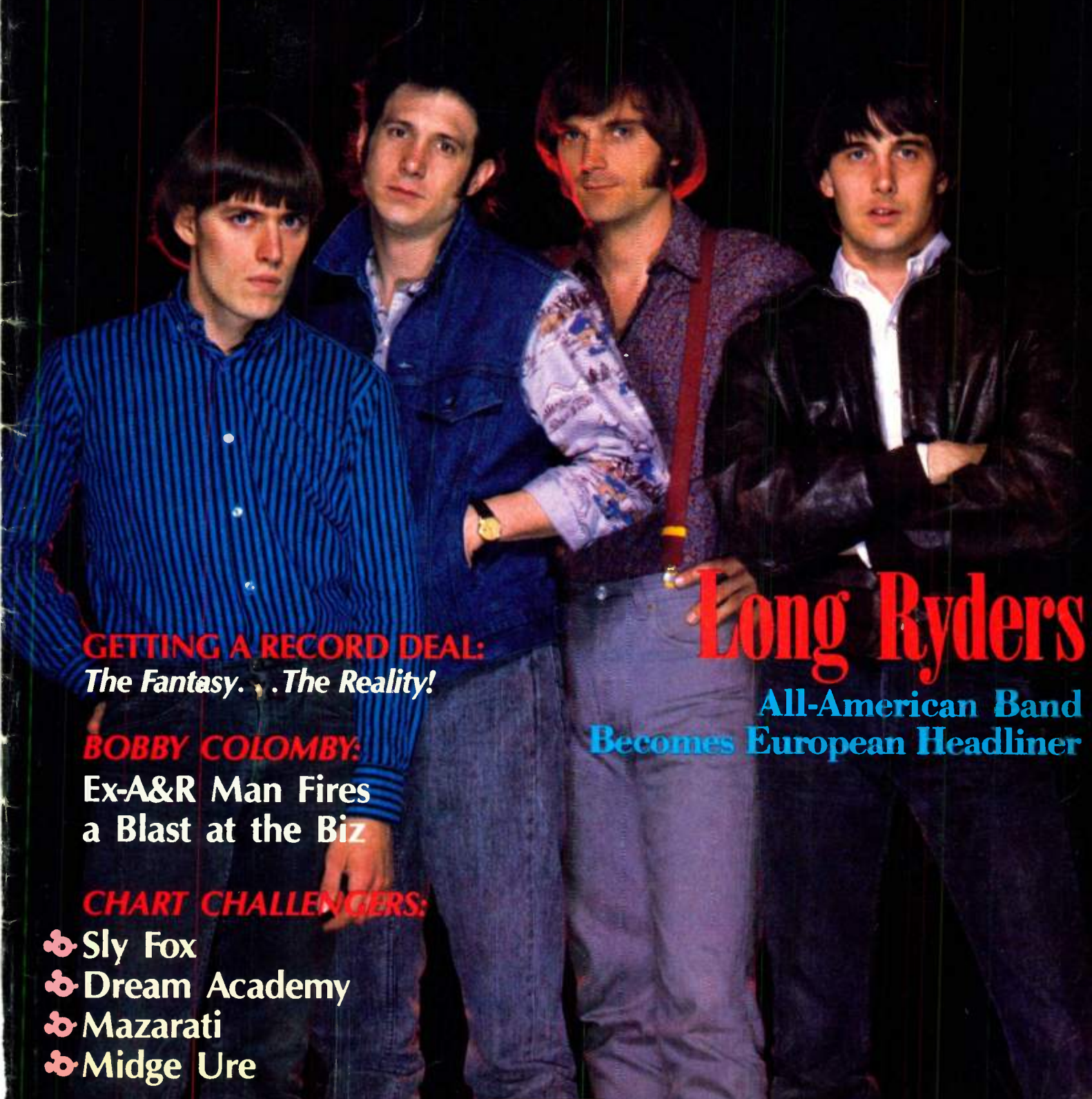


Music CONNECTION

THE ALTERNATIVE MUSIC TRADE PUBLICATION



GETTING A RECORD DEAL:
The Fantasy... The Reality!

BOBBY COLOMBY:
Ex-A&R Man Fires
a Blast at the Biz

CHART CHALLENGERS:

- ♣ Sly Fox
- ♣ Dream Academy
- ♣ Mazarati
- ♣ Midge Ure

Long Ryders

All-American Band
Becomes European Headliner

MUSIC BUSINESS SYMPOSIUM

at the Ambassador Hotel, Los Angeles, Calif., May 2nd-4th

KEYNOTE SPEAKER: CLIVE DAVIS President, Arista Records

FRIDAY, MAY 2

A & R: TRENDSETTERS OR FOLLOWERS (BMI sponsored)

Moderator Howie Klein — 415/Columbia Records
 Paul Atkinson — RCA Records
 Gary Gersh — Geffen Records
 Steve Moir — MCA Records
 William Hein — Enigma Records
 Eddie Lambert — Motown Records
 John Guarnieri — EMI Records
 Albhy Galuten — producer
 Jeff Eyrich — producer

AGENTS & PROMOTERS:

Moderator Claire Rothman — The Forum
 Jay Marciano — Universal Amp
 Larry Larson — mgr., Kenny Loggins
 Steve Rennie — Avalon Attractions
 Alex Hodges — ICM
 John Baruck — mgr. R E O Speedwagon Survivor
 John Huie — H-I Agency
 Andrew Hewitt — Nederlander
 Ian Copeland — FBI

THE SONGWRITER/PUBLISHER RELATIONSHIP (BMI sponsored)

Moderator Ron Anton — BMI
 Bobby Hart — songwriter
 Tony Haynes — songwriter
 Glenn Friedman — Music Umbrella
 Bruce Roberts — songwriter
 Lionel Conway — Island Music
 Allee Willis — songwriter
 Dale Kawashima — Dale Kawashima Music
 Martin Page — songwriter
 Jay Morgenstern — Warner Bros. Music

MERCHANDISING

Moderator Mark Fleischer — atty
 Ira Socolof — Great Southern
 Al Ross — Virgin Merchandising
 Rob Biniaz — CBS Records Business Affairs
 Larry Johnson — Nice Man Merchandising
 Wendy Dio — Niji Management
 Herbie Herbert — mgr. Journey
 John Lemke — FAME Inc
 Del Furano — Winterland

PRODUCERS: ART versus COMMERCE (BMI sponsored)

Moderator Allan McDougall — BMI
 Roy Thomas Baker
 Rick Derringer
 Skip Drinkwater
 Al Kooper
 Ray Manzarek
 Tom Werman
 Richie Zito

SMALL VENUE MARKET:

Moderator Spencer Davis
 Robert Stein — Beverly Theater
 John Harrington — Palace
 Brendan Mullen — Club Lingerie
 Robert Biggs — Slash Records
 Alan Oken — A & M Records
 Paul Goldman — Monterey Peninsula

WOMEN IN MUSIC

Opening meeting of the Los Angeles Women in Music Association addressing its new membership and setting an agenda for the future

A & R PRIVATE MEETING

A closed door meeting for members of the A & R departments in the major and independent labels — Malcolm McLaren — Guest Speaker

SATURDAY, MAY 3

CORPORATE SPONSORSHIP

Moderator Gary Firth
 Robin Rothman — Geffen Records
 James Vail — The Vail Company
 Curtis Shaw, Atty

RECORD MARKETING

Moderator — Spence Berland — Cashbox
 Harold Childs — Owest Records
 Jeff Gold — A & M Records
 Sandra Gustchen — Enigma Records
 Six Hooper — Crusaders
 Steve Meyers — MCA Records
 Mike Shalett — Street Pulse Group
 Michael Sembello — Recording Artist

INDEPENDENT LABELS:

Moderator Eric Greenspan Atty
 Billy James — Encore Records
 Lisa Fancher — Frontier Records
 Dave Roeder — JEM West
 Mark Kates — Big Time
 Scott Bergstein — Allegiance Records
 Harold Bronson — Rhino Records
 Craig Sussman — Cypress Records
 Fred Bourgoise — Bug Music

TOUR MANAGEMENT

Moderator Kim Guggenheim Atty
 Gary Smith — Pollstar
 Wade Perry — Fox Productions
 Fred Wolinsky — Laventhol & Horwath
 Steve Mendell — IMC
 Perry Leopold — PAN
 Howard B. Luckman

INDEPENDENT LABEL ASSOCIATION — INTRODUCTORY MEETING

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ALL-DAY SEMINAR — 'MUSIC IN FILM' (Sponsored by ASCAP)

Making The Music Work With The Film
 Moderator Lyn Jackson — ASCAP Dir. Film Music
 Gary LeMel — Columbia Pictures Senior VP Music
 Craig Salan — film composer
 Lee Holdridge — film composer
 Stephen Bishop — recording artist

Making The Deal
 A Different Kind Of Creative Challenge
 Moderator Todd Brabec — ASCAP Western Reg. Dir.
 Ron Gertz — The Clearing House, President
 Ross Schwartz — atty
 Al Bart — Bart/Milander
 Christie Barnes — ICM

Case Study: The Anatomy Of A Soundtrack
 Russ Regan — Polygram Records

Talking The Filmmakers Language: The Unique Demands of Writing For Film
 Moderator Gaylon Horton — Indep. Music Supervisor
 Robin Garb — Disney Studio VP Music
 Stan Milander — Bart/Milander
 Alan Silvestri — composer
 Film Producer TBA

'CAREERS IN THE MUSIC INDUSTRY'

Kent Klavens atty
 Al Schlesinger atty
 Bob Monaco author, The Platinum Rainbow

SUNDAY, MAY 4

RADIO: REACHING YOUR DEMOGRAPHIC

Moderator Joel Denver — Radio & Records
 Lee Abrams — Burkhart/Abrams/Douglas/Elliott
 Harold Gandy — KUTE
 Gene Sandbloom — KHS
 Tommy Nast — Album Network
 Lee Bailey — Radioscope
 Tom Yates — KKCY (The City)
 Richard Sands —
 John Sebastian — J S Inc

MANAGERS: ISSUES IN THE ARTIST/MANAGER RELATIONSHIP

Moderator Mit Olin — A & M Records
 Derek Sulton — Stardust Enterprises
 Dave Luman — manager, Untouchables
 Eric Gardner — Panacea Ent. Mgt.
 Artist TBA
 Peter Paterno — Attorney
 Ron Weisner — Weisner-DeMan
 Trudy Gree — Frontline
 Paul Fishkin — Modern Records

PRESS & PUBLICITY

Moderator Dave Adelson — Cashbox
 Cary Baker — IRS, Dir., Publicity
 Noreen Friend — Entertainment Tonight
 Jeff Silberman — BAM, RockIt
 Howard Bloom — Howard Bloom Co
 Mikal Gilmore — L A Herald-Examiner
 Danny Sugarman — author, "No One Here Gets Out Alive"
 Fran Musso — Chrysalis Records

THE FUTURE OF MUSIC VIDEO

Moderator Bob Emmer — MGM/UA, Home Video
 Roberta Perry — Edwards Tech
 Roxy Myzal — V 66
 Steve Leeds — U 68
 Jerry Kramer — Producer
 Glen Goodwin — Producer
 Celia Hirschman — Vis-Ability
 Michelle Peacock — Capitol Records
 Carl Grasso — Cutting Edge

CREATING MUSIC FOR JINGLES

Joe Lubinsky H L C

THE ROLE OF MUSIC & MEDIA IN SHAPING CULTURE

Dennis Erokan — BAM publisher
 Bob Guccione Jr. — SPIN publisher

INDEPENDENT PROMOTION:

Due to the recent controversies in this area, the relevant topic will be announced closer to the date

A & R PUBLISHERS (All Day)

One of the services provided by the Symposium for professionals in the industry is the closed door meeting format, including this all-day series of meetings between A & R personnel and representatives from the major publishing companies

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Moderator Kevin Odegard — NAS
 Steve Buckley — Motown Records
 Rich Esra — Arista Records
 Neil Portnow — EMI Records
 Stephen Powers — Capitol Records
 Tom Sturges — Chrysalis Music
 Alan Melina — Famous Music

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March 31–April 13, 1986

FEATURES

This issue marks the return of our recurring "Career Moves" series, which focuses on bands/artists in transition. Actually, the entire feature section this time out has a "Career Moves" flavor to it. Cover boys the Long Ryders are in the midst of a gradual, carefully mapped-out strategy that has thus far taken them from local garage band to British headliner status. In "Getting a Record Deal," Lawrence Henry makes it clear that the quest for a career breakthrough remains all but automatic for some acts and nigh impossible for others. Is it a matter of talent, timing, or tenacity? That depends. Finally, drummer-turned-A&R man Bobby Colomby may have left the record biz for a career in television, but musical matters continue to tug at him, as you'll discover in Sue Gold's profile of the outspoken media maverick.

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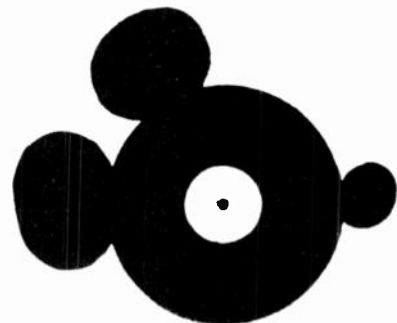
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Feedback

Duncan Redux

Dear M.C.:

In response to Scot Hillman's letter in the Feb. 17 issue, I too was at McCabe's to see John Hiatt, and saw Charles Duncan opening for him. I wouldn't attempt to compare Duncan to Hiatt or anyone. Maybe he has based himself on some other songwriters, but his own gift overcomes it so completely that it's beside the point. All I know is when I left that night, it was like a major disaster not to be able to buy a tape or record of those songs that are still singing somewhere in those finer regions of my brain. He reminds me that that is how it should be. Someone *should* be so good you can't quite believe it. And it's not just the words, or a hook—it's all those intangibles that make it that kind of communication, that you want to take time with, walk around in, and that you got a strong feeling will remain fresh for years to come, maybe even a lifetime. And you don't have to pump it up. Charles wants to add a bass and drum to the lineup, but as a trio, as they were that night, they are worth more than most full bands I've heard in years. So, while you're waiting for the band to be a reality, come out of hiding, Charles, and spread the music around. It needs to be heard.

Alex McFee
San Luis Obispo, CA

**More Mountain
Mole Hill**

Dear M.C.:

Three cheers to Billy Cioffi for having the guts to come out and call a cow re the rotund rock relic Leslie West and the infamous glass cage at NAMM (Feb. 3). The people at DiMarzio should have used more discretion than to display West under such unflattering conditions. The sight of the obese, aging rocker was enough to turn anyone's stomach and Billy was right-on in his observations.

Oskar Scotti
Anaheim, CA

Faithful

Dear M.C.:

In response to "Todd Is God (& Other Rundgren Revelations)" by Bud Scoppa (Nov. 25):

The article described "true Toddophiles," and Todd Rundgren's appeal explicitly. I was impressed. Although I have not embarked on any "pilgrimages of hundreds of miles" to see Todd, and do not own "two copies of each of his 25 albums," I confess to having more than a "healthy admiration" for the man. Yet, I resent the implication that I "worship at Todd's altar." Anyone who is a "true Toddophile" would

have enough respect for Todd to realize he is *only* human.

Cathy Lino
Norton, OH

Martha My Dear

Dear M.C.:

Great story on the late Seventies L.A. scene (March 17). I saw the *original* Motels, loved her, and wanted to. Martha told me she freaked, couldn't cope, and the band broke up under the "pressure" of a deal. I waited until they (she) regrouped. The rest is history —or vinyl waiting to be repackaged.

Loved the Peter Philbin quote, especially since the Unforgiven peaked about their second gig.

Carter
A&M Records A&R
Hollywood, CA

Ed. note: While at Capitol, Carter signed and subsequently produced both the Motels and the Burning Sensations.

Ratz in the Tower

Dear M.C.:

You neglected to mention the Ratz in your retrospective of "The L.A. Explosion" of the mid-Seventies. The Ratz sounded more than a little like the Stones. They headlined the Starwood numerous times, wrote songs with Kim Fowley, and are best remembered for venting their frustration with Capitol Records by letting a hundred rats loose in the A&R department. Ironically, two members of the band would later sign to that label—drummer Brandon Matheson as a member of the Rubber City Rebels, and bassist Doug Fieger as a member of the Knack.

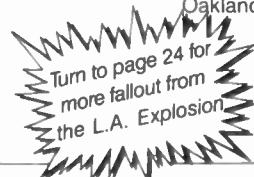
Winston "Scoops" Cenac
Santa Monica, CA

Peaking Early

Dear M.C.:

Re your swell L.A. Explosion '76-'80 article: Of early 1978's two hottest Whisky hard-pop bands, the Zippers and the Tremors, the latter was omitted, probably due to lack of vinyl. Drummer Steve Young went on to co-found the fab Holly & the Italians. His replacement, Keith Clark, is now in the Circle Jerks. Guitarist Harlan Hollander has served stints with Phast Phred-die, the M&M's, the Breakaways, the Angry Samoans, Megadeath, and probably 5000 others. Singer Dave Roeder was and remains a business office exec at Jem Records. Both they and the Zippers unfortunately peaked a full year before the L.A. new wave vinyl feeding frenzy; sole Tremors 45 was on Bomp, I believe.

Rob (don't call me Bob) Deer
Oakland, CA





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photo by Kristen Anthony Dahine



HOLLYWOOD

C L O S E U P :

Tim Donahue Is Changing the Shape of the Acoustic Guitar

by Cindy Lamb

The guitar has taken its chosen virtuosos many places. Musician/designer Tim Donahue is taking the guitar places. After graduating from Boston's Berklee College of Music, Donahue moved to Japan to make Tokyo his home and workplace. That mode of cultural enrichment and guitar-teaching positions at several universities kept the 25-year-old artist occupied until he realized there was a *sound* missing from his technique.

In the business of pulling heart-strings, Donahue took the cliché literally—"I was in search of that sound in my heart," he unabashedly admits. Working with ebony (for the fingerboards), rosewood, walnut, and plastic, Donahue designed and constructed six custom fretless guitars in his basement. With his aesthete's approach to carpentry, this player/artisan has become a latter-day pioneer in guitar design and construction. And what sounds he coaxes out of the instruments he's created!

After attracting the attention of David Evans and his newly founded Avalon Records, Donahue became the label's debut artist. The initial demo turned the ears of *Guitar Player's* Mike Varney, who raved in his showcase column about the innovative sound to the point of comparisons with Allan Holdsworth's *I.O.U.* Varney went on to say, "I've never heard an acoustic guitar resemble so many instruments." Tim's Indian and Oriental influences guide his compositions along the lines of Corea-like jazz and contemporary classical stylings.

Meanwhile, back in Japan, the man and his instruments have become quite the rage, spawning concerts, lectures, and a solo performance video. Gambling his shoestring budget on the possibility of a major overseas breakthrough, Evans recently flew Donahue out to Los Angeles to record an LP at Chick Corea's Madhatter Studio.

During Donahue's month-long visit, I had the pleasure of having him personally demonstrate the various guitars in a live "mini-concert" in my home. The large acoustic looks a bit odd without the

traditional barred neck, and the electric "harp" edition is heavy, solid, and produces some of the most colorful sounds in the universe. Watching the inventor wrap himself around the alien-looking electronic harp (a prototype soon to be in actual production), I wondered if the uniqueness of the instrument and its sound would render it a one-man guitar. Could anyone besides Donahue master the multiple chording and finger techniques, to handle it as naturally as Tim? "It is a little difficult to move into," he admits, "but once you realize the potential for textures and sounds, you simply take off with it!"



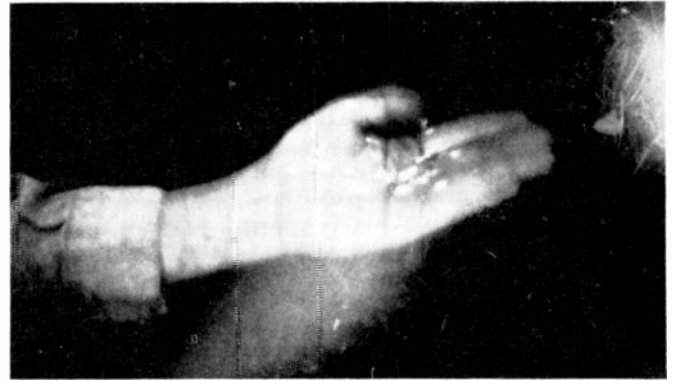
A few days later, seated behind the football field-sized console at Mad Hatter for the playback of the master tape, I'm duly impressed. On several tracks, the guitar is complemented by a four-piece band, but there are no effects or overdubs whatsoever on the record. The opener wastes no time in selling both the album and the instrument—a very energetic introduction to the uncategorized tones that intertwine in a rocky, jazzy format. The remaining fuel is evenly dispensed into subtle, violin-like jazz and "rad"ditional classical movements.

With Donahue back in Tokyo, Avalon's next task is to release the yet-untitled work—hopefully soon. Tim welcomes correspondence, and until he returns to America he's using his time to "Create, create, create!" His address: T. Donahue, #201 Haitzu Satsuki, 1-46-12 Asagaya-Kita, Suginami-ku, Tokyo, Japan, 166.



REMEMBERING...

Death Comes at Too Early an Age



In the past couple of months we have lost a number of different artists who gave us a part of their singular visions through their art. D. Boon at 24 was a promising, devoted guitarist of the Minutemen who died as the result of a car crash. Georgia O'Keefe, 98, created truly American art that speaks of this country's beauty through the Twentieth Century. Ian Stewart, 46, was acknowledged as the "sixth Rolling Stone" from the beginning up to his final contributions on the new Stones album. He died of a heart attack. Christopher Isherwood, 81, was one of this century's most important writers and a true liberator of the body and spirit. He died on January 4, 1986. Richard Manuel, 42, extraordinary musician of the Band, committed suicide after performing one last time. They leave their gifts behind for us.

Some of us started the new year with the death of a friend. Others had a hero or potential hero leave them. Still others lost a loving part of their existence, never to be replaced or recreated. But to most individuals, if they took any notice at all, it was just another stranger who died.

Strangers die every day. The people who inhabit our lives are supposed to live forever. There are no expected times of departure, no matter how many signals or warnings we receive. And even if someone leaves supposedly forever, there is always the chance the phone will ring on some unexpected night, or changing trains you will cross paths in a small terminal, or a postcard will arrive with the secret words on it. Knowing this somewhere, the initial loss is lessened and made bearable. But whether it is a terminal illness whose termination is always imaginable and impossible, or a sudden, violent crashing of the spirit into the solid metal wall of death, we are never sufficiently prepared for the end of life.

