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SESSION PLAYERS

LEONARD WILSON

Phone: 213-789-1682
 Instruments: Acoustic piano.
 Styles: All.
Read Music: Yes.
Qualifications: Worked with Jobete Music and other demo projects. BA in piano from CSUN. Excellent chart reader, also fast learner without charts. Can play any and all styles.

PETER ZELDMAN

Phone: (213) 706-2570, or 362-9154.
 Instruments: Drums.
 Styles: All styles, including rock, reggae, funk, Latin, jazz, heavy metal, easy listening, fusion, etc.
Read Music: Yes.
Qualifications: Berklee graduate, substitute taught at Berklee College. One night stints with Sonny Stitt, Clark Terry, Slide Hampton, Jimmy Ponder, Lee Konitz, Lou Soloff. Toured with many rock groups. Work with Steve Vai.
Available For: Sessions, demos, live work, jingles, video.

RANDY STROM

Phone: (213) 766-3851.
 Instruments: Chapman Stick, guitar, vocal, DMX.
Vocal Range: Bari-Tenor.
 Styles: Pop, rock, jazz-rock.
Read Music: Yes.
Qualifications: 14 years stage and studio experience.
Available For: Recording, arrangements, production, drum machine programming.

ROBERT BACH

Phone: (213) 893-6596.
 Instruments: Drums.
 Styles: All styles of rock, pop, fusion.
Qualifications: Excellent technique, experienced in studio work and live work from small clubs to large concerts. Easy to work with and a good listener. Great sounding equipment, and good image for rock videos.
Available For: Sessions, demos, club work, concerts, and videos.

BOB MITHOFF

Phone: (213) 650-1779.
 Instruments: Electronic drums, Linn drum with alternate sounds, Synchronic, Prophet 5, sound effects and percussion effects. 24 track and 8 track studios also available.
 Styles: All styles and sounds, both real and synthetic.
Qualifications: Session playing, writing, and engineering credits include: Dan Aykroyd/TK Carter, Catherine Bach, David Campbell, Chick Corea/Golden Era, Kim Fowley, Barry Gordy, Great American Dream, Bill Graham Productions, Nicky Hopkins, Peter Hume, Julio Iglesias, Kagny and the Dirty Rats, David Longoria Productions, Medina-Ashby Productions/Motown, Richard Perry Productions/Planet, the Pointer Sisters, Howard Rice, The Signals, Terry Strickland, Jr. Walker, Mary Wells, Zoom Zoom.
Available For: Session work.

DWIGHT FURROW

Phone: (213) 763-0641, or 999-2366.
 Instruments: Drum
 Styles: All styles.
Read Music: Yes.
Qualifications: Extensive studio experience, solid time keeper.
Available For: Sessions, gigs, showcases.

RYO OKUMOTO

Phone: (213) 763-8033.
 Instruments: Jupiter 8, Moog Liberation, Yamaha DE-25 and more.
 Styles: Rock, new wave, R&B, jazz.
Read Music: Yes.
Qualifications: 10 years experience in live and studio, four albums so far. Have worked with Jay Graydon, David Foster. Also Steve Lucather and Jeff Porcaro. Can compose, arrange and read.
Available For: Sessions, demo, or teaching. Paid gigs only.

AARION NESBIT

Phone: (213) 465-1684.
 Instruments: Keyboards and arranging (horns, strings and rhythm), producer
 Styles: R&B, funk, new wave funk, pop.
Read Music: Yes.
Qualifications: Arranged and played on many albums including Al Green. Good taste and creative ear. 10 years studio experience.
Available For: Studio work, arranging, lead sheets and charts.

JOHN VITALE

Phone: (213) 652-4756
 Instruments: Guitars electric, acoustic and classical Roland guitar synthesizer, lead vocals, elec. bass.
 Styles: All styles: rock, pop, R&B, jazz, classical and country
Read Music: Yes.
Qualifications: 14 years live & studio experience. Concerts, clubs and casuals. Played L.A. and Chicago companies of "I'm Getting My Act Together." Toured U.S. with Chicago Free Street Theater as guitarist, arranger, composer & music director. Played & music directed "Cittisong." Free Streets' album Degree in Classic guitar. Sessions, albums demos and jingle credits. Also arrangements, composition and baritone to tenor vocals.
Available For: Sessions, recording, touring, live work and casuals. Also teaching!

ALEXIS STORM

Phone: (213) 765-2233
 Instruments: Vocal, OBX-a 8-voice polyphonic synthesizer, DMX digital drums, DSX digital sequencer. Other instruments available on request.
Vocal Range: Tenor
 Styles: All—pop, ballads, new wave
Read Music: Yes.
Qualifications: Expert at creating specific synthesized sounds and vocal arrangements. Adept at programming most computerized musical instruments. References on request.
Available For: Sessions, demo work, film and multi image. Also equipment rentals.

ROLAND AGUILAR

Phone: (213) 371-8389
 Instruments: Drums.
 Styles: All—rock, jazz, latin, pop.
Read Music: Yes.
Qualifications: 18 years playing, have done sessions, as well as scoring and arranging. Quick and versatile.
Available For: Studio and live work, demos.

GUY BABYLON

Phone: (213) 664-7284.
 Instruments: Synclavier II, Mini Moog, Arp Odyssey, Roland VKI, Rhodes, Vox Jaguar.
 Styles: Rock, Pop, Fusion, Electronic.
Read Music: Yes.
Qualifications: B.A. Music Composition, album credits, film, and dance scores, conscientious, creative and tasteful.
Available For: Sessions, demos, film and modern dance scores.

SCOTT FRANKFURT

Phone: (213) 780-3229.
 Instruments: Modified Gretsch drums, Oberheim DMX digital drum machine with special capabilities, hand percussion.
 Styles: All styles, specializing in commerciality and effective product.
Read Music: Yes.
Qualifications: Have been trained by the best, privately and in college. My experience on both sides of the control room glass gives me the correct attitude when I work, relaxed, quick and effective. Credits on request.
Available For: Anything recorded and for programming.

DUNCAN AND KEIKO LAWSON

Phone: (213) 396-6246 or Rob. 657-5841
 Instruments: OBX-A 8 voice, Prophet 5, DMX, DSX, Yamaha electric grand, all saxes, Linn, Wave, Synclavier, Moog, vocals.
 Styles: Any.
Read Music: Yes.
Qualifications: Worked in Japan, Europe, Brazil, speak French, Japanese, Portuguese, English. Have recorded w/Billy Preston, Village People, Third World. Toured w/Edwin Starr, Isaac Hayes and others. Also certifying in computer repair.
Available For: Pate jobs or equipment rental.

MARK BENSI

Phone: (213) 507-0503.
 Instruments: Acoustic, Simmons, DX drums, vocals
 Styles: All
Read Music: Yes.
Vocal Range: Octave above middle C, full voice
Qualifications: Worked with top artists, Donna Summer, Bill Withers, OJays, etc. Recording and touring.
Available For: Recording, jingles, clubwork, roadwork.

ROOTS RHYTHM SECTION

Phone: (213) 781-6254, or 383-7287
 Instruments: Bass and drum unit with female lead or background vocal
 Styles: Reggae, R&B, funk, pop-rock
Read Music: Yes.
Qualifications: Experienced studio players with credits, specializing in rock steady rhythms.
Available For: Sessions, demos, film.

VOCALISTS

JOHN BATDORF

Phone: (213) 896-3206.
Vocal Range: 3 octaves.
 Styles: MOR to hard edged rock
Sight Read: Yes.
Qualifications: 13 yrs experience singing leads and backgrounds on several albums as well as extensive touring. Also very experienced in producing and arranging vocal parts. I am currently singing on many session dates as well as doing several jingles.
Available For: Sessions & contracting.

CINDY THORNER

Phone: (213) 905-0232.
Vocal Range: 3 octaves
 Styles: Country and Western, MOR, pop
Sight Read: Yes.
Qualifications: Seven years live, studio, club, album, demo and commercial experience. Emotional, powerful voice.
Available For: Session, demos, jingles.

JIM MANDELL

Phone: 213-667-1234
Vocal Range: Baritone to tenor
 Styles: Pop, rock, MOR, R&B
Sight Read: Yes.
Qualifications: 15 years live and studio experience, with major credits as a solo recording artist, group, and jingle vocalist. Big, contemporary sound, from sensitive melodic stylings to hard edged drive. Reliable and imaginative, skilled in arranging and production, and committed to the success of each project. Tape on request.
Available For: Sessions.

CAROL WEBER

Phone: (213) 841-5055.
Vocal Range: 3 octaves.
 Styles: R&B, pop, blues, jazz, R&R, C&W.
Sight Read: Yes.
Qualifications: 9 years clubs, studio work, TV, radio commercials, concerts.
Available For: Sessions, demos, casuals, some club work.

SPECIALTIES

RENEE LEBALLISTER

Phone: (213) 464-2465
Specialty: Acrobatic Dancer, contortionist, movement consultant.
 Styles: Theatrical & acrobatic dance interpretations for rock, electronic, blues, jazz, classical & country.
Qualifications: CA Teacher's credential in movement & dance. Rock videos for major San Francisco bands, BBC I & II, rock films, One From The Heart, Altered States. Live performances w/Dead, Airplane, Quicksilver, Hawkwind, Pink Floyd, Donovan, Chambers Bros. & others. Performed most recently w/Dinosaurs at Kabuki Theatre & Country Club, US Festival, & Renaissance Faire (brochure on request).
Available For: Concert performances, tours, rock videos & films, clubs, choreography, consultation services and music video choreography.

TECHNICAL

ED FREEMAN

Phone: (213) 650-1666.
Technical Skills: Arranging and producing.
Qualifications: Arranger/producer for Don McLean, Carly Simon, Gregg Allman, Lalo Schifrin, Randy Crawford, Roy Buchanan, Tim Hardin, Juice Newton, Grammy and Oscar nominations. Rhythm section, string, horn and full orchestral arrangements.
Available For: Recording sessions.

PETER R. KELSEY

Phone: (213) 837-7939
Technical Skills: Recording engineer and producer.
Qualifications: 11 years experience in top studios with producers Ken Scott, Roy Thomas Baker, Dennis MacKay, and artists Elton John, David Bowie, Jean-Luc Ponty, Graham Parker, etc. Tape and resume available.
Available For: All studio engineering and production.



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Drummer, 11 yrs playing exp, 13 pc Tama set. Plays psychedelic HM orig. Infl: old Black Sabbath, Iron Maiden, Rush, Ozzy. Have trans, creativity, technique, speed. Lee 213-246-3686b

Drummer sks working band, plays all styles, gd chops, reads well, pro equip, pros only, no drugs. Mark 213-921-9429b

Drummer from N.Y. sks pro band w/deal pending, mgmt or gigs. Have much stage exp, pro attitude, chops and appearance. Morgan 213-204-5136b

Drummer sks band, country rock, '50s, '60s rock and roll, 15 yrs exp Frank 213-960-8093b

Drummer, multi-percussionist, seasoned player, looking for working band or well organized orig project. Dave 213-761-4857b

Male drummer seeks Top 40 working band. Good image, stage experience, good equipment and meter. Louis 714-992-5251b

Drummer sks modern song oriented band a la Big Country, Aztec Camera, REM, Red Rockers. Good equipment, transportation. 213-876-9822b

Drummer with 12 yrs experience sks professional working group 213-380-5127b

Pro drummer w/many years exp, sks working T40 or casuals band. Xil equip and trans. Sonny 714-994-2136b

Highly visual drummer, infl. James Ulmer, Ronald Shannon Jackson, sks no wave band, w/vocals Marco 213-766-8394b

Female drummer sks all female band, w/gd material, image and mgmt. Jan 213-462-1353b

Drummer avail, infl Journey, Toto. Have stage, studio exp. 213-889-0655b

Rockabilly, swing, jump, R&B drummer sks pro band or others to form ensemble for recording project currently in midstream as well as live performance. Hot talent a must. Johnny O. Iv mess 213-203-9339b

14 HORNS AVAILABLE

Chromatic harmonica, harp, percussion, all styles, esp reggae, high life and kadas. Record and TV credits. Haim 213-763-8318b

Sax player, all saxes and flute, vocals keyboards, sks working recording band. Stage and studio exp, serious pros only 213-433-9753b

15 SPECIALTIES

Read this: singer/songwriter wants to form band. Needs drums, bass, guitar and keyboards. Have a lot of orig. Rock w/touches of R&B and reggae. Have mgmt and publishing. Quartermoon Music, ask for Billy 213-995-7088b

Expert writer/vocalist/keyboardist/guitarist/flautist/percussionist/producer, sks barter/collaboration situation w/owner of recording facilities Kris 213-857-1945b

The Difference needs: keyboardist/synthesist, and bassist w/strong backing vocals. Have mgmt, EP video and upcoming tour. Send tape, bio and photo to: Sugar Maple Productions, 2253 No Beechwood Dr., Hollywood, CA 90068

Bassist and synthesist wanted for orig rock dance band w/members in their early 20s. Must have completed est training. Vocals and writing ability a plus. 213-856-0411b

Wanted: female drummer and rhythm/ld guitarist to join co-ed techno funk, new wave dance band. No T40. Walter, eyes 213-451-4365b

Musician forming Christian reggae band. Need organist, ld guitarist, horns. San Gabriel Valley, Danny 213-571-8111b

Writer/singer/actress sks working keyboards plus vocals/composer, or band, w/comic flare to team up and develop show or review w/recordable, highly visual material w/heart, Marcia 213-508-7994b

Wanted: male musicians into R&B and sound as well as male vocalist. Have label connections. DeWitt Colbert 213-298-4550b

Manager wanted by all female, pro, estab band. 213-973-8980b

Dynamic female vocalist/guitarist/songwriter sks serious band 213-395-7620b

Independent recording artist w/int nat'l hit, "How Loud Do You Want To Party" sks mgmt C. Lorrn 714-623-1368b

Bassist and synthesist wanted for orig group doing new music a la Duran, Police, Human League. Pro attitude, trans, and image a must. 213-465-2455b

Singer/songwriter sks keys, bass, ld guitar to showcase my recorded songs, make video, gc for contract. Van 213-474-5711b

Rock electric violinist, multi-effects, unique, avant garde. Add new pizzazz to your group. Vocals and motivation, all styles. Paul 714-642-3399b

Latin band wanted. Must play Latin music and T40 w/gd female singer. Paul 213-296-7599b

Gold records as presented to Mott the Hoople, serious offers invited, rare collectors items, unique opportunity, genuine. 213-271-7488b

Mott the Hoople stage clothes, as worn by this classic rock band. Rare opportunity, mint cond. Serious offers invited. 213-271-7488b

New wave pop rock band w/mgmt and financial backing sks synthesist and rhythm guitarist w/backing vocals. Big picture people only need apply. Rick, aft 5 213-276-5819b

Zappa collection, extremely rare 45s, LPs, books, posters, tapes, mags, \$3000, 213-353-3790b

Beginning music video co is looking for a band to make a promo music video on film. Will share costs. Send demo cassettes and inquiries to Becky Kurland or Tony Shiff at Bedonna Productions Inc., 1949 1/2 Westwood Blvd, Ste. 8, L.A., CA 90025. 213-470-6420b

Wanted: band who want gigs and record deal, but need demo to make it. Frank 213-999-5774b

The Madmen want to open for metal or punk bands. Not looking for pay. Ed 213-467-6220b

Sound studio sks person with 8 or more multitrack setup. Great location and potential clientele. Serious inquiries only. Mark 213-989-0866b

Christian musicians needed for new mass in Covina area. Need bass, keyboards, drums, singers. Contemporary and versatile. A. Rojas 213-334-3753b

Pro female vocalist, dbis on synth & rhythm guitar w/long funk wave project sks experienced keyboardist, guitarist, drummer (vocals a plus) for soon to be working and recording band. Good contacts. Jo Alice 213-901-1488b

Swap Hollywood studio rehearsal-lockup for PA equip use. John Edward 213-465-5224b

Electronic technician and carpenters wanted to build recording studio for exch of 24-trk studio time. David 213-786-1683b

Female instrumentalists w/vocals wanted for unique T40 variety act. Must be young, equipped, versatile, dedicated, experienced, free to travel and rehearse, gigs soon. Gary 714-662-1972 or 213-392-2442b

Guitarist sks bass player and drummer. Nothing set, would like to work out some new material, possibly create a phenomenon. Keith 213-508-0495b

Harmonica player sks blues band or musicians Bruce 213-935-9095b

Female vocalist/bass player and male drummer sk working T40 band. Gd image, w/stage pres. Pros only. Anna 213-352-1384b or Lewis 714-997-5251b

16 SONGWRITERS

Lyricist/collaborator wanted by songwriter. Sks upfl lyrics for hard rhythm. Haim 213-763-8318b

Collaboration sought, infl: easy listening a la Kenny Rogers, Beattles, James Taylor, Christian Dejon 616-637-1565b

Lyricist sks composer/collaborator for top-notch rock/pop/ballad lyrics. Jon 213-706-8113b

Music collaborator wanted to form partnership w/published lyricist, 21, for rock, T40 material. Have many contacts. Suzanne 213-327-2130b

Singer/songwriter sks male singer/songwriter for orig pop act. 213-782-8779b

Lyricist/singer sks composer, Jim Strano 213-654-0243b

Guitarist sks keyboard player to write orig tunes and make demos, must sing. Bob aft 6 213-990-9634b

Male jazz singer sks songs that swing and strong lyrical ballads. Ron 213-271-9281b

Songwriters wtd to put together songs w/ drum and bass machine, synthesizer, etc 213-999-5774b

Male vocalist/lyricist sks keyboardist/arranger/songwriter to collaborate on R&B tunes. Keith 213-752-1088b

Singer/songwriter wanted by exp guitarist/bassist/engineer. Must be financially secure. 213-763-5763b

Arranger/keyboardist sks pro lyricists for collaboration. R&B, funk, new wave, funk, pop. Aaron 213-465-1684b

Songwriter sks to collaborate w/melodic/thematic pop-rock writer. Male & female oriented material, Billy Idol to Rick Springfield to Olivia. Must be able to follow through. Eon Clare 213-556-8774b



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Female vocalist wanted by Vizion. Have booking agent, immediate gigs lined up. Top 40, originals. Keyboards a plus. Steve 714-526-6107 or Mike 213-323-7233b

Dynamic female vocalist or high range male vocalist wtd for rock band. Must write lyrics. A. Rojas 213-334-3753b

Id vocalist wanted, image and versatility, hi range w/skill as frontperson for T40 situation. 213-536-0060 or 213-643-5698b

Pro female vocalist wanted, similar to Nona Hendryx, Chaka Khan and Patti LaBelle for unusual modern funk band like Talking Heads. Lv mess. 213-227-8573b

Id vocalist wanted for Joey Jill, '80s pop rock, must have image, personality, equip, trans, dedicated pros only. 714-898-6676b

2 female background singers wanted for modern rock group currently recording and showcasing. Must be attractive, exp, and able to sing soulfully. Lv mess. 213-701-6302, or 213-550-1915b

Female Id vocalist, frontperson wanted for T40 modern rock group, must be attractive, sensual, exp, and real singer. Lv mess. 213-550-1915b

Vocalist wanted for hot melodic metal band, w/European feel. Xlt orig material, connections and permanent rehearsal warehouse. Bill 213-398-8028b

European style heavy metal band sks male Id vocalist w/tech ability and star-image for 2nd album and tour. Mark or Bill 213-761-8482b

Vocalist wanted for org rock act w/recording label interest, infl: Journey, Laroux. Pro attitude, technique and sound required. 714-527-2821b

Asian female vocalist wtd by pro hi energy rock-funk band. Must have range, looks and attitude. Infl: Pauline Wilson, Michael Jackson and Andre Kraus. Jeff 213-650-0060xt 195b

Female Id vocalist wtd for modern T40 rock group. Must be very attractive, exp, and killer on stage. Lv mess. 213-550-1915, xt 1493b

Black singer, frontperson or Id singer/percussionist w/ideas wanted to complete band. White boys into funk, rock, R&B, and everything in between. Dave 213-396-5066b

12 VOCALISTS AVAILABLE

Female vocalist, dynamic and exp, w/lyric writing ability, sks band. Pro only. Jamie, lv mess. 213-453-1045 or 213-453-2168b

Singer from Risky Shift sks new band. Writes and plays gtr. 213-826-1849b

Female vocalist/lyricist sks synthesist, guitarist to collaborate for orig only a la Eurythmics. 213-258-3521b

Duets: two exp female vocalists avail, Id or backup. 213-383-7287, or 213-852-0547b

Fusion, rock, new wave female vocalist, infl. Pat Benatar, Yes, UK, Rush, Pretenders. Sks

working band or musicians. Faye 213-507-0493b

Female vocalist/writer, 21, sks working rock T40 casual band. Have xlt equip, exp, chops and stage pres. Quick learner and reliable. Suzanne 213-327-2130b

Exp female vocalist sks band, working or soon to be. T40, R&B, rock. Carol lv mess. 213-390-6994b

Blond haired, blue-eyed soul singer into heavy metal, R&B, southern raucous roll. Looking for radical party band playing all origs, a la J. Geils, Jack Mack, Bowie, Bad Co., etc. 12 yrs stage exp. Hank 213-398-6621b

Male keyboardist/singer who can lead as well as follow, sks talented band w/eqip who can do same. Karl 213-666-3363b

Female vocalist sks to join or form group for future work. Have pro attitude. Wkdays after 5. 213-732-0173b

Hot vocalist w/solid origs, stage and studio exp, sks working group. Vinnie 11-12 am 213-483-1818b

Outrageous female singer sks new wave rock band that writes melodic commercial material and is highly motivated toward success. Bo Tyson 213-874-9529b

Exp, dynamic female vocalist sks band or project pros only. Jamie 213-453-2168b

Id vocalist, singer/songwriter w/wide range, xlt stage pres, sks T40 orig band. Rod, lv mess. 213-481-8563b

Female vocalist sks working band, outstanding frontman, also lyricist. L. A., Valley area. No metal or punk. Robin 805-496-8310b

Female vocalist avail, pref commercial rock, country rock, T40, alt 7 pm M-F. 213-787-0456b

Come and join the Christine band. Estab vocalist needs band to form a group for recording and road work. Patricia 213-859-3009b

Id vocalist, T40, pop, R&B, avail for band doing club circuit. 213-296-3219b

Exp female vocalist sks band, working or soon to be. T40, R&B, rock. have PA. Carol, lv mess. 213-390-6994b

Id female vocalist/guitarist w/writing ability sks rock and roll, blues, jazz band. Greber 213-395-7620b

Lead female vocalist w/strong voice, xlt range, sng working Top 40 new wave band. New image, positive stage presence. Anna 213-352-1384b

Experienced, energetic female singer sks pro band. 213-451-3995b

2 background singers sk singer/songwriters and working bands. Jean 213-936-5466b

Female Id vocalist w/lyricist/jaggar attitude wants to form original quality hard rock band. Leave message. 213-275-6615b

Star quality frontman/instrumentalist, wide range, F to concert C, sks modern mainstream act. Must be business minded and have mgmt. Marketable voice, album credits. Eves 213-886-9741b

Male vocalist available for demos in exchange for studio time. Four octave range tenor. Keith 213-752-1088b

Female vocalist, dynamic and experienced sks live or recording band. Jaime 213-453-2168b or 213-453-1045b

Female vocalist sks keyboard to do orig and others. Christian 619-563-8657b

Female vocalist avail for working T40 or R&B band, into blues, rock & roll, new wave, swing, Lv mess. 213-848-3655b

Male vocalist, plays gtr and keys, would like to join Christian band, pref soft-rock, pop. Rick 213-785-5816b

Xlt vocalist sks working band doing all musical styles. 213-753-9077b

Dynamic female vocalist sks rock and roll band, must play '50s, '60s, '70s, rockabillyish. Also must have positive attitude and higher consciousness. Lenore 213-708-2448b

Female vocalist/lyricist wanted for technopop wave project. Writing ability, '80s look and attitude a must. Berlin, Wham. 213-508-5472b

Female Id vocalist sks working band, T40, funk, rock. Megan 213-760-1270b

Female Id vocalist and keyboardist sks steady working T40 rock band. 213-316-3618b

13 DRUMMERS WANTED

Pro drummer wanted for orig mainstream rock project w/ht material, mgmt, and label connections. Style and talent required. 213-343-9521b

Drummer needed for hard rock band. Amber Dusk. Must have gtr equip and team player attitude. Band has mgmt. John 213-342-1977b

Drummer wanted for orig metal band, Van Nuys area. Ted or Larry 213-989-2114b

Drummer wanted by estab band w/female vocalist rock & roll. Image a must, heavy wtd mgmt. 213-919-7550b

Punk band w/sgl and arrnlay, EP soon, sks drummer, tight and fast, top ability only. 213-781-1951b

Drummer wtd for working rock band. Upbeat, danceable music. Vocalist toured w/Bowie, Van Halen, Black Sabbath. R J Marshall 213-460-6016b

Drummer wtd for the group LaVonne. Dedication punctuality a must. Have booking, mgmt. 213-664-4479b

Drummer needed to complete fun, interesting, orig rock and roll project in OC area. Rehearsal time variable, space provided. Pro attitude and exp a must. Linda or lv mess. 213-540-2079b

Drummer wanted, virtuoso, w/concert and recording exp and backing vocals for avant garde project. 213-501-7061b

Drummer needed for melodic hard rock group. AC/DC, Def Leopard style, long hair, star

image, producer waiting, vocalist has label exp. 213-506-6901b

13 DRUMMERS AVAILABLE

Percussionist avail. Reggae, calypso, new music. Haim 213-763-8318b

Female drummer sks all-female band w/gd material and mgmt. Jan 213-462-1353b

Drummer sks working band. Homer 213-821-4966b

Pro drummer, just in from Seattle, avail for working T40 rock band. Larry 213-787-4151b

Pro heavy metal progressive drummer, one of the best, age 25, 9 yrs exp, 20-yr wtd. Very loud pounder w/fast bass and a lot of hot fills. Sks the best pro band or musicians w/super-group ambitions. Jim Leece 213-376-8453

Percussionist, many nat'l recording and touring credits. All manner of perc, incl Syncussion. Very pro, and visual. Sks estab working band. 213-227-1314b

Syncussionist w/Simmons, Syn drums and Synare. Sks hi tech futuristic electro-funk function synthesized unit. Pro only. 213-390-1265b

Drummer sks right T40 band, 10 yrs pro exp, current, some vocals, gd attitude, works hard. Serious groups only. Gordon 213-978-8109b

Drummer sks strictly pro hard to mainstream rock band. Stage, recording and showcase exp. Serious only. 213-845-6402b

Drummer sks working T40 band. Walter, anytime. 213-760-8678b

Drummer sks working T40, and/or orig band, very versatile, no heavy metal. Have equip and will travel. Dave 714-535-6345b

Top English rock drummer requires best front band in the land. If you're headed for the top I'll help you get there quicker. 213-906-3656b

Drummer, pro, solid, versatile, name band credits, multi exp, sks band w/label, or working. 213-836-4438b

Drummer, simple, solid, creative, all styles, sks working club or casual band, 10 yrs exp. Kevin 213-352-3408b

Jazz drummer/composer sks bands. Charles Pagano 213-460-4620b

Latin percussionist, plays congas, bongos, timbales, hand perc, all styles, Latin, pop, jazz. Pros only. John 213-255-8876b

Pro drummer w/name band exp, sks steadily working, recording band. 714-682-8341b

Drummer, inexp, but pro attitude w/strong Washington/Laws infl, sks J Ingram, S Gadd, D. Gruesing, Tom Brown. Marcus Miller style players to form solid undeniable commercial jazz group. Fred 213-635-9849b

Hard rock drummer avail, pro calibre, looking for group w/ht credentials, have all skills, qualifications to be extra hot. Louie 213-827-0689b


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□ **Bassist**, very talented w/xtl equip and image sks pro, working, recording rock band w/serious goals and connections. Paul 213-493-5163b

□ **Bassist/writer** sks pro club circuit working band or band close to recording contract. Hal 213-381-1309b

□ **Bass player** sks near-working hand. Trans image, gd attitude and equip. Brian 213-465-7677b

□ **Bassist/songwriter** w/LP credits, xlt equip and sound, tour and recding exp, sks commercial hard rock or HM band. Pros only. 213-653-4994b

□ **Bassist**, pro, 29, reads, writes, transcribes, free to travel. Chuck 213-784-1830b

□ **Exp bassist** sks working or almost working T40 band BIT grad. 213-502-0405b

□ **Bass guitarist**, avail. 16 yrs exp, all styles of music, studio, casuals, clubs. Carl 213-466-1517b

□ **Seasoned bassist** sks established working band. Todd 213-891-8327b

□ **Bassist** sks immedate band w/gigs or recording. Pros only. Into fusion, jazz, rock and soul. Have xlt equip and stage pres. Lv mess. 213-295-0237b

□ **Top-notch bassist/vocalist** w/much exp sks working T40 band. Very reliable and easy to work with. John 213-845-2097b

□ **Bassist** sks drummer, guitarist, keyboardist to do all orig. Backup vocals necessary. Bill 213-733-9377b

□ **Bassist** w/17 yrs exp sks working T40 rock or lounge band. Have trans, gd equip, willing to travel, quick learner. Ken, aft 6 or wkends. 213-845-7316b

□ **Bassist/vocalist** sks pro T40 band, working only. Jim 213-323-1790b

□ **Bassist/keyboardist**, sing, dbls on gtr sks modern orig band, 19, serious pros only. Paul 805-987-5377b

