

Photo by Janiss Garza

GLAM RECONSIDERED: Former MC cover boys Redd Kross are joining with the Cult's lan Astbury and WB's Jeff Ayeroff to bring the Breck look back to rock & roll. RK showed off their flowing tresses and glitzed-out sensibilities during a recent rave-up at the Roxy.

BYE BYE LOVE: If you've ever seen the Everly Brothers perform, then you're familiar with their black, custom-made acoustic guitars. You can now see these guitars on display every day, as Don and Phil have agreed to donate the historic axes to the Hard Rock Cafe, which boasts an incredible collection of rock memorabilia, including items from Tom Petty, Elvis Presley, and Bo Diddley. And keep your ears perked for the Everlys' just-released Born Yesterday album. It's a beaut!

KARATE-ROCK: Rage Music International has just released a complete album from the Nmja Warriors of Rock—the first authentically trained black belf karate performers/recording artists. The band's live stage show combines martial arts and rock music, and with group members standing well over six feet tall, it's unlikely that many people will be walking out on their shows.



RECORD ROUNDUP: The holidays are finally over for the labes-in the last few days alone, we've received pre-release cassettes of the following imminent LPs: Stan Ridgway's The Big Heat (I.R.S.), Tommy Keene's Songs From the Film (Getten), The Blind Leading the Nakec by the Violent Femmes (S'ash), and the solo debuts of ex-Stray Cat Brian Setzer (EMI) and former Undertones vocalist Feargal Sharkey (A&M). Accordingly, we've swabbed the heads of the editor al ghetto blaster. Vinyily speaking, be on the lookout for The Blasting Concept, SSTs latest compilation of previously unreleased cuts; Enigma's B-People rarities anthology; Our Promise, a full-length import LP from Alex Gibson's Passionnel; and Paratlei Planes, the Henry Lewy-produced Lost Pilots album, several tracks from which will appear on the soundtrack of the upcoming film, Choice Kili. Will there be anything else, Master?

TODD IS GOD, CONTINUED: Our Todd Rundgren issue of November 25th last (the MC staff's consensus fave ish of '85) has generated an explosive- albeit delayed-reaction among Toddmaniacs. A reference to said ssue in the latest edition of The Utopia Times the official zine of Nexus, the Rundgren/Utopia tan club, has elicited a still-growing swarm of requests for the Todd special, which is now very close to being sold out. Here's an excerpt from a typical request, this one from Linda Sherman of Baltimore: "I'd be grateful if you could mark 'Please do not bend' on the envelope, lest the Postal Service Visigoths subject that precious piece of mail to the usual 'treatment' By the way, congratulations on your excellent taste." Numerous Todd lyric quotes accompanied the requests, par ticularly lines from "Love Is the Answer and "A Dream Goes on Forever." We told you these people were rabid.

■ CARTOON COMMENTARY: The nimble-fingered Alice Klarke has provided this illustrated bit of covert career advice, which she calls, "it's not just ambition; talent is important, too." Maybe she could sell the concept to Raleigh Hills. TIP OF THE HAT- On February 25th, CBSTV will telecaset the 28th Annual Grammy Awards Show, during which time Car Perkins' classic, "Blue Suede Shoes," will be one of five songs inducted into the Hall of Fame. This induction, according to NARAS, is "designed to nonor recordings of lasting qualitative or historical significance released prior to the advent of the Grammy Awards." Also being inducted is Ella Fitzgerald's 1938 Decca recording of "ATisket, ATasket," which was nominated every year since 1973, when the Hall of Fame Awards were created. Bout time. Speaking of Ella, her run at the Westwood Playhouse continues through February 4th

MAKING HAY: Ever wonder what happened to Men at Work? Well, founding member Colin Hay has been on tour in Japan and Australia, but not with the other Men at Work. Opin plans to record his next album in England, using a teabag producer as well. Lock for a summer release date for the album, to be followed by an American tour if anybody buys it

JAMMED JAM: A throng of axecited guitar enthusiasts was shoehorned into a banquet room at Anaheim's Inn at the Park during NAMM weekend for the Seymour Duncan Kramer Guitar Jam; 2000 more bummed aficionados were turned away. Rumors had been reverberating around the convention concerning which legends might or might not show up and smoke for Seymour. As these photos from Diving Buck's Loni Specter make apparent, Duncan has lotsa big-name friends. Like frintstance, Rick Derringer and Eddie Van Halen, Ted Nugent and Earl Slick, and-flanking Seymour hisselt-James Burton and Steve Ripley. Yngwie Malmsteen, Steve Vai, and Billy Sheehan, among others, were also on hand with hot licks. (L.A. thrush Ereta opened the show.)The only legend within earshot who retrained from entering the fray was the King himself, Jeff Beck, to the disappointment of all present. "Jeff doesn't jam," Beck's manager curtly explained.

ALL-WORK DEPT.: While the Living Daylights were on hiatus, Rusty Anderson (guitarist/vocalist) spent almost every moment in the studio with friends. To begin with, he's the unsung (i.e., nonsingeng) guitar star of the new Bangles' album, and he played on apcoming projects by Joe Ely and former Plimsoul Peter Case. Anderson has also spent some time writing new tunes with Island Records artist Danny Wide (ex:Great Buildings). He's definitely someone to watch.

BOOTS CAMP: LA's Pink Steel are currently in the studio working on their version of the Nancy Sinatra hit. "These Boots Are Made for Walking," which hit the Number One spot some 20 years ago. Said group is also looking to add a gutarist and keyboardist for live dates beginning in March. Interested? Call (213) 657-5841.

Jones' new apolitical combo, Big Audio Dynamite (mini-profiled on page 23 of this very ish), will attempt to light the sonic fuse in So Cal shortly. B.A.D. will appear at LA's Florentine Gardens on February 13 and 14, UCSD down San Diego way on the 16th, and S.F.'s Fillmore on the 21st While were on the subject of night life, we should also mention that the fusoid Fents (whose keysman, Adam Holzman, has been playing with Miles Davis of late) will work the Palace Jazz Court on Valentine's night, and the Reverend Johnny Otis will take his legendary act to Wong's West (another innovative booking by the clued-in Tim McGovern) on the 15th. McGovern's latest fave rave, pubescent power trio the Inclined, can be experienced downstairs at Wong's on the 7th. Moving ever closer to now, timewise, we've received word that L.A. Rocks debuts its new lineup at the Roxy on the evening of February 1st. Consult Club Data for yet more hot tips.

BALLAD OF A THIN MAN: Mick

HIGH FLYERS: San Diego-based Aircraft are in the studio with producer John Carter, laying down some demo tracks for A&M Records. Aircraft then returns for another engagement at the Troubadour on February 22nd.





MAINSTREAMING THE CULT: Can They Sell Sanctuary to the Metal Masses?

by Roy Trakin

ong hair. It's more controversial than religion. It's broken up more families than war. My father still shakes his head and intones grave warnings like, "A 34-yearold man does not wear his hair in a pony tail;" as if it were 1970 or something. Long hair, Thirty-eight-year-old marketing maven Jeff Ayeroff, a senior veep at Warner Bros. Records, has it, and a beard, too. So does 23-year-old Cult lead singer Ian Astbury. On the other hand, his partner, lead guitarist Billy Duffy, sports a spiky blonde flat-top. So go figure. Such is pop fashion in this apres punk le deluge, MTV universe. Retro and futuristic styles collide and commingle. One man's classicism is another's sentimental nostalgia. And then along came the Cult....

Oh no, I hear you thinking. Yet another band of limeys out to sell us back our own culture, this time in the form of San Francisco psychedelia. How else do you explain Ian Astbury's predilection for flowing tresses, paisley bellbottoms, floppy hats, silk shirts, and layers of billowing kerchiefs, fer chrissake? Or an album titled, simply, *Love*, with song titles like "Nirvana," "Rain," "Phoenix," and "Revolution"? Complete with Jim Morrison vocal plaints and Jimi Hendrix wah-wahs? You'd be excused, big chillers, for thinking, "Hey, isn't that where I came in?" or "Hasn't this been done before?" or even "These kids today...they should been to Woodstock....."

So, what's all the fuss about? Why is the Cult suddenly everywhere? On the back page of *Billboard*. On *Saturday Night Live*. On those ubiquitous video shows. Blame that renegade hippie Ayeroff. What does he see in the Cult? Why does a company like Warners suddenly decide the Cult are going to happen?

"It's a combination of things," says this 13-year music biz veteran, who moved over to Warners three years ago after a decade-long stint at A&M. "Emotional, musical visual, timing, dynamics. It's like asking why a dog knows to sniff truffles. I don't know why, I just *know* why. There are groups that take a long time to nurture, like Los Lobos, and then there are bands that are instant, like A-Ha. The Cult just delivered *everything*. The image was all there; it was just a matter of us taking it to the public. The English critics slag the band, but they all say the group will be huge in America. For once, they're right. The Cult has all the trappings of a large arena-rock band. I see them at the Forum."

Thank god Cult-ists Astbury and Duffy, in the midst of their second Stateside tour, don't feel quite the same way yet. Oh, sure, they're real professional and careerist in that completely guilt-free ambitiousness shared by all today's would-be-if-they-could-be yup-rockers. Still, like their Burbank booster, they haven't completely given up on those long-lost Sixties ideals, even if the wisdom is more received than experienced.

"The thing that's so interesting about the Cuit is I really don't think Ian nor Billy know from whence all this Sixties stuff came, if you know what I mean," explains Ayeroff. "This is no retro band. I don't think these kids have a clue."

In fact, Ayeroff himself designed the Cult logo in the form of Robert Indiana's famed "Love Sculpture." The Indian head from the old Jefferson Airplane Fillmore poster, which served as the Cult's stage backdrop, was the band's own idea, though.

"I've had a great time just turning them on to stuff about that era," he enthuses. "Those were my Wheaties years."

All well and good, you say. The Cult appeal to aging hippie record execs. Do the--gulp--kids dig it? Well, wouldn't you if you missed out on the swinging Sixties? Which is the point to remember before getting on the Cult's case: Ian Astbury was just about being born when the Beatles were on the *Ed Sullivan* show. He's discovering rock & roll like a member of Ike's "Silent Generation" might have discovered be-bop--as some spiritually in-

fused, forbidden fruit, long-spoiled by MOR bastardization. The thrill is in their discovery, and that discovery is in the music. Ask the Cult to explain what they do and you're back to the dog sniffing truffles. They don't know why, they just know why....

"We're not revivalists," reiterates long-haired lan for the umpteenth time, "We just do what we do. What comes out, comes out naturally. We try not to restrict ourselves in the music we make. We say what we feel is right. And I don't think any other band has done that for a hell of a long time. In a sense, the only thing that's happened between the Sixties and now has been punk-rock. And even *that* was contrived."

But certainly the Cult wouldn't exist without the do-it-yourself, iconoclast ethic of the new wave. Ian Astbury was born in Canada, but grew up in the Merseyside community of Birkenhead, outside of East Liverpool. He admits he was asked to join his first band, Southern Death Cult, because of his blatantly untrendy long hair.

"And, since I was the singer, I had to write the words," he recalls. "I didn't even know what I was supposed to do. I stood in a corner at the back of the room with a microphone. I discovered over a period of time that I quite *enjoyed* standing in the corner with the microphone. So much that I wanted to come out of the corner and get on with it."

So, he did. And people started noticing the guy in Southern Death Cult with the long hair and kilts. The band itself enjoyed its 15 minutes of fame before young lan grew weary of the group's avant-tribal approach. He wanted to sing songs and make music, not experiment. Enter young William Duffy, a Northerner from Manchester who played guitar in the London-based Theatre of Hate. With current bassist Jamie Stewart and a drummer (Nigel Preston, since replaced by Les Warner), Astbury and Duffy began to write together for the band called Death Cult, which, in June '83, released an EP in England. The seeds were sown.

"I was the rock fan in the band," explains Billy. "I got into it in the early Seventies, being exposed to stuff like Alice Cooper, David Bowie, and Roxy Music. From there, I sort of got less interested in the glam side and more interested in the rock side. I grew up on Thin Lizzy, Aerosmith, ZZ Top, Ted Nugent.

"There's been 25 years of music—how can you *not* be influenced—even if you don't *know* you've been influenced—by all those people? I



Vocalist Ian Astbury: bell-bottoms and a lotta lip.

think that's one thing wrong with today's music. People have tried to create new forms and get very technical about what they're doing, but I still believe there was a lot of feeling in music in the Sixties and Seventies, with certain emotions being expressed in a certain way. I see a similarity between us and those people in the fact that our music is what comes out naturally. We've got things inside us—God knows where they come from. And they just come out."

If Mr. Duffy represents the Cult's musical side, then his partner Mr. Astbury is the band's doomed Byronic poet, hoisted on the petard of his own romantic nature.

"I didn't really start to get interested in music until around 1980," he readily confesses. "I was still trying to catch up to punk-rock in 1980. I was way behind. That's why I find it so amusing when people see all these different groups in the Cult. Jimi Hendrix, Led Zeppelin, the Doors, Cream, the Stones, Aerosmith. We're not any of those. We are ourselves. This is the way we were born."

Those who are still paying attention will detect a recurring theme in the Cult story. The word "natural" pops up a lot, as do "instinct," "desire," and "emotion." The trouble comes when you try to plumb the lads' *raison d'etre*, their rationale...why they sniff that darn truffle....

After shortening their name to the Cult in early '84, the band performed on British TV and released a debut album called *Dreamtime* in the spring on the independent Beggar's Banquet label. Success was immediate. A single, "Spirit Walker," vaulted into the English indie



Gretsch-basher Billy Duffy

charts and the band undertook a short U.S. tour, with appearances in New York and Los Angeles. They began to negotiate with Seymour Stein's Sire label, home of Talking Heads, Ranones, Madonna, and Aztec Camera, distributed by Warner Bros. Led by Jeff Ayeroff, Warners has long been recognized as the most aggressive company in signing and creatively marketing 'difficult' bands such as the Sex Pistols and, more recently, Jesus & Mary Chain and the Replacements. That formidable skill is now working for the Cult.

"You need publicity to draw attention to the band," nods Astbury. "You can't expect people to turn out for you on tour if they don't know anything about the band. At the end of the day, an independent wants to make money just like a major record company."



Stolid bassist Jamie Stewart

Billy points out that the group is still signed to Beggar's Banquet in England and that Warners sought them, rather than vice versa.

"The people here actively pursued us in the face of competition from other labels," he insists. "They understand we're not really like every other band. We have slight peculiarities about us."

Meaning their video for "She Sells Sanctuary" has a vintage Fillmore East oil-paint light show? Or a singer who's known to don Mexican flares? Why isn't the Cult just another matter of (retread) style over (rehashed) substance? Wait a second. I think I smell a rotten truffle ...

"I just can't understand the narrow-mindedness of the backlash we're experiencing in England," whines Ian. "I've been wearing clothes like this and growing my hair like this



New drummer Les Warner (ex-Waterboys)

for three years now. It hasn't happened overnight. I've been dressing flamboyantly since I was 16. And all of a sudder, people in Britain are accusing us of contriving a revival. It hurts."

"Cheap-shot journalism," mutters Billy. And well he might. Professional muso Duffy would rather that we inquisitive types confine our investigation to what the Cult does best-play rock music. Taken on its own terms, the Cult's American debut LP, Love, is an astonishingly accomplished introduction. The sound itself has a U2/Big Country/Psychedelic Furs urgency that appeals to enlightened punks as well as the more traditional metal minions. Billy Duffy's chiming guitar peels borrow freely from Hendrix, Page, Clapton, and Keith Richards, as well as Bernard Albrecht, the Edge, Keith Levene, and Stuart Adamson. In fact, the musical backdrop is quite lucid. It's when you try to decipher Ian Astbury's words and meaning that things turn a little cloudy. Could even get a spot of rain...

Unfortunately, Ian is about as helpful explaining his lyrics as a magician would be revealing how he does his tricks. What *are* the Cult's songs about, then?

"We're not stupid enough to have created a manifesto," sniffs the lanky singer, who resembles a young Steve Tyler. "The lyrics talk about different things. I like people to interpret them in their own way. We refuse to say what the band is about. The Cult is about many things. We're always open and receptive to new sounds and new influences, things like that. There's no one message in the group; it's a melting pot of different things."

"Who said there's a message anyway?" Continued on next page



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Continued from previous page

snorts his guitarist partner. "I don't understand your assumption that there is one. Because there isn't. It's just basic communication in its simplest form. There's no great mystery there and we'll use any means we can get to get our music to their ears. And then they can make up their minds as to whether they like it. It's that simple."

Maybe that's the difference between 1967 and 1986. Those classic Sixties bands seemed to mean something above and beyond the music they played; they had social and cultural impact. It mattered which groups you liked and which you didn't. Does it even matter how their fans view the Cult?

"I think our fans basically see us as what we are," says lan redundantly. "They don't rationalize. They just get off. They feel what we do and that's the most important thing, as opposed to any superficial influences. The music is strong, articulate, and emotional. There's just too much superficial music in the world. We're different. You can't just focus on one thing with our music, because it is so swirly and flamboyant. People can't just latch on to the clothes or the philosophy; they come for the music and the feeling. We're not just another commercial rock band, an evening out, something to do?

But what about the name of the band? The Cult implies a group of like-minded individuals. And how can they casually toss around loaded buzzwords like "Love?" "Peace?" and "Revolution"?

"It's not our intention to imply we're underground, independent, alternative revolutionaries," says Ian. "We've never actually talked about 'peace' and 'love' except in a mild, jesting way. We named the album *Love* because we thought it was the most provocative title and a very powerful emotion. It just seemed the statement we wanted to make. I think we tend to throw ourselves in at the deep end more than most bands. We just come up with something that feels right and we'll go all the way with it. I think we take a lot more chances, and that's why we get so much shit in Britain."

"There are a lot of calculating musicians around," echoes Billy. "We just get on with things. I want people here in America to be aware there's a good album out there. And, if they make the effort, it could enrich their daily

ProspectiveCult-ists take note: All you need is Love.music and
ommercial
ing to do?existence. That's all. It's still early yet. I don't
want to go into great detail about our private
lives, because people don't even know the name
of the group yet. I think it's wrong to give too
much away at this stage?"

The reticent Astbury takes the same tack, refusing to delve into the personal side of his work. "She Sells Sanctuary" is "basically a love song...about finding sanctuary in a woman's arms?" "Hollow Man" is "about this guy in Israel who just blasted the shit out of some kids.

"We prefer to remain, more or less, apolitical," states Ian. "We are musicians first. Our politics are humanistic, creating emotions between the band and the audience, as opposed to trying to change the universe."

"We want to achieve a certain longevity," adds Billy, "We've always said we intended to be around a long time, ever since we started the Death Cult and sold 10,000 records. Now, it's quite a bit bigger. But we're the same two blokes saying the same thing. We can't help being a classic band. We got together because of our desire to make a similar sort of music. We were all in bands before. This wasn't an acci-



dent. We got together out of choice and respect for one another. What we wanted to express couldn't be done in other bands. I'm not saying we're so wacky and wonderful that nobody's as good as we are. What I am saying is there are not that many musicians around who have that desire inside them to do it. A lot of people in Britain get into bands by accident and become successful overnight. Totally by chance. Because the country's so small. America's so vast. There are bands out there who have the same level of recognition we do, but have been playing ten years."

Do they believe, as Jeff Ayeroff does, the Cult will be BIG IN AMERICA?

"I don't believe it's as simple as that," says Billy, "It's gonna take a lot more hard work than that. I just think the whole kaboodle's gotten too intellectual. You start thinking about things too hard, you get a headache. It's like this clip I saw of a monkey getting shot in a tree. It started pulling out its intestines to find out what was causing the pain, because it could not comprehend that it had been shot. Perhaps that's a good analogy for thinking things out too much. We're not a 'hey, baby, let's jump in the car' rock & roll band. But I don't want to come across like everybody in America is interested in our particular points-of-view. No one's asked us to do a Farm Aid or a Live Aid yet. That's why lan doesn't want to talk about his lyrics just now. He'd talk about his songs all day if he felt it wouldn't be ostentatious to do so when most people don't even know who he is yet. We've found, in our experience, the band's sound and visuals are quite sufficient to get us established. We like to do things gradual*Iy:* We don't want to ram things down people's throats."

And, per Ayeroff, neither does Warner Bros.

"I don't feel we're hyping them," he says, "We haven't done that much advertising. There is a definite buzz within the industry. People automatically see something that's stylized or different and they react. It's like the Sex Pistols.



First try: The post-Southern Death Cult/ pre-just-plain-Cult get it on at the Music Machine in '84.



Wait until the kids start to buy Cult records and see how many bozos jump on the bandwagon.

"Seeing the Cult wound me up like a top. I went around here like a campaigning politician. They got to me. Which is one of the good things about me. I can still get excited about bands. Because I could see how it might work. I had nothing to do with anything other than to get turned on by them, just like any kid would be. They're classic show business. And I'm not talking Bob Hope. I'm talking. 'Let's sell some records and be Led Zeppelin.'That's their attitude.''

So, wot den? You're still skeptical, right? Let's take Messrs. Astbury, Duffy, and Ayeroff's advice and go back to the record. Strip away the counter-Cult-ural trappings and what you're left with is more Jung than Timothy Leary. Everything is reduced to the most direct visceral experience, from religious transcendence ("Nirvana"), emotions ("Love") and social change ("Revolution"), to destruction ("Phoenix") and the weather ("Rain"). That's why the songs are represented by symbols on the LP cover. Seeing the Cult live and on TV confirms this antiintellectual innocence. The Cult communicate by selling sanctuary, however temporal, to the masses, promising nothing more, nor less, than cathartic release. This is no trumped-up psychedelic sleight-of-hand, though; these new-age, anti-drug achievers don't want to escape reality. They take full responsibility for their actions, even if sometimes they can't (quite) explain (them). It's like trying to tell your folks why you've still got long hair. Or why a dog sniffs truffles....

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BANDS ACROSS THE WATER: Nore and More American Groups Are Discovering the Grass Is Greener on the Other Side of the Ocean

by Kenny Kerner

They're frustrated by the barrage of excuses and delaying tactics given them by major record companies, and they're finding significantly greener pastures in terms of increased sales, visibility, and revenue. Unquestionably, more and more local groups are spreading their wings and turning to Europe as a means of securing a record deal or generating career momentum. This rock export business has become a viable alternative to Tinseltown torture.

The idea of an American band going to Europe is by no means a new one. We have only to recall the initial breakthrough of such expatriates as Jimi Hendrix, America, and Chrissie Hynde to realize that a breath of fresh air can sometimes do a world of good. Seems as if the grass is always greener/is always greener/is always greener....

We are not talking exclusively about new bands looking for a shortcut in avoiding the record company merry-go-round. There are numerous seasoned Los Angeles bands, some of them club-level headliners, who have accumulated an inordinate amount of gladhanding but little else in the way of major label follow-through. The most consistent theme echoed by bandmembers and managers alike is that, for the most part, the A&R staffers "just don't want to put their balls on the line. They give you their business card and tell you to keep in touch. But that's all."

Now, picture this: You've been playing around the L.A. club scene for a couple years. You've done everything right. Your press kit is complete and up-to-date, and you're headlining at a few local venues. You've invited every major record label to at least one of your performances and you've even incurred large out-of-pocket expenses in setting up a few private showcases. You've done everything you were asked to do—all by the book—and you *still* can't even get a singles deal! What's a band to do?

At this point, many bands simply call it

quits—throw in the old backstage pass, as it were. It is for this very reason that record companies tend to shy away from signing too many local bands. There's just no *longevity*. The hunger isn't there. When the going gets tough, there's no more band around to get going.

Let's explore this for just a moment. Given that the odds against a band becoming successful are almost insurmountable to begin with, any A&R man would have a much better track record (and certainly a much more secure job) if he passes on just about every band brought to his attention. Thus, there's really nobody in any kind of a hurry to sign a new act.

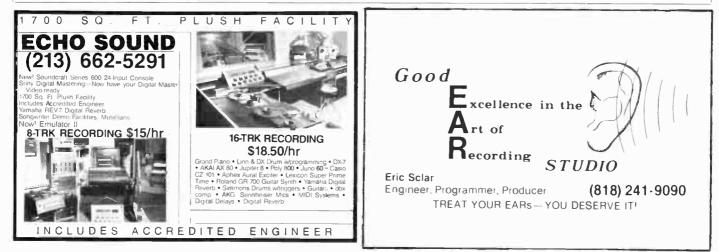
Brian Leahy, the president of Paristar Records, actively searches for new talent on both sides of the Atlantic; he has these observations about record company signings: "England has always been much more experimental with new talent. There are very few American labels—in fact, A&M and Geffen are the only ones that come to mind—that are prepared to nurture an act for two or three years until it becomes successful. If a band travels four-or-five-thousand miles across the sea, record companies will take the time to see you. They'll see your drive and determination. Local bands are just too accessible. You're right in their backyard."

Take the case of local rock group Joshua for years a staple of the Los Angeles club scene, and headliners in their own right. Joshua played some 200 shows in and around L.A. over the past five years, and all they have to show for it, according to manager Leon Perahia, is "a stack of business cards that you just wouldn't believe."

Leon told *Music Connection* the story of why Joshua became one of the many bands to seek success across the water. "We did our first record, *The Hand Is Quicker Than the Eye*, on Enigma and it sold about 4000 copies here and another 4000 copies on SMS Records in Japan. Enigma got it out in



Long Ryders (top); Time (ex-Prime) Movers (bottom)



Japan, but when the promotion stopped, so did the record. There was this competition between who to promote—us or another band. Japan's SMS Records has an American representative living right here in Los Angeles, so we spoke and made a deal for the record."

Though Joshua's latest recorded product, Surrender, has yet to make the record company rounds, Leon's total disenchantment with the inner workings of the industry might result in his decision to bypass them completely. "The music business in America is only 50-percent professional," continues Perahia. "I'm completely disillusioned here. Fifty-percent are relatives, coke friends, or amateurs. Josh and I went to Europe ourselves and every record company we called made an appointment with us-most of them on the same day. We went to twelve cities and were offered at least two deals in each city. We signed with Heavy Metal Records in the United Kingdom; Polydor in Holland; Virgin/RIF in France: Belaphone/Scotti Brothers in Germany, Austria, and Switzerland; and we have a three-year deal with SMS in Japan. We'll try and make other territorial deals during the MIDEM convention." After a one-year hiatus, Joshua is back on the scene-more determined than ever.

More recently, another Los Angeles-based group, roots-rockers the Long Ryders also managed to transcend the typical record company stalemate. Spokespersons for Alphabet Management (who represent the band) were eager to tell the band's bizarre story. "Long Ryders is a Los Angeles-based band who were signed by U.K. people first. We're signed to Island, Ltd./Island Records Worldwide. We did a record called *Native Sons*, which was picked up by Zippo Records, who released it in the U.K. and also backed it up with promotion money. To help promote the record, the band went over to tour, and suddenly *everyone* was interested. Zippo Records was actually responsible for getting Long Ryders signed by Island U.K."