And the world of hurt we move into is a savage place, full of vertigo and dizziness. Sadness and

anger mix with confusion and loss. Grief doesn't always come to the surface like a black anchor suddenly made buoyant; it can twist and cut its way into our outer heart. And when we surrender to it, it threatens to overwhelm us, drown us in our own tears, choke us on the inevitable, and set us adrift from the only salvation that we can still touch and feel: the memory of living. Because life doesn't move forever forward, it goes in many different directions; and through memory and imagination we create a simultaneous universe where the hurt is gone, replaced by some moment, glorious and/or banal, that is also gone but remains in our being. D.H. said in the Imperial Gardens the scientists who are coming closer to discovering the ultimate force at work in nature will find it to be love. And what force affects us more powerfully than love? Hate can only kill, while love can sustain forever. So we carry away from our friend's death the love that remains.

After sitting overlooking the ocean all afternoon, trying to sort out my feelings and write the perfect words, I walked back home in the fog. I remembered holding his feet as he was lying ill in his bed and the things I learned from him and it seemed pointless to write anything about his death. He was a single man who had touched many lives, and what he left behind would continue to shine.

I felt somehow relieved. The words would come or not, perfect or imperfect. I entered the garden outside the embassy where I live and my eyes were open. Suddenly the sunlight broke through the fog like a mantra of light. It was gold and clearly reflecting off the wild green garden, but in an instant between action and comprehension the light became a brilliant golden beam and it said his name.

Everywhere and in everything there was part of him and the loss of him.

—Sassin

Richard Sassin is a writer/actor.

Azoff Blasts Industry at NARM Convention

by Murdoch McBride

CENTURY CITY—The 28th convention of the National Association of Recording Merchandisers (NARM) was held between March 7-10 at the Century Plaza Hotel. Celebrity appearances were made by Whitney Houston, Julian Lennon, and Kenny Rogers, the latter garnering the Harry Chapin Humanitarian Award for his work in fighting world hunger. While the convention simultaneously put its support behind Hands Across America (HAA), it was also livened up by controversy at several points during the guest speaker schedule.

Kenny Rogers alluded to his recent throat surgery before thanking the 1,700 retailers, distributors, and rack-jobbers for his award, saying, "I'm gonna make this short and sweet." The veteran singer, his voice improved since the recent Grammy show, effectively used his forum to pitch the upcoming HAA event. With an event deadline of May 25th, Rogers told the NARM members, "I'm not so sure it's just your money we need on this one." NARM President Jack Eugster later purchased a mile of the HAA

route on behalf of NARM to allow 1,300 children from the Special Olympics to participate in the cross-country human chain.

The NARM convention, touted as one of the most prestigious "summits" in the music industry, contained many of its usual attractions: There were impressive video presentations by record labels promoting new or soon-to-be-released albums, key speeches by various consultants with regard to the retail industry, and a variety of product demonstrations and sample booths.

MCA Records President Irving Azoff offered a blistering perspective on the current disparity between NARM and record labels, indicating that while much furor is made over the slightest cost increase, as well as certain aspects of the returns policy between retailers and the labels, there were more critical issues which neither side has effectively embraced.

"Our trade organization, the RIAA," Azoff said, "is the laughingstock of the entertainment business. About the only thing they do right is certify gold and plat-

inum records. We blew the whole lyric controversy. We bungled it as badly as it could be. The PMRC kicked our butts."

Azoff went on to say, "You guys [NARM] did open up to better marketing tie-ins this year and talked about new cassette packaging. Good grades, generally, though you have treated record companies like a major enemy. If we are an industry under siege and are going to do anything about it for our mutual benefit, we better air our differences. As I see it, the artist delivered, and the rest of us tried to screw it up."

Later, Azoff addressed complaints from retailers about the lack of superstars, marking the first (of many) indications from various label executives regarding a new commitment to "artist development."

"Here's a hard fact," Azoff said. "The number of new releases in 1978 was 4,170 albums. The total number released in 1984 was 2,170. Simple deduction—less companies, less releases, fewer superstars. We're paying now for the mistakes

of the Seventies. This is an industry that must develop new artists into stardom."

The 28th Annual NARM Convention was capped off with an awards banquet featuring the presentation of the 1985 NARM Best Seller Awards, presented by Atlantic Records recording artist Julian Lennon. The big winners were Whitney Houston, Bruce Springsteen, Madonna, and the "We Are the World" single—each garnering two awards. Springsteen's *Born in the USA* won both Best Selling Album by a Male Artist and Best Selling Album, while Dire Straits won for Best Selling Album by a Group. Madonna's *Like a Virgin* album won a NARM award in the category of Best Selling Album by a Female Artist, with the New Artist awards being shared by Tears for Fears, Sade, and Whitney Houston. "We Are the World" won for Best Selling Single.

The 1985 NARM Best Seller Awards banquet was the final event in the four-day-long convention representing over 300 NARM membership companies. ■

MCA Reissues Chess Records Catalog

by Randal A. Case

LOS ANGELES—The entire Chess Records catalog—over 25,000 masters—is now owned by MCA Records, which has plans to reissue the albums, according to Bob Schnieders, vice president of branch distribution for MCA.

Hard-core blues fans can only be heartened by the news.

"Some of these packages have been available in import form, but there are literally legions of them that haven't been available to the blues collector for ages," says Schnieders.

The reissues are pressed with the original purple Chess logo and, whenever possible, utilize original cover artwork. Issued chronologically, the records will have list prices ranging from \$3.98 to \$8.98. (Only double LPs will carry the higher \$8.98 price tag.)

MCA feels the relatively low cost will be a factor in larger retail outlets being willing to stock their

product. Explains Schnieders: "Initially, a lot of our customers are going to be collectors. A collector's not going to want to buy one or two selections at a time, but ten or twelve. People simply aren't going to be able to do that at once if it's a full-price line."

Says Bruce Resnikoff, director of special markets and products: "Technically, our first release—which is already out—is a Chuck Berry package, which is of all previously unreleased versions of his songs. It has, for example, the original demo of 'Reelin' and Rockin.'" And it has a version of 'Johnny B. Goode' in which Chuck Berry stops and yells at his piano player, then gets back into it. I found that the most interesting part. He literally stops in the middle of the song and yells at the piano player.

"One great thing about these albums," Resnikoff adds, "is that they really have a life. . . . These albums are as salable seven

months or a year from now as they are today. If they're selling a relatively small amount of units per month, you'll find that those units stay steady. A year and a half from now, you'll find that sales are basically consistent with what they are now."

They may be consistent, but they will certainly never be huge. It's intriguing that MCA—which has one of the more "corporate" images around town—would take interest in marketing roots music like this.

"There's something you should know about MCA," says Resnikoff. "This has always been a catalog-oriented company that prides itself on that fact. During the recession in '79, '80, '81, when new product was not selling, the company turned a profit because it had accumulated a vast and valuable catalog. It has the ABC-Dunhill stuff, the Decca stuff. . . . It has numerous masters in the catalog, and it has always considered catalog

masters to be of value. In good times, they're of value. And in bad times, when there's not a lot of new music out there, they're even more valuable."

Upcoming MCA/Chess reissues—which should all be out within 90 days—include: The first two Chuck Berry records, *After School Session With Chuck Berry* and *One Dozen Berries*; the rare, out-of-print *Muddy Waters Sings Big Bill Broonzy*; the first Howlin' Wolf LP on Chess, *Moanin' in the Moonlight* (Wolf did earlier Memphis tracks, but this was his first work in Chicago); *John Lee Hooker Plays and Sings the Blues*; *The Best of Little Walter*; Little Milton's first record, *We're Gonna Make It*; Memphis Slim's rare first LP *Memphis Slim*; *Bo Diddley—Go*; *Big Bill Broonzy and Washboard Sam* (recorded in the late Forties and very rare); a 1960 Muddy Waters record, *Live at Newport*; and the Moonglows' *Look! It's the Moonglows!* ■

SIGNINGS & ASSIGNMENTS

by Kenny Kerner

Jamie Cohen has been named director of talent acquisition/West Coast A&R for Columbia Records. The former national director of A&R/West Coast for Arista can be reached at (213) 556-4738.

Wendy Ferris has joined the Wolfe Company as director of public relations. In addition to her new duties at the Wolfe Company, Ferris will continue to represent singer/songwriter Michael Murphey.

Rachel Levine has been promoted to the position of administrative assistant to Sheldon Vogel, vice chairman of Atlantic Records. Ms. Levine will assist Vogel in all general, financial, and administrative matters.

The Suite Beat Music Group has announced the formation of Chameleon Records as a subsidiary of the Suite Beat label. Initial release will be an album entitled *Poison Love* by L.A.'s Blood on the Saddle.

Grace Ensenat has been named national director of publicity for Rhino Records. Ensenat replaces Rich Schmidt, who departed Rhino for Windham Hill's Open Air Records.

Brenda Antin was promoted to the newly created position of director of creative affairs for Motown Productions. Antin will continue to be involved in the development of projects in television, home video, and feature films.

T.S.O.L. has re-signed with Enigma Records and is currently in the recording studio with Howard Benson producing and Woody Woodruff engineering.

The Press Office has named Alvin Eng to its staff as account executive. Eng was formerly with Island and A&M Records and will work out of the company's New York offices.

Westwood One has reached an agreement with CBS/Sony Songs in announcing the formation of Westwood One/Japan. The new company will be based in Tokyo and will serve as the exclusive representative for Westwood One programming in Japan.

Ed Mascolo has been promoted to the position of vice president, national promotion for RCA Records, New York. Mascolo will be responsible for all aspects of the label's national promotion, including singles, albums, and black music. In a related promotion, Gerald Plano has been named director of A&R services, special products. Plano will supervise the A&R staff in creating album concepts and packages for the clients of the RCA special products group.

Glam-rock band Ruby Slippers is now recording its debut album effort for New Renaissance Records at Dragon Studios in San Francisco. The band also recently signed a management contract with Ruthless Management.

Jem Records has announced the appointment of Bob Knickman to the position of production manager for the Jem Records Group of companies. In his new position, Knickman will oversee LP, cassette, compact disc, and videocassette manufacturing for Jem's Passport, Passport Jazz, PVC, and affiliated labels.

Owners Mark Nawara and Jim Sperandio have announced the formation of Chicago-based Ocean Records, which specializes in heavy metal acts. Diamond Rexx is the first act to be signed.

News

SOUNDTRACKS

Hooker-Stevens PolyGram Deal

by Murdoch McBride

LOS ANGELES—The film music supervision team of Jake Hooker and Rick Stevens has announced their representation of PolyGram's U.K.-based repertoire for exploitation in film music and television soundtracks. This arrangement comes just six months after Hooker-Stevens established their viable one-stop shop for music score and soundtrack supervision. By providing accomplished songwriters with a studio and their combined creative and executive skills, Hooker-Stevens have produced material for *Rocky IV*, *Fletch*, *Miami Vice*, *Iron Eagle*, *Remo Williams*, and other contemporary soundtracks.

The agreement between PolyGram and Hooker-Stevens is unique in that it marks the first time one of the majors has engaged outside specialists to exploit the potential of its current artist roster in the specialized field of film scores and soundtracks. Individually, Jake Hooker earned initial success as a manager and songwriter ("I Love Rock and Roll"), while Rick Stevens' long career in music includes eight years as vice president of A&R at PolyGram.

"We're stressing the in-house creative workshop," explained Jake Hooker, "because we really can give a producer, especially an independent producer, a situation where we can do a one-stop shopping deal for them."

"We can come up with material, demo it here, or make the ac-

tual master, with our team of writers and producers actively involved from the getgo, on a script level. Then we can take the material to the record company as businessmen, sell it, and make sure it gets promoted properly, tied in with the BIN network, and so on."

Stevens adds that "There are some great producers out there who may be able to get you one single, or one appropriate song. Yet they don't have the experience necessary to then go out and make the record deal for the film producer or the knowledge of how to use the international exposure medium to get the best exposure for the record and film, or how to track the *Billboard* reporters. We're out there making sure our record has a shot in the marketplace. As much as there is a lot of money to be made from a hit record, the film producer's real first goal is to be on MTV, and *The Tube* in England, and to be on the various TV shows that effectively are millions of dollars in free advertising for his film."

The PolyGram/Hooker-Stevens agreement was developed by Richard Ogden, managing director/Polydor Ltd.; Roger Ames, managing director/London Records; David Simone, managing director/Phonogram Ltd., as well as Jake Hooker and Rick Stevens. Their announcement also indicated that with regard to the Phonogram repertoire only, New York executive Jonathan Brett will serve as that label's representative for film and TV music exploitation. ■

AMERICAN DREAM



Superstar James Brown proudly displays his Platinum Record Award from the original motion picture soundtrack of *Rocky IV*, which contains his hit single, "Living in America." Making the presentation at the Fairmont Hotel in San Francisco are (from left) Tad Dowd, president, Rock 'n Roll Records; David Brokaw, Brown's manager; Ben Scotti, vice chairman of Scotti Bros. Industries; Rick Sweg, president of the Fairmont Hotel; the Godfather himself; Eddie Ray, JB's MC; and Scotti Bros. Records President Johnny Musso.

NACA Awards

Brian McGuire

WASHINGTON, DC—Ken Krage, president of USA for Africa and executive producer of "We Are the World," was honored with the Harry Chapin Award for contributions to humanity by the National Association for Campus Activities at the organization's national convention in Washington, D.C.

After a process of nominations and balloting by NACA's membership of more than 1500 colleges, universities, and entertainment companies from across the country, John Cafferty & the Beaver Brown Band received the Major Performance/Contemporary Music Award. The Oak Ridge Boys won the Major Performance/Country Music Award. Other awards were presented to Edmonds Talbert Talent Consultants for Best Agency/Management, Sawyer Brown for Country Music, the Voltage Brothers for Contemporary Music, Regency for Jazz, Chick Corea for Performing Arts, and folk performer Barbara Bailey Hutchison in the Coffeehouse category. Comedic hypnotist Tom DeLuca was named Campus Entertainer of the Year.

The awards, presented annually since 1982, are designed to bring recognition to performers who devote a significant amount of time to the college market.

Showcase presentations this year included appearances by Southside Johnny & the Jukes, Buckwheat Zydeco, Don McLean, the Babylon Warriors, Riders in the Sky, the Nighthawks, and Stanley Jordan. ■

Whisky Opens

by Kenny Kerner

HOLLYWOOD—With the failure of its owners to rent or lease the space as an office building, Hollywood's Whisky a Go Go has once again opened its doors to local bands, with a new "pay to play" policy. One of the new promoters at the club, We'z Booken Promotions, suggests that interested bands send tapes to the attention of Bonnie Sarnelli or Jessica Walter, 1159 N. Genesee #2, West Hollywood, CA 90046. It should be noted that We'z Booken is not the sole promotion company for the Whisky. ■

News

TELEVISION

Nashville Network Specials

by Kenny Kerner

NASHVILLE—In celebration of its third anniversary, the Nashville Network has scheduled a series of concert specials in April with performances by many of country music's top stars—including Hank Williams, Jr., the Oak Ridge Boys, Willie Nelson, George Strait, Ray Charles, and Rosanne Cash. The specials will emanate from some of the largest C&W venues in the country—Nashville's Grand Ole Opry, New York's Madison Square Garden, the Houston Livestock Show & Rodeo, Willie Nelson's own Honky Tonk, the Austin City Opera House, and the Convention Center of Pine Bluff, Arkansas.

TNN's third anniversary specials, scheduled during the last two weeks of April, will be promoted through a major ad campaign in trade and consumer publications, in addition to radio and outdoor advertising.

The special programming will begin on April 16th with *Hank Williams Jr. & Friends*. This one-hour concert takes place at the Grand Ole Opry in Nashville and will also feature the Forester Sisters, Randy Travis, Pam Tillis, and Williams' group, the Bama Band. *Hank Williams Jr. & Friends* will air on April 16th & 17th.

New York's Madison Square Garden is the setting for *Hats Off to Country*, a one-hour special airing April 17th & 18th. Hosted by Charley Pride, this special stars Alabama, Terri Gibbs, Larry Gatlin & the Gatlin Brothers, Mac Wiseman, the Johnson Mountain Boys, Johnny Rodriguez, and Janie Fricke.

Taped before a record-setting crowd of 47,000 at the Houston Livestock Show and Rodeo, George Strait stars in another special entitled *Strait From the Heart of Texas* which airs on April 19th. Strait will perform such songs as "Fool Hearted Memory" and "A Fire I Can't Put Out."

Continuing with its series of specials, TNN will present *The Mandrell Sisters & Family*, an in-depth look at the private lives and professional secrets of the Mandrell sisters. The special will look into a private recording session, a fashion photo shoot, and a tour of Barbara's and Louise's lakeside homes. The two-part special will air on April 22nd and 23rd.

The Willie Nelson Special air-

ing on April 23rd and 24th marks the very first time that Nelson and Ray Charles have performed together onstage. Nelson and Charles will perform their hit duet, "Seven Spanish Angels," which was taped live at Nelson's Austin Opera House.



Willie Nelson, Ray Charles

On April 24th and 25th, TNN will air *Country Rock*, a one-hour concert featuring the Oak Ridge Boys, Rosanne Cash, and Charlie Daniels live at the Pine Bluff Convention Center. Many of the songs which were milestones in the careers of these artists, such as "Seven Year Ache" by Rosanne Cash, "Devil Went Down to Georgia" by Charlie Daniels, and "Elvira" by the Oak Ridge Boys will be performed during the special. ■

Voice Schools

by Lawrence Henry

LOS ANGELES—David Kaufman, Los Angeles-based voice teacher, describes himself as the "principal executive and fund raiser" behind the School of the Natural Voice, an in-progress attempt to recreate the classic schools of Italian *bel canto* singing.

"The thing we need to create in the public," says Kaufman, "is an understanding once again of what the sound of a completely natural voice is like."

Kaufman describes that voice as "one which effortlessly soars to any pitch in the regular register, does exquisite *mezzo de voce* from soft to loud to soft with any kind of coloring desired, and has an essentially disembodied character."

Persons interested in participating in the organization of the School of the Natural Voice, in studying at the school, or in contributing to it, may contact David Kaufman, 5962 Chula Vista Way, Los Angeles, CA 90068, phone (213) 466-6901. ■

Coliseum Set to Host "The Concert That Counts"

by Kenny Kerner

LOS ANGELES—The Concert That Counts, a major musical event to promote achievement and drug awareness, will be broadcast live around the world from the Los Angeles Coliseum on April 26th, according to an announcement made by Global Media, Inc., promoters of the show.

Although the goal of the concert is awareness and not fund raising, after all the production costs are recouped, any additional monies will be distributed by the board of directors to non-profit drug-awareness organizations. Further funds may be raised through the sale of concert programs and T-shirts.

Tony Verna, one of the founders of Global Media (the company that produced and directed Live Aid), had these comments regarding the event: "Through global television, we have the technology to cross cultural and governmental boundaries, and by coming together, we

can accomplish what all leaders and parents want—a better life for our children, for the next generation."

It is estimated that over 100 countries around the world will carry the television broadcast, which will reach well over three-fourths of the TV sets throughout the world. The concert has already been cleared for telecast in West Germany, Japan, Hungary, Austria, Italy, Spain, Portugal, Norway, Iceland, and Yugoslavia. Orbis Communications, Inc., will be handling the syndication station clearances in the United States. The concert is also expected to be carried live on radio, internationally.

At presstime, the initial list of confirmed talent for the concert included Mr. Mister, John Denver, Aretha Franklin, James Brown, Toto, Bon Jovi, the Bangles, X, Berlin, Quiet Riot, David Foster, Animation, Marillion, the Fixx, the Gap Band, Oingo Boingo, Black N' Blue, the Hoodoo Gurus, and Dennis De Young. ■



by Kenny Ryback

Listed below are local bands currently being played on Southern California AOR/MODERN MUSIC radio stations. New additions to the playlist being broadcast on a regular rotation are marked with an *. In addition, selected local talent featured on specialty shows are noted.

KROQ

Pandoras
Stan Ridgway
Animation
Felony

91X

Black Flag*
American Girls*
Oingo Boingo
Animation
Wall of Voodoo
Bangles
Mr. Mister
Stan Ridgway

KLOS 95.5

Dokken
Local Music Show
Lixx Array
Sound Barrier
Innocent Tongues
Cycles
Satellites

KNAC

Dokken
Great White
Jeff Paris

KNAC PURE ROCK 105.5

Keel*
Lizzy Borden*
Hurricane
W.A.S.P.
Styler
Autograph
Black N' Blue
Great White
Dokken
Pure Rock Local Show
Legs Diamond
Guns N' Roses
Xeron
Critical Mass
London

101 KGB FM

Bangles*
Dokken
Mr. Mister
Jeff Paris
Homegrown Hour
Private Domain
Monroes
Lazer Eyes
Mojo Nixon
Stress

FINE TUNING:

KMET'S NEW LINEUP: When you woke up last Monday and missed the familiar voice of Jeff Gonzay (over a decade on the station), you knew something was up. Then, no "Juggs here," and driving home you thought, "Where's Skyboy? Is this 94.7 or what?" Yes it is, and here's who you're listening to now:

6 a.m.-10 a.m. Denise Westwood & Pat Kelly
10 a.m.- 2 p.m. Cynthia Fox
2 p.m.- 6 p.m. David Perry
6 p.m.-10 p.m. Pat Martin
10 p.m.- 2 a.m. Sky Daniels
2 a.m.- 6 a.m. Deirdre O'Donoghue
Weekends Jack Snyder, Phil Hendry

WHAT'S IN A NAME—SAN DIEGO-STYLE: Last issue we listed L.A. radio's slogans for you. This week let's check out "America's Finest City"—San Diego's radio scene. (With special thanks to Katy Manor, mistress of 91X's Breakfast Club, for her assistance in compiling this list.)

XTRA-AM: "Classic Oldies" / 91X-XTRA-FM: "On the Cutting Edge of Rock" / KGB-FM: "Rock & Roll 101KGB" / XHRM: "Better Music" / XHTZ: "Hit FM" / KWLT: "K-Lite" / KSDO-AM: "The Information Station" / KSDO-FM: "Hot Hits" / KFMB: "B100" / KPQP-AM: "Music of Your Life" / KJQY: "K-Joy" / KLZZ: "Class Radio" / KCBQ: "San Diego Spells Country With a Q" / KSON: "More Music, Better Variety" / KYXY: "Kicksy" / KFSD: "San Diego's Classical Music Station."

944 PORSCHE TO GO: You don't even have to listen anymore to win a Porsche from KLOS. The station's Cool Patrol is on the loose, simply asking people on the street what their favorite radio station is. If it's KLOS, the lucky dog will become a key qualifier, with a chance to score a new 944!

