953-0328

•Dmrr wtd for speed metal mesh thrash band. Pro metal heads only. Infil Unicorn, early Maiden, Slayer. Testament. 310-310-1347

•Dmrr wtd for uniq, altmtrv band. Must have lots of energy. Pixies, Throwing Muses, Sonic Youth. Amy, 310-438-7617

•Dmrr wtd for world class melcd rock band w/hit snrs, bckng & legal rep. Must have meter, chops, exp. Iks. Ron, 714-336-5928

•Dmrr wtd into pop/groove. Throwing Muses. Blues Aeroplanes, XTC, Hugo Largo. 213-665-4878

•Dmrr wtd orig pro grp. Strong snrs, maj connex. Infil INXS, Simple Minds. Paul, 213-655-4346

•Dmrr wtd to form aggrsv pop band ala Clash, Style Outfit, etc. Chris, 818-925-5985

•Dmrr wtd, altmtrv, new, British style rock. New beats, orig, acous & sampl. Sanity, freedom, democracy, groove. 213-660-2705

•Dmrr wtd. Categorized altmtrv, not quite definable band sks hot lkt, intd, mood shiftr for dark, groove orientd band. Infil Guit, X, Sabbath, XTC, 818-785-4983

•Dmrr wtd. Modern rock & soul band. Elec/sampl pad a +. Infil Sly, Teddy Reilly grooves mixed w/Mitch Mitchell, Keith Moon fills. Vance, 213-876-9898

•Dmrr, voc/guit. Exp keybst, bst reforming verstl, progrsv, metal, theatrl, xperimtl, strong personality type band. Guitful, priority, driven. Dedicin a must. Aaron, 818-995-4041

•Dmrr/bs plyr wtd for pro/rock grp. Been together for 8 yrs. No druggies or boozers wtd. Exp only. 818-768-8417

•Electric rock proj, neo modern punkers lkg for swing dmr. Bo, 213-665-8148; Jeff, 213-982-3067

•Exp dmr sought by outstnding, very exp, blues/srvng guit for unig blue grp. Rod, 818-501-0377

•Exp pro HR guit team sks dms or dmr/bvs team. Lng hr & pro gear a must. Doug, 213-962-1746

•Fem dmr nnd to compl estab, altmtrv progrsv, hvy, melcd metal band. Dlectid mstr w/intl meter, groove. Lockout, xtra set. Julia, 714-998-4856

•Funky, pounding HR dmr w/dynams to ply shows jam nites in Hlywd. Quick learners. minimum rehrls. Joey Kramer types preif. 818-506-7358

•Fun band w/vocs. M.J.O. HEALEY, sks dmr to compl band. Jake, 818-348-6055

•Gothic band w/intermat'l following. lbl intrst. 24 hr rehrl spc, sks elec dmr w/gd att, gothic image. Infil Siouxsie, Ministry. Lv msg 310-551-9034

•Gothic band w/internat'l following. lbl intrst. 24 hr rehrl spc, sks percussnnt dmr/progrm mtr w/gt att, gothic image. Infil Ministry, Siouxsie, Lv msg, 310-551-9034

•Grngy punk/funk thrash band nds dmr w/strong ambition, plys fast & can kct. Junky beats. No att's. Brandon, 818-992-1898

•Guit, bst, formerly of The Joneses forming band. Nd singr & dmr. Infil Pearl Jam & Smashing Pumpkins thing. 213-851-3361

•HARDWARE, hvy melcd band sks hrd hting dmr. Infil around early Tommy Aldridge, Alex VH, Tony Thompson. Lean lk desired. vocs a -. Tyme, 619-275-0369

•Headline show gods sk slar dmr w/awesome image. lbs fans & a lot of intrst. Straight head solid grooves. 818-787-5418

•Hi energy band w/funk, rock, reggae inl sks solid dmr. Gigs & video already booked. 24 hr lockout rehrl studio, upcmng recrdng. Steve, 213-850-1153

•HIGH NOON now auding cntry dmrs. Must be FT member & willing to travel. No druggies. Wally, 213-257-8841