For the Ryders, the story here on their home soil was a familiar one. "A&R people would come out to our shows," their manager continued, "but they wouldn't say very much. They'd say, 'This is nice', but that's about all. Nothing more than just showing up."

According to Alphabet Management, the reason for Long Ryders not getting signed here was obvious: "It was almost an overfamiliarity factor. The band fraternizes with writers and their peers. Everyone was used to seeing the band in their own backyards, and so they weren't special anymore. We went to England and there were lines around the block waiting to see us. The only way we're going to break here is if we do a tour as a support band to a major act. We play much larger venues in Europe than we do anywhere in the United States. In fact, England wants us back this spring to play a few festivals." Green grass and high tides, indeed.

The names of the bands may change, but it's beginning to look like most of the stories are the same. How does one explain the infatuation that Europeans have for American artists? Why must our bands be forced to



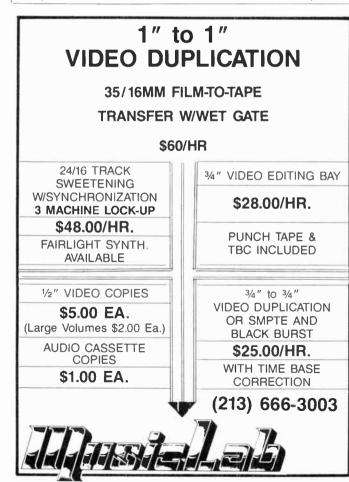
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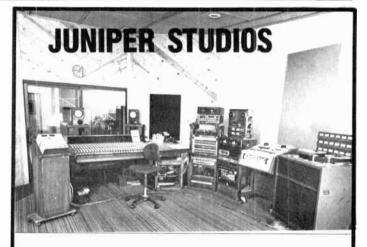
travel some 6000 miles to find an outlet and/or audience for their music?

The concept of a worldwide record release (with full promotion) which until a few years ago was approached with great trepidation by most labels, is slowly becoming standard practice due to the success rate of American bands in foreign countries.

From its inception, Enigma Records has always considered the entire world to be its battlefield. Not limiting its product to one country or another, the label has had increoible success in parlaying local bands into international record-sellers.

Enigma Chairman William Hein explains label policy this way: "We work with artists on a worldwide basis. Enigma has licensing agreements in every European territory except Italy, and we're working on that now. *Continued on next page*





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St. Elmo's Fire

In Brazil, for example, they're releasing almost every heavy metal act on our label?

Hein has every reason to smile. Enigma's Green On Red has spent several weeks in the top five in the United Kingdom, Norway, Sweden, and Greece. Rain Parade, now with Island Records, has enjoyed several months atop the English indie charts. And Stryper, doing very well in Germany and England, first broke big in Japan well before receiving any American notoriety.

This March, Enigma is scheduling the worldwide release of Poison, and, Hein tells us, "We have already generated enthusiasm and great expectations from the U.K., Germany, and Japan."

Making very strong inroads into the European marketplace is the one-year-old New Renaissance Records, which specializes in compilation albums featuring California metal bands. New Renaissance Managing Director Pat Miller explains that the original concept of the label was to find an outlet for some of the more melodic metal bands that had nowhere else to go. The idea was a good one, and New Renaissance was born. "We deal with our acts one step at a time," explains Miller. "Bands like V.V.S.I., Hellion, Savage Grace, and others are all featured on our compilation albums, which are usually released in both America and Europe. This gives each act exposure and an opportunity to be heard. Many of these acts are now getting U.S. and European label interest on their own."

Tough Girls Can Be Pretty is the title of Lisa Nemzo's debut album. You can get it almost anywhere-except in the United States. Signed to Christian De Walden's and Michael Holm's Autobahn Production Company, Lisa's services (as a recording artist) were leased to several European labels.

the album," said Nemzo. "Maybe they didn't like the songs or they didn't have a specific category I could fit into. The first album is out on Metronome Records in Germany and CBS/Sony in Japan. Because this one was so successful, my second LP, Out of Desire, will be out in March."

When asked to compare American record companies to those in Europe, Lisa had some very interesting points to make: "The record companies in Europe are made up of the same personality types as those in L.A., but the European A&R people are far more openminded. They are not looking for copy-type artists-someone who sounds like Pat Benatar. They're much more experimental there. But when my second album comes out, we will be shopping it here in the States."

Sometimes, it turns out that a band's plan of attack is so right-on that everything just seems to fall into place the first time around. Well, almost everything . . .

Take the case of the L.A.-based Prime Movers, who were forced to change their name to the Time Movers because a band out of Boston had already laid claim to their original moniker.

Stuart Love of TLC Management explains how the then Prime Movers were never ever shopped to any American label at all. Love explains: "Our intent was always to only approach Island Records. We felt that Island Records was a label that took chances on new and developing bands. Prime Movers was signed out of Los Angeles, but they were signed to Island, Ltd./Island Records Worldwide. [A&R man] Ian Matthews [recently laid off in a label-wide cutback] was very instrumental in the signing."

So what we have here is the case of an L.A. band being signed by the London office of the English record company. Their fivesong EP, On the Trail, is already charted inwhere else?-England.

Just recently, I found a copy of a single lying around the office. It was by a local band called St. Elmo's Fire, and I had a thought. My curiosity killing me, I tracked down the band's manager to see if his story sounded familiar, since the record was pressed on the indie Real to Reel label. It was like picking any record at random to see if I'd get lucky. And guess what?

According to Dito Godwin, "During the time that St. Elmo's Fire was playing the club scene, we were approached by about four record companies that, at the time, were interested in either signing the band or developing and grooming the band leading to a signing. Nothing ever happened. So much time passed that either the label's interest faded or the executive interested in the band was fired by his label. We didn't get signed. We're in the process of making a couple of territorial deals in Europe."

St. Elmo's Fire is now another local Los Angeles band with one foot in the water and one foot on the boat. Bon Voyage!



Dokken (top); Joshua (bottom)

"Every record company here passed on

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MERLIN HOTELS: MALAYSIA . .

U.K./European Tour Checklist

Before you grab your guitar and jump on a plane bound for Jolly Olde and points east, there are some essential details to take care of. The following checklist for bands contemplating tours of the U.K. and/or Europe was compiled with the expert help of Angelo Arcuri (Dio's road manager) and Kevin Scott (Dio's agent).

- 1. Set changes are often necessary to conform with the tastes of European audiences, and should be well rehearsed before departure.
- 2. Be prepared to scale down a U.S. stage show for the smaller European venues.
- 3. Bands planning to use their own equipment should carry the necessary transformers needed for the differing European power outlets.
- 4. Hire any additional equipment and road crew needed well in advance.
- 5. Contact the AA (Automobile Association), Leicster Square, London W1, regarding any special driving permits which may be required.
- 6. Purchase good road maps, and plot as much of the route as is possible in advance, to avoid delays. Remember that the English drive on the wrong side of the road!
- 7. Essentially, carry valid passports with an adequate number of open pages.
- 8. (a) English bands coming into American to play require H1 visas issued by the immigration department at the American Embassy in London.

(b) American musicians planning to play in the U.K. must deal with the 'Musician's Union' in England: Musician work days in the U.K. are established by bringing a certain number of English musicians to play in America, thus accumulating a reserve of credit days. These credit days are allocated to American musicians wishing to play in England. If a band is short a few days, it is usually possible to deal with agents who hold a surplus.

- 9. The key to coordinating a tour in Europe is to work with a good agent. He can help arrange: (a) Bookings at the most appropriate venues; and (b) Customs and brokerage. A detailed manifest listing all equipment is required to bring gear in and out of each country. If arrangements with customs officials are not made in advance, equipment could be held by them for up to two weeks!
- 10. All equipment should be covered by appropriate insurance.

-Mary Anne Hobbs



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THE BRITISH KEEP COMING: Three Industry Experts Reflect on a Long-Lived Phenomenon

by Mary Anne Hobbs

A merica, in all its vast and glorious entirety, remains eternally fascinating to the average British citizen. Showbiz in general and Hollywood in particular generate exotic and magical preconceptions of an enchanted land in which dreams really do seem to come true.

In its sheer size, the American music market is incredibly alluring, compared with its modest U.K. ally. Despite this huge difference in scale, the British Isles have produced a lion's share of groundbreaking rock artists over the course of the last 20 years. Since the Beatles and Stones invented modern music and style (with the help of their American antecedents) in the early Sixties, the British Invasion has continually pumped new ideas and images into the American consciousness. The symbiosis of British band and American market is mythic in its accrued resonance.

John Harrington, promoter at the Hollywood Palace, verifies that there is more industry and fan interest surrounding English bands playing in America—although he does suggest that a hit record in the U.S. is the necessary bait required to entice good agents to seek out and place U.K. acts on the road to riches in America. His comments about working with British bands are not entirely favorable, however.

"I'm not crazy about English tour managers," Harrington confesses. "I sometimes can't help but get the feeling that British acts always feel that they're being taken advantage of. I'm not really sure why, but I've definitely gotten that impression over the years."

Angelo Arcuri, Dio's road manager, has no problem with his British counterparts. Having toured extensively with Black Sabbath and currently Dio, Arcuri has noticed one common quirk among visiting British bands: "The English bands that come over here always want to eat curry every night!" he reveals. Aside from their culinary predilections. British bands and their audiences get high marks from the veteran road manager:

"The fans in the U.K. are generally far more loyal. They're there for the music, and they don't really care too much about anything else. They're headbangers, and once you prove yourself, they'll stay with you forever. Over in America, things change."

Climbing aboard the American charts and touring the United States are—almost without exception—the primary components of every British bandmember's dream. But signing an English act in America brings with it some logistical problems for American A&R people:

"The first problem is sheer proximity being physically removed," says Jamie Cohen, who runs Arista's West Coast A&R operation. "The major disadvantage [occurs] when you're making a record. It's like getting married when you sign a band, and you really want to be there for their first baby. But with telex, telephones, and express mail, it's really not too difficult to communicate. All you have to do is get up a little earlier." Which, all things considered, could be well worth the inconvenience, according to Cohen.

"Americans are very accepting of English music, and British bands consistently break over here. There's an amazing awareness of English nusic—it's as nuch a part of our history as American music. We learned the importance of image from the British, and there is also an endless fascination with the sounds that English acts produce. [At the same time,] I think the English are intrigued by American styles and idioms, and British kids are attracted to modern American music still faithful to a root style."

The English market is much faster than its U.S. counterpart, and the turnover is quicker in Britain. Many smaller bands get their breaks, says the A&R man, "because they only have to fight one radio system. American radio is very diffused, and its mastery is a fine science. In England, there's more of a chance with independent labels of getting heard and selling records—and on that level, American A&R is very interested. English bands do it for themselves. They don't have a lot of money, but they sure as hell make it happen."

Mary Anne Hobbs, a London-based journalist now visiting Los Angeles, writes frequently for Sounds, a major English music weekly.

GOD BLESS THE **DAMNED**

by S.L. Duff

s of this writing, the Damned have yet to score a gold record or a hit single in the U.S. They have, however, made something few other rock groups make: history. The Danned were one of the forefathers of the '77 British punk movement, and are distinguished from the rest of the pack (Pistols, Banshees, Clash, Stranglers, *et al*) by being the first group to release a single ("New Rose" on Stiff Records), an LP (*Danned Danned Danned*), and—certainly most enviable to their punk peers—the first to tour the U.S.

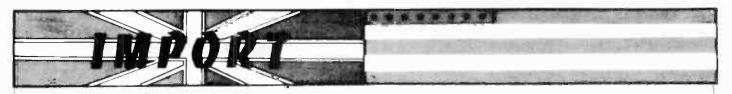
As can be the case with historical figures, the Damned have also been plagued with innumerable setbacks. They broke up after their second LP. Music for Pleasure, then reformed with a different lineup, repeating the pattern several more times before the 1979 release of their third LP, Machine Gun Etiquette. In fact, over the years, the Damned have had more personnel changes than Spinal Tap, and have been signed or licensed to (as best I can figure) no less than seven record companies-Stiff, Chiswick, NEMS, Bronze, I.R.S., MCA, and Big Beat, and let's not forget their own label, Danned Records, which came into being when they couldn't get a deal. They've also burned through an estimated eleven managers. Actually, only four things have remained consistent with the Damned; great records, tremendous live shows, drummer Rat Scabies, and vocalist Dave Vanian, who jokes, "Our managers don't have namesthey have numbers?"

Scabies met original Damned bassist-turnedguitarist-turned-solo-artist Captain Sensible on the job; the two of them worked together as toilet cleaners. Guitarist Brian James (now with Lords of the New Church), Vanian (who used to dig graves for a living), Scabies, and Sensible were right there at the beginning of limey punk. Vanian remembers it fondly:

"The pub bands [at the time] were the R&B bands—Brinsley Schwartz, Dr. Feelgood, those people. [Then] the so-called punk thing started, which was a lot of creative, imaginative sort of people, bored kids hanging around. There

What do these people regi Merre & Slash Rechave in Recommon? (Knack) nack). Channel Three Stra They've been bitten & the Horseheads Chappell by the Mad Dog. John Doc Valentine Br Walter Fig in **Join** Pithemrds Rain Paride LindCall (213) 306-0950 Records Buckingham Lonesome The Knowles MAD DOG STUDIO Strangers Lizzy Borden





was a kind of an atmosphere of people wanting to do something, they weren't quite sure what, but out of that came a half-dozen bands. There were all kinds of people, it wasn't just the groups. People like secondhand clothes people that could see that something was happening. When the first bands started, there wasn't really any gigs to play, so they thought. 'Well, we've got a bit of money, so what we'll do for them is we'll hire a club for the night'. So they'd hire an old strip club or something. For a night it would be a club. These kind of gigs were more like parties. So it just gradually grew out of that'.

Around this time. Vanian was introduced to Rat by Sex Pistols manager Malcolm McLaren. They played in a band which also featured Chrissie Hynde on guitar. Rat had also worked in a band with Brian James and Mick Jones (Clash). Rat introduced Vanian to James. brought in the Captain, and soon they were rehearsing in an "old dirty church."

These rehearsals soon led to the gigs that inspired the Danned's slogan: "Anarchy, Chaos, and Destruction." Audience rowdiness was common, to put it very mildly, and the shows often ended with Scabies torching his drum kit. It's hard to imagine too much chaos coming out of Vanian, the interview subject. He's dressed in a velvet vest and high-collar ruffled shirt, with every hair (black or white) perfectly in place. He and current guitarist Roman Jugg (everyone swears that's his real name) are in fact perfect English gentlemen. very polite, and easily the most pleasant "rock and easily the most pleasant" and easily the most pleasant "rock and easily the most pleasant" and easily the most pleasant "rock and easily the most pleasant" and easily the most pleasant "rock and easily the most pleasant" and easily the most pleasant "rock and easily the most pleasant" and easily the most pleasant "rock and easily the most pleasant" and easily the most pleasant "rock and easily the most pleasant" and easily the most pleasant "rock and easily the most pleasant" and easily the most pleasant "rock and easily the most pleasant" and easily the most pleasant "rock and easily the most pleasant" and easily the most pleasant easily the most pleasant "rock and easily the most pleasant" and easily the most pleasant "rock and easily the most pleasant" and easily the most pleasant "rock and easily the most pleasant" and easily the most pleasant "rock and easily the most pleasant" and easily the most pleasant "rock and easily the most pleasant" and easily the most pleasant "rock and easily the most pleasant" and easily the most pleasant" and easily the most pleasant "rock and easily the most pleasant" and easily the most pleasant easily the most pleasant easily the mos star" interviewees I've met in some time. I squeeze out one more early-punk-days question: How did the Damned get to be first in line with records and that U.S. tour?

"I think we just really wanted to do the thing, do everything," recalls Vanian. "I mean, playing onstage, the next logical step is to make a record. We started up right at the beginning there was no big plan. We didn't rush out and say, 'We've gotta be the first to do this and the first to do that.' It's a case of someone saying. 'Why tour Britain when you can go over and tour America?' We said, 'Yeah. never been out of England before.' Sounded interesting. I think it was just a case of luck."

Today, in the MCA corporate tower, Jugg and Vanian are tired but very happy about the preceding night's sold-out concert (which featured the band's newest member, bassist Bryan Merrick) at the Santa Monica Civic. The actual tour is in the future: this date was intended primarily to expose the band to all the MCA people, as well as letting L.A. fans know the state of the Damned. The show featured a crosssection of their greatest records, and, of course, some choice helpings from their first-ever major label release, Phantasmagoria. Jugg notes that the band's extensive and impressive history will be part of MCA's marketing plan. The label will be issuing a best-of collection featuring selections licensed from the band's former labels sometime this year. Videos such as "Grimly Fiendish" (which has been pretty successful on MTV) and "Shadow of Love" are also part of the plan.

For those of you who feel it's difficult to get a major deal, consider the plight of the Danned—seven years of indie releases to get to the majors. The last label to issue a studio LP by the Danned prior to MCA was Bronze, with *Strawberries* in '82. The three years inbetween deals were frustrating for the band, to say the least. What was the danned('s)



World Radio History

Venerable vocalist Vanian

problem?

Jugg: "When Captain Sensible was still in the band, there was some interest shown from a couple of major companies. It was great-it was the first time a major company had been interested. Looked like we were going to get signed, and all of a sudden, they pulled out. One of the reasons, we found out afterwards, was the fact of having Captain in the band-he had a solo career on A&M Records. They were sort of reluctant to sign the band because basically it wasn't a band! He was doing something else with a different manager and a different record company, although he was still a member. I think probably [the labels] felt they wouldn't have a commitment from our side. And, when he left, the interest resurged, we cut some demos, and we got signed on the strength of them."

Stranglers' drummer Jet Black referred the band to an accountant who could aid them in getting a deal. The accountant worked on spec, confident in the Damned's music, and eventually landed the MCA deal.

Beyond the aforementioned factors, the band's self-release of a twelve-inch single, called "Thanks for the Night" influenced the eventual deal. "We thought we'd put a single out ourselves, prove to people that we're still here," says Vanian. "The record did actually go into the charts...all these things helped."

The single, though. like most of the Danned's records, earned them no money. The band has made most of its cash playing live in Europe. So it's been pretty hard times?

"Yep." says Vanian, quietly.

Is there a light at the end of the tunnel? "Now. a bit, yeah," he confirms. "What's nice about it is, though, it makes you appreciate things. You don't become so blase about it all. You could go the opposite way, though, all bitter and twisted like."

Jugg. having been with the band long enough to witness several ups and downs himself, chimes in: "It's strange, though—it's like cycles. First they think you're dead, and they say how great the band was. Then, when they find out you're still a group, they say. 'Why don't they give up?"

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THE GOSPEL ACCORDING TO THE WATERBOYS

In the midst of the British techno/romantic/ fashion onslaught of 1984 was a curious mini-LP by the Waterboys. While the traditional rock instrumentation emanating from the disc seemed to be out of sync with the times, there was something in the stark emotion of it all that caught the drum-machined ears of some critics.

Two years, two albums, and as many U.S. tours later, guitarist/songwriter Mike Scott and his rich ensemble of *real* horns, violin, bass, drums, and keyboards are reminding a growing audience that lasting, undisposable music comes from the heart and soul rather than being determined by the latest studio wizardry.

At 27, Scott is a rock & roll troubadour/poet in the tradition of Van Morrison and Bob Dylan, two heroes the Scottish singer/songwriter is not too proud to say are his mentors. While the Waterboys' sound can be likened to the Rolling Stones at their raunchy best, there is a deeply personal gospel at work in the words and music of Scott that cuts far deeper than his band's aggressive beat.

"I grew up listening to rock & roll," the slightly built Scotsman says. "I welcomed punk rock when it arrived; I loved the Clash. I used to play really loud guitar in my groups in Scotland, but somewhere along the line, I picked up an affection for brass instruments, and I figured out how to use them."

Over the course of the Waterboys' two subsequent albums, *A Pagan Place* and *This Is the Sea*, Scott has set a musical course that employs the sensitivity and spirit of Van Morrison and the romantic wall-of-sound instrumentation of Springsteen's *Born to Run*. The combination works for the most part, but Scott—like other visionary artists—is already grappling with a new identity.

"With the *This Is the Sea* album, something was completed and finished." he explains. "The kind of music that's based so much on acoustic guitars, relentless rhythms, and two-chords-isall-you-get is done. The wall-of-sound is created because of my inability to play piano properly; I improvise methods of playing. One of them is a double-time that really fills the space. I do the same with guitar. It's all rhythm and no rhythm at all. I've got to do something else now." When asked what's next, the wry, fanciful Scott echoes the put-on evasiveness of hero Bob Dylan. "I'd like to work with feedback guitar; maybe try to get some saxophone and feedback guitar duets going. I think that'd be quite interesting."

Scott grew up in Edinburgh and moved to Ayr when he was twelve. His father and mother separated when he was ten, and he has not heard from hs father since. "My father bought me a guitar on my tenth birthday," he recalls. "Oddly enough, it must have been the last thing he bought me-a parting shot. A few years later I learned to play some chords. Nothing really happened to me until I heard Bob Dylan's Blonde on Blonde. I realized that I could play all those songs really easily. A friend of my mother's gave me a piano when I was twelve or 13, and I taught myself things like 'Just Like a Woman'. I still can't play the piano properly. I play one-finger bass notes and three-finger chords. I've got a better ear than I do fingers?"

Scott's love for words came from his mother,



Scott cut his teeth on Blonde on Blonde and a houseful of books.

by Ben Brooks

an English scholar and lecturer with a houseful of books. "I never read very many of them, but I was aware of the value that was placed on them. And my mother would often talk to me about the content." In 1977, Scott started a Scottish fanzine called *Jungleland*, in which he wrote about the Clash and other relevant bands of the time. In 1978, he formed the ill-fated Another Pretty Face, which signed a long-term contract with Virgin Records.

"They had different ideas for us than we did," he explains. "They saw us as being a pop group that could break in America very quickly. We broke up with Virgin and there was a flurry of bad feelings, and suddenly we were back in Scotland with no money and no gigs or prospects of a record deal. I was fucked up for two years."

Scott's "savior" was Nigel Grainge, owner of London-based Ensign Records. Under Grainge's guidance, Scott moved to London and formed the Red & the Black, which evolved into the Waterboys. "I am very fortunate to be with such a man, because he's never pressured me to do anything commercial," Scott says. "He's asked me to do a few things I didn't want to do, and I just didn't do them. It was cool with him. I never tried to do anything commercial in my life." While the Waterboys are on Island Records, Ensign remains the band's subsidiary label.

With a growing legion of loyal fans, the Waterboys are finally winning over skeptics who cite the band's purism and lack of commerciality as limiting. One song on *This Is the Sea*, "The Whole of the Moon," could register as the band's first pop single of any consequence in America. And Scott appears to be a bottomless pit of resource and vision.

"When I was young, I'd listen to records and wish that something would happen that never did," he concludes. "I would wish that Dylan had done this or that. Now that I make records myself, I always try to plug those gaps so that the kid who's listening will get everything that he wants. I don't know how [well] I succeed quite yet, but that's what I try to do." ■





the strength of the demos that Sabu had produced for the band, and Sabu naturally went on to produce, arrange, engineer, and mix Precious Metal's impressive debut album, *Right Here, Right Now,* for Polygram. Sabu also produced the title track for a wrestling film called *Bad Guys*, which he and Precious Metal reworked and recorded *literally* overnight for Regan, who supervised the music for the film.

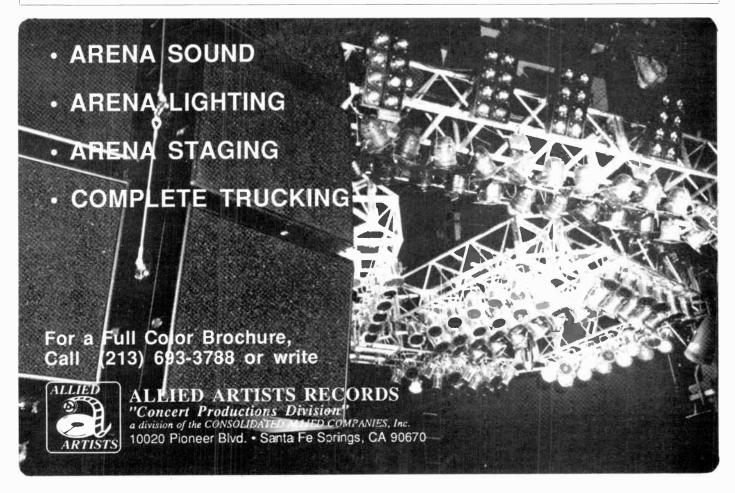
While devoting time to Precious Metal's development, Sabu also spent many studio hours during 1984-85 doing engineering and/or mixing for, among others, the Motels ("Shame" on the Shock album), Greg Kihn ("Lucky" on the Citizen Kihn album), and EMI's Jellybean/Madonna track, "Sidewalk Talk," which is currently doing well on the dance charts. With all the hours he's logged for EMI artists (Sheena Easton, Kim Carnes, Corev Hart, Greg Kihn, and Limahl), Sabu has virtually become the label's "house engineer/mixer," and it makes sense that his first post-Morocco album will appear on EMI/ U.K's Heavy Metal label. Heartbreak was released in July, 1985, in Britain, with the band billed as Sabu to take advantage of his strong audience identification there (due in no small part to the solid cult following his Hard Rock Zombies soundtrack has garnered). Heartbreak garnered rave reviews and made 1985 critics' favorite lists in heavy metal fanzines such as Kerrang!, Sounds, and Metal Force. The U.S. album will contain two additional cuts and will be released in the first half of '86 under the band's "real" name, Roka.



The producer poses with recent clients Silent Rage. Now, he's ready to Roka.

The year ahead will also see the release of several other Sabu projects, including LPs by E. Wade (PolyGram), Jimi Barnes and Little America (both on Geffen), L.A. hardrockers Silent Rage (Heavy Metal/America), and a David Bowie greatest-hits compilation (EMI), which Sabu remixed in conjunction with Bowie. Despite the impressive engineering/production credits he's racked up so far, and a recognized talent-development track record, Sabu still considers himself primar-

ily a heavy metal guitarist and singer, viewing the other routes his career has followed mere detours pursued out of necessity. He plans to devote the rest of 1986 to promoting *Heartbreak* and touring the U.S. and Europe with Roka (which also includes Rick Bozzo on bass, Charles Espositio on drums, and keyboardists Dan Ellis and Brad Buker). If past performance is any indication, the road ahead looks quite promising for Sabu and Roka.



SUBJECT: PCM-70 Digital Effects Processor **MANUFACTURER:** Lexicon TEST SITE: Sounder Recording, Granada Hills, CA **REPORTER:** Mark Gordon Creamer

A few weeks ago, I asked Brian Cornfield and Bruce Bell (of Everything Audio) if they had seen any new equipment at the New York AES (Audio Engineering Society) show. They both said that the most startling new piece of gear had to be the PCM-70, Lexicon's new effects processor. Brian was so impressed by the PCM-70 that he ordered a bunch right on the spot. Since the price was right, I ordered one, too.