□ **Female bassist**, singer/songwriter w/gd stage pres and positive attitude sks orig pop band, pref w/other females. 213-461-7526b

11 KEYBOARDISTS WANTED

Keyboardist/synthesist wanted for new wave pop rock group w/production deal, mgmt and 24 trk studio time. Rehearse Tarzana. 213-396-9558b

□ **T40 keyboardist** wanted. Should have esoteric equip. M or F. 213-846-0186b

□ **Female keyboard/synthesist** wanted for commercial techno rock band. Have producer and label interest. 213-476-2161b

□ **Keyboardist** wanted, strong stage pres and image, hi vocals, writing ability an asset, for modern hard rock band. Kit, M-F, 12-6. 213-657-6915b

□ **Female keyboardist** wanted by pro all-girl band doing orig and T40. 213-973-8980b

□ **Seeking serious keyboardist** for versatile band, incl R&B, rock & roll, soul, jazz, etc. Rehearse Montebello. Lv mess 213-722-7913 or 5-9 pm 213-256-2514b

□ **Orig rock band** Earthing sks together synthesist. Jeff 213-667-1334b

□ **Keyboardist** wanted for Milestone, orig melodic fusion band a la Spyro Gyra, Carillon etc. Leroy 213-782-3526b

□ **Keyboard player** needed, must be strong ldr and backup singer. 213-248-0767b

□ **Roma** are seeking a keyboardist w/backing vocals. Hi energy rock. 213-889-5455b

□ **Keyboard player** w/strong ldr voice wanted by bass player w/strong ldr voice to form T40 lounge duo. Bob 213-392-2385b

□ **Female keyboardist** wtd for all female Top 40/origins soon-to-be-working band. Must be union or willing to join, free to travel. 213-392-7657b

□ **Keyboardist/synthesist** wtd for danceable new wave pop rock group w/ production deal, mgmt. 24 trk studio time. Rehearse Tarzana. 213-396-9558b

□ **Pianist/keyboardist** wanted to form basis for jazz rock group w/vocalist. All orig. Rene 213-466-9384b

□ **Keyboardist** wanted by pop-rock band for 4 mo tour, Jan-Apr. Must read, know standards, play 2 keyboards. 213-783-2476b

□ **Keyboardist** wanted for the group Vizion, have booking agent and immedate gigs. T40 and orig. Mike 213-333-7233 or Steve 714-526-6107b

□ **Emulator and/or polysynth** player needed to complete spacey, sexy and funny electronic quartet. 213-881-4171b

□ **Female Asian keyboardist/ldr** vocalist wanted by pro, hi energy rock-lunk band. Must have range, looks and attitude. Inll: Pauline Wilson, Michael Jackson and Tina Marie. Jeff 213-650-0060 xt 195b

□ **Keyboardist** wanted, into **Sassy Dan**, Yellowjackets, Lee Ritenour, Dave Grusin, Al Jarreau, David Sanborn, for band, orig and copies. 213-367-4813b

11 KEYBOARDISTS AVAILABLE

□ **Keyboard player** w/Prophet 5 and Orchestrator sks original band. Have much exp and backup vocals. 213-829-1508b

□ **Jazz pianist** sks drummer and bassist. 213-399-3525b

□ **Keyboardist/vocalist** available w/ Prophet 5 and electric grand piano. Burt 213-789-8038b

12 VOCALISTS WANTED

□ **Wanted**: strong, creative, male ldr singer for orig new rock band. Deal and other goodies. 22-28 yrs pref. Pros only. Dan 213-907-9339b

□ **Sexy female vocalist** needed to record single to be nat'lly distributed. Rob 213-989-0866b

□ **Male vocalist** needed for HM rock band. Must have own equip. Inll: Rainbow, Deep Purple and Dio. Kevin 213-776-5761b

□ **Female vocalist** wanted for band w/mgmt, direction and backing. Must have very attractive

stage appearance and trained vocals, inst ability a plus. Travel. Michael Lewis 213-826-0107b

□ **Ldr vocalist** needed to complete pro, hi energy, commercial rock band, w/xtl orig, recording studio and connections. Don't let the area code scare you off. Rob, lv mess. 805-482-6340b

□ **Wanted**: ldr vocalist/frontperson for Vicious Attack. Must have image, style and trans. Tim 213-448-5146, or Wayne 213-350-4264b

□ **Female vocalist** needed for hard rock band, playing out on club circuit. Must be a bit of a screamer. John 213-342-1977b

□ **Male vocalist** w/Dio, Dickinson inll wanted by pro melodic HM band w/studio and PA. Image a must. 213-338-3651b

□ **Female vocalist** wanted, must have very current repertoire for T40 band, instru ability helpful. Richard 213-258-1008b

□ **Young orig rock band** sks male ldr vocalist. Dates pending for the right person. Equip and trans a must. Andy, bef 5 pm 213-208-1927b

□ **Ldr vocalist** wanted for progressive metal band, must have gd range, pro attitude and dbl on instru. No drugs, hangups. Jay 714-847-1482b

□ **Female vocalist**, backgrd and lead, for modern rock band w/gigs. Must be attractive and have pro attitude. Phil 213-856-9308b

□ **Ldr vocalist/lyricist** wtd by ldr guitarist to help material for upcoming HM band. Must have style, and musicianship. Pro only. Tony 213-345-7106b

□ **Previously all instrumental** fusion, R&B, band needs male vocalist/songwriter. Have record co. interest. Guy 714-545-5649b


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9 GUITARISTS AVAILABLE

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Female guitarist/lead vocalist sks steadily working band or musicians. Write, arrange and also play drums. Will travel M/F or mixed groups. Inquiries welcome. 213-392-7657b
Heavy metal ld guitarist wants to start an orig hi energy HM band. Must have pro attitude and equip. Mike, aft 6 213-396-8801b
Ld guitarist, 10 yrs stage studio exp, xlt ld and har vocals, mint equip, grt chops, sks working T40 or estab orig band. Cary Park213-985-7579b
Former Scorcher guitarist sks metal band. Ronnie 213-864-6932b
Ld & rhythm guitarist, backup vocals, very exp frm country to jazz, clean rock, sks gd band. Serious people please. Bill Jordan714-549-3628b
Pro guitarist sks band, rock, blues, jazz, all styles. Gd equip, trans and attitude. Can sing, read and arrange. Pete 213-884-0042b
Guitarist w/strong tenor ld and backup vocals sks pro working band. Read and improv well, fast learner, gd image, attitude. Brad213-465-9249b
Guitarist avail. Gd image, attitude, xlt equip. Sks working band w/possible recording contract. Ken 213-465-7677b

Guitarist, new in town, R&B, rock, country. Reads. Avail for band. Tony White213-454-3071b
Guitarist sks Fleetwood Mac, Bob Seger type band. Experienced. Must have direction. Kevin 213-340-4770b
Pedal steel gtr player, into lap steel, jazz fusion, swing, rock rockabilly and C&W sks working band. Dbls on ld gtr. Doc Rini, noon-8 213-990-2014, or 213-469-7745b
Serious guitarist infl by pop and music of today, wishes to join bound in process of playing out or recording. Mickey 6-8 pm 213-473-3741b
Hot ld guitarist, vocalist sks working casual group. Dbls on 8 other instruments. Have charts, 10 yrs exp. 213-506-6901b
Ultra hot metal guitarist, w/image, equip, trans, and ambition to form the ultimate metal band. Mark 213-390-6352b
Ld and rhythm guitarist, singer/songwriter, vlt to work with, gr chops, into HM, T40, classical, jazz, orig. Top studio, live exp. Avail for working or close to it band. Pros only Jes213-644-6642b
Miami metal gtr player w/tremolo and image ready to join or form L.A. metal band. Have equip and trans. 213-390-6352b
Country picker, 29 yrs old, w/unique down-home style, use tricks to make gtr sound like dobro, banjo, steel gtr, sks country band. Will 213-876-0443b
Pro guitarist, ld vocalist avail, modified Marshall's, Gibson, etc. Pros only 213-684-5245b
Guitar player, songwriter w/LP credits, xlt equip, strong visual image, can dbl on keys and vocals, sks commercial hard rock band. Brad Wilson 213-656-5227b
Guitarist available for orig commercial mainstream rock group. Must have mgmt, record deal or soon to be showcasing for major labels. Full bands only. I also have strong tunes. David 213-651-1904b

Pro ld guitarist/songwriter sks collaboration w/rock act, estab or forming. Tenor voice, hi energy stage pres, recording and touring exp. Highly dedicated and creative. Resume and demo avail. 213-479-5797b
Female guitarist/ld vocalist sks secure position w/ steadily working band. Write, arrange, play drums. Will travel. 213-392-7657b
Ld guitarist sks working established LA band, original, Top 40, casual, or recording. Experienced, good equipment, sings, pro attitude. Serious only need apply. David 213-789-7878b
Guitarist avail, all styles, read music, backing vocals, exp in composition, arranging, recording, touring. Infl: Carlton, Metheny, Ford, Lukather. Pros only Stan 213-700-7826b
Guitarist avail, elec, 28 yrs, 6 yrs L.A. T40 circuit, studio credits, gd image, sings, reads, sks working bands only. Chris 213-709-0595b
Pro ld guitarist, formerly with Spirit and Randy Meisner sks working T40, MOR, or country band. 213-985-4788b
Ld guitarist, 22, female w/10 yrs exp sks active orig band. Versatile, pro stage pres, writing ability, rock-based. Linda 714-495-4688b
Ld guitarist avail, sks T40 gigging band, 18 yrs exp, all styles, up to date on all T40 tunes. 213-846-7610 or 213-862-5523b
Esoteric, adaptable guitarist w/exciting syn-copated timing and xlt ears, backing vocals, bass, piano, 33, 18 yrs pro, ex-names, sks currently working, interesting group.213-763-5763b
Guitarist w/punk tendencies sks bassist and drummer for weekly jams. The first thing is having fun, then will see what happens. Youth music. Mitchell, lv mess 213-992-5919b
Guitarist sks working T40 band. Toto style. Sings, pref seasoned players. 213-345-1916b
Guitarist, 13 yrs exp, all styles, reads music, backing vocals, sks pro band. Phil213-367-4813b
Gtrist/vocalist/synthestist/songwriter sks 4-5 pc working band a la Badfinger, Buggles, Dire, Straits, Springfield, Jeff, aft 10 am.213-343-7879b
Frontman/singer/guitarist, 27, sks full-time pro T40 rock variety act, travel OK, B.M. degree, quick, experienced, reliable. Gary714-662-1972 or 213-392-2442b

World class band needs ballsy bassist/ld singer. Must groove on bass. Aggressive singing please. Send photos and cassette to Pasha Music, 5615 Melrose, Hollywood, CA 90038. Attn: Lynn
Catch 22, an all orig powerpop band w/EP, is auditioning bass players. Band has rehearsal space w/PA and strong business direction. Player must be experienced, responsible and self-supporting. 213-850-5688b
Bassist wanted, orig material. Police style, recording EP. Tom 213-391-2922b
Bassist wanted for psychedelic country band. Must sing. Infl. Byrds, Standells, Long Ryders, Syd 213-650-2032b
Bass player wanted for 6-song 16 trk recording session w/producer. Infl: Dio, Iron Maiden, early Rainbow Robert 213-465-1258b
Wanted: pro bassist for orig band. Mark or Leon 4-8 pm 213-292-9867b
Nightwalker sks pro bassist w/rock image. No sad stories. Band has co. interest, rehearsal room, producer, tour pending. KMET airplay. Mark Steel 213-202-6687b
Bassist/vocalist needed for established band w/gigs, deal pending, airplay. Must be dependable, great attitude. 213-856-9308b
What Is This needs a funky bassist that rocks out. Jack 213-936-4883b
Bass player wanted for La Vonne, dependable, punctual a must. Have bookings and mgmt. 213-664-4479b
Bassist wtd by professional keyboardist and vocalist to play in Latin jazz group. Reading essential, background vocals a plus. Noel 213-980-0596b
Bassist/vocalist wtd for mainstream recording rock act. Have major record interests. 714-527-2821b
Bassist Paul McCartney wanted for working '60s band, must sing and play like the records, hi energy a must. 213-318-6147b
Bassist wanted for new group, modern rock. Have guitar and vocals. Mike 213-828-7604b
Bassist wanted w/concert and recording exp and vocals, image conscious. 213-501-7061b
Bassist needed for melodic hard rock group. 213-506-6901b
Bassist wanted into Steely Dan, Yellow Jackets, Lee Ritenour, for band doing origs and covers. 213-367-4813b

10 BASSISTS WANTED

The Screaming Sirens need a young female bass player. Should be able to sing, have own equip, travel 213-508-5785, or 213-996-6043b
Wanted: fast, blitz, dbl picking bass player who can play jazz and hard rock, very fast. Steve 714-521-5119b
Bassist wanted for all orig rock pop new wave band, w/studio, booking agent, major label interest. Must be serious. Michael213-391-7957b
Bassist needed for commercial techno rock band. Should sing, jazz chops and reading helpful. Jeff 213-874-0730b

10 BASSISTS AVAILABLE

Bassist, formerly w/Witch and Armoured Saint, sks pro metal team MSR Management 213-957-0377b
Bass player, female, w/equip and trans, sks T40 rock band. Jean Cross 213-340-0193b
Bass guitarist sks T40 band. Tom 213-721-5244b



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L.A. SONGWRITERS SHOWCASE

WEDNESDAY OCTOBER 5, 1983

7:00 PM Interview with *Duane Hitchings*—hit songwriter who wrote "Young Turks" and others with Rod Stewart & also collaborates with Eddie Money & Kim Carnes.

7:45 PM *Cassette Roulette*—to be announced

8:30 PM *Live Performance* to be announced

9:00 PM *Pitch-A-Thon*—*Keith Conan* Atlantic A&R, needs uptempo dance & strong ballads for Laura Branigan.

WEDNESDAY OCTOBER 12, 1983

7:00 PM Interview — to be announced.

7:45 PM *Cassette Roulette*—critiques by *Danny Holloway*, general manager of Island Records, needs dance modern rock.

8:30 PM *Live Performance*—by *Danny Sefer*, electric funk & rock with video.

9:00 PM *Pitch-a-thon*—to be announced.

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Dean Z Explorer type body, blk w/white binding, mint cond, \$850 or trade for Gibson dbl neck. 213-684-5245b
 Acoustic gtr, new steel strgs, rosewd neck, aged mellow ton, gd sound and cond. \$35 obo 213-433-5916b

Very nice German fiddle, inlaid w/moher of pearl and abalone, very nice tone. \$900. Paul 714-642-3399b
 Mandola flatiron, handmade, new, perf cond w/cs, Barcus Berry PU. Cost: \$600, sell: \$350 obo. 213-271-7488b

1965 Fender 6-str electric, red, solid body, w/one PU in bridge pos. Fender case, rosewd neck, \$150. 213-577-2049b

Roland GR500 guitar synthesizer, xlt cond, \$800 obo. J. James 213-846-8451b
 Gibson 335, walnut finish, xlt neck, \$750 213-996-8112b

Aria ltd edition blk and gold, w/cs, \$475. Jerry 213-473-5621b
 Fender Precision bass, early '70s model, blonde w/rosewd neck, xlt cond, \$450 obo. 213-343-7919b

1962 Gibson ES175 hollow body gtr, 2 PUs, nat fin, w/hsc, \$700. Jim 213-396-7373b
 Gibson Flying V w/walnut fin, gd cond, w/cs, \$500 obo. Lv mess 213-227-8573b

Key String bass, 3/4" with adjustable bridge, Thomastic strings and cover. \$6,000, string bass, 3/4 Engelhart w/violin corners, adjustable bridge, cover and German bow, \$800; Fender Precision bass copy by Ibanez. Maple neck w/21 frets. Natural wood body. Xlt cond, sound and action. \$325 with new gig bag. 213-462-4502b
 Ibanez Destroyer II, gd cond, w/cs, \$350. Stu 213-454-1563b

6 KEYBOARDS

Roland RS-09 strings/organ, w/ilt cs. \$500 obo. 714-891-8721b
 Kawai SX210 Polysynth, brand new, mint cond. Sonny 213-901-7776b

Yamaha SK-20, grt Hammond sound w/synth and strgs, Anvil cs, \$1100; Rhodes 73 Stage, mint cond, never moved, \$750. 213-392-8160b
 Micro Moog synth, mint cond. \$250. 213-856-0465b

Yamaha CS40M synth w/road case, like new, \$950; Rhodes 73 Stage, \$450. Crumar Roadrunner piano, road case and extra keyboard, \$400; Hohner Clavinet C, \$300. Eric 213-906-9720b
 Arp Quartet \$525 obo, Lv mess 213-352-6581b
 Compact Wuriltizer organ, \$200 obo. 213-470-2290b

Roland SH3A synthesizer, xlt cond \$185. Eves 213-553-3023b
 Roland SH3 synthesizer, hardwired modular construction, very good cond, \$325 obo. 213-372-0573b

Hammond B-3 organ w/ pedals, bench, dollies, Leslie 122 w/ JBL K140. Fisher reverb, independently powered bass sustain unit, efx loop and other mods. All work by Keyboard Products, grt sound. \$2500 obo. 213-397-1546b
 1850 Victorian rosewood square grand ebony

and ivory piano, Boston make, \$150,000 Eves. 616-637-1565b

Roland SH2 monophonic synthesizer, like new, \$300 Todd 213-891-8327b
 Rhodes 73 suitcase, never been out of the house, mint cond, \$750; Yamaha SK-20 synth, split keyboard, B-3 sound, strings, \$1100, w/Anvil cs. 213-392-8160b

Rhodes 73 stage piano, grt sound, mint year, \$600 obo. Alt 2 pm 213-762-9594b
 Farfisa mini compact organ, \$150. 213-876-6492b

Hammond B-3 w/Leslie 122, bench, pedals, dolly. Home use, re-built by Keyboard Products, xlt cond. \$1800 obo. Bob 213-837-9396b

Melville Clock piano, \$500 obo. 213-292-0169 or 213-381-6958b
 Arp Quadra programmable polysynth w/pedals and built-in effects. \$1750. Stu 213-454-1563b

7 HORNS

Selmer alto sax, Mark VI, made in France w/F sharp key, mint cond, \$1100. 213-789-4699b
 Buffet alto sax, professionally overhauled, brand new cond, \$750. Bob 213-306-9838 xt 169b

Bundy flute w/hsc, gd cond, w/PU for amp. Brand new pads. Lv mess. \$110 obo. 213-295-0237b
 Selmer sax, super action, \$1500. Eves. 213-383-0127b

8 PERCUSSION

Zildjian 22" ride cymbal, mint cond, \$125 or trade 213-684-5245b
 Ludwig 11-pc drumset w/extra equip, cases, etc. \$1500. Cas 213-540-2117b

Brand new Slingerland chrome drumset. Xlt cond. Zildjian cymbals, all hdwre, Anvil cs. Paid \$2600, will sell \$1100. Bob 213-392-3432b
 Set of congas and bongos, \$260 for both. Cas 213-540-2117b

Pearl 9x13 blk tom tom w/new heads and cs. \$60 obo. 213-760-4568b
 Rogers Series 2, new w/slightly used snare drum, \$400. Pat 213-822-5696b

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Gretch old vintage 6-pc, beaut re-fin, cherry stain, sizes 20, 12, 13, 14, 16," and snare. \$500. 213-222-1314b

Syndrums Quad set, w/cs and stands, xlt cond, \$750. Synare III electronic drum, xlt cond, \$100. 213-390-1265b
 Vista Light Ludwigs, 24" bass drum, 15" wing, 18" floor tom, w/cs, \$600. Fred 213-828-1203b

Old-fashioned Univox rhythm machine, needs some repair, gd for practice or beginners. \$25 obo. Marcia 213-598-7994b

Ludwig pro concert tom, 14," \$50; Slingerland blk chrome concert tom, 15," \$50; or trade for Zildjian crash. 213-836-4438b

Zildjian 14" hi hat cymbals, \$100 obo. Kevin 213-352-3408b

Ludwig white dbl bass w/4 toms, sensitive snare, 9 Zildjian cymbals, Anvil cases, Hercules stands and booms, many extras, 1 yr old. \$2300. 714-788-4548b

Roland CR5000 rhythm machine, 3 mos old, \$225. Dennis 213-453-5210b
 Brand new Slingerland kit, 3 mos. old, 13, 14, 15, 16 inch toms, 2 snares, 26" bass drum, 6 Zildjian cymbals, chrome, all hardware, Anvil case. \$1100 Buck 213-392-3432 or 213-466-2208b

Slingerland Radio King rolling bomber drumset from the 1940s. 8x14 snare, xlt cond. \$600 obo. 213-343-7919b

Slingerland Radio King snare, maple, one seam, collectors item. \$185. Mary Moody 213-769-0666b

9 GUITARISTS WANTED

Rhythm guitarist wanted for orig hard rockin' showcase band w/mgmt. Must have xlt equip and agreeable attitude. John 213-342-1977b

Wanted immediately: strong ld guitarist for hard-hitting melodic commercial rock band w/female vocals. Mike 213-732-9269b or Tony 213-751-2377b

Wanted: ld guitarist w/backing vocals. Leon or Mark 4-8 pm 213-292-9867b

Nightwalker sks pro ld guitarist, rock image a must. Have recrd co. interest, rehearsal room, producer, tour pending, KMET airplay. Backing vocals a plus. Mark Steel 213-202-6687b

Ld guitar player w/strong ld voice wanted by bassist w/strong ld voice to form lounge duo. Bob 213-392-2385b

Guitarist wtd for wking rock band. Danceable, upbeat music. Vocalist toured with Bowie, V. Halen, B. Sabbath, R.J. Marshall 213-460-6016b

Ld guitarist wtd for country rock gospel band. Serious players only. Rebecca 714-970-6769b

Guitarist wtd for recording and working orig band, modern sound and image. 213-467-5048b
 Asian ld grist/vocalist wtd by pro hi energy rock-funk band. Gd attitude and pro equip needed. Inlt: Michael Jackson, Seawind, Jeff 213-650-0060 xt 195b



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Back-up vocalist (male)
- ★ **LEAD VOCALIST/FRONTMAN**
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NEXT CLASSIFIED DEADLINE THURS., OCT. 6, 12:00 NOON

2 PA'S AND AMPS

Sun 212 100w gtr amp. mint cond. \$350. Jon. days 213-838-8822b
 1983 Fender Paul Rivera Super Champ Perf cond. exc studio or live. chnl switching. \$200 obo 213-340-1107b
 Fender Concert proto-type, hand built by Paul Rivera 2 10" EV spkrs and chnl switching. 50w. \$700. Pat 213-822-5696b
 Fender Twin Reverb w/2 GRO EV 12" spkrs \$300. 213-353-3790b
 BGW power amp, 100w, like new. \$300 obo 213-222-1314b
 Fender Super Twin w/reverb, 400/chnl, mint cond. \$500 obo Eric 805-259-0828b
 Practice amp, Japanese make, 12x16x6", tone and volume controls, very lt weight. \$45 cash Marcia 213-508-7994t
 Cerwin Vega bass amp BQ 250 and Cerwir Vega spkr bottom. B36 w/18" and 10" spkrs. w/Anvil cases, \$000. 213-222-1011b
 Soundcraft mixing board, 26in/26out customized, \$8000 obo 213-306-2033b
 Fender vintage bassman, 1955, 4-10" Jensen spkrs 45w, mint cond. rare, extra clean, \$500 firm 213-659-8755b
 JBL 220 4-way spkr columns, up to 400 w/side, xlt cond. List \$2800, sell. \$1400 213-654-8209b
 15" Yamaha amp, \$400 213-207-1594b
 Carvin bass bottom w/folded horn, 18" JBL. \$375 or trade for Marshall bottom 213-684-5245b
 2 JBL 12" D140F gtr spkrs, very gd shape. \$120 Paul 714-642-3399b
 Spec Mix mixing console 8x2, very gd cond. \$2500 obo Alf 6 213-257-4003b
 Bi-amp 24 chnl mixing console, xlt cond. \$2900 805-496-5756b
 Roland JC 120 jazz chorus amp, xlt cond. \$350 213-856-0465b
 Fender Princeton reverb, tremolo amp, portable, loud xlt cond. \$250 obo, 213-271-7488b
 BGW 100w poweramp, xlt cond. \$275 213-222-1314b
 JBL horns. \$325/pr. Eastern acoustic bottoms w/2 Dual 15s, \$600/pr 213-845-9222b

4 cabs, 15" ea, 4 horns: 2 giant EV. 2 JBL 2441s, Yamaha F10 X-over, Bi-amp X-over \$1900. John 213-366-5270b
 HME wireless mc system, w/body pack, transmitters. Shure SM58 element and receiver, protective road cs. \$1000 obo. 213-462-4837b
 Centaur PA head, 6 channels, 100w, xlt cond. \$325 obo. 213-372-0573b
 Peavy 260H power amp, 130w, xlt cond \$210 obo 213-372-0573b
 Fender Super Reverb amplifier, xlt cond, master volume, Rivera modifications, \$300 obo 213-784-5680b
 Tapco 6100R 6 channel stereo mixer, xlt cond, reduced for quick sale \$270 David 213-981-9398b
 ESS 500w stereo power amp. \$375. 213-883-4865b
 2 Carlson bass cabs, ea loaded w/EV 15B epkrs, on wheels gd cond. \$250 ea obo Scott 213-891-1355b
 Pignose amp w/strap, AC/DC operation, xlt cond. \$49 213-501-7061b
 Mesa Boogie Mark 2c, 100w, reverb, 1 12" EV spkr, \$850, John. 213-822-7829b
 Acoustic 123 guitar amp, 120w, graphic EQ, 2 chnl, foot switches, \$325. Stu 213-454-1662b
 Small bass spkr cab. w/on 15" spkr Very gd cond \$150 213-462-4502b

Quick Tune gtr tuner, quartz, new, in box, cost: \$65, sell: \$45. 213-659-8755b
 Small Stone phase shifter, used, \$15, works well. Marcia 213-508-7994b
 Tom Scholz power soak, mint cond. \$85, MXR Dynacomp, \$15 Chris Peterson 213-384-1329b
 Samson wireless unit for gtr, just factory serv, mint cond. \$150; MXR distortion plus. \$25 213-392-8160b
 Wanted: hardshell cs for Gibson 335 Older style. Also Anvil cs to fit two Tascam 5-B mixing boards. 213-684-5245b
 Furman parametric EQ pre-amp, PQ-3, \$150, newly overhauled. Paul 714-642-3399b
 Ibanez AD202 multi mode analog delay, w/patch chords, new. \$250 obo. 213-656-9756b
 Roland RE201, new. \$250, obo. Gary 213-769-9766b
 Roland 555, like new. \$250 Gary 213-769-9766b
 Roland TB-303 Bassline. \$200 Tim 213-784-1680b
 Anvil flight case for mini-moog or Arp Odyssey, xlt cond. \$75 Burt 213-789-8038b
 Symetrix compressor limiter, model CL100, xlt cond \$150 Burt 213-789-8038b
 Chordless gtr system by samson, brand new. \$100 obo 213-643-5698b
 AKG power supply, N-46C for condenser mics, \$110, Tascam 80-8 service manual. \$20; EBX card for DX-8, \$75. 1/2" calibration tape. \$75; RC-70 remote control. \$35 213-883-4865b
 Wanted: Boss EQ, GE10, Ron213-506-8774b
 Orban 111B stereo reverb, balanced and unbalanced inputs, rack mount. \$450 obo Bob 213-837-9396b
 String bass bows, French, \$175; German, \$6C and \$155 213-462-4502b

3 TAPE RECORDERS

Teac A3340S 4-trk, open reel deck, gr cond \$400. Jon. days 213-838-8822b
 Fostex A-B 8-trk recorder, \$1700 obo. 213-381-1309E
 DBX noise reduction module for Tascam 80-8 Xlt cond \$675 Jim 213-858-7629b
 Tascam 244 Portastudio xlt cond, w/4 mics and heads \$1200 obo 213-381-1309b
 1/2" Teac 80-8, gd cond. w/DBX and VSO, \$2500 firm 213-257-4003b
 Tascam 85-16 16 trk recorder, gd cond, used in studio, \$9000 firm 805-496-5756b
 Teac 2340SX 4 trk, modified for 15 'sec. \$500 213-782-3526b
 Ampex multitrack 16 trk recorder, w/ multisync \$8500 or possible tradeoff for 24 trk 213-659-0688b
 Teac 3440 4 trk tape deck w/DBX RX9 noise reduc, xlt cond. 9 mos old, \$1095 Joel. eyes. 714-840-4745b

5 GUITARS

Charvel Jackson V, built for K.K. Downing, neck thru body, Duncans, Floyd Rose, custom cs, mint, \$800. Joe 213-908-0248b
 Fender Strat, w/cs, xlt cond, nat fin, w/mapple neck and tremolo, \$400. Jon. days 213-838-8822b
 BC Rich Mockingbird, state of the art gr, sounds grt, beaut mapple nat fin, w/hcs, \$450. 213-851-4676b
 1968 Gibson Les Paul Custom, blk, w/DiMarzio PU, new hsc, very gd cond \$395 obo. Lv mess 213-762-5092b
 Fender '57 Vintage Strat re-issue, factory custom color, stars, brass tremolo bridge. Duncan dual sound ld PU, w/reed cs. \$650 obo. '61 Furdor Precision bass, nitro suburst lin, xlt neck, w/cs, \$800 obo. John 213-392-2154b
 Roland guitar synthesizer, like new, \$1000 213-484-2258b
 Gibson Sonex deluxe w/Schallers and Seymour Duncan PUs. Xlt cond. \$350. 213-342-1977b
 Martin F-10 w/cs. \$900. 213-763-3671b

4 MUSIC ACCESS.

Ultimate Support single keyboard stands. It weight and strong, \$80 ea obo. 714-891-8721b
 Boss comp/sustain unit, \$40 213-353-3790b
 Roland RE-501 space echo, rack mountable, w/chorus, reverb, 2 second delay, sound on sound, perf cond. \$525 Steve 213-986-6790b
 Anvil cases for Vox cabs w/heavy duty casters, 3 avail. \$150 ea 213-399-1908b
 Marshall casters, 1 set, \$35. Boss chorus, CE-2. \$75 or trade for Boss delay, DM-20 213-684-5245b
 Blank effects boxes, pre-announced \$25 ea 213-693-8879b

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THE SILVER SADDLE

801 N. Beach, La Habra.
Contact: Bud (213) 694-8404.
Type of Music: Country, originals OK.
Club Capacity: 210.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Live.
Pay: Flat rate.