13. DRUMMERS WANTED

- #1 exp lkd voc sks xplosv dmr to J/F J/F melcd, cmrc'l, mainstream, radio friendly HR grp. Showcng, recrdng. Aero, VH, Crows, Zep, Tommy, 213-836-3713
- #1 pro altmtrv band sks dmr. Infil Echo, Cure, Cocteau, Lush, etc. Not temporary. 818-998-7152
- 100% dlectid dmr wtd for dark, groove orientd, K/A rock band. Infil Aero, Bauhaus, Stones, Jane's. Must have young thin image. 213-969-4750
- Acid dmr nnd for HR, psychid, improvng band. Hendrix, etc. Jerry, 213-478-4546
- Aero mts James Brown dmr wtd. Srs only. Anthony, 310-568-1127
- Aggrsv, estab, cmrc'l HR grp sks dmr. Monster chops, equip, exp & image a must. Flakes & posers nld apply. 818-888-6015
- Aggrsv, hrd hting dmr wtd by maj headniting HR/HM band. O'Ryche, Ozy, etc. Have gr snrs, atty, mngt, maj studio proj in '92. 818-244-0467
- Altmtrv band w/mtgd & demo deal skg dmr. Infil Cure, Smiths, Lush & Ride. Derek, 213-452-2352
- Altmtrv dmr wtd. Age 20's. Gd equip, trnspto, gd meter. Infil Cure, U2. Doors. 213-661-1541
- Altmtrv dmr, mid 20's, wtd by singr/guit & fem bst. We're gd, let's just ply. Infil My Bloody Valentine, Echo, Pixies, Molown. Jeff, after B, 213-935-1596
- Altmtrv HR band sks dmr w/hvy groove. Brian, 213-461-8069; Mick, 213-462-6734
- Altmtrv HR band w/killer snrs ala Smashing Pumpkins,

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14. HORNS AVAILABLE

•Angel City Horn Section avail for all pro sits 818-882-8354
 •Sax p/yr/EWI wind synth p/yr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick, 818-845-9318
 •Trombone p/yr avail for studio wrk, demos. Strong reader, will ply all styles. Location not an issue. Howard, 714-776-1026
 •Trumpet, valve trombone, flugle horn, pocket trumpet, slide trombone p/yr. Avail for recrdng sessions. Ply any styles, gd sight reader. Joey, 818-362-9282

14. HORNS WANTED

•A strong sax p/yr ndd for wrkg jazz quartet. Nd trnd reader & improviser, pref tenor, alto & flute. Tom, 818-846-5603
 •Sax p/yr wtd for wrkg R&B band. David, 310-372-7310
 •Trombone, trumpet & sax ndd to ply w/sole artist. Must be team p/yr & verst. Maj lbi instr. James, tv msv on Laurel's mach, 213-874-8216

15. SPECIALTIES

•All girl pro band sks gd mngr. 714-249-3741
 •Atty, prodcr, mngr, financ bckng wtd for pop/rock duo w/ many prodcs & equip. 818-768-8417
 •Brilliant, hrd wrkg So Bay surf, ska, polka band sks mngr/

agent to help get gigs, tours, etc. Gd ground/floor opportunity for smart guy or gal. Steve, 213-477-0919
 •Bs p/yr, drrm & guit wtd for proj. 213-823-6751
 •Classically trained fem keyboard w/exp in pop, rock & R&B avail to arrange, harmonize. Not lkg to join band. Alto vox. 213-470-2538
 •Cntry fem voc sks pro, Euro mngr. Have finished masters, promo & distribution. Linn, 702-438-8798
 •Exp guit/bss tech w/8 yrs pro exp avail for tours. Ervin, 214-348-8122
 •Fem band sks mngr &/or financ bckr. Altrmtv pop music. We have grt sngs. 213-876-3178
 •Fem band sks mngr &/or financ bckr. We have grt sngs. 213-876-3178
 •Fem fiddle p/yr wtd for cntry rock band. Strong bckgrnd vocs. THE MUSTANGS, 213-392-2817; 818-566-8787
 •Guit & bs tech avail for touring, wrkg pro band. Robert, 818-980-0018
 •I Hate The CD's. Novelty sng avail free to radio stations. 609-426-1105
 •I hate luna fish. Sngwrtr/perfmr w/own matrl sks investor. Have club appearncs, demo/promo & refernces. Let's make money. 818-345-2579
 •Investor wtd for fem sng/entertainer/w/starimage & tnt. Tape, video, pics avail for review. 213-281-1758
 •Investor wtd. Sng/sngwrtr/w/ndie lbi contract/maj lbi distribution skg prodcn financng. Tapes/video avail for review. Lu, 808-274-6933
 •LAWN MOWER w/10 sng demo LP sks mngr, prodcr or atty to help shop it to the maj or indie lbls. Alan, 213-851-3494
 •Mandolin p/yr avail for recrdng & qigs. 213-913-3391

16. SONGWRITERS

•AC, pop/soul lyricst lkg for compsr/pianist/voc for collab on demos, connex to financing, lbi & artist. 310-859-8218
 •Altrmtv compsr/sngwrtr sks mngr, publshr & sound trk prodcr. Ron, 714-362-0778
 •ASCAP lyricst sks collab w/bands or musicians, possibly that have studio avail. 818-788-7251
 •Awesome, verstl frontmn w/aggrsv singing style & uniq lyrics & melodies ala Bach, Ori, Ratt wtd by guit forming band. Dave, 213-463-9413
 •Dr. Poet, lyricst/sngwrtr, seen on MTV & Current Affair TV show, avail to wrk on pro proj. 818-846-3519
 •Euro style altrmtv rock guit, 25-30, wtd by voc/sngwrtr to start band. Must be minimalist p/yr, somewhere between the Edge & Townsend. John, 310-836-9230
 •Industry dudes, give us money. LSB, 818-360-2499
 •Keyboardist wtd to collab w/club DJ on orig hip hop/R&B/dance tunes. Steve, 818-786-6262
 •LA rock bands. Do the recrd co's keep telling you you've got the image but not the sngs? Well, I've got all the hit sngs you nd, guarent'd. 818-773-0551