LOCAL NOTES

Compiled by
Bud Scoppa &
Kenny Kerner

Contributors to this section include Sue Gold and Kevin Henry



THE ENVELOPE, PLEASE: Danny Elfman, lead singer for Oingo Boingo, takes a dip in the more than three-and-a-half-million cards and letters sent in by KIIS-FM listeners during a radio promotion in which "the high school that sends in the most entries wins a free Oingo Boingo concert!" The winning school, Fountain Valley High, sent in over 500,000 cards. Elfman is being held at the KIIS-FM studios until he personally answers every entry by hand.

CONFIRMATION: Last year's debut album by the Firm was one of the most mediocre efforts in recent rock history—and both Jimmy Page and Paul Rodgers will concur. Though "Radioactive" received lots of airplay, the album in general suffered from a lack of originality and featured the worst-ever version of the Righteous Brothers classic, "You've Lost That Lovin' Feeling." With their current *Mean Business* album, the Firm has finally taken a step in the right direction. The band will combine material from both LPs during their Southern California concerts at the Forum on May 22nd, and Pacific Amphitheatre on May 23rd.

BENEFIT ON 45: Veteran Los Angeles rockabilly singer Ronnie (don't call me Lonnie) Mack has released a new single on the Lonesome Town Label. Entitled "My Best Friend (A Tribute to Ricky Nelson)," the song was written back in 1977 to celebrate Nelson's 20 years in music. Proceeds from the sale of this record will be donated to the families of Nelson's bandmembers and to the Ozzie Nelson Memorial Cancer Fund. Record can be purchased at Tower Sunset, Rhino Records in Westwood, and Be Bop Records in Reseda.

Q: IS THERE A DIFFERENCE BETWEEN ASCAP & BMI? Sartorially speaking, yes. BMI's Allan McDougall (left) sports a silver Reynolds Wrap number (available at Hyper Hyper in Kensington High Street), while ASCAP's Todd Brabec blends a classic suede dinner jacket with a kicky print shirt. *Awright, dudes!*

SUICIDAL SOLUTION: Suicidal Tendencies is the latest in a series of musical guests to have taken part in the filming of a *Miami Vice* episode. (Didja hear Chris Isaak's "Dancin'" during a bar scene the other night?) The band's cult classic "Institutionalized" is featured in an episode entitled "Zero Solution," which will co-star S.T., along with Bianca Jagger. Ya know, this *Miami Vice* stuff just isn't news anymore! [So why even mention it, Kenny?—B.S.]

LONDON CALLING: Veteran L.A. band London was joined onstage at a recent Roxy show by Dio bassist Jimmy Bain for a rousing rendition of the group's "Where Are the L.A. Jets." Lizzie Grey and the rest of London are over at Sound City working on their new LP, which Bain is producing. The boys' *Non-Stop Rock* album just moved into the Top Five in Japan.

THE EX-IDOLMAKER: In our last ish, we told you that Billy Idol and manager Bill Aucoin have been keeping a very low profile—but we didn't really know *how* low until recently when we learned that Aucoin and Idol have severed their business relationship. It seems that Idol's management contract with Aucoin was to run through July of this year, but both parties decided it was in their mutual best interest to terminate the agreement a few months early. For the time being (until he hooks up with another manager), Idol inquiries must pass through his attorney, Stuart Silfin in New York.

COMMON BOND: During their recent tours of Europe and the U.K., drummers Todd Lane of Haven (left) and Motley Crue's Tommy Lee spent a few moments chatting during the taping of a TV interview for the *Music Box Power Hour Show*. Todd always thought he was taller than Tommy, so after the show he took Lee outside to cut him down to size.

BABY BOOMER PLUJS: Adding to its successful Baby Boomer Classics series, JCI has come up with four new albums that represent the music of the Seventies. The LPs—*Electric Seventies*, *Love Seventies*, *Mellow Seventies*, and *Rockin' Seventies*—highlight everything from Grand Funk Railroad (remember them?) to Carly Simon, all recorded from the original masters so the sound quality is excellent. If you're looking for that perfect Mothers Day gift, this could be it.

VAN HAGAR: Newly revamped Van Halen have just released their latest album and first with new lead singer Sammy Hagar. The LP, titled *5150*, is both the name of Edward Van Halen's home recording studio and the police lingo for "criminally insane." Van Halen tour dates begin on March 27th in Louisiana. Over at Camp David (Lae Roth), lotsa problems with the on-again-off-again *Crazy From the Heat* movie, which is now off again. Looks like a severe case of the sue-me-sue-you blues. David is expected to put the film on hold and start a national tour with his new band. And in case you haven't heard, DLR's new guitarist Steve Vai, is hot, hot, hot in the film *Crossroads*, during which he engages in a guitar-war with Lightning Boy Ralph Macchio. Movie is a must-see.

CALLING ALL BANDS: Any band that is interested in participating in the Eighth Annual Entertainment Buyer's Convention Showcase should get in touch with Stan Scott & Associates at (818) 244-8729. Event will be held on April 21st.

NEW ANTIX: Jace White, formerly of Antix, and bassist Dave Weeks have formed a new group called Serious Pleasure, which also includes drummer Paul Preshaw II and guitarist Mark Silver. Although there is no label affiliation, the band is about to hit the local club circuit.

LITTLE DRUMMER BOY: L.A.-based heavy metal act Savage Grace is looking for a new drummer. The band will soon begin recording their third LP and rehearsals for their summer tour of Europe. If you're a drummer and you're interested, write: Savage Grace, 232 S. Reeves Drive #101, Beverly Hills, CA 90212. Savage Grace is signed to Black Dragon Records, which is headquartered in Paris, France.

BIG WIGS: Usually, a film is helped when the soundtrack is composed by someone with a lot of clout—someone with chart credibility like Queen (*Highlander*), or Phil Collins and Lionel Richie (*White Nights*)—but in the case of *My Chauffeur*, the romantic comedy from Crown International, eight of the songs in the film were written by the Wigs, an unsigned band out of Milwaukee, Wisconsin. Film director David Beaird saw the band at a local L.A. club and gave them a shot. Good news for the Wigs (who now have some soundtrack experience under their belts), but bad news for Crown International, which saw their film bomb!

FEELIES: Photographer Joe La Russo has graciously sent us a small sampling of the shots currently on display at the Cafe Le Mondrian in West Hollywood. His exhibit, entitled *Feel the Music*, features a collection of black & white photographs of jazz and R&B performers captured in live performance around the Los Angeles area. All photos were taken with existing stage light. James Brown and Fats Domino (shown here) represent only two of 28 artists photographed by La Russo. The exhibit will run through April 15th.

MAKING MUZAK: Rock star Ted Nugent made an offer to buy Westinghouse's Muzak Company for some ten-million dollars but was turned down. In rejecting the offer, spokesmen for Westinghouse claimed that the company would sell for a lot more when it goes on the bidding market. Why, you ask, would Nugent want to own a roomful of elevator music? "I wanted to buy that company in order to shelve the muzak for good," Nugent explained. "Muzak is an evil force in today's society. It causes people to lapse into uncontrollable fits of blandness and has been responsible for ruining some of the best minds of our generation."

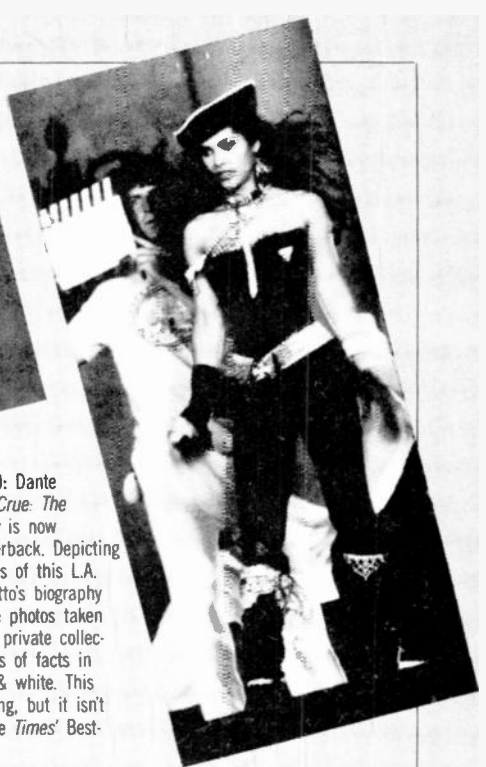
ABOVE THE LAW: The city attorney's office recently filed eight counts of municipal code noise violations against the corporation that owns the Greek Theatre. The city alleges that on August 20th, 1985, at a Sting concert, the L.A.P.D. measured the noise level to be 59.1 decibels—14.1 points higher than the level allowed for that neighborhood. According to the law, the sound of music must be kept no more than five decibels greater than the "ambient" level. It's a good thing these guys didn't measure the decibel level at the Kiss/W.A.S.P. show.



Photos by Joe La Russo



Photo by Marilyn Wood



SILENT PARTNER: Peter McIan, producer of Men at Work's hits, has formed a band called the City (didn't Carole King and Danny Kootch have a band that went by the same name?). McIan is not actually in the band, but he put it together, writes all the material, and produced the demos. (He will play keyboards on the album, though.) A deal is said to be imminent.

CLOSED PARTY: Kurzweil Music Systems Inc. of Waltham, Massachusetts, is coming to L.A. for four days of special workshops (April 16th-19th) to demonstrate the capabilities of its K-250, with special emphasis on studio applications and return on investment. Attendance is by invitation only. Contact the local Kurzweil dealer or call Carrie Anderson at Kurzweil: 1 (800) 447-2245 or (617) 893-5900.

CHOPPIN' DOWN THE OAK TREE: Everything was running fairly smoothly at the Universal Amphitheatre recently as one of funk's newest sex kittens, Sheila E., pranced around the stage to the thunder of familiar grooves. Some in attendance boogied unrestrained, others engaged in seat dancing, and still others yawned in boredom. But that was before Prince showed up. Sporting a conservative appearance, Prince got everyone off their backsides for a rousing version of Sheila E's hit, "A Love Bizarre," and then completely took over the show as he launched into his own "America." With Sheila now barely visible (and Morris Day being goofed on), Prince, the Revolution, and three singing/dancing bodyguards pumped out a smoldering version of the current chart hit "Kiss." And that's not all: During this number, Prince danced around the venue, slid across the stage, ripped off his shirt and sent the crowd into funk nirvana. So much for getting out early and beating the traffic. —KH

JUST AX: Dino's Revenge is looking for a permanent guitarist to join their band. If you're interested in applying, call Barry at the Musicians Union: (213) 462-2161.

CARVIN CORRECTIONS: Let's straighten out a few things re the last Hollywood Closeup on Carvin, okay? Firstly, the founder of the company is Lowell Carvin, not Howard. Secondly, while Carvin's Hollywood store uses Musicians Institute grads as instructors, the program wasn't developed jointly with M.I.

OUTA THE BAG: If you've been wondering when his Purple Hennes will don the old guitar and get back out on the road, try "sometime this summer" for starters. It looks as though Prince will tour in support of his forthcoming soundtrack album, *Parade*. In fact, the subject was broached by Prince himself after the Jets' recent Roxy show, when he suggested that the Minneapolis band open for him on several stadium dates. Sounds like a tour to us.

BITCHLESS: In our last issue, we jumped the gun and told you that Metal Blade Records and L.A. rock band Bitch would be working together. Apparently, that isn't the case at all.

HOLY ROLLERS: Have to put in a word about Stryper's Magic Mountain concert, which took place on one of the rainiest nights of the year. All the controversy as to whether these guys are rocking for God or themselves is really immaterial when you see how tight and professional they are. Stryper is one band that will very soon be snatched up by a major label. It's our guess that they'll also be able to sell out the Forum within a year. And while we're on the subject of religious rock, look out for Holy Soldier and Profit.

DRESSING UP: Todd Rundgren and Bill (Chud) Spooner mix it up, acappella-wise, during what is apparently an awards show of some sort.

SAY WHA? Guess which local notables were seen schmoozing together over cocktails at Cafe L.A. the other night. Alex Van Halen, Sammy Hagar, and Mr. Dave himself! And after all those nasty things they've been sayin' about each other.

SEPTEMBER BUOY: After his devastating appearance on guest lead guitar throughout the Bangles' *Different Light* LP, Rusty Anderson has been signed to a record deal by Bangles producer/Columbia A&R man David Kahne. Anderson will work under the name of his former band, the Living Daylights. If the truth be known, Kahne first heard Rusty while the producer was attending one of those beer and cheese showcases at S.I.R. Bored by the band, Kahne was startled to hear an unimaginably complex guitar chord ringing out from across the hall. Without wasting a millisecond, Kahne sprang from his seat to find the source of the sound and surprised the young guitarist by naming the chord Rusty had just played. The two have beer buddies ever since.

MIDI MEET: On May 17th and 18th, CAMEO (The Creative Audio & Music Electronics Organization) will present its Music Technology Expo at the New Hollywood Roosevelt Hotel. Industry segments will be concerned with Multitrack Recording, Electronic Keyboards (including MIDI) and computers for music), Performance Sound Reinforcement, and Semi-Pro Half-Inch Video for Recording, Editing & Special Effects. There'll be a wealth of workshops, seminars, and demonstrations. Needless to say, numerous big manufacturers will be on hand with their hi tech wares. Also needless to say, MC will honor this special occasion with a special issue on the Computer/Music Interface—cover date is May 12th. Interested parties should contact Gary Shay or Nick Paine (advertising), or Bud Scoppa (editorial) immediately.

DANTE'S INFERNO: Dante Bonutto's *Motley Crue: The Official Biography* is now available in paperback. Depicting the first five years of this L.A. supergroup, Bonutto's biography includes exclusive photos taken from Vince Neil's private collection. It's 96 pages of facts in color and black & white. This here's good reading, but it isn't likely to make the *Times*' Best-Seller list!

CONTRA-BAND: Nicaraguan-born songwriter/percussionist Jorge Bermudez has been very busy on the scene of late. He shared percussion duties with Paulino DaCosta on a cut entitled "Soweto" on the soon-to-be-released Jeffrey Osbourne album. Although in great demand for major recording sessions in town, Jorge has found time to see his biggest dream come to fruition—Bermudez Triangle, his own band, which will premiere at At My Place on Sunday, April 13. The stellar lineup includes noted songwriters Frank Musker and Elizabeth Laners, Cornelius Bumpus on sax, Lyndsey Blair on guitar, Marc Wageningen on bass, Peter Bunetta on drums, Chuck Sabatino on keys and vocals, Steve Mitchell on synth, and Ron Powell on additional percussion. Don't miss this one.

FOSTER ET CETERA: Look for Grammy-winning producer David Foster's second solo album to be released any day now. It's an instrumental work, but then, so was his first solo effort (with the exception of two tracks). And eight out of those ten songs—with lyrics added—went on to become cover tunes, with Chaka Khan, Boz Scaggs, and Al Jarreau all scoring hits. Foster, meanwhile, is back in the studio working on Chicago's next project. Vocalist/bassist/songwriter Peter Cetera, who left the band last year, has been replaced by someone who, according to sources, "sounds more like Cetera than Cetera himself." (We'll wait until the band is ready before we release his name.) If all goes well with the project (there have been numerous conflicts in the studio), you can look for Foster to go on tour as opening act for Chicago this summer. —SG

VANITY KILLS (US): Our fave tan goddess here shows off her taut, paisley-encased thighs in preparation for the shooting of her "Under the Influence" vid-clip (from the new *Skin on Skin* LP on Motown). You goofed, Prince!

LADY KILLERS: No, it's not another James Bond movie, but rather a description of the compilation album from New Renaissance Records that will expose America's hottest female heavy metal groups. *Lady Killers* features selections from Blacklace, Hellion, Pantera, Jaded Lady, Syren, Deep Freeze, and others. The album, set for an early April release, will contain one song from each band, with a second song from Hellion and Deep Freeze appearing only on the cassette version.

HOT SPOTS: We're beginning to see evidence of a relatively new marketing approach by audio manufacturers—they're buying time on TV. To wit, Yamaha has produced a 30-second commercial advertising its new DX100 FM Digital Synth for use on network, local, and cable television; the spot's been running for just over a month now. Yamaha's trying to hook the youth market with this approach. The company describes its DX100 as an "entry-level" instrument; it carries a price tag of \$445. Meanwhile, NAMM, which represents music merchants, has begun test-marketing its "If you really love music, play it" TV spots with Yngwie Malmsteen in San Diego and Pittsburgh. If you're trying to get away from rock & roll, don't turn on your TV.



Photo by Dennis Keeley

But which one's Prince Valiant?

THE LONG RYDE TO ACCEPTANCE: Ignored at Home, This L.A. Band Takes the Scenic Route

by Steve Hochman

There it is in black and white in the pages of *Billboard*. No mistake about it: L.A.'s own Long Ryders, that mainstay of the new American rock festival, has placed its latest album, *State of Our Union*, near the top of the United Kingdom country music chart! There it sits, interloping in Kenny Rogersland with such other rocking stalwarts as Lone Justice's debut and John Fogerty's *Centerfield*, as well as several old Eagles albums.

What's more, the album (the band's first major-label effort) is on England's own Island Records and was recorded in England with English producer Will Birch at the helm. In fact, the band has had so much success in England that it has received the ultimate compliment from the British music press: negative backlash.

Ironically, at a time when red, white & blue flag-waving is at a peak, the vibrantly resurgent American rock music scene has found its strongest footing in Merry Olde. And the Los Angeles-based Ryders are about as American as they come. Their songs celebrate elements of the American iconography—lyrically and musically—with both nostalgic pride and contemporary criticism. Widely seen as heir to the Byrds/Burritos mantle (the "y" isn't there by accident, and

singer/guitarist Sid Griffin penned a recently published biography of Gram Parsons), the Long Ryders are that and much more.

That it took three years for the Long Ryders to be signed to a major label at all seems a mystery to some—but not to the band. "We felt we weren't ready and they felt we weren't ready," singer/guitarist Stephen McCarthy laughs of their earlier contacts with record companies. Like Griffin and bassist Tom Stevens, McCarthy still sports a Prince Valiant haircut that is nearly as much a band trademark as its sound, though the three fervently maintain that the coifs predated their meeting.

"Ever since the Long Ryders formed, we've always taken our time," adds drummer Greg Sowders, an animated conversationalist, pointing out that the Ryders' game plan is intended to keep them from being Knacks in the pan. "We've never made hasty decisions. Whatever success you achieve is more long-lasting if you take your time."

Take their time they did, honing their skills and becoming a tight, dynamic unit. Two well-received independent records and tireless touring gave them a solid grass-roots audience on both sides of the Atlantic as the once-underground American rock revival became a full-fledged movement. Finally, it was agreed that the time had come to explore wider horizons.

"Our last record [*Native Sons*] had been on the independent label, Frontier Records," Sowders explains. "Frontier did the best job they could, but we basically outgrew them. The record did as well as it could on an independent label. It got to the point where it just wasn't distributed to enough places. We would tour places where the record wasn't available, defeating the purpose of being on the road."

Though the Ryders had elicited some interest from a number of record companies in the States, it was during their tour of England and Europe last spring that they really began to draw serious offers. "For some reason, this American rock & roll thing was really catching on in Europe, and the whole thing started to get rolling," Sowders continues. "The [European] record companies, who seemed a little more in tune to what was going on—even in America—started getting kind of interested and approached us."

Still, the Ryders were wary of rushing the matter. "People who talked to us at the beginning of the tour, we thought, 'Well, gosh, we just showed up,'" Sowders recalls. "We'd done like two or three dates. There's really no reason to jump right into something. We thought, 'Let's wait and see by the end of the tour if the stakes go up.' And they did."

In the course of all this, the Ryders encountered a wide range of interest, as well



Photo by Ed Cover

Lewis & Clark, where are you? The Long Ryders (from left): Sid Griffin, Greg Sowders, Tom Stevens, Stephen McCarthy.

as a wide range of corporate styles, some nearly comical. McCarthy tells of one particularly memorable incident. "I won't say what label, but the head guy came into the room and we were all talking, and he said, 'Okay, you've got the Untouchables, the Rain Parade, and the Long Ryders. So is there a difference between these bands?'"

"It's hard enough once you get everything going and you're both working together to achieve any kind of success," Sowders says. "But having these guys that don't have any concept of what they're trying to do running your career is really scary to us."

After all the talking was done, the Long Ryders signed with London's Island, which had been interested in them from the beginning. "We really appreciated the fact that they were the first people to talk to us and they didn't just jump on the bandwagon at the end of the tour, like some of the other people did," Sowders says. "They were right there the whole time."

"Island seemed like they could do the best job," Sowders continues. "They understood the kind of music we were playing. They didn't tell us we had to have a top 40 AM radio hit with the very first record we released. Everything that we wanted to do they understood as far as touring, putting together album packages as opposed to a single with a bunch of filler. Our whole philosophy was real similar to what Island wanted to do. The guy we talked to, Nick Stewart [Island A&R, London] was pretty sympathetic, and we figured it made sense to go with Island."

"We picked our producer, we had a lot of

leeway on the cover and all this stuff," McCarthy says. "So it's like until we do something that really upsets them, they're going to stay out of our way. And my impression is that if they expected us to do something that would upset them, they wouldn't have signed us to begin with."

"They [Island] are not expecting amazing things on the first record," McCarthy says. "I think it came out better than they expected. I'm not saying we're going to be in the league with U2. I wouldn't be surprised if I never in my life played the Forum, and I wouldn't be disappointed if I don't. But they think down the line we'll be a contender."

Despite *State of Our Union's* success overseas, there seems to be no interest in rushing the Ryders to stardom here, as the goal of both band and label is steady growth rather than instant, transitory pop success. Thus far, the rousing single, "Looking for Lewis and Clark"—a hit in Europe—hasn't even been released here. "They sent out a twelve-inch version of "Lewis and Clark" and "Lights of Downtown" to the AOR stations just to test the waters," Sowders says. "They're not doing a commercial single right now, which is too bad, but what the hell."

Even without a single in release, the Ryders intend to make sure that as many people as possible hear them, and a busy schedule is already set through June. First up is the band's first full U.S. tour in a year and a half, and their first under the wing of renowned Premiere Talent booking agency. Having completed a series of California concert dates, the Ryders are now in the midst of a

national tour that includes numerous dates as opening act for rising Welsh band the Alarm, beginning in April.

"We've got to play for some people who have no idea what this American roots renaissance is about," Sowders says of the upcoming blitz. During those months the Ryders will also be seen starring in the latest American rock & roll commercial for Miller Beer.

With hardly time for a breath after the tour, the Ryders are set to record their next album in June (this time stateside), before returning to England for some festival concerts. "I think a big mistake a lot of bands have made is waiting too long for a follow-up album," Sowders says, noting that release is projected for around Labor Day. "It's not like the Stones who can go three years."