THE HORN

2627 Wilshire Blvd., Santa Monica, CA 90403.
Contact: Felicia Morris, (213) 828-7554.
Type of Music: Contemporary, ballads, jazz, originals OK.
Club Capacity: 238.
Stage Capacity: 12.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Scheduled auditions every Tuesday. Contact Felicia.
Pay: Negotiable.

THE STAGE

10540 Magnolia Blvd.
 N. Hollywood, CA 91601.
Contact: George or Marsha, 8-10 pm. (213) 985-9937.
Type of Music: Rock, originals OK.
Club Capacity: 150.
Stage Capacity: 4-6.
PA: No.
Lighting System: Yes.
Piano: Yes.
Audition: Send pics, tape or VHS to above address w/SASE.
Pay: Negotiable.

CARMELO'S

4700 Van Nuys Blvd.,
 Sherman Oaks
Contact: Ruth Hoover (213)784-3268
Type of Music: Jazz.
Club Capacity: 150.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send promo with SASE.
Pay: Union scale.

CHEZ NORA

14642 Ventura Blvd., Sherman Oaks, CA.
Contact: Patty, (213) 788-1416.
Type of Music: R&R on Tues, jazz Wed-Sun. Originals OK.
Club Capacity: 75.
Stage Capacity: 5-7.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call to make appointment.
Pay: Negotiable.

SCOTCH PLAID

17040 Devonshire, Northridge, CA.
Contact: Frank or Jim, (213) 363-4110.
Type of Music: Jazz, R&B, T40 & pop, originals OK.
Club Capacity: 60.
Stage Capacity: 3-4.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Contact above.
Pay: Negotiable.

PHENOMENON AT FIESTA HOUSE

2353 E. Olympic, Los Angeles.
Contact: Jack Marquette. (213) 687-9906.
Type of Music: New Rock Music, orig.
Club Capacity: 350.
Stage Capacity: 8.
PA: Yes.
Lighting System: No.
Piano: No.
Audition: Send cassette to: 1129 E. 5th St. L.A. 90013.
Pay: 45/ of door.

SEÑOR CORKY'S

909 Ocean Ave., Seal Beach.
Contact: Jim Hewitt, (213) 433-5893 or 431-9008.
Type of Music: Jazz, originals OK.
Club Capacity: 60.
Stage Capacity: 4.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Live audition.
Pay: Negotiable.

THE VEX

2580 Soto St., E. Los Angeles, 90032.
Contact: Joe or Mike. (213) 222-5600.
Type of Music: Any original new music.
Club Capacity: 200 and up.
Stage Capacity: 7.
PA: Yes, w/operator.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Send tape & promo pak.
Pay: Negotiable.

THE STAGE WEST

17044 Chatsworth,
 Granada Hills, CA.
Contact: Joe 6-8 pm. (213) 360-3310.
Type of Music: Rock, originals OK.
Club Capacity: 350.
Stage Capacity: 10.
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.

SAN DIEGO**SPIRIT CLUB**

1130 Buenos, San Diego.
Contact: Madalene Herrera (714) 276-3993.
Type of Music: Rock, powerpop, pop, national acts, originals OK.
Club Capacity: 350.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape and bio
Pay: Percentage/negotiable.

ORANGE COUNTY**RADIO CITY**

945 S. Knott, Anaheim.
Contact: Jerry Roach or Nancy, M-F, 1-5 pm (714) 826-7001, 826-7000.
Type of Music: Straight ahead rock, new wave, rockabilly, ska, heavy metal, originals.
Club Capacity: 315.
Stage Capacity: 8-10.
PA: Yes.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Tape or live.
Pay: Negotiable.

THE WOUNDED KNEE

815 S. Brookhurst,
 Anaheim, CA 92804.
Contact: John Ewell. (714) 635-8040.
Type of Music: Upbeat country & oldies.
 Originals OK.
Club Capacity: 225.
Stage Capacity: 6.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call for audition.
Pay: Negotiable.

MISCELLANY

MIRROR IMAGE Cassette Copies needs a qualified professional tape duplicator. Janis, (213) 466-1630.

AMERICANA MUSIC is initiating a talent search for a self-contained band with commercial aspirations. Also searching for female pop-rock vocalist. Material available to compliment any you may have. Send resume, tape, photo with list of any upcoming appearances to: Americana Music/Talent Search, 2029 Century Park East, Ste 4390, L.A., CA 90067.

PRODUCER/PRODUCTION company sks independent, unique bands, for total commitment. Send cassettes & bios to: CDP, 18300 Collins St., Apt. 301, Tarzana, CA 91356.

BLACK FEMALE vocalist, 18-30, R&B artist, needed for major record deal. Send pix, resume & tape to: David Leonard Productions, A&R Dept., Box 1127, 1765 No. Highland Ave, Hollywood, CA 90078.

MANAGER NEEDED by male, high energy country singer/songwriter with much club experience and owns 8-trk studio. Only 100% of right individual and positive attitude need call. Pros please. Rick. (213) 362-7218.

UNITED MEDIA Production is looking for professional rock and roll bands for upcoming concerts, tours and local club showcase. Send demo tape, pix, lyrics & bio to: United Media Production Associates, 6354 Van Nuys Blvd., Ste 118, Van Nuys, CA 91401. All replies will be answered. (213) 782-5528 or 989-0873.

FEMALE FIRST engineer wanted to work graveyard shift at the Burbank Studios. Jane, (213) 841-1249, 10-6pm weekdays.

PRODUCER/PRODUCTION company, industry established, currently reviewing new artists that are unique and self-contained. Financial backing provided. Polished pros only w/ *Billboard* 100 potential. Send cassette w/bio to: Spector Productions, 7000-340 Rolling Hills Estates, Palos Verdes, CA 90274. Sorry, no returns.

MANAGER WANTED for the Sandy West Band. (Sandy West formerly of the Runaways). Interested parties write: 1433 Santa Monica Blvd., Suite 229, Santa Monica, CA, 90404.

NEW HAT MUSIC Co. needs soloists & duos with original music for various recording projects, all styles. Send promo pack to: New Hat Music Co., 4959 Hollywood Blvd., Suite 77, Hollywood, CA 90027. ATTN: Jason Peri.

PRODUCER w/label deal looking for killer female vocalist, rock, R&B. Send pix, cassette, to: Philly West Productions, P.O. Box 1808, Glendale, CA 91209. Sorry, no returns.

COUNTRY SINGER, just signed Nashville recording contract, sks road act immediately. Need keyboardist w/strings and versatile ld guitarist. Steady employment, \$280-350/wk, roms incl. Lois Scott, (412) 881-7634.

WANTED: jazz, blues, salsa, and fusion groups for recording. Send unreturnable cassette to: 2074 Pomona Ave., Costa Mesa, CA 92627.

INDEPENDENT PRODUCER seeks established, unsigned rock and roll band for possible master work. Please send demos, SASE, to: Remarkable Productions, Dept. MC, P.O. Box 2528, L.A., CA 90051.

WANTED IMMEDIATELY: assistants to distribute tickets and flyers for hard hitting melodic rock band. Pay involved. Mike, (213) 732-9269 or Tony, 751-2377.

BLACK FEMALE singers w/dancing and harmonizing abilities, professional-minded only, wanted for background understudies for *The Supremes Forever* show. For info call (213) 563-2373, or send tape, pic and resume to: P.O. Box 56281, L.A., CA 90008.

PEDAL STEEL teacher wanted in O.C. area only. Reasonable rates please. (714) 970-6769.

ROADIE WANTED for drummer of Backtalk. Responsible and competent. Must have experience w/drums, van or truck needed. Gigs lined up. No flakes. Larry Scot, after 4:30. (213) 884-8785.

INDEPENDENT RECORD company looking to promote attractive & talented female vocalist (songwriting ability a plus). Material available. Chance of a lifetime! Send tape, pix, resume to: MRM Enterprises, 21115 Devonshire St., Ste 250, Chatsworth, CA 91311. No returns.

SONG MARKET

PRODUCER LOOKING for pop, R&B, and rock. Top 10 oriented material only. Send material to: Philly West Productions, P.O. Box 1808, Glendale, CA 91209. Sorry, no returns.

DYNAMIC international vocalist seeks professional songwriters only, with new material for recording. All types of music considered. Bertina, (213) 905-0672.

SONG LYRICIST looking for collaborators. Call Jeff, (213) 464-0101, leave message. All replies will be answered.

MALE VOCALIST seeks commercial pop-rock, R&B, or rockabilly songs for live recording. Send tape, lyric sheet w/SASE to: Jimmy Roland, P.O. Box 27515, L.A. CA 90027.

SAND BABY Publishing needs R&B songs for major act, send 2-song tapes, SASE to: 1419 1/2 No. Orange Dr., Hollywood, CA 90028.

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 difficulty with an individual or company listed in our Gig Guide, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls, please.

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Organizations
Seeking
Entertainers, TV
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GIG GUIDE
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LOS ANGELES

KERCK—HOFF COFFEE HOUSE
UCLA Campus, 308 Westwood Plaza,
A-level, Ackerman Union,
L.A., CA, 90024.
Contact: Kristin Rains, (213) 206-0838.
Type of Music: Soft rock, folk, fazz &
country. Originals OK.
Club Capacity: 100.
Stage Capacity: 4
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Live audition, or send demo
tape.
Pay: Negotiable.

321
Santa Monica, Santa Monica
Contact: Howard Parr.
(213) 451-5003 (mornings)
Type of Music: New dance music,
originals OK.
Club Capacity: 1200.
Stage Capacity: Unlimited.
PA: Yes, with operator.
Lighting System: Yes, with operator.
Piano: No.
Audition: Send tape or record with pro-
mo pak—no returns.
Pay: Negotiable.

BANJO CAFE
2906 Lincoln Blvd.
Santa Monica, CA.
Contact: Raoul, (213) 392-5716
Type of Music: Bluegrass, jazz, Dix-
ieland, swing, originals OK.
Club Capacity: 100.
Stage Capacity: 6.
PA: yes.
Lighting System: Yes.
Piano: No.
Audition: Monday talent night, anything
acoustic.
Pay: Negotiable.

LOCO-MOTION CLUB
1110 No. Hollywood, CA 90038.
Contact: Ray, (213) 859-2779.
Type of Music: Funk, new wave dance
only. Originals OK.
Club Capacity: 300.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send tape or record to above
address, ATTN: Ray.
Pay: Negotiable.

CHEYENNE SUPPER CLUB
101 S. First Ave.,
Arcadia
Contact: Shelly Costanza
(213) 447-3571
Type of Music: T40, rock, new music.
Originals OK.
Club Capacity: 170.
Stage Capacity: 6.
PA: No.
Lighting System: Yes.
Piano: Yes.
Audition: Call for details.
Pay: Negotiable

CATHAY DE GRANDE
1600 N. Argyle, Hollywood.
Contact: Michael
(213) 461-4076.
Type of Music: Rock and roll, R&B and
original.
Club Capacity: 200
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send tapes.
Pay: Negotiable.

ALIAS SMITH & JONES
23504 Calabassas Rd., Calabassas, CA.
Contact: Gabriel Lambert, (213)
846 5175.
Type of Music: Top 40, rock, some
originals.
Club Capacity: 150.
Stage Capacity: 6.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call for details at above number
only.
Pay: Negotiable.

COMEBACK INN
1633 W. Washington, Venice 90291.
Contact: Will Raabe or Jim Hovey.
(213) 396-6469.
Type of Music: Original acoustic jazz,
synthesizer soloists, reggae aor musical
comedy.
Club Capacity: 100.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send cassette, LP or 1/2" video
to above address.
Pay: Negotiable.

COPACABANA
1545 N. La Brea, Hollywood.
Contact: John Anthony (213) 832-5208.
Type of Music: Mod, ska, rock. Originals
OK.
Club Capacity: 250.
Stage Capacity: 7.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call John for details.
Pay: Negotiable.

SNOOPY'S LONGSHOT
4658 Melrose Ave., L.A.
Contact: Ralph, (213) 667-9762 or
666-1770.
Type of Music: All except punk, originals
OK.
Club Capacity: 300.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape or live, contact Ralph.
Pay: Negotiable.

EBONY SHOWCASE THEATRE
4720 W. Washington Blvd., L.A. CA 90016.
Contact: Charles Gentry (213) 936-1107
10 am-5 pm.
Type of Music: T40, rock, new music.
Originals OK.
Club Capacity: 300.
Stage Capacity: 15.
PA: yes, w/operator.
Lighting System: Yes,w/operator.
Piano: yes.
Audition: Send cassette w/pix (optional)
or call for appointment.
Pay: Negotiable.

LITTLE PITTSBURG SOUTHWEST
9032 Woodman, Arleta.
Contact: George, (213) 462-0343.
Type of Music: Rock, R&B, T40, new
wave, originals OK.
Club Capacity: 100.
Stage Capacity: 4-5.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Call for more information
Pay: \$50 for audition night & \$150/night
to start for weekends.

FM STATION
11700 Victory, N. Hollywood
Contact: Billy
(213) 769-2221 (11-6pm)
Type of Music: Modern dance.
Club Capacity: 500.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Call first.
Pay: Negotiable.

DONTE'S
4269 Lankershim, N. Hollywood
Contact: Cory
(213) 877-8347
Type of Music: Jazz, fusion.
Club Capacity: 125.
Stage Capacity: 15.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Live or tape.
Pay: Scale or negotiable.

CLUB 88
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

LIGHTHOUSE CAFE
30 Pier Avenue,
Hermosa Beach, CA 90254
Contact: Ken Dunn, or Helena Marette
(213) 372-6911.
Type of Music: Jazz, R&B, blues, reggae,
rock and roll.
Club Capacity: 150.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send tape or call for live
audition.
Pay: Negotiable.

TROUBADOUR
9081 Santa Monica Blvd., Los Angeles,
90069.
Contact: Susan Perry, 2-6 pm, T-F.
(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 dis-
count ticket.

THE POMONA VALLEY AUDITORIUM
235 W. 3rd St., Pomona CA 91766.
Contact: Steve, (714) 620-4384.
Type of Music: Various, prefer new wave
rock, originals OK.
Club Capacity: 1050.
Stage Capacity: 10-15.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Call above number or send
press kit.
Pay: Negotiable.

RANDY PASCALE'S SHOT OF GOLD
16683 Roscoe Blvd. Sepulveda, Ca.
Contact: Gary Crawford Associates,
(213) 999-1770.
Type of Music: Modern rock. Limited
originals.
Club Capacity: 250.
Stage Capacity: 12.
PA: No.
Lighting System: No.
Piano: No.
Audition: Send promo pack including
tape & resume to: Gary Crawford Assoc.,
P.O. Box 767, Encino, CA 91316.
Pay: Negotiable.

TRANCAS
30765 Pacific Coast Hwy, Malibu
Type of Music: Open, originals OK.
Club Capacity: 600.
Stage Capacity: 20.
PA: Yes, with operator.
Lighting System: Yes, with operator.
Audition: Send tape, bio, pix, SASE. No
phone calls, please.
Pay: Negotiable

RUMBLESEAT
4700 Pacific Hwy, Long Beach
Contact: April York
(213) 483-7498.
Type of Music: Top 40, new wave.
Club Capacity: 400-500.
Stage Capacity: 30.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape, vinyl, audition, schedule
of past and future gigs.
Pay: Negotiable.

THE FAT CAT
1516 N. Western
Hollywood, CA 90401
Contact: Cathleen Robinson.
(213) 652-8159.
Type of Music: All but hardcore punk,
originals OK.
Club Capacity: 100.
Stage Capacity: 3-7.
PA: No.
Lighting System: yes.
Piano: No.
Audition: Send tape & promo pak to: 442
No. La Cienega, Suite 210, Hollywood, CA
90048, Atten: Cathleen.
Pay: 100% of door.

Showcase

by Michael Heller

Doll Congress Delves Into New Psychedelia

According to their bio, Doll Congress was formed in 1981 "for no other reason than to be bigger than Elvis Presley." With all due respect to the King, the one man most probably responsible for the band's formation was Chris Ashford, who heard a young Gabriele Morgan sing one day and saw a star in the making. Under his management and financial backing, the album *Buried Treasure* was recorded and released on What Records under Morgan's name.

The disc had only limited success, but it still became necessary to form a band to provide backup during gigs to promote the LP. Morgan teamed up with Michael Penn, who had played guitar and keyboards on *Buried Treasure*. The pair then recruited bassist Larry Rott through the *Recycler*, and started their search for a keyboardist. They auditioned several players, including Jamie Sherriff, but finally settled on Patrick Warren, who showed up with "an old cheesy '60s organ" and a "sensitivity for the bizarre. He didn't look like a cliché," says Morgan. She and Penn were sold immediately.

These four members have remained constant since then, but the band has gone through several drummers since its inception. It was only last October that they discovered and settled in with Danny Gayol, who was able to provide the sophisticated yet solid backbeat that is necessary for the type of material Doll Congress play.

Doll Congress' music is difficult to classify. It is very unique, but not in the sense of being far out. Asked whether he considers Doll Congress to be a rock band, Michael Penn says, "I think that there's no question that what we do is rock, but everybody has been subdividing rock to the *n*th degree. The basic groundwork is still rock music, and that's basically what we're doing, but if you want to get specific about it, it gets into different people's points of reference."

They describe themselves as, in one sense, a psychedelic band. "I have a very specific definition of what psychedelia is," says Penn. "To me it's a whole attitude. It's an attitude



photo by Michael Heller

Doll Congress: original (and danceable) psychedelic rock

of a certain kind of openness or freedom that allows the emotion of a song to evolve itself, as opposed to putting your stamp on it." This attitude was reflected in the music of the late '60s: "It really was an opening of the parameters of rock music, in that they were able to say, 'okay, we've taken music this far, now let's break down the walls that don't allow you to do this or that in rock context,' and what inevitably happened was that they allowed

'To me, it's a whole attitude. What we're doing is a new kind of psychedelia in that it has the same kind of spirit as before.'

songs to dictate their own treatments."

Another example of the band's attitude can be shown with a more recent contrast. "Bands like the Three O'Clock and the Rain Parade and the Dream Syndicate are being labeled 'psychedelic,' but they're psychedelic only in the *revivalist* sense, the same way that the Stray Cats are for rockabilly. I think that what we're doing is actually a new kind of psychedelia in that it has the same kind of spirit as before."

This attitude toward their music is readily apparent, even for the novice musicologist. However sophisticated and eclectic Doll Congress' material may be, it still has proven to be quite accessible to an ever-increasing audience. After Doll Congress proper had been formed and had begun to play around town, they were bought out of their What Records agreement by Enigma Records. The label provided the band with enough funding to record an EP which is now in the stores and has done fairly respectable business for a first effort, gaining airplay on several stations in both L.A. and San Diego. This is in light of the fact that one of the band's major setbacks has been lack of funds with which to promote the album, or even the band itself. "We're becoming one of the most popular bands that nobody's heard of in L.A.," claims Penn. But people continue to go to the band's shows in increasing numbers, perhaps drawn by accounts of their originality and danceability.

This word-of-mouth following has caused EMI, Enigma's sometime-parent company, to take an interest in the band. Though nothing has yet been set down in writing, optimism is high. With the long awaited music industry recovery, and the resulting increase of label interest in new music, local bands like Doll Congress have greater chances for success than they've had in recent times. If things continue the way they've been going, Doll Congress, with its new (danceable!) psychedelia, could be in a perfect position to make it to the top. □

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	Oct 1	Scarlet Stainless Steel The Bind	Oct 14	Sequel Bang Bang Kanan
	Oct 7	Mary Poppinz St. Valentine No Exit	Oct 15	Romeo White Sister Stormer

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25 years or younger, must be attractive, single and willing to travel. Will have to relocate in Chicago for 90 days. All expenses paid. Substantially funded group will have guaranteed album and guaranteed salary. No prior professional experience necessary.

Send tapes or cassettes (pix and bio if available)

No later than October 10

Star Searching

6640 Sunset Blvd., Suite 201

Dept. 888

Los Angeles, CA 90028

★ LOOKING FOR A STAR ★

Club Data

by Ron Gales

Palomino, North Hollywood: Tommy Thompson's King of L.A. Country Halls has been around for decades, but he calls the upcoming October 9th show the biggest he's ever done. The American Cinema Awards will be held at the Pal on that date, hosted by Sally Struthers and Robert Cummings with many special guests. Musical entertainment will be provided by Doug Kershaw and David Pack, the lead singer for Ambrosia. A buffet dinner heads the list of numerous goodies offered that night.

Lighthouse, Redondo Beach: Festival time by the sea. Joe Middel, formerly of Jan & Dean and *Beatlemania*, and his group the Cadillacs will head the "Rock'n Rhythm" Festival October 7-9th. Also on the bill is Hammer Smith and Straight Up. The *vox populi* demand a return of the Lighthouse's Reggae Fest (the club hosted one in August) so the club will happily comply from September 30th to October 2nd, with such bands as Steppin' Lazer, Planet 10, and the Effects.

Music Machine, West L.A.: Jan Ballard's been busy. Two popular L.A. groups will debut their new Slash LPs on successive nights in October. Green on Red premiers their garage sounds on vinyl on the 6th while nationally acclaimed (by virtue of their writup in *Musician*) undergrounders Los Lobos show up on the 7th. The Flesh-tones are back once again on September 29 with a "Hexbreaker Dance Contest," while African tribal dance troupe Obbo Abbe (my, it's chic to be Third World) bows in their debut on October 13th.

Carmelo's, Sherman Oaks: Steve Allen (yes, *the* Steve Allen) returns to haunt the local jazz circuit once again with an appearance here Monday October 3rd (he's co-billed with Juggernaut) *Smock! Smock! "Sweets"* Edison has a birthday party October 10th, while the return of Super Sax (14-15th) and songstress Anita O'Day (7th-8th) are very worth noting.

McCabe's, Santa Monica: Remem-

ber the Cleveland-based Pere Ubu? Were they punk, avant-garde, parody, or just weird as all get-out? Remember lead singer Crocus Behemoth? His real name is David Thomas and McCabe's will host an evening with this...uh...*interesting* personality October 9th. Exactly what he'll be doing, no one knows for sure. On a more mainstream note, jazz singer Betty Carter hits the stage the 1st and 2nd of the month.

Troubadour, West Hollywood: He's back! Rik Fox, formerly of Steeler, brings his band, Sin, to trample the Troub. It isn't known if members of the Christian Youth Organization are invited or not.

Country Club, Reseda: October 7th finds the long-awaited return of reggae-dub-poet Mutabaruka, continuing the Valley nightspot's policy of booking international music.

Rawhide, Glendale: This country club is working on bringing some very special guests to a very special event. Pioneer Days, held October 7th and 8th.

Donte's, Carey Leverett's venerable club turns 17 years old on October 20th. East Coast trumpeter Clark Terry is scheduled as the party's blowmaster.

Comeback Inn, Venice: October 2nd will find two fine shows here. Shelby Flint continues the successful afternoon garden concert series, while Huayra (you almost have to hang over to pronounce that correctly) will perform Andes-influenced jazz on authentic primitive Bolivian instruments in the evening.

Madame Wong's, Santa Monica: From the land of Men At Work, INXS, AC/DC, Icehouse, Air Supply, *ad nauseum*, comes new Aussie Rocker sensations the Rivals, appearing here October 7th.

Sasch, Studio City: Logie, a band produced by Grammy winner David Paich of Toto, bows October 12th.

At My Place, Santa Monica: In this reporter's opinion, this comfortable westside venue is a great spot to catch the Johnny Otis Revue (a mild departure in booking for the usually mainstream Place). Otis brings his soulful R&B in on October 14-15.

Banjo, Santa Monica: Noted picker Eddie Adcock headlines this acoustic haven October 14th.

Music Connection Exclusive

LiveAction CHART

Sept. 7—Sept. 20

This Week
Last Week
On Chart

ROCK / POP

1	18	16	Steppin Lazer
2	—	5	White Sister
3	—	2	Gun Club/Shadow Minstrels
4	6	11	Joshua
5	—	1	Targets
6	—	4	Cynthia Manley
7	—	1	Bang Bang
8	—	1	Threshold
9	—	1	Planet 10
10	—	6	Plugz
11	20	4	Mighty Flyers
12	—	5	Pilmsouls
13	11	10	Billy Vera & the Beaters
14	—	1	Panther Burns
15	—	5	James Harman Band
16	—	4	ComboNation
17	—	2	Kery Doll
18	—	1	Tidal Wave
19	16	5	Rebel Rockers
20	—	1	Kim Cummings

JAZZ / BLUES

1	15	2	Robben Ford
2	17	7	Karizma
3	—	1	Albert King/Johnny Copeland
4	4	17	Don Randi & Quest
5	3	8	Frankie S. Band
6	8	9	Phil Upchurch
7	—	1	Mark Murphy
8	—	2	Automatics
9	—	4	Band Called Sam
10	12	3	Alphonse Mouzon
11	—	2	Preston Smith & the Jazz Crocodiles
12	2	6	Milcho Leviev
13	5	3	Les Drayton Big Band
14	—	2	Sweets Edison
15	—	1	Willie Dixon
16	—	2	Bill Watrous
17	—	2	Ted Edwards
18	—	1	Murray Ross
19	—	1	Big Daddy
20	—	1	Anita O'Day

COUNTRY / FOLK

1	—	10	Gerry Baze
2	4	16	Golden State Cowboys
3	—	7	Cowboy Maynard
4	1	14	Duke Davis
5	2	9	Western Union
6	—	9	Windfall
7	—	1	Freddie Fender
8	13	6	Doo Wah Riders
9	6	17	Grits
10	—	1	Sharon & Free Money
11	—	4	Slim Chance
12	9	2	Continental Divide
13	8	6	Lynn Fennelly
14	—	8	Bull Durham
15	—	7	Gerald Ray
16	5	6	J.B. Dogwood
17	—	1	Jo-el Sonnier
18	—	1	Dan Hicks
19	20	4	Byron Berline
20	—	1	Bluegrass Cardinals

The LiveAction Chart lists the top drawing acts in Los Angeles and Orange County. Clubowners and bookers list the top three draws over a two-week period, excluding comps and guest lists. The size of the venue, sell-out performances, and the number of times an act is listed are also taken into consideration. Clubowners and bookers interested in participating in the LiveAction Chart and Club Data are encouraged to call (213) 462-5772.



Roddy Frame of Aztec Camera impresses everyone at the Lingerie

photo by Lesley Campbell

Reviews

EP FILE

ROBIT HAIRMAN—Resident Alien (Lynyl Vinyl): Hairman, a refugee from South Africa, has concocted a brisk, light pop sound, spiced with African and Caribbean rhythms. Songs like "Life? On Planet Earth" are basically feathery grooves with just a hint of melody. They hold up, thanks to the infectious rhythms and the sparkling production that accentuate the music's enthusiasm. The only snag is Hairman's voice, which is laced with dry, nasal English-accented phrasing. Instead of complimenting the festive nature of the music, his vocals partially deaden it. As it is, Hairman has put together a decent disc, but with more vocal enthusiasm and a couple of meatier hooks, it could've been especially attractive.



SHELL & THE CRUSH—(Warner/Curb): Shell is one of the stars of the soap *General Hospital*; here she takes the role of fronting an '80s girl group (The Crush are backup singers named Little Tokyo, Kareem At-Weet and Blaze Flame). Cringing already? Well, believe it or not, Shell comes close to pulling this off. She may not have the widest vocal range, but she knows her limitations, and she exhibits some vocal presence. Secondly, the uncredited band does an adequate job of giving her a musical foundation. The main flaw here is in the material. "Popular Girl" cops a riff from, of all places, the Ramones' "I Wanna Be Sedated," and "When You Look My Way" reeks of Missing Persons. The best of the lot, "Secrets," has a cheerful, hooky melody, but the rest is, at best, forgettable. Shell & the Crush sounds like a trial balloon for the attractive TV actress to branch out into another field. While she does prove she can sing decently, she'll need some challenging material and a more aggressive performance all around to really make a significant mark.