When the PCM-70 arrived, the first thing I did was scan through the manual. I couldn't believe what I was seeing ... but first, let's get through some of the preliminaries.

The rear panel of the PCM-70 has jacks for MIDI In, Out, and Thru; Register Step (a way of foot-pedaling through the programs); Bypass (another footswitch jack); Main Input; and Left and Right Outputs. All of the jacks except MIDI are 1/4" phone. There are also two buttons that select the input and output levels (-20 to +4).

The front panel is deceptively simple because there just don't seem to be enough knobs for the amount of control that the manual touts. The metering is a 6-segment LED that should be obeyed; when it tells you that there is no more headroom, it means just that. To the right of the meter is an Input Level Control that hopefully will not take any time to get used to, and to its right is the Display Window, which is constantly filled with abbreviations that just might take a little more time to understand.

Toward the right of the faceplate of the PCM-70, there are four buttons that are lit with LEDs when pressed, marked: PGM (program), REG (register) LOAD, and BYP (bypass). To the left of these buttons are two Up and Down keys and ten buttons marked 0-9

All of the Programs, Registers (user-modified and named programs), and Parameters are arranged in groups of rows and columns. After a program is selected, the machine gives the user the option of automatic or manual loading. If the operator wishes to modify the program, the Program button is pressed again and the machine enters Parameter mode. The rows and columns that once contained programs now contain parameters that can be selected and altered with the Soft Knob (which is a company name for what is becoming the standard software increment or decrement knob). After the program has been altered, the operator can rename the program and then store it in any of the approximate-



ly 50 Registers (user-memory slots).

The Chorus and Echo programs in Row 0 have six separately adjustable voices (taps) with each voice having separate controls for level, delay time (432 msec max.), feedback, and panning

The Delay program (Row 1) also has six separate voices with controls for level, delay time (936 msec. max.), high and low frequency filters, and pan for each voice. Voices 1 and 2 have selectable feedback controls, and a master diffusion parameter affects all the voices

Row 2 contains four Resonant Chord programs. These programs are very strange in that a percussive input will excite chords at its output.

Rows 3, 4, and 5 contain Concert Hall, Chamber, and Plate reverb programs, which include Gated Chamber, Reverse, Chorused, and many other types of reverberation.

Row G is where the PCM-70 separates itself from the rest of the breed with MIDI controls aplenty. There is an echo program in which the portamento switch of a MIDI-equipped synthesizer will control the rhythm of the echoes, and the modulation control adds feedback. With the PCM-70 set to receive MIDI information on an unused channel, you can program a sequencer to change the parameters of this or any other of the MIDI patches.

Row 6 also has some of the resonant chord programs preset to change; in the MIDI Chord Program, for example, the modulation control adds feedback, the portamento switch changes the rhythm, the pitch wheel changes the pitch of two of the voices up and down a whole step, and the last note played changes all the pitches together. That's quite a feat for any digital processor. Also, if your synth doesn't have the appropriate controls, you can edit the patch parameters to utilize what controls you do have. If that isn't enough, there are six other programs that do similar things to other patch parameters.

Some of the other MIDI applications the PCM-70 is capable of are the linking of two or more PCM-70's for automatic simultaneous program and register changes; automatic selection of a program or register when a patch is selected on a synth; real-time control of up to ten PCM-70 parameters at a time from a remote controller or sequencer; and the transfer of the user registers from one 70 to another.

HOW IT SOUNDS:

The PCM-70 is (as far as its programmabilitv and its MIDI capabilities) the most progressive unit that I have seen. There is so much inside that it is a little difficult to learn to use guickly; but with some advanced programming, it proves to be a very powerful tool.

The reverb programs are, as their titles proclaim, "warm," with the concert hall being very realistic. The overall character of the sound is also very warm, and the unit runs very quietly. The programs are very smooth, with little or no chatter (hearing the separate returns that compose reverberation).

The delay settings are also nice but sounded a little darker than I would have liked to hear. Perhaps the reason that the 70 is very quiet is that it sounds, to me, as if some of the upper frequencies are being restricted.

The real power of the PCM-70 is that of MIDI control (and there is plenty of that). A MIDI studio or one that does a great deal of work programming will love the PCM-70. It is possible to nail some effects with MIDI synchronization that would take many trial-and-error attempts in a normal recording environment. The programs are very good, and some are truly startling.

The amazing amount of control that the PCM-70 has, compared to its size, results from most of the control being handled by the "soft knob." This knob is very powerful, but it's also one of the things that I don't like very much, because it takes longer to set parameters. If there were any way to have the power coupled with reduced package size without using one of these knobs, I would love it; but it's a very small inconvenience for the control that little boxes can have.

I'm not going to throw away my best digital delays quite yet, nor my best reverb system, but when looking for things like amazing MIDI control, drums that play chords, and plenty of other special effects, with a price tag of only \$2,295, the PCM-70 is worth a listen.

If you have, or hear about, something new, write to me: Mark Gordon Creamer, c/o Sounder Recording, 17021 Chatsworth St., Granada Hills, CA 91344.

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Skip Saylor: Producers Jon Hug and Skip Saylor are cutting one side on Lydian Tone for Electric Storm Productions. Skip Saylor and Tom McCauley are engineering, with Joe Shay assisting..... A&M Records artist Vesta Williams is in tracking and overdubbing with producer Gary Taylor. Saylor is behind the board, with Tom McCauley sec-Trevor Mitchell is cutonding. ting a self-produced LP for Rosam Productions. Tom McCauley is engineering, with Joe Shay and Andy McCarl seconding Country artist Dick Ames is mixing a new single with producer Mark Ellis for Randu Records. Skip Saylor is at the console, with Joe Shay and Andy McCarl helping out.

Preferred Sound: Producer Duke Davis is cutting basics and overdubs for a video on country artist Bill Erickson for Rockin-Double D Records, Bill Thomas is chief engineer; he's being assisted by Scott Campbell. Featured on the project will be pedal steel wizard J.D. Maness and Banjo great John Hickman Ace Olfre is cutting the debut single on Rock-a-Lot Records artist Gerie Berling for intended spring release; Bill Thomas and Scott Campbell are handling the engineering chores.... Thomas and Mark Ferrick are wearing the producers' hats on Ferrick's new single project, which they intend to shop to the majors when completed.

Downtown Sound: The current Odin project is being tracked at the studio (owned by DJ Management). The control room is a Cook Brothers remote truck. Producer/engineer Robert Margouleff and Don Mack are in the driver's seat.

Sounds & Images of NAMM

t the National Association of Music Merchandisers' annual show in Anaheim, the radically different worlds of music, technology, and commerce intersect, with results that are garish and breathtaking in equal measure. Here are some impressions gleaned from the sensory overload I encountered while wandering through this huge, gleaming maze:

Guitars, guitars, guitars—all shapes, sizes, colors, and configurations. Where do these guys come up with the ideas for these things? Some examples: Johnson guitars wins the award for chutzpah with its Gumby model. That's right, our little green clay pal has been duplicated for six-stringed immortality. Who's gonna wanna pop for this thing? I don't know, but I do have a fantasy of seeing Ted Nugent wailing away on one. Johnson also makes an axe that duplicates the space shuttle and has rockets underneath that the rep claimed are deadly accurate up to 1000 yards. Not to be outdone, B.C. Rich introduced a guitar shaped like a tiger (see Local Notes). Rich did have Rick Derringer demonstrating his new Stealth guitar, which is a happening instrument. Tigers, indeed!

Since introduction of MIDI and affordable sampling-not to mention digital and computer-based systems-the byword of the keyboard manufacturers seems to be refinement rather than innovation. The biggest news is that these companies are now obsessed with interfacing guitars into their technology-Kramer's Pitch Rider being an impressive example.

Moving on to unplanned obsolescence, one of the more vivid images of the show was the glass booth within which Leslie West was imprisoned. It was frightening to see this huge, Jabba-like mound of flesh doodling, vacant-eyed, through power chords and riffs. The guitarist was displayed like an aging bull elephant, impotent but still giving off an echo of former danger. Further proof that rock is an industry that eats its young and isn't afraid to show the carcass.

The Seymour Duncan booth became the unofficial meeting ground for six-string legends. James Burton played with Jerry Donahue in front of an awed multi-generational throng. The tension visibly increased when it was whispered through the crowd that Jeff Beck was on his way over. Sure enough, His Royal Delinquency came strutting in, smoking a hand-rolled cigarette (hmmm?) and wearing the hippest-looking leather jacket I've ever seen. (He's absolutely brilliant at being Jeff Beck.) They eyed each other like gunslingers. I spotted Burton winking at Beck, but Mr. Cool refused a guitar when offered his choice of weapons. Beck walked away amid clicking cameras and crushing crowd.

If there was no specific item that was revolutionary at this year's exhibit, it was apparent that some items from past shows were here to stay. Tom Scholz's Rockman, for example, was visible-and functional-in nearly every guitar booth. The little black box that has revolutionized guitar recording was mounted and used so the lookeeloos could plug in and crank up to maximum Marshall level without driving people nuts. Scholz's company also introduced several refinements and new wrinkles to its now-industry-standard product; the same can be said of Nady's new wireless products that do away with wires and cable for keyboards.

Once again, the Japanese seem to be getting the jump on American guitar makers, with the likes of ESP and Tokai making excellent copies of traditional American styles that in many cases are better than their born-in-the-U.S.A. originals! I should mention that the American-made Robin guitar did seem to be holding its own with the Japanese. All three of the above-mentioned have strikingly goodlooking finishes to go along with the low-cost quality.



"Production and Distribution of Video Cassettes" will be the topic of an all-day symposium sponsored by the Intellectual Property and Unfair Competition Section of the Los Angeles County Bar Association. The event will be held on March 22 at the Beverly Wilshire Hotel from 8:30 a.m. to 4:00 p.m. Scheduled to speak are many home video industry experts, including Stuart Karl of Karl-Lorimar Home Video; Barbara Javitz of Media Home Entertainment; Paul Brindze of the law firm of Zifferen, Brittenham & Branca; David Altshul of Warner Bros. Records; Donald Passman of the law firm of Gang, Tyre & Brown; Ronald Gertz of Clearing House, Ltd.; Lon Sobel, editor of the Entertainment Law Reporter and professor of law at Loyola Law School; and Dick Bloeser of the MPAA Film Security Office. The symposium will cover such subjects as production and distribution of videocassettes, the video market as primary market, music videos and music clearance issues, and protection issues and anti-piracy developments. A bound syllabus will be distributed at the symposium and will be available for sale separately. For additional information, contact the L.A. County Bar Association's Meetings Department at (213) 627-2727.

(A/V Editor's note: If you think this is boring stuff, you're right, but this stuff translates into \$\$\$, and that's not boring. Learning these issues can only help writers, musicians, etc., dig out the money that's due them and prevent themselves from being taken advantage of. Knowing about these important issues is part of your business.)

New Kids in Town: After seeing excerpts from the music video prizewinners in the recent "Visions of U.S." home-video competition, we've concluded that the MTV fat cats could use a little of the imagination and creativity shown by these people, all of whom transcended their shoestring budgets.





OB-8 •

DMX •



Pictured: Gordon Stevens & Tricia Regan Photo by Kristen A. Dahline/JAI Makeup: Scott Frelick/JAI

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"Hi, Mom." Pearcy can dish it out, but he can't take it from "disrespectful" fans.

Ratt The Forum Inglewood

Lesiey Campbell

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NOID

What was billed as a group performing at the prestigious L.A. venue (Ratt's first appearance at the Forum) left this reviewer with a conflicting impression. It seemed that this particular evening was a night for solos; five individual Ratts, rather than one unit, vied for the biggest chunk of the cheese.

The band took the stage to the prerecorded strains of the theme from *Mission Impossible* and immediately launched into their opener, "Dangerous but Worth the Risk." Musically, this first tune was probably the highlight of the set. Ratt played this selection tighter as a unit than any other during the show although the band's repertoire contains far better songs. Unfortunately, they didn't prove much more throughout the set than their ability to play *loudly*—and I don't mind mentioning that the overall sound quality was rather poor from start to finish.

Nonetheless, it was a night of entertainment. Never one to disappoint fashion-watchers, vocalist Pearcy appeared in a just-so-scissored T-shirt that read in big block letters, "EAT ME." His right arm bore the word "Niom" (not a tattoo, but black marker) a salute to his ma in the audience. While Pearcy was in fine fashion form, his vocal chords were not in as good a shape. He elected to sing in a lower range than in past live outings, never seriously attempting to match his studio voice. This compromise may well have been the result of a year of heavy touring, which can certainly take its toll on any vocalist. The show was quite heavy on

filler. There was an interminable audience-participation (crowd war) segment that prompted me to sit down rather than stand up, and yes, solos that dragged on even longer. Each time Ratt interrupted a song so one member could have a go at a solo, it seemed the audience had forgotten what tune they were originally engaged in by the time the band continued. It was lead guitarist Warren De Martini who was most disappointing: He performed sloppily and relied on his tremolo much more than usual. De Martini simply did not display the qualities that had earlier led me to consider him underrated as a lead guitarist.

And the solos went on and on. Guitarist Robin Crosby took a few minutes to show off his tremolo with little or no melody at all; drummer Bobby Blotzer and bassist Juan Croucier collaborated on a jazzy (but thoroughly out-of-place) duet; and Blotzer banged out a cursory drum solo. Blotzer just plain wore out his welcome. His drawn-out bout of percussive electronics was like spending 20 minutes in Pac-Man purgatory.

Cameo appearances and abrupt removals proved more entertaining than the music itself. The bearded and bespectacled David Lee Roth swaggered onstage to swig a toast to himself and old J.D., which brought, ironically, the biggest audience response of the evening. And let's not forget the biggest nerve of the evening: Pearcy cancelled one concertgoer's ticket when the young "fan" offered the vocalist a middle-finger salute. Said seat was left vacant when Pearcy strongly insisted that Security show the kid the door. As Pearcy said, "Nobody spoils my fuckin' party? With shows like this one, Ratt can spoil it on their own.

-Karen Burch

INXS The Palladium Hollywood

Los Angeles was the second leg of INXS' world tour, and the Aussies hit the Palladium stage at full stride. The packed ballroom crowd responded noisily as the first chords of "Johnson's Airplane" echoed from Andy Farriss' synth, and the atmosphere remained fever-pitch all evening, Although vocalist Michael Hutchence tended to ape Bono's amplifier-hopping antics to extremes (to the uncritical delight of numerous females in attendance), his singing was piercing and effective. The most effective number was the 1983 dance classic, "Original Sin." I still feel the band could have broken through to American mainstream audiences had the controversial "white boy/black girl" lyrics not spooked so many image-conscious Southern radio stations. Subsequent releases, while maintaining high aesthetic standards, have fallen a bit short commercially. Still, the band revealed a deft sense of pop/rock craftsmanship that the majority of KROQian type bands are light years from achieving. —Scott I(irby

Dio/Rough Cutt The Forum Inglewood

This was Ronnie Dio night, as he and protegees Rough Cutt took the stage for a night of elaborate staging and heavy metal.

Rough Cutt played a very impressive set, and should soon be headlining arenas themselves if tonight was any indication. Ripping through songs from their self-titled LP, the band displayed a clearcut Dio influence to the delight of the partisan crowd. Impressive solos by drummer David Alford and guitarist Amir Derakh drew the loudest response.

As Dio took the stage amid smoke bombs, I couldn't help but feel a bit intimidated. I mean, here was this legend of heavy metal with a stage show meant for tripping. Opening up with King of Rock & Roll" and following with "Queen of Hearts" and "Don't Talk to Strangers," Dio had every person in the Forum under his spell.

His stage show has to be seen to be believed. Words almost can't describe it, but I'll try: Take a castle motif, put the drums way up high, have a smoke-breathing dragon with red eves threatening to chow down on the drummer Vinnie Appice, have lasers intersecting the stage lights in time to the music, throw in a laser-swordfight between two knights (worth the ticket price alone), give Vivian Campbell the power to shoot sparks from the stage with his guitar, and (finally) watch Ronnie stab the dragon with his mic stand/sword. Wish you'da been there? I bet you do!

Dio covered a lot of ground, song-wise, ranging from his days with Rainbow and Black Sabbath to his latest solo album, and he compressed a bunch of his best-known hits into medleys (which all coincided with the stage acrobatics). Appice-one of rock's most respected drummers-and Vivian were outstanding. The weak link of the group was keyboardist Claude Schnell, whose playing tended to drag the music down rather than enhance it. Dio has perhaps the strongest voice in the business, and he proved it on the encores of "Rainbow in the Dark" and "We Rock!

I hope Ronnie Dio does a major motion picture someday, complete with soundtrack. With his songwriting ability and his imagination, it'd be one hell of a flick. Maybe it might be even better than this concert was, but then, fantasies only come true once in a great while.

-Lemmy Loud





Wall of Voodoo Seven Days In Sammystown I.R.S.

Seven Days In Sammystown marks the end of three years in limbo for Wall of Voodoo, following the departure of lead vocalist Stanard Ridgway and drummer Joe Nanini. The new edition of WOV features pretty-boy Andy Prieboy fronting the outfit with an upper-register drone reminiscent of Ridgway. Beyond that, though, the band's ability to reach the twisted darkness often traversed by the original lineup has diminished. Still prevalent are the inimitable godzilla-meets-Clint Eastwood guitar licks of Marc Moreland. as well as Chas T. Gray's striking synthesizer arrangements, but the rest of the world seems to have caught up with the band in other respects.

Absent here is the unique ability of the original WOV to conjure up panoramas of eeriness and intimacy. This territory was superbly charted on their debut EP (including mindscapes such as "The Passenger" and "Longarm") and to a lesser extent on the two albums that followed.

'Far Side of Crazy," whicn opens the disc, remains true to the foundation WOV set down six years ago, as does most of the LP. Prieboy has the pipes to effectively deliver the details of those quirky tales, yet the new model WOV has added sweeteners, which tend to soften the impact of the group, relegating them to a Top-40 new wave niche on such tracks as "(Don't Spill My) Courage" and "Business of Love." The sound of the Sixties rears its dayglo head in "Blackboard Sky" as Prieboy sings surrealistic lyrics ("I tumble like a paper cup that's caught in the wind . . .'') over Gray's swiveling synthesizer and Moreland's fuzz guitar, in what resembles a contemporary adaptation of "Lucy in the Sky With Diamonds."

"Why don't you meet me anymore in museums full of culture," a line taken from the most memorable composition, "Museums," suggests a viable course correction for this balmier version of WOV. Moreland's clever piece, a fresh entry in the love games category, is propelled

by rhythmic guitar/synth hooks, along with Prieboy's vocals (which reverberate as if he were inside the South Wing of the Norton Simon Museum). WOV has always been considered an "art" band; this cut pokes fun at the refinement of romance and culture in a decidedly less-troubled tone than the shadowy one their reputation was built upon. It demonstrates that the band still has the wherewithall to jump a step ahead of the pack. With this new lineup, perhaps WOV can make up in accessibility what it's lost in atmosphere.

-Ron Coleman



Various Artists Lost in the Stars: The Music of Kurt Weill A&M

Where to begin with an album that includes the disparate talents of L.A's own Fowler Brothers, Lou Reed, Marianne Faithfull, Carla Bley, Van Dyke Parks, and Charlie Haden? First off, a tip of the hat to producer Hal Willner. Lost in the Stars is Willner's third such compilation LP, following provocative, wide-ranging tributes to the music of Nino Rota and Thelonious Monk. In this day of endless lowestcommon-denominator musical "products," it is gratifying to find the acid-penned lyrics of Kurt Weill seeing the light of vinyl.

Kurt Weill was born in 1900 in Germany. After a classical music education, he rose to prominence, in part due to his collaborations with playwright Bertolt Brecht. Weill, a populizer in the best sense of the term, once told an interviewer that he never acknowledged the difference between 'serious' and "light" music. Today, 36 years after Weill's death, the veracity of this statement still holds.

My personal favorites on this project include the antiwar paean. 'The Cannon Song," by the Fowler Brothers and Stanard Ridgway; the mournful "Youkali Tango," as performed by the Armadillo String Quartet; the zany extravagances of John Zorn's "Der Kleine Leutnant des Lieben Gottes" ("The Little Lieutenant of the Loving God"); "September Song," which, under Lou Reed's arrangement, becomes an ironically finger-popping pop ballad; and a faithful rendering of "What Keeps Mankind Alive" by incorrigible raconteur Tom Waits. This is really only the tip of the iceberg; along the way, you'll also get delicious dollops of outrageous music from the likes of Phil Woods, Carla Bley, Aaron Neville, Todd Rundgren, and Van Dyke Parks.

No matter what musical camp you might believe yourself to be in, you will do yourself a favor by grabbing this album and giving it a serious listen. With over 60 minutes of goosebump-producing music,

... Stars is easily one of the best albums—pop, jazz, classical, or otherwise—to come along in some time. —David Keller

Adam Ant Vive le Rock Epic

Adam Ant's my candidate for most exasperating artist of the decade. At his best, he's a nominee for "living legend." At his worst, he makes those who believe that last sentence want to crawl off and hide. So I'm overjoyed that this album is what becomes a legend most.

Vive le Rock is bursting with an energy that crosses all stylistic boundaries. Let's hope Adam has at last found people he can work with permanently, for the combined power of his back-to-basics threesome makes every track rip. This lineup's been with him since last year's Montreux festival, but the individual players should be familiar to Antpeople. Guitarist Marco, who's played Keith to Adam's Mick for five years, is back officially; bass guitarist Chris "DeNiro" Constantinou and drummer "Count" Bogdan Wiczling date from Friend or Foe. Also, one of the wisest moves Adam's made in years is to employ crack producer Tony Visconti.

Unfortunately, the sound will probably mean little to the criticsthey'll just do their standard throwdarts-at-the-pretty-boy routine. Face it: When even the most objective description will likely conclude you look like a Greek god, you might as well flaunt it. But he flaunted it in the worst sense on '83's Strip. You're least sexy when you're straining, and Strip was unenlightened macho that didn't even have the strength of its own sleazy convictions. (Think "Prince meets Berlin"-then sink lower.) With the current James Dean/Marlon Brando effect---all greased hair and stuffed jeans-he's made the transition to an enlightened Eighties macho that knows it's an act with blunt gay overtones (but to stuff it in a box marked "gay" would be narrowminded).

Press potshots aside, the string of Stateside Ant hits he's been threatening may finally be here. The title track/current single sets the pace, followed by the properly frantic "Miss Thing" (Adam's song for Little Richard—read any good books lately, Adam?). Adam gets credit for piano, but two notes or so hardly seem worth mentioning. After two fillers, we close with another potential hit, "Scorpio Rising," which the critics will see as narcissistic and Antpeople will see

as honing the legend. Side Two starts with "Apollo 9," a dancefloor song for the astronauts, which did well as an import last year and could take off as a domestic release. The next three point up the ambivalence of Adam's lyrics; there's a properly "offensive" but obscure tone throughout. Characteristically, his lyrics are for effect, not substance, and even the substantial ones depend on in-jokes and obscurities-or maybe we don't wanna know. Moral watchdogs will be adding this album to their list and not even know what they're listing. We close with "PO.E." an anti-nuclear Dr. Strangelove take-off, with Marco playing country licks and Adam turning on a Texas accent (Wee-hah!); then an acappella reprise of "Apollo 9" so we won't get too depressed, right?

Like Boy George, Adam Ant's style depends on how well he combines disparate elements. Adam seems to have his in balance—now we'll see how long he can keep 'em that way. —Lyn Jensen



Paul Winter Canyon Living Music

This is the kind of album that grows on you. After the initial play, you might think that it's merely another pleasant, "new age'-style work, but after repeated listens, you come away thinking that Paul Winter may just be on to some truly timeless sounds.

Recorded at both New York City's Cathedral of St. John the Divine and the Grand Canvon (where four separate recordings and rafting expeditions took place), Canyon is a frequently breathtaking outing. On this, his 17th album, soprano saxophonist Winter has surrounded himself with a variety of top-flight musicians, including Paul McCandless on oboe, John Clark on French horn, and Oscar Castro-Neves on guitar. Some five years in the making, Canyon is an aural snapshot of rushing waters, majestic rock formations, and the wildlife of the Grand Canyon.

To these ears, Side Two's opener, the quietly elegant "River Run," is the LP's real standout. A warm, flowing piece, the horn and string passages are quite moving and seamless. "Elves Chasm" allows McCandless a pleasant excursion on oboe as he gracefully weaves in and around the sounds of chirping

1

birds and his own echoing notes. The only clinker on this entire project is "Sockdolager" (Nineteenth Century vernacular for "knockout punch"), which—with its unidentified vocal musings—comes off just a bit too Gregorian. Otherwise, Canyon shapes up as another milestone in the colorful career of reedsman Paul Winter. —David Keller

Big Audio Dynamite This Is Big Audio Dynamite Columbia

In the wake of his messy fallingout with Clash co-leader Joe Strummer, Mick Jones has emerged with an intriguing new band and a scintillating debut album. B.A.D's convoluted mixture of rap, scratch, F.X. vocals, booming drums, and aggressive unprocessed guitars is a sheer revelation. While some of the melodies are admittedly little more than chants, the album's surreal sonics keep things wholly mesmerizing. Even the vocals work: Raw harmonies and unison singing add weight to Jones' thin wailing. And though the album is slick in terms of production, its stance is pure rebel.

With B.A.D., Jones has discovered something that has always been a mystery to the Clash-a sense of humor. This newfound quality lends a hopeful resonance to such songs as "The Bottom Line" and "Bad." While Strummer stubbornly refuses to cut the crap, Jones has become a spy for the counterculture by making a record that sounds great on the radio and begs to be a hit. He's doing a far greater service to his art and beliefs than his petulant former partner, who's still ranting in the underground. -Billy Cioffi

Elton John Ice on Fire Geffen

As a singer, pianist, and melodist, this quintessential Seventies superstar sounds as skilled as ever. Lyricist Bernie Taupin, who's cowritten all the songs on *Ice* on *Fire*, remains Elton's ultimate collaborator. And Gus Dudgeon, who pro-





duced all of John's best records, is once again providing all the right touches. So what's wrong with Ice on Fire? Nothing that a "Saturday Night's Alright," "Love Lies Bleeding," and/or "One Horse Town'' wouldn't cure. A churning rocker (or three) in the classic mode would not only anchor this collection of pop froth ("Wrap Her Up") and intoxicating ballads ("Cry to Heaven," "Shoot Down the Moon"), it would do a whole lot more for Elton's current credibility problem than a George Michael duet, no matter how well-designed. Inevitably, pop reads as "pap" in the hands of this designer jeans huckster, and sad songs---no matter how affecting-only say so much.