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•Latin, reggae, Caribbean, world beat infl musicn wtd to collab on qual music for the masses. Franz, 213-913-3640
 •Lyricst sks srs & verstl compsr. Styles are pop/rock, balad & altrmtv pop. Infl are Bernie Taupin & Johnette Napolitano 310-432-0156
 •Lyricst wtd for variety of musical styles. Recrdng studio, pro demos, favorite lyricst are Leonard Cohen, Don Henley, John Prime, Paul Simon. Tim, 310-420-6480
 •Male sng/lyricst sks keybdst to collab on R&B, pop & jazz matrl for demo. Anthony, 213-465-3241
 •Male sng/sngwrtr/arrangr w/studio, finished R&B contract. Sks only R&B keybdst/arrangr to collab for pro demos. Infl Babyface & Stevie Wonder. Jim, 213-851-5062
 •Paul Hanson, sngwrtr & guit has cntry & pop demos. Lkg for band not necessarly self contained & music publshr & recrd prodcrs. Paul, 818-358-6863

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CLOSE-UP (MC Vol. XV, No. 5 Mar. 4—Mar 17, 1991)
ANDY CAHAN'S DEMO SERVICE
 Compared to a professional recording studio, at first sight, it's hard to believe that Andy Cahan's demo facility is capable of producing such high-quality demos.
 Andy Cahan, ex-Turtle, Rhino producer and independent producer, can make a demo for \$100 a tune. He's never had an unhappy customer. Using CD-quality, 16 bit sampled sounds of percussion, guitars, keyboards, orchestra and vocals, as well as various ethnic sounds such as bagpipes and sitar, Cahan can offer the next best thing to a recording session for a fraction of the price.
 Cahan claims he can turn out demos that can be "transferred into perfect synch independently to separate tape with no generation loss," should someone want to go into a 24-track studio.
 Cahan also offers help in arrangement. Singers and songwriters with limited musical knowledge often rely on him to provide the sonic partner to their lyrics. His arrangements are custom made to order. He doesn't mind players bringing in their own axes, but for those who require instrumentation, the sky's the limit.
 Andy has now relocated to Sherman Oaks, and is running his studio 6 days a week, day and night. For clients who are outside the L.A. Area, Andy offers his demo service by mail and provides male and female session vocalist for all styles.
 Cahan helps the artists whose talents exceed their wallet. He offers that most people contend that it must be money that gets certain artists signed and lack of it that holds other ones down. He considers his services an opportunity to contradict that notion.
 Andy Cahan can be reached at (818) 377-8967.



Andy has now relocated to Sherman Oaks, and is running his studio 6 days a week, day and night. For clients who are outside the L.A. Area, Andy offers his demo service by mail and provides male and female session vocalist for all styles.

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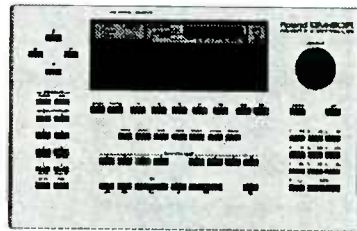
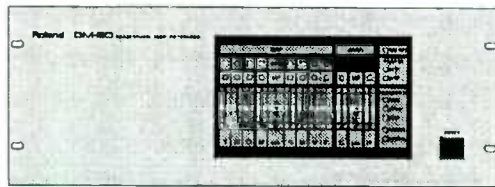
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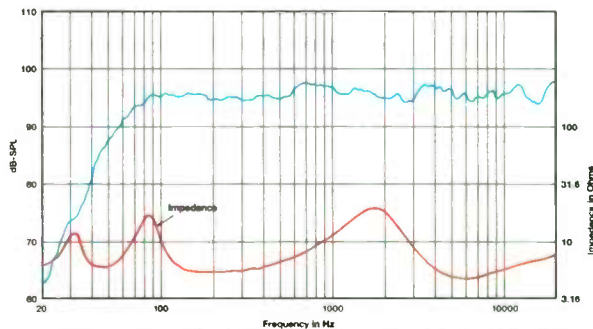
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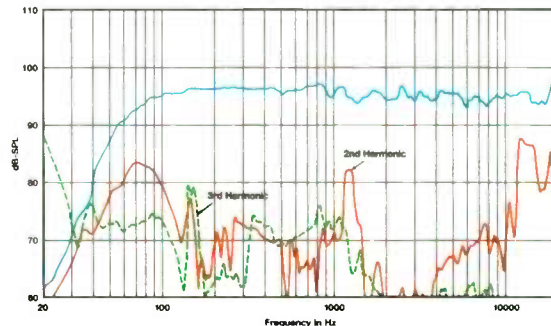
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