NORM NORMAN—(High Velocity/Rocshire): This disc starts off quite well. Guitar powerchords dominate the sound, displaying the hooks and keeping the beat strong and rigid. "Who Are You" is a hot-tempoed rocker, while "Come Tonight" exhibits a fine dynamic construction. However, the more you listen to it, the more glaring the weaknesses become. There are times when the powerchord riffing relies on predictable and stock arrangements, and then Norman's Bowie affectations become too prominent, and the lyrics, upon close listening, are little more than clichéd poses. Like the high-gloss cover art, Norm Norman has an alluring, surface-level appeal. But the more you hear, the less you enjoy.

—Jeff Silberman

SINGLES FILE

Junior Byron tries to cross techno-pop with funk in "Dance To The Music." (Vanguard) The contrasting keyboard lines are nicely integrated, spiced by a couple of decent guitar licks. But that's still not enough to make it a good, memorable song. By straddling two genres, Byron doesn't capture enough substance of either style. Some call Bob & Bob "performance artists," but their new 12-inch, featuring "We Know You're Alone" and "We've Been Seeing Things." (PolyGram) sounds more like a mainstream version of Barnes & Barnes. The former cut, which has accrued some airplay, is an agreeable novelty ditty about paranoia with its Devo influence emblazoned on its sleeve, but the latter cut is an aimless Oriental-flavored tune that doesn't really cut it. As far as carving out a significant musical career is concerned, the jury is still out...Debutante conveys a Heart rock sound on "The End Again." (Debut) but their efforts are undermined by a stilted performance lowlighted by a woefully weak lead gui-

tar break. "I Never Thought I'd Love You" exhibits some fine vocal harmonies and decent melody, but again, subpar musicianship, here in the form of a turgid rhythm section, drags things down...Like Junior Byron, Lew Kirton tries to mix the techno-pop rage with funk, and he comes closer to succeeding. "Talk To Me" (Believe In A Dream) boasts some nice guitar and piano riffs, and his vocals are fine, but the rhythm section sounds timid, and the synthetic string frills are wholly unnecessary...Leo J. Eiffert's latest effort, "He's A Texas Redneck" (Plain Country) aims to be a C&W stomper, but the beat is too weak and the musical base too thin, so the tune direly lacks the necessary spunk. Eiffert sings more passionately on "Something About Your Love," but there's still the rhythm section problems, and a strong, hooky melody is lacking...Sharon tries to evoke a tense, moody rock sound (not too far removed from Heart) on "For the Kist," (Reality) but weak guitars make the song sound tame. A little more abandon is in order, both musically in the performance. "Gideon," with its obvious religious overtones, is a sensitive ballad. Here, an airiness, found on the flip side, would be appropriate, but a murkiness abounds...From NYC comes three dance club raps. The Sugar Hill Gang pull off a brassy, big band funk in "Kick It From 9 To 5." (Sugar Hill) The tune's done well, but there's not enough interesting changes to keep things interesting for eight-plus minutes. Grandmixer D St. (Celluloid) has concocted an interesting hybrid of techno-funk spiced with arresting percussion and some King Crimson guitar riffing on "The Grandmixer Cuts It Up." *Yowza bowza*...An even more interesting combination comes from Planet Patrol, whose brand of T/F is accentuated by excellent vocals, sort of like the O'Jays meets the Temptations. Blessed with a strong melodic construction and good percussive effects, "Cheap Thrills" (Tommy Boy) is the top dawg of the File. Good Gawd Y'all!...

—Jeff Silberman

CASSETTE FILE

EXUOE—3340 In The Garage (Feeling Fine Records) A mix of dance and rock music with sax and synths, no guitars. "Life Is..." is a good opener with a very danceable beat, sounding very modern and synthetic but with rock vocals, and a little overblown. "Santa Monica Boulevard" is a straight-faced story of a runaway turning tricks in boy's town, a little too serious of a look for me. "Poorman Rap" is mildly funky, but there ain't a drop of sweat in the grooves; some neat audio effects do attract attention. They do a version of "Chattanooga Choo Choo" that sounds like a Budweiser commercial. Nothing to really sink your choppers into on this one. Available through Important Records.

THE SPECIMENS—The Specimens Tape (Scam Productions) This is a live recording of this trio, which features guitar, drums and piano and no bass. The sound is simple and raw, but not the kind of raw that's enjoyable. More like the kind of rawness that indicates more practice is needed. I liked the fuzzed-out piano solo on "Son Of Sam" and the dissonances of "Janet Finkelstein." These abrasive songs sound better than the more normal stuff, such as "Pom Pom Girls." The piano-guitar-drums lineup, combined with the crudeness of it all, makes for a sort of cocktail punk music. Severe stereo split adds to the overall effect. Available through the Specimens: P.O. Box 36098, L.A. 90036.

THE YOUNG PENGUINS—Penguin Traks (The Other): A wonderful collection of avant pop songs, eleven to be exact, and they seem to be influenced by the Residents. Penguins also use some cool Eno-esque treatments and effects. It's all pretty synthetic, but the arrangements and timbres avoid current trends. The lyrics are inventive and ironic, and all nicely typeset for reading along with the songs, a helpful bonus, as the heavily treated voices are often hard to decipher. It's well produced and packaged with care by the Other. The Other, P.O. Box 434, Nevada City, CA 95959.

BORBETOMAGUS—Live At In Roads, 11-27-82 (Version Sound): Two reed players and an electric guitarist make some of the rudest, most irritating noises I've heard in awhile, and that's saying a lot. Endless screeching, feedback, honking and grating will keep you and your neighbors awake and alert. It goes on non-stop for about seventy minutes, followed by the sounds of the musicians packing up their gear and talking with fans. Surely not for everyone, but they only made a hundred anyway so order fast. It also comes with an eight page book of art and stuff to read, so it's quite a deal. Version Sound: P.O. Box 429, Yellow Springs, Ohio, 45387.

—Bruce Duff





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Reviews

RECORDS

Steeler

Steeler

Schrapnel Records

Produced by Mike Varney

Hot Tonight

Hush

Big Cheese Records

Produced by Bob Berry

Breaking

The Chains

Dokken

Elektra Records

Produced by Michael Wagener and Dokken

Critics of the recent heavy metal renaissance have been provided with plenty of ammunition with which to nuke the lords of satin and leather (and their female counterparts). Post-punk breakthroughs by everyone from AC/DC, Def Leppard, and Quiet Riot to Bryan Adams, Loverboy, and Joan



Jett have paved the way for dozens of fifth-generation rabble rousers, most of whom have trouble covering old Deep Purple chestnuts, much less coming up with anything original to say or play. Unfortunately, California has become a popular breeding ground for these new stud-encrusted groin grinders and poodle-haired hellions, a dubious honor when one considers that most new metal bands take their cues from either Van Halen or Journey.

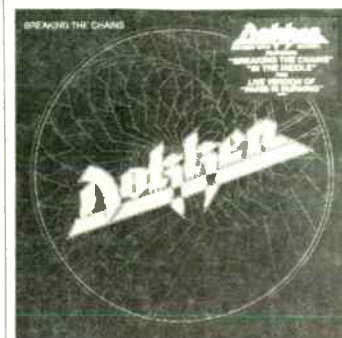
The Bay Area takes the blame for the latter evil: pretentious synth-pop laced with distorted Les Paul licks and quintuple-overdub harmonies. Hush slogs along with Night Ranger, Steel Breeze, and similar San Francisco wimps in the all-brain, no-brawn department. Bob Berry shoulders most of the blame for writing songs like "It's All Too Much," "Runaway," and "Money;" he can't even come up with an original title, much less riffs, melodies, lyrics, etc. *Hot Tonight* adequately spotlights Hush's technical prowess, from Berry's command of contemporary synthesizer clichés to Gene Perrault's chugging bass, and the production is certainly first-rate, but the Utopia-model vocals and predictable rock progressions render all the talent useless. Hush lacks the raunch of Billy Squier, the songwriting of Rick Springfield, and the flash of Sammy Hagar to



compete in the metal-pop beauty contest, and *Hot Tonight* wouldn't even make the first-round cut. Whoever said that Styx is a bad role model for our children was right.

Meanwhile, Steeler's debut effort makes every attempt to clone the first Van Halen LP, from its cover concept to Yngwie Malmsteen's homage to "Eruption" at the beginning of "Hot On Your Heels." Vocalist Ron Keel does a great Ronnie James Dio, and Rik Rox and Mark Edwards pound away effectively on bass and drums, but again, weak songwriting and zilch on the unique meter spell doom for this disc. Every metal-heavy tune has to fight Mike Varney's muddy production, but Steeler still gives good riff ("On The Rox," "No Way Out"), and Malmsteen can truly raise havoc with those sequencer-style guitar solos. Still, most of this info is hereby deleted since Steeler has again switched its lineup, leaving only Keel to rave on, but that could improve matters a bit. "Cold Day In Hell" was a single way back in '81, so one hopes this album was simply a clearinghouse of old warhorses and tired licks. Maybe the new Steeler will forsake the Troubadour touches and start thinking about airplay like fellow Angelenos Great White or a visual identity like W.A.S.P. David Lee and the boys will be glad they did.

The one thing every heavy metal band is always lacking is a melody; even some dumb chant like "Cum On Feel The Noize" makes the difference between interesting and infantile. Dokken knows this, and goes out of its way to let everyone know just how tuneful mortar-blast metal can be. Born in L.A. but raised in Germany, this band managed to get major-label support, and they pay back the bet with *Breaking The Chains*, a KMET natural with hits to spare. The title track is getting the initial attention, but "I Can't See You" has a killer chorus, transpositions and all, and "Felony" actually swings (imagine a dinosaur break-dancing and



you get the idea). Don Dokken's vocals are mercifully smooth and soulful, while George Lynch proves to be a snappy lead guitarist with an interesting bag of twang-bar tricks. Every song is framed well by Michael Wagener's contributions (co-production, engineering, mixing); the sound is punchy enough for radio and rabid fans alike, yet the edges haven't been dulled for the sake of accessibility. The cover sticker says Dokken "rhymes with rockin'" but so does chart-toppin', and that basically explains it all.

As long as frustrated male teenagers get their kicks from guitar licks, heavy metal as demonstrated by Hush and Steeler will never die, but without some radio smarts like Dokken, it will never progress either. Can I get my tickets for Cal Jam III now?

—Chris Clark

Avant Bop

Mat Marucci

Produced by Deetone Productions, Inc. and M. Marucci
Tudor Records

On *Avant Bop*, Marucci's fourth self-produced album, this witty drummer blends a collection of his own and Frank Strazzeri's compositions into a swinging, neo-bop sound. One of the pitfalls of being a drummer and bandleader is the intolerable solos with which the leader usually afflicts the listener. Happily, Marucci refrains from this behavior and his playing here is tasteful and supportive of his soloists.

The Strazzeri composition, "Long Ago," gets a beautiful and lyrical treatment and is a standout on the opening side. Marucci's brushes subtly provide



the right atmosphere and dynamic changes and allow Strazzeri to take several blue and plaintive piano solos. In a different vein, a Marucci composition, "The Hangout," is an up-tempo cooker that has been getting some local FM airplay. This cut segues from Louie Spears' pleasant running bass line into some hot tenor saxophone blowing by Tom Adcock. After a number of tempo changes, the drummer skillfully guides this song through tricky territory and provides a strong foil for Adcock's spirited tenor shouts and Strazzeri's lightning runs.

Listening to side one, one wonders just where the drummer came up with the title of this album. The songs are fairly traditional, with some hard bop thrown in as icing on the cake. Such notions are dispelled to a certain ex-

tent after listening to the flip side's "Keeper Of The Plan." Beginning with an ethereal bass figure, restrained snare and sizzling high hat work, the song evolves toward unusual electric guitar work by James Daniels. Somewhat in the mold of Arthur Blythe's guitarist, Kelvin Bell, Daniels lends an eerie touch here. Adcock's tenor is strong, but it would have been nice to hear him really cut loose, a la Coltrane or Shepp. The best cut on this side (and a pleasant mixture of "out" and "in") is the zany "Nuke The Whales." Here Adcock finally takes off and sparks fly, as his impassioned tenor mixes it up with Marucci's crashing cymbals. This cut ends all too soon, after only three and a half minutes.

On *Avant Bop*, Marucci takes chances that generally pay off. Perhaps for album number five he'll push a bit further and leave the bop behind for some more "garde." Though this album will certainly keep listeners happy, let's hope his next effort follows more along the lines he only hints at on this collection.

—David Keller

European Memoirs

Toshiko Akiyoshi-Lew

Tabackin Big Band

Ascent Records

The beauty of unusual jazz composition is once again shown in the new Akiyoshi-Tabackin album. Akiyoshi's writing for flutes and reeds continues to be breathtaking, and the ensemble work is outstanding throughout. The album showcases Akiyoshi's own piano work better than any of her other big band dates. "Remembering Bud" is especially impressive, a sweetly melancholy elegy to Bud Powell featuring unaccompanied piano solos that combine a Satie-esque left hand with the flitting right hand of Powell or Bill Evans.

The spritely melody of "Feast In Milano" (which runs through in 15/8 rhythm) introduces the interesting combination of baritone sax set against the lighter multiple flute and sturdy solos from Bill Byrne (on baritone), Phil Teele (on bass trombone) and the assured, imaginative Tabackin on tenor. Only Buddy Childers' underdeveloped trumpet solo fails to excite, and Steve Huffsteier's tentative trumpet solo on the side-long "Two Faces Of A Nation" is also tepid, showing a weakness in the trumpet section that is not evident in the ensembles.

"Two Faces Of A Nation" contrasts the charm of little German towns to the horrors of World War II, and features another great Tabackin tenor solo and Bob Shepard on alto sax. The rhythmic signature of the piece is a speedy bass-drums vamp with "dislocated," twisting reeds and horns on top. Tabackin also solos very well on flute, an instrument that helps give Akiyoshi's writing a fascinating edge of Japan.

The Akiyoshi-Tabackin Big Band already have an incredible series of recordings and performances behind them, and there seems no let up in Akiyoshi's imagination. If you like swinging jazz that is also intellectually and emotionally challenging, try them out.

—Mark Leviton

Reviews

CLUBS

The Gregg Wright Band

At the Central, Hollywood

The Players: G. Wright, guitar, vocals; G. Chansley, bass; R. James, drums; S. Ishman, keyboards.

Material: Straight ahead rock and roll, a little bluesy and a little psychedelic. Wright writes most of the material. He hails from New Jersey, but came of age musically on the southern fried circuit. This southern influence is very strong, but the material covers a wide range of emotions. His present material ranges from good to outstanding, with most of the tunes falling in the latter category. "Couldn't Help Yourself," a slow song with a sympathetic lyric and melody, was the first good song of the night. The best tune was "Green Light," which had a Styx-like intro with a very psychedelic guitar and a heavy, incessant beat, and closed with a hyper boogie.

Musicianship: Chansley and James combined for a very solid rhythm section, forming the core of the band's sound. Keyboardist Ishman, on the other hand, is somewhat of an enigma. The band's material doesn't give him much of a chance to strut his stuff. He would shine through once in a while, but he would also overcompensate by self-indulgently overdoing it. Wright is a triumph of emotion over technique. He has been compared to Hendrix in other parts of the country, but Saint

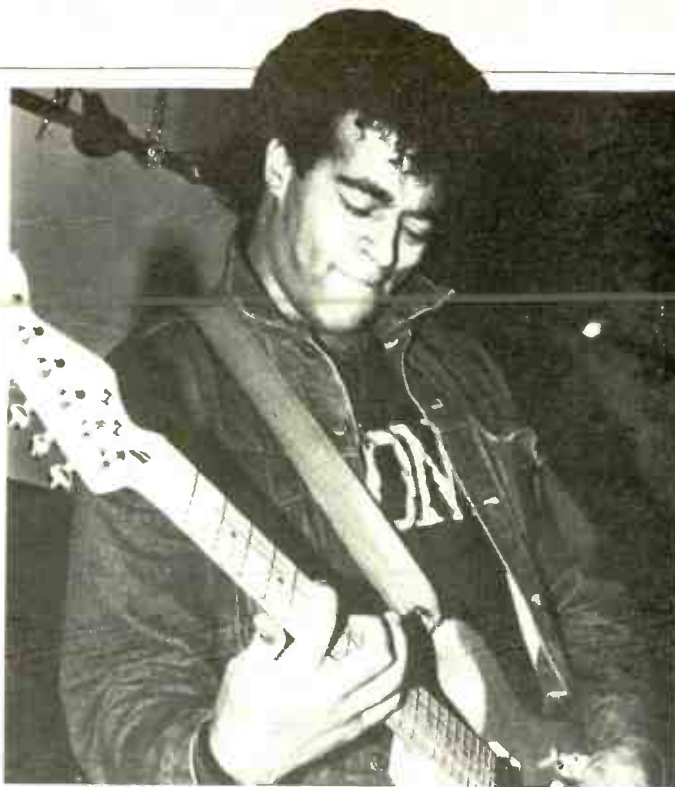


photo by Rick Malkin

The Gregg Wright Band: "a triumph of emotion over technique"

Jimi was the ultimate technician, a technical artist. Wright's fret work may share some of the same emotions that Hendrix explored, but his guitar is not an extension of his sensibilities, it is a tool for self-expression. As a vocalist, he started out very poorly but then warmed up just fine. His tonal qualities match the music, which is fortunate, because he doesn't have the confidence to push himself vocally.

Performance: Lively bunch of dudes. They're really great to watch and Wright is one handsome rogue. He doesn't seem to have his relationship

with the audience totally worked out yet, but he makes up for it with a very dynamic performance. His stage persona does invite criticism for being too cool, but it seemed more a matter of shyness, which disappeared when he turned his attention to his guitar.

Summary: It's a shame, but it seems to take most rockers about half the set to get into what they're about. For some reason, they have to warm to their material. This is a problem that the Gregg Wright Band clearly does not have—they delivered a lively, enthusiastic set from the word go.—Kong

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Big Fun

At Club Lingerie, Hollywood

The Players: Gene Hurwin, lead vocals, percussion; Larry Giannechinni, guitar; Ross Wright, bass; Richard Fullineer, drums; James Seabra, marimba/vibes; Jim Jacobson, marimba.

Material: Novelty songs with a sardonic slant and jazz foundation, a la Frank Zappa. Odd time signatures and an abundance of marimbas dominate the sound. Big Fun borrow effectively from eclectic influences, including movie and TV themes, the Beatles, reggae, and more. Songs such as "Public Enemy" and "I'm A Schizophrenic" reflect Big Fun's preoccupation with the silly side of modern life, with a large debt to the Tubes and Devo. Sophisticated arrangements were overemphasized; the band rarely grooved for more than a moment before an abrupt accent or time change interrupted the flow of the music. "Duncan," a hypnotic, oriental-tinged instrumental, was a welcome relief from the frantic pace and provided a much-needed dose of melody. Indeed, the band was most satisfying during extended instrumental passages.

Musicianship: No problem here. All the players were very competent,



Big Fun: "borrow effectively from eclectic influences, including movie and TV"

with only Hurwin's rapid-fire, drill-sergeant vocals falling short of excellence. Bass player Wright's fretless Weather Report-like licks were right on the money and lead guitarist Giannechinni went from style to style with the dexterity of a seasoned studio player.

Performance: Hurwin is most effective as the guy you love to hate. Many of the numbers included dancers, gymnasts, and stunt men, complete with sleazy love scenes ("Mr. Big"), street fights and acrobatics, giving a

carnival atmosphere to the proceedings. However, the band itself was hard pressed to project the energy level that the dancers did.

Summary: With its outstanding players, this band will appeal to listeners who have grown bored with established fusion acts and are looking for a contemporary approach. With more streamlined and varied material, this band might interest a wider audience.

—Bruce Kaplan

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Reviews

CLUBS

**Silhouette's
Streetbeat**

*At the Stone,
San Francisco*

- **The Players:** Michael Molenda, guitar, vocals; Neil Brighton, keys, vocals; Brooks White, guitar; Dave Jess, bass; Lenn Albert, drums.
- **Material:** A rock opera. Molenda

to gain power and glory. The songs, at times Cars like, at others Alan Parson-ish, are strong for immediacy. Although by themselves it's questionable whether they would have the same punch or memorable quality, the benefits of drama and the lyrical supplements in *Streetbeat's* printed program gave Silhouette's hard driving rock songs much more intellectual engagement and consequently often provoked a real emotional rush.

- **Musicianship:** As principle writers, Molenda and Brighton took the major roles in keeping the sound varied—Molenda with his slow, dramatic and then rough and accusing guitar leads, and Brighton with his at once melodramatic, then nasty synthesized back-

tegration with the music at times.

- **Performance:** With a relatively small yet stable set of props, *Streetbeat* was performed in high energy song intervals, trading time with large screened still-life shots of 1930s San Francisco; these, augmented with in-house sound effects, functioned well in developing the story and in keeping the interest level high. Dancing segments had a real professional shine, and as an opera, the posturing of the actors and the songs took on an involving and meaningful aura. Building into an emotional crescendo, the opera culminated in a clever plot twist, leaving the show with its final and strongest moral and musical statements.

- **Summary:** *Streetbeat* is foremost a



photo by Dianne Fitzmaurice

Streetbeat: a rock opera that's "a long awaited alternative to status quo rock staging"

takes a refreshing and intelligent turn in the often static rock show arena by staging, complete with video, props and dancers, a string of mainstream melodic pop songs that tell a dramatic, Faustian story about a 1930s San Francisco newspaperman who sells his soul

grounds. Albert kept the adrenalin up with his non-stop pumping on drums, while Jess and White filled the go-between roles with solid, tasteful backing. Molenda's voice was strong and infused with enthusiasm, yet the mix brought it too far forward, causing a loss of in-

rock opera performance and secondly a live show by a band. The combination of drama, dance and music make *Streetbeat* a long awaited alternative to status quo rock staging. Thoroughly enjoyable.

—Bonnie MacKinnon

Justin Case

*At the Kit Kat Klub,
Hollywood*

- **The Players:** Jazz Barry Rutland, guitar, vocals; Oak O'Connor, drums, vocals; Barry Jones, bass; Peter Dyon, guitar; Milton Borstock, percussion; Ernest Porthrow, percussion; Robert Mercer, sax, percussion.

- **Material:** Light-hearted, peppy rock with a touch of jazz and salsa around the edges. The most refreshing feature is the proliferation of instrumental lines between sax, guitar and bass. They are sometimes played in unison (on "Better Late Than Never," for example) while at other times they are divided to break up the monotony of repetition, a technique which preserves the dark

haunt of "Screaming." Lyrics, however, are too often aimless and cliched. The music on songs like "Johnny Cool" and "Crazy Jack's Casino" would sound much less trite if it were supporting words that came from the heart—this would also trim the focus and provide the band with a stronger identity.

- **Musicianship:** The ability to coordinate floating instrumental lines requires an experienced finesse, and this skill is the core of Justin Case's sound. O'Connor accentuates the punches with authority, and Mercer blows a spirited sax. To fault them is to nitpick, but Dyon's guitar is a bit muddy in the rhythm capacity (though it bites on leads), and Rutland's voice is non-descript and almost indistinguishable in the mix of instruments.

- **Performance:** Justin Case do no

more than display their joy of playing music, but each member does this in his own way: Mercer and Borstock are the most hyperactive, and thus the most delightful to watch, while Porthrow just sits and grins occasionally. The rest fit somewhere in between, although they do increase their activity as they warm up. Rutland could use a new joke book.

- **Summary:** Justin Case is a solid outfit that works hard to keep the music interesting. When they're on a roll, they can be fun, though not exhilaratingly so. If lyrical cliches were replaced by fresh (perhaps more personal) themes, this would lift the quality of the material up to the standards set by the musicianship so that it all sounds balanced. Any band can learn to play well; the important thing is to have something creative to play.

—John Bitzer

Reviews

CLUBS

Mondo Cane

At Radio City, Anaheim

- ☐ **The Players:** Bret Aldstadt, lead vocals; Lanny Cordola, guitar; Mike Christy, bass; Joey Leon, drums.
- ☐ **Material:** Basically hard rock with

overtone of heavy metal. This quartet puts out a fairly tight, cohesive sound with some riveting effects, but nothing out of the ordinary. Cordola is the main composer for the group, producing such numbers as "Can't Wait Any Longer" and "Love Will Steal The Night." Not much variation in style, but the pace is kept frantic and pulsating.

- ☐ **Musicianship:** Aldstadt's vocals came off a bit too high-pitched and tinnny but this was largely due to the sound system and not the fault of the singer. Leon maintained a solid beat around Cordola and Christy, who played off each other well. Again the lack of ade-

quate sound equipment detracted from the overall sound quality.

- ☐ **Performance:** Mondo Cane's stage presence and personality are strongly evident. For hard-core heavy metal fans they may seem a little mild, but for basic, hard-driving rock and roll, they exhibit a lot of strength and show that they could possibly take it to a higher plane.
- ☐ **Summary:** Mondo Cane are a highly energetic band that really get into their music. They go a long way on spirit, but not quite far enough in bringing true originality to their sound.

—Theresa Nixon



Mondo Cane: "go a long way on spirit, but not quite far enough in bringing true originality to their sound"

The Contractions

At the Mabuhay Gardens, San Francisco

- ☐ **The Players:** Mary Kelley, vocals, guitar; Kathy Peck, vocals, bass; Debbie Hopkins, vocals, drums.
- ☐ **Material:** Rough urban-romantic garage rock given variety by Kelley's unusual voice, a pop-funk edge by the instincts of Peck, and straight ahead progressive rock and roll via Hopkins' energy on vocals and drums. Throughout its all-original set, the trio combines a backstreet gestalt with power, a bit of melodic strangeness, and a love for changing time signatures. Kelley has the touch of an instrumental shamaness, letting her guitar leads and John McLaughlin-like rapid rhythms dip into some weird and necromantic configurations. She conjures an eerie sound that is used well in a discriminating light, but which could easily be overworked if not balanced by contrasting forms. One can detect several decisively different influences in the sound: the ethereal, funk-pop, and Americana. Combined, it renders a colorful blend, and one sparked with an original bent.
- ☐ **Musicianship:** Undoubtedly the

leader here, Kelley's distinctive, sometimes howlish voice cuts through the songs with a Kate Bush-like unpredictability. Her tendency to turn a song spooky with unorthodox guitar riffs further gives the bulk of the Contractions' material a questioning, suspenseful feel. Hopkins is a female amphetamine, relentlessly driving her drums, while churning the roots rock that



The Contractions: "urban-romantic garage rock with a pop-funk edge"

seems to be her preference. It's Peck, however, who is probably the most fluid musician as she pulls together the rougher edges of Kelley's and Hopkins' playing and gives them a soft jell in the smooth changeover rhythms of her bass lines. Her voice is perhaps the best for its clarity and melodic phrasing. Although all three members share vocals, the songs don't defer to a harmony-based sound; instead they are vehicles for individual attacks.

☐ **Performance:** There is a natural elemental difference in the small tribe's visual triangle that is accentuated by each member's stage expression. Kelley favors tomboyish posturing—a cool stance that sometimes lacks involvement with the crowd. Peck is more attentive to the audience, yet restrained in demeanor, while Hopkins is forever flashy with bold blonde hair and an intense alacrity behind her drums. No frills, but a straight, energized set varied by musical dynamics kept the Contractions' show stormy and, in the end, exhausting.

- ☐ **Summary:** A Bay Area band for four years now, the Contractions certainly evidence a comfort and familiarity with each other, a fact that's also apparent in the tightness of their sound. While the jagged corners still exist (their tunes sometimes tend to sound alike), the chosen direction is unquestionably a rush.—Bonnie MacKinnon

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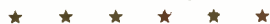
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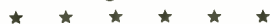


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Reviews

CLUBS

Brighton

At Madame Wong's West,
Santa Monica

□ **The Players:** David Brighton, lead vocals, guitar; Jamie Lewis, keyboards, vocals; Dennis Clark, bass; Mark Kubička drums, vocals.

□ **Material:** Self-proclaimed "AOR rock with new wave trappings," much of David Brighton's material uncomfortably straddles the gulf between '70s hard rock and '80s new wave. However, their best tunes are injected with such emotional fire and dynamic subtlety that these boundaries are transcended, as in the strongly melodic "Maybe Tonight," with guitar arpeggiations and chiming chords layered over synthesizer variations and fine lead breaks, and "Feel Like Crying," in which a lyrical synthesizer takes a more dominant role than is usual. Unfortunately, the audience is subjected to too many vacuous, trite rockers like "On The Road," "Stay With Me" and "Never Go Back." Other potentially good songs are flawed by ill-conceived arrangements.

□ **Musicianship:** Lead vocalist Brighton blends the glam rock stylings of David Bowie with the darker shadings of gloom and doom vocalists like Richard Butler of the Psychedelic Furs. Fine backing vocals add richness and subtlety to Brighton's arrangements. A skillful guitarist, Brighton demonstrates the greatest imagination and sensitivity when plucking lovely arpeggiated chord melodies and rendering melodic leads filled with emotional substance. On some songs, hackneyed, directionless solos and distorted power chording seem out of place. Lapses into blaring self-indulgence detract from a group sound and overshadow keyboard color-



Brighton: "uncomfortably straddles the gulf between hard rock and new wave"

ations offered by Lewis. Brighton should reserve his aural domination for occasions when he truly has a statement to make. The band's tight rhythm section does set up some hard-driving rhythms. Clark lays down fine, pulsating bass lines, and Kubička contributes some modern syncopations.

□ **Performance:** The band's dress, a cross between glam and hard rock, is

in classic black, red and white. Vocalist/guitarist Brighton and bassist Clark move well and demonstrate confidence and control.