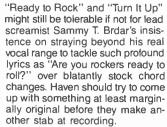
-Bud Scoppa



Haven

Canon/Erika

This five-man band from Cleveland may have been ready to make the move to Los Angeles, but if this self-produced EP is any indication, Haven isn't yet ready to make the move to vinyl. Unless you want something to entertain a rancid jail cell full of O.D. casualties, Haven's most effective use would be as compelling evidence that hard rock has absolutely nothing new to say. Here is a slab of vinyl that succeeds only in managing to jam more metal cliches into five tracks than one could dig out of a jaded headbanger's worst nightmare. Listening to such mundane mediocrities as



—Štu Simone



The Big G & G: This tape was not sent to me for review; I got it from an associate in music management who forwarded it, knowing my love for things that are out-there. The G. as he calls himself, was not seeking criticism but PR/financial support, and, to make this even more inappropriate for an MC review, there is no music on this 60-minute cassette. It is, instead, the philosophical ramblings of the G, a guy who claims to be the Second Coming, and who in fact claims that under his hairpiece are the scars caused by the crown of thorns. The G, like the TV preachers who perchance inspire him, has a penchant for repeating ridiculous ideas over and over for the benefit of those with two-digit IQ's. "Heaven is in the speed of life, key of light" gets repeated numerous times, and after each reading of this theory, the G chuckles to himself-like he does throughout this tape-in a haunting way that indicates an insanity we don't think could be faked. "Invasion of the spirit snatchers-if you're comin' in a coven, cousin, you're dyin' in an oven: Fahrenheit 666." Other possible art-band lyrics abound, and I assure you, if you love hearing the truly bizarre, if you're tired of John Trubee and Zoogz Rift and want to hear someone who is genuinely mentally/emotionally disturbed, this tape is for you. It is alternately scary and sad, but always funny. The G was so excited in soliciting my friend's services that he forgot to include his zip code, but if you want to contact him, he claims to be at "A" P.O. Box in San Diego. May heaven help us all -S.L. Duff



Some unfinished business. Before shoving my year-end record notes into the dead file, I feel compelled to acknowledge some truly superior '85 cuts that hardly anybody noticed. These memorable pieces of music were ignored not only by radio and press, but alsoincredibly enough-by the very record labels that released them as album tracks. I'm not talking about failed singles here. Nope, I'm referring to obscure tracks on largely neglected albums that, in a better world, would be all over KIIS-FM and the Hot 100. Here, then, are the ones that got away:

China Crisis: "Black Man Ray" (WB)— This beauty has the oblique lyrics and stylishly restrained sound of vintage Steely Dan, and its architecture resembles that of "Everybody Wants to Rule the World."

Simply Red: "Holding Back the Years" (Elektra)—Everybody I play this cut for concludes that it's the best thing Carly Simon's ever done—and the singer's a guy. I don't like Carly Simon, but I like this. Maybe she should cut it.

Tubes: "Feel It" (Capitol)—Buried near the end of *Love Bomb*'s seamless Side Two is this exquisite midtempo love song, colored by a Doobiesque arrangement and powered by Bill Spooner's breathtakingly heartfelt vocal.

Marti Jones: "Lonely Is (As Lonely Does)"—Akron singer Jones sings this lovely Peter Holsapple song with the delicate authority of Fairport's Sandy Denny.

Todd Rundgren: "Pretending to Care" (WB)—Classic pop ballad performed acappella, but big as the sky. Mel Torme should cover it.

Matt Bianco: "More Than I Can Bear" (Atlantic)—Okay, it was released as a single, but nobody noticed. Bianco (a group, not a guy) performs this sultry heartbreak song as if it were a Bacharach/David ballad from the early Sixties—the trumpet accents are perfect. —Bud Scoppa

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World Radio History

SPECIAL ISSUE: THE INDIES IN '86 AVAILABLE FEB. 13

A radical alternative music industry has taken shape during this decade. Independent labels are becoming more sophisticated and increasingly specialized. Their releases are being handled by a burgeoning distribution network. Indie promotion companies service indie product to radio's burgeoning underground-the hip college stations. This alternative industry is geared to a committed and growing army of listener/buyers. There's something happening, and if you want to know more about it-or be part of it-you'll want to check out the next issue of Music Connection.

Reviews

CLUBS

Jeff Berlin Hop Singhs Marina del Rey

□ **The Players:** Jeff Berlin, bass & vocals; Frank Gambale, guitar; Tris Imboden, drums; Ron Rheinhard, keyboards.

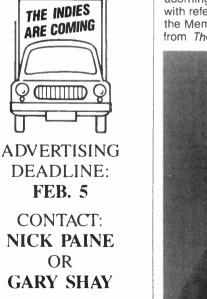
□ Material: Jeff Berlin is one of the pioneers in lead bass playing. His material, which emphasizes technique, is jazzfusion-based, crossing at times into a classical format. His music is very uptempo, highlighted, obviously, by his inno-vative bass lines. "Pump It" was announced as a new piece, and was perhaps the best song in his set, sounding a little bit like a ZZ Top number in terms of rhythm and beat. "20,000 Prayers" was also good, focusing on the fusion sound, complemented by Berlin's use of double-stop runs. "Subway Train" and Stevie Wonder's "Reggae Woman" were opened up for jamming, "Reggae Woman" featuring a drum solo and a keyboard jam. "What I Know Now," off Jeff's Champion album, was a slow song that didn't guite fit in well with the fusion-based set and could've been left out. Novelty numbers of the evening included a version of Cream's "Crossroads," with Jeff doing Clapton's solos on bass, and a medley called "Dixie," with Jeff adorning his neck-sliding solo with references to "Thanks for the Memories" and the theme from The Andy Griffith Show.

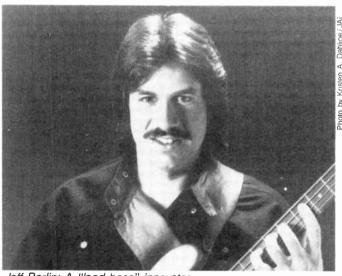
Topping it off with an encore that included a great bass solo filled with all the runs and hammer-ons you could ask for, the show ended with each bandmember doing a little solo piece and then finishing in unison for a unique ending.

□ Musicianship: All of Jeff's backup musicians were good, most notably Tris Imboden on drums. He played well with Berlin, fitting nicely into the stylistic context. The keyboards, a positive addition, helped bring out a variety of sound. Gambale was a good guitarist, but I felt Berlin let him get away with too much, as most of us were there to see Jeff's bass-playing. Berlin is an amazing player and he clearly knows his stuff backwards and forwards. Aside from all the runs and double-tapping, I was impressed by his classical five-finger picking, and his use of hammer-ons to complement it. Berlin's vocal abilities could use some touching up, however; his voice is monotone too much of the time.

□ Performance: Berlin is not a flashy showman, nor does he have to be with his talent, and the crowd was happy to just groove along with the band. Berlin kept things loose with his stage raps, which carried a personal tone. For the most part, the rest of the band were content to stay in the background and let Jeff do his thing.

□ Summary: Jeff Berlin is a very talented musician, and watching him play, it's easy to see why he's respected in his field. His band works well around his playing, and their music is such that it can appeal to classical, jazz, and rock fans alike. —Lemmy Loud





Jeff Berlin: A "lead bass" innovator.

Linda Tillery At My Place Santa Monica

□ The Players: Linda Tillery, vocals; Ray Obiedo, guitar; Ron Stallings, saxophones; Julie Homi, keyboards; Benny Rietveld, bass; William Kennedy, drums; Annie Stocking, backing vocals/keyboards.

□ Material: Tillery and band slide out a stylish and sophisticated blend of jazz, R&B, pop. and soul a la Boz Scaggs and Phoebe Snow. The mostly uptempo, melodic songs, many co-written by guitarist Obiedo, explore the many facets of love-passionate, spiritual, emotional-from breakup and love triangles to deep, enduring love between and amongst people. Tillery's song selection conveys the underlying theme of overcoming life's pressures and problems through human unity and mutual support. The value she places on the importance of strong relationships and bonds is reflected in the warmth, gentleness, and good feelings she transmits onstage. □ Musicianship: The fivepiece band provided strong, tight backing, with some fine solos and interludes. The rhythm section of Rietveld and Kennedy punched out a consistent, uptempo groove through-

out the show, laying the foundation for the soulful and sophisticated set. Adding textures on the tenor and soprano sax, Stallings churned out his best stuff on "Love and Happiness," but stumbled over a labored and lengthy soprano sax solo on "A Lasting Heart." Obiedo paired up with Stallings for some middling sax/quitar interplay on "Secrets" but chiefly provided rhythmical accompaniment-although he shined through with an impassioned solo on "Breakin' Away." Homi on keyboards traded leads with Stallings and Objedo and added atmospheric backing, almost capturing a jazz/soul fusion in her piano intro on the danceable "I Suppose" Stallings and Stocking provided the vocal backing, garnishing Tillery's standout lead vocals with lushness and taste.

□ Performance: The focal point of the band was Tillery and her dynamic voice. Opening with three rousing numbers to an extremely excited and supportive crowd, Tillery blasted an Aretha-like soul shout that raised the energy

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level a few notches higher. "Secrets," Tillery's current single, was introduced as a song about a love triangle and continued the high spirits, containing a Prince-like "Do va want me? Cuz I want you" outro that climaxed the high energy opening. Tillery's arrangements build nicely, and the show was well-paced, although it bogged down in the middle on some slower songs, which featured some overlong extended solos and vocal workouts that became repetitive. Nevertheless, the crowd remained attentive and supported the band as it regained its drive and power with "The Chosen Ones," a passionate cry for global unity. "Love and Happiness," a goodtime, Gospel-flavored number, summarily finished the set, only to be eclipsed by Tillery's scorching vocal treatment of Peggy Lee's "Fever" for an encore. So hot, so cool, so cool, so hot.

□ Summary: Tillery's vocals are tender, strong, passionate, and enticing, and she has a warm, natural, and easy stage presence. She's fully capable of attracting a loyal and devoted following, one that returns the warmth she purveys. This 16-year stage veteran has the opportunity to be a well-recognized singer if she can find the key material. Strangely, "Basin Street," the best song on her latest album, was excluded from the set. Tillery has commercial potential, but more importantly, she has a deeply human sensibility which could carry her far.-Michael Sinclair

Jetzons Club Lingerie Hollywood

□ The Players: Bruce Canoll, guitar, vocals; Brad Buxer, keyboards, vocals; Lloyd Moffitt, bass, Chapman Stick; Craig Romero, drums.

□ Material: The Jetzons sound a lot like R.E.M., but with heavy keyboards. Their songs are excellent: pop-flavored, with a danceable beat, intriguing lyrics, and beautiful harmony work between Canoll and Buxer. They covered the Byrds' "Eight Miles High," using the original harmony as a base and adding their own technopop style, and the result far surpassed Roxy Music's comparatively wimpy version.

□ Musicianship: Seeing the Jetzons leaves no doubts as to their playing skills. These guys are pros. Moffitt showed proficiency on both bass and Chapman Stick. Newest member Romero kept a driving beat a la early Duran Duran. Canoll's quitar work was tasteful and unpretentious. There is something about the Strat/Jazz Chorus 120 combination that makes my toes curl. Buxer, though, is the superlative musician in the group. It's obvious he's not even thinking about what he's playing, just doing what he does best and loving it. Performance: When the Jetzons play, there's so much going on it's hard to keep your eves in one place. Romero's Simmons set is like a big red monster dominating centerstage. Meanwhile, Moffitt is going back and forth between Pbass, keyboards, and the strikingly effective Chapman Stick; Buxer has one of the hottest setups around. His animated style reminded me of Howard Jones, slapping his Emulator II like a bad child. Canoll is the main visual focus, though. Pale, thin, dressed in black, he looked like Jim Carroll but sang with a romanticism reminiscent of Bryan Ferry

□ Summary: Apparently, the Jetzons are the kings of Phoenix, their hometown. Having opened for the likes of Roxy Music and Greg Kihn, they're no strangers to large venues. Their confidence permeates their material and performance. Not pretension, not over-acting—just confidence.

-Christopher Clarke

Planet 10 Lighthouse Cafe Hermosa Beach

□ The Players: Ed Prince, lead guitar; Wade Stallings, vocals; Cliff Rehrig, bass; Jelani Jones, keyboards, vocals; Ronnie Riviera, drums.

□ Material: Unlike most of today's ska-influenced bands, there's more to Planet 10 than just intense, electrifying rhythms. This techno-ethnic aroup combines the manic tempo and craziness of the Bonedaddys with some first-class commercial pop music. The band's greatest skill is being able to create so many different moods in their sonas without losina the excitement that their music generates onstage. All original, "Gorilla" is a pulsating trip to the land of Africa, while "Terina" is a surprisingly tender ballad. While "Lips" sounds too much like Prince's "Little Red Corvette," "Stop My Horse" is a tasty, Jimmy Cliff-flavored treat about the sexual aggressions of a teenager; this one sent the crowd into an absolute frenzy.

□ Musicianship: Bassist Rehrig impressed throughout with crafted and highly complex bass lines, including a devastating display of fine, experimental work in "Biff Riff," reminiscent of Pink Floyd's *Meddle* days. Lead guitarist Prince is also a fine talent, and like Rehrig, shows an



TAJ MAHA



Planet 10: A respectable band with incredible potential.

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Reviews

admirable zest for inventiveness. Except for his gut-wrenching vocals in "Terina," lead singer Stallings gets too few opportunities to rise above the propelling backbeat and reveal his true vocal abilities. Keyboardist Jones and drummer Riviera are both adequate musicians, but lack the individuality needed to make their playing distinguishable.

□ Performance: Stallings is an animated showman. Dancing all around to the hypnotic beat, his main interest is getting the crowd on their feet and joining him in the frenzy. However, while singing, Stallings reminds me too much of Billy Idol. Looking and dressing just like him, it's a shame to think he's watching so much MTV. His thrashing up and down with bandmate Jones is too punkish and seemed out of place, but the power of their music keeps the crowd and Stallings in a fervor.

□ Summary: Planet 10 is a respectable band with incredible potential. Their clever, original songs mixed in with an intense, pulsating rhythm, makes this band one of the more distinguishable and enjoyable bands on the circuit. If they can keep recreating the frenzy that they emit from their live shows, it's just a matter of time until this unique group captures the masses. Bring a towel.

-Steve Kozak

Vector Wolfgang's San Francisco

vocals; Jim Abegg, guitar, vocals; Bruce Spencer, drums, □ Material: In a hot and cool set, Vector turned out synthinfused Europop with songs that swung like a pendulum from good to bad, enticing to formulaic. At best, the trio produced a pulsating, eerie grandeur with sounds that swirled around the senses. At worst, the tunes fell flat and predictable as in (gasp) "I Can't Help Falling in Love." This is newworld, Tears for Fears-type stuff with a stronger rock kick. It's moody, driven, technologically current, and, with the exception of the pop fodder, can lift you to frequent emotional highs.

□ Musicianship: Griffith strives successfully for that Bowiesque timelessness in his voice, and although his range isn't wide, his phrasing is good and immediately communicative. Guitarist Abegg has a way with subtle punctuation. A soft harmonic explosion here, a distorted fleeting scream there, rounded out his generally simple but effective glassy guitar riffs. The phrase "Don't work harder: work smarter" could apply to drummer Spencer. Blissfully avoiding sonic overkill, he knew how to mix up his riffs, cymbals, toms, and rolls in a way that danced enjoyably inside the rhythm. The mix, that unsung element, was remarkable, which is as it should be for music like this. □ Performance: All-white at-

tire and a *Blade Runner* air permeated an otherwise by-thebook, here-are-the-songs performance. The members, with their Alarm-ing 'doos, put in a purely energized and honest show as Griffith coaxed and cajoled the songs to life while Abegg, in his medieval pauperlike garb, stood in stony concentration. Spencer kept a stationary power, glowing like a neutron charge in what was a sweaty, well-paced set that kept the Vector-ettes dancing on the floor.

□ Summary: This Sacramento band has some precious ideosyncrasies to exploit, such as Griffith's and Abegg's spooky dual vocals, for example. The commercialized goo is what baffled me. Was it the product of an inner-band compromise? Or was it the persuasion of some outside force? A glimpse of Vector's dream came through via their experimentation, and the glimpse was good. With all their other cards in the right place, Vector should strive to keep breaking new ground, and let the more commercial music fall by the wayside.-Bonnie MacKinnon

Modern Age Wong's West Santa Monica

□ **The Players:** Andy Falk, guitar, vocals; Dale Beene, bass, vocals; Conrad Williams, drums, vocals.

□ Material: The strong suit here is some interesting and humorous lyrics. Because they didn't try to come off as a musical extravaganza, or try to astound the intellect with profound statements, they could be entertaining on this front. The songs dealt with trendy stuff like Andy Warhol and Marilyn Monroe, but without any selfconsciousness.

□ Musicianship: Sketchy here: sometimes the three Floridians were together, but in spots they fell away from any groove they came across. Falk took a lot of chances with solos,



Vector: Synth-infused Europop from the Bay Area.



The Modern Age with some fans.

some of which paid off, as on "Million Dollar Babies," when he leaned unmercifully on his whammy bar. The vocals were good, especially Williams', whose straightforward singing was reminiscent of someone like Billy Joel. His high range also added some dynamics to the mix.

□ Performance: Though the band had no strong image, their spontaneous chatter onstage took up some of the slack. Williams stood while he played; this stance, unusual for a drummer, made for a good focal point for the group. The trio all seemed natural onstage, but sometimes their comfort lapsed into what seemed like obnoxious chatter from frat row. Their strengths and flaws both came across during the set: They exuded a certain amount of integrity, and their sound wasn't overburdened with instrumentation, which was nice, but somehow they lacked a certain amount of critical comph. Summary: Though the fact that the band was loose was gcod, it could also be their downfall. I got the impression that the gig was more like a jam session than a show. Their presence was a bit too chummy, and it felt like they were playing at a party for friends. It's important for them to get a little tighter musically and presence-wise so that they come off somewhat more serious. whether or not they really are. -Vince Cummings

Van Gogh's Ear Blue Lagune Saloon Marina del Rey

The Players: Eric Potruch, guitars, lead vocals; Dan Potruch, drums, percussion; Steve

Billman, bass; Chris Mahan. lead guitar; Mike Pievac, tuned & other percussion.

 Material: Van Gogh's Ear play an aggressive blend of rhythm-conscious styles that will blow any open mind. Their music is manic, avant-garde, progressive dance fusion. Their approach is eclectic and haunting-aimost surrealistic. Musically, rhythmically and lyrically complex, VGE's material makes you think. Reminiscent of early Soft Machine, latter-day King Crimson, Motown, and Mahavishnu, their stylized hyperfunk/jazz/fusion sound may very well be ahead of what the average listening public is ready for Their songs are each unique, vet each possesses a definitive style. "Circles" is incredibly hypnotic. "Naivete" is a classic lament on confusion and change: "And we watch, reverent, as our temporary sun sheds its temporary light on a life overrun with naivete." "Grounds for Marriage," a humorous love song, contrasts "Virus," a hyperkinetic, frustrated commentary on subjective reality (I think). These adventurous lads actually pulled off an amazing cover of an almost impossible-to-copy work of art-King Crimson's "Larks Tongue in Aspic, Part II." Brave!! [Part I is even harder, dude.—Ěd.1

 Musicianship: Each member is incredibly precise and dynamic. Eric Potruch, on guitar and vocals, has a great sense of rhythm, a strong and unique vocalizing style that is perfect for their material. Dan Potruch, on drums and percussion, has a metronome in his head: complex syncopation and off-beat playing seem to come naturally to him. Billman's bass playing is wildly precise and melodic. He is the keeper of the groove. Together they are as tight as Sly and Robbie (well, almost). Mahan is a tasteful and ferocious guitarist, funky but a bit reserved. Pievac, on tuned and other percussion, is deliberate and forceful. His work adds real tension and a touch of class. As a band they are aggressive, wild, and not afraid to take chances. They are very solid and feed off each other very well. Never a dull moment.

□ Performance: VGE are unique and natural in their presentation. The show sported nothing too fancy, but was involving in its simplicity and intensity. These guys are fully into their music, and not afraid to showcase their sharp, shiny chops and still manage to appear human. They are so wrapped up in their complex material that a lot of their energy is used in concentration. Eric Potruch, the key writer and frontman, has an intellectual charm onstage. The band is there for the music and the message (I don't even think they read Tiger Beat), not to prove they can dance. However, their audience did swing, in an interpretive way.

□ Summary: Van Gogh's Ear is definitely original, but not without very appropriate and respectable influences. The playing is exceptional, experimental, and exciting. Their songs are inviting but demand more than the average attention level to be fully appreciated. If they can remain progressive, but gear the intellect of their writings down a bit, these wildboys could have a monster on their hands. Lend them your ear (rumor has it they've lost one). -N.D. Groov



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Act of Faith: Will the former Brat pack the Peanut Gallery?

Our leading club news tidbit might ruffle a few feathers. No one wants to completely confirm this for me by deadline, but, the owners of La Cage Aux Folles on La Cienega are rumored to be buying the Whisky-a-Go-Go. What they plan to do with it is anyone's guess, but the rumor mill favors female impersonator entertainment, similar to the bill o' fare at La Cage.

Club Data

Two on the Town filmed four hours worth of psychedelic music and merriment at the Cavern Club on Saturday, January 18th, which aired on January 22nd. The bands playing that night that were filmed (and hopefully aired, as it was after that evil deadline) were the Unclaimed and SS 20. Hangin' around were showbiz's hottest new couple, Stiv Bators of Lords of the New Church and MTV's Martha Quinn.

Byrdland Revisited and others will perform in a tribute to the late sax great, Joe Farrell, at Nucleus Nuance on January 30th.

If you are interested in promoting a concert in Hollywood and need a ballroom that holds 400 people, contact the people at **Black Radio Exclusive** (an L.A.-based trade). They have a ballroom they rent out for \$600 per evening. It comes with extras like a security guard, but no sound system. Saturdays are booked for a while, but Fridays are currently available. Call them at 469-7262.

Reggae has found a local home at **Kingston 12** in Santa Monica, a club that's been going strong since October. They're at 814 Broadway, the same address that once housed **Bullwinkle's** and **All the Way Live**. The club feature reggae and *only* reggae, Jamaican food, fruit drinks, beer, and wine. For bookings, call Barry or Yvonne O'Brien at 451-4423. Also, look for reggae superstar **Fredie McGregor** during the club's **Bob Marley Weekend**, beginning January 31st.

MC regular **Tom Kidd** filed the following somewhat unusual report the families of Ricky Intveld and Pat Woodward, who died New Year's Eve with Ricky Nelson in the muchpublicized and controversial airplane fire:

'On Wednesday, January 15th,

the place to be was the Lingerie. The occasion was the memorial tribute for the families of Ricky Intveld and Patrick Woodward. The line outside at 9:30 stretched almost to the corner, and since the club bouncer was in no hurry to add to the crush inside (fire marshalls, y'know), I went home. Big mistake. 'It was kind of a jam in a way', Ronnie Mack reported by phone the next day. 'Some groups had their regular bands, but for the most part, everybody just sort of jammed and helped everybody else out'.

Notables onstage included the aforementioned Mr. Mack, the Blasters with Gene Taylor, the Knitters with James Intveld, Chuck E. Weiss, the Lonesome Strangers, the Wild Cards, the Rockin' Rebels, and Dwight Yoakam. Offstage notables included ex-Blue Cap Johnny Meeks, Peter Case, and Jody (Mrs. Patrick) Woodward. As proved by the crowd in attendance, Intveld and Woodward will be missed by a whole lot of friends. If you wish to make a donation to the families of Intveld or Woodward, please send it to Art Fein in care of Club Lingerie.

Next up, **P.J. Birosik** of Vox Talent recently visited Canada and sent in a report on the club scene there. Here 'tis:

" 'Smile-you're a tourist attraction' seems to be the motto for the Western Canadian province of Alberta. Its two cultural centers-Edmonton and Calgary-boast more than 20 nightspots each, featuring rock, country, and jazz. I checked out many of them on my recent trip and learned some surprising facts. First, don't expect to see clubs like the Troubadour or the Palomino in Alberta Virtually all nightclubs are located in hotels, motels, and inns. Each hotel features two rooms: the "tavern" for rock, and the "showroom" for country, jazz, or variety acts.

"The rock bands are exclusively cover bands; they play five 45-minute sets nightly, and are usually booked from three to seven days at a shot. Bands are 'graded' nightly by bartenders and clubowners on the number of top 40 and golden oldies they perform. Too many 'obscure' songs or originals and the band is fired, possibly losing its agent, as well. Obviously, this severely limits the exposure an aspiring original band can hope for."

Here's a partial listing of the clubs P.J. visited (all area codes unless noted otherwise are 402):

Kingsway Inn (479-4266)— Tavern and lounge feature rock cover bands, while the Rodeo Room features both original and cover country talent like RCA's Tracy Lynden.

Continental Inn (484-7751)— Cattle Room for country, and the tavern features mostly hard-rock cover bands like Sentinel.

Rex Motor Inn (466-2155)— Seems to be the most popular club in Edmonton. Allows its hard-rock bands to play some originals and features two bands per night. No cover charge, either. Most popular acts were Steeler and Cannon Anny.

Rockers (433-9393)—Hottest new nightspot, featuring live bands Thursday through Sunday and open 'til 4 a.m.

Danny Hooper's Stockyard (424-0051)—Features country music.

Capilano Motor Inn (465-3355) —A DJ spins Fifties singles between sets by rockabilly bands.

Beverly Crest Hotel (474-0456)— Features rock dance bands and a Doors tribute by Wild Child.

Lists of Canadian country clubs, rock clubs, and agents are available through P.J. Birosik at (213) 656-8845.

Upcoming live sounds: Act of Faith, formerly the Brat, with Yolie (formerly Yolie Lox & the Bears) and Gordon Stevens at Jai Studios February 1st, call 762-6316; Kid Creole at the Palace Jan. 30th, 31st, and Feb. 1st; Red Hot Chili Peppers there on Feb. 5th; Mardi Gras Party at Wong's with Armand St. Martin, Manila Vanilla, and Burning Sensations on Feb. 8th; Mardi Gras at the Lighthouse Feb. 45h and 5th with New Orleans Natives (featuring Charles Neville); Georgie Auld's 50th Anniversary in showbiz at Donte's on Jan. 31st and Feb. 1st; NRBQ at the Lingerie Jan. 31st, Roy Buchannan there Feb. 1st.

LiveAction Chart

The Live Action Chart reports on the three top-drawing acts at various Los Angeles Area clubs. The clubs range from small 100–150 seaters to 1.000 seaters. We rotate the selected clubs each issue in order to give the widest possible range of information. Each club's top three is reported to us by the individual responsible for the bookings.