Having to plan ahead like that, Sowders acknowledges, is the one big adjustment that has been made for the bigger scale of being on a big label. "We used to just look a couple months ahead, but we do have to look at the whole year now."

"When we formed the Long Ryders, the main thing was we enjoyed playing together," Sowders continues. "We still do. The fact that we can make records and send them around the world and get paid for it is icing. We're just so glad to get the chance. So many of our friends never get a break. There's still that little element of luck. It would be really sad if one day it was all over and we hung it up and said, 'God, we never got the chance.' That would be hard to live with." ■

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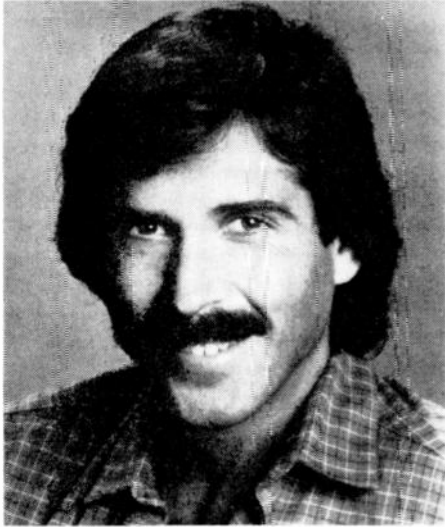
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BOBBY COLOMBY'S BS&TV: Ex-Drummer/A&R Man Fires Some Shots From His *Entertainment Tonight* Slot



Colomby practices his reaction shot.

by Sue Gold

Sometimes being the drummer for a big-time rock band just isn't enough. Just ask Bobby Colomby, former member of Blood, Sweat & Tears, and current music correspondent for the television show, *Entertainment Tonight*. Before joining *ET*, Colomby had made a name for himself not only as a musician, but also as a producer/A&R man at Epic and Capitol. He vacated his A&R directorship at the latter label a year ago in order to work in television.

"I'm actually more involved in the record business now than I was when I was at Capitol," Colomby says. "At Capitol, you could only deal with the groups that were signed with the label, and not even all of those. With this [job], I get a chance to meet, relate, and converse with all of the producers and people from the entire scope of the music industry. I think this makes me a better A&R man now than I've ever been.

"I can't think of anything I've ever done that I've enjoyed more than this," Colomby continues. "I'm not in awe of anybody. It's not, 'Oh my goodness, I'm going to meet... but, 'I really like his music—I wonder what he's like' "

"It only gets hard when you really don't respect the artist and you're dying to say, somewhere in the interview, 'Look, I know you're awful, we know you don't really play, so how have you been fooling these people?' But there have been very few artists that I haven't liked. I've been pleasantly surprised so many times. A lot of artists who have appeared indifferent have tremendous passion when you talk to them, which [makes me] say to myself, as a producer of records, 'My God, I wish I could get that passion on a disc. Something is wrong; someone is not helping them.' "

Pat Benatar, the first person Colomby interviewed for *ET*, was very understanding, he admits. "At the time, I hadn't yet realized the concept of doing an interview with one point of view. When I went in there, I think we went through the story of her life, but she was very patient. It was like the difference between cutting tracks and knowing what the outcome is going to be on a record, and cutting tracks and... not knowing the concept of a mix."

Colomby, who'd been one of the most respected A&R men in the music industry, started feeling the need for a change well before he left his last job. "At Capitol, the last year and a half was very difficult," he admits. Working in a department like that can be very demeaning. You see, what happens at record companies, at large, is they will see a band that they think will take off and say, 'I'm going to work with them,' and they could be the least qualified [to do the job]. There's a racing for positions, where most people really haven't done anything in their careers to warrant them *having* that position. They have no musical background, they've never been involved with a success—or, if they have, it's usually like one in a hundred. And those people will display that one success story, while they virtually destroy the careers of hundreds of other artists.

"That's the problem with the system," Colomby pushes on: "Everyone is racing for that big hit. When it happens, the executives get very *impatient* with acts. They don't give them that much of a chance. When an act is associated with a particular A&R man, and he falls out of favor with the label and its executives,

the act suffers. Now, the label thinks there's nothing wrong with that, [but] the act may as well be working on death row. This is a harsh criticism, and I don't mean to point out any specific person, but there are just too many examples to overlook in this business."

Colomby has just the right example to illustrate his point: "Mr. Mister was unceremoniously dropped by Capitol Records. I will withhold the name of the individual, but I was told that these guys were *not capable* of writing a hit record. It was just a matter of this band being associated with me, and their success would not have made these other individuals look good because the band was associated with me and not them.

"Clearly, the person who said this does not know what he is doing. It's not as if this band woke up and *became good*—they've been quality writers and musicians from the beginning. The same person also said that this band will never make it because they're *too good*. I don't want to hear that. I want to hear that they're terrible—that their music should not be heard. *That's* why you drop a band. When's the last time [any] record company executive was on the streets? How does he know what's good enough?

"So this particular person doesn't feel bad, Epic did the same thing [dropped Mr. Mister], but at least they waited for two albums. Epic simply gave up on the band; Capitol actually had specific reasons. They didn't just say, 'Gee, this ain't working.' They said, 'You're too good, you're not good enough, and you can't write a hit record! I mean, they came up with specific reasons. That's a multimillion-dollar mistake!'" Colomby explains.

"When you sit back and realize that, it really doesn't make this person out to be such an ogre, because everyone is entitled to one or a hundred honest mistakes. There was simply a lack of support at Capitol!"

Colomby feels another problem with record labels occurs when executives let personal feelings get in the way of the greater good. "There seems to be a difficulty for most labels to promote something they may not individually prefer, musically. The fact that a band like Mr. Mister is successful is because they're with a label that clearly believes in them musically. Capitol did not, because Mr. Mister did not represent the type of music that Capitol relates to.

"If you look at the American successes that they've had—and this is not just Capitol I'm talking about, but *every* label, really—when a label finds an act, develops them, and has success with them, that's how you can measure the



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taste of the label. Look at the label and those types of acts, and you know the personal taste of the individual that dictates the power at that record company. That's how things are done."

The former A&R exec admits that his perspective on the music industry has changed since he began working in TV. "What *ET* has done is remove many of my prejudices. We have a tendency to formulate opinions about artists because of something we imagined they said, or something we thought they said, and I really learned to hold off any judgment until I've had the chance to connect with them. You learn a lot by doing that," he says.

ET has also given Colomby a chance to meet artists that he admires. Sometimes, there's even a chance for a reunion.

"I played with Eric Clapton in New York 18 years ago," Colomby recalls, "but I lost touch with him. We had said hello through mutual friends, but I hadn't seen him in all these years until *ET*. That was probably the best interview I've done, because it wasn't an interview, it was a homecoming. We had a chance to sit and talk, and at times we forgot there were cameras on. It was heartwarming to see him very together. When I knew him, he was almost like a monk.

"There's a band called Wang Chung that I really liked. I interviewed them for *ET* and they were the greatest. When the quality of the people is as high as the quality of the music, it's a wonderful feeling. I was more enthralled with them after meeting with them.

"Another person I was very impressed with," he continues, "is Rick Springfield, whose only problem is that he's too good-looking, so people have difficulty taking him seriously."

And who would he like to interview?

"Michael Jackson. We were very good friends and I haven't seen him in a very long time. There seems to be a *moat* around this guy. When I knew him, he was really one hell of a terrific kid.

"I have never interviewed Prince. I think he may be one of the few geniuses of our time. I'm saying this when it's probably not fashionable, and when there seems to be a tendency to use him as a target for a lot of unfortunate comments, but you cannot overlook his musical brilliance. He's a very talented individual, so I would like to spend time with him talking about his music. I really don't care who he slept with."

Colomby now gets his A&R rocks off by acting as a consultant for television, films, and EMI/Manhattan Records. "EMI/Manhattan is a New York-based company with a great deal of activity going on. Most of the personnel at the label are friends, and musically I find myself in sync with the general direction of that label.

"In my work for TV and films," he explains, "I help to organize and put people together for certain projects. Whereas a musical supervisor does this on a regular basis, I come in and offer more of the trade input than the hours and everyday stuff."

Another thing Colomby does on the side, when time allows, is producing. He has already produced such artists as America and Pages (the previous incarnation of Mr. Mister). "I will still [produce], but being a bit on the spoiled side, I don't do it to pay the rent. I do it because I feel I can be creative and a contributor to the project. If it's something I know could be mutually beneficial, then that's the kind of project that I want to do."

Colomby feels his background as a musician benefits the artists he interviews. "I stopped playing the drums the exact moment it became a job, but I wish many times that when I was doing interviews back then, that I had someone who I had spoken to who understood what I was saying. What's nice now is when you have a rapport with the artist, and then you don't have to stick to the obvious answers and you can have them talk about other things. It's nice to have an interviewer who can relate to what you are saying.

"I remember my first [interview] experience was doing an awards show where a group of reporters were shouting out questions. I had great difficulty with that. In the first place, I find it very rude. But today, I do have the distinct advantage of knowing [a lot of] artists, so they will look at me and say, 'Yes, Bobby, what is it?'"

"I wasn't going to admit [this, but] when I'm interviewing a composer and I sense the 'I'm the star and you're the lowly reporter' attitude, there's something screaming inside of me, 'Look asshole, I sold more albums in my life than you will ever hope to sell—show some respect!'" Colomby collects himself. "There really have been very few, though.

"I have noticed many times, when I go into the interview, there's a certain vibe that I get from the artist: When they find out I used to be in BS&T, they become a different person. They say, 'Oh, hi, man, I have your record. My mom was a big fan of yours...'" Colomby smiles. "I know, I slept with her."

You can take the boy out of rock & roll, but you can't take rock & roll out of the boy. ■



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GETTING A RECORD DEAL: The Long & the Short of It

by Lawrence Henry

*I got the record executive, record executive blues...
I been around a lotta years. I really have paid my dues."*
—Catfish Hodge, "Record Executive Blues"

When You're Hot, You're Hot

"The first time anybody saw this band, there was an army of A&R people from all over."

That's Stu Sobol talking, describing one of the first showcase appearances of Little America. There are a lot of "firsts" behind that statement. Sobol and partner Julie Shy formed Entourage Management around Little America—their first clients. This is Little America's first real shot at the record business. And they've apparently done everything right first time out of the chute.

Little America is a four-man guitar band, newly signed to Geffen Records (and to the Triad booking agency), with their first album due out in June. Bandmembers include Mike Magrisi, bass and lead vocals; Andy Logan, lead guitar; John Hussey, rhythm guitar; and Custer, drums.

How'd they do it? It *sounds* simple:

"[Julie and I] were the only two people at the first gig they ever played," Sobol says. "At that point, it was a brand-new band with great songs. But they needed to have time to put it together."

"We needed an objective view," guitarist Logan says now, describing that time (September, 1985). "[We needed] somebody on the outside to say, 'Hey, this isn't as good or as cool as you think it is.'"

"It's like we couldn't see the forest for the trees," adds lead singer Magrisi. "We were bangin' our heads in a room all days, going, 'Is this any good?' We wouldn't have any objective viewpoint. [So] we did it like a business. We talked about everything. [Stu and Julie] wanted it really bad, and we wanted it really bad, so we all worked together toward that."

As Sobol tells it, "The whole idea from the beginning was to get signed to Capitol. They spent a year getting to know the people at Capitol.

"I worked [on the contract] in the [Capitol] A&R department, but nobody [there] knew about this band I managed. Instead, we went through the *back* door. We had the promotion department, the press department, artist relations—[we had] all these people come down to the shows and get to know the band. We had parties. We played softball with 'em. And all of a sudden the A&R department started coming to me out of nowhere: 'What's this band you're managing?' I never said anything to them, but it worked out perfect."

Capitol producer Paul Sabu recorded a three-song demo, later expanded to five songs at Capitol's request.

"We hooked up five showcases, beginning with the Music Machine," Sobol continues. "We had hoped by the fifth showcase that we could have enough interest to get a deal by 1986."

Little America had a firm offer from Geffen by the end of its first show.

Capitol's interest dragged somewhat, so Sobol and Shy invited Geffen and Chrysalis representatives (the band selected the companies) to the first gig "to light a fire under [Capitol's] ass."

Music Connection club review editor S.L. Duff, a former colleague of Sobol's, adds this perspective: "When things were starting to slow down—which they definitely can do when you're negotiating with Capitol Records—they

started getting the interest out to a few other people. Then when these other people show up and saw half the fucking staff of Capitol Records sitting around buying beer and listening to this band, everyone freaked out. It created its own excitement."

The excitement paid off. "By the end of the first showcase," Sobol says, "we had two firm offers." Tom Zutaut and Teresa Ensenat of Geffen signed Little America.

The objective interaction between band and management apparently paid off, too. According to Sobol, "One of the things that every A&R person and every publisher who came to see the band said is that they can't believe they came to a show and didn't see one throwaway."

It seems to have worked as simply as that for Little America. Why doesn't it work that way for everybody?

When You're Not, You're Not

Hot Food to Go is a five-person band with airplay (KMET, KNAC, KROQ, and KXLU; national exposure for their single, "I Get Weird," on the Dr. Demento Show), record sales (*Dr. Demento's Mementoes*, Jem Records; *Hollywood Girls Album*, Mystic Records; and their own picture disk, *Fries*, Erika Records), five years of experience...

And no recording contract.

Two years ago, Carole Childs of Geffen Records "was very interested in the band, and had asked to come and see a live performance," according to drummer Bob Ernest. The band's then-lead singer picked that moment to leave. "We had to put together a new group," Ernest says. Geffen's interest dissolved. "You have your shot at it, and if you blow it, you blow it. You gotta be ready when the timing's right."

That misfortune did allow the band to grow, but at the same time forced them to seek a whole new audience. "We got stuck in one particular idiom—the novelty thing—and it was pretty difficult to break away from that," Ernest says now. "Having a new band and a new sound meant almost starting from scratch."

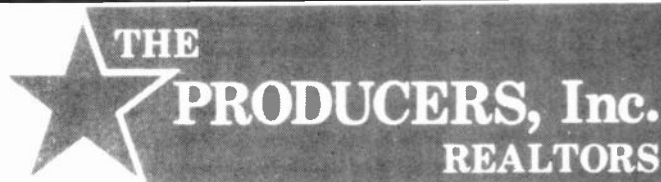
Hot Food to Go has just recorded a new album, *Adrenalin Drum*, displaying the ferociously androgynous vocal talents of new singer Laura Burgo and a modified, Oingo Boingo-ish new sound. Keyboard player/guitarist/composer John Christenson snatched studio time wherever available to record the album during a chaotic year of employment at doomed Rocshire Records (the band barely escaped having their equipment impounded by

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receivers in the Rocshire bankruptcy). The album has not yet been pressed.

Both Christenson and Ernest voice familiar gripes about the record industry. "You can't get a track record unless they hear you, but they don't want to hear you unless you have a track record," Christenson sulks. Ernest agrees: "I think the only band I ever heard of that was signed just from sending in a tape was Tom Petty."

"Image—that's a real significant hurdle," Christenson continues. "If you're doing real well, everybody says you're great, but if you're not, everybody beats you up."

Ernest: "Trying to be a big-name drawing band is very hard. Those people tend to be a part of a [homogenized] process. They're people from bands that have been famous in the past, and who have contacts."

Christenson: "[Bands] are all busy trying to sound like each other. Each one is copying the band that just got signed."

Ernest: "A lot of people who sign bands, I think, don't really know that much about music, but go to see what other people are talking about."

"It gets old after a while," says Christenson, "but you just think, 'I'll keep hittin' the wall, hittin' the wall—eventually it's gonna crack and fall down.'"

For Hot Food to Go, the wall has begun to develop a crack or two. Music business lawyer Frank Rieson of Alter Ego is currently shopping the band's tape in Japan; they have signed a limited-time, limited-territory agreement with Rieson to try to sell their album in Europe (where *Adrenalin Drum* aroused considerable interest at the MIDEM Show in Paris). State-

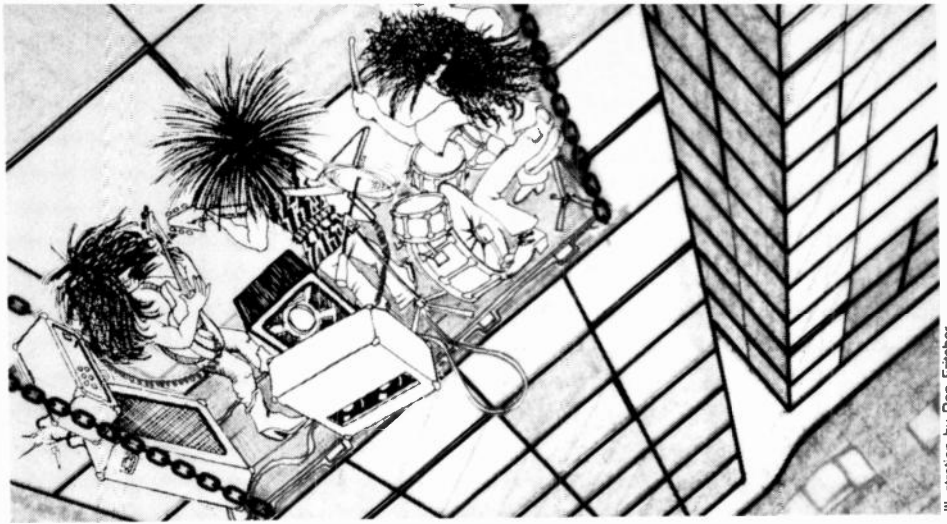


Illustration by Ron Fritcher

side, the band is determined to carry their own efforts as far as possible before signing any deals with anyone. But they won't sign just any deal.

According to Ernest, "We could make deals with some small independent labels that aren't going to do any good. We could get the record pressed, but it would just sit on a shelf. So we've been approaching attorneys, because they have a better chance at shopping a deal. They can get in doors."

Allowing for the usual headaches of playing clubs, the band is doing well on the showcase scene, where, says Ernest, "We can work just about as often as we like. With this band, it's the first time I've actually had clubowners call me and ask us to come back and play."

So the wall may have cracked, but it hasn't fallen down yet. In fact, Ernest laughs, "Our

wall is covered with rejection slips from every record company you can think of."

And for Hot Food to Go, the process isn't simple at all.

The View From the Top

"I think the best way to get signed is to go out and work real hard and build up a real strong local reputation," says Bob Merlis, vice president, director of publicity for Warner Bros. Records. "The best possible thing is to get a well-known manager who has a good track record, and have him do the hard part. Who you know is the name of the game, more than anything else."

Merlis also points out the importance of media attention, citing the example of Lone Justice. "Writers decided they liked them, for

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CAREER MOVES: The Chart Challengers

Photo by Arthur Elgort



DREAM ACADEMY *Lives Out a Fantasy*

by Steve Hochman

With a bullet?" asks Nick Laird-Clowes of Warner Bros. Publicity Director Bob Merlis. They're standing in the hall outside Merlis' office at the company's Burbank headquarters with WB New York publicist Karen Moss. "With a bullet!" Merlis confirms, as Laird-Clowes reacts like a kid just given a new puppy.

What's got Laird-Clowes, Merlis, and Moss so excited is that the latest record charts have come in with the news that "Life in a Northern Town," the first single from the debut album by Laird-Clowes' band the Dream Academy, has just jumped 15 points. The effusive London native, clearly enjoying the first stages of international success, giddily relates how Wham man George Michael had phoned him shortly before he left England for this U.S. interview tour. He begins to ponder the possibility of Wham-like stardom, going so far as to try out some dance moves a la Wham's "Wake Me Up Before You Go Go" video.

Before Laird-Clowes goes too far with thoughts of teenyboppers clawing at his black velvet coat and pants, he collects himself. Matinee idoldom is one dream this academician is not pursuing intently, as a listen to the Dream Academy's eponymous debut album will confirm, though the thought has crossed his mind (not to mention those of WB staffers).

"We have been here and there marketed in weird ways, a sort of young band," says Laird-Clowes, who looks somewhat younger than his age of 28. "They [the record company] thought at one point, 'Oh, a matinee idol! The teenybopper audience!' Well, that's fine, they buy records as well and why shouldn't they hear good music? But I don't want to be seen obviously as a teenybopper band. I mean, it's mad; we're a bit too old for that. We're going to let them down if they want us for a pop point of view. We're about something else."

What the Dream Academy is about is, according to Laird-Clowes, trying "to do something a bit different and keep it experimental. Obviously we're very serious about what we do and put a lot of us—as much as we can—into it, so it has depth."

On the other hand, the Dream Academy, which also includes co-composer/keyboardist Gilbert Gabriel and oboist/arranger Kate St. John, is starting to seem like a pretty good candidate for pop stardom, as "Northern Town" has ridden its bullet into the Top Ten, with the album not far behind. Kind of like "Penny Lane" without drugs, the song's sunny nostalgia and unusual orchestral textures, colored by St. John's oboe and centered on its "Ah hey ma ma ma" chorus, seem to have set up sympathetic vibrations in a wide range of people and become the surprise hit of the season.

Actually, stardom isn't too alien to Laird-Clowes (mind if I call him Nick from now on?). He's always been surrounded by it. Ex-Pink Floyd guitarist David Gilmour, who co-produced much of the Academy album, has been a close friend of Nick's since the two met on a Greek beach

Laird-Clowes and team. What's a nice girl like Kate doing in a somber band like this?

in 1978. Super-producer Joe Boyd (R.E.M., Richard Thompson, 10,000 Maniacs) oversaw the career of Nick's prior band, the Act. Paul Simon tutored him in music theory and pop sensibilities. Actress/model Kelly LaBrock (*Weird Science*) is an old girlfriend.

Despite these well-heeled connections and his own artistic ambitions, Nick seems refreshingly humble and eager to please. He's an unabashed fan of a number of musicians he's had the honor of working with, awed by the talents among which he works. One gets the impression that his road to stardom is turning out to be a trip through his hall of fame.

To Nick, the biggest sign of his success is not in the record charts, but in the fact that he has been able to bring attention to the work of his idol, Nick Drake. Drake, an English singer, whose music often draws comparisons to Van Morrison for its emotional power, died tragically in 1974 at age 26 of an overdose of anti-depressant medication. Since that time, his music has been the property of only a small cult, of which Nick is a leading member.

"I think that his experimentation with strings and jazz instruments, jazz musicians—though he was primarily a folk singer—was really inspiring," he says in reverent tones. "That taught me that if you write a song, you can dress it up how you want—purism be damned. You can take it any which way." Not surprisingly, "Northern Town" is dedicated to Drake. Surprisingly to Nick, though, the gesture has had considerable impact by which he can measure his own success.