□ **Summary:** In trying to be all things to all people, Brighton loses its unique identity, but they could really have something if they ever decide to step into the '80s with both feet.

—Pabini Gabriel

Cock Robin

At Madame Wong's West,
Santa Monica

□ **The Players:** Anna Lacazio, vocals, keyboards; Peter Kingsbury, vocals, keyboards; Clive Wright, guitar; Louis Molino, vocals, drums.

□ **Material:** Cock Robin manages to combine elements from techno-pop, commercial rock and art-rock, and blend them together to deliver a refreshingly original sound. The arrangements seem very carefully constructed to maximize the effective interplay between guitar and synthesizers, perhaps the best example of this being "Beggars Can't Choose." The set was paced very well and never became repetitive.

□ **Musicianship:** Wright's guitar work is varied and well-performed. It would be nice to see him take off on a couple more solos. When he did, it was reminiscent of Pink Floyd, particularly on "Confetti." Kingsbury provides all the melodies (and there are plenty of strong ones) and his vocals are very expressive. He occasionally seems a little too

photo by Lester Cohen



Cock Robin: "blend techno-pop and art-rock into a refreshingly original sound"

restrained and may benefit from more confidence in his ability. Lacazio's vocals are also restrained at times, and sound like Martha Davis. When she let herself go on "River Deep, Mountain High," it was a real contrast. She did a great job. Molino exhibits various styles and keeps the beat well throughout. His work was most effective on "A Little Innocence" with its many changes. His vocals on "We Are No Different" broke the set up well and contrasted effectively with Kingsbury.

□ **Performance:** The focal point is Lacazio, who dances a lot and looks very

relaxed on stage. The rapport with the audience could be better developed. Kingsbury tried a couple of times, but with little conviction. Still, there was an honesty to their performance that drew the audience to them.

□ **Summary:** So many synth bands have absolutely no depth in either performance or musical structure. By developing the interplay between keyboards and guitar, Cock Robin have proved themselves to be in a higher league and could have a strong future.

—Martin Brown

Reviews

CONCERTS

Rick James

At the Universal Amphitheatre

The difference between Marvin Gaye and Rick James is the difference between, let us say, Jacqueline Bisset and Linda Lowelace, between *A Streetcar Named Desire* and *Renegade Nuns In Bondage*. But, as the good book (in James' case, the Frederick's of Hollywood catalogue) says, "Into each life a little sleaze must fall."

There is no doubt James is a standout musician and performer. Backed

was there for the groove. And, if nothing else, Rick James has the groove nailed down.

Perhaps designating James' antics as sleaze is a matter of taste. Oh well, as the saying goes, "whatever turns you on." Even then, there seemed to be a lot of foreplay and no explosion. Judging from the crowd's reaction, however, this opinion was definitely not held by the majority. —Ron Gales

The Animals

At the Universal Amphitheatre

Comeback fever, that strange malady responsible for more band rebirths than there are freeway on-ramps, has struck again. The Animals are the ones trying it this time, the blues-based

Though the group (two groups?) was hot, Eric Burdon was clearly the reason for the success of the show. He improvised lyrics, howled, and belted out tunes and bounced about the stage with an unbelievable, unrelenting energy. Burdon has something gritty, honest, and likeable about him—this is one performer who delivers.

A lot of groups try for comebacks, but few ever really score big a second time. The Animals, with Burdon at the helm, just may. Judging from their Amphitheatre date, they certainly deserve to. —Randal A. Case

Donna Summer

At the Universal Amphitheatre

Good news for all Donna Summer fans—this year's model is a big improvement over last year's, and with a hot new album, hit single and successful tour, she's definitely back on top again. This series of sold-out gigs at the Amphitheatre perfectly illustrated her newfound confidence and she's looking and singing better than ever to prove it. Supported by a large and capable band, Summer ran through a strong and varied set that featured all her greatest hits, but which also gave her room to stretch her considerable talents. Appearing first out of a cloud of smoke with her familiar *Bul Girls* trademark, she danced, sang and joked her way through such highlights as "MacArthur Park," "On The Radio," "The Last Dance," and "Bad Girls."

By clever use of revolving scrims, the stage was constantly transformed into the various locales conjured up in the songs. Another high spot of the set was the surprise appearance by the diminutive Musical Youth. Summer was also ably backed up by her two sisters on vocals, but there was no question whose stage it was, even when these two joked and carried on with the adoring audience—Summer was fully in control the whole evening.

No Summer concert is complete nowadays without the obligatory number dedicated to Jesus, but she restrained herself to only one. Her one serious error of judgment lay not in the religious material, but in her inexplicable desire to sing the theme from *Evita*, complete with ballgown and prop balcony, as if it were significant.

She fully redeemed herself, however, with a triumphant finale of "She Works Hard For Her Money." She even had the chutzpah to wear a waitress' outfit for it, and for the rousing "State Of Independence." It's certainly a long way from "Love To Love You Baby." —Iain Blair

Talking Heads

At the Greek Theatre, Hollywood

Ever since the initial punk/new wave explosion of 1977, there has been a lively debate as to who will become the great rock hope of the '80s. Among those considered were the Clash, Elvis Costello, the Jam, whatever incarnation Johnny Lydon would lead, the Ra-

mones, Television, and the Talking Heads.

Some of those groups have since disbanded, others have yet to fully break through, and one (the Clash) has gained mass acceptance in spite of itself. But the most impressive creative growth, as evidenced by their recorded output and their most recent tour, is the Talking Heads.

Without a doubt, their Greek show was one of the most innovatively staged performances of this or any year. Singer/guitarist David Byrne opened the show alone, playing "Psycho Killer" over a click track from a ghetto blaster. With each song, roadies would walk on stage and set up equipment that a new band member would play, until the stage was filled with a nine-piece ensemble. Not only did excitement build from the anticipation of added musicians, but the overall sound gradually grew into a huge, thick rhythmic force of irresistible dance music. When they took a break after peaking with incredible versions of "Burning Down The House" and "Life During Wartime," it was hard to imagine a better second set.

Granted, the latter half didn't have the progression of intensity, but it too



David Byrne in between dance steps at the Greek Theatre

had several exhilarating peaks. Byrne's graceful dancing with a floorlamp on "This Must Be The Place" and his awkward convulsions on "Once In A Lifetime" perfectly complimented the songs' moods. Even non-Heads material, like the Tom Tom Club's "Genius Of Love" and Byrne's work from *The Catherine Wheel*, fit into the entire set like a glove.

The most illuminating aspect of the band's growth is in its stage presence. During its early tours, the group, and Byrne in particular, displayed an inward intensity that rarely reached beyond the first dozen rows. Now, Byrne has accepted his image as the edgy neurotic, and plays it to the hilt, giving the sound a joyful, off-the-wall quality. The rest of the band now settles into the funky grooves comfortably, and the rhythms never get static or go on too long.

The Talking Heads have achieved something no other band has even considered trying. Not only are they one of the most clever, intelligent groups around, but they're infectiously danceable and a mess of fun.

—Jeff Silberman



Rick James gets sexy (read that sleazy) at the Universal Amphitheatre

by a fist-tight Stone City Band (drummer Nate Hughs' throbbing beats and Tom McDermott's shrieks of guitar ecstasy really stood out), James continually thrust his pulsating, bad-ass funk into gear. Few libidos were left unapproached by the super-freak's supply of gestures, leers, and hedonistic squeals.

The sincerely fascinating lesson that came clear through the evening of excess and "party party, let's do it all night baby" and songs running together until they sounded the same was the growing realization of a James-David Lee Roth connection. As the night wore on, black funk and white metal, polar opposites on the surface (you don't see much overlap of KGFJ and KMET playlists) appeared more and more to be two sides of the same coin. The only real difference between the two seems to be that the headbangers go for the licks while James' audience

British invaders who brought us such '60s hits as "House Of The Rising Sun," "It's My Life," "We Gotta Get Out Of This Place," "Don't Let Me Be Misunderstood," and a horde of others.

For their Universal Amphitheatre date, they ran through many of their old hits, as well as much of their new LP, *Ark*. The *Ark* tunes are far from bad; a few are even very good, including the catchy, infectious single, "The Night," which has been getting airplay. But, let's face facts: almost everybody came to hear the golden oldies. When singer Eric Burdon introduced a song by saying, "Return with us now to those thrilling days of yesteryear," the audience went absolutely nuts. The fact that some of the new material passed the ear test was just an extra bonus.

The band sounded great, augmenting its original lineup with a second guitarist and drummer, a sax player, and ex-Animal Zoot Money on keys,



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Songmine

By John Braheny

Philosophies Of Songwriting

One of the most interesting revelations from the recent L.A. Songwriters Showcase "Alternative Songwriter" Panel, organized and moderated by *Music Connection* associate editor Jeff Silberman, was that pretty much the same spectrum of songwriting philosophies were at work with this group of songwriters as with independent songwriters who sell their songs to other artists. I thought I would try to make some general classifications of these different philosophies, keeping in mind that, like any type of classification, there can be considerable overlap between each category.

The main philosophy held by the panelists at the "Alternative Songwriter" Panel was of the "I just write what I feel, and if you like it, that's great" variety. This philosophy works fine as long as it pays the songwriter's rent. It's also fine if you have another gig with which to support yourself, and you do music mainly for the pleasure of it. Writing what you feel can also put you in a very high class all by yourself in the world of pro songwriting. Assuming that you have a good poet's or musician's instinct for the dynamic construction of lyrics and melodies, the feelings and attitudes that you express in a unique and highly individual way could strike a common chord with what a lot of other people feel. Thus, while only trying to "write what you feel," you could unwittingly gain a considerable audience. The major stumbling block to success with this approach is that it requires a record company exec with some guts to support you, even though you may sound totally different from anything else.

Your success with this approach may take you to a quite different philosophy. "If they love this so much, I'll give them some more of it." It may, in fact, be easy to give them some more because you're still writing just how you feel, and you happen to still feel just the same way. Or you don't feel the same, but figure you're on a roll now and you don't want to spoil a good thing by changing. So you end up by repeating yourself, creating your very own stylistic cliches. You find yourself trying to nail what it is they like so much so you can do it again. Watch out. You're starting to get self-conscious. Maybe you started out with a real tough and bitter stance. Your fans ate it up, because they identified with it. But now you feel a little more mellow. You've gotten some strokes, a little taste of change in the pocket, and don't feel quite like the angry young man (woman) anymore. So you write some happier songs and play them for your producer or record company. They say, "Wait a minute, we just spent about a quarter of a million cultivating this angry young audience for your angry young songs. How dare you be happy!" This is a classic confrontation of art and commerce. You can continue writing what you feel, fight the record company and go for a new audience; or you can go back to your old attitude and give the old audience what it wants.

Then there's "the total craftsman" philosophy. You learn your craft like a novelist, find out what works and doesn't work, study the masters, know the forms and techniques, learn how to recognize and craft a great hook, and make stuff up. You don't have to have experienced it at all, just have the imagination and sensitivity to be able to make it feel real. With a good enough command of the craft, you can make people believe you were inspired when you weren't. Then when you are inspired, you know exactly what to do with it. There are those who hold the total craftsman in disdain because they feel it's somehow dishonest to write about something you haven't experienced. Sometimes the disdain comes from hearing well-crafted, successful songs that are artistically bankrupt, with nothing to say, no heart, no imagination. Obviously, somebody wants that stuff, or it wouldn't be successful.

The bottom line is that all of these philosophies can result in good songwriting. Ultimately, the task of writing a good song is up to the individual songwriter, and this goes beyond all philosophies. Songwriting requires talent and insight, and without these, no philosophy can help you.

normally have in this situation using video." Camera and video operators were Gary Barrett and Phil Patrenite, and Ron Hamad was audio engineer. Lori Mayhugh was both associate producer and set designer, and Linda Kuppin played the android.

The clip was edited by Skip Dye using Instant Replay's CMX on-line system, and Patricia Chamberlain used the Grass Valley switcher, the Quantel Digital EFX system and the Ultimatte for the live band segments. The company plans to use their latest acquisition, a video graphics and animation computer called the Paint Box, on other rock videos scheduled for release this fall.

Whifler-Nimmer Productions of San Francisco recently completed a new video for CBS/415 Records act Translator, featuring their new single, "Un-Along" off the album *No Time Like Now*. A series of sun-drenched Northern Californian vistas served as a backdrop for the video's story of "one man's search for a lost summer of love." Joining the band on screen was

tries in New York City.

E.J. Stewart Video Production facilities of Primos, Pennsylvania, have been very busy with a number of projects. They just completed a clip for "All You Ever Think About Is Sex," the latest Sparks single on Atlantic Records. The concept called for Ron Mael to be pelted with 50 whipped cream pies during the course of the song. Apparently there was no shortage of volunteers, since the road crew agreed to work the whole shoot for free in exchange for the privilege of bombarding their boss. All in all, over 400 pies were thrown before the shoot wrapped. The extravaganza was produced by Marcus Peterzell and directed by Pat Warner for E.J. Stewart.

Previously, the company was involved in a shoot for CBS' Shooting Star. The video, for the single "Straight Ahead" off their new album, was shot at Centron Films in Kansas City on a 6,000 square foot sound stage, and featured a 25 member dance troupe. Also featured in the production was a miniature city especially designed for



photo by f. stop Fitzgerald

Translator in Nor Cal shooting "Un-Along," their story of "a lost summer of love"

Bill Owen, star of many Ralph Record videos, and Lael Robertson making her debut as "the sensitive and wholesome girl-next-door." The shoot was produced by Larry Nimmer and directed by Graeme Whifler. John Torcassi, whose previous credits include Greg Kihn's "Jeopardy" and the Call's "The Walls Came Down," directed the photography.

4500 feet of Kodak 7247 and 7294 stock were exposed during the shoot which was filmed on an Arri SR with a 10-100 Zeiss lens and a Bolex Rex V. Film-to-tape transfer was by Phil Gorth at Compact Video in Burbank. On-line editing was done at Positive Video.

Steven Wechsler of the **Wechsler Group**, New York's production post-production facility, recently completed editing "So Easy," a three and a half minute music video clip for rock writer-performer Robert Becker. Becker's romantic dance single, produced and video taped by Alan Lebow of Alan Lebow Productions, was also previewed on WNEW TV's *Midday* show hosted by Bill Boggs. The promotional piece was mixed at Electric Lady Studios and conformed at National Video Indus-

tries in New York City. the shoot. The clip was produced by Marcus Peterzell and directed by Joe Dea. Juanita Diana served as production director for Video Caroline.

Robert Hazard also just recently completed the filming of his new video clip for his new single, "Chain Reaction." The promo was shot on location on South Street in Philadelphia and included over 150 extras. It was produced by Michael Dick, directed by Richard Carey for RCA Records, and E.J. Stewart Video served as the production facility with Marcus Peterzell acting as the production director. Both clips are currently airing on MTV.

Line One Video in New York was recently selected for preliminary editing for a segment of the *Playboy* Channel's new *Hot Rocks* music video series. Produced by Buzz Potamkin of Buzzeo Productions, the edit made extensive use of the Sony BVU-820 1/2" recorder which provides slow motion, freeze-frame, and reverse capabilities with greater speed and economy than previous formats. The edit also utilized Line One's Chyron RGU-2 electronic tilting system. Chief engineer was Line One V-P of operations, John Gilliat.

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Audio/Video Update

AUDIO

by Jeff Janning

Mad Dog Studios, Venice, CA: Mark Avnet tells *MC*: "We are just starting to work on an album for artist Mike Pintera which Mike and I will co-produce and I will engineer. Mike and I also produced a single for Jed the Fish. Jed had a hand in the production. I was also at the boards for Lisa Popeil, who was self-producing her own single with producer Johnny Lee and engineer Dusty Wakeman, who co-owns the studio. Dusty is also engineering an album for Jack Shepherd and just finished a single for actress Susan George, with Johnny Lee producing. Rhino Records' Harold Bronson is tracking an EP for the Knickers with engineer Phil Celia.

Lake Kawaguchi Studios, Kawaguchi, Japan: Canyon Records artist Masaki Matsubara is doing his own production, along with Harry Kaneko and Steve Mitchell, who also engineered the sessions. Eric Tagg, who is Lee Ritenour's vocalist sang on three of the album's tracks. Mixing for the project is being handled here in the States at L.A.'s Studio Sound Recorders. Steve Mitchell, who is also involved with Audio Cassette Duplicator Company, tells *MC*: "We are doing very well since opening our doors for business. Warner Brothers, A&M and Oz Records are all clients who use our duplication services. We are also getting business from management firms."

Preferred Sound, Woodland Hills, CA: Punch, an L.A./Orange County-based band is laying down basic tracks for an EP which they are producing together with Robert Stamps, who is also engineering the sessions.

Larrabee Sound, Los Angeles, CA: Epic artist Teena Marie is producing her next album with engineer Bobby Brooks, assisted by Sabrina Buchanek and Car Johnson. Taavi Mote is engineering for Jimmy Jam and Terry Lewis who are producing the new Cheryl Lynn album. CBS artist Rodney Franklin is working with producer Stanley Clark and engineer Erik Zobler finishing up a new album. Solar Records act the Deele are tracking their latest effort with producer Reggie Calloway and engineer Steve Hodge and assistant Judy Clapp. Producer Chuck Jackson is sweetening the new Dells album for LARC Records with the addition of strings. Carmine Rubino is engineering, with Sabrina Buchanek assisting.

Skyline Recording, Topanga, CA: Producer Steve Sinclair is working on an album project for the English duo Simon and Verite Grace. He is also tracking six sides for singer/songwriter Dean Ray. Britt Bacon is engineering both sessions and working with producer James Rolleston, who is laying down six tracks for Shawn O'Brien of the Cripples. Producers Greg Mathieson and Rusty Garner are working with engineer Paul Sabu to re-mix a club

version of the new Sheena Easton single. Producer Paul Delph is working on an album for artist Jimmy Speheers with engineer Tony Braithwaite.

The Complex, West Los Angeles, CA: Jeffrey Osborne is producing an album for Joyce Kennedy for A&M Records. Tommy Vicari is at the boards with second Murry Dvorkin. Earth, Wind and Fire are tracking overdubs for their latest effort. As usual, Maurice White is producing the sessions with engineer Mick Guzauski and second Barbara Rooney.

The Village, West Los Angeles, CA: Motown artists the Commodores are in studio B overdubbing and mixing their new self-produced album with engineers Jane Clark, Magic Moreno, Doug Williams and Jim Farace. Studio D is occupied by producers James Newton Howard and Elliot Scheiner who are tracking overdubs and mixing artist Richard Cocciant's album. Modern Records artist Sandy Stewart is in the studio with producer Beau Hill, who is sharing engineering duties with Cliff Jones, working on vocal overdubs in studio B.

Sunset Sound, Hollywood, CA: Arista artist Melissa Manchester is in the studio with producer Arif Mardin and engineer Jeremy Smith working on vocals and tracking horn overdubs. Producer David Pack is in with engineer Al Schmitt and second Bill Jackson tracking for Qwest recording artist Patti Austin. Elektra artist Lee Ritenour is working with producers Greg Mathieson and Trevor Veitch on a new album. David Leonard is at the boards.

Tres Virgos Studios, San Rafael, CA: Johnny Cola is producing three sides for a new Bay Area band called Secrets. Robin Yeager and Marian Lewis are at the boards. Peter Scott in producing several sides on Mingo Lewis for an upcoming LP. Engineering is shared by Tom Scott. Pat Williams and Gordon Lyon.

Contour Studios: Marina Del Ray, CA: Angle State Records artist E.J. Marshall completed tracks on two songs for a single. Steve Recker produced the sessions.

VIDEO

by Iain Blair



Tom Jones goes rockabilly for video of "It'll Be Me," backed by an all-female band



photo by L.D. Mayhugh

The crew for the shoot of the new Donnie Iris video, "Do You Compute?"

Over the last few years, MOR pop and rock acts seem to have had a monopoly over video exposure, but that picture is gradually changing with an increasing number of country artists now shooting promo clips. Following the success of his last video, entitled "Pancho And Lefty," Willie Nelson and Texas Pacific Film Video have teamed up again to produce a music video of the title song from his current hit album, "Tougher Than Leather." Co-directed by David Anderson and TPFV's Richard Kooris, the short was filmed in 35mm on location at Alamo Village in Texas and features the narrative style and Old West look established in "Pancho And Lefty." Nelson portrays a gunfighter and the scriptwriter, Lana Nelson, plays the sweetheart of a man killed by Nelson in a shootout. Other members of Nelson's family and band appear in the film as townspeople. Cinematographer was Richard Kooris, production manager was Vicki Margolin and assistant cameraman was Kevin Boyle. Laura Kooris was make-up and wardrobe, Bobby Llewallen and Ferrell Shinnick were grips, Jeff Hurst was best boy and Carolyn McGovern was production assistant.

Mercury/Polygram recording artist Tom Jones recently finished shooting his first music video clip for his new single, "It'll Be Me," from his current album, *Tom Jones Country*. The three-minute production, which featured Jones and an all-female four-piece

band, was shot on film in L.A. and produced and directed by Steve Khan. The project was then edited on video at Panavideo's brand new one-inch editing suite in New York. Khan's previous credits include shoots for Barry Manilow, War and the Village People. The video has been serviced to the Video Music Channel, HBO, ONTV, Showtime, Select-TV and other national outlets.

Instant Replay Video Productions of Cincinnati, Ohio, recently burned some midnight oil to finish production of the new Donnie Iris video, "Do You Compute?" which is currently airing on MTV and *Nightracks*. Taken from the new album, *Fortune 4/0*, the track was shot as a conceptual piece that takes place in a high-tech white environment that is then stenciled with a black line graph as Iris sings to his android female counterpart. The project was completed after two days of pre-production and two days of shooting, and was produced for MCA Records by Carl Maduri of Belkin/Maduri Productions. Chuck Statler was creative director again, having previously directed the band's live performance video.

Director of photography Terry Hamad used the new Ikegami EC35 camera coupled with a set of specially designed prime lenses to achieve a "film-quality look" to the shoot. "With the EC35, we were able to deal with the high-contrast ratios and low-light levels of the set design without smearing or loss of resolution that you would

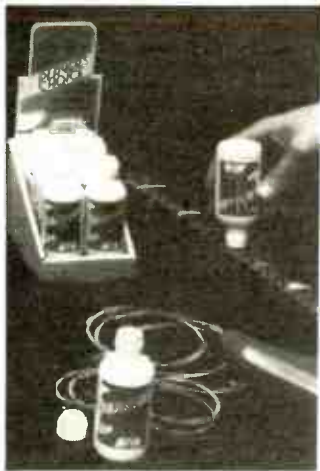
Product Profile

► Player's Choice Polish & Cleaner

Tres Amigo Musical Instrument Care Products has introduced Player's Choice Guitar Polish and String Cleaner and Conditioner.

The polish is an enriched blend of lemon oil and carnauba wax, and comes in a six-ounce pump spray container. The String Cleaner and Conditioner consists of Lanolin, natural cleaning agents, and a computer wire life enhancer. The four-ounce bottle features a built-in control flow applicator.

For more information, contact Tres Amigos at 6747 Valjean Ave., Van Nuys, CA 91406.



► Zion Guitar

Zion Music Service has introduced the TLZ single-cutaway guitar.

A one-piece ash body and curly maple neck provide extreme sustain. Two Seymour Duncan stack pickups and a mag humbucker with single-coil capacity are standard. Options available include Floyd Rose or Kahler tremolo systems and a complete range of custom colors.

For more information, contact Zion at 1801 Holbrook St., Greensboro, NC 27403.

► DeltaLab Echo

DeltaLab has introduced the Echo-tron, a solid-state digital delay loop with long delay capability.

The delay ranges from 256 microseconds (1/4 second) to 4069ms (four seconds). Infinite repeat capabilities

allow sounds to be stored digitally, and sound-on-sound can be added by using the feedback control in conjunction with the infinite repeat for echoes longer than four seconds.

For more information, contact DeltaLab Research at 19 Alpha Road, Chelmsford, MA 01824.

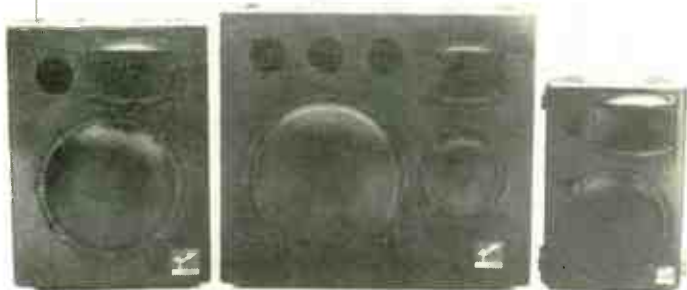


► Fender "Pro Sound" Line

Fender has introduced its Pro Sound Products division featuring five powered mixers, three mixing consoles,

two stereo power amplifiers, three new series of microphones, and three speaker systems.

Certain new features are incorporated in the line, including 48-volt phantom powering in all mixers so conden-



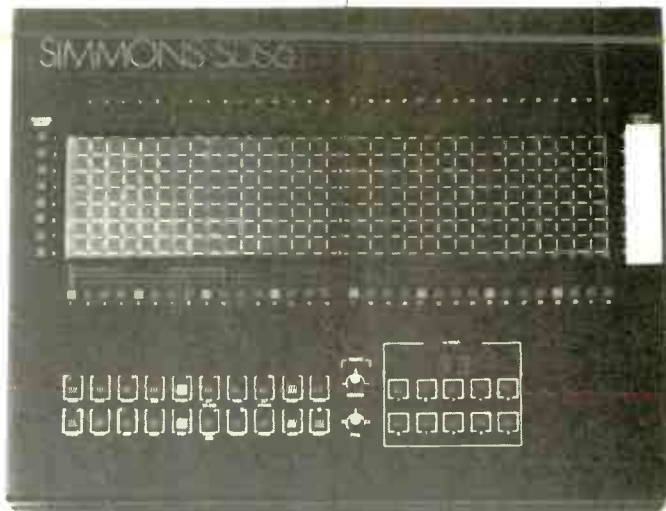
► Simmons Drum Sequencer

Simmons has introduced the S.D.S.6. Sequencer to be used in conjunction with their S.D.S.5. Electronic drums.

The sequencer features a 32x8

(channel) L.E.D. matrix, programmable dynamics, a memory capacity of 99 patterns, and comprehensive sync inputs and outputs which allow the S.D.S.6. to be used with other electronic equipment.

For more information, contact Simmons at P.O. Box 1444, Reseda, CA 91335.



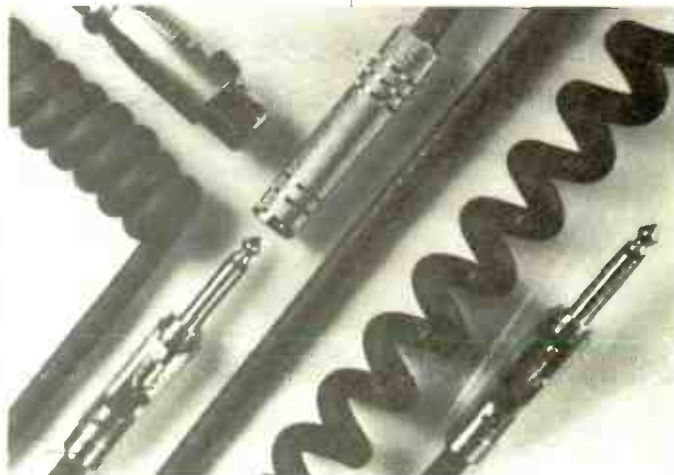
► Suzuki Cords

Suzuki has introduced a selection of cords and cables for musical instruments.

A see-through plexiglass connector allows one to see solder problems and loose connections. The cords are dou-

ble shielded 3/8" neoprene cables with brass connectors. Straight, coiled, combination, and Y cords are available, all with a lifetime guarantee.

For more information, contact Suzuki at P.O. Box 261030, San Diego, CA 92126.



sor mics can be used, balanced differential input circuitry, "signal present" and "peak" LED indicators, and variable impedances. The M-1 miniature condenser mic can be attached to acoustic instruments, drum kits, and

even the speaker frame of an amplifier. The entire line is designed to be compatible with other electronics.

For more information, please contact Fender at 1300 E. Valencia Dr., Fullerton, CA 92631.



COUNTRY

Continued from page 15

things that are different."

Nonetheless, country hasn't lost its hardcore following, as evidenced by the success of *The Nashville Network*, an all-country cable-TV station which expands on the MTV format of 24-hour music programming by varying the schedule with country-related shows, soap operas, dance instruction, and interviews. Although some critics call *The Nashville Network* a slick version of the perennial *Hee Haw* (which is now in its 16th year of syndication), the station does prove that the market for country is still viable as a money-maker while providing a much-needed outlet for exposure of country acts both new and old.

Local country musicians offer differing opinions on the post *Urban Cowboy* slide for coun-

try music. "I don't think it's as much *Urban Cowboy* dying out as it is just hard times," explained Archie Francis, a veteran L.A. country drummer and eight-time winner of the Academy of Country Music's Drummer of the Year Award. "Due to Reaganomics, people just are not paying as much for entertainment as they used to. Reaganomics is to me more of the reason why the country clubs folded. People can't afford to go out as much." "The *Urban Cowboy* fad was too contrived; it lacked substance and actually seemed to have little to do with real country music," said John Mauceri, the drummer for the Claudia Nygaard Band. "I found it to be more of a commercial exploit than any-

thing. Some of my friends are really hurting for work right now, but the fad's demise hasn't really affected me."