Reporting Dates January 7–January 20

Club Lingerie Hollywood

- 1. Patrick Woodward-Ricky Intveld Benefit
- 2. Screamin' Jay Hawkins
- 3. Doctor Isaiah Ross & Phil Alvin

Nucleus Nuance

Hollywood

- 1. Jimmy Witherspoon
- 2. Teddy Edwards
- 3. Sambin

Donte's

- North Hollywood
- 1. Maynard Ferguson & Band
- 2. Harry "Sweets" Edison
- 3. Frank Gambale & Group

Lighthouse

Hermosa Beach

- 1. James Harman Band 2. Preston Smith & the Crocodiles
- 3. Planet 10

Wong's West Santa Monica

- 1. Manila Vanilla/Rebel Faction
- 2. J-Boys/Latest
- 3. True Confessions/Spectres

Kingston 12 Santa Monica

1. Jamaican Incorporated

- 2. l'Tal Roots
- 3. Redemption

At My Place

- Santa Monica
- 1. Michael Ruff
- 2. Yellowjackets
- 3. Richard Elliot

CRITIX PIX:

Sado No—Tim McGovern's last outfit, Burning Sensations, was doing something pretty unique at the time they were doing it; in fact, it resembled what folks now refer to as World Beat. His new band, Sado No, is doing something equally off the beaten path. Sado No plays power trio music, updated for today's thinking man and groovirf hipster. They are loud, proud, funky, and metallic, all at the same time. If ya like latter-day Crimson, or if you ever wondered what Hendrix would have sounded like with a guitar synth, then check these dudes out. Louk for an in-depth review of the band in our next issue.

Messenger—A modern-day funk/dance/ groove band that has taken up residency at Wong's; a bit unlikely but it seems to be working. Nothing really new is added to the genre, but they are very slick and professional, all the way down to their stage raps and dance steps. Check 'em out, and look for a Showcase feature on them within the next few issues.

Showcase by Katherine Turman



Leatherwolf

Leatherwolf: MC Players Poll winners feature a triple lead guitar threat.

eathercat" didn't quite fit this fouryear-old band's "savage metal" image, so since they "all hang out like a pack of wolves," these five Orange County lads chose the name of Leatherwolf. It's now a name known to fans who fiock to their often sold-out shows, as weil as to alert *MC* readers, who may have noticed that Leatherwolf won the 1985 Pick of the Players Poll.

Though not above "celebrating hard" after a show (and on other occasions). the five members are so dedicated to the ascendance of Leatherwolf that they spend up to twelve hours a day making retail calls for their nine-song, selftitled debut LP on Tropical/Enigma. designing and sewing stage clothing, putting up flyers, or working on songs. The four founding members —Mike Oliveri. lead vocals, guitar; guitarists Carey Howe and Geoff Gayer, and drummer Dean Roberts—recently added ex-Black Sheep bassist Paul Carmen, who played his first gig after only two rehearsals.

While Leatherwolf feels their unique triplethreat guitars, strong songs, and hard, progressive rock have been chiefly responsible for garnering their following, they believe in the positive power of flyering.

"We have lawsuits from every city—they send us bills, saying it cost this much to tear down," they say about their zealous efforts. The band and their crew put out about 40,000 flyers per show, from Mission Viejo to Simi Valley, and, clarms Gayer, "Each one is properly placed."

Though they say they want to be a supergroup—"Why would you settle for anything less?"—they credit manager Robert Berman, who has handled them for about nine months, with giving them a more professional attitude and direction. An important criterion in achieving success, feels Howe, is a "positive drive

... 'cause there's somebody out there that wants it equally bad or badder than you do, and if you're slack, there's always someone who won't be.' To help keep them on the road to success, Berman gives the boys weekly itineraries, and, says Howe, "Our daily goal as bandmembers is to be the best at our instruments."

At present, the ongoing goal for Leatherwolf is working on their next album. Recently back from a three-month mini-tour that included San Francisco, Seattle, and San Diego, they've settled down to some serious songwriting and arranging. Writing is a give and take group effort, with all tunes revolving around guitar lines. "We all think alike when it comes to music." they claim. Leatherwolf stresses that they're not heavy metal, which is just another almost meaningless term for hard rock, and that's why they've coined the term "savage metal" to describe their approach.

With all the hoopla surrounding rock bands and the PMRC record labeling controversy, how does Leatherwolf feel about the restrictions? "Get it outta here," says Roberts. "Let the people have their choice. If they feel it is offensive, they won't buy it"-that's the band consensus. Do they have any songs that might be considered Satanic or offensive? "Maybe 'Kill and Kill Again', " they say in all seriousness, "but he reforms in the end." Dean says their songs "tell both sides of the story, but the good side always wins." They couldn't be all that offensive, though, because when they were being considered as an opener for Christian metal sensation Stryper, a pastor had to look over their lyrics before they could be added to the bill. They were judged safe for public consumption, and although they didn't play that show, they recently opened for Stryper at the Universal Amphitheatre. Despite the "G-rated" audience and the

Despite the "G-rated" audience and the "churchlike" backstage scene, Leatherwolf felt it was a strong show, although they cite shows with Seattle's Queensryche at the Palladium and the KLOS Local Music Show at the Palace as highlights of their live career. The band hopes to play Japan soon, as their album has been released there on CBS/Sony, where the record is entitled *Endangered Species*. Meanwhile, for stateside tours, they just purchased a bus. It's presently being customized to include a fourtrack recorder, space for equipment, and a dressing area.

As for musical inspiration and heroes, their faves are Judas Priest, Rush, and Al DiMeola. But, says Oliveri, "Most of our inspiration comes from imagination". He also feels their sound is not as commercial as bands that are around. "We're compared to Iron Maiden, but we don't have any monsters running around onstage except us."

Today, sitting on the sofa drinking Dr. Peppers, they look anything but monster-like. Since they spend every day together, tour on a tight budget, and run the band as a democracy, conflicts are inevitable. Their motto for overcoming strife is "forgive and forget." Although these selfproclaimed "savage maniacs" once worked as silkscreeners, cooks, wallpaperers, and the like, they are now one of the lucky few L.A. area bands actually making some money, which frees them to be full-time Leatherwolves. "Music is *it*," they say. "If it's not music..." Gayer chimes in dramatically at this point. "it's death."

Endorsements: From Rags to Riches

Leatherwolf is one of a mere handful of bands not signed to a major label to have an endorsement deal. They have an exclusive agreement with B.C. Rich Guitars, and are thrilled about their custom-made guitars and basses, and about appearing as B.C. Rich reps at the recent NAMM show.

David Williams, artist relations for B.C. Rich, says his company likes to have a "oneon-one relationship with the artist." He calls B.C. Rich a "dying breed of American manufacturer," where a person's word and handshake will often seal an endorsement deal.

"B.C. Rich believes in Leatherwolf, and the band is loyal to B.C. Rich in return, so it's easy to be loyal to them." Williams says his company likes to "help people when they need it," and Leatherwolf, with a large following but still not on a major label or rolling in money, is a "perfect example."

There are also non-exclusive deals, in which the artists can play other brands onstage, and Williams stressed that endorsement deals are worked out differently for each band. The main criterion, besides talent, says Williams, is "whether the band can be of benefit to B.C. Rich dealers," and thus lead to a "mutually beneficial relationship."

And good news for a lot of bands: Williams feels the "best guitarists don't have record deals." While he and others from B.C. Rich go to clubs to see bands, a tape/record, press kit, and manager can also spark interest that could lead to an endorsement deal.

GIG GUIDE

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THE SAWMILL

340 S. Lake, Pasadena, CA 91101 Contact: Larry (818) 796-8388 Type of Music: Singles, duos, trioscontemporary music **Club Capacity: 80** Stage Capacity: 4 PA: Yes, partial Lighting: Limited Piano: No Audition: Send tape & bio, or call Pay: Negotiable

ALLEYCAT BISTRO

3865 Overland Ave., Culver City, CA 90232 Contact: Susan (213) 204-3660 Type of Music: Supper club, cabaret, jazz, standards. Monday Night Variety Showcase 8 p.m. Vocalists. Club Capacity: 150 Stage Capacity: 2-3 PA: Yes Lighting: Yes Piano: Yes Audition: Showcase every Monday night at 8 p.m., bring music in correct key, photos & resume Pay: Possible future

ICHABOD CBANE'S

2808 W. Sepulveda, Torrance, CA "Hurricane" David (714) Contact: 776-4912 Type of Music: Oldies, R&B, Monday-Talent Search Contests, Wednesday-Lip Sync Contests Club Capacity: 225 Stage Capacity: 6-7 PA: Yes Lighting System: Yes Piano: No Audition: Tape and pics Pay: Negotiable. Showcases/Contests-\$200 weekly

LIMELIGHT

21076 W. Golden Triangle, Saugas, CA 91350 Contact: Scott Sterner (805) 253-9176 Type of Music: New wave, rock, original, Top 40 Club Capacity: 462 Stage Capacity: 8-10 PA: Yes Lighting: Yes Piano: No Audition: Call first Pay: Negotiable/union scale

MUSICIANS & SONGWRITERS

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

LOS ANGELES COUNTY ON BROADWAY COMEDY/JAZZ CLUB ANTICLUB

814 Broadway, Santa Monica Contact: Perry Hart (213) 394-1583 Type of Music: Jazz solo singing artists, comedians Club Capacity: 150 Stage Capacity: 9 pieces PA: Yes Lighting Systems: Yes Plano: Yes Audition: Call Perry at 394-1583 Pay: Possible paid bookings

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA Contact: Beau, (818) 360-3310 Type of Music: Rock, originals OK, Top-40 Club Capacity: 350 Stage Capacity: 10-15 PA: Yes, w/operator Lighting System: Yes, w/operator Piano: No Audition: Send complete promo pack or VHS to above address w/SASE Pay: Negotiable

TIMBERS BALLROOM

1920 E. Alosta, Glendora, CA 91740 Contact: Richard Guerra (818) 335-2673 Type of Music: Heavy metal, rock, new wave, origs OK, national acts. Club Capacity: 600 Stage Capacity: 7 PA: Yes Lighting: Yes Piano: No Audition: Send tape, pic, resume to

Richard Guerra at above address. Pay: Percentage of door/negotiable

VALLEY CLUB

7324 Sepulveda Blvd., Van Nuys, CA Contact: Louisa (213) 874-0245, (213) 874-0689 Type of Music: R&R, R&B, pop Club Capacity: 800 Stage Capacity: 15 PA: Yes Lighting: Yes Piano: No

Audition: Every Sunday Pay: 50% of door

HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, 313 Manhat- CLUB 88 tan Beach Blvd. Contact: Helena (213) 376-9833 Type of Music: Solo singing artists, piano players. Club Capacity: 100 Stage Capacity: 1 PA: Yes Lighting: Yes Piano: Yes Audition: Call for info Pay: Negotiable

FM STATION

11700 Victory Bl, No. Hollywood Contact: (818) 769-2221 Jana Type of Music: Original new music, pop. reggae. No heavy metal Club Capacity: 500 Stage Capacity: 12-15 PA: Yes. Complete JBL Alan Heath 16-channel console Lighting System: Yes Piano: No Audition: Send tape, promo pack, SASE Pay: Negotiable

AT HELEN'S PLACE

4658 Melrose Ave., LA, CA 90029 Contact: Jim, Jack or Russell (213) 938-9811 Type of Music: Unusual, Original only PA: Yes Lighting: Yes Piano: No Audition: Send cassette to P.O. Box 291304, LA, CA 90029 Pay: 50% of door

LHASA CLUB

1110 N. Hudson, Hollywood, 90038 Contact: Jean Pierre (213) 461-7284 Type of Music: Acoustic, folk, country, blues, jazz, experimental, solo synth, cabaret, comedy, films, poetry Club Capacity: 150 Stage Capacity: 10 PA · Yes Lighting: Yes Piano: Yes Audition: Send tape or call Pay: Negotiable

LOUIE LOUIE'S

777 S. Main, Los Angeles Contact: Steven Little (714) 547-7020 Type of Music: Rock & new music, all original, no heavy metal Club Capacity: 250 Stage Capacity: Open PA: Yes Lighting: Yes Piano: No Audition: Call first Pay: Negotiable

BACKLOT

b57 N. Robertson, W. Hollywood, CA 90069 Contact: Llovd Coleman (213) 663-2616 Type of Music: Pop, orig, variety Club Capacity: 200 Stage Capacity: 20 PA. Yes Lighting: Yes Piano: Yes Audition: Send tape, call Pay: Negotiable

11784 W. Pico, L.A. Contact: Wayne, (213) 479-1735 Type of Music: All styles of rock and roll, originals only Club Capacity: 250 Stage Capacity: 20 PA: Yes, w/operator Lighting System: Limited Piano: No Audition: Tape Pay: Percentage of door

BASEMENT COFFEEHOUSE

1226 N. Alvarado, Los Angeles, CA Contact: Mark Phillips (213) 413-9111 Type of Music: Acoustic, singles, duos, trios, country jazz, blues, folk Stage Capacity: 5 PA: Yes Lighting: Limited Piano: Yes Audition: Call Saturday 8-11 p.m. Pay: Showcase, no pay.

THE STAGE

10540 Magnolia Blvd N. Hollywood, CA 91601 Contact: George or Bruce, 11am-10pm, (818) 985-9937 Type of Music: Rock, Top 40, originals, R&B, blues Club Capacity: 150 Stage Capacity: 8 PA: Yes Lighting System: Yes, with operator Piano: No Audition: Send pics, tape or VHS to above address w/SASE Pay: Negotiable

LA FIESTA

1917 N. Bronson, Hollywood, CA 90068 Contact: Andy (213) 467-7225 Type of Music: All styles of singers, comedy, self-contained, taped music. Club Capacity: 300 Stage Capacity: 5 PA: Yes Lighting: Yes Piano: No Audition: Call first Pay: Contest, \$75 first prize, \$25 second prize.

FACES

5520 Santa Monica Blvd., Hollywood, CA 90038 Contact: (213) 466-1094 Type of Music: All rock, pop, jazz, no punk Club Capacity: 300 Stage Capacity: 7 PA: Yes Lighting: Yes Piano: No Audition: By appointment Pay: Strictly door

COMEBACK INN

1633 W. Washington, Venice, CA 90291 Contact: Will Raabe or Jim Hovey, (213) 396-6469 Type of Music: Vocal jazz groups Club Capacity: 100 Stage Capacity: Indoors 6, Outdoors 10 PA: Yes Lighting System: Yes Piano: Yes Audition: Send cassette, LP or 1/2" video to above address; live audition Monday nights, 8:30. Pay: Negotiable & video demos

CENTRAL

8852 W. Sunset Blvd., W. Hollywood, CA 90069 Contact: Becky (213) 650-2395 Type of Music: Rock & roll Club Capacity: 100 Stage Capacity: 7 PA: Yes Lighting: Yes Piano: No Audition: Call first Pay: Percentage

THE GOLDMINE

732 N. Catalina, Redondo Beach Contact: Mike (213) 370-0796 Type of Music: New music Club Capacity: 150 Stage Capacity: 12 PA: Yes Lighting: Yes Piano: No Audition: Mike Pay: Negotiable

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ICE HOUSE

24 N. Mentor Ave., Pasadena, CA 91106 8240 Sunset Blvd., W. Hollywood Contact: Steve Hibbard (818) 577-1895 Type of Music: Originals, folk, new wave, rock, bluegrass Club Capacity: 200 Stage Capacity: 10 PA: Yes Lighting: Yes Piano: Yes Audition: Call Pay: Percentage of ticket sales

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069 Contact: (213) 276-1158 Type of Music: All types Club Capacity: 300 Stage Capacity: 8 PA: Yes, must bring own mic, stands, & cords (low impedance) Lighting System: Yes Piano: Yes Audition: Tape, bio, picture Pay: Percentage of door & 50% of discount ticket

DIMPLES

3413 W. Olive, Burbank, CA 91505 Contact: Sal Ferraro (818) 842-2336 Type of Music: Top 40, disco Club Capacity: 175 Stage Capacity: 6 PA: Yes Liahtina: Yes Piano: No, soundtracks Pay: Negotiable

RONNIE'S

1121 Huntington Dr., Monrovia, CA Contact: Ron Yates (818) 797-2427, (818) 303-1206 Type of Music: Rock, pop Club Capacity: 200 Stage Capacity: 7-8 PA: Yes, with experienced, friendly engineer Lighting: Yes, with music program Audition: Send promo tape, pic, bio, & call Pay: Negotiable

GOLDEN CHATEAU RESTAURANT

6576 Van Nuys Blvd., Van Nuys, CA 91405 Contact: Bill (818) 985-7625 Type of Music: All types Club Capacity: 120 Stage Capacity: 10 PA: Yes Lighting: Limited Piano: Electric Auditions: Tape or live, 8 p.m. Thursday Pay: Monthly winner gets paid performance

MAX'S CABARET

4711 Sunset Blvd., L.A., CA 90027 Contact: Rick Benson (213) 644-5207 Type of Music: All musicians welcome. Wed. night variety showcase 9-1. Comedians, etc. Club Capacity: 150 Stage Capacity: 10 PA: Yes Lighting: Yes Piano: No Audition: Call first Pay: No charge showcase, no pay

CARLOS & CHARLIES

Contact: Barbara Matteson Cooper (818) 763-6013 Type of Music: For "Showstoppers": Pop, jazz, soft rock, Broadway, vocalists only Club Capacity: 200 Stage Capacity: 3 PA: Yes Lighting: Yes Piano: Yes Audition: By appt. only, call Tues. & Thurs. 3-5 p.m. only Pay: Possible pay

BON APPETIT

1061 Broxton Ave., Westwood Contact: David (213) 208-3830 Type of Music: Singles, jazz trios, quartets, fusion, contemp. Club Capacity: 100 Stage Capacity: 6 PA: Yes Lighting: Yes Piano: Yes Audition: Call, send tape, bio & picture Pay: Negotiable

GIO'S RESTAURANT

7574 Sunset Blvd., Hollywood, CA Contact: Sam Silvers, 656-6461 Type of Music: Sun., Mon., Tues., and Wed. Showcases-R&R, R&B, jazz, HM Club Capacity: 150 PA: Yes Lighting System: Yes Piano: Yes Audition: Call 656-6461 for info Pay: Half of door

P.T. BILLY'S

870 S. Citrus Ave., Covina, CA 91702 Contact: Cliff (213) 254-3349 Type of Music: Orig R&R, Top 40, heavy metal Club Capacity: 200 Stage Capacity: 6-8 PA: No Lighting: Yes Piano: No Audition: Live, or send tape, pics & bio. Call for info. Pay: Negotiable

LION D'OR

11849 Lakewood Blvd., Downey, CA 90241 Contact: Ron (213) 923-1181 Type of Music: R&R, R&B, original techno/pop Club Capacity: 200 Stage Capacity: 6 PA: Yes Lighting: Yes Piano: No Audition: Send tape or call Pay: Negotiable

CRAZY BURRO

8082 Adams Ave., Huntington Beach Contact: Fritz (714) 964-2564, 12-6 p.m. Type of Music: Top 40 dance, variety, showcase, lookalikes Club Capacity: 250 Stage Capacity: 5 PA: No Lighting: No Piano: No Audition: Send tape, picture, resume Pay: Negotiable

BABA'S

1917 N. Bronson, Hollywood, CA 90028 Contact: Barbara Soltani (464-5039 or 462-5890 Type of Music: Originals Club Capacity: 250 Stage Capacity: 8 PA: Yes Lighting: Yes Piano: No Audition: Send tape Pay: Percentage of door

SOMETHING'S FISHY

21812 Ventura Blvd., Woodland Hills, CA 91367 Contact: Michael Arcand (818) 884-3880 Type of Music: Reggae/Brazilian Club Capacity: 225 Stage Capacity: 6 or 7 PA: No Lighting: Yes Piano: No Audition: Send tape & bio Pav: Door

ORANGE COUNTY

THE BRICKYARD

1615 E. Lincoln, Orange, CA 92265 Contact: Terri, (714) 974-3030 Type of Music: All styles Club Capacity: 75 Stage Capacity: 4 PA: No Lighting System: Yes Piano: No Audition: Call first Pay: Negotiable

GOODIES

1641 Placentia Ave., Fullerton, CA 92631 Contact: Aprile York, (714) 524-7072 Type of Music: All types of new music, originals Club Capacity: 300 Stage Capacity: 7 PA: Yes Lighting System: Yes Piano: No Audition: Yes Pay: Negotiable

MUGSY MALONE'S

1731 S. Harbor Blvd., Anaheim, CA Contact: Kathy (714) 947-2051 Type of Music: Rock & roll, new, all types but heavy metal or punk. Originals, Top 40 OK

Club Capacity: 350 Stage Capacity: 15 PA: Yes, with operator Lighting System: Yes Piano: No Audition: Send press kit w/tape, pix & bio to: Sterling Prods, Unitd., PO. Box 1273, Chino, CA 91710 Pay: Negotiable

SPANGLER'S CAFE

3009 W. Ball Rd., Anaheim, CA 92804 Contact: Eloise or Mary (714) 527-5255 Mon-Fri 1-5 p.m. Type of Music: Originals Club Capacity: 50 Stage Capacity: 8 PA: Yes Lighting: Limited Piano: No Audition: Call for info Pay: Negotiable

RADIO CITY

945 S. Knott, Anaheim, CA 92804 Contact: Mars Black (714) 826-7001 between 1 & 5 p.m. Type of Music: Heavy metal, speed metal, post punk, rockabilly, R&R Club Capacity: 315 Stage Capacity: 10 PA: Yes Lighting: Yes, with operator Piano: No Audition: Call Pay: Negotiable

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time paid employment or internships ONLY. Managers, agents, publishers, producers: Please call for display ad rates.

NEW INDEPENDENT RECORD label and public relations firm seek energetic young interns to work promotion for new band. Some pay. Call Orpheum Records at (213) 850-2365

EXPERIENCED BENCH TECHNICIAN wanted for repair of amps and synthesizers. Call Glenn at (213) 466-1314.

PART-TIME INTERN sought by promotion and management company. Must be energetic and willing to learn. No immediate pay but great experience for anyone interested in the music business. Call Kelly at (213) 462-1530.

RADIO PROMO HELP needed, no immediate pay. Growing indie label seeks intemtype with positive attitude. Call (213) 466-8776

RECORD COMPANY SEEKS promotion people. No experience required. Can work anywhere in the world. Must have good communication skills, positive attitude, and desire to make big bucks. We train. Send resume and SASE to: Hot Clam Music Division, 256 S Robertson Blvd., #3785, Beverly Hills, CA 90211.

SKYLAR BROS. ENTERTAINMENT Company seeks female with great personality, office experience, some music business knowledge. Salary plus commission. Call (714) 964-7132 between 12 and 4 p.m. Ask for Terry.

WANTED: RESPONSIBLE, PROFES-SIONAL telemarketing closers and telemarketing supervisors with proven track record. Unexperienced, committed, creative people welcome. Good voice, high energy, and ambition required for six-hour day. Some positions salaried, some commission only. Call Bo (213) 550-1537.

INTERN WANTED FOR Santa Monicabased indie record company. Excellent opportunity to learn record promotion and to advance within the organization. Call Joe at (213) 829-3922.

LEARN ROCK MUSIC public relations. Intern at celebrity public relations firm. No pay but great opportunity to learn and gain experience. Learn by working with celebrities in the music industry and top public relations professionals. Call Sonia at (213) 276-6400.

KCSN RADIO IS seeking qualified individuals to volunteer as program hosts for its country music format. Send tapes and inquiries to Country Hosts, KCSN, 18111 Nordhoff Street, Northridge, CA 91330.

PRO PLAYERS

PRO PLAYERS

NEXT PRO PLAYER DEADLINE WED., FEBRUARY 5, NOON

SEE PRO PLAYERS COUPON **ON NEXT PAGE**

SESSION PLAYERS

MARTY BUTTWINICK

Phone: (213) 664-5920 Instrument: Electric bass with synth simulation

effects Styles: All, very versatile, good experiential back

ground in modern commercial styles as well as world music, free form, jazz & classical. Read Music: Yes Qualifications: Easy to work with. 17 years of

Qualifications: Easy to work with. 17 years of clubs, sessions, concerts, shows, original projects, some masters, some TV, & some of all of the gigs there are to do living in L.A. Reads well (copies too), writes. Is a good sideman &/or performer as well as conductor/rehearsal director. In addition to doing miscellaneous gigs & sessions, have been doing casuals with my band for the past five years, along with teaching at the Faunt School of Creative Music. Available For: Good music: Casuals, sessions, in-town shows, & paid showcases. Especially look-ing forward to expand my commercial/jingle connections.

connections

ANDREW GORDON

Phone: (213) 379-1568, (213) 376-0387 Instruments: Oberheim OB8 Polysynth, DX dig-tial drums, DSX digital sequencer, Fender Rhodes, Kawai grand piano, Korg Poly 6 synth, 2 Yamaha DX-7s. Yamaha TX-7 expander, Ya-maha QX-7 sequencer. Read Music: Yes

Read Music: Yes Styles: Versatile in all styles, especially pop. R&B Qualifications: Played keyboards for 25 years before moving to LA 6 years ago. Co-production credits with Gary Winght, arranged music for NBC-TV & Peters/Gruber Background theme music for General Hospital & AM Los Angeles. Working touring Europe & U.S.A Wrote commercials & music for TV. Contacts with record company in London & L.A. wisolo synthesizer album release with nationwide arrigbu including KKGO, KACE, with nationwide airplay including KKGO, KACE, KJLH Instruction in the techniques of program-Available for: Session work, commercials, live

Work, producing & arranging, songwriting, demos,

RED HOT PICKER-WILL RAY

RED HOI PICKEH—WILL HAY Phone: (8)8) 848-2576 Instruments: Electric & acoustic guitars, vocals Styles: Country picker, all styles country including bluegrass, swing, mutant country, farm jazz, cow metal, modern & traditional high energy country Qualifications: Many years experience including TV & record dates on East & West coasts, plus for a diruntry essences, as well as producing Have developed unusual country picking style us-ing string benders & mini slides, can simulate pedal steel for great country flavoring, currently pedal steel for great country flavoring, currently use 4 Fenders (including 12-string) equipped with string benders Available For: Sessions, demos, lessons, song-writing, & live work

JAMIE GRANT

Phone: (213) 257-1565 Instruments: Synths: DX-7/programming, Roland MKS-80 Super Jupiter, Minimoog; Acoustic & electric pianos, stereo stage amanog, system, 4-track demo studio, Yamaha drum machine; can pro-gram LinnDrum/sequencers Technical Skills: Aggressive yet sensitive team-

Technical Skillis: Aggressive yet sensitive team-oriented keyboard player, amazing left-hand/synth bass, great MiDled synth sounds, good synth pro-grammer/arranger. excellent ears (perfect pitch), great time feel, very professional. **Read Music: Yes Qualifications:** Playing since age 4 (22 years), classical training (14 years), college music major (3 years). Toured with Cheryl Lynn (CBS) on the Luther Vandross 1985 tour playing both synthe-sizers & left-hand/synth bass (refs. avail.). Vanous recording sessions in L.A., numerous club gigs/ recording sessions in L.A., numerous club gigs/

Available For: Any recording sessions, major tours, synthesizer programming/arranging/instruction, steady club worl

GEORGE EDWARD

40

GEORGE EDWARD Phone: (213) 383-4551 Instrument: Drums & percussion Styles: All kinds of rock, heavy metals to pop, fu-sion funk, jazz, society dance & Latin. Read Music: Yes Qualifications: 18 years pro experience Judy Rudin band, Eddie Fontaine, Brother Jack Mc-Duff, symphony work (Chicago), WDAI radio Chi-Cagoo. B.A. in applied music. Studied with Applice & Bozzio. Conducted orchestra with Variety Arts Theatre. Theatre.