"The funny thing was there was a tremendous resurgence in England of interest in Nick Drake when our record hit because of our dedication," he says. "They were playing him on the radio, people were writing to the radio saying, 'I never knew anybody else cared about him.' And then I found myself doing interviews about him, which was very odd. And then Island put out a compilation record of his tracks and dedicated it to us, which is unbelievable!" All this, Nick notes, happened in the short space of three months.

The journey to this point began several years ago when, frustrated with the limits of the more conventional Act, he and Gabriel struck out into new territories. "We started with just the string machine and acoustic guitar," Nick recalls. "We started thinking, 'What if we added some real orchestral instruments to that? Instead of synth-pop, we could have this sort of warm, organic sound.'"

"We tried loads of different things—violins, harp, flute—until we met Kate," he continues. "And she introduced us to a few of her friends who

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played cello, tympanis, and all that. By the time we got the deal, those people had left the band. It was too difficult to remain financially solvent while we were struggling. It wasn't so important to them as it was to the three of us."

Work on the album was begun with production from Gary Langan (a cohort of the heralded Trevor Horn), but his big techno approach proved not quite right (though a couple of his cuts made it to the album). Ultimately, the bulk of the album was done with Gilmour.

"He got me over a lot of hurdles. He just wants you to do it," Nick says of Gilmour. "His attitude is, if you can't do it when you've had a lot of drinks and your mother's watching and the lights are on, you can't do it, so get used to it. And that helped us a lot."

The pastoral "Northern Town," written while Nick was living in Newcastle and working as a host for the British music television show *The Tube*, was first released in England last spring. "It got huge media attention, which was amazing," Nick says. "But by the time we had the hit, it turned on us, as it does in England, trying to drag us back down again. It's all a baptism of fire."

And now the song has cracked the commercial curtain stateside—no mean feat for such an intellectual, atmospheric song. Nick says that the first hints that such a thing might be possible came with the equally surprising (and gratifying) success of Kate Bush's "Running Up That Hill." "If that's breaking through right before us, it opens the door for things that aren't playing in the regular rock format," he comments. He also relates what the Dream Academy is doing to such American bands as R.E.M., whose Peter Dinklage guests on electric twelve-string on the Academy's song, "The Party."

How will success change our Nick? Don't look for a major difference. In fact, now that the Dream Academy has broken through in the U.S. without touring, tentative plans for a concert assault have been scrapped in favor of spending extra effort to assure that the follow-up album will be a top-quality effort.

Just as he stuck to his guns when people told him the Dream Academy's sound would never sell, he assures that the praise the band is garnering now will not sway his original artistic goals, either. "You must stick to your own when you achieve something."

And how is he sure he can stick to his own? "I'm my own worst critic," he concludes, adding with a laugh, "and biggest fan." ■

SLY FOX Goes All the Way—Finally

by Ben Brooks

Several months back, a top 40 radio station in Houston, Texas, started getting huge phone response to an obscure single from an unknown group called Sly Fox; the station, 93Q, soon took the song to Number One. In the ensuing months, the rest of the country slowly got hip to the pounding drum beat and Beatlesque melody of "Let's Go All the Way."

If the story thus far seems like one of those classic Cinderella-record stories that you thought never happened anymore, you ain't heard *nothin'* yet. Sly Fox is an integrated male duo from New York whose novel single came out back in April of 1984. "The single initially had no run at all," says Sly *black* Fox Gary Cooper, a young veteran of George Clinton's P-Funk All-Stars and Bootsy's Rubber Band. "You just have to understand that during the time we came out, you had Tina Turner and Duran Duran. There were a lot of important projects out there that took precedence. [Capitol] had to take care of the priorities first."

If Cooper seems particularly understanding of his record label when Capitol apparently made little or no effort to break his record initially, it's probably because the boys in promotion certainly did jump on the bandwagon when "Let's Go All the Way" reared its head in Texas over a year and a half later. But what happened in the meantime?

During that time in pop limbo, Cooper and partner Sly *white* Fox Michael Camacho got a foreshadowing of the impending breakthrough as the Boogie Boys "borrowed" the irresistible drum-and-bass groove of "Let's Go All the Way" for their runaway novelty R&B hit, "Fly Girl!" "We were in the studio cutting "Let's Go All the Way," says Camacho, "and the Boogie Boys—who are from New York and also on Capitol—popped in the studio and heard this track jumping with this boom-boom-cha, boom-boom-cha. They said, 'Ah, man, we like that groove—we'd like to put a rap on top of it.' So I said, 'Let's see if we can work this out where it's not a conflict! We figured they'd go hand in hand eventually and work out for both of us. Because it's two different tunes, from one extreme to the other, if you break it down.'"

While the Boogie Boys were enjoying their success, Sly Fox had moved ▶

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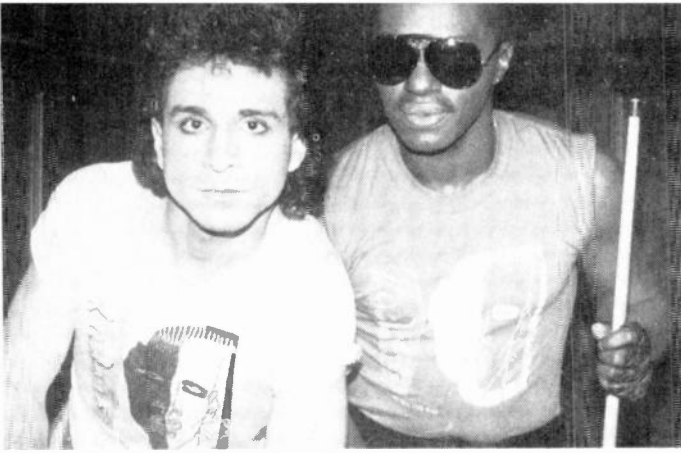
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Let Sly Fox reclaim what the Boogie Boys have borrowed.

on to support their album's second single, the dance-oriented "Como Tu Te Llama?" But in the middle of that campaign, fate intervened and suddenly Sly Fox had a massive top 40 hit on their hands.

Cooper and Camacho were introduced to each other by producer Ted Currier. They met at a New York cafe, immediately after which they strolled across the street to an ice cream parlor and began singing for a gathering crowd of customers. "The owner kept shouting, 'I'll give you all the free ice cream you want if you keep singing,'" laughs Cooper. "That was the beginning of Sly Fox." While Cooper plays drums and Camacho—a one-time singer with the Main Ingredient and lead with acappella group Change of Pace—plays piano, they focus on singing in Sly Fox. The rest of the band is made up of hired hands.

"When Gary and I started putting together our voices and songwriting," says Camacho, "it was like we were together for years."

"We've been in concerts where people have come up and said we sound like brothers—like I was born and raised by the same mom," laughs Cooper.

It took eight months for the duo to get a deal. They had no band and still don't. "That's the irony of it all," explains Camacho. "We just came together to do a record. We were pretty firm as far as selecting the material, but as far as where it was going to go, it was up to the gods."

"I guess the nature of our whole relationship has been really rare," says Cooper. "Having a single put out, nothing happening, putting out another single... then having the first single come back generating the noise that has us sitting here doing interviews at Capitol. The way that it's happened [would've been] hard to predict. We did *Solid Gold* the other day and I thought, 'My gosh, we're performing a record that died and came back!'"

"That reminds me of one of the first interviews we did in New York," concludes Camacho. "The interviewer asked us what Sly Fox meant and we said, 'Well, it's like the element of surprise.' This whole situation has every element of surprise you could possibly fathom!" ■



Sir Casey & co. don't just look different, they are different.

is his real name and he is, well, different. "I've always been flamboyant. I've cooled down now—I used to wear ripped pants and torn panty hose."

Mazarati—named (approximately) after the famous car—is the brainchild of Sir Casey Terry and Brown Mark, bass player with Prince's Revolution. "It took a while till we got the right lineup," Terry says. "I wanted a band that was real hard. Guys who would be vicious, attack with their music. They had to play hard—the harder, the better." You have to look past his bright pink outfit—Sir Casey's very serious. He managed to find the right players by 1982. Along with Terry, there's another founding member, Romeo, on bass; Marr Starr on keyboards; Aaron "Ace" Paul Keith on still more keyboards; Tony Christian on rhythm guitar; Craig "Screamer" Powell on lead guitar; and Kevin "Blondie" Patricks on drums and percussion.

Determined to pay their dues, Minneapolis-based Mazarati developed a show of their own and have been working their rear ends off ever since. "Fifteen-hundred people came to our first show and it was all through word of mouth. That was just the beginning. We've been playing throughout the Midwest since that first show." Of course, no band could make any kind of impact in Minneapolis without the city's reigning musical monarch hearing about it. With Brown Mark as Mazarati's mentor, the Purple One did come and check them out. "He came to see us, but there was no input. We already had it all together." Perhaps they did, considering that the group recorded their first album—produced by Brown Mark and David Z (also from the Revolution)—in just one week. "We work hard," Sir Casey affirms. With the record companies sending their A&R bloodhounds to sniff out the Minneapolis scene, Mazarati got their fair share of offers. "We went with Paisley Park because we felt comfortable with it—like we'd get personal attention. Just because we're from Minneapolis people expect to hear a certain sound, but we're not Prince clones and our sound is our own," Terry states emphatically. The themes on the album? "Love, lust—stuff that comes from our own personal experience."

Since Sir Casey mentions the subject, what about the visual image these guys have created for themselves? "If you feel, you will be," Sir Casey succinctly replies. He admits that some people get a little confused when they meet Mazarati. "Some folks even think we're girls, but we're all very masculine. People see us with our girlfriends and... anyway, it doesn't matter. Who really cares about people's preferences or the color of their skin? Like I said, if you feel, you will be." Now *that's* a concept to ponder. ■

© David Nathan, 1986

MAZARATI Tanks Up on Super Unleaded

by David Nathan

"Speed, power, precision, and balance" is how lead singer Sir Casey Terry describes Mazarati, whose debut album has just been released on Prince's Paisley Park label. Yes, Sir Casey Terry


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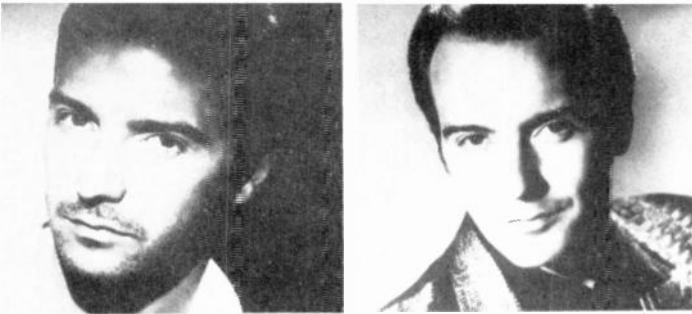
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The Miami Vice and old Hollywood faces of James (Midge) Ure.

MIDGE URE *Battles the Dinosaur*

by F. Scott Kirby, with N.D. Groov

The name Midge Ure is a familiar one throughout Europe due to the artist's string of hits with Ultravox—his current group—as well as his lesser-known earlier bands, Visage and Slik. With his solo album, *The Gift*, high on the European charts, Ure's rugged childhood in industrial Glasgow, Scotland—specifically, the tiny room he shared with a brother, sister, and truck-driving father—must seem like ancient history now. But he hasn't forgotten hard times—not at all. Although Ure has taken a back seat to traveling ambassador Bob Geldof publicly, he and Geldof jointly co-founded the Band Aid project (the starting point of rock's humanitarian movement) and shared equal roles in the organization, songwriting, and logistics.

"I guess the Band Aid concerts and records have really pushed Bob's name in the public eye," the diminutive Scotsman says, a look of whimsy adorning his face. "My main concern is that the food and supplies are going to the right places and lives are being saved. The rest of the stuff is all political and doesn't concern me." With that, Ure shifts the emphasis to his solo album and the accompanying promotional tour:

"The tour is designed to keep the press interested in the famine situation and to promote my solo album," he explains, reaching for a Chrysalis press kit. "I mean, I'm no Albert Schweitzer, if that's what you're thinking." Ure's band is comprised of primarily Scottish musicians who have been associates of his since his earliest teenybopper days with Slik, the ill-fated Bay City Rollers facsimile. "I've got one of my closest friends on keyboards—Danny Mitchell. Not only is he a great player and friend, he co-wrote most of the songs on *The Gift*."

Not coincidentally, one of the most powerful tracks on the album is "Wastelands," which examines the plight of British youths growing up in soot-choked towns like the one that spawned one James (Midge) Ure.

"The only thing that kids in those bleak environments have are their heroes, be they pop stars, football players, or whatever. While their lives are passing before them, they gaze up at the posters on the wall and listen to the music—really, it's all many of them have. In many ways, my childhood was similar. I can easily recall a time when personal prosperity seemed a million miles away," he muses. "Back in the not-too-distant past, I received some assistance from a few kind souls and still remember how good it felt. God knows, those people in Ethiopia need the food and water they're getting a lot more than I needed my new amplifier. Their situation is a lot more critical, believe me."

Ure's album isn't wholly made up of social commentary, however. It also features the sanguine optimism of the current single and European hit, "If I Was." "I've never had a problem scoring success in any part of the civilized world except for one country—yours," he says with a smirk. "American radio is like a giant dinosaur. I play rather adventurous rock music, and there has always been a block to that here. Music directors [at radio stations] say they don't get requests for music like [that of] Peter Gabriel or Ultravox, but how can people request it if they don't know it exists; it's a real catch-22 situation."

In the past, Ultravox has scored big with alternative action stations and the college markets, but belief was initially strong that the airplay barrier could be hurdled with "If I Was." "This tune is probably the most blatantly commercial thing I've ever done," Ure admits. "I don't think many people will confuse it with *Survivor*, but it may be the first thing I've done that'll appeal to American sensibilities. If not, I've still got the rest of the world."

Ure still has his fingers crossed, but as of this writing, neither *The Gift* nor "If I Was" has made a dent in the charts. Although he has yet to conquer the dinosaur of American radio—despite the unmistakable quality of his work—Midge Ure can take solace in the fact that his musical/philanthropic efforts are saving lives in faraway places. In the final analysis, that is by far the more significant fact. ■

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whatever their reasons. They're good; that's a pretty good reason. That got record company interest in them." But, Merlis adds, "If your aim is to be a top 40 kind of band, or an arena kind of band, it's hard to get rock critics to like you. Rock critics are not necessarily oriented toward what's commercial. If you aim to make a very commercial record, most rock critics *aren't* going to like you. They just won't write about you."

Do record companies really know what will sell?

"They must know what will sell. We make a profit every year. The successes outweigh the failures. You never know when you're smart. You only know when you blew it: A guy goes to another label and [has] a big success, and you rejected it. That's every A&R man's nightmare."

In the case of Little America, one of the band's strengths seems to be their ability to look at themselves realistically. Is that important?

"That's a tough one," Merlis reflects. "There're a lot of people going around who have a lot of confidence who really *shouldn't*. Maybe it's infectious. Maybe their musical talent isn't as [important] as their talent as self-promoters. I'm not going to cite any examples, but I think there are people we know about and read about, and whose records people buy, who really shouldn't be in the position they're in—

other than [through] an iron will to get over."

Merlis also points out the opportunities available in today's independent record scene:

"There's a climate today where you can work your way up the record business ladder by either putting out your own record or going with an independent label. Look at the ones who have gone that route. Motley Crue and Berlin come to mind. No musical judgment here, but they ended up selling a lot of records from very humble beginnings. I don't know what Motley Crue's story was. I don't know if all the major labels said, 'Get out of here, you scuzzballs.' But so what? They made enough noise that the big boys suddenly realized there was something there."

In the tight-money Seventies, record companies generally preferred to sign only those artists who were already capable of recording and touring efficiently. There were neither time nor funds to teach anybody to do anything. Does that standard still apply?

Merlis recalls Christopher Cross, who, he says, "was told, 'This sounds interesting; go back and do something more.' five times before he was signed. That's the most extreme example I can think of—telling a guy, 'We like you, but you're not ready yet.' We nurtured him *mentally*, but we didn't send him scads of money to maintain him. I think Warner Bros. was realistic about it, and obviously Christopher was."

A Model Proposal

Catfish Hodge, who, according to the words of one of his songs, "started out in the record business in nineteen and sixty-nine," is nothing if not realistic.

"Record labels fuck up, and artists fuck up, too," says Hodge, co-leader (with former Little Feat guitarist Paul Barrere) of the Bluesbusters, who have just finished recording their first album for Atlanta-based independent Landslide Records.

Until two years ago, Hodge, together with his brother Dallas, led the Hodge Brothers Band—and did everything right. Strong local following? They had it. It's who you know? In a single night, Mitch Mitchell, Tony Williams, and Jim Gordon dropped by to play with them. As Hodge tells it:

"I worked my ass off for two years trying to get the Hodge Brothers a record deal, with Brian Aherne as a producer and [L.A.P.D.'s] Mike Gormley representing the band, talking to people. That's really well-connected. And it just didn't happen."

It happened for Hodge after a year of touring as a duo with Barrere (see "Showcase," *Music Connection*, Vol. IX, No. 22), then following up those gigs with a full band that included T. Lavitz (ex-Dixie Dregs) on keyboards, Larry Zack (ex-Jackson Browne, ex-Hot Lips & Fingertips) on drums, and Freebo (ex-Bonnie Raitt) on bass.

"This thing here has just kind of been flowing the right way," Hodge says. "The majors haven't talked to us, but we really weren't looking for that. Maybe it's just the chemistry."

The Bluesbusters recorded their album in eight days for \$7,000 at Bijou Studios in Hollywood, with Jimmy Mayweather engineering the sessions and Atlanta-based Ricky Keller producing.

"It's a good feeling right now," Hodge says. "This guy Michael Rothschild [president of Landslide Records] is going to do good things for the band."

The good things have started with the cover for the still-untitled album, which will be designed by Fluornoy Holmes, who has done jackets for albums by Christopher Cross, Carole King, Climax Blues Band, Kansas, Marshall Tucker, and Dr. John.

The album itself includes guest appearances by Paul Butterfield, Bob Seger, Nicolette Larson, Kansas's Terry Brock, and saxophonist David Woodford of the Bonnie Raitt Band.

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Illustration by Ron Fritcher

Hodge is very satisfied with the Bluesbusters' deal with Landslide.

"We got a lot of points on this," he says. "It's a small label. We worked real hard, and we put out a good piece of product for not a big budget. That means we're into a profit quick." The album will appear in May, and will be distributed nationally.

So what are Catfish Hodge's reflections on the business in which he "started out... in nineteen and sixty-nine"?

"I remember once [with the old Catfish band], Clive Davis showing up at the Fillmore East with a bottle of champagne, saying, 'This is for Santana, but next time we'll be celebrating *your* gold record.'" The Catfish laughs his rolling, rumbling, raspy laugh, and quotes a line from "Record Executive Blues": "Stop the jive, Clive."

The jive doesn't apply this time around.

'There are extremely popular artists who really shouldn't be in the position they're in—other than through an iron will to get over.'

—Bob Merlis,
Warner Bros. Records

"We're doing it on our own pace," Hodge says, "which is a really good thing to do."

Reflections in a Golden Pie

Hot Food to Go and Little America play

showcases. The Bluesbusters do not. The Bluesbusters signed with an independent label, Hot Food to Go, for good reasons of their own, won't go that route. Little America created a successful relationship with a brand-new management company. Bob Merlis emphasizes finding a manager with a track record. Catfish Hodge had everything going for him with the Hodge Brothers Band, and nothing happened. Little America precipitated a bidding war at their first gig.

Maybe asking if record companies really know what will sell isn't the right question. Maybe we ought to ask instead if record companies really know what *won't* sell. Artists, it is evident, virtually *never* know what's going to happen.

As for singing "The Record Executive Blues," Catfish Hodge says, "I'm sure I'll find a need for it again." ■



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Fallout From the L.A. Explosion

Tom Kidd's "The L.A. Explosion & Its Aftermath" (March 17) has generated a big response around town (see Feedback). Here's more fact and opinion on the matter.

Rewriting History

Dear M.C.:

I was looking forward to your article on the L.A. scene of ten years ago, having been around back then for what was one of the most exciting periods in my life. Unfortunately, the article was low on substance and spirit and high on historical guesswork. The piece was riddled with many factual inaccuracies (almost one per paragraph). To help set the record straight, I offer the following:

1. In 1977, the Whisky was well into its reopening and devoting over half its time to unsigned bands.

2. The Pop, Dogs, and Motels, after forming the influential Radio Free Hollywood coalition, rarely, if ever, played together at the KROQ Cabaret, and to the best of my knowledge had no part in "building their own stage" at this short-lived (less than two months) club.

3. "Our Lips Are Sealed" was released well into 1981 and not in 1980, as was stated.

4. Saying that "success found" the Pop based simply on the fact that they scored a major-label deal early on is a bit of a gross overstatement and an oversimplification.

5. "Escape," co-written by Mark Anthony and Kim Fowley, turned up

on Alice Cooper's *Welcome to My Nightmare* album in 1975. Although it was a live staple of the Hollywood Stars, it never appeared on any of their records, including their 1977 LP.

6. Although Rodney Bingenheimer was an influential figure as scenemaker and radio show host, he never booked the Whisky.

7. The Pop's first single on Back Door Records was "Hit and Run Lover," not "Down on the Boulevard" (their second).

8. Fred Patterson was known as Phast Phreddie from Issue One of *Back Door Man* and not "later better known as."

9. Mike Mariano of Three O'Clock cannot trace his lineage to the Quick unless you count his membership in the Falcons, a blue-eyed soul group formed by Steve Hufsteter and Danny Benair upon the demise of the Quick.

10. As of November, 1985, the Last were no longer a band. Joe and Mike Nolte are the only members of the Nolte Brothers.

11. Steve Allen was very much a member of 20/20 during the recording and release of their third (*Sex Trap*) album.

12. Venus & the Razorblades disbanded in December 1976, making their presence on a bill in early

1977 highly unlikely.

13. The Masque was not opened until the fall of 1977 and certainly nowhere near the location of the Cavern Club.

14. The Go-Go's did not exist until May, 1978. In September, 1977, Charlotte Caffey was still a member of the Eyes.

Gary Stewart
Rhino Records
Santa Monica, CA

More Hot Wax & Tape From
Explosion Bands & Players:

Explosion Aftermath: Ten Tracks

Boy Next Door: "Lost My TV Guide"—The final offering from Freddie Moore.

Suzi Quatro: "I've Never Been in Love"—Written by L.A.'s premier new wave androgynes, the Heaters.

Attack: "Yeah! You're Gonna Miss Me" & "Real Rock Drive"—The two sides of the resurgent Dogs' new single.

Vivabeat: "Man From China"—Former Back Stage Pass members (see *Saturday Night Pogo*). Peter Gabriel credits this as the inspiration for "Games Without Frontiers."

Mick Smiley: "Magic"—From *Ghostbusters*. Did you know Mick played bass on Billy Idol's *Can't Stop* EP, including "Mony Mony"?