"The nice thing about the *Urban Cowboy* fad was there was so much recording work," exclaimed Brad Felton, pedal steel expert for the James Morgan Band. "People who wanted to get into country were recording right and left, plus there were TV specials, etc. It was great, but now there's been a very significant decrease in work. The club scene is back to what it was before the fad. We've gained a glut of new country musicians too; that should level off in a year or so." On the other hand, Francis "had hard times for the duration of the *Urban Cowboy* thing. I actually work more private affairs than clubs, but even so, the people just aren't paying as much, and sometimes they'd do just as well to rent a jukebox."

One country club that will never have that

bands a year, more than anyone else." Both national acts and local bands play the Palomino, while special promotions like the Sunday afternoon barbecues with up to five bands on the bill help keep this club afloat while others take a look at (what else?) new music. "When *Urban Cowboy* hit, a lot of young people got into country music, and a lot of rock clubs that were hurting jumped on the bandwagon," said Smart of the Cowboy. "The country clubs that are doing well now are the ones that have been around a long time."

Country music is still alive and well in Orange County, which is often called the Bible belt of Southern California. Less trendy than its neighbors to the north, country bands can earn a respectable living by gigging in the local clubs, although many groups have had to learn contemporary cover material to keep their fans happy. "In Orange County, we actually have as many country clubs as we did before the fad," suggested Sven Backlund, leader of the Slim Chance Band. "Clubs have folded, it's true, but new clubs are opening up all the time. Our problem is that it's a buyer's market out there for clubowners; they're getting bands for less and less. On the whole, I don't think Orange County has been affected as much by the demise of *Urban Cowboy* because Orange County has a large rancher population."

Surprisingly, there are two new country bands which were born out of the old punk scene in L.A. instead of the traditional Nashville/Texas circuit. Rank & File (signed to Slash/Warner Brothers) and Lone Justice (now on Geffen Records) have combined pure country influences with the energy of the new wave movement to create a hybrid more notable for its simplicity than the glitzy arrangements typical of today's country establishment. How well these bands do in the long run depends greatly on how quickly they are accepted by the traditional country fans, as well as how much rock crossover appeal they can generate.

So country music in Southern California is far from dead, although its popularity is now dependent on the music rather than the fashions. "I actually think country is bigger now than it has ever been," said Backlund. "Due to the fad, more people are aware of it now. Also, the opportunists are gone, those who were just cashing in on the fad." "There's an acceptance of country music now that wasn't there before," concluded George Highfill, who leads his own country band. "The fad was good for record sales, club work, and music in general. People who were formerly not interested in country music are now listening." □



Old country meets new country: Emmylou Harris (left) with Maria McKee Of Lone Justice

problem is the Palomino in North Hollywood. Along with Gilley's in Texas (where much of *Urban Cowboy* was filmed), this venue personified the C&W style which became so popular in the early part of this decade. However, the Palomino has also begun booking a diverse roster of acts which are not necessarily country. According to spokesperson Tommy Thompson, "there are not enough acts. There's 2500 rock acts to one country act that's worth anything. Why do you think the Whisky in Hollywood went under? They couldn't get the acts to pay the bills." When queried how the Palomino has been able to sustain its profits during these harder times, Thompson replied, "We book 730



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KLOS morning drive shows.

"I love dance music, which is why I love working at KROQ," explains Blade. "I always say disco and people go, 'Oh, God, white polyester,' and it's not that. When I say disco, I just mean a strong beat you can dance to. In England, we used to dance to Led Zeppelin tracks. We used to dance to Jimi Hendrix. There's never been the disco backlash in England that there was here in America. In America, disco became associated with the New York sound—real soft, with lots of violins and all that kind of stuff. I'm talking dance music, uptempo, good music. It's not necessarily wimpy."



While he may be partial to the KROQ sound, Blade replies that, yes, he would make changes were he the station's music director.

"I hate Killer Pussy...they have things like 'Pocket Pool,' 'Herpes,' 'Teenage Enema Nurses In Bondage.' Crap. Absolute crap...I suppose the Killer Pussys and stuff like that are there, just so when you're in your car and you're thinking, 'Godammit, I'm sick to death of these records. I bet the next record's going to be 'The Metro' by Berlin again.' Then something comes on that's completely different."

If the ROQ get any consistent criticism, it seems to be that a lot of people are sick to death of their heavy song repetition. "People criticize repetition," Blade admits. "Well, it's the repetition that's made KROQ the *big station*. Kids know they'll hear the hit records. They know they'll hear Missing Persons when Missing Persons are hot, and they'll hear Men

At Work when Men At Work are hot." The formula of the ROQ, Blade explains, is to mix those constantly played hits with an occasional out-of-left-field tune which makes the heavy rotation songs seem fresher.

"KLOS has a real tight program which at times can be boring, but at least you know you're going to hear the hits. If you hear the Doors, you know it's going to be 'Riders On The Storm' or 'L.A. Woman.' They don't play something obscure. KMET's mistake was, for

«People criticize repetition. But repetition has made KROQ the big station. Kids know they'll hear the hit records.»

a while they chased KLOS, then they decided that wouldn't work, so they chased KLOS by playing the lesser-known tracks by the Doors and Lynyrd Skynyrd. But the reason they were lesser-known tracks was because they weren't as good. So, that caused people without a lot of patience to flee to KLOS. KLOS has remained consistent through good, if boring, programming. KMET has dropped through bad programming."

Blade admits not all his musical judgments are perfect. He cites Oingo Boingo ("At first

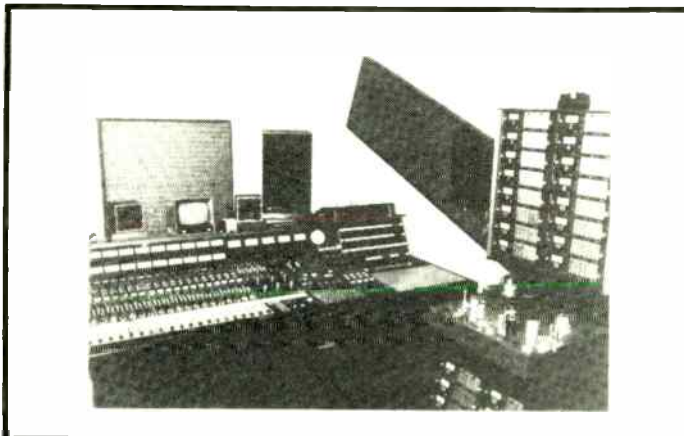
I hated them; now they're one of my favorite bands") and Michael Jackson ("I had a tin ear on his 'Beat It' single"). "We all make mistakes," Blade says. "And there are things on the charts now that I just don't understand how they got there. I don't like 'Maniac' by Michael Sembello. But I'm wrong. Here it is at number seven in the charts and it's going to be a massive seller. I'm thinking if it weren't for the movie, *Flashdance*, that song never would have happened. 'Puttin' On The Ritz' by Taco is another one. 'Lawyers In Love' by Jackson Browne. I don't hear that."

The transplanted Englishman pauses meditatively when asked whether he thinks the musical climate is more creative in America or England.



"If you'd asked me that a year ago, I'd have said England. There was Adam (Ant), Thomas Dolby, Duran Duran. Now America's accepted those bands and added them to their playlists, along with German bands, Australian bands. In a year's time, American musicians are just going to blow people away. American musicians are going to cross the soft rock sound of the Journeys and Totos with the synthesized sounds of the Berlins and Missing Persons."

As far as the comparison with Dick Clark, Blade doesn't seem too upset by it. "I love Dick Clark," Blade says. "He's still actively involved with music. He's got a production company. He might do it for the money, but to me, it doesn't come off that way. It looks like he enjoys what he does. You can't help but respect the guy. I'd love to be where Dick Clark is when I'm his age." □



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«Richard Blade»

ROQ-ing Into The New '80s Mainstream

by Randal A. Case



Few personalities could get away with being called "the Dick Clark of the '80s" by their publicist and not have the words met with laughter. But if *anyone* in town seems to be taking steps toward that title, it would have to be Richard Blade. The dapper Englishman helps host the syndicated TV program *MV3* (currently airing in 45 markets), is probably the most visible jock at KROQ (the highest rated rock station in L.A., according to the most recent Arbitrons) and manages to find time to make seemingly non-stop personal appearances.



His newest project is the Music Video Network, a CBS TV show premiering September 24th. After the program's initial hour special, it's scheduled to slide into a weekly Saturday slot at 7 p.m., "so we can catch all the people getting ready to go out to clubs," says Blade. "Production-wise, it's going to be light-years ahead of *MV3*. It's not going to be your normal video show because you can see videos anywhere." (At presstime, Blade's future involvement with *MV3* is uncertain.)

Rather than seeing the granddaddy of music video shows, MTV, as competition, Blade speaks glowingly of the 24-hour cable station. "It's amazing," he exclaims. "I think it'll go down at the end of the decade that MTV was to the '80s what the Beatles were to the '60s."

According to Blade, MTV's popularity is at the heart of all the fuss about record companies charging television outlets a set fee for videos. "It's stupid. You can quote this. They're stupid, dumb motherfuckers if they do that. It's a promotional tool, and if they start charging, there are going to be a lot of video shows that won't be able to afford to pay for them. They (the networks) want to get MTV

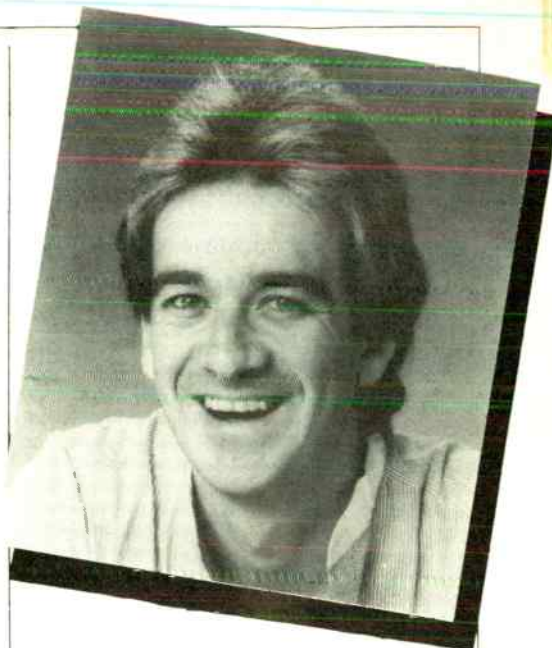
off the air. MTV is hurting television. I think NBC—Dick Ebersoll—started the whole thing. He started paying for the videos without being asked to pay. MTV's still in the red; they're anticipating getting into the black in the middle of '84. If they had to pay for their videos, they'd go off the air within an hour."

When he's answering questions rather than doing the asking, the reserved, smooth talking Blade becomes quite animated. He speaks freely, is disarmingly direct and offers lots of spontaneous, unsolicited remarks.

«I think it'll go down at the end of the decade that MTV was to the '80s what the Beatles were to the '60s.»

"I'm lucky," he comments. "If I had a thick accent, I wouldn't be a DJ anywhere. The best thing my parents ever did was, when I was seven, they moved to Torquay, which is a beautiful seaside resort with palm trees. They call it the California of England. Because it's a holiday center all year round, the accent is very mellow."

After being graduated from college, Blade traveled throughout Europe as a club DJ, soon to discover he'd reached a peak professionally. "It's like the bands here in town," he remembers. "They get into a club circuit and eventually just can't go any further. They pack



DJ Richard Blade

the clubs everywhere they play, but they're not going to break out unless they take a chance, unless they go out on a limb.

"All my friends said, 'man, you should go to America. There's no straight white guys out there doing disco. No one. It's all gay or it's all black right now. There's no one middle of the road, playing middle of the road for the folks in America.'"



So Blade went out on a limb by moving to the states. Though he got work training DJs for clubs and did some of his own DJ work at private parties (Neil Diamond and Michael Jackson being among his clients), it seemed American radio was never going to warm to his accent. "They said it just won't work, that an English accent just won't happen." But he pressed on, managing DJ assignments first at a hard-rock station near Bakersfield ("It made KMET look like a beautiful music station"), then at KZOZ and KNAC in Los Angeles.

With an unblinking eye on the new wave pastures of KROQ, he waited until the ROQ jocks vacationed last year in Hawaii to make his move. Then, jeopardizing his position at KNAC, Blade filled in at the Pasadena station. It was a gamble that paid off: today, Blade's early morning slot at KROQ with Raymondo easily out-rates the competing KMET and

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hanging from the ceiling, a sink pulled away from the wall, carpet soaked from fire hoses turned on and the first row of seats torn to shreds. "The punks need a concrete room to play in. There won't be any more of it here," she attested.

Gary Tovar of Golden Voice Productions was the promoter of this and many other hard-core shows including Public Image, and TSOL's mayhem at Studio Instrument Rentals last spring. He is convinced that if authorities would not intervene there would be no real trouble. It is fashionable to jump on stage with the band only to be heaved back into the pit or bee hive. This is where any number of the audience are slamming or just walking fast in a large circle behind one another. At the Public Image show it looked like a busy bus station on stage, but that's status quo at a punk show. "I don't want anyone hurt bad and the kids don't mean to hurt. They just want physical contact," insists Tovar. "There's nothing wrong with it. Some people are just very closed-minded," he said. Zumwalt explained that it isn't left up to him to decide these matters. "If the fire marshal says to keep people off stage, we have to face them if they come to the show," he said. Pipes says Western won't have anything to do with punk. "I think it is disgusting. I don't like to see performers incite people and get them hurt. I've seen Jello do it (Dead Kennedy's) and Jack does it (TSOL) and I don't understand it." Pipes feels performers have a certain responsibility to help control the audience. As Chuck Dukowski of Black Flag so succinctly put it, "You know, you can whip up a lot of energy and say 'okay everyone with black tennis shoes is the enemy and must be destroyed.' You'd get a great response."

Renowned for their hard-core punk shows, Jerry Roach's defunct Cuckoo's Nest in Costa Mesa suffered problems with security and police. After the supreme court took his dancing license away to stop what they deemed as "violent dancing" that would make for violence outside, Roach says the police continued to hassle and arrest the patrons until he closed

'It helps to have a big guy at the door. It ain't pretty, but someone's gotta do it.'

**—Bill Metro,
Cathay de Grande**

the place due to lack of business. "I'm the Lenny Bruce of rock," laments Roach. "If it's so violent, show me their wounds. Everyone leaves in one piece and they come back for more. It's exciting just to watch. It really churns you up inside and you can't take your eyes off it," he asserts. Since the closing of the Cuckoo's Nest, Roach has devoted his attention to his other club, Radio City. "There is

a conspicuous absence of problems with security here. Never any fights or hassles," said Roach. He attributes this to the fact that Radio City is a showcase club where people come to see a specific act. "It's not like a Top 40 club where people go to meet someone. A guy might be ready to fight if he doesn't score," explained Roach.

Local clubs have had to tighten up on their security policies to avoid trouble from neighbors and surrounding merchants. Many have initiated a no in/out policy to discourage vandalism and noise. Clubs like the Music Machine in West L.A. have to police the parking lot next door since it belongs to the restaurant that is open at the same time.

The bouncers that work the door at various clubs come from all walks of life. Some, like you find at 321 in Santa Monica or Sasch in Studio City are body builders getting ready for competition. Others are musicians or bartenders or students making extra money. Some are just hard-core roadies or in-town body guards between gigs. Bill Metro, grandiose gentileperson at the Cathay de Grande falls into the latter category. He says he has always been around the music business. His latest adventures include personal bodyguarding Van Halen at the US Festival and road stints with Ratt and Motley Crue. When asked if he received a lot of training he quipped, "Yeah, 20 years of training on the streets of New York." Metro says the club has also adopted the no in/out policy. "It keeps the front of the club clean," he explained. Metro believes it is the bouncers' responsibility to respect people and be able to communicate with them. He admits, "It helps to have a big guy at the door. It ain't pretty but somebody's gotta do it." □

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SECURITY

by Cindy Payne

Keeping Concerts Calm With The Backstage Bouncers

The business of handling concert crowds is yet another very lucrative facet of rock and roll commerce. Over the last 15 years, the importance of concert crowd control and security has escalated as musical styles and audiences have grown louder and harder. However, before 1975, uniformed policemen and stone-faced guards were the only formal security other than the ushers and road crew at a particular show. But shouts of "police brutality" in the late '60s echoed long and loud, sometimes causing confrontations between the audience and police at the mere sight of each other.

In 1967, an industrious 17-year-old named Damon Zumwalt realized the need for new policies in concert security, so he started a company called Peace Power, based on a "soft touch" approach. He had successfully handled kids at school dances by hiring popular athletes and kids close to the same age as the crowd. His "peer group security" philosophy helped take the uniformed policemen or middle-aged Burns guards off the rock concert payroll and replace them with t-shirted, young aspiring athletes, who were able to more easily relate to the concert goers on their own level. "Athletes were idolized in those days," remembered Zumwalt. He says he would hire representatives from all ethnic backgrounds who would be able to speak the language if necessary. Zumwalt's pioneering peer group policy caught on and helped his organization grow into one of the largest, most respected of its kind, now called Contemporary Entertainment Services, handling the gamut of event-oriented jobs like ticket taking, ushering, parking patrol and of course crowd control.

Western Entertainment Services is the num-

ber two man in concert security and related services and share many of the same philosophies. "You're dealing with the human element, so we tell them we aren't trying to ruin their day. We just explain," said Ralph Pipes, ex-Chicago Cub, now an executive with Western. He says his staff is subject to the same

laws and rights as any citizen. They get instructions and try to do a job without trying to be heroes. "If someone pulls a gun, no amount of money or merchandise is worth a human life," Pipes says. He says his staff is given extensive training and detailed orientation before a specific event. "We have a network of contacts around the country who we can call to find out what kind of crowd had turned out for a certain act," he said. This way Pipes says they can share information and learn from each other to avoid problems.

Both companies pay between \$4-\$8 per hour and are covered by umbrella insurance policies, since lawsuits are inevitable in this line of work.

Although Contemporary recently had the monumental task of handling the US Festival, their athletic types were dangerously out of place at a Circle Jerks concert at Perkins Palace recently. Suddenly the respected idols of yesteryear were the antagonists of the '80s when they tried to control 1500 or so anarchists. According to Gina Zamparelli, manager of Perkins, there was extensive damage to the inside of the theater that included light bulbs



photo by Nancy Vollrath

Bono Hewson of U2 is restrained from damaging himself by security guards as he clammers about on the balcony of the Sports Arena during their last Los Angeles performance.

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big manufacturers often have assembly workers making the guitars in a factory. These workers don't know guitars like a good, experienced technician." Seugi has had first-hand experience with this side of building guitars, since he worked for both Fender and Yamaha before starting to create his own guitars. "At a company, there are different people for different procedures," he says. "It's the craftsmanship that makes a custom guitar."

The time factor involved in creating a custom guitar ranges anywhere from a month to half a year, but most luthiers spend about six to eight weeks on any given instrument. Crafting the neck, fingerboard, and body are the most time-consuming aspects of building a custom guitar, since one mistake can ruin an expensive piece of mahogany. Seugi's Performance guitars usually feature a maple neck with a maple, rosewood, or ebony finger-

'The big manufacturers often have assembly workers making the guitars in a factory. They don't know instruments like a good, experienced technician. It's the craftsmanship that makes it custom.'

board. Bob McDonald, who works with Seugi at Performance, says that "we have a standard neck which we will modify to taste. It's a starting point to determine the exact feel the guitarist wants." McGuire states that "the neck is where it all happens, although the body and the balance contribute greatly to the final product." One of the more popular aspects of a custom guitar for some players is a neck copied from a favorite old guitar. McDonald once took Warren Curcurullo's favorite Gibson 335 for a few days and came up with a copy of the

neck for him to be used as part of a custom guitar McDonald constructed for him.

Although a guitar body can be made of everything from fiberglass (like the Steinberger) to plexiglass (Dan Armstrong) to metal, the most popular source is still wood. Maple, ash, mahogany, and alder were cited as the usual choices. According to Seugi, "it's the tone that makes the body wood important. If you want a bright sound, maple or ash is the way to go. For a warmer, less brittle sound, alder is appropriate." Again, personal preference is the key here.

Once the neck and the body are completed, the electronics and hardware must be added. Most custom guitar builders choose to utilize the wide range of aftermarket parts now available as opposed to, say, winding their own pickups, although McGuire says that Valley Arts will even go so far as to do that too, if the customer requests it. The most popular pickups now are made by Bill Lawrence, Bartolini, Schecter, Seymour Duncan, and DiMarzio, all of which have their own unique sound and specifications. Probably the most popular aftermarket component today is the locking tremolo system as pioneered by Floyd Rose of Seattle and popularized by (who else?) Eddie Van Halen. There is a large variety of bridges, pots, neck nuts, and tuning heads to choose from, all of which must be chosen by the guitarist. When you have a custom guitar built, it is always done to *your* specifications. Therefore, it helps to do some homework before venturing into the market.

When a customer comes in with an off-the-wall idea for a guitar, the builders questioned will often try to temper those fantasies with a hard dose of reality. McGuire claims that I "try to talk them out of the absurd. If I'm positive it won't work, I know the customer will not be happy with the final product. Since that guitar will have my name on it, it's not good business to build an instrument that doesn't work." Lacey takes a more conservative approach with his custom guitars. "I give a lot of advice," he states, "but I have to draw the line somewhere." The strangest guitar McGuire ever built was a double-necked acoustic (for different tunings), while McDonald recalls a time when "someone wanted a picture of two cats sitting on a fence with a half-moon on her MusicMan bass." The luthiers all preferred working on semi-hollowbody or acoustic guitars, due to the challenges involved in constructing the body, although the price of a custom acoustic can become fairly frightening. "Custom acoustics just aren't in



Carlos Cavazo of Quiet Riot shows off his custom Telecaster at the US Festival.

photo by Stu Simone

demand," says McDonald. "There is a very limited market for a \$2000 acoustic guitar."

When you consider the price of today's polyphonic synthesizers and digital equipment, the costs involved in having a guitar built to your exact specifications seem fairly rational. Performance's guitars generally run between \$700-\$2000, while Lacey can build one for as low as \$600. Valley Arts charges between \$1250 and \$2500 for one of McDonald's creations. "I don't build cheap guitars. I only build the best. If you want a kit, buy a kit. They certainly have a place in the market, and they have their merits."

So if you have found yourself frustrated with the retail guitar market, unable to find that certain sound or style that will allow you to create to the best of your abilities, you may want to consider a custom guitar built by one of these companies (others include Image Guitars and J.B. Player Guitars). It may just be the ticket to unlocking your musical genius, or it may inspire you to create sounds you never thought possible on a stock guitar. Whatever the reason, that custom guitar will be designed and built exactly the way you want it done. L.A.'s custom guitar craftsmen have staked their names on it. □

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The Art Of Personalized Axes

Custom Guitars

by Chris Clark

Ever since Eddie Van Halen burst onto the scene in 1977 with his homemade, pin-striped Stratocaster mutation, guitarists have moved away from playing stock instruments in favor of unique guitars. It has become increasingly popular to add aftermarket pickups, bridges, tuning heads, and tremolo devices for that personal touch, and special finishes ranging from zebra stripes to maps of the world inlaid into the body are more common now than the perennial sunburst. Although these improvements will alter the sound of any given guitar, a new pickup is often not enough for the discerning musician who wants to get *his* sound from his instrument. If price is no object, that guitarist may just opt for a custom-built guitar designed to his exact specifications.

A custom guitar can literally be any shape, size, or design which the guitarist desires. Probably the most infamous owner of these unique instruments is Cheap Trick lead guitarist Rick Nielsen, whose bizarre axes made for him by Hamer Guitars include a double-neck creation which looks just like him (as featured on the cover of Cheap Trick's latest LP, *Next Position Please*) and a quintuple-neck monster which weighs over 50 pounds and features three six-string configurations, a 12-string, and a fretless neck. Others who utilize custom guitars include Jeff "Skunk" Baxter (a clear plexiglass Roland), Gene Simmons of Kiss (a bass shaped like a hatchet), Steve Morse (a five-pickup Telecaster), and Queen's Brian May (who built his custom guitar from a log found in the woodpile of his father's house). However, most custom guitars are not quite as flamboyant as these examples, since the musician who wants a one-of-a-kind instrument is more likely to be searching for a special sound rather than a bizarre body shape.

The first thing a guitarist should do before he considers investing in a custom guitar is decide exactly why he wants this special instru-



Now, this is a custom guitar: Arndt Anderson proudly displays his all-magnesium guitar, which weighs a mere four (?) pounds.

ment as opposed to a factory model. Is it a special kind of neck which he can't seem to find on any stock guitars? Is it a certain body design which he has always dreamed of? Is it a specific tone he wants? Building a custom guitar from the ground up can get terribly expensive if there is a lot of trial-and-error in the basic designing of the instrument, so it helps to do a little soul-searching before taking the plunge.

Mike McGuire of Valley Arts Guitar in Studio City has built guitars for Steve Lukather of Toto, Jay Graydon, Paul Jackson, Jr., Tim May, Christopher Cross, and Mike Landau. He feels that "most guitarists don't know what they want when they ask me to build a custom guitar. They are floundering, so I sit down with them and go through the different guitars we have in the store." This enables the guitarist to get a better idea of what kind of neck he wants, what kind of pickups will suit him best, and the like. "If someone wants a custom guitar," he continues, "it should suit the individual." Mark Lacey, a custom guitar builder formerly associated with Bill Lawrence and from England who works out of the Bill Lawrence Connection in Hollywood, agrees. "When someone buys a custom guitar," he states, "that person gets something no one else has. Lots of musicians want an individual guitar."

Kuni Seugi of Performance Guitars, who has built instruments for Frank Zappa, Warren Curcurullo of Missing Persons, Steve Vai (Zappa), Guy Perry of the Motels, and Chas Sanford, thinks most custom-guitar buyers are looking for "a specialized sound, an original sound. The width and feel of the neck are also important." He feels that custom guitars are becoming more and more popular due to the handmade aspect of such an instrument. "The

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side/inside, but Davis and Motels manager/producer Val Garay protested, and the single has since been re-recorded with different female vocals.

"If the Tubes just released the single earlier, I wouldn't have said anything about it," Davis asserted. "But the original agreement stated that if it was released as a single, they'd let us know it was happening. And given time to think about it, I got really hurt. I recorded that ten months ago. I got a short break off the road, cut the song in one night with Fee, and two days later, I'm back on the road. Now, they want to release it as a single, at about the same time or right before our single. 'Suddenly Last Summer.' I love the Tubes, and I never wanted to hurt their career, but I worked myself sick and psychotic over the new album, and when our audience hears my voice on something else, they can get confused. They'll go out and buy that single, which is fine, but our single will lose some of its impact. Sure, it hurts my feelings, but I had to say no. I have to call Fee and apologize, but I can't jeopardize my career. After all the pain I put into my album, I don't want to lose it on something like that."

Early reports indicate that the single, "Suddenly Last Summer" has gotten off to a strong start. The song is already in regular rotation on over 100 AOR stations and over 70 CHR (Contemporary Hit Radio, i.e. "top 40") outlets. By comparison, the Motels' breakthrough single from *All Four One*, "Only The Lonely," garnered only 28 stations when it was first released. The marked improvement in radio's reception augurs well for the album, and builds up expectations for even bigger success. Both Martha Davis and Marty Jourard expressed confidence of attaining their goals. "I

thought every album would go platinum," Jourard said. "But you can only learn how to make records by doing them. You can't go to Berklee (School of Music in Boston) to find that out. Working in the studio is so different than anything else. If this album does as good as the last one, fine. But I know this will do better, because I know more about how this business works. What radio will and won't play, and the

lion albums, and ours, which went gold-and-a-half," he stated. "But radio's changed so much since *All Four One* came out. We had to coax some stations to play that album. Comparatively, *Little Robbers* is the most mainstream thing we've put out in context of what's being played on the radio. When our first album came out, radio was 100 miles away from our sound. Now,

'We want to make music that the whole world will hear, so we have to get it on the radio. It's not a stupid idea. You have to do certain things to accomplish your goals. Once you are commercially acceptable, you can put out anything.'

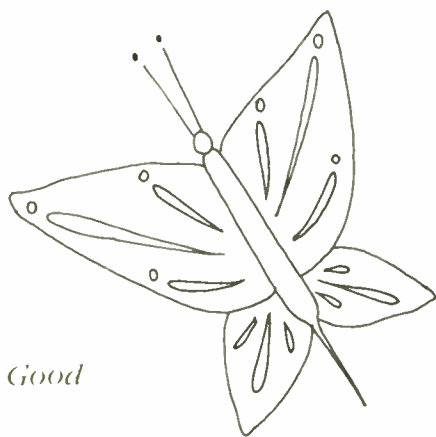
fact that we're not the new kids in town anymore. Radio played the hell out of our last album, we've been on MTV, and we played practically every fucking venue in this country, so we should do better than before."

Kim Carnes' follow-up album to her smash hit, *Mistaken Identity*, was a disappointment, sales-wise, but Jourard rejected any possible comparison. "There's a huge difference between the success of 'Bette Davis Eyes' and the album which sold something like nine mil-

lion albums, and ours, which went gold-and-a-half," he stated.