Available For: Live concerts, touring, sessions & casuals

SHANNON A. MURRAY Phone: (213) 663-3445, (415) 922-5346 Instruments: Tenor & soprano sax, doubles on flute, keyboards & percussion Technical Skill: Instrumentalist & composer/ar-

ranger Styles: All

Styles: All Vocal Range: Tenor Read Music: Yes Qualifications: 15 years performance & record-ing expense in the U.S. & Europe Berklee Col-lege of Music Composition & Arranging program. Former instructor at the Institute of Modern Music Strasbourg, France. Member of various groups including Farranfore (USA) & Simone (Europe) Featured soloist on the latest Stella Bernhardt album on Altex Records, Saarbrucken, West

Germany Available For: Sessions, live performance, road work, group situations, & composition/arrange ment projects

STEVE REID

Phone: (213) 255-9999 Instruments: Percussion, mallets, sound effects, over 300 acoustic instruments. Emulator II w/large library of high tech '80s sounds. Electric percussion & Linn 9000

Technical Skills: All manner of Afro-Cuban, Latin, Brazilian, orchestral, contemporary jazz & pop percussion

percussion Read Music: Yes Qualifications: National recording & touring with Miles Davis (WB), Nicolette Larson (WB), Cheryl Lynn (CBS), Cornel Abrahams (MCA), Robert Temper (CBS), Dan Stegel (Pasha), Emotions (Motown), Kittyhawk (Zebra), Linda Cilifford (RL), Osborne Giles (RL), Stan Ridgway (I.R.S.), Ran-dy Hall (MCA), Olie Brown, Bell & James (A&M), Atterglow. TV & Film. Mary, Brothers, Bob New-hart, Love American Style, Rocky IV, Cheers, Fam-tiv Ties, Puttin' on the Hits, Voltron, Paper Dolls, rart, Love American Style, Hocky IV, Cheers, Fam-ity Ties, Puttin' on the Hits, Voltron, Paper Dolls, Supematurals, Rock'n'Roll Summer Action, Wash-entoons, Alfred Hitchcock Presents, etc. National experience 16 years, accurate, quick & creative, professional & dedicated to the success of each project.

Available For: Recording sessions, touring, demos, videos, any other professional projects

KEVIN SHEPHARD

Phone: (818) 901-0805 Instrument: Bass (custom Kubiki) & custom tour-ing system all wireless Nady 501 Styles: Commercial rock, R&R

Read Music: Charts Vocal Range: Backing vocals (mid-tenor) Vocal Hange: Backing vocals (mid-tenor) Qualifications: 2 years on Epic Records (NY) 3 years with recording at Fast Forward (LA). 9 years touring & recording, 14 years playing bass. 5 playing drums Worked with pro management & producers. Excellent attitude & easy to work with. Songwriting, image, & stage qualities (MTV) quality plus. Tape & copy of promo photo available. Exc: Provide Statement Statement Available For: Pro situations

12-string)

JIM BYBEE Phone: (213) 433-8946, (213) 598-5585 Instruments: Electric & acoustic guitars (6- &

Technical Skills: Tasteful & inventive player, from

very sensitive to very aggressive. Great at adding catchy hooks & solos to your songs. I have a large assortment of special effects. & I can also play bass in demo situations.

bass in demo situations. Styles: Rock, pop, modern music, R&B Read Music: Charts Vocal Range: High baritone/tenor Qualifications: 10 years experience onstage & in the studio, as well as being a songwriter with over 200 songs. An inspired team player with a great attitude. Tape available on request. Available For: Sessions, live performances, demos, songwriting, any serious projects.

CORNELIUS BUMPUS

Phone: (818) 249-4409 Instruments: Tenor & soprano sax, flute Technical Skills: Instrumentalist & vocalist Styles: All

Vocal Range: Tenor

Qualifications: Currently member of Jeff Lorber Band. Member of Dooble Brothers 1979-82, Re-cording credits include two solo albums, Dooble Brothers, Amy Holland, Moby Grape, Michael Mc-Donaid, Eikichi Yazawa, Patrick Simmons, Tim Goodman, Max Gronenthal, Clifford Coulter, Tom Johnston, & Lague / Dolton Liwe reducers Johnston, & Lacy J. Dalton, Live performances with Dooble Brothers, Jeff Lorber, Lacy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, Hank Ballard, Eikich Yazawa, numerous club bands

Available for: Anything ADAM GREIFER

Phone: (213) 653-4011 Instruments: Guitars, synth, drum computer Technical Skill: Versatile guitarist, arranger, drum programmer, instructor Styles: Modern rock, R&B

Read Music: Yes Qualifications: Two albums, sessions for RCA, 20 years playing guitar, 10 years teaching. Available For: Sessions, arranging demos, drum programming

RON KATZ Phone: (714) 998-1817. (213) 720-1817 Instruments: Synth triggering MIDI flute. Fairlight voice tracker. regular flute. Oberheim Xpander, Yamaha DX-7 & DX-21, JX-3P, Sequential Drum-tracks. MSQ-700, Hybrid Arts computer-based se-undoor. Render here electric & securitic quinera quencer. Fender bass, electric, & acoustic guitars, pedal steel guitar, Teac 3340, more Technical Skills: Composer, instrumentalist, pro-

BILLY BLOCK Phone: (213) 661-3778 Instruments: Yamaha Recording Series drums, 1950's Slingerland kit, 1940's Leedy & Ludwig kit, 1980's Simmons SDSV 5 module kit, access & expertise widrum machmes (DMX, Linn, etc.) Styles: Country blues, zydeco, R&B, Western swing, rock, pop, acoustic & electinc folk music, assorted Caribbean rhythms Decet Minister Vas

assorted Caribbean rhythms Read Music: Yes Qualifications: Many years experience on the Texas R&B & country circuit. Vast recording ex-perience wimany Southwest area artists, including appearances on Austin City Limit, Dixie's Bar &

appearances on Austin City Limit, Dixie's Bar & Bus Stop, Jimmy Dean's Country Beat, and 101 Rock Place's Tribute to ZZ Top Performance credits include Shake Russell (tour, TV, LP), Dr. Rockit & the Sisters of Mercy (tour, TV, radio, recording), the Voices (tour, TV, radio & recor-ding), Freddy Fender (tour, 5 LP's), Roy Buchanan (concert), Bo Diddley (concert), Billy Joe Shaver (tour w/Willie Nelson), Lone Star Beer Iwa fram Cellocic

live from Gilley's. Available For: Sessions, demos, live perfor-mances, videos

Phone: (213) 256-7774 Instruments: Soprano, alto, tenor & baritone sax, double on keyboards, lead & backing vocals, flute, bass clarinet, percussion Technical Skills: Superb soloist, huge tone, sight

read, excellent ear, unique style, quick study Styles: All rock-funk-fusion specialist Read Music: Yes

Vocal Range: Tenor with falsetto Qualifications: 17 years woodwind experience, 10 years pro playing, clubs, studios, casuals, con-certs, tours, big bands, original bands. Very easy

to work with, good sideman or frontman, stage presence compatible with varied personalities,

Qualifications: 16 years experience, released product, references on request, Marshall sound Available For: Recording & live

Phone: (213) 657-5841 Instruments: OB-8 with MIDI, DSX (latest soft-

ware). Stretch DX with alternate chips. Yamaha TX-216, Korg DW 6000, Roland Axis, Apple 2e w/DX pro software Styles: Modern, pop. R&B

Read Music: Yes Qualifications: Currently keyboardist/program-mer for Pink Steel & Metropolis, Studio work with Payolas, Loverboy, Phillip Ingram, BBDO, Jeff Baxter, Agent, Virgin Records, Classically trained 10 years, radio-oriented winter/arranger Available For: Sessions & demos

Phone: (818) 509-8656 Instruments: Lead & rhythm guitar, bass guitar

Technical Skills: Production, composition, ar-

rangement, versatility, easy to work with, profes-sional. The best chordsman around with amazing vocal abilities Styles: R&R, pop, jazz, heavy metal

Vocal Range: 4 octaves Read Music: Yes Qualifications: 20 years professional experience—yet contemporary. Toured with Ron-nie Montrose, led two popular, successful San Francisco groups and played with everybody & their mother. Strong frontman, 27 years old. Tape

Available For: Session work, touring, recording, songwriting, live performances, demos, film scor-ing, etc.

Vocal Range: 22% octaves Styles: Soul, blues, rock, southern rock, pop Qualifications: Vocal guest on TV show, current

backup vocalist for King of Surf Guitar, Dick Dale, backup vocalist for King of Surf Guitar, Dick Dale, Studio session work, good ear, flexible. Frontper-son for 9-pc 60's soul band, 6 + years of vocal tranıng, Reliable, gives 120%. Available For: Live shows, backup, lead, studio

Phone: (213) 876-9336 Vocal Range: Tenor Styles: Versatile in all pop & rock styles Sight Read: Yes

MUSIC CONNECTION, FEBRUARY 3-FEBRUARY 16

Signt Read: Yes Qualifications: Berklee College of Music, perfor-mance & arranging. Numerous commercials, TV, toured U.S., Canada & Mexico, Flexible performer experienced in all new styles. Also do great vocal arrangements, leadsheets, lyncs. Available For: Studio work, live performance, video

Phone: (213) 640-9576 Instruments: Lead/Side guitar Styles: Rock, power pop--very melodic Read Music: Yes Outalifications: 10 uncertainty

BILLY BLOCK

RICHARD BOSS

very professional Available For: Any pro work

CHRIS STEVENS

ROBERT MICHAELS

EABLE CALDWELL

& lead vocals

available.

VOCALISTS

SUSAN SHELLER hone: (818) 996-1906

EVYN CHARLES

video

grammer. Versatile, flexible, very easy to work with

with Styles: All styles, specializing in unique applica-tions of synthesized MIDI flute Vocal Range: Tenor Qualifications: 19 years performance & record-ing experience in all styles & venues from clubs to concerts & demos to masters. Studied with comport the Detect of Misney and Misney and Studied with to concers a vehicle to masters. Studied with members of the Detroit & Minnesota symphonies & the Israel Philharmonic. Much recording ex-perience including an in-depth knowledge of MIDI recording. ASCAP writer. Available For: Demos, masters, live performance, writing collaborations, & any worthwhile projects.

DAVE WILSON

Phone: (818) 886-3229 Instruments: '66 P-bass w/"D" tuner, Fender electric 12-string, hot rod Fender Jazzmaster, Danelectro bass & guitar, vocals. Technical Skills: Play bass w/pick or fingers,

good ear, fast learner, good harmonies. Styles: Rock, country, blues, pop, R&B, bluegrass, jugband, swing, h-energy anything. Read Music: Yes Vocal Range: Low tenor to high bass Qualifications: 20 years experience clubs, con-certs, casuals, recording sessions, albums, exten-tion and the original protects this interactions.

sive work on original projects, live improvisations. Easy & fun to work with. Available For: Studio work, casuals, almost any

STEVE BEAR

Phone: (818) 996-9057 Instruments: Yamaha Recording Series drums,

various percussion Styles: Versatile in all styles of music, specialize in rock, jazz, funk & Latin Read Music: Yes

Qualifications: 10 years of quality playing expe-rience in Midwest & on West Coast. Have done sessionwork for local producers Emitt Rhodes. Tom Luben. Eddie Gurren, many others. Many years of live playing in virtually every style of music Well-rounded & very easy-going.

Available For: Studio/demo work, live perfor-mance, & video work. **RICHARD GROSSMAN**

Phone: (818) 997-776 Instruments: Bass—Yamaha BB1200 w/EMG P&J pickups, Music Man fretless, 1962 Fender Precision; DX-7; RX-15 drum machine; Ovation; power/effects rack, all JBL speakers, GK, Polytone Mini Brute II,

Polytone wini Brute II. Technical Skills: Bassist—plucked, picked, slapped—great feel & tones. Vocalist—tenor-baritone, 2½-octave range, Drum machine pro grammer, producer/arranger/engineer/composer. Read Music: Yes

Styles: All

ocal Range: Tenor-baritone, 21/2-octave range Qualifications: 24 years musician, 18 years bassist. Member of Three Dog Night 1982-84, touring/recording/TV. Member of Rick Springfield Band 1980-81, touring/videos/TV. Member of Heimet Boy 1978-1980 on Elektra/Asylum Rec-ords. Fortress album 1983. BG vocals w/Jack Mack & the Heart Attack 1985, Debra & Elouise Lawr Berd, Chris El June Bend, Bould, Bend Laws Band, Chris St, Ives Band, Paul & Response, David Leon. Available For: Quality situations

JOHN MIZENKO

JUTIN MILEING Phone: (818) 994-2357 Instrument: Guitar & guitar synth Styles: Rock, funk, jazz Technical Skill: Guitar synth programming &

arranging Vocal Range: Tenor

World Radio History

Read Music: Yes Qualifications: Extensive performing & recording expenence in rock, funk, jazz, & pop music styles. B.M. Berklee College of Music. Available For: Sessions, live performance, pro band situation

STEVE SUNNARBORG

Phone: (818) 244-0467 Instruments: Electric guitar: Jackson/Randy Rhoads customs powered by mod. Marshalls, Acoustic guitars: Classical 6 & 12-string. Lots of outboard gear. Styles: All styles of rock from metal to pop, also

Styles: All styles of rock from metal to pop, also country & classical. Technical Skills: Excellent songwriter & arranger Qualifications: 10 years stage & studio ex-perience. Former top Randy Rhoads student, 5 years classical training. Song-oriented, high-energy player. Well-structured solos, great ear, easy to work with, great sound. Will come up with the parts you need to make your project happen. An asset to all projects! Tape, resume, references available on request.

available on request. Available For: Demos, record projects, etc.

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CAROL WEBER

Phone: (213) 827-8005 Vocal Range: 3 octaves Styles: R&B, pop, blues, jazz, C&W Sight Read: Yes Qualifications: 10 years clubs, studio work, TV, radio commercials, concerts, videos. Available For: Videos, sessions, demos. casuals, some club work

.A. VOCAL REGISTRY Phone: (213) 465-9626 Vocal Ranges: All

Styles: All Qualifications: We have vocalists of all styles & levels of experience Available For: Sessions, demos, casuals, everything

SALLY KLEIN

Phone: (213) 656-7529, (818) 243-8363 (lv mess) Vocal Range: Alto to mezzo soprano (21/2

octaves) Styles: Jazz, blues, pop, rock, standards, great

Sight Read: Yes

Oulifications: 10 years club work in Boston, NY, & LA; studio work (background & lead). B.M. at Berklee College of Music. Also do arrangements & lead sheets. I sing with heart as well as techwill add depth & feeling needed for a ballad as well as the hard fast edge needed for a ballad as well as the hard fast edge needed for a rocker. Tape & resume upon request. Available For: Sessions, demos, videos, clubwork, casuals

LEE G. POWERS Phone: (714) 621-6146 Vocal Range: Tenor, 3 octaves Styles: Pop/T40, R&B, jazz, country pop Read Music: Yes Qualifications: 1985 (released 1/86) grand prize winner of Music City Song Festival vocal perfor-mance competition, also 1st place Pop/T40 category; 5 years, studio sessions, demos, clubs & stage. & stane

Available For: Recording sessions, demos, videos, commercials, live performance

TECHNICAL

GARY J. COPPOLA

Phone: (213) 306-3025 Technical Skills: Recording engineer/producer/ arranger, specialize in selecting the best format (8-24 trk), studio, & musicians to suit your music & budget

& budget. Oualifications: 10 years in L.A. music business. worked at Cherokee, Kendun, A&M, United West-ern, Wally Heider's studios & with many major recording artists, labels, & producers (Stanley Clarke, Ken Scott, Motown, Warner Bros.).

Available For: Demos, record projects, song con-sultation, master recordings. Call for references



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

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or trade. 213-735-6221 or trade. 213-735-0221 •Musicman HD-130 1/2-stack w/reverb, master, lk new, \$475

Musedinari TD-rov France Version 213-735-6221 -Sunn Concert series bass rellex cab w/2-15's, god hvy duly casters, gd cond. snds grin, S275 obb 204 818-764-1721 -EV 8060-8 cab, 4 EVM-121 sptws, will handle 800w, kit cond. snds fantastic, 3425 obo 818-761-3735 -Two 10" Celestion sptws, new cond, S35 ea or \$60 for 818-761-3735

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AND

•Oberheim 700 power amp, 200w/side, \$225 MJ 213-846-1230 •Two JBL 2115 8" spkrs, need reconing, \$20 ea 818-996-6507 Two JBL 2115 o sphere, 818-996-6507
 Rissan 4x12 spkr cab, tiger screen grill, gd cond, 5450
 213-258-1442
 Sunn Model T guitar amp w/2 15" spkrs, \$300 obo Jay
 213-258-1442
 Sunn Model T guitar amp w/2 15" spkrs, \$300 obo Jay
 213-559-2505
 Fender cab w/15" EV spkr, 200w, gr tor guitar or bass,
 \$200 Karen eves
 213-335-8601
 Yamaha EMX-200 8-ch mixer w/2 Peavey SP-3 spkrs,
 brand new, \$1800 Rhonda
 71-493-5685
 Supplements 2 woolers
 Supplements 2 woolers S200 Karen eves
 Yamaha EMM-200 8-ch mixer w/2 Peavey SH-3 sumi-brand new, \$1800 Rhonda
 714-93-5685
 Sunn Model 15 PA cabs, 1 horn, 2 tweeters, 2 wooters in each, att cond, \$400. Bob
 818-342-3766
 Sunn bass spkr cab w/2-15", JBL's, kit cond, \$275 obo-Jim
 Yamaha G-100 2-12, lik new, \$325 obo Jum 213-463-8843
 Sunn Concert series bass reflex spkr cab, hvy duty casters, gd cond, sinds grit, \$275 obo
 Two Gerwin Vega V-35 PA cabs w/18", spkrs, horn & 2 pezos, passive a voer, xil cond, \$2600 pair, 213-825-5763
 Canvin EV 960-M spkrs, gd cond, reflable, crisp snd, \$450 obo Robert
 Canvin EV 960-M spkrs, gd cond, reflable, crisp snd, \$450 abo, Robert Biamp 6-ch stereo mixer 6702, xit conu, 818-98-7096
 Two EAW EAW-SM600, dbl 12" single 2" concert monitors Unloaded, new, \$575 obo. Steve 213-306-3200
 Two EAW EAW-SM600, loaded wIRCF-301 12" spkrs & TAD-4001 2", S995 obo. Steve 213-306-3200
 Two EAW EAW-SIGLO concert monitors, loaded Lx15"
 RCF, 1x1" TAD, \$775 obo. Steve 213-306-3200
 Cone EAW EAW-SIGLO concert monitors, loaded Lx15"
 RCF RAW-EG350, songle 18" & dbl 61%" spkrs, load-ed wIRCS bass guitar cab. \$575 obo.
 Two RCF LS303R 12" spkrs, new, 5125 obo. Steve 213-306-3200
 Two RCF LS303R 12" spkrs, new, 5125 obo. Steve 213-306-3200

•Marshall head JMP-MK2 super-lead 100w. \$375 213-971-2147 •Old Fender Bassman amp. 50w w/1-15 cab, xit, \$200 or trade 213-735-6221 •Two Heil PA cabs ea w/2-15" spkrs. pair \$300 Mike

Two Hell PA Cabs eta w2-15 splits, pair 3500 mile 213-735-3317
Pair JBL spkr cabs for PA system, two 4x4 spkr cabs w21515 sitxs mea, pair \$500 Mile 213-735-3417
Pamotal PB 155 bass comb amp, 125x, 15" split, 5 band EQ, 4 mos old, mint cond, warranty & cover, \$500 213-396-2856
Cartison cabs, almost new, \$265 ea Lenny818-505-9950 JBL K145 wooter wicustom hom & hveeter in 2-way cab-pt for keybds, \$225 obo Kewn/Excalibur 818-997-6209
Plignose practice amp, AC or battery-o, pd cond, \$85 obo, Cndy/Excalibur obo. Cindy/Excalibur 810-95-702.09 •Sunn PA cabs, gri cond. 2-12", 1 piezo, 1 EV horn ea cab w/built-in x-overs, \$450/pr obo Auggie after 5pm 805-259-2864

Crest pro power amp, 400w, rack-mnt, \$500 obo, rack

• Creat pro power amp, 400w, rack-mnl, \$500 obo, rack-mnl Augge after 5pm 805-259-2864 • White Instruments pro graphic EO, rack-mnt, \$450 obo Augge after 5pm 805-259-2864 • Wharshall 4x12 spkr cabs, mid-70s model w/anvil light cs, \$550 Mike 213-463-4570 • Acoustic 370 bass amp, gd cond, 300w, \$250. John after 4 213-532-9443 • Galilien Kruger 400w stereo amp, \$300 818-784-2295 • Biamp 6-ch mixer, \$250

Biamp 6-ch mxer, \$250 818-784-2295
 Randall PA, RP-800 powered mixing board. 4 spkrs cabs
 & cabies, xit cond, \$1200 obo. Scott (eves)714-551-8023
 Fender Deluxe Reverb II w/Lee Jackson mod, 12° EVM,
 full set Groove Tubes, perf studio amp, \$495. Mark Vincent
 (apt. 1107) 213-650-0108



•Proco 100' 20-th stage box snake never used, \$425 818-705-1411

Proco 100 20-31 storp team 818-705-1411
 Tascam Model 5 module. gd cond. S85 ea
 One TNT bass amp hrt tube, as is fair. \$50 Dave
 213-393-5332
 Vox Cambridge reverb 45w ong spkt. xlt mint cond. \$125
 213-33-4010

 Vox Cambridge local 213-434-01100
Brian
 Z13-434-01100
Vamaha PM-1000 mixing board, never used, mint cond
 Z13-434-0110
 Z13-434-0110
 Z13-434-0110 Yamaha PM-100U mixing boaird, never used, mint condition warvic es. S2500 Binan 213-434-0110
 Two Altec-style columns w/one Carvin 900g horn, one Alt-yope bass bin per col S625/pr obo Greg818-853-3971
 Fender cab w15 EV spkr. 200w. 4 ohms, gr 1or guita or bass. S200 Katen (eves)

3 TAPE RECORDERS

mpex 456 2" tape, used once, \$40 per reel 818-996-6507 2vox A-77 1012" reels 334 & 712 speed, snds grt. \$325

Ampex 456 2 tabe, used once, skip per feel bill systematic Revox A.77 10°, " relef 3.4 8 7/s speed, sinds grt, \$325 Bill B-848-2576 Tascam Model 5 mixer w/expander, 19x4 xit cond new chips, \$1300 Ampex MM-1000 2" 16-trk 15/30 ips DC Servo, heads gd cond, tape recorder xit cond \$5500 Paul818481-3832 Optonica Sharp RT-6605 dbi-bay cass deck \$175 obo Steve 21-3306-3200 Two Ampex 350's, one Ampex 351, \$500 as is M.F 45pm Opa, 364 Amoor, one collocation 4 and table 4

•One 354 Ampex orig rollaround cab wkng. \$350 213-971-2147

•Sony snd-on-snd reel-to reel PC-630 w/built-in amp w/line-outs, grt for recording, w/spkrs, \$350 Auggie after 5pm 805-259-2864

 • Tascam Porta I 4-trk cass recorder w/AC datapt. 3 wks

 • old. \$400

 • Panasonic cass deck w/dolby, gd cond, \$45 obo

 • R18-R61-3735



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Fostex 8-trk studio incl A-8 recorder, 350 mixer w/meter bridge, 3180 stereo reverb, RM-765 monitors, \$1950. 213-835-6390 Fostex A-8 8-trk w/remote, 350 mixer, 3070 2-ch complimiter, 3010 patch bay, \$1850 Bob 213-276-9286 Sound Workshop 1280B board, 12x8x2, gri for studio, 3-band para EQ, echo & cue-sends, lots more, \$213 5Jm 213-859-7620

•Tascam 234 rack-mnt 4-trk cass, \$600 PE-40 para EQ, \$200, never used Brian 213-434-0110

4 MUSIC ACCESSORIES

 Yamaha E-1010 analog delay, 5 presets, xlt cond, \$235
 213-735-622 Yamaha E-1010 anaroy oreg, a 213-735-5221
 Or Irade 213-735-5221
 Pace hvy-duty audio equip rack, 30 spaces, wickasters &
 power supply, \$200 or trade 213-735-6221
 A&S roadcase for Fender Twin, \$40
 818-996-5507
 Triad transformers, A-67-J, new in box, \$10 ea, 7 in all,
 818-936-5507
 100

Shure headset mic, \$75 Also misc drum heads, Andy 213-473-3179

•MXR micro-amp power booster. S20 Bradley213869308 •Anvil cs for keydos (Jupiter) or musc acces, approx 40x17 wiccombination (ock, od cond, 5100. Bilt-782-3281 •Ibanez DM-1000 dg delay, 2 Yamaha footswitches, xit cond, 5215 obo. Gorky •Roland CR-5000 rhythm mach, xit cond, \$150 obo Tom 714,691 const.