Boxboys: "American Masquerade"—Lead vocalist sound familiar? Bet-

ter known nowadays as Betsy from Bitch, she first sang lead for this ska unit headquartered at the O.N. Klub.

Naughty Sweeties: "Alice"—I forgot all about them. Warped but still sounds okay.

Firetones: "Beverly"—New Rod Firestone.

Erratic Living: "Secret Life"—Lewis Cammarata's post-Zippers outfit. Song and keys by yours truly.

—Tom Kidd

Unheard Music: Hot Demos, '78-'81

1. Skin: "Whisper/Touch"
2. Elton Duck: "She Won't Answer the Phone"
3. Clams Casino: "Envy"
4. Bus Boys: "Dr. Doctor"
5. Rickie Lee Jones: "Chuck E.'s in Love"
6. Great Buildings: "... And the Light Goes On"
7. Kats: "Lost My TV Guide"
8. Timmys: "Take Your Missiles Outside"
9. Bus Boys: "D-Day"
10. Skin: "Hurt"
11. Pop: "Heat"
12. Skin: "Other End o' Town"
13. Suburban Lawns: "Unable"
14. Timmys: "Tuff Luck"
15. Rickie Lee Jones: "Marie"
16. Motels: "Boys"
17. Pearly Kings: "Mannequin Stance"
18. Little Itch: "Who'll Be the Next One?"

—Bud Scoppa

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FIELD TEST

SUBJECT: 4030 Synchronizer & 4035 Controller
MANUFACTURER: Fostex Corporation of America
TEST SITE: Sounder Recording, Granada Hills, CA
REPORTER: Mark Gordon Creamer



A few issues ago I reported that I would soon be testing more in what seems to be a never-ending stream of remarkable equipment from Fostex. It took some time, but the synchronizer and controller arrived this week, along with the various cables required to interconnect the individual machines with the control electronics.

Before I dive into the test itself, some background on synchronization is necessary. In the early days of audio/video sync, the visual medium was film. Any sound added to the existing sound (that recorded at the time the film was shot), had to be recorded on an unwieldy and time-consuming system of machines; you could eat lunch while the system was in Rewind. When production companies started using videotape instead of film, another synchronization system had to be developed to replace the mechanical sprocket-hole technique. The solution was a time code we now know as SMPTE (Society of Motion Picture and Television Engineers), which utilizes an audio channel of the machines that need to be synchronized.

Very simply put, the synchronizer is a computer that reads the time code of the Master machine. It speeds up or slows down all the Slave machines until they are all running at the same speed in relation to the time code printed on the tape.

The early electronic synchronizers were very costly. Studios that were able to purchase this type of equipment had to charge a large hourly rate just to pay for them. Recently, a few manufacturers have produced some less expensive units, but still, if you had chosen a unit with any kind of quality, it would have cost at least \$5,000.

Fostex, however, has just released a wonderful system that not only works with their B-16 and models 20 and 80, but with a vast assortment of professional machines as well. It's called the 4030 synchronizer. Its mate is a controller called the 4035. The 4030 is a rack-mountable synchronizer that is one space high. The front of the unit is deceptively simple, so we'll start at its back.

There are three multi-pin connectors that are marked Master, Slave, and Controller. The Fostex B-16, 80, and 20 plug directly into the back of the 4030, but other professional machines require an interface between machine and the synchronizer.

On the back are inputs for the time codes from the Master and the Slave and a series of

adjustments that govern things like the deceleration rate of both of the machines when they are searching a location. In addition are time code inputs and a communication jack (a control port for an RS-232 computer).

The front of the 4030 is very simple, with a display that shows when the machine is seeing time codes and also when the two machines are locked. There are also some buttons that are duplicated on the 4035 controller so, because of space, I'll cover them as a part of its review.

The 4035 is a beautiful little unit capable of controlling up to three of the 4030 synchronizers via a single umbilical cord. Space is no problem in that the controller is small enough to put right on the console (it has a soft, non-slip rubber pad on its bottom). It contains a complete set of controls for Play, Stop, Fast Forward, Rewind, and Record; a Review button which, when activated, will rewind all of the machines for a length of five seconds and then enter the Play mode; and a Locate button for searching all the machines to a designated position. Chase and Lock Enable buttons give the operator a couple of different modes in which the Slave will follow the Master machine.

With the Record button depressed, the machines selected by the Deck Control Select button will be ready to go into Record. The machines which are ready will be designated by the Record mode LED's.

The Zone Limit button is part of a function that sets the usable area on the tape. When a machine reaches a limit, it will stop and the associated LED will blink.

The Auto Play button will do just what the name implies after a Locate or Auto Return.

When the Auto Record button is activated, the section preset in Cue Memory 8 and 9 will automatically be recorded. Rehearsals for this "punch" are also possible with the 4035.

All of the data entry is taken care of by a 10 + key pad. These entries are things like locations and storing and recalling from memory.

The Offset Trim key enables the user to change the running position of the Slave relative to the Master.

The controller will not only "tweak" the offset, but will set any offset that's required. This is the only way a unit can track two separate time codes.

There are three Lock mode selectors: Frame

Lock, Sync Lock, and Auto Lock, which automatically selects one of the two others depending upon how far away the Slave is running from the Master. The Master Display is divided into Hours, Minutes, Seconds, Frames, and Sub-frames; in conjunction with a series of switches it will read the position of the Master, Slaves, edit (data) entry, and the amount of offset that the machines have.

Finally, there's a set of LED's that shows whether the machines' time codes are present and whether the machines are locked.

HOW IT WORKS:

The initial setup of the machines is a critical part of the operation of the 4030 and 4035. The Fostex machine worked perfectly in either a Master or Slave application, while, because of an initial lack of documentation, our Otari MTR-90 did some pretty crazy things. All it took to make it behave was a call to Mark Cohen at Fostex, and all the machines were working perfectly.

The synchronizer will lock these (and other) machines to within 1/100th of a frame, and at a rate of 30 frames-per-second, this is pretty tight. Incidentally, the synchronizer will read not only 30 but 24, 25, and Drop-Frame code.

Rewind or Locate will park all the machines close enough that it takes only five seconds max for them (when put in Play) to lock up tighter than the proverbial whatsits.

This little box will do so much, and do it so well, that it's impossible to talk about it all in this amount of space. Considering all this, the list prices—\$1500 for the synchronizer and \$500 for the controller—are unbelievably low.

Fostex has done it again. These guys are consistently turning out great stuff, even if you didn't consider how much less their equipment generally costs. If you want to expand your recording to include video or multi-machine synchronization, I would seriously consider the 4030 and 4035. Spend the rest of the money on mics and outboard equipment. ■

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

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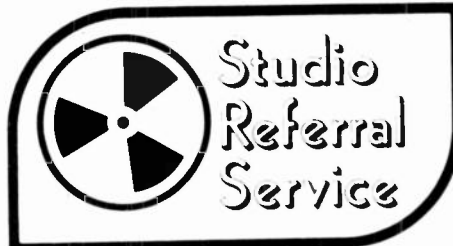
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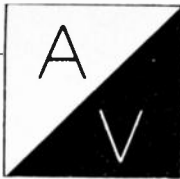
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by Billy Cioffi

AUDIO UPDATE

16-Track Studios

Theta Sound: This facility recently converted its operation from eight- to 16-track. Theta has added a new Tascam MS-16 one-inch recorder with 16 channels of noise reduction and full-feature autolocator unit. The studio has also acquired a slew of new outboard gear and mics. Keep growing, guys!

24 Tracks & Up

The Plant: The new Santana band is putting the final gloss on their latest album project; Carlos Santana and Chester Thompson are co-producing. Maureen Droney and Wayne Lewis cut the tracks, while Jim Gaines and Maureen Droney are mixing the album. . . . Thomas Dolby and the Cherry Bombs are completing overdubs for the upcoming Lucasfilm production, *Howard the Duck*. Rick Sanchez engineered the project, with Rob Beaton assisting. . . . Con-Funk-Shun is working on the follow-up to their recent gold LP, *Electric Lady*. Producers on the dates are Leon Ware and Billy Osborne, with Ann Fry engineering. . . . Buddy Miles is back in business—he's finishing his comeback album, with Jim Gaines mixing and Robert Missbach assisting.

Lion Share: In Studio A, producer/engineer Humberto Gatica is recording Toto for *Hands Across America*. . . . Also in A, Arthur Baker is acting as producer of a twelve-inch dance mix for Jeffrey Osborne, with Tommy Vicari engineering and Ralph Sutton assisting. . . . Recently wrapped in Studio B: David Foster's new solo LP for Atlantic Records with Foster and Humberto Gatica producing/engineering, and Laura Livings-

ton assisting. . . . Punch Andrews produced tracks for the newly released Bob Seger album, with Greg Edwards behind the board and Ray Pyle seconding.

Skip Saylor: John Hug and Saylor himself are recording a single on Pam Nivens for Simmons & Boone Productions. Saylor and Tom McCauley are engineering, with Joe Shay assisting. . . . J.T. Tollis is in recording a self-produced EP for Diamond Dog Productions; Saylor's at the console, with Shay assisting.

Larrabee: RCA act Five Star has been in tracking and mixing their new album. Richard Burgess produced, Frank Roszak engineered, and John Hegedes assisted. . . . The band Network has mixed a tune entitled "Making Headlines" for MCA Records. Louis Silas Jr. is executive producer; Vincent Brantley and Rick Timas produced. Tavi Mote was at the board, assisted by Toni Greene. . . . The same production and engineering team is also working on the Stephanie Mills project for MCA. . . . Capitol Records' Missing Persons were in mixing the new album. Bernard Edwards was producer, Josh Abbey was the engineer, and Sabrina Buchanek assisted. . . . Elektra recording act Midnight Starr are mixing their newest offering with producer Reggie Calloway and engineer Tavi Mote; assisting are Toni Greene and Janine Cirillo.

Capitol: Studio A was the scene of recent *Star Search* auditions with engineer Hugh Davies. . . . Country artist Eddie Rabbit is also working in the room with producer Richard Landis for RCA. The engineer is Ed Sacker, with second Charlie Paakkari. . . . Agent Orange is rockin' Studio B for Enigma Records, with Joe Chiccarelli producing and engineering, assisted by Steve Himelfarb. . . . George Benson mixing in Studio C with long-time producer Tommy LiPuma and engineer Peter Doell. . . . LiPuma and Doell are also utilizing the facility to mix Miles Davis' new work. Both projects are under the Warner Bros. banner.

Amigo: Neil Geraldo and Mike Frondelli finished up the Del Lords LP here for EMI. . . . Michael Wag-

ner and Poison have been in the studio cutting an LP. . . . Stryper's been sweetening a previous release, with Jim Faraci behind the console. . . . Randy Newman has returned to record and mix tracks (coincidentally?) for *Three Amigos*, an upcoming Orion Pictures release. Mark Linett is engineering in Studio E.

Group IV: Shadowfax has been laying down tracks for their next Windham Hill LP with producer Chuck Greenberg and engineer Harry An-

dronis, assisted by Andy D'Addario. Expect to hear some vocals on this one. . . . Producer Eric Miller was in mixing the *Oscar Peterson Live in Europe* and *Joe Pass Solo Guitar* LPs for Pablo.

Note to studio reps: If you're sending a press release, please feel free to include a black & white photo if you think it would be of any interest to the column's readership. Remember the old saying: "One picture's worth a thousand. . . ."

The Sound & the Image: Review Crossroads

I'm sure many diehard blues aficionados will see *Crossroads* as a trivialization of their sacred music. While I suspect that blues purists would rather see a documentary or a film like the admirable but commercially unsuccessful *Leadbelly*, this mainstream feature really is in the best interests of the idiom. In fact, you'd be hard-pressed to find a big-budget commercial movie with as much overt respect and love for its subject matter. *Crossroads* is clearly a labor of love for director Walter Hill, who manages to deftly combine *The Devil* and *Daniel Webster* and *The Karate Kid* in his approach. The latter comparison is further underscored by the casting of *Karate Kid* star Ralph Macchio in a similar role. I'll admit I had a hard time with this imitative device for the first 15 minutes of the film. Macchio plays a smartass classical guitar prodigy studying Mozart at Julliard by day and Robert Johnson by dormlight at night, alternating between gut-string and a beat-up steel-string Martin. This Long Island hotshot, wholly obsessed with the music of Robert Johnson, discovers that his idol's harp player is still alive, locked up in a security-type rest home for aged felons. The Capo Kid gets a janitorial gig at the old folks' jail and eventually allows himself to be conned into springing Blind Boy Fulton (wonderfully played by Joe Seneca), and, together, they hit the road south. Macchio thinks Seneca/Fulton is going to show him an as yet undiscovered Robert Johnson song, which the young guitarist sees as his ticket to ride, blues-wise. But Seneca's character has other things on his mind. You see, the devil and Blind Boy had



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struck up a lease/option deal about 50 years before and the big payback is just around the corner. Blind Boy figures he got a raw deal; after all, why sell your soul just to end up in senile solitary? The big time this is not. Well, you know how this is going to end, but like any film of this ilk, getting there is half the fun. Walter Hill once again shows he is a master of cinematic mood. Few directors have his eye for a picture's individual style and atmosphere; at the same time, he never forgoes his personal visual stamp. In much the same way he captured the desolate bayou country in *Southern Comfort* or the New York night in *Warriors*, Hill's atmospheric gifts serve him here, particularly in the location shots set in the rural South.

Once again (as in *Southern Comfort*), Ry Cooder is in charge of the music. If ever a man was born to this task, it is this bottleneck archivist. There could be no better choice, for Cooder has spent most of his musical life chronicling American music; he's without a doubt our culture's finest current performing historian. In the music of *Crossroads*, Cooder utilizes modern recording techniques to enhance and invigorate a musical form that too often becomes bogged down in misplaced sentimental regression. The soundtrack in this kind of film calls not only for historical accuracy but also for sufficient ambience to engage the audience. (Remember, we're dealing with an audience that has been desensitized by the aural bombast of films like *Rocky IV*. That film had the loudest soundtrack I've ever heard, and it sounded great for what it was, but in terms of dynamics, there were none.) In Cooder's soundtracks, the music is surprisingly loud in relation to the dialogue, but it's the kind of volume that surrounds and permeates, like good scotch. In Cooder's musical world, an electric guitar can be louder than hell, but the instrument is in your face—you hear the notes first and the distortion second. In the final sequence of the film, Macchio's character and the devil's disciple—played by Steve Vai—duel it out for the old man's soul. In this blazing *tour de force*, Cooder (actually playing on the soundtrack while the kid does a really fine job of mimickry) and Vai exchange licks in a "head-cutting contest." It's a wonderful scene and Vai is sensational as the demon-run guitarist, Jack Butler. This hell-bent-for-hot-licks battle is an amazing juxtaposition of electric blues and metal-blast—sort of "The Devil Went Down to Georgia" with a Marshall amp. The sound is simply great. In fact, *all* the music in the movie—from Sonny Terry and Juke Logan to Vai and Van Dyke Parks—is just flawless. If the music hadn't been world-class, the movie would've quickly degenerated into a bad joke; instead, it's the integrity of the soundtrack that transforms *Crossroads* into a loving paean to an American artform.

Crossroads is being sold as a "coming of age" film in the same way as *Karate Kid* was. A foolish young man, and we see him through the eyes of Blind Boy, for whom the kid is a lovable, talented meathead who's not smart enough in a sense to wipe his own ass. Thus, the archetypal teacher-student relationship is at the heart of the movie. But it's apt: There isn't a musician in the world who hasn't wished he'd had his own version of Blind Boy Fulton to walk down Highway 61 with. —B.C.



VIDEO UPDATE

Post Position: Limelight Productions recently completed post-production on the video version of Canadian band Honeymoon Suite's "Feel It Again" at the Post Group's facility in Hollywood. Written and directed by Daniel Kleinman, the video features extensive use of the Abekas Digital Disk Recorder. Tim Clawson, Limelight's production manager, termed it "the most ambitious piece yet on the Abekas"; the project would've been impossible to pull off without it. . . . Jerry Kramer & Associates recently completed post-production on the new video for ZZ Top's latest *Afterburner* single, "Stages." The clip'll be the first from the Top to feature concert footage. The concept, developed by WB's Jeff Ayeroff and Jerry Kramer, is the first in a series of ZZ Top videos with a "space" motif. I'm sure our favorite cosmic cowboys feel right at home riding the interstellar range—they do resemble Wookies, after all.

The Pit and . . . : Pendulum Productions announces the wrap of Vanity's "Under the Influence"

video, directed by Gil Betman and produced by Alexis Omelchenko and Kris Mathur. The company also announced that it'll soon begin shooting *The Last Radio Station*, a long-form video for Motown Productions; Dominic Orlando will direct. After what Motown did to dragons (*The Last Dragon*), it takes a lot of courage (or vanity) to take another shot at "the last" anything!

More Blues News: Ry Cooder has just completed filming his first music video, "Crossroads." The track is the first single to be released from WB's *Crossroads* soundtrack LP. In said video, Ryland plays guitar and sings lead vocals. Also appearing in the clip are Sam King on drums, Louie Lunetta on bass, and Van Dyke Parks on piano, with vocals by Terry Evans, Willie Green Jr., and Bobby King. Steve Vai also appears in the video, which was directed by the ubiquitous Francis Delia. Cooder has done numerous classy soundtracks, including the truly superb music for *Paris, Texas*.

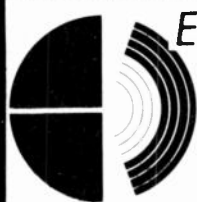


Photo by Henry Diliz

Third Time Around: Rockvid director Francis Delia reiterates a cinematic point to Grace Slick and Mickey Thomas during the filming of the Starship's third *Hoopla* clip, "Tomorrow Doesn't Matter Tonight." Delia's done all three videos.



Jimmy & Howard: Jimmy Barnes, whose Geffen single "Working Class Man" is the soundtrack centerpiece of the Paramount film *Gung Ho!*



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Reviews

CONCERTS



Photo by Abe Peristern

For the lights went down and the groove came forth.

James Brown Universal Amphitheatre Universal City

You may think that the life of a rock critic is a breeze. Parties with the stars, free records, concert tickets, tons of cash. Well, it's no picnic, kids. No parties with the stars, unless their managers are trying to bribe us—in fact, the stars hate us as much as you all do. The money? Well, let's just say retirement in Florida is a long way off. Free records, concert tickets—sure; but most of them are regrettably awful. How would you like constant, nagging calls from bands you never heard of to come see them at midnight on Mondays at Wong's? Are you beginning to see why so many journalists and editors are alcoholics?

Well, wipe the tears from your eyes, my weary readers. Every once in a while, your long-suffering narrator gets thrown a bone. Once every turquoise moon, I get to see a TRUE MASTER at work—praise the Lord! For the lights went down and the groove came forth—the Godfather had arrived. A snowman's showman, a singer's singer, a dancer's dancer, a bandleader's bandleader, JB came back to town. Just like he does year after year, to assure us all that the groove is still king, funk is still fun, and the power of the beat can still transcend any petty differences and problems that trouble us in our mundane existences. Indeed, the reverend controls his brethren: When he says "stand up," his loyal subjects happily oblige. He says "shout and feel good," and it isn't hard to do. Sunday go t' meetin' with James, man, is good for your soul.

"Try Me," "Please, Please, Please," "Papa's Got a Brand New Bag," "It's a Man's World," "Living in America," a 25-year legacy, as

vibrant today as ever. No drum machines, no sequencers—people can play perfect time together, and believe me, the hardest-working man in show business has the hardest-working band in show business. Tradition has it that if they make a mistake onstage, they get their pay docked. I heard no mistakes.

I hear tell that there were those within our very industry of music who had lost faith in the master. Did you know that, up until the time "Living in America" came out from *Rocky 2000* and gave JB his first chart success in some time, that the Godfather had no record deal? Is that possible? Faith is a precious thing, and James has reestablished faith far and wide in himself, his music, and the never-ending groove for which it stands. Amen.

—Screamin' Lord Duff

Black N' Blue/ Smile

Fender's Ballroom
Long Beach

Opening act Smile gave a magic touch to this show, the first in what I have a feeling will be a long line of concerts sponsored by the newly metal-minded KNAC. Boosted by Tommy Girvin's leadership and guitar playing, Smile have carved a solid niche in the L.A. music scene with their happy rock & roll sound. They were in fine form this evening, playing songs off their self-titled album such as "Open Your Eyes," "I Want You," and "Loose Ends." Vocalist Scott Waller made the crowd feel as happy as the band was, and Smile's positive attitude gave them the edge at this show. Let's definitely hear more from this band!

Black N' Blue have that hard rock/metal sound that's become

known as the "L.A. Sound." Their songs are catchy, well-written numbers that gave the mainly teenage audience what they paid for. While "Miss Mystery" was the best song of the evening, other goodies included "School of Hard Knocks," "Hold On to 18," and "Without Love," their current single.

The band sounded good, especially with Jamie St. James' vocals. The solos didn't exactly make my day; drummer Pete Holmes was the chief offender. Performing a drawn-out solo, Holmes tried (unsuccessfully) to emulate Rush's Neil Peart, which made the audience yawn. The guitar spotlights featured nothing new or innovative, and I would've rather heard them play songs instead of solos. The band ended the show on a highly enjoyable note with a cover of Aerosmith's "Same Old Song and Dance."

St. James held court this particular evening, and while Black N' Blue have good material and put on a good show, it was veteran rock band Smile that made my evening. While a special "no thanks" should go to Fender's Ballroom, whose security guards made the venue seem more like a Nazi prison camp, hats off to KNAC for supporting local acts through these types of events.

—Lemmy Loud

Bourgeois Tagg The Fillmore West San Francisco

According to Webster's dictionary, "bourgeois" describes a person of humdrum middle-class ideas. How ironic that on this particular night at rock & roll's holiest shrine, the Fillmore West, a group with a name containing that description would epitomize everything humdrum in mainstream pop music.

Scheduled to perform before a bevy of Hollywood industry types who were attending the recent Gavin Convention, the group came complete with a huge promo campaign and marketing blitz. But, as is often the case, the product failed to live up to the hype. "Changed," the opening selection, got things started on the right note with band-leader Brent Bourgeois contributing a gut-wrenching vocal performance. As he wailed, "I've changed, changed," you could see the veins in his neck bulging all the way from the back of the auditorium. Apparently, this fellow meant business. Little did anyone realize that "Changed" signaled the high-water mark for the evening and that band and audience would wallow in twilight sleep thereafter. Two ensuing songs, "Heart of Darkness" and "Move Up," sounded like a microcosm of current top 40 radio, borrowing freely and shamelessly from everyone from Scritti Politti to black rapper Kurtis Blow. Indeed, so plagiaristic is B.T. that I could scarcely think of a half-dozen current bands they did *not* sound like. To make matters worse—if that is possible—all five members re-

mained firmly rooted to the stage, acting out their roles in an almost corpse-like fashion. It would take a lot more than a daily Geritol supplement to induce action in this pack; they gave lethargy a new meaning.