Martha Davis was even more blunt, admitting that she'd be disappointed if the new album didn't do better than their previous work. "It's not even taken for granted," she stated. "It's a fact: we have to do better. We've had a steady progression of every album doing better than the last. We want to get better every time. It would be awful at this point to go backwards. Sure, it's an optimistic attitude, but you've got to have one." □

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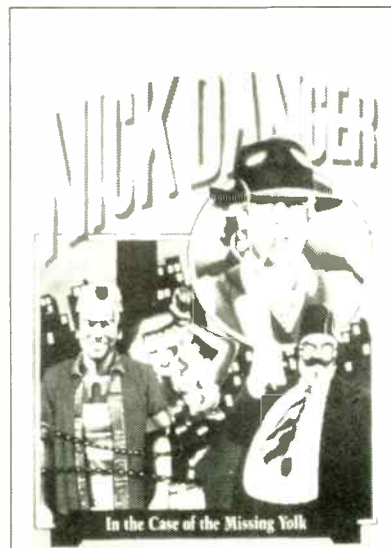


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the album, or a certain uptempo tune sounds too much like one off a previous album."

"Sometimes, it's up to the fate of the album," Marty Jourard added. "It can be the way the songs are presented to the producer. Not only do the individual songs have life, but the overall album does, too. It's not just ten songs chosen and cut at random. There has to be a continuity of feel."

With that kind of song selection, it's hardly surprising to note that there is no general lyrical theme to *Little Robbers*. "Everybody wants to find a theme for the album," Davis noted. "But there is no consistent lyrical theme. Every time I write a song, I have a totally different attitude and mood. When I finish writing a ballad, I'll probably feel like writing something completely different. Each song is a different idea, and has its own personality. If you were sitting on a bus, and looked at all the people around you, there's no similarity among them, outside of the fact that they're all on that bus. We are all on this album, and my voice sings all the songs, but there isn't a particular theme."



Photo by Ron Wolfson

'I brought in some great songs that just got dumped, but those things happen. You want to make a commercial album that will be better than the last one.'

The Motels' strong desire to create another successful album is not a matter of further financial icing on their cake. For one thing, the success of *All Four One* helped the band recoup Capitol's investment, dating back to their first release. Another successful album would not only put them squarely in the black, but it would give them artistic freedom.

"It's ten times more important to put out a successful album now," Davis declared. "The last album made the waves; for the first time, Capitol could say, 'it's looking hopeful.' They've stuck by us for so long. They've been good to us for almost five years; we owe them some bucks. We figure, if we make the record company happy, and pay them back for what they've invested in us (around a half-million dollars for the three albums), we'll be able to venture out on our own. We're trying to purchase our 'art' album."

"We want to make music that the world will hear," she stated. "We want people to be able to hear it, so we'll have to get it on the radio. It's not a stupid idea. You have to do certain things to accomplish your goals; one thing is you have to get on the radio to be commercially successful. And once you are commercially successful, you can put out songs and sing, 'starfucker, starfucker...' like the Stones. Then you can put out anything."

Illustrative of their concern to break the new album was the recent brouhaha between Martha Davis and the Tubes over the Curtis Mayfield tune, "The Monkey Time." Martha's duet with Tubes singer Fee Waybill was scheduled to be released as the second Tubes single from their latest album, *Out-*

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perennial KLAC, plus newcomers KHJ, KZLA, and KIK in Orange County), and clubs catering specifically to the country fan like the Cowboy, the Crazy Horse, the Silver Saddle, and the venerable Palomino were packing the dance floors with both cover acts and bands doing original country material.

However, no fad lasts forever, and by the end of 1981, the country craze had begun to wane in favor of synthesizer-based pop bands.

'Yes, there's less work, less money, less women, slower horses, and no whiskey. When there's work, they want more Top 40 type country.'

and KROQ's new music format. In 1983, Warner Brothers had consolidated its Nashville offices, KHJ had dropped its country format, and most of the country-based clubs were booking rock, R&B, and other music styles to lure back the customers who had once flocked to hear bands like the Palomino Riders, Becky Hobbs, Elvis Montana, and Pecos. While the rest of the music industry appears to be on the

upswing, country music has returned to its former status behind rock and soul in terms of national popularity. And that is just fine for many of L.A.'s country-oriented bands and clubs who don't feel they need *Urban Cowboy* to survive.

"Yes, there's less work, less money, less women, slower horses, and no whiskey," said Brantley Kearns, fiddler for the Cowboy Maynard band. "In fact, we're moving to Phoenix, Arizona, because there's just not enough work here anymore. However, I'm not feeling as suicidal as I probably should be. When there's work, they now want more Top-40 type country, i.e. Alabama, Lee Greenwood, and Sylvia." A quick look on the *Billboard* album chart reflects this trend, as the top-rated country LPs are ones by Kenny Rogers, Willie Nelson, Alabama, and Juice Newton, some of which have been on the chart for years. Richard Delancey, a spokesperson for the Rawhide in Orange County, thinks that local country bands shouldn't try to attract major label attention with straight C&W sounds. "I would go for the country crossover," he stated. "I don't see many younger bands, no bands under 30."

Del Smart of the Cowboy in Anaheim has managed to keep his club healthy despite the drop of interest in country music. "We do a lot of promotions," he said. "That's the secret. You've got to do something to get the fans in, and once they're in, you have to show them a good time. We have contests almost every week, a Mr. Cowboy or Miss Cowboy, chili cookoffs, and so on." However, Lane Scheliga of Rosie's stated that "C&W died for us as a draw. We expanded our format to R&B on Wednesdays, Top 40 dance music Thursday through Saturdays, with Sunday for our country audience. By trying to reach a more mainstream

audience, though, we may have lost our hard-core country following."

"I think one of the big blows to country in Los Angeles may have been the *L.A. Weekly's* decision to cut the country listings they used to print," continued Kearns. According to Judy Raphael, who compiled the country information for the *Weekly*, the paper decided to drop those listings "because a marketing survey said only 7% of their readers were using the country

'Promotions are the secret. You've got to do something to get the fans in, and once they're in, you have to show them a good time.'

listings. Since *Urban Cowboy* declined, they assumed there wasn't much interest in country any more. Country's still selling; it's just leveled back to its (pre-*Urban Cowboy*) stature." "I've noticed a lot of clubs with smaller budgets," claimed Delancey. "Country bands aren't taking in what they used to. I think MTV makes a difference. People like things that are new.

Please turn to page 24

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—The Vandals

Surviving After *Urban Cowboy* Ain't Easy

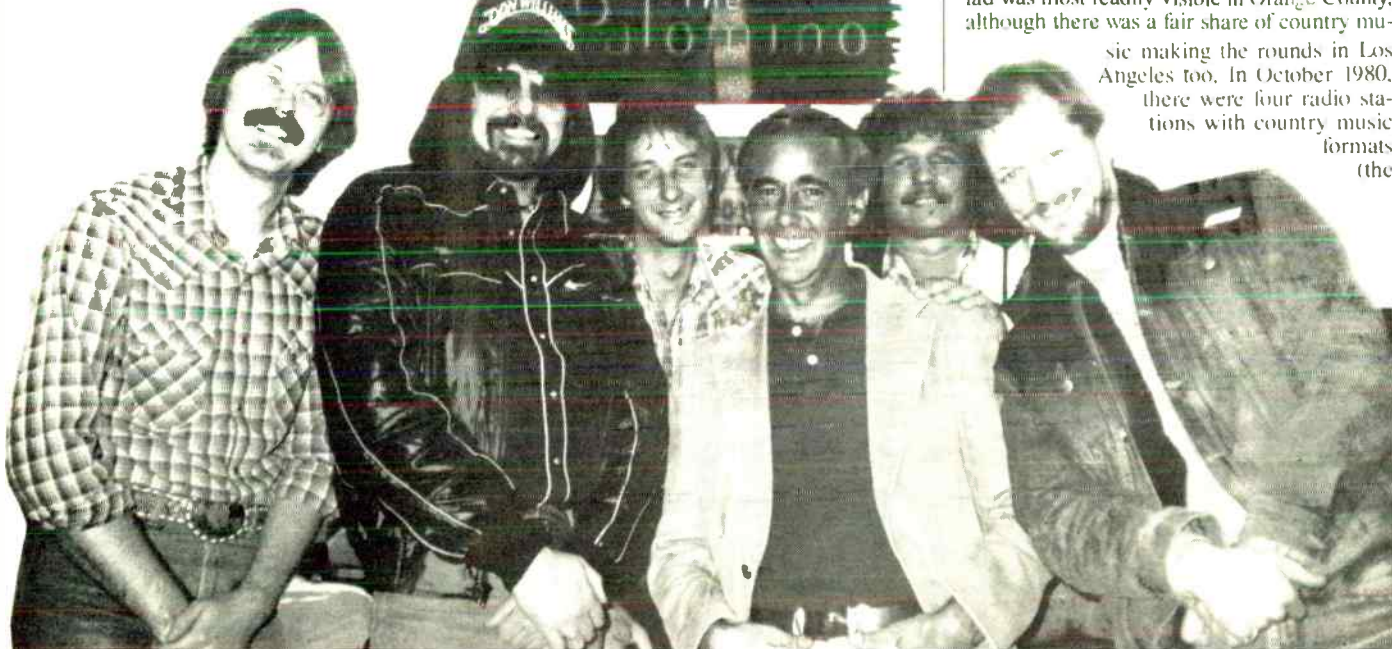
Ever since *Saturday Night Fever* made disco socially acceptable to middle America, movies have played a huge role in determining popular tastes in music. The success formula is comprised of equal parts soundtrack album and sex-appeal casting decisions, but the most critical ingredients are fashion and dance, as demonstrated so vividly in this year's *Flashdance*.

However, the music fad born the country music followed hot on heels of 1980's

most successful from a movie was explosion which the spur-clad *Urban Cowboy*,

the story of a naive cowpoke in the big city starring John Travolta and Debra Winger. Although its cinematic value was nil, the double-album soundtrack made huge waves on the national charts, thrusting country music into an unfamiliar place called the Top 10. Disco "groups" like the Village People and Chic were replaced by Willie Nelson, Dolly Parton, Alabama, and Eddie Rabbitt, while hundreds of nightclubs and radio stations which had formerly showcased the best in the big beat abruptly switched to country formats to cash in on the fad. Consumers traded in their polyester jumpsuits for leather boots and 10-gallon hats, and swing dancing replaced the bump as the gyration of choice.

In Southern California, the *Urban Cowboy* fad was most readily visible in Orange County, although there was a fair share of country music making the rounds in Los Angeles too. In October 1980, there were four radio stations with country music formats (the



The Cowboy Maynard Band, who are planning to relocate to Arizona, in front of the world-famous Palomino in North Hollywood



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after taking a lengthy vacation.

"In fact, I lost a lip-synch contest," she said. "There's this bar in Palm Springs where, every Tuesday, they have a lip-synching contest. I finished third in a field of four, lip-synching to 'Mission of Mercy.'"

They laughed the incident off, but not because they're coming off their most successful album, *All Four One*. The carefree attitude was more in response to eight grueling months in the studio, making the follow-up, *Little Robbers*. To be sure, they didn't spend the better half of 1983 resting on their laurels.

"There was no pressure to make another *All Four One*," Davis declared. "But there was pressure to make it *better*."

Of course, that pressure did take its toll. "You always go through emotional disturbances when you make an album," Martha said. "You can't help it—eight months in a studio, and everybody goes a little bit crazy. But as crazy as it was to make it, it was still easier than *All Four One*."

All Four One was a creative pressure cooker, as Davis was forced to rewrite most of the album when Capitol expressed strong misgivings about its potential. This time around, she had more time to create new material. Still, it was by no means easy. "I locked myself in a room and just wrote, wrote, and wrote," she said. "Then I threw away, threw away, and threw away. Seventy percent of my songs never made it to the studio."

"Usually, I work with an acoustic guitar and a Walkman," she continued. "When I get an idea, I just put it down, and then go over it myself. The key is to always erase what you put down and throw away. If you keep it, you waste time trying to rework it until you lose

'You always go through emotional disturbances when you make an album. You can't help it—eight months in a studio and everyone goes a little bit crazy. But as crazy as it was to make it, it was still easier than *All Four One*.'

sight of what you're doing. Just listen to it once, and if you've got a better idea, play over it. Once I write a song and get the lyrics down, I call Steve Goldstein, a keyboard player who's a safety valve for me. As brilliant as Val is, he doesn't have the kind of ears that hear things from a bitch just singing on an acoustic guitar. He's so used to the polished end that it'll be far more acceptable to sell him a song that's close to being developed."

Another reason it took so long to complete the new album was due to a songwriting experiment that backfired. "When I started to write for the album back in January, I thought it might be easier to write just three songs at a time, then take them into the studio, cut them,

then start writing some different songs," Martha noted. "We got three songs on tape in the first week, but then we went out on the road for a while, and when I got back, I had to get back into writing. So the next three songs were really shitty. We beat them to death in the studio; we got real obsessed with them. We wasted a lot of time trying that new approach. For the next album, I'll just tell Val, 'see you in six months,' write all the time, then come in with a big backlog of songs. As I've said, Val's not an archeologist; he doesn't like to dig around for a good song. It has to be well presented to him."

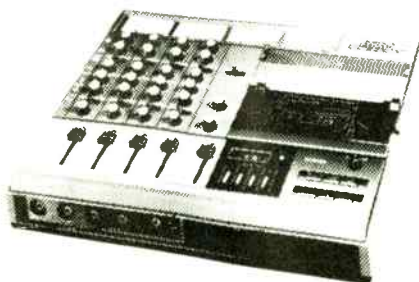
Davis wrote over 40 songs for *Little*
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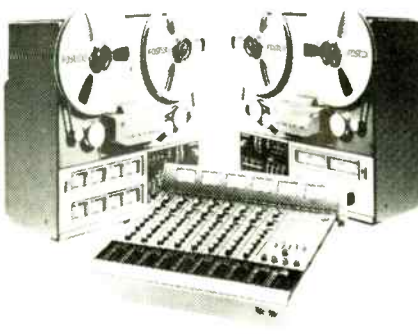
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Davis And

MOTELS

by
Jeff
Silberman

Atmosphere permeated
of Val Garay's Studio
Davis and the Motels
a set for their upcoming

practice. Brian
from drums to
session taking
was Davis
for his
in the
alum-
Thur-
ded
tar, he
ry Perry
firepower
sang lead
keyboard
urard soloed on sax.
a number
ld again produce a full.
they worked their way
Martha had to refresh her
the lyrics off the inner
album. Careful. Even
at herself with her music



photo by John Scarpotti

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EMULATOR AVAILABLE

THE JAMES HARMAN BAND has signed a deal with Enigma Records to market and distribute its mini-LP, *Thank You Baby*, on Ice Pick Records. The disc, produced by Plimsoul veteran James Eyrich (who also used to beat bass for Harman back in the early '70s), should be unleashed in late October. Peter Case, Blaster Gene Taylor, and Emmy Lee of the Red Devils will join James, Kid Ramos, Hollywood Fats, Stephen Hodges, and Willie J. Campbell on both Harman originals and covers by Clarence Carter, Betty James, and Screaming Jay Hawkins (coffin optional).

THE NEW L.A. date for Asia is February 6, 1984. Can't wait...

MICHAEL JACKSON'S next video for "Thriller" (the song) is set to be directed by none other than superstar John Landis (*Animal House*, *American Werewolf*, *Blues Brothers*, *Twilight Zone*, etc.). Makeup duties will be performed by Rick Baker, who worked with Landis on *Werewolf* as well as a silly sci-fi flick called *Star Wars*. To top it off, Vincent Price will reprise his role as the single in the video. Total cost for all this cinematic fun? A mere \$500,000. Due to the continuing success of *Thriller*, the Jacksons' upcoming album will not be released until February 1984.

DARIUS of the Magnets fame will add sitar to the new Three O'Clock LP now being recorded at Earle Mankey's home studio, the Psychedelic Shack (remember the Temptations' old hit?). Meanwhile, Darius and the Magnets' second LP, coming soon on Dee Jay Records, is tentatively entitled *The Sun Throbs On*.

THE GREG LEON INVASION have gone their separate ways, although their debut LP on Azra Records will still be released in October. Leon has teamed up with drummer Steve Holquin (ex-Beowulf), while bassist Chuck Stevens has joined Third Stage Alert, who will have an EP out on Metal Blade around Christmas.

HELLION has added guitarist Alan Barlam and bassist Bill Sweet to their lineup. Look for an EP from Ms. Boleyn and the gang in October

on Bongus Lodus Records.

BEMISBRAIN RECORDS' new compilation should be one of the, um, more enlightening discs released this year. Featured performers include Roid Rogers & The Whirling Butt Cherries ("Who Put Timmy In The Trash" and "Call In The Egg Spurt"), Blood On The Saddle ("Ghost On My Heart" and "I Wish I Was A Single Girl Again"), Tex & The Horseheads ("Slip Away") and the Joneses ("She's So Filthy"). *Hell Comes To Your House, Volume II* is still the working title.

JOSHUA'S video of "Broken Dream" has been added to the MTV playlist. The band is also playing a benefit concert at Pepperdine University in Malibu on October 1 with (get this) Peter, Paul, and Mary, Paul Williams, Billy Joel, David Pomerantz, Bernadette Peters, Sally Struthers, and Rick Dees.

PROVIDENCE AT LARGE: the Step Sisters, a vocal duo specializing in vintage material from the 1940s, happened to be gigging at Nucleus Nuance restaurant on Melrose when none other than Linda Ronstadt showed up for a performance. She was so impressed, she returned in September and clambered onstage to join in on harmonies. To top it off, the group will be opening for Ronstadt at the Greek Theatre in L.A. and Radio City Music Hall in N.Y. Did someone mention miracles around here?

THE NEW MOTLEY CRUE LP on Elektra is called *Shout At The Devil*, and features the band's rendition of the Beatles' metal screamer, "Helter Skelter."

JOHN TRUBEE and his band, the Ugly Janitors of America, will play the Phenomenon on October 8.



photo by Rick Malkin

Ministry do their version of the new music shuffle at the Palace

ROBERT PLANT visited Sam Phillips' Memphis studios (the original home of Sun Records, Elvis, etc.) and cut Charlie Rich's 'billy classic, "Philadelphia Baby." The ex-Zepper is also doing "Little Sister" in concert.

COMING FROM SST Records on October 1 are *Buzz Or Howl Under The Influence Of Heat* from the Minute-

men, *Metal Circus* from Husker Du, and a 10-song LP from the Stains.

All three releases were produced

and engineered by Spot. Coming soon is an album from the Meat Puppets and a compilation album called *The Blasting Concept*, featuring Black Flag, Minutemen, Saccharine Trust, Meat Puppets, Husker Du, Stains, Overkill, and Wurm. Liner notes for this release will be by Harvey Kubernick, and the cover will be drawn by Raymond Pettibone. All this fun stuff will be available for only \$3.49!!!!



photo by Lesley Campbell

Look, ma, no mascara! Yes, it's our old friends in Kiss, the clown princes of heavy metal, who have decided to take the big plunge into Normal-land by discarding their patented pancake-makeup get-ups in 1983. Above, Buster Bloodvessel of Bad Manners one-ups Gene Simmons in the tongue-death department.



Local Notes

RELATIVITY Records, the U.S. label arm of Important Distribution, will be bringing us Alien Sex Fiend (one of London's "positive punk" units), Clock DVA (featuring a cover of Lou Reed and John Cale's "Black Angels Death Song"), and the Dark from Boston, one of the band's featured earlier this year on MTV's "Basement Tapes" series. Their six-song mini-LP will be entitled *Don't Feed The Fashion Sharks*.

ACTS, formerly known as the All-American Collegiate Talent Search, is looking for college students who happen to be aspiring entertainers to compete for the possibility of showcasing at the Ritz and Catch A Rising Star in New York and the Palace in L.A. Interested performers can write for more information at Box 3ACT, New Mexico State University, Las Cruces, NM 88003, or call (505) 646-4413.

PRETTY UGLY, featuring Mike Hagen of Dead Hippie and the Mau-Mau's and Liz Civioux, recently played a set for the inmates at Camp Kilpatrick in Malibu, a maximum security facility for boys age 12-18. The band has also gigged at Camarillo State Mental Institution (great tour schedule, gang). In order to appease us innocent parties, the band should have some shows booked at "publicly accessible venues (for example, local clubs)" post haste.



Fender takes on Gloria Vanderbilt by releasing its new line of designer t-shirts sporting the Fender logo, etc.

ARCO IRIS is planning to release its first album independently. The title is *Blue Pheasant*, and it was premiered on KCET (Channel 28) in L.A. recently.

CITIZEN KANE has finished their second video for "Keep It Up" with Modern Productions' Mark Robinson. 125 people were used to recreate a battle-of-the-bands concept featuring the Small People's Band, starring Billy Barty, vs. Citizen Kane.

BMI has announced its 32nd annual Awards To Student Composers competition, which will award \$15,000 to songwriters under age 26 on December 31 of this year. Entries must be received by February 15, 1984, so write to James G. Roy, Jr. (director, BMI Awards To Student Composers) c/o Broadcast Music, Inc., 320 W. 57th St., New York, NY 10019.

PHOTO PHUNNIES: that was Max Gronenthal shown in our last issue (Vol. VII, No. 19) with Bette Midler and Victoria Principal. Also, drummer Claude Pepper is the real Jack Mack of the Heart Attack fame.

PETER GABRIEL, ever the strange bird, has chosen to make a concept video to advertise a live cut from his latest LP, "I Don't Remember."

NO TEARS HERE DEPT.: Bauhaus has broken up, with a solo single expected soon from David Jay called "Joe Orton's Wedding."

TWO-STEP Productions has recently completed work on a video for X ("True Love, Part II") which was directed by John Koslowsky, and one for the Doors ("Love Me Two Times") from their upcoming LP, *Alive She Cried*. Footage from a Danish concert was used as well as rare shots and 50 stills. Producer for the projects was Rick Schmidlin.

WHILE THE ENGLISH Beat searches for replacements for their two departed vocalists, IRS has finally finalized the *What Is BEAT* compilation for release in the U.S. in November. Six non-album tracks will be included on the vinyl version, while the cassette features three additional songs on top of the 13 tracks on the LP. Meanwhile, Paul Collins has apparently gone for broke as he is now calling his L.A. pop-rock unit the Beat again too. This should

be an interesting legal battle at the copyright office...

W.A.S.P. guitarist Chris Holmes reportedly was arrested recently when someone stole his wallet at gunpoint and he returned the favor by catching the perpetrator at a local restaurant and stealing it back...at gunpoint. Naturally, the police arrested Holmes instead of the real criminal, but he was released and no charges were filed. Meanwhile, the blood boys are recording at Baby'O Records with plans for an album in the near future.

JEFF FAIR, bassist for Little Girls, is appearing on *Family Feud* on October 3 (Channel 4, 7:30 p.m.). Ah, the things we do for promotion...

RICK ARNSTEIN has been appointed by Ian Copeland to the post of Special Services Coordinator for Frontier Booking, Inc. (FBI). His background includes owning the New Orleans Booking Agency, which worked the south-central region of the U.S., as well as a degree in chemical engineering from Tulane.

LEATHER ANGEL has released its debut EP on Miami 1992 Records called *We Came To Kill*. Videos are being filmed now to promote the title track and the girls' six-minute reworking of Led Zeppelin's "Whole Lotta Love."

THE ANGRY SAMOANS' video of the Chambers Brothers' classic "Time Has Come Today" has been added to MTV's rotation list. Yes, Virginia, there is a God up there...

SRS has scheduled six workshops for the fall semester, including ones on business, composing, intermediate lyric writing, beginning and intermediate music, and demo production. Fees vary, so call (213) 463-7178 for more details.

YES, the Jream Syndicate has been signed to A&M, and yes, Blue Oyster Cultist Sandy Pearlman will produce their second LP, to be recorded in Northern California this month with an early 1984 release date.

DAVID THOMAS, the highly-influential and tres wacko vocalist for Pere Ubu, will play a solo set at midnight on October 8 for KPFK's "12 O'Clock Rock's Live From Studio Zzzz" show (90.7 on your FM dial).

DON'T FORGET: on October 8 and 9 the city of L.A. will be the setting for the 6th annual L.A. Street Scene, a free festival featuring live bands, booths, artists, magicians, and a variety of entertainment. Or-

ganizers of the event expect over a half million bodies to be roaming the blocked-off streets of downtown L.A. MC is publishing the official L.A. Street Scene Souvenir Program. It will be available free of charge throughout the two day festival.

WESTERN UNION is recording two original songs, "Rising Cost Of Living You" and "Let's Be Lonely Together," for eventual vinyl release.

STAN RIDGWAY is recording a three-song single at Fiddlers Studio in L.A. which has been slated for a November release by IRS. Helping out the ex-Wall Of Voodoo vocalist is drummer Hugo Vernon (ex-Gang Of 4), keyboardist Bill Noland (ex-WOV), and synthesist Mitchell Froom (who scored the *Cafe Flesh* movie score as well as worked with Ronnie Montrose earlier this year on a computerized concert concept). Stan will play guitar.

THE MUTTS have finished mixing down five songs at Fiddler Studios. Titles include "Joan Of Art," "Anxious Colour," and "Infantree."

QUIET RIOT'S debut LP, *Metal Health*, has gone gold, with CBS reporting sales of more than 100,000 a week. The L.A. metal quartet recently played a benefit concert in Houston for the American Red Cross Hurricane Relief Disaster Fund. Future plans include a month of dates with Iron Maiden, including Madison Square Garden.

BERLIN was joined by the likes of Dolly Parton, Kenny Rogers, Neil Diamond, Peter Allen, the Radio City Music Hall Rockettes, and Alan King on *Live...And In Person*, a three-day mini-series on NBC which aired September 27-29.

MIDNIGHT OIL racked up some pretty impressive numbers when they sold out three nights at the 14,000 seat Sydney Entertainment Center in Australia. Colonel David Hackworth, the retired U.S. Army veteran who quit the service in 1971 in protest of the Vietnam War, was featured as guest speaker at the shows. Look for Midnight Oil's debut album, *10,9,8,7,6,5,4,3,2,1* on CBS Records this month.

JOAN JETT and the Blackhearts will appear in L.A. on December 14 and 15 with Loverboy (the venue has not yet been announced).

HAS ANNABELLA Lwin really taken a powder from Bow Wow Wow?

RICHARD MCKERNAN, engineer at Sunset Sound Studios in Hollywood, has recently left that organization to become an independent engineer/producer. Interested parties should call (213) 372-9873.

HOWARD DEVOTO will be touring the U.S. for the first time in three years, including a date at the Palace October 28.

IRS RECORDS' MTV show, "The Cutting Edge," will feature the Cramps for their October Halloween special.

LEON REDBONE was not allowed to play at the Milwaukee Music Festival recently due to the fact that the concerts were sponsored by Miller beer. Remember, Redbone is featured in those marvelous Budweiser commercials...

THE RECORD PLANT recently played host to an all-star session which featured Jeff Beck, Rod Stewart, Carmine Appice, and Duane Hitchings rocking out a version of Curtis Mayfield's "People Get Ready."

Kid Congo, ex-guitarist for the Cramps holds up Screamin' Siren Pleasant Gehman (or is it the other way around?).

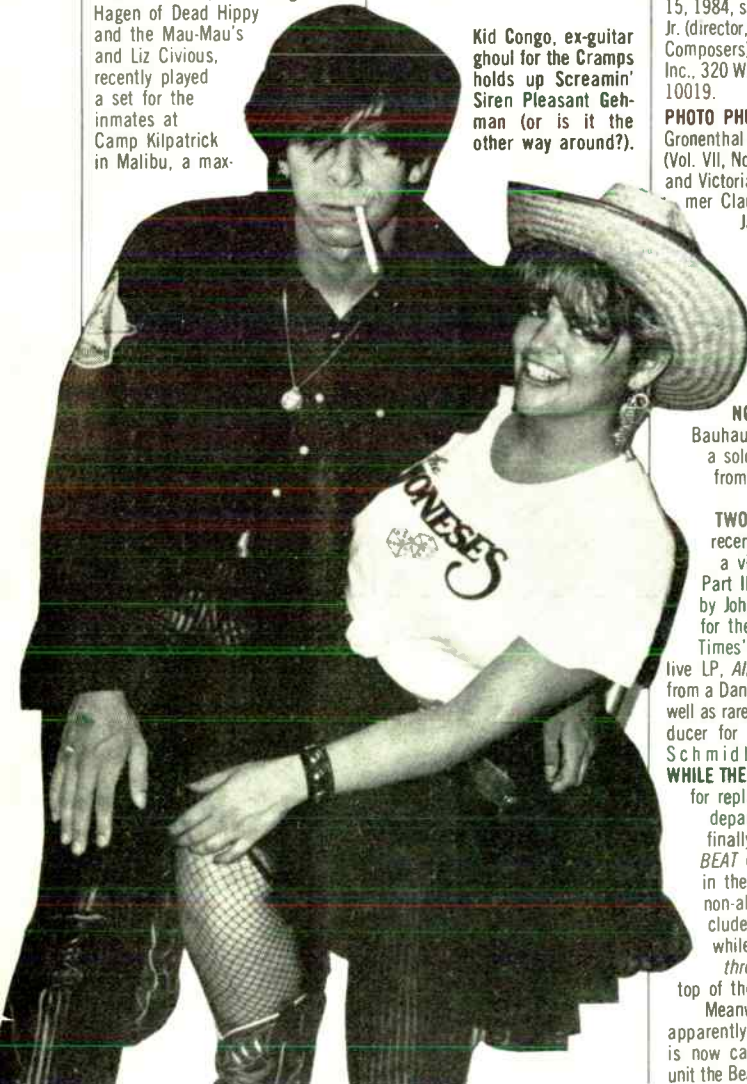


photo by Lesley Campbell

News

RADIO

New Owner Of KNAC To Keep Rock Format And Strengthen Local Signal

by Cindy Payne

Fred Sands, the new owner of KNAC-FM, 95.5 in Long Beach, recently stated that he has no plans on altering the station's progressive "Rock 'n' Rhythm" format. He added that plans are in the works which will strengthen its signal by upgrading the equipment. To further enhance the station's profile and ratings, he also plans to invest more into the station's promotional budget.