Roland CR-5000 mythm mach, xll cond, \$150 obo Tom 714-681-5085 Ibanez AD-202 effects machine, has echo, dblng, flang-ing, stereo chor, reverb Xll cond, \$130 obo Tom 714-681-5085 Yarnaha R-1000 digital reverb system, brand new, \$400 Jim
 213-454-0389

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Roland Dr. Rhythm 100 rhythm machine w/graphic display, never used, w/batteries & carrying cs, \$100. Eddy 818:281-5730 900 w/RR Distortion Plus pedal, xit cond w/rare distinct sound, 926 color 213-876-9892

\$25 obb. - blanzz analog delay 202. 2 separate inputs. very nice cond. \$125 obb. Kern/Excalibur - A&S ATA anvil fight cs for Oberherm DMX drum machine, brand new cond. \$75 firm. - B18-304-9031 - A footswitch wild
 brand new cond, \$75 firm.
 818:304:90:31

 •MXR pitch transposer wistereo out & footswitch w/4 presets, \$400. Mark (apt. 1107)
 213-650-0108

 •9" high effex rack w/rollers, \$195. Mark Vincent (apt. 1107)
 213-650-0108

• nign emex rack wirolers, \$195. Mark Vincent (apt. 1107) 213-650-0108 • Pitchnider 4000, brand new in box, converts any pitch in-to MIDI, \$400 obo. Todd 213-6550-5480 • Electro Harmonics 16-sec dig delay wirodiswirch, stered out, inkinke hold, cikk track, forwardfreverses, slowifast swin-ches, \$375. Mark Vincent (apt. 1107) 213-650-0108 • Shure SM-10 headset mic, xit loord wicks, \$100 or trade for guitar wireless system. 818-761-3735 • MXR dig delay, 3 presets, xit cond, \$225 213-735-6221 • Four Boss pedals, CE-2 chorus, SD-2 super overdrive; HM-2 HM pedal, GE-7 graphic EQ, \$120. 818-780-5578 • One Stratt guitar cs, \$75. • Shure SM-10 headset mic, grit for drummers or keybdists, brand new wics & warranty. Rick (eves) & B18-960-8136 • Anvil 28* amp rack wicasters, \$450 obo. Anvil 10° amp rack, \$175 obo. Anvil mic cs, holds 12, \$150 obo. Devin \$185-009-9645

rack, \$1/5 obb. Anvir mic cs, holds 12, \$100 obb. Devin 818-508-9645 •Delta Lab DL-4 dig delay, \$300 obb. Devin818-508-9645 •Nady wireless mic, used once, xlt cond, \$150 obb. Vicky

213-460-4946 Two EV TL-76A mics, \$80 ea obo. Devin 818-508-9645 Tapco CPX-3 freq x-over, \$250 obo. Devin818-508-9645 <a href="https://www.anglightps://wwwww.anglightps://www.anglightps://www.anglightps://www.an Mike 213-654-2276 •One pair Koss stereo hdphones, HV-1A, new, kit cond. \$30 obo. Rick 213-838-764 One pair Koss stereo hdphones, PRO-600AA, new, kit cond, S50 obo. Rick 404 Normal Karaka and 213-838-764 Marshall British 100w hd w/master vol. snds very hot. otean, \$575.

clean, \$575. 818:506-6901 •Kahler vibrato, chrome, lk new in box compl. \$300 •Audio Kinetics XP-24 auto locator for Ampex MM or ATR tage machines. Gd cond, \$1000. Dave 21:3393:5323 •Echo Plate III stereo plate reverb, immac, xtl cond, \$900. Dave

 Echo Pfate III stereo plate revero, minuce, an entry of pave
 213-333-5332
 Alison rack system w/Kepex gates, 2 GanBran w/XLR harness, gd cond, \$1600, Dave
 213-393-5332
 Two JBL 4311-/WX 3-way studio monitors w/hooks on back for hanging, gd cond, \$1250 Obseon Les Paul cs, \$75, ATA 26' bass drum cs, \$150 Fender lap steel cs, \$355, All min cond, Bran system, nine SM-57''s, 2 Sennheiser 421's, stands, cables, full acces, xlt cond, psi gata 447-5133
 OLBX 155 noise reduction unit, studio use only, \$222 cbo. Greg
 Bit And Stands (19) mis w/4'' wood, veneer Greg 818-303-397 i •Rack-mnt 4' high, standard 19" mits w/34" wood, veneer finish, handles, wheels, git for studio, \$100 818-330-6340

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 Rock & jazz plyr, much stage & studio exp Mike
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Burning lead/rhythm guitarist & songwriter sking ba musicians to play orig rock w/melodies. Danceable,

Guitarist, 33, lkng for P/T rock st, copies & dor origs, 60s/70s infl Exp'd on East coast. Bob Xit experimental & HR synth guitarist, tall w/natural im-age, sks HR st No metal, pop, or funk Steve after 6.

age, see fin set not set of the s

All and a set of a set of the set

Carlos Guitarlos 213-671-9423 **#B&R guitarist** w/blues edge sks band Infl Beck, Gilmore, Roxy, Ronson Dependable, hd-wkng, gd-lkng Serouss only 213-850-8297

Roxy, Horison Department, 213-850-bcsr, • Tasteful lead melod HR guitarist sks wking HR grp infl Adams, Beck, Whitesnake, Squier Stage pres, Mar shall/Seymour Duncan-equipped, Les Paul & Strat. Will 213-274-0405 213-274-0405

travel 213-274-0405 *Voung guitarist needed for all-ong "underground pop" band Init REM, Replacements, Byrds, Dismiss, Violent Ferm mes. No pros or geeks. Dave 818-997-6350 *Young 17-yr-old lead/rhythm gutarst sks. HM band Marshall-equiped. Init Non, TNT, Armoured Saint, Sinhue

 Voung 1177 Marshall-equipped, infl lkon, 118 Marshall-equipped, infl lkon, 118 Bill-048-2576
 Bill-048-2576
 Bill-048-2576
 Bill-048-2576
 Bill-048-2576 Guitarist liking for HR band John
 818-843-2575
 Guitarist wivox, 24, sks pro T40 band Hot snd, very cur-rent, will ravei Tape, photo, bio.
 213-937-8953
 Country lead guitarist/vocalist, 15 yrs exp. clubs/recor-ing/TV/touring, formerly w/Ed Bruce (RCA Nashville) Randy
 Ripping guitarist liking for HR HM band I have equip, im-age, talent loo you? Shawn
 818-705-0745

Serious blues guitarist sks orig pop rock band. Strong vox, infl BB King, Muddy Waters, Freddy King. John818-244-2887

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 Guitarist wtd for all orig new dance funk rock bak knows how to play rock & funk Ready for club circ 213-860-8712 213-923-4410

Ash 213.923.4410 •Multi-talented rhythm secton (drums, bass) sks guitants for collab writing & recording. Must hv xtl writing & playing abil Over 25 oily. Steve 050-498-757 Chip 805-498-757 •Lead guitarist needed for all-grit hard. Must hv own equip must be good. Michael M-F 1-6pm, Sat-Sun just call and 2012 call.

Léad guitarist needed for all-gir band Must hv own equip. The set of the set o

213976-5520 Star guitarist needed by singer/som/mter/guitarist to reform hi-energy band w/record & wideo plus top contacts, mill Idol, REM, Alarm Gaitarist wid, 20-25, modern sind & image (Stevens, Perry), pro att & equip, modern growe rock. Dan 818-784-2956 Except1 lead/nythm/songwriting guitarist w/strong vox, mage, att, & equip for melod band w/mgmt, producer, & hits Mark Lead guitarist/vocalist/writer w/strong teror vox sought by soon-to-be full-time wking copy/ong comm melod rock band 714-949-4582

714-494-4582 •Guitarist wtd who plays sparingly, melod wedge Police, U2 Dedicated, must know his instrument W momt

Police, U2 Dedicated, must know his instrument We hv mgmt 818-845-2159 •Singer/songwriter sks gularist to form band, Gleneil 213-462-8092 •Lead gultarist wid for ore rock pop band. Ourky, creative, nH Pretenders, Talking Heads, Kate Bush, 213-836-4873 •MAIDEN AMERICA, HM rock, sks pro female gular we-guip & trans Hv studio, gigs Andrea 818-246-7618 •Lead gultarist wid for teen pop rock band. Must hv hot locks & love to practice After Apm 213-850-0178 •Explositive rock grip medis and very expl flead rock gultarist for ong killer rock grip wi/mgmt & backing, Senous pros only •Female visual lead guitar plyr wid for al-Hemale HR band. Lookers only, immed recording & video. 213-558-1135 •Gultarist wid for young, aggress, hard, melod band. Must be dedicated, gd mage, pro att Pro mgm. poss record deal No egos 818-845-2159 be dedicated, gd mage, pro att. Pro mgmt, poss recuru vres No egos 905-272-0447 •Needed: Unique, versatile, stage active gultans/composer to compt h-energy, pro wimmt. Need Miy edge, but not metal Music sense/chops musts. Doug/Kur818-761-7672 •All-fermate band six shythm gultanst, some lead. Ong mat w/demo tape, pros only. Danielle Guitanst Wangmyrther ven or Kansaa, Ast, Yes, Heart, w/d for class act w/album. Mark Guitanst wirdt. Ong progr orck band w/140 work. Backgr vox & energetic stage pres req. Exp./d/dedicated musicians call krimberly. Frank. 213-207-2387 •Now sking talented dedicated senous educated intel responsible exp'd versatile guitanst for orig rock proj. Jeff 818-892-3713

OOMINANT RED needs the everpresent textured guitanst to replace current player. Many gigs, much exposure. Peter 818-508-7230

•We're tired of iking for a killer melodic lead guitars/kocalist If you have studio tape & fit "description," what are you waining for? Image a musi. Trapper 916.441-6081 •Pro guitarist wid wirocked-out glam image for org metal. Maj exposure & recording involved Larry 213-820-7008 Glan 213-4220-959

Udas Priest proj immed forming, sks Gilen Tipton Must be similar or willing to look alike. Pros only,818-848-535 Lead guitar witd for orig socially-aware 5-pc rebel rock band. Must be senous & dedic, man infl Clash. Sebastian

Wanted: 2nd lead/hythm guitar for dynamic HR HM band led by guitars/songwriter w/10 yrs concert/recording exp winame plyrs Pros only. 213-876-4290 *PASSION sks male guitanst, 18-22 w/pro equip & att Back-ing vox a must, infl King Kobra & Bon Jov. Cory 714-988-7096
 Kenn

Kenn 714-621-4485 Guitarist Wistrong backup vox wid to compl loud progr new country band. Paul 213-485-6398 Guitarist wid to form orig band Less is more. Springs-teen/Petry infl if you really understand this music, call me Bobby 213-391-1323 Guitarist wid for really fun Westside punky type band SPERM RANCH Infl Dickies, Toy Dolls, Ramones, etc. No dope, no booze Steve 213-399-8945 Guitarist wid for blues onented HR band. Need songwrite to complement lyncist Team plyr. equip, pro attr, rock im-age musts. Kevin 818-789-1201 818-789-120

10 BASSISTS AVAILABLE

Bass plyr/vocalist, gd exp. gd equip, gd att, lkng for rock 818-367-6637 band sit 818-367-6637 • Bass plyr w/grt vc & chops lkng for concert-qual rock act nift Night Ranger. Van Halen, Motley Crue, YNT, Rush Joseph Bereit weilt Litwe eine gester weilt Dauenting - State weilt Litwe eine gester weilt Dauenting Joseph 714-849-5354 Bassiat avail, 14 yrs exp, reads well. Dave818-763-9164 •HM hero bass guitanst avail Tight, solid, creative as well as fast Extensive road/stage/studio exp Danny 213-466-6787 Bassist in-the-pocket sks C&W/C&R band, whing only Wayne
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 Bassist avail for serious
 Bassist, sings, gd ear, equip, van, 8 yrs pro road exp. Stage pres, team plyr, sking whing T40, covers or casuals
 band, prefer wifemale vocalist Tom
 Basbo6-7027
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 credentials Ross
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 Packin bassist wikiller iks & killer talent sks pro band
 wirestive att to destroy the competition Infl Van Haten,
 Aerosmith Shocker Lane
 213-256-9910
 Pro bassist, female, skng pro sit Ace reader, plays all
 styles, elec/acoust, backup vox, some lead. Lesley
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HM/HR, solid, fast, & mage, lots of equip. Estabid bands only, no John Does Jeff after 5 213-874-8488 only, no John Does Jeff after 5 213-874-8488 Beasust, pro, sks road band or any wking sit. Also any form of C&W or ong sits Transcribes, travels, knows C&W, reads.

no vox Chuck 818-784-1830 Bassiyynth/writer, school of Devo. sks iconoclasis for tun Objective electronic minimalist grp Team plyrs, humor & unity Carlson Bassiat avail, all styles, reads, mature pro st only, Glen Bassist avail, all styles, reads, mature pro sit only. Glen
 213-399-3991

Imaginative bassist, frettu/liretless w/vox sks creative rock band, prefer w/label or top-notch mgmt.
 818-769-7367
 Bass ptyr w/vox sks wkng band. T40, country, ofdes, Latin, nazz Easy-going & responsible Gary
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 Rock solid bass plyr needed w/backup vox who knows how to grv w/pro equip, att, & rock image for orig proj. for orig proj. 818-788-1698 Monster fretless or fretted improv jazz rock bassist wid
 arde avant oarde band Mike
 213531-2834

tor jazz rock avant garde band Mike 213-531 •Bass plyr w/lead vox abil for hi-energy showband be total pro Tape & pic to P O Box 9606, N Holly CA 91609

CA 91609 Bassist needed to form band w/2 singer/songwriters w/orig new wave pop mat Top mgmt int. Billy 213469-1719 Bassist/vocalist needed by esibal of groove rock band. Chops, pro gear, trans, showmanship, gd att musts. No Itakes pis. Vince 213465-4920 Bassist wide low Shing & Elvis Pos att, drive, tasty chops, writing a pus. Bassist wide for straightahead R&R 163-92-6621 Bassist wide low straightahead R&R 163-92-6621 Bassist wide low straightahead R&R 163-92-6625 Bassist wide low straightah

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Guitarist, 5-string banjo, vocalist, songwriter, sks wkng band w/contemp snd Pro att & equip. Joey Carmen B18-954-0570 Melod lead/rhythm guitar st into Jeff Bect/B7yan Adams, sks band w/deal or penoing Gd att, pro equip. Tony 213-835-2861 Sizzling lead/rhythm guitarist lkng for musicians or band to form danceable rock driving force Melodies are impor-tant Derek 213-466-2622

Succing research of the second s

Hore and a guitarist right alt resolution of the 3249-3656
 Lead guitarist, 10 yrs exp. xll songwhete/wocalist sks orig
 Hendrix, Ratt, Rush. 213-418-7541
 Hendrix, Ratt, Rush. 213-418-7541
 Accompil d guitarist, 24, mature att, grt image xll improv.
 RåR, progr. melod, serous only Roger 213-597-8700
 Female guitarist for HM band. Hv equip, trans, origs
 Old school guitarist, Brian May, Mick Ronson Melody &
 soul, not speed. Maj label exp. to collab or join forces
 gremy.
 213-851-5117

Very hot lead guitarist avail for band or to start HR blues
 treeve hand Curt
 213-313-1184

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Bassist wild, Orig progr rock band w/T40 work Backgr vox & energetic stage pres req. Exp d/dedicated musicians call Kimberly Frank 213-207-2387

vor & energetic stage pres req. Exp uncertainty 213-207-2387 call Kimberly Frank Prexturally huge band needs creative & solid bass plyr & we're set infl Cocteau Twins, Smiths, U2 Be really dedicated, no pros. Rehears Pasadena 213-8615661 •Moody tertural band infl Cocteau Twins, REM, U2, needs bassist Ready to go Musice musible your file No pros pls-music before money Roger 213-745-0315 •Compl band neady for gigging, mgnt & recording Needs creative bassist Lush, eclectic org mater draws from best of REM. Simple Minds, U2 Bryce 818-982-7956 •Ass-kucking bass plyr needed to compl new comm metal band Must be wild onstage. IB-22, gri att Adam 213-556-4652

Darid must be under the dramage in the L 213-556-6652 Singer/Academic Market Skiel female singer/bassist to collab on orig progri rock music from ground up. Serous only Jason (eves) 213-274-1783 (fays) 213-874-1783 (fays) 213-874-1783 (fays) 213-874-1783 (fays) 213-874-1783 (fays) 213-874-1783 (fays) 213-874-1783 (fays) 213-874-1784 (fays) 213-874-1784

Gary 213-392-r3c3 Bassist wtd for orig technorock band sking record con-ract Must be groove-oriented & solid Backup vox helpful, rans only 213-845-9734

tract Must be groove-oriented a solid backup (voi Heipidi, pros onit) He gigs Init Stones, Petty, contemp por 213-874-3895 "Dan Codron, guitanst, lkng for solid HR bass, keybds & "Dan Codron, guitanst, lkng for solid HR bass, keybds & "Ban d forming, sks bass plyr. Daryl "Amazing fretted or refless basist, upright or elec. wid for improv jazz rock band by jazz rock guitanst. Holdsworth/own infl, & percussionist Dar 213-874-7934 "Female drummer wid for WOMEN OF IRON, HR/MM Want to work by next month Dependability a must 213-84-0214.

Bassist wild to form orig band Springstee
you realiy understand this music, call

Bassist wild for ong pop rock band. Hv 8-trk rehears s Serious, dependable only, abil to read helpful. After

11 KEYBOARDISTS

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Basa plyr wtd by origs band. Hv been on KLOS album Innov style where instruments throw rhythm back & lorth Must harmonize
 818-994-8369

Keybdist avail, played wi60s/50s bands, like to solo & ang backup, have DX-7 & imag. Steven 213-276-3287
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 Mutti-keybdist wilatest synths. Berklee grad, 16 yrs exp. Iking for wing st. Xit vocalist & hard writer wino hangups Any type gg Eddy
 Baczenson St. Kit vocalist & hard writer wino hangups 210, has Farilght 2X & Yamaha TX-816 full rack, avail for anything really really neat & unque 213-627-0418
 Keybdist wistrong vox, gd equip & exp avail for steady full-time wking T40 band

Ultilitie wan, two sectors arranger winame plyrs, recording knowledge S.F. area. George 415-564-3084 Syntheastatwocalista avail for unusual band 213-482-8084 World class rock keybdist sks melodic HR band for recor-sing & touring. Have pro equip & rock image. Pros only 714-841-6315

Pro rock keybdist/vocalist/guitarist w/killer image, DX 7. Super Jupiter, Jupiter 6 CP 70 & more avail for showcs & casuals Stu 818-763-9682/805-498-5033

Pianist/synth avail
 Keyb/vocalist & female vocalist/percussion team sk
estabid wking T40 band Senous & dedicated, lking for same
 714-493-6250

213-391-1323

213-850-7793

818-784-0820

 Bass plyr wild to compl undergrind pop band w/master-qual lapes & contacts. Must have distinct style & personality above level of potato. Steve 818-289-1565 Bass plyr wid us don't with ave distinct style & personany qual tapes & contacts Mush have distinct style & personany above level of potato Steve 818-289-1565 • Male musicians wid—bass, drums, keybds Sandra Ray 213-298-4550 213-298-4550

.ook! Bassist wid for the WATCH Very orig, atmospheric ust hv image, sense of humor, infl WOV, Minds, U2, Cul

Arus Estell Rax Estell Godsall of Brand X for jazz rock band Date213-962-794 •HOUR OF LOVE sks bass plyr ready for success Greg B18760-2509

ELECTRIC ZOO, highly hap highly psychedelic 50/26/26
 ELECTRIC ZOO, highly haphly psychedelic 50/26/26
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 Up & coming new band sks bass plyr wirmage & wide
 range of infl No exp nec Eric 714-736-5822
 Plandy Furst, hol R&R drummer sks sold driving bassist
 Long hair only Call after Som 213-390-6357
 Bass plyr wird for orig pog glam band infl Billy Idol & Lords
 of New Church Senous band wisolic conn's, image a must
 roor hores. Headed by ver club performer wisongs in
 novies Clay
 818-797-2877
 Bon basest
 norder the single composited by the reform

Bassist with in ones Headed by vet club performer wisongs in horizes Clay
 who was been by singer/songwriter/guitarist to reform hie energy band wifrecord & video plus top contacts. Inflidd, HLM, Alarn
 large and wifrecord & video plus top contacts. Inflidd, HLM, Alarn
 lorm band w/2 singer/songwriters wing rew wave pop mat Top mgm1 int Billy 213-469-1719
 Bassist wird for success-oriented post punk new wave band w/gigs pending Infl Banshees, Bunnymen Idol 818-833-9124

 Avant garde jazz rock electr/acoust basist wid infl Eberhardt Weber Must be totally gifted & creative Debrhardt Weber Must be totally gifted & creative Basast wid for comm HR to melod proj. Abil, att & 176 Age musts Backgr vox a plus Rick 818/267-1168 Basart wid be totally gifted & 18/267-1168 Basart wid be totally gifted & 18/26 Kenny termination of the second state of the s

gri lks, intil Harris, Sheehan 213-B45-3498 • Lkng for pro bassist wienergy of Van Halen, excitement of Rait, leel of Toto I have conn's Chris before 2 pm B18-784-4037 • Female visual bass plyr wild for all-Idemale HR band Lookers only, immed recording & video 213-558-1135 • Experimental female HR band sks exp'd female bass plyr Caden 213-874-2445

Caden
 •FALLING BUILDINGS is now interviewing bassists
 Teaching way Dave
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«FALLING BUILDINGS is now interviewing basists wibackup vox Dave 213.945.4568 «KELLY'S HEROES lking for solid bass plyr, must hy di- quip, trans, dd att, infl Beatles, Euix Costello, Squeeze 213.938.9624 «Bass plyr, wid for hard-driving orig R&R proj Must be- young hv image & chops FULL-INHOTTLE band rocks »Bass plyr, female solid, wid for all-grif cover band Vox «Data bass by the same solid, wid for all-grif cover band Vox «Hi-female band sks bassist. We have orig mat widemo type for banelle Bass by roke and the set of the same »Bass plyr for h-energy rock band Yor qual & versatility musts. Studio time booked kon 714.981.9124 Vie some Mb basstin develot the now band Must be 18.23

*Estab'd groove rock band needs plyr who possesse thops, backgr vox pro equip total dedic. This is your lick



New hi-tech 48-track recording studio searching for 2 high-calibre maintenance technicians with experience with SSL console with automation and total recall. Please reply to:

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11 KEYBOARDISTS WANTED

 Keybd/synth wtd for all orig new dance funk rock band ready to play club circuit. Must be serious & dedicated. Dale 213-860-8712 213-923-4410

Hv demo, grav... Basaist wild for new-forming rusion out... 8 Ponty Basaist needed for ong female rock band Senous only. infl Aerosmith. UFO Call after 6 213-479-7445/818-848-0790 •Basaist wild for reforming HR band Trans & equip musts Must hv energy & raw edge, backup vox Maureen 213-558-6021 213-392-7323 Linear record con-

213-860-8712 4sh 213-923-4410 •Multi-talented rhythm section (drums, bass) sks keybdist for collab writing & recording. Must hvi kriting & playing abil Over 25 only. Steve 805-498-7573 •Acoustic plano ply for CHARLES CONNOR'S UPSET-TERS. Some knowl of New Orleans-based R&B needed, must hv equip & trans 818-570-9094 •Keybdist needed wirAB backgr to backup male solo ar-tist for club dates. Must read Vinny or Barbaraz13-468-870 versel dates. Played Vinny or Barbaraz13-468-870 versel dates. Must read Vinny or Barbaraz13-468-870 versel dates. Played Vinny Barbaraz1-468-870 versel dates. Played Vinny Barbaraz1-468-870 versel dates. Played Vinny Barbaraz1-468-870 •Keybdisty of for ong medod rock band. Must be a pro wichops, vox. xit equip. image. obsession for success. Casey versel. •Keybdisty orgarismmer needed in exchange for succio time Nitch. •Keybdisty orgarismer needed in exchange for succio time Mitch. •Male musicians wtd—bass, drums, keybds. Sandra Ray •Male musicians.

e musicians wtd-bass, drums, keybds, Sandra Ray 213-298-4550

Want to work up their trans. 213-384-0214 •Bass plyr wid, must hv gd equip, trans, glam rock image, mitt Moltey, Dokken, Ratt •Bassist wid for Caribbean-infl band. Must hv own equip & trans. Band has ong reggae-ska mat wfunky new wave tinge Doug •Bassist wid for ong rock band wfigs, 27-39 Gospel, R&B-rooted, yet contemp as Dire Straits Songs in movies. 213-635-5457 •Consteant/Petru with Iff •Multi-keybdist reg for new orig band. Young image, high 818-995-6365

have own equip Michael and 213-733-1283 •Keybd/synthesist needed for T40 & orgs. Vox helpful, must relocate, og pay & room 213-861-3778 •Multi-keybdist wid w/DX-7 & other MIDI synths for pop R&B & jazz Must read & be willing to travel Sarr 619-753-1055 109-755-1055 109-755-1055 109-755-1055 109-755-1055 109-755-1055 109-755-1055 109-755-

R&B & jazz Must read & be willing to travel Sarr.
 Need keybdist to play Kimball 380 Swinger organ for metaphysical church services in Van Nuys. Sun. mornings. Wed eves. Reverend Kennedy 818-783-3342
 Keybdisynthesist needed by singer/songwriter/gularast to reform h-energy band wirecord & video plus top contacts. infl 1601, REM, Alarm.
 HB 893-9347
 Keybdist needed to form band w/2 singer/songwriter/gularast words pew wave pop mat. Top mmt int. Billy213-489-1719
 Keybdist needed to form band w/2 singer/songwriter/gularast words pew wave pop mat. Top mmt int. Billy213-489-1719
 Keybdist wid, 20-25, modern snd & image (Duran, Idd), roow rock. Dan Levitan 818-784-2295
 Male vocalist sking piano accompanist for cabaret act. Inowiedge Bradawaj to T40 Ron 213-876-8918
 TV personality sking keybdist for orig rock por Paul rehearsals, must hv gd vorce. mage. pro equip 81-343-8517
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Keybdist wtd for success-oriented post punk new wave
band w/gigs pending Infl Banshees, Bunnymen, Idol
 818-339-9124
 818-339-9124

band wiggs penung in 818-339-9124 •Keybd/vocelist/piano/organ vid for orig R&R band wimgmt Maj label deal pending, recording & LA clubs meanwhile, David *Keybd/synth phyr vid to join existing cover band making a move from bars to lounges Must sin, Dana (days) 818-710-2229 818-505-8650

Hulti-keybdist wtd for comm HR to melod metal proj Abil att, image musts Backgr vox a plus. Pros only Ric 818-980-8136 818-767-4106

•Multi-keybdist wtd by comm progr band w/rehears studio Must be hrd-wrkr w/grt att & equip, rock image def a plus. Greg 818-998-5924

Greg 818-996-5924 **Key**bdist w/pro equip to devote time & ong ideas to new proj ala Sting. TFF Tape & photo helpful. 213-893-4462/829-2116 •Keybd plyr wid for orig pop funk band. Must like Sting. 213-465-2868

Dawin or David 213-463-2668 Keybd pity wid for P/T T40/vanety band. Mel213-465-0334 Auditioning keybd/synth plyrs for wkng T40 band. 2-to-4 nghts Must have strong bg vox, all styles, own frans, exp. Dave 618-758-8646

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bankers Dominic 818-894-3573 Ketybelist wird. Ong progr rock band wird Verwic Backgr vox & einergetic stage pres reg Exp'd/dedicated musiciaars call Kimberly Frank. View 213-207-239 Ketybeldymik wid for ong Euro-American band Winimglar-Ketybeldymik wid for ong Euro-American band Winimglar-Ketybeldymik wid for ong Euro-American band Winimglar-t 213-937-231 Colin 213-936-8073 Anging a plus new, 213-936-807-3 Colin 213-936-807-3 Keybd plyr/songwriter ala Asia, Kansas, Yes, wid for album proj Class act Mark 818-761-842 Keybd/synth needed immed for Star Search per Å recor- ding Gd image & att musts, powerpop snd, pros only 818-761-3735 018-761-3735