So, with much to gain, in front of so many influential people, the Bourgeois Boys fell flat on their French provincial faces. What made this show a doubly tragic crime is that after three days of seminars, cocktail parties, and boring round-table discussions, the media types were primed to applaud an inspired performance with the same vigor as they would chide a poor one. One look at the sour faces of the departing crowd left no doubt as to which kind it had been.

—F. Scott Kirby

Big Audio Dynamite

Florentine Gardens
Los Angeles

B.A.D. is great.

For the uninitiated, B.A.D. stands for Big Audio Dynamite, Mick Jones' first new musical project since leaving the Clash. Dynamite's debut Columbia LP is a winning, danceable gem that's been getting much airplay on KROQ. (The station, in fact, promoted a couple of the band's local L.A. dates.) It's a graceful yet rousing effort that's quite striking, especially when compared to the Clash's dismal post-Jones album, *Cut the Crap*.

Though I'd heard positive reports on B.A.D.'s live show, I have to admit to skepticism: Jones was reportedly using several non-musicians in the lineup, among them photographer Don Donovan and videomaker Don Letts, who's credited with "F.X." on the album.

Can B.A.D. hold their own live? You bet they can. At the Gardens, the band was excellent, playing with an energy all too rare on concert stages today. They dazzled. Interestingly, Jones chose to perform no old Clash tunes live, but the crowd didn't seem to mind. Some *did* mind, however, that B.A.D. covered Prince's "1999" as their encore number; I even noticed one fellow at the foot of the stage flipping the band off. Judging from the \$15 ticket price and the short hour-long set—there was no opening act—these B.A.D. boys may have been giving their audience the finger right back.

As far as live performances go, B.A.D. may be great, but their idea of playing the Florentine Gardens sure wasn't. No one under five-foot-ten had a chance of catching more than a glimpse here and there of the action onstage. And the sardine-cramped crowd remained in cheek-to-cheek formation till the end. (Then again, maybe places like the Gardens are the singles bars of the Eighties; I met a very nice female named Babs by accidentally stepping on her hand.)

Where are all the fire marshalls on Wednesday nights, anyway?

—Randal A. Case

Reviews

ALBUMS



Julian Lennon *The Secret Value of Daydreaming* Atlantic

Julian Lennon's attempt to follow up the success of his debut album, *Valotte*, misses by a mile. The familiar saying that an artist has his whole life to write songs for his first album but only a few months for the second one has never been more true. This is *not* a happy-sounding record.

There are a lot of major problems with this album. To begin with, there isn't even one uptempo song. The first single, "Stick Around," is about as up as it gets here. The rest of the album is uniformly somber and lacking in melody.

Julian's vocal performances are also disappointing. They just don't jump out of the speakers and grab you like they did on *Valotte*. They're shockingly lackluster for an artist with such a unique vocal presence.

And the material is weak, too. Not even Billy Joel's deft piano playing on "You Get What You Want" is enough to save the day. "Coward Till the End," the Side One closer, is perhaps the most introspective of the tunes and the one during which Julian sounds most like his dad. But so what?

Now that the novelty of being John's son has worn off, it's time to confront Julian's music on its own terms. And there just isn't much going on this time around. Can you imagine a Julian Lennon album *without* a rock & roll song on it? Hard to believe. Producer Phil Ramone (who did a good job on *Valotte*) has worsened matters by jamming the tracks with extraneous sounds and background singers.

The Secret Value of Daydreaming is an album that should have been made by someone twice Julian's age. It's a misguided attempt at an adult album from someone who's simply too fresh, youthful, and vigorous to pull it off; there's no charm to it at all. Where *Valotte* stood as a compelling personal statement, the new record is much too slick and polished to make any statement at all. Perplexing.

—Kenny Kerner

Yes

9012Live: The Solos Atco

With the release of *90125*, Yes took a quantum leap forward, leaving the bloated excesses of the Seventies behind for the more streamlined musical dynamics of the Eighties and beyond. Who would have expected to find dance floors, once the domain of the disco, pulsating to the ultra-hip beat of... Yes? Yet, that's just what happened, thanks to "Owner of a Lonely Heart" and "It Can Happen." When Yes toured last year, they seemed hesitant to wholeheartedly embrace this new direction; a major portion of the show relied on time-worn Yes opuses like "Starship Trooper." And now we have a most puzzling vinyl release, *9012Live*, which presents two songs and a whole lot of self-indulgence.

The two songs from *90125*, "Hold On" and "Changes," are not the obvious choices, fortunately. "Changes" could well be the finest Yes song since "Roundabout," and it's nice to hear a very different approach to the song. Trevor Horn's lavish production was a major strong point of the studio album, and *9012Live* is proof that Yes can pull it off live. So why do we only get *two* songs? The album's five solos are nice enough, but only a die-hard Yes fan would want to listen to them repeatedly.

Trevor Rabin, the *other* Trevor, who's largely responsible for Yes' rejuvenation, turns in an impressive Al DiMeola-style acoustic guitar solo, and Jon Anderson's "solo" consists of him singing a short-but-sweet number whilst accompanying himself on synth. These solos, as well as Tony Kaye's rather bland keyboard excursion, are kept tastefully short, but Chris Squire's bass solo (accompanied by drummer Alan White) is as overblown as anything the old Yes could muster in all its long-winded glory. *9012Live* might be a Yes fanatic's dream, but the rest of us should hope their next album will be more *90125* than *2Live*.

—Stu Simone

Jimmy Barnes

Jimmy Barnes Geffen

I almost hate to admit it but I kind of like this record. What we have here is a guy from Australia (Barnes) sounding like a guy from Canada (Adams) doing songs that would fit right in with John Cougar Mellencamp's repertoire. Throw in some polished session musicians and singers as well as some slick mixing from Bob Clearmountain and you have an album that has lots of potential to be a hit with the MTV crowd. The songs are pretty good overall (particularly "Working Class Man" and "Ride the Night Away") and it's a great album to listen to while driving on the freeway. All the uptempo anthems make the record

particularly appropriate for aerobics sessions and background music for sports highlight segments on the evening news. Although *Jimmy Barnes* probably won't make my ten-best list this year, it was better than I expected it to be and could have been a whole lot worse. If you like this sort of music it is definitely worth a shot. —Dan Fredman

Billy Burnette

Try Me Curb/MCA

Try Me is a light blend of folk, R&B, and roots rock. The LP is filled with sentimental songs that have that old MOR feel. Burnette's voice is warm and professional. The players, including Burnette, Richard Podolor (producer), and such names as George Hawkins, Mick Fleetwood, Curly Smith, and Christine McVie, to name a few, are definitely experienced and work well together. The recording is very well-produced. Though the arrangements are somewhat typical, each song has its own feel and invokes definite moods. Much of the material is average but two numbers stand out. The title cut "Try Me" is catchy and has a funky, down-home feel, reminiscent of old Fleetwood Mac (I wonder why?). "It Ain't Over" is a touching, almost haunting, love ballad with a contemporary feel and fairly unique sound. Burnette's vocal potential shines through on this, the best song on the album. *Try Me* also includes two covers (the bulk of the material was written by Burnette and various co-writers): "The Letter," made famous by the Box Tops in the late Sixties, and B.J. Thomas' "Rock'n'Roll Lullaby." The remainder of the original material is somewhat uninspired and un inventive but well-put-together. Occasionally, Burnette's vocalizing lacks energy and sincerity. Aside from "It Ain't Over," the commercial potential of the LP is limited, due to the material rather than style or talent. A pleasant enough album for mellow types, *Try Me* gets a B+ for effort and a B- for results.

—N.D. Groov



Allan Sherman

A Gift of Laughter: The Best of Allan Sherman Vol. 2 Rhino

Nearly 20 years before "Weird Al" Yankovic arrived on the pop scene, there was another "Al" known for parodying pop songs—

Allan Sherman. Whereas the former "Al" parodies hits of the day, Sherman stuck mostly to familiar folk songs and standards. Unlike Yankovic, Sherman became a celebrity in 1962 at the relatively late age of 37. His first *three* albums all went to Number One (his first album actually sold a million copies, a rarity in '62), even though his only real hit, "Hello Mudduh, Hello Fadduh," came from his third album.

Rhino Records released the first *Best of Allan Sherman* LP in 1980, and have now released a second collection. Ironically, like "Weird Al," the overweight Sherman also used food for song topics, as in "Grow, Mrs. Goldfarb" ("Glow Worm") and "Hail to Thee, Fat Person." Other interesting cuts are "Pop Hates the Beatles" (from "Pop Goes the Weasel"), "Lotsa Luck," and "Me." Although there are some tracks with solid material here, Sherman's better work was included on the first volume.

In his liner notes, Steve Allen offers a revealing, insightful look at his friend, who deteriorated after his popularity faded in the mid-Sixties, and died in 1973. —Guy Aoki

Bob Wills & the Texas Playboys *Papa's Jumpin' Bear Family*

If you listen to country music at all, you are aware of the influence of Bob Wills. You may not hear it in Julio Iglesias records or in Crystal Gayle's albums, but, boy-oh-boy, guys like Merle Haggard and George Strait ought to be sending royalty checks to Bob up in hillbilly heaven for borrowing Wills' musical attitude and style.

This boxed set contains 99 songs recorded between the years 1947 and 1954. Wills' best-known material was recorded on Columbia during the dozen years just prior to these recordings. He had just relocated his band to California and was on the verge of parting ways with his singer, Tommy Duncan. Bob's problem with alcohol was beginning to have a serious effect on his live performances, and economic troubles forced him to cut back the size of his band, the Texas Playboys. Despite all this, the five records comprising this collection make for some inspiring listening.

The first record in the set features Tommy Duncan doing the singing. Duncan was the guy whose voice pretty much established the Bob Wills sound, and after a decade and a half as a Texas Playboy, he began to feel underappreciated about 1947. Before leaving, he cut some 20 sides for MGM, all of which are included here. Quite a few were blues tunes, and there were some others that might have fallen into the novelty category ("Don't Be Ashamed of Your Age" and "I Had a Little Mule"), but the sessions also yielded "Bubbles in My Beer," one of my favorite all-time Texas Playboy songs.

After Duncan left, Wills never really settled on one particular singer. The remaining four records feature various crooners, yodelers (a little too much yodeling for my taste), and a fair amount of songs cut with female vocalists. Most were quite good, but they seem to lack the hitmaking magic that Tommy Duncan had given the band in the previous decade. Appropriately, the musicians in the band were given a greater opportunity to shine. Pickers (and bowers) like Johnny Gimble, Eldon Shamblin, and Tiny Grimes were given leeway to incorporate some rather diverse elements into their playing. These players were at the crossroads of big-band jazz, blues, and country & Western music. Check out Shamblin's guitar solo on "Bottle Baby Boogie" and you'll realize that these guys may well have been the midwives at the birth of rockability.

The album comes with a 30-page pamphlet (written by Rich Kienzle) that gives a good overview of the circumstances surrounding these recordings, as well as a very thorough discography of all the songs contained on *Papa's Jumpin'*. The boxed set is well-put-together, with great color photos on each record sleeve. The only difficulty I have with the album is that it sells here in the United States for a little over 70 bucks. This pretty much puts it out of the price range of most of my friends (heck, for that much money you could just about buy a copy of each of the Sylvia LPs as well as most of the Dave & Sugar albums!), but the *Papa's Jumpin'* set is actually well worth the money. You can justify having it on musical reasons, technical reasons (if you're a player), or for the sheer fun of it. You can't feel anything but happy when you listen to Bob Wills & the Texas Playboys.

Additional note: Bear Family Records (of Bremen, West Germany) has been pursuing a very aggressive campaign of reissues of obscure (or simply lost or forgotten) American music. This extremely hip label boasts a great (literally as well as figuratively) 14-record set of the complete works of Lefty Frizzell and equally important complete sets from Conway Twitty, Waylon Jennings, and Bill Haley. They also

have individual releases from early rockability and country artists such as Marty Robbins, Janis Martin, and Johnny Cash. Richard Weize of Bear Family should be commended for making all of this music available to the public once again. The albums, surprisingly, are readily available at some of the specialty record shops, as well as one of the major chains in the Southern California area. —Dan Fredman

E P S

Mosquitos

That Was Then, This Is Now! Valhalla

This modest five-song EP (or is it mini-LP? the distinction's a fine one) is a virtual Trivial Pursuits game of obscure and convoluted references, all currently fair game for the well-versed retro rocker. The New York-based Mosquitos play their neo-Merseybeat not straight but with the jacked-up East Coast bravado you'd expect from Joey Dee & the Starlighters or the J. Geils Band—if they were just cutting their teeth now, that is. To further complicate matters temporally/referentially, singer Vance Brescia croons with the eager-beaver quaver of early-Seventies Midwestern groups like the Raspberries and Blue Ash, while the Mosquitos often twist themselves into an antic shape just a hiss away from the L.A. skinny-tie combos of the late-Seventies. For the most part, the preciousness of the material neutralizes the band's vibrant musicianship, with the stomping (what else?) "Put Your Foot Down" the notable exception. A better title for this mannered *melange* would've been *That Was Now, This Is Then*.

—Bud Scoppa

Antix

Get Up, Get Happy Heavy Metal America

Although the future of Antix is in doubt, this five-song EP boasts some solid production from Don Dokken (with help from fellow Dokkener Jeff Pilson and Antix), a clever cover concept, and a killer song in "Caroline." This cut, which

features some excellent bass popping by B.J. Norris in the intro, and some tasty changes and smooth vocal harmonies backing Greg Clewley's assured vocal delivery, is one of the strongest tracks to be found on *any* independent hard-rock release, even if it nearly does get too close to Cheap Trick for comfort. Unfortunately, it seems that Antix forgot that one song does not an album make—the rest of the EP could pass for a different band if not for Clewley's vocals. Nothing seems to click the way it does on "Caroline." Antix tries, but fails, to match the well-thought-out arrangement and hummability of "Caroline" with "Anytime," while "Daze Gone By" and "Some Possibility" go for a Crue-like metal approach that ignores the band's true talents. The title cut is an attempt to combine the two approaches with a pop-rock verse, anthem-like refrain, funk-rock riff, and heavy metal change, but it's just too much to pull together in a mere 3:40. If Antix could come up with an EP full of "Caroline"'s, then they'd *really* have reason to get happy.

—Stu Simone

David Remsing

Lonely Streets

Erika

A nice offering from Remsing, the songs on this EP would be as appropriate on the soundtrack to *Miami Vice* as they'd be on the dance floor at 321. Neoromantic new-age dance music with good songs to back up the synthesizer-heavy production. Lots of real percussion and real saxophone mixed in with the drum machine give the record a sense of personality so often lacking in music of this style.

—Dan Fredman

S I N G L E S

The *Pandoras* might be L.A.'s next all-girl group to hit it big. "In and Out of My Life (In a Day)" (Rhino) has the *Pandoras'* psychedelic signature, with notable Sixties supergroup influences and an Eighties pop update. The hook is heavy (almost too much so) and so are the drums (but pleasantly). Paula's vocals are solid, but perhaps a bit cold-sounding; back-

ground vocals blend in prettily, aspiring toward (dare I say it?) the Bangles. (Imagine that—the Bangles are presently the all-girl standard. Remember when the Bangles were endlessly compared to the Go-Go's?) Anyway, folks, watch as the *Pandoras* stake their claim... "Retractable Lights" (Grisly Sports Music) by **Smart Alex** is just plain strange. Now, that doesn't mean it's bad, 'cause it's not; it's more that the musical and lyrical concepts are too complex, at times, to follow. Individually, there are great moments: a pumped-up bass line, and jagged-edged, guitar-accented breaks. It just isn't very accessible, because these pieces never really come together... Nice jacket artwork on **Steven Ross & the Wild Life's** "She Was Meant for Me" (no designated label). There's a hand-drawn snake on the 45's label, and if you watch it while the single spins... well, never mind. As for the music, the tune starts off with a good melodic guitar line and continues on with Ross' breathy but passive vocals. Much of the background music is programmed (Linn drums, MIDI bass, etc.), and it unfortunately lends a very sterile sound with practically non-existent dynamics... Local rock outfit **Hans Naughty** make their vinyl debut with "Where's All the Music" (Naughty Rock Productions). The intro starts off solidly with punch and plenty o' power chords; however, Danny Jazz' talk-sing vocal style just doesn't do much for the tune. The background vocals are good, though, and Terrance Dean's guitar solo should put the kids in hammer-on heaven, that is, until Dean bends up a note *real* high for a duration of about ten bars, and kids, he doesn't bend it up far enough. Ouch!... Punk is the order of the day for the **Undead**. "Never Say Die" (Post Mortem) bleats a Ramones influence from start to finish, yet the 45's overall sound isn't much to yell about. Maybe you can blame the production for the tinny, scratchy ambience. Vocalist Bobby Steele yells/snarls nevertheless; it's punk for sure, but the lyrics are surprisingly positive. Hmmm... positive-punk—maybe I've coined a new phrase. —Karen Burch

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Reviews

C L U B S

Jack Vees

Cal-Arts
Valencia

□ **The Players:** Libby Van Cleve, oboe; Dorothy Stone, flute; Trina Dye-Ballinger, piano; John Ballinger, Miroslav Tadic, Jack Vees, Peter Zaferes, guitars; Larry Crane, Bob Fernandez, M.B. Gordy, Arthur Jarvinen, percussion; Paul Pretkel, conductor.

□ **Material:** In what was billed as "An Evening of Compositions," Vees presented a widely varied evening of avant-garde new music, featuring three "instrumentations," as he calls them, one piece for tape and piano resonances, and the evening's centerpiece, "A Refutation of Gravity," a complex piece for four guitarists and four percussionists. The "instrumentations" placed a solo instrumentalist in an unexpected and humorous theatrical setting. For example, the first piece featured an oboe seemingly being played by a bush in the middle of the hall. As passersby approached the bush and oboe, the oboe would react to them, almost talk to them. It was played live, but I won't give away the trick. Instrumentation #3, "In Transit," was set up in a hallway between two of the other rooms in which pieces were presented. At this one, a flautist played along with a dozen-or-so boom-boxes, all cranking out cassettes of other flutes. "Refutation," the most interesting piece, featured four electric guitars and four percussionists who, when put together, formed one basic drum kit (snare, bass, tom, hat). This complex piece moved through three basic yet seamless movements. At times very smooth and relaxing, other times jarring and jagged-edged, the piece was consistently interesting. Vees has a knack for musical textures—that is his strongest point. However, he overplayed his hand on "The Illuminati," an unsettling piece for electronic tape and piano resonances that was initially interesting but dragged on way too long for its own good.

□ **Musicianship:** Very good all around. The eight players involved in "Refutation" were all confident, strong players, and

all were properly keying off the conductor. The piece demanded unbelievable concentration on everyone's part, and Vees should indeed be proud of the performances turned in by himself and his partners.

□ **Performance:** Vees' attention to staging during this whole shebang was perhaps his biggest triumph. "Refutation" was set up with the four guitarists sitting in a tight square facing each other. The percussionists sat 15 feet or so behind each individual guitarist, thus creating their own large square surrounding the guitarists. About two-thirds of the way through the piece, the drummers and the guitarists began switching places, one by one. As each guitarist moved, the signal from each respective guitar was moved from one speaker cabinet to another, causing the listener to experience a slow metamorphosis in the spatial sound spectrum (as well as being a showy thing to do). "The Illuminati" was presented in a very, very dark room (so much so that one couldn't really see one's hand in front of one's face), with a few eerie, blue and violet lights doing their magic high overhead. The claustrophobic ambience of this setting was at first fascinating, but again, the piece was too long and the effect wore off.

□ **Summary:** Vees has not only taken great pains to compose some challenging and rewarding music, he's also put great effort into the presentation of his work. Those interested in up-and-coming young composers would do well to keep an eye on this ambitious, witty, and multifaceted artist.

—Screamin' Lord Duff

Lava & the Hot Rocks

FM Station
North Hollywood

□ **The Players:** Miroslava Gonzalez, vocals; Hector Gonzalez, bass; Alexander Gonzalez, drums; George Estrada, guitar; Mel Steinberg, saxophone and lyricon.

□ **Material:** This band is built around three members of the Gonzalez family: Mom's on vocals, Pop's on bass, and their son's on drums. But this is by no means the Latin version of the Partridge Family. Lava & the Hot Rocks combine good-spirited traditional rock with the classic rhythm & blues style of

soulful locals Seaweed Sand-crab. Opening the set was "Fever," a steamy, swinging number, one of the most radio-ready of their original tunes. Other memorable songs were thrilling renditions of Boz Scaggs' "Running Blue," James Brown's "I Got You," and a stirring presentation of the oft-covered Sixties chestnut, "Hey, Joe." A slow, Jose Cuervo-filled version of a Mexican standard, "Volver, Volver," was inappropriate for this set, and brought the crowd down in the classic Top Jimmy fashion. Most of their original material was dull and uncharacteristic; "You Know I Want It," "Playing With Fire," and "Don't Tell Me No," are all simplistic rock ditties that Lionel (Same Tune, Same Key) Richie might have written exclusively for Pat Benatar.

□ **Musicianship:** Seasoned professionals make up this tightly knit ensemble. Guitarist Estrada proves to be an accomplished virtuoso, demonstrating fine playing throughout, and then finally exploding with Hendrix-like finesse in "Hey, Joe." Steinberg is also a skillful musician, exhibiting superior sax technique as well as showing great versatility in his intermixing with a lyricon (electric flute). According to the Musicians Guild, ten-year-old Alexander is the youngest working drummer in the world. With that in mind, you might expect someone like Gary Coleman pounding on a snare drum. However, not only is he one of the most powerful drummers on the circuit, he is also (surprisingly) a true original, constantly differentiating from strong, thundering backbeats, to delicate and artistic percussion work. Bassist Gonzalez is substantial enough for the band, and singer Lava is an adequate vocalist, but she has yet to display a voice yielding enough to put herself out in front of this vibrant band.

□ **Performance:** Drummer Alexander is placed front and center to be the primary focus of attention. While he is definitely fascinating to watch, his location makes it virtually impossible for the band to interact. Contrary to the band's name, Lava never presents herself as the leader of the band. More of a background dweller than a frontperson, she's almost closer to the door than she is to centerstage. Given the physical obstacles of their setup, bassist Gonzalez periodically made

heroic efforts to squeeze out from behind the drum set, hurdle over the monitors that were placed in front of him, and join guitarist Estrada for animated riffs that were by far the evening's most memorable moments.