Sands, a real estate investor, purchased the station for \$1.7 million at a Los Angeles bankruptcy auction on August 25. The station had been held under a trustee since the former owners, the Wright Communications Group, filed for bankruptcy last Sep-



Fred Sands, new owner of KNAC

"MUSICTRICITY" FEST SHOWCASES ELECTRONICS

by Mari L'Esperance

Electronic music and instrumentation will be showcased at West L.A. Music's Musictricity Festival on Saturday, October 15 from noon to 5 p.m.

The highlight of the festival will be a MIDI (Musical Instrument Digital Interface) Conference, where manufacturer representatives, MIDI software experts, and technicians will participate in an open panel discussion on the current and future applications of MIDI.

Also featured will be information on keyboard and drum machine modification, Apple computer concerts, and a Roland performance demo with "The

Music of the Future."

According to the store's buyer and advertising director Phillip Manor, Korg and Yamaha products will also be displayed and demonstrated at the festival. Manor said that festival attendees will also be able to sign up for a series of electronic music classes being offered by the store during October and November. "Techno Magic 101" will enable students to receive hands-on programming instruction of synthesizers, sequencers, and drum machines. "OB 101" will cover writing and arranging on the Oberheim system. A third course will discuss selecting the right synthesizer and a fourth course called "Apple Choice 1" will cover the use of synthesizers with Apple computers. Tuition for the classes vary.

For more information on Musictricity and the course offerings, contact Adam Rado at (213)477-1945.

PUBLIC TV SHOWS

Continued from page 8

appear in video clips. This constitutes half of each show, while the other half will be devoted to a band of Progressive's choosing. The D.J.s were chosen through interviews with the staff of the production company.

The show will offer local bands the opportunity to appear before a mass audience (the show's producers expect a target audience of 162,000 people), and will also give audiences a chance to see their favorite D.J.s in the flesh, and to find out about their musical tastes. According to Progressive Productions, this format "will shed new light on the problems and workings of this business." Upcoming D.J.s include Ramondo of KROQ with Shell and the Crush, KROQ's Swedish Eagle with Pop Continental and Jimmy Christo-

pher of KNAC with the Textones. Other bands include the Surfaris, His Majesty's Ghost, and the Prime Movers.

The producers of the show are committed to supporting local music, and feel that "Los Angeles has more talent than any other city in the world, and it's time for people to wake up to that fact. We'd like to see an 'L.A. Invasion.'" The show has already gotten a good response from local producers and hopes to move into syndication or a leased access cable channel.

L.A. Breakers still has three open shows, so any interested bands can send their material to: Progressive Productions, 8749 Sunset Blvd., L.A., CA 90069, or call (213) 652-3373. The company asks that bands send as much information on themselves as possible, as well as the usual cassette and pictures, so that decisions may be made fairly.

tember. The former owners had hired Roger Pasquare as general manager in an attempt to turn the station around. The Seattle-based consultant, who had experience with debt-ridden companies, initially entertained thoughts of changing the station's format to adult contemporary, but a majority of the management and employees didn't want to work with the format. Instead, "I was lucky enough to basically leave things alone, except to clean up the little intrusions," he said.

Program director Jimmy "The Saint" Christopher added that things have been improving since last February, when the station was in danger of literally going off the air. A listeners' pledge campaign brought in over 5,000 letters, claiming thousands of hours of listening time, its Arbitron ratings tripled, and concurrently, billings increased over the last quarter.

Although he has no background in broadcasting, Sands noted that he had been looking for something in radio since 1980. "KNAC has tremendous potential in a good product, which just needs some improvement," he said. "Our initial reaction is that the format is pretty good. We are evaluating what should be done next."

While there would be "no drastic changes" in format or management,

Sands described his main priority as upgrading the station's transmitter and possibly relocating the new antenna, either higher on Signal Hill, or to moving it to another, more elevated, locale. This would strengthen the station's signal, which has long been a major obstacle in expanding KNAC's potential audience.

Since such action would require FCC approval, Christopher noted that any improvements wouldn't begin until after KNAC gets its license renewed on December 5th. Once approval is granted, the new equipment would be in place and operational by the spring or summer of 1984. Christopher also welcomed Sands' pledge of increasing the station's promotional budget. "It's something we've needed for a long time," he stated.

RADIO REPORT

The following is a listing of Southern California bands which are currently receiving featured airplay on local AOR/new music radio stations. (a) means the act has recently been added to its rotation. * means the act records for an independent label.

KMET-FM 94.7

Regular Rotation:

Quiet Riot
Warrior*
Great White*
Ratt*
Armored Saint*
Joshua*
Steeler*
DFX2
White Sister*
Motels
"Local Licks:" Idle Feast Shay Glyder Adult Theatre Max Badger

KLOS-FM 95.5

Regular Rotation:

Motels
Ratt*
Dokken
Quiet Riot
Joshua*
Motley Crue (a)
"Local Music Show:" Natural Instincts Hands On The Darby & Young Band, The Wedge, Sparta, Firetones, Gregg Wright, Kagny & Dirty Rats, Jane Shane, Synsony, Striker, Teletones Can Do

KNAC-FM 105.5

Regular Rotation:

X (a)
Oingo Boingo
Motels (a)
Burning Sensations
Translator
Gary Myrick
Shell And The Crush
Beat* (a)

KROQ-FM 106.7

Regular Rotation:

Oingo Boingo
Ben Steel & His Bare Hands*
X (a)
Gary Myrick
Translator
Motels
Shell & the Crush
Plimsouls
Barnes & Barnes (a)
"Rodney On The Roq:" Suicidal Tendencies Di Cathedral of Tears Sis Q Lint, The Eyes of Mind Manual Scan Jane Bond & Undercover Men D Cry, Wednesday Week Cheri Gage

LARC DISTRIBUTION

Continued from page 7

and manufacturers together," he said. "It's a matter of communicating face-to-face and discussing our mutual problems and solutions," which he simply described as, "We need some hits."

California Record Distributors will send a delegation of four to the meetings, including Don Davis, who was more specific when detailing the independents' woes. "The main thing we have to get across to the labels is that they have to quit competing and asking us for front money," he stated. "It boils down to them having to rely on what we can do. If the label generates money for us, we'll pay them."

Davis added that California has already had discussion with LARC about carrying their product, but a thorn in the negotiations was the label's insistence on "a tremendous amount of front money. They guarantee product that should be a hit, but it's still a crapshoot with them and everyone else."

Another major obstacle in the growth of the independent label/distributor scene is the polarized relationship between East and West Coast labels, where the shipping costs of receiving East Coast product on the West Coast cuts into the latter distributor's profit margins.

Davis concluded that the independent environment has stabilized after the departure of Arista and Motown, the latter move which "was instrumental in putting a lot of distributors out of business."

"We have to concentrate on the money-making labels we do have," he said. "We can work them full-time, and try to build them up to a point where we don't have to worry about another Motown leaving us."

News

VIDEO

Performance Video By Rail Wins MTV's "Basement Tapes" Contest

by Jeff Silberman

Rail, a Seattle-based hard rock group, won the grand prize in the Music Television (MTV) series, "The Basement Tapes." A live performance video of the song "Hello" has earned the group a recording contract with EMI/America Records.

The video received over 38,000 votes out of 106,000 ballots cast by viewers via telephone during the contest. The song, "Hello," is off the group's *Arrival* album, released last year on a small independent label, Dynasty Records.

According to lead singer Terry Young, the band decided to make a video in the spring of 1982. "We had just gotten off a tour, and were approached by this new production company, VideoArt, who wanted us to be the first project they'd present to MTV," he said. "Originally, we were going to do a conceptual video of the song 'Wizard,' but after we worked out a storyboard, we discovered that the cost to make it would be phenomenal, and we couldn't handle that kind of expense. So we cut a performance clip of 'Hello' instead, because it was already getting airplay in the Northwest."

Since the small Dynasty label could not afford to invest in a video, the band came up with the necessary money themselves. Young estimated the budget to be between \$10,000 and \$15,000, although the right connections and

some breaks help cut corners and keep the costs down.

The video was finally completed in the fall of 1982. VideoArt producers Tim Patterson and Kevin Castillo were the first to hear about MTV's "Basement Tapes" competition, and with the help of the band's management, entered the video into the contest. "To be honest, we were on the road a lot during that time, so we didn't see the other videos," Young noted. "We just thought, 'what have we got to lose?' When we finally saw the competition, we always thought we had a real good chance. The only real challenger was this band that had a conceptual piece. On the night of the show, it basically came down to them or us, and it came down to the wire."

The members of Rail have been



Seattle hard rockers Rail, winners of MTV's "Basement Tapes" contest

playing together for almost 14 years, since they were all in junior high school. After spending their first five years as a cover band doing Hendrix and Zeppelin tunes, they released their first original single in 1976. Although it didn't make much of a splash, its release encouraged them to work more material into their sets until, in 1978, they were totally relying on their originals. They've been one of the more popular hard rock outfits in the Seattle and Northwest area since then.

The grand prize of "The Basement Tapes" contest is a \$100,000 recording contract with EMI Records. According to Young, the label and the band have yet to finalize the deal, in regards to the length of the contract, the budget for studio time, and whether their impending release will be an album or an EP. "We've got plenty of material, at least two albums' worth," he said. "EMI has only heard seven songs. Whether they like them or not, we'll see. It ought to be interesting."

TELEVISION

On Stage L.A. And L.A. Breakers To Spotlight Local Bands On Public TV

by Larry Hogue

Two public television shows will be broadcasting Los Angeles artists in performance settings this fall.

On Stage L.A. will air in eight weekly segments on Los Angeles' public television station KCET (channel 28), beginning October 4th at 10:00 pm.

The show will feature a wide variety of up-and-coming and already established acts from the Los Angeles area, including Nicolette Larson, Carl Anderson, Lee Ritenour and classical-jazz group Free Flight.

Each performer will be presented for a half-hour in an intimate cabaret

The series was filmed at KCET's studios in front of a live audience. The station is not at present planning more segments of *On Stage L.A.* beyond the eight in the current series. "It's a funding question," explains KCET's Laurel Lambert. "If something breaks then we could do more, but right now we aren't planning anything."

The series, which will be shown only on KCET with a stereo simulcast on KPFK (90.7 FM), differs from the PBS series *Soundstage* in that it will feature only Los Angeles-based groups and it will take place in a club rather than a large concert setting. Other acts include blues and jazz singer Linda Hopkins, pop-rock singer Caroline Peyton, Jim and Martha Hession performing '20s and '30s nostalgia tunes, and Latin jazz group Tolu.

Also premiering this fall is *L.A. Breakers*, produced by Progressive Productions, on Group W Public Access Channel 3. The first show premiered September 23rd at 9:00 pm with L.A. "tribal metal funk" band DV8 and KNAC DJ, Sylvia Aimerito with her favorite band, Q16. The series will appear once or twice a month, depending on the availability of public access airtime. The show, which will include new music, as well as some hard rock and jazz, features a unique format in which DJs from local radio stations are interviewed by themselves and with their favorite bands, who also

Please turn to page 9



Shell and the Crush: coming to TV

setting. Producer Patricia Kunkel and Talent Coordinator Susan Raeho explored the Los Angeles club scene for acts who had both achieved a certain amount of success in the industry and who had the ability to perform in a club or cabaret-type atmosphere.

cian Steve Roach, due out October 15th. "We're very much into packaging our product well," says Helm. "For the Roach release, we're going with a four-color glossy package, and we hope to maintain that quality." The label is also planning to release a single by Notorious, which Helm describes as "New York Dolls type light metal," and is currently looking at San Diego electro-funk act And And And.

On the promotion side, Domino will use alternate methods of publicizing its acts, as well as more conventional ones. The label will utilize the college circuit for promotion and, in the case of Roach, will even use art galleries and museums, where the artist has done concerts and provided background music for exhibits. Explains Helm, "There's a whole audience in art crowds, especially for a performer like Roach, that hasn't been tapped yet."

Helm concludes, "We want to be here for a long time. We can't do everything, but there's a lot of stuff out there to keep us interested for a long time."

DOMINO

Continued from page 7

for the local scene in Los Angeles, Helm maintains that it is the best in the world. "I've been all over the world, to New York and London, but L.A. has the most active local music scene, hands down."

Though Domino has its sights on success, it will still maintain the quality control and street-level approach of a smaller organization. "We're not starting off real big, but we're anticipating doing well. Even if we get big, we're going to stay flexible enough to be open to small acts." But although the label isn't starting out big, it does have \$2 million in assets with which to work. This gives it the leeway to experiment with new acts that may not offer a certain return on investment. "We have the ability to do a lot. How much we do depends on how many acts we find. Right now, we're shooting for two records at a time."

The label's first release will be an LP by experimental electronic musi-

Mike Harrison New Program Director at KMET: 'No Major Changes'

by Jeff Silberman

Mike Harrison will become the program director for KMET-FM starting October 3. He will fill the vacancy created when Sam Bellamy resigned the post on August 26, after spending eight years at the station.

In a recent interview, Harrison stressed that there will be no major changes in KMET's programming, and that the station will continue to evolve according to the audience's tastes and the area's needs.

"Basically, I'm going to use my skills to keep the station as strong as possible," he said. "To keep the best of what it was, and evolve that into the future. I have a lot of plans, but first I'll have to evaluate the situation, then make the appropriate changes.

"A radio station is a complex entity, especially one like KMET," he continued. "That's why I say the changes will be natural, more of an evolution. It's a Catch-22 situation. Of course, there will be changes; you make changes every day just to stay the same. If you don't change, you'll stagnate in three weeks. How are we going to change? That'll depend on how to best serve our community, and to aggressively support the music. We're going to try to evoke an attitude that made KMET, at its best moments, one of the most influential stations in the country. We want to take that attitude into the future."

He did assert that any changes would not affect the station's hard rock/AOR format, and that the station's recent aggressive move towards playing more local bands will continue. "Personally, I am a tremendous supporter of local music. The station will continue to do so, but not just for the sake of playing a local band. Fortunately, there is a tremendous amount of good local acts right now, and we'll always encourage them. KMET will continue to play an active part in supporting the local scene."

Besides the influx of local acts in the regular rotation (see Radio Report), the nightly "Local Licks" segment, hosted by Denise Westwood, has offered exposure to numerous unsigned local bands. Harrison hedged a bit when asked if the show will be expanded from its one cut/one band a night format. "It depends on the quality of the music coming out," he said. "In this case, I'll have to throw the ball back to the musicians' court. For now it will remain the same, and it, too, will evolve naturally."

Harrison returned from a National Association of Broadcasters (NAB) convention in San Francisco, where he heard a plethora of research about the

fragmented AOR audience, and how to program a station to appeal to as many of the different audiences as possible. KMET will retain Lee Abrams as a consultant to provide such research. While acknowledging the role of research in radio, Harrison stressed that it is not an end-all, and that he will use it as one of a number of sources for information. "I'm not a research freak," he stated. "I like statistics, and data can be helpful, but I don't consider it to be God. One man's research is another man's gut feeling. Research helps, but our responsibility goes beyond that. We have to employ our tastes and perceptions as well. Relating to our audience, getting the right feel and sensibility is also very important in attaining success."

Harrison has been in radio since 1967, when he was the program director of WLIR/Long Island. After working for several New York area stations, he moved west to San Diego in 1973, as program director for KPRI. He has been with KMET, hosting a late night/early morning talk show on the weekends, for the past eight years. Besides his on-air work, he was also an editor for *Radio & Records*; he currently writes for *Billboard* and runs his own consultancy firm. Harrison added that he will continue both his talk show and his journalistic duties.

LABELS

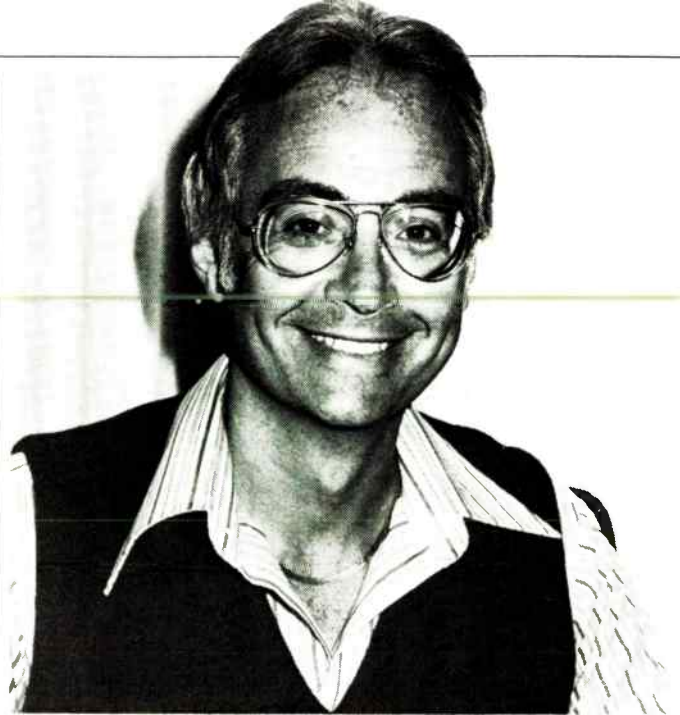
Domino Records To Fill Avant Garde Void

by Larry Hogue

Domino Records Inc. has been formed in Los Angeles by a group of music industry professionals to "fill a creative void in the industry."

The company, organized by Bobby Helm, formerly with A&R for Chrysalis Records, independent producer Ted Vegvari and entertainment attorney Randall Cohen, will concentrate on new and avant garde music. According to Helm, "There is a creative void in the industry at this point in time, and Domino will be able to fill it.

"Most major labels operate under fear, basically," explains the industry veteran. "They're so busy chasing after each other that they never chase after new bands." But Domino promises to stay on the cutting edge of the new music scene. "We're doing a lot of things that are on the fringe. We're in the clubs and we get tapes all the time.



Stan Layton, president of the independent LARC Records in Los Angeles

DISTRIBUTION

LARC Leaves MCA For Independent Distribution

by Jeff Silberman

LARC Records announced that it will be leaving major label distribution for a network of 11 independents across the country.

Since its inception in October, 1982, the Los Angeles Record Company, whose roster is primarily comprised of black/R&B talent and is just entering the pop field, had been distributed through MCA. While label

president Stan Layton felt that MCA performed an admirable job. "We feel that with the type of acts we are introducing into the marketplace, the independent distributor will be more proficient at initiating and exposing our product."

"The independents respond immediately to new product, rather than reacting after the momentum has already begun to build," he said, noting that while major labels hesitate to develop small companies, the independent distributors give them their highest priority.

Ten independent distributors, representing various regions of the country have been selected. LARC has yet to commit to a West Coast distributor. "In several regions where there were multiple choices, the decisions were difficult," Layton stated. "But in the final analysis, we feel we selected the most competent overall representatives for our product."

Layton added that LARC will attend the Independent Distributors Conference in West Palm Beach, Florida, from September 29 to October 2. There he plans to meet with his new business partners and hopefully settle on a West Coast distributor.

Also attending the meetings will be representatives of two West Coast distributors, California Record and Jem. Jem spokesperson Bill Shaler wasn't surprised at LARC's announcement, noting that "It's an inevitable trend; it just depends on how long it will take to happen regularly."

Shaler didn't expect a lot of significant action to come out of the meetings. "These are only useful to the extent of getting the labels, distributors.

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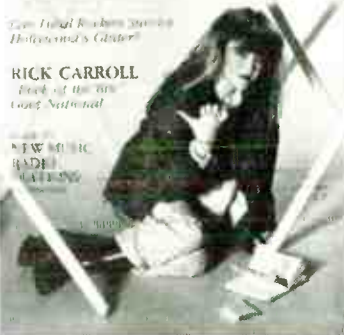
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Feedback

Unfair Target Practice?

Dear *Music Connection*,

Why did Sally Klein write a scathing review of David Whitfield at the Steak-Out in Tarzana (Vol. VII, No. 18)? While I've never had the pleasure of hearing him perform, I get the impression Ms. Klein went deer-hunting out of season.

First of all, Whitfield was obviously not show casing, but rather working his bread and butter lounge job as Klein lay in the bushes with her pen cocked, ready to fire. Or was she invited out by Whitfield himself for target practice?

I await the answer to this question, as it is one thing to use one's musical abilities as a way to insure the rent, but quite another to be caught with one's "Tie A Yellow Ribbons" down in a music trade magazine. I would love to be critiqued by Klein in a showcase setting, but if she's dropping in on 4½ hour-long lounge and dinner-house gigs, please give warning, so we may at least pull out the originals. Maybe then she'd find the sincerity and vulnerability she felt was lacking in Whitfield's performance.

I realize "Club Reviews" is a broad term, but how about reviewing "original" showcase presentations in relation to the recording industry, and keep the lounge act reviews in their context, which is drink sales.

C. Chaplin
Van Nuys, CA

Editor's note: David Whitfield requested that we send a critic to review his show at the Steak-Out on that particular evening. Our review policy is to cover performances at the invitation of the band.

Telling It Like It Is

Dear *Music Connection*,

We would like to thank Randal A. Case for taking time out to see us at Sasch and do a review (Vol. VII, No. 19). You told it like it was that night: low stage persona, small crowd, and a hot and humid evening. An off night by all means; they happen. Criticizing is so important to a new band before they get signed up again. It helps break down the barriers amongst the inner workings of the band members (if there are any) and look at the reality of a critic's point of view. It is a must for any new band in the industry, or any major band trying out a new show, for that matter.

Kevin E. Shephard
Reseda, CA

Never Miss A Kicking Mule

Dear *Music Connection*,

We would like to thank Charles Andrews for his review of our latest album, *Music Of The Rolling World*, published in your last issue (Vol. VII, No. 19). We really appreciate Mr. Andrews' kind words.

For the benefit of your readers who may be interested in obtaining *Music Of The Rolling World*, or our first album, *Aeolus*, both albums are available on the Kicking Mule label, not Aeolus Music as mentioned in the review. Thanks again.

Ruth Barrett
Cynthia Smith
Marina del Rey, CA

Canine Clarifications

Dear *Music Connection*,

Just a short note of thanks for Deborah Hanan's review of our band, the Mutts (Vol. VII, No. 18). Exposure for a new group is important, and a positive, well-written article is worth its weight in milk bones. Your criticisms were fair, accurate, helpful, and well-heeded.

However, one small correction is in order concerning writing credits. Although Spencer is our major lyricist, it would be erroneous to state that he is the group's "songwriter" (he tried to learn to play guitar once, but says he couldn't get the damn thing started). It is in fact Kevin and Jacques who concoct most of the music, with the final collaboration of all members transforming this rock music into what is known as MuttMusic. Aside from that your review truly captured this bunch in ink and made our dog day afternoon. Once again, thank you from the bottom of our Beatle boots.

The Mutts
Van Nuys, CA

If She Won't, Who Will?

Dear *Music Connection*,

I thank you for your article in the last issue (Vol. VII, No. 19) on Olivia Records. There is far too little coverage of alternative music in the trades.

I cannot for the life of me imagine why Judy Dlugacz feels she has to apologize for feminist and lesbian music. Some of the most creative music of the past five years has been feminist and/or lesbian. If the president of Olivia Records won't stand up for it, who will?

Robin Dell
Van Nuys, CA

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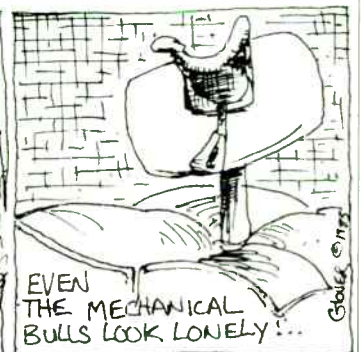
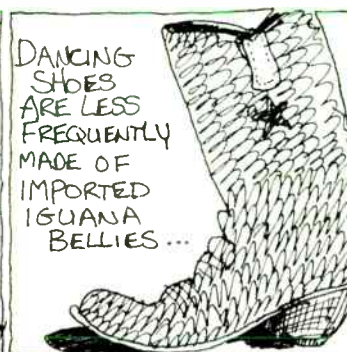
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COMMENTARY

Radio's Psychographs Miss The Point Again

Once again, it's Arbitron time, and thousands of radio stations, both here and across the country, are girding up in a never-ending battle to garner the largest audience.

By now, you should realize that just the overall size of the audience (any listener over 12 years old) is not the primary goal of most radio stations. Depending on their particular format, station personnel aim for specific demographics, definite age groups that earn a certain amount of money and will spend it on certain advertisers.

Now it seems that these demographics aren't enough, either. This was graphically illustrated at a recent National Association of Broadcasters convention in San Francisco, where a veritable smorgasbord of research emphasized *psychographics*, which depicted the mentality of the listener, what they look for in a radio stations, and just as important, what they don't want. Yet for all this detailed information, what is relegated to the background is the music itself.

According to the research analysts at the NAB convention, there are six "cluster" groups from which station programmers have to piece together a coalition of listeners. There are the "Mindless Loyals," who like an "up, cheerful" presentation of music you can "boogie" to, so they won't "have to think." The research analyst suggested that the station claim to take their minds off their problems—

in a sense, "Happy Rock" radio.

Then there are just as many "Uninvolved Disloyals," who aren't attached to any particular station. Appeal to these listeners with "negative psychology," the analysts said, by claiming that you don't have things like contests and jingles and talky DJs. File under "Cool" rock radio.

Seconding that notion would be the "Plugged-In Smarts," the "extremely trendy music aficionados" who are hip, one step ahead of the crowd. While the analysts describe them as positive people, they do suggest that stations should describe themselves as the place for the "thinking people." "Cool" rock takes the lead.

After the hip come the "Cheerful Trendy Followers," who listen to the stations that their friends do. This segment, most susceptible to peer pressure, can be swayed with "an overdose of cheerfulness." "Happy Rock" radio ties the score.

But for every trendy there's a "DJ And Dinosaur Lover," the most musically conservative listener. They want "social motivation" from friendly, personable DJs who play familiar music. "Happy Rock" takes the lead, with a footnote for the hits.

Last but not least are the "Social Cross-overs," the true radio lovers who like hit music and want to be assured that they're listening to the hippest, most popular radio station in town. "They want a station they can look up to," the analyst stated. "Tell them you're number one, if possible." One more for "Cool Rock," ditto on the footnote.

The final score, if you can accurately compute one, is a tie—three votes each for "Cool" radio and "Happy Rock." You can divide it

between "Hit" radio and "Hip" radio, and it probably tells you the same thing: no matter how you cut the cake, when you directly appeal to certain segments of the audience, you'll likely disenfranchise another.

Somewhat lost in this mountain of data and analysis is the music itself, and the fact that listeners can't truly be categorized by generalized statements. For every listener that accurately fits these categories, there are dozens that may not care for certain musical genres, but still like specific acts that play that kind of music. Secondly, psychographics is hindsight research. They only tell you what they liked at a certain time, not where their tastes are going. Radio stations that heavily rely on such research will always be in a state of transition, trying to keep up with the audience instead of providing listeners with something they can grow into and discover for themselves. That's why so many stations seem to be continually changing formats: the most recent trends seem to be from country to adult contemporary, and from AOR to CHR.

"There's a danger of getting too wrapped up in analyzing an audience," Tommy Hedges, program director for KLOS, said. "It can get to a point where you can't tell the forest from the trees; you can take these things too far. We don't want to lose the basic premise of rock and roll radio, that of entertaining our audience with good music."

We second that notion, but we can also see the incongruity when stations, looking for optimum profit margins, have to appeal more to what their advertisers want than their listeners. Remember that the next time you hear a DJ crow, "commercial-free music" or "Southern California's rock radio leader."

In This Issue

Country In L.A.: Life After Urban Cowboy Ain't Easy

Well, the fad has passed, and country has lost some of its platinum appeal. Ron Gales and Margarite Rogers query the local country bands and clubowners on their survival strategy in the new music age. **Page 14**

Custom Guitars: The Art Of Personalized Axes

Can't find that one-of-a-kind personal sound on a standard axe? You may want to consider a custom guitar built to your exact specifications. Some of L.A.'s top luthiers explain their craft to Chris Clark. **Page 18**

Security: Keeping Concerts Calm With L.A.'s Bouncers

You know these guys; they're the big thugs at every concert who won't let anyone backstage without a pass. Cindy Payne looks beneath the stereotypes of modern security. **Page 20**



The Motels: Suddenly This Summer, They've Got A Hit

After recording the whole album twice, the Motels finally went gold with *All Four One*. Martha Davis talks with Jeff Silberman about *Little Robbers*, coping with success, and her songwriting acumen. **Page 12**

Richard Blade: ROQ-ing In-to The New '80s Mainstream

From KROQ's morning show to *MV3*, Richard Blade has become one of L.A.'s top new music D.J.'s. He tells Randal A. Case his secrets to success and stardom. **Page 22**

Exclusive cover photograph of Martha Davis by John Scarpotti

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