All-female band sks keybdist All-orig mal w/demo tape, some airplay Danielle 818-887-6169
 Keybda wtd for red-hot fusion band ready to record. No bankers Dominic 818-894-3573

ding G image & att musts, powerpop snd, pros only B18-761-3735
Synthesist wid for exp'd orig new music band ready for showcs, clubs, recording Infl Bowe, Cars, Gary Neuman, dedicated & reliable.
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Yitt keybdiat wistrong backup vox wid dor hot orig R&R proy whit material & incred mgmt.
B18-957-4270
Now sking talented dedicated serious educated intel responsible exp'd versatile keybdist for ong rock proy. Jeff Desker Strand S

•Keybd/synthesist wtd for forming orig progr rock band in style of Yes, ELP. Must hv gd equip & trans, voice a plus Mick 213-633-8080/866-6578

12 VOCALISTS AVAILABLE

Pro vocalist, mezzo soprano, very versatile, skng keybds/bass/guitar, to form jazz band Senous only Sabnna 213-294-7600

Emotional lyricist/vocalist sks new band w/new snd infl U2, Simple Minds. Mark 213-329-3130 Gutay female vocalist avail for T40 work Lisa213-461-0429

Cutsy termale vocalist avail for 140 work Lisac13+01-0420; elead vocalist a all backgr vocales Songwriter/musican for-ming R&B pop rock band for touring & recording Also hu-momt Tommy 213-380-9776
 Pro vocalist, 23, sk to form modern music band infl David Bowie, Peter Gabriel, Simple Minds, TFF Doug 213-822-4188

Bowie, Péter Gaurier, 213-822-4188 •Lead showoff wants a few laughs & a million bucks, Tran-ed in martial antics. Give me a jingle Mark213-939-8336 •Pro male vocalist sks R&R band ala Huey Lewis & News, Survivor, Night Ranger, Phil Collins, Studio/stage exp, pro att, business-minded, gd image. Mark Steele213-433-4419 •Blue-eyed soul male vocalist king for like gro. Allen 818-767-4492

Male vocalist sks pop band w/songwriting exp, gri range, video exp. Dale after 4pm 213-216-0979 Female vocalist, 2nd soprano w/resonant qual, sks band Avail wknds. Kathy 213-876-3424

 Avail wknds. Kathy 213-876-3424
 Orig pro vocalist songwriter w/record & video sks hi-energy musicians to help reform band infl Idol, REM, Alarm 818-893-9347

Musicalars to help team according to the second state and a second sta

Powerful lead vocal/frontman w/unusual yet comm image sks pro grp actively wkng, infi Idol, Bono, Jagger, 818-893-9347

Bill-bergy vocalist/lyncist whig heart, big voce & gri poten-tal liking for ong honest R&R band. Infl Orbison, Fogerty, Elvis, Joplin, etc. Danny Pro tenor vocalist/guitansit/songwriter wikeybd abilisking top ong proj. Hv modern image, 8-trk studio, Alex

Hot & visual female attitude singer, grt conn's, some back-ing, lkng for writing band like Divinyls to gig & record. Kitty Stuart 213-276-4928

Stuart 213-276-4928 Pro vocalist tenor, lead/backgr, live/studio exp, 00's im-age, hdwrkr, lkng for top-notch pro, Grt comm matenal a must, no HM. Will travel. Tory Pace 805-581-2429 P&B singer, Female, Funny, too Lisa 213-250-3173

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Bendous musician sks grp already estab d or wiprojected huture No B S pis Hv degree from NTSU All styles Senous only David Johnson 714-788-9147 Pro drummer, 28, avail for wkng or scon-to-be wkng orgu melod rock band infl Borihain. Collins Bill after 6 05-583-3807

Christian drummer, 28 exp'd rock/azz/R85.3807
 equip Bill after 6pri
 Sold drummer krog for whog T40 band Grid equip 8 all after 6pri
 Sold drummer krog for whog T40 band Grid equip 8 all after 6pri
 Video/studiotsage exp, pros only pis Bryan 818-502-1304
 Ha drummer whonsier obbass kit & xit meter sits estab d rock act has trans Randy
 Bob Grid and State S

 Drummer/percussionist, pro exp, plays mallets reader ext versatile avail for senous T40 or fusion sit Chris Ste Orummer/vocalist, 32, 1st tenor, sks steady T40 or casual
 House rafe & trans
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Drummer/vocakist, 32, 1st tenor, sks steauy band Have refs & trans 818-764-1721 Estabbi drummer wintense contacts sks product-ready metal glam band prt-fer recording & tour ready. Pros only 714-670-9570 • Rock drummer who likes to play on the back of the beat wifeeling & emotion sis band wilabel init & mgmt Jum 213-216-6483 • Hard-hitting concise top-notch drummer sks touring iroq Hvy rock/metal dbl-bass, 11 yrs exp pros only Linc 818-249-6510



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 Top-tright conn's, grt mat Denns
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 Wtd: Dedicated lemale provocalist for rock band. Hy prev
vnyl, mgmt, rehears space, all equip FL/1NO TIGERS
 •Attractive female vocalist/reybdist wid by xit T40 orig gr
Must hv strong voice, soulful stage pres, pros only Angela
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13 DRUMMERS AVAILABLE

Hard-Nitting powerful drummer witasie, grt image & stage pres, hvy-duty equip, Tama kit, ready to make my way to bite top. Michael
 Orummer/fyricist/singer, technopop, rock, HM, 10 vs exp recording/traveling, moving to L A in May Tom 713-783-1444

 Drummer—from Starland Vocal Band, John Mayall, Kiss. Ventures—Ikng for touring/recording act Keith 818-845-8855

B18-945-8855 • Drummer lking for wking band or soon-to-be wking, all styles Lew Thomas 213-836-885 • Drummer, studied at Berklee, pocket ply wichameleon att, king for wking sit Hv equip & trans. Steve714-630-704 • Drummer skis R4B, jazz, or jazz/rock band. Ready for either the road or club. Lv mess for Steve 213-852-803 • Road steady drummer skis wking T40 band. Former stu-dent of Terry Bozzio. John Bio Steve 114-854 - 104-104 • Drummer studied at the state of Terry Bozzio. John dent of Terry Bozzio. John 818-331-0374 •Pro drummer sking hi-energy glam rock band w/xli mgmt & pro att Xli Tama kit, ready to make it, infl Aerosmith, Black n'Blue, Kiss 213-928-8009

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213-274-1783 213-874-6660

of profile, be prepared to answer many questions. Elien 818-78-73052 •Female vocalist, 3-oct range, versalie, sks estab d steady whong T40 band Susie 13-372-9318 •Vocalist/songwriter sks songwnter/musican for collab on ong mait for recording/performing linf IJ DS outher, Ronstadt, James Taylor, Fleetwood Mac. Erin 805-845-0529 •All-girl por ock band sk dynamic lead vocalist Pro att & total commitment essential Gai 213-923-6393 •Female lead singer for Orange County T40 band Gary 213-652-8289 •Funky vocalist & percussionst wid for orig new wave pop lunk proj Estab'd & managed, standup Simmons helpful Senous intertions only D code 213-883-3893 •Lead vocalist/writer wiStrong tenor vox, some guitat % vocalistifymiter wiStrong tenor vox, some guitat *Usoalistifymiter wistrong tenor vox, some guitat *Usoalistifymiter miss Pros only. PA helpful, not nec. Rick 818-980-8136 Kenny *Lkng for pro lead vocalist whenergy of Roth, excitement Ekny for pro lead vocalist w/energy of Roth, excitemen of Ratt, melodic appeal of Toto I have conn's Chris before 2pm 818-784-4037 2pm 818/784-4037 •Wanted: The best singer in L.A. for orig rock pop proj weeks away from the rainbow's end John (anytime) 21-23-26-3151

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 Up & coming new band sks vocalist wirmage & wrde range of infl. No exp nec. Erc 714.736.6822
 Wale vocalist needed by L A / So Bay area HM band wistudo, 18-22, must have PA & trans, infl Loudness, Rush, 0zzy, UFO 213-296-3667 Visudio, 18-22, must have PA or USA Ozzy, UFO Visite void and the second provided and the second Visite vocalist wid by all-ong comm rock band. Dedica-tion, talent, pres musts Guitar or keybd abil a plus. Scott 818-763-2891 818-763-6850.

Hop •DO YU lkng for vocalist, serious M/F Will be screening on phone, be prepared to answer many questions Eller 818-769-6850 Will be screening 818-769-6850 818-787-3057 818-787-5057 819-787-5057 819-787-5057 819-787-5057 819-787-5057 819-787

Terry 714-963-4827 Flocco 714-963-4827 • Lead vocalist wid for rock band, play other instruments pref Lex or Butch 714-995-5540 • Male vocalist wid for HR band infl Motley Crue, Kiss, Ratt Have gigs inder dup, so hurry up & call'steve805-583-0206 • Female singer for musical collab & to form a band later on Writing abil helpful, new music infl Tape provided 714-524-2415

Singer/songwriter/guitarist sks female singe collab on orig progr rock music from ground only Jason (eves) 2' (days) 2'

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will relocate 619-695-8475

tabel int Proc. season or the first season of to Duranz, Juliin Couge - 810-0007211- Gregarious vocalist w/burning desire to make it, trained in martial antics, infl Scorpions, Van Halen Mark 213-939-8336

Desperstely seeking band You're a gri org pop band war edge, I give great voce Let's talk. Jame213450-6072 Male vocalist avail for free dem owck Rock/bop/hue-eyed soulicountry I have exp. I need more Absolutely free to you, no gimmicks Jamie 23-yrs-old pro vocalist/writer sks to join or form band infl English Beat, Duran2, TFF, Peter Gabriel Doug 213-822-4188

·Charismatic singer sks active rock band, no r

Chariematic singer sks active rock band, no neter cannot after 5
 Sills/761-1513
 Fermale vocalist lkng for T40 band
 213-874-6994
 Lead vocalist lkng for T40 band
 213-874-6994
 Lead vocalist sks senous orig rock 80's, no metal Tom
 Fermale vocalist wistrong image & abil & current repertore, dbis on DX-7, sks whold T40 or casual band Senous
 sits n01y. Cndy/Excaibur
 Seasoned vocalist well-trained, punchy wledge, strong
 pres & lks, training wiNate Lamb Daniel after 5605-259-2664
 -Fermale vocalist will vs vocal & stage exp sks wing T40
 or casual band Also play backup keys Wking sits only need
 all Mary
 Fermale vocalist vice for source, guitar & songwriting
 bils, sks forolperson pos Ling for source I4RA estab 45a4
 -Fermale vocalist, 20, gri stage pres. 3-oct
 range, sks T40/jazz band Senous pros only. Kate
 -104 exp? d lemate lead vocalist, 23, gri stage pres. 3-oct
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 range, sks T40/jazz band Senous pros only. Kate

range, sks T40/ja22 bann 213-850-9793 •Female vocalist-rock, soul, blues-gd range, exp. lead/backup, live or Memorex Susan 818-996-1906 •Expl dremale lead vocalist wight stage pres, vc & att. sks whng casual band Pros only 818-761-3735 •Female vocalist/winter/instrumentalist sks producer or band to work win Hollywood area Comm pop wilan edge 124461-8885 • Expl device statubility, sky with the statubility sky with the sky with the

Singer/songwriter, 31, publ d, exp d liv/stouc, skng wkmp soon-to-be contemp country MOR or pop band Travel ok Bradley - Female vocalist, dbi on keys, very attract, pro dancer, sks wkng or soon-to-be T40 or R&B band Hv trans, equip, con-torer Rawin

wkng or soon-to-be T40 or R&B band Hv trans. equip. con-tacts Raven 818-985-7664 •Star-qualify tenor vocalist now avail for shows-ready rock act whop com's Photos & tapes avail. comp pros only need call Gary 714-750-7983/818-50-76189 •Female vocalist, energetic, powerful v. wild image, skng T40 or ong band 90, yrs exp. 3/y-oct. avail for serious sits & projects Tapia 818-304-6082 •Volce, tenor range & high falsetto, gd solo or backgr, also play sax & flute, write & arrange Lamont 213-464-7253 •Incredible vocalist gar male, lead live/studio exp, very serious, skng pro big band w/mgml & backing for jazz or classe: rock/ballad band for ongs/collab on new material for dasmond plat & major world tour 213-282-759795 •Female vocalist sk swing sit w/po, jazz/standard or T40 classic rock/pallad partir us organization 213-275-7995 •Female vocalist & major world tour 213-275-7995 •Female vocalist sks wking st w/pop, jazz/standard or T40 band Grt liks & vc, exp'd pro, pros only Chelsea Roberts 213-462-6565

band Grt Iks & vc. exp d pro. pros only Chelsea Hoberts •Strong female vocalist will record your proj for copy of tape All styles, lead, backup Gd att 213-828-1840 •Singer/songwriter w/exp & song tunes sks intel band to do orig, eclecit copo. David Byrne & new English bands. LngBch area Michael •Powerhouse female vocalist sks rock band—not too hard, not too soft. Natural image, ong & some T40 ok Kelly •All-orig band sking vocalist Steve all styles, has orig music, specialist in vocal harmony, at-rangements Wan •Bit-9865-4477 •Grt-Ikng vocalist wisleazy image & except1 stage pres-vavit to sleazy male band wi/lots of hair 3-oct range. Infl Motley Crue & Kiss Taco

12 VOCALISTS WANTED

•Male vocalist wtd for all orig new dance funk rock band Must have own equip, ready to play club circuit. Dal circuit. Dale 213-860-9712 213-923-4410 Ash

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SINGERS



-Lucy Forbes, Producer

•Male vocalist wtd for progr melod orig rock band Brian Permale vocalist wild for xit harmonies for hot orig R&R proj.w/hit mater & mgmt Impulse 818-957-4270 Rock band sks male lead vocalist Must hv wide range gd rock image 213-464-6782

Rock band sks male lead vocalist Must hv wide range 8 of rock image 213-464-6782 Singer needed for senous blues band intl Steven Ryter, Plant, Hendrix, Daitrey, Robert Johnson Must be young, sing well, own equip, hv stage pres Danny81-8997-7434 KAI, the band withen ew progr snds, sks explosive front-man wir Roth- image to sell. It's your show 213-383-9103 Singer wid to front 5,pc socially aware rebei rock band Any instrumental talent welcome, must be senous & dedic. man intl Clash. Sebastan 213-479-5331 Female lead vocalist wid for full-time T40 band Must travel 213-937-9853

213-937-8953

•Hot drummer, 22, skng musicians Hv new Pearl DLX kit, 8 yrs exp road/studio Gd lks gd vox, lots of orig hit mat Robert 213-938-3923

8 yrs exp road/studio ou ha ge en 213-338-3923 Pooet 213-338-3923 •Pro drummer w/many creds sks pro band, signed, album or hvy mgmt, pref all Scott •Pro drummer, 18 yrs exp, versatile, w/equip & trans, sking full-time wking band Will travel. Jeft day or night 714-895-3282

The stage of the stage of

Heart, Asia, res, reason 1998
 Pro drummer avail for wkng band, T40 or orig Into Link, pop rock, etc. Team player Asak 213-221-317
 Orummer & guitarist worig mat sk vocalist & dro base play to form outrageous image-minded band. No exp nec. Ent. 714-736-6822

Orummer skng estab'd comm recording/showcs grp infl
Phil Collins, Scritti Politti, ABC 818-762-6380

Fini Courins, achiti Politi, ABC 814-742-6380 Pho drummer, Simmonskacoust, perc & drum program, lking for band w/record int or gigs. Mark 818-366-2743 **- HR drummer** inft by DioDeep Purple sks establ d band w/mgmt, label int, pro equip, image & att No speed metal v74-774-820

Serious female drummer sks wkng T40 band, rock/funk.
 Will travel, grt equip, xlt stage pres. 10 yrs pro, wkng sits only Melanie
 213-839-8734

Will travel, grt equip, xit sage pres, to pressed and travel, grt equip, xit sage pres, to pressed and travel, and travel an

nights no problem, foadwork 0k r trus, use, a size a row of the size of the si

Pro rock drummer avail, 10 yrs touring exp, dbl-bass Lud-wigs fully miked, well-discip att & stage pres. Pros only pls 818-447-5133

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Tough drummer needed, top-rate only, must play to click. Pro standard pls Vvette 213-596-1718 Orummer needed to form band w/2 singer/songwriters w/ong new wave pop mal Top mgmi tin Elliv[213-469-1719 Orummer/percussionist needed to form org power trio. Somewhere btwn Sting & Elvis, Rockabily & ethnic simplici-ty Textural embel etc. writing a plus Jimmy213-392-5521

ty Textural embel etc, writing a plus Jimmy213-392-6521 •EXPLDDING PARAKEET needs acoustic/electronic drum-mer for orig upbeat dance music Floppy 213-545-0093

14 HORNS WANTED

15 SPECIALTIES

OOMINANT RED sking hot sax plyr to tear on orig tunes to complement your instrument. Peter 818-508-7230.

Multi-instrumentalist lkng for freedom of expression, live or studio. Versatile & profic w/guitar, bass, violin, mandoan

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of adia of endance of policit Migratic Users and Table 760-2860 Badries with of natil release video Peter B18-560-2800 Band sking mgmt. CHARLES CONNOR S UPSETTERS, New Orleans-based R&B 5-pc wi/Little Richard's ong dummer & Songwriter/performer team w/currently wking 4-pc band skis pro mgmt to help reach record video-concert ogals. Jerry 13.827,2902 • Jazz group liking for mgr or showcs Bob B18-342-3766 • Roadies needed immed for band who was recent No. 1 bip draw

Roadies needed immed to bench and a \$18-509-1615 top draw 818-509-1615 Drum & bass roadie needed Get paid for your time Chiss B18-506-0334 Hurry Up & Wait cable TV show lking for interesting ar-tists for poss interview. Must have video Branz 13663-5904 Investor meded for pop rock arlist. Big erturn for the right investor Tom 818-841-5325 Jazz musicians & bands wild for shows Gayle 213-546-3155

Bilnd musician needs upright or spiret piano, donated or at reasonable price Norman 213-938-534 Free singing contest Free auditors daily, Mon-Sat 11-5 Need 25 singers per month for monthly showcs, Riche's Recording Studio 2134-64-60434860-2072

Producers, talent scouts, agents, record producers, book

Producers, talent scouts, agens, fecore producers, booking agents, composers, arrangers, directors & singers need-ed for Hollywood Singing Contest.213-464-6043/460-2072
 Soundman awail, Jm. 213-313-4450
 WOMANIZER, world's only rock band wilaward-winning videos written, desagned, directed & fully animated by band-members, siks producer/mgr Greg 818-221-671
 All-girl band siks drummer, instrumentalists is lead vocalist Must hv own equip. Laval or Frank213-733-1701/734-5140

Sponsor needed for dance music proj. Producer/writer from Europe, have everyfhing to make record except you Paradese. PO Box 93439. LA CA 90093 tL.A. based vocal & recording artist sking musical director who plays keybds Sking video oppty. Varied video backig: 2 yrs production exp. w/public access station back East, refs avail. Werdy 213-674-6488

Manager wtd to shop major label deal for recording artist w/2 albums out & 1 video No con artists or dishonest bastards Jimi 805-255-6785

W2 albums but a 1 video not contains or outputse bastards Jumin Aggress HM band sks intel mgmt indie single, demo, intense maler, exp. abit to become legends Steve 213-262-9551 Obebra Ruth Davidsohn, artist/songwriter wärzflay, skng video production monies & recording monies for major world production & tour 213-275-7995 -Julie Chadwick, recording artist/songwriter/musican, skng uail mgmt, bkng & record cop neg, legal rep & capitalists 213-876-4899

 Skng room or house to share in xchng for cash, creative production serv, mgmt, vox, consultation, research or secretarial etc. Prefer nice area. Debra. Davidsohn

 Coultar tech/roadie needed by gigging, recording L A R&R band Exp pref, must be respons hd-wking, hv gd att & drivers lic Wanted: Soundman for band relocated from Buffath. Naw drivers lic 818-500-550 (Wanted: Soundman for band relocated from Buffalo New 213-549-7099 •Wave rock act
213-549-709•Ukng for electric violinist to help form orig progri rock band
in style of Kansas, UK. Must hv gd equip & trans. voice a
hlus Mick
213-633-8080/866-6578
d doub In style of Karsas, un, muser and the standard s Iockoul access 818.994-8369 Cultar tech & sound engineer wirels 6 yrs exp wilLover-boy, Rod Stewart, Billy Squier, Heart Taco213-254-8152 ••Keiko, female singer/drummer/songwriter w/20 org songs, photos, 8. 24rtk demo tape, sks personal mgr for recording/publishing 213-461-9734

16 SONGWRITERS

 Singer needs orig music Tammy Esthers213-591-4229
 Modern rock some peoplet for any sector for the sect Singer needs org music Tarmy Estrets- voc- Modern rock songs needed for group wima producer Musi be potential T40 hit-lype Musician/songwriter sks other musicians to form gp w/gd Musician/songwriter sks other musicians to form dp w/gd Musicia Sound Political folk song club forming. Meet regularly 1021 standards. Call Carol for more info Writing team woomm modern groove tunes liking for keyb-dist for collab. Dan Levitan ASCPP writer liking for dedic composer & for fyricist to col-lab. Success-minded individs. Michael 213-664-2173 -Singer/songwriter w8 yrs exp., ht material, skis record deal & producer. Robert Hazard (CT) 203-938-3923 Avecentite songwriter/vocalist/gutarist w/keybd abl & bitk. Political folk song club forming. Meet regularly to do origs. Versatile songwriter/vocalist/guitanst w/keybd abil & 8-trk
 versatile songwriter/vocalist/guitanst w/keybd abil & 8-trk
 studio skng ong R&R acts &/or writers to form exciting new
 213-654-4339 act Alex act Alex act Alex Attitude singer Iking for pop material to record for poss record deal. Kithy Stuar Justice, Cougar Serious only States Cougar Serious Serious Serious States Cougar Serious Serious Serious States Cougar Serious Serious Serious Serious States Cougar Serious Serious Serious Serious Serious Serious Serious States Cougar Serious Ser 213-274-1783 213-874-6660

Only datumeters, 213-br4-back (days) •Hot R&R lemale singer wight vc & like sks crks songs for Star Search perf & recording Tape to 5211 Wilkinson, N Hollywood, CA 91607 •Female woodlist/writerinstrumentalist sks producer or 5-female woodlist/writerinstrumentalist sks producer or band to work wini Hollywood area Comm pp 1/3461-8985 213-br1 - 21 Songwriters: Xit mater geared toward 140 market wid for hot orig proj currently showcsng w/mgmL impulse 818-9574272

Songs wtd: All-girl rock band sks orig songs for recording
 213-306-3309



• Drummer needed for all-ong modern pop band w/gd m

213

Drummer wild for ong rock band Must hv open mind a equip. 1830 N Cahuenga. No 5 MAIDEN AMERICA, HM rock, sks pro drummer w/equip trans Hv studio & gigs Andrea Band sks drummer wigd time, sense ol humor, knowledge frosts musc. We don't care about age or image, but can you play? Dave Drummer needed for blues rock band Must be under 25. nil Led Zepp, Jimi Hendrix Expenence, Budy hich Danny han 2007, 7343

Im test cerp, Jim Terroris Experience, budg Hoft Daling *Immed replacement needed for classically bead Hoft Daling wilabel int & Innancal backing Must sing based HG gri Iks, int Pearl, Aldridge Bozzio 21346-5438 programmer Wipro equip to devole time & orig ideas to new programmer wipro equip to devole time & orig ideas to new programmer wipro equip to devole time & orig ideas to new programmer wipro equip to devole time & orig ideas to new programmer with the terror to the hold for the terror & Ling for prodummer wienergy of Van Halen, excitement of Ratt, dynamics of Toto Thave conn's Chris before 2014 818-7844-4037

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 Female visual drummer for all-female HR bard (coviers only, immed recording & video 123,555-1135 213,555-1135 213,555-1135 213,555-1135 213,555-1135 213,555-1135 213,555-1135 213,555-1135 213,555-1135 213,5555 213,555 213,555 213,555 213,555 213,555 213,555 213,555 213,555 mmer wtd for new-roming HR band Trans & equip immer wtd for reforming HR band Trans & equip is Must have energy & raw edge Maureen 213-558-8021 213-392-7323

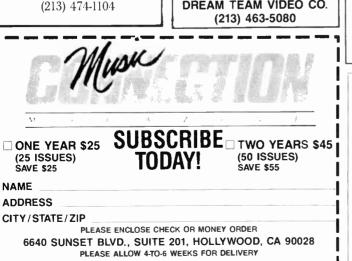
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Danny Bib-997/1909 • Dan Codron, guitarist, Ikng for sold HB bass, keybds & drums Origs, stage Dan 818-846-5935 • Judas Priest projimmed forming, sks Les Binks, Pros only 818-848-5336

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13 DRUMMERS WANTED

•Dynamic powerful drummer wtd for new HR flash metal band. Must have gd att, gd image, gd equip, trans. Adam

 Guitariat & bassist sk responsible drummer to form orig power tho Gd gear, gd meter, gd chops, reliable trans II you an't serious, don't call Kyle 818-584-1840 Hot, pro & solid drummer wid by singer/songwiter/guitanst to reform hi-energy band w/record & video plus top con-tacts, int Idol, REM, Alarm 818-893-9347 •Drummer needed to form band w/2 singer/songwiters w/orig new wave pop mat Top mgmt int Billy213-469-1719 •Singer/songwriter sks drummer to form band. Gleneil 213-462-8092 Drummer wtd for one rock band. Must hv open mind &

Iues rock barro Index hix Experience, Buddy Rich, Danny 818-997-7434

•Female visual drummer for all-female HR band. Lookers

Drummer wtd to form orig band Springster if you really understand this music, call

14 HORNS AVAILABLE ·Harmonica plyr. pro. all styles, fast learner, Harmonica plyr, pro, all styles, tas rearren, source companiest, hot soloist by the source of the source sks wkng band, all styles Earl Mallow 714-456-1312 Sax/synth plyr, performed & toured w/Untouchables, Channel 3 & Rebel Rockers, sks orig or showcs band Bill 714-739-8615 •Trombone plyr, all styles, does horn arrangements Crarg 818-345-0488 Hot pro female sax plyr avail Alto, soprano, tenor, all styles 10 yrs pro Debby 213-839-8734 Pro saxophonist, tenor & alto, also do backgr/lead vox, fute, write, arrange, read Lamont Joseph 213-464-7253



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