□ **Summary:** Lava & the Hot Rocks present an enjoyable set of sax-induced R&B. Their commercial potential, however, can only be measured by their immediate need for more mature, original music. This, with some rearranging of their onstage identity, could only strengthen the band's persona, making the tremendously talented ten-year-old Alexander a member of the band—not just a great gimmick. Fun stuff.

—Steve Kozak

Horace Tapscott

*Hop Singh's
Marina del Rey*

□ **The Players:** Horace Tapscott, piano; Roberto Miranda, bass; Donald Dean, drums.

□ **Material:** During the first of two sets, Tapscott's trio focused on the leader's originals. Combining rhythmic riffs with complex harmonies, the four selections ("Dark Tree," "Leno's Pad," "Autumn Sunset," and "Carnival") featured passionate improvisation. The haunting melody of "Autumn Sunset" and the tricky structure of "Leno's Pad" (a work in 7/4 with a cooking 4/4 section in the middle of each chorus) were among the most memorable musical moments. The second set included the pretty waltz melody "A Ballad for Sondra," Duke Ellington's long-forgotten "The Mystery Song" (which Tapscott utilized to salute the old-time swing feeling without being simplistic or satirical), and Mal Waldron's "Fire Waltz." Also included were a medley of modern jazz standards ("Giant Steps," "Hi-Fly," and "Lush Life") and "Sketches of Drunken Mary on Sunday." The latter piece is a humorous but sympathetic look at an alcoholic woman who abstains on Sundays. Overall, the music, although quite complex, always kept the audience's interest and was full of surprises.

□ **Musicianship:** Horace Tapscott possesses total control of the piano and has a style completely his own; he mixes in thunderous chords with simple melodies, intense two-handed interaction with catchy rhythmic hooks. Miranda, a bass wizard



Tapscott: Undeservedly obscure

who plays his instrument with the dexterity of a guitarist, works very well with Tapscott on the difficult music. His unaccompanied solos greatly impressed the audience. Drummer Dean managed to be both tasteful and creative in his backing of the two main soloists, and took a few colorful spots himself.

□ **Performance:** Hop Singh's is an ideal place to see small jazz groups. The club is three times larger than the usual establishment, and while the stage isn't suitable for a big band, it's comfortable for a combo. One of the pleasures of seeing Tapscott is watching his hands while he plays, which two-thirds of the patrons could easily do. The musicians were, in turn, inspired by the crowd's reactions.

□ **Summary:** Despite a productive career, Horace Tapscott remains one of the less-recognized giants of local jazz. The problem is partly that, for East Coast patrons, L.A. is considered to be a barren wasteland for jazz that's mainly populated by anonymous studio veterans and pop musicians. Tapscott, by remaining based in Los Angeles, has missed a lot of deserved publicity and is still generally obscure. However, for local observers, it's great that it's possible to view the artistry and inventiveness of Horace Tapscott in uncrowded, relaxed settings, and few places are more comfortable than Hop Singh's.

—Scott Yanow

Joshua

*The Roxy
West Hollywood*

□ **The Players:** Joshua Perahia, lead guitar, vocals; Kenneth Tamplin, rhythm guitar, vocals; Patrick Bradley, keyboards, vocals; Loren Robinson, bass guitar, vocals; Jo Galletta, drums; Gregg Velasco, lead vocals.

□ **Material:** After a lengthy vacation from the Hollywood club scene, Joshua makes a hometown return with a set culled largely from its second album, *Surrender*. The hard, hard, heavy metal rock that makes up the better part of this band's set is designed to showcase Joshua's major strength: the unequalled expertise of their lead guitar player.

□ **Musicianship:** With apologies to Messrs. Van Halen and Malmsteen, Joshua Perahia is likely to be the hard-rock guitarist of the next few years. You just don't get better than this guy. [Have you heard Nigel from Spinal Tap?—Ed.] What he may lack in personal magnetism is more than made up for with his extraordinary instrumental ability. Rhythm and bass guitarists Tamplin and Robinson are no slouches, either. However, there's another surprise lurking: the smashing lead vocal delivery of Gregg Velasco.

□ **Performance:** What a find! With his jet-black, Tina Turner tresses and chilling vocals (his

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Reviews

C L U B S

duet with Tamplin on "Look to the Sky" is of the spine-tingling variety), Velasco is a true rock star on the rise. Having this guy and Perahia in the same group is almost an embarrassment of riches.

□ **Summary:** With more going for it than any local band has a right to have, Joshua is clearly on the road to big success. But to work the crowd into a frenzy (and get the labels drooling) these guys need to diversify in the songwriting department.

—**Michael Logan**

Playing in Traffic

*Club Lingerie
 Hollywood*

□ **The Players:** Gigi Shuttleworth, lead vocals, rhythm guitar; Bruce Watson, guitar, vocals; Peter Parnegg, bass, vocals; John Lewis, drums; Phil Parlapiano, keyboards.

□ **Material:** The band plays pop-tinged rock with a healthy dose of sentiment. P.I.T. succeeds in doing what most bands fail miserably at—they can play a love song that doesn't leave you limp. They paced their ten-song set pretty well, sneaking in about three slow dances without losing either their momentum or the crowd's interest.

□ **Musicianship:** Playing in Traffic rate well here. Shuttleworth's vocals and Watson's leads, as well as the overall tightness of the band, contributed to the effectiveness of the set. Sounds like Shuttleworth has an interest in jazz; at several points she broke into scat, playing air sax on the mic stand. Watson's melodic leads were another focal point of the



Joshua: Hard, hard heavy metal.

band's sound; two of his solos were the high points of the show. Lewis is tight (what you could hear of him); he stayed in the background for the most part, but his presence was felt, especially in the extra edge he gave the solos. Parlapiano lent some color to the set, but he too was seldom heard.

□ **Performance:** Shuttleworth was a good frontperson, moving all around the stage. Between her, Watson, and Parnegg, P.I.T. generated a lot of energy. While the band's on-stage image was rather low-key, the bright vocal harmonies made up for the lack of visual pizzazz.

□ **Summary:** Playing in Traffic have a lot of solid tools to work with, especially in frontperson Shuttleworth and lead player Watson. Parnegg's and Watson's writing is pretty solid, as are the vocals. The fact that they could keep the crowd on the dance floor through the better part of the set said something, too.—**Vince Cummings**

Aircraft

*The Troubadour
 West Hollywood*

□ **The Players:** Robert "Rob" Lamothe, vocals; Ronny Jones, guitar; Dave Casey, drums;

Larry Matteson, bass, backup vocals.

□ **Material:** First-class blues-based rock & roll with a metallic edge. No satanic messages hidden in this band's baggage. This is evidenced by the hit-bound "Too Much Love" and "All Day," a song which seemed to stay in my head all night. In addition, the latter is an exceptional audience participation tune. Lamothe and Jones, the band's main songwriters, are quite proficient at their craft.

□ **Musicianship:** This San Diego-based flight crew is highly talented. Matteson and Casey play with a heartbeat synchronization. The former should be noted for his high and clean backup vocals. Guitarist Jones combines the riff ranch of a young Keith Richards with the early blues feel of Eric Clapton to create a unique sound of his own. This guy is truly pure rock & roll. Lead vocalist Lamothe has a voice like silk and scotch; he could easily be mistaken for Paul Rodgers' younger brother.

□ **Performance:** This band wasn't introduced—they were cleared for takeoff! They hit the stage and launched into the hard and fast "Terror at 10,000 Feet!" Pilot (Lamothe) and co-pilot (Jones) are well in control



Healthy doses of sentiment from Playing in Traffic.



Photo by Scarball

Kix: Basic fun rock & roll.

of the band's flight to stardom. Along with navigator Matteson and tailgunner Casey, their interactions with each other and the audience were always in response to the evening's emotional level, not just preplanned choreography. In addition to their potent performance, the band displays a very classy look, at least two steps above the usual L.A. fare. I found the group's fun sense of stage humor a nice counterbalance to their very exciting and intense set. This band was definitely flying high this night.

□ **Summary:** Overall, Aircraft is at full-throttle. It is quite obvious, by their professional attitude, that they take their craft very seriously. If these creative guys stay on their current flight plan, they should become one of Southern California's most successful homegrown bands.

—Rick Terkel

Kix

*The Roxy
West Hollywood*

□ **The Players:** Steve Whiteman, vocals; Donnie Purnell, bass; Ronnie Younkins, guitar; Brian Forsythe, guitar; Jimmy Chalfant, drums.

□ **Material:** I have been a Kix fan since I heard their first album way back in 1981. Kix is nothing but your basic rock & roll band, the type where you know all the words and try to see who in the audience can outjump the singer onstage. They write great party songs and are a hell of a lot of fun to see. The years haven't changed them any, unless for the better. This time around, the material was aimed more at the audience instead of the band's

egos. A little bit of Aerosmith, a little bit of Zeppelin, a little bit of AC/DC, and a whole lot of fun add up to Kix. I enjoyed old Kix classics like "The Itch," "Poison," and "Atomic Bomb," but they were there to plug their latest Atlantic release, *Midnight Dynamite*, and did so with songs such as the title cut and their current single, "Cold Shower."

□ **Musicianship:** Undoubtedly the gold cup goes to guitarist Forsythe. Getting out of the hospital *that day* after a bout of pneumonia and a 105-degree temperature, the guy played ten times better than most guitarists who are well. [*I don't know any "well" guitarists.—Ed.*] Forsythe was impressive in his solos during "Restless Blood" and also his encore solo Younkins is also a good guitarist, being more of a street showman than Forsythe. Purnell played strong bass lines, well integrated into the songs, many of which he writes.

□ **Performance:** Kix' stage excitement is generated by one guy, and his name is Steve Whiteman. Whiteman could get no closer to the audience than jumping offstage into it. There was plenty of audience participation, acrobatics, and great

stories between songs. Younkins came in second in the show-off category, making all the girls sweat it out, while Forsythe was too sick to worry about bouncing around onstage. Being around for so many years has made them very tight as a group; they put on a professional show that was wild and crazy. Kix topped off the evening with the vocalist dragging out a bag of balloons (which he affectionately referred to as his girlfriend) and letting the audience have their way with them—a stunt I saw them do back in 1982 that was just as much fun this time around.

□ **Summary:** For the life of me I don't know why this group isn't huge by now. Judging by audience response, they should be. The one thing myself and others in the crowd noticed was how a local L.A. band has been doing the same show Kix has been doing since '81—doing it to a tee. Plagiarism seems to be the in-thing these days. Hopefully, Kix will soon get the recognition they deserve, but one thing won't change: Steve Whiteman will still be trying to jump in the audience with his balloons and his frosty mug, and he's probably still going after some "poison" this very minute.

—Lemmy Loud



Photo by Mike LaBonte

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Club Data

by L.S. Duff



Aftermath, a theatrical dance troupe, open for Exude at the Lingerie on April Fools Day. No kiddin'.

The ever-unpredictable Helen of the **AntiClub** has given the boot to club bookers and organizers **Jack Marquette**, **Jim Van Tyne**, and **Russell Jessum**. The last **AntiClub** show will be a big Easter Sunday blowout on March 30th. The all-day show will feature **Tripod Jimmy**, **Dissidents**, **Unstoppable**, **Fish Karma**, **Sextet**, **Barbed Wire**, and **Dot 3**. Jack said Helen's request that he and his partners get up'n'out of the Melrose club was a bit sudden, which is why only this month's bookings will be completed. "We've been wanting to grow out of there, but it came as a surprise," said Marquette. "I'm sure we'll move onto something better." Jack said that no one involved has any hard feelings. In the meantime, Marquette, Jessum, and Van Tyne are going to promote some hall shows. They'll be presenting **Savage Republic** and **Rad Waste** at the **Press Club** on April 19th. Also, **Throbbing Gristle** fans can look forward to an evening with **Chris & Cosey** on May 6th, set to occur at the cite of **Meltdown**. In addition, the three guys are looking for a new home for the Anti itself. They plan to open the Anti (they kept the name) in a new location within a few months.

What will be going on at Helen's **Place** in the meantime? According to Marquette, the club will apparently remain open and continue to present live music, as booked by bartender (and Helen's daughter) **Reine River**. Whether it will be country music (the original sound of Helen's Place) or new music isn't yet known. Jack did point out, however, that he "thought something was up when I saw Reine getting the phone number of every band

that played."

As you probably know, L.A. club maverick **Chuck Landis** passed away on March 9th. Owner or part owner of such clubs as the **Roxy**, **Morocco**, and the **Crescendo**, Landis most recently had been the co-owner of the **Country Club** in Reseda. Since his passing earlier this month, Landis' son **Tim** has taken over his late father's duties. The fate of the club is undetermined at this time, although Tim implied that things would carry on with the same owners and that they would retain current booker **Paul Shenker**, who said, "Everything's up in the air. There's a lot of speculation, but no one knows for sure what's going to happen. Landis' son Tim is running the club right now." Shenker, in the meantime, has rock acts booked through April. Tim Landis did mention that "We may be bringing in more fights and sporting events. My father, who was a big sports fan, had mentioned that he wanted to do much more of that, shortly before he died." Speaking of fights, two Seventies guitar bands—**Foghat** and **Wishbone Ash**—will duel it out on the **Country Club** stage on April 6th.

The **Foghat/Ash** tour will also take the bands behind the **Orange Curtain** to **Joshua's Parlor** in Westminster. They'll be there for two big nights on the 4th and 5th of April. Joshua's is booking a lot of rock acts, old and new, local and national. **Leatherwolf** and **Odin** have both headlined there, and booker **Steve Little** (who also books new wave at **Louie Louie's**) is on the lookout for support bands. If ya wanna play, call him at the club: (714) 891-1430.

Sunset Strip maverick **Mario** has had such good business renting out the **Roxy** theatre that he's now doing the same with his other club, the **Whisky a Go Go**. Promoters (or bands with cash to burn) can contact **Jan Brooks** at (213) 278-9457, same number as the **Roxy**. The **Whisky's** capacity is a little less than the **Roxy's**, and so is the rent. Sundays and Mondays are going for \$500, Tuesdays through Thursdays are \$700, weekends are \$1,000. A new stage has been built in the same corner where it was in the golden days, and I'm told the club is basically as scenesters will remember it. New sound and lights are on the way. Among the first shows to be announced are **L.A. Guns**, **Lions & Ghosts**, **Citadel**, and **Feline** on April 12th. If you want to decide for yourself which Mario-owned venue is the best for performances, go see the other "gun" band, **Guns N' Roses** at the **Roxy** with **Lions & Ghosts** (controlling factor of the experiment) on March 28th.

New equipment: The traditionally poor-sounding P.A. of the **Palace** has been beefed up with new speaker cabinets. They say it sounds a lot better; I'll give ya my fat opinion after I see the **Golden Palominos** there, which is the day before this hits the stands.

The **FM Station** has some new lighting equipment in. Booker **Janna** wasn't quite sure what it was, specifically, so you'll have to go see for yourself.

Everyone's a critic—some of us type the stuff up and get paid, some of us just complain while we watch a crummy band. But **Music Machine** sound-dictator, I mean soundman, **Wiggy** is a man of action. If he doesn't like a band, he's apt to just lower the video screen in front of the poor sods in mid-song, as he did while **Boo** was onstage March 12th. **Boo** had started their set on time to the *minute*, and were into it about 25 minutes when **Wiggy** lowered the boom. Can the vaudeville hook be far away? Sources say the same exact thing happened to **Black Patti** there, but I couldn't get a comment from the band by deadline.

You may have seen **McCabe's Guitars** on the **Long Ryders'** Miller commercial. That shot of the guitar store/acoustic concert spot is known as a "drive-by" in ad lingo, and the beer company paid McCabe's \$200 for it. Not bad, considering the national exposure that goes with it. Look for **Mojo Nixon & Skid Roper** there on March 28th, along with the beat poet **Allan Ginsburg**; and David Thomas will bring in his new band, **Wooden Birds**, featuring some other ex-Pere Ubu folks, on March 30th.

LiveAction Chart

The **Live Action Chart** reports on the three top-drawing acts at various Los Angeles Area clubs. The clubs range from small 100-150 seaters to 1,000 seaters. We rotate the selected clubs each issue in order to give the widest possible range of information. Each club's top three is reported to us by the individual responsible for the bookings.

Reporting Dates March 4-March 17

Palomino North Hollywood

1. Captain Cardiac & the Coronaries
2. Asleep at the Wheel
3. Big Jay McNeely

Country Club Reseda

1. Circus
2. Terriff
3. Vixen

FM Station North Hollywood

1. Blueprint
2. Boys Say No
3. Bodo

Palace Hollywood

1. Fine Young Cannibals
2. Romantics
3. Fall

Troubadour West Hollywood

1. Riot
2. Lions & Ghosts/Jet Boy
3. Scam

Blue Lagune Marina del Rey

1. Billy & the Beaters
2. Chambers Brothers
3. Kushite Raiders

McCabe's West Los Angeles

1. John Hiatt
2. Meat Puppets
3. Katie Webster

AntiClub Hollywood

1. Black Flag
2. Party Boys
3. Morlocks

CRITIX PIX:

Citadel: A new band entering into the glam-gloom sweepstakes. Not as trendy as **Sisters of Mercy**—more Seventies-rooted, like the **Cult**. In fact, **Citadel** sounds a bit like **Zepplin** at times, as do the **Cultish** ones. A pretty tight band with a very clean lead player, notable for his sharp-edged Strat lines. The vocalist has his look together—very **Queen-Victoria-in-a-bitchy-mood chick**—but his vocals aren't quite all the way there, yet. Still, a good band with energy and direction.

Showcase

by Katherine Turman



Our (really) intrepid reporter visits Fantasy Island (from left): Wifebeater, Turman, Scum, Duce.

Mentors

The Mentors—subtle they ain't. A recent flyer describes them thusly: "Heavy Metal + Dirty Lyrics + Black Hoods = Rape Rock!"

Lambasted by the PMRC for sexually explicit lyrics (sodomy is a favorite topic), dismissed by many as a joke, kicked off the *Wally George Show*, and inspiring the wrath of countless women, the Mentors are indeed multifaceted, to put it politely.

The only way for a female to approach this band is with an open mind and closed legs. But guitarist Sicking P. Wifebeater put my mind at ease. "We're not gonna rape you or anything," he said.

The setting: The Ivar Theatre, a notorious Hollywood strip club, where, at the time, the Mentors' rotund lead singer/drummer El Duce was the daytime emcee. We were in the small, hot light booth, where I declined several generous offers to sit on the lumpy "casting couch."

The drinks: King Kobra beer, several beer-runs-worth (with a fair amount dribbling down El Duce's beard).

Preface/Warning: The Mentors are not for the faint of heart or easily offended. They are serious about their music (usually). They believe in it (really). They claim to enjoy demeaning women, in real life, onstage, and on vinyl (sometimes). They're intelligent (especially before the first six-pack), well-read (V.S. Naipul, Bob Greene), full of bravado, often hysterically funny, though they sometimes resort to stock answers, and, says Duce, they "lie a lot!"

The Mentors are El Duce, bassist Dr. Heathen Scum (he has a degree in electrical engineering and works at TRW, where he manufactures "weapons of death"), and guitarist Sicking Psycho Wifebeater, who is a TV syndication account manager.

Their story began approximately nine years

ago in Seattle, where Scum, Wifebeater, and Duce met. Scum recalls: "We were the only musicians in high school who liked the Mahavishnu Orchestra; everyone else liked Lynyrd Skynyrd and Ted Nugent. We wanted to play more challenging music." They claim Allan Holdsworth and Jim Dandy (from Black Oak Arkansas) as other influences.

Scum describes their approach: "We're doing something a little bit different. We're like a fine wine, 200 years old—we're not some Gallo Chablis." Though tunes like "Herpes II," "Golden Showers," and "Four F Club" ("find her, feel her, f** her, forget her") are not standard rock fare, Wifebeater insists, "We are serious; we sing about stuff that is funny to us." But they find people tend to take them too seriously. "We don't encourage rape or any of that stuff they accuse us of. They blew it out of proportion," the band says.

Does the band live everything they sing about? "Well, not everything," admits Scum. "Like adultery, we haven't committed adultery, but we knew a guy who did." Adds Wifebeater, "We just document it. See, we're historians, we're a mirror of society." Scum clarifies: "We certainly didn't have herpes II," "No, no, no" they all chime in. "It's real life, that's why people respond to us," Wifebeater asserts.

The Mentors take girl-songs to new lengths. Two new songs sure to outrage are "F.S.C.C." ("F** Suck, Cook, Clean") and "A Fistful of Thorazine Makes the Panties Go Down" (sung to "A Spoonful of Sugar").

Their music is not entirely without a goal, however, and in all seriousness, Scum says the aim of the Mentors is "to change the focus of American sexuality from the bedroom to the bathroom. That's what we're dedicated to doing. We feel it is a marketable concept."

What isn't marketable, though, are their lyrics. So how do they expect to get on the radio? "We don't," says Scum. "We don't care about it"

Duce adds, "Radio is for the rich to use." They do, however, have some social consciousness. They placed warning labels on their albums long before the PMRC stipulations, because "We don't want little children to listen to this before they're mature enough to handle it," says Scum. "We're an adults-only thing, and we're not out to corrupt the youth of America; we're only out to get the money of people who are already corrupted."

But this power trio still walks the streets unmolested, thanks to the black hoods they wear onstage. Why hoods? "'Cause we're ugly," says Duce. Scum demurs: "Every time you pick up a record, you look at some idiot's face and he's got this little poodle dog haircut and we want to stop that." Wifebeater says it's so girls can use their imaginations and think, "Oh, he looks like the guy from Power Station."

Many Mentors highlights have been captured on vinyl and video, including the records *You Axed for It*, the *Trash Bag* EP, and "Live at the Whisky" (b/w "Live at the Cathay"). Available from the fan club are videos of their appearance on the *Wally George Show*, "Live at Club Lingerie," and "Live in Indianapolis," where they claim you can see John Cougar Mellencamp in the crowd. One video sure to be a cult classic is "Get Up and Die," about when the band moved to Hollywood and couldn't get any gigs, so they started killing all the other bands.

But things got better for the Mentors, and they can easily draw comparisons with other groups. "We were just like the Beatles in *Help* all living together," Scum says of their early days. "We're just here for a good time, but it's serious art. We are artists just like Picasso."

A typical day for the band might be to "get high, screw groupies, do Mentors business. We're no different than Zeppelin and those other bands," Scum says. Or, as they sum up the Mentors' place in rock history in one sentence: "Beatles, Stones, Elvis, Mentors."

LOS ANGELES COUNTY

THE SAWMILL

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

ALLEYCAT BISTRO

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

RED ONION

4215 Admiralty Way, Marina del Rey, CA 90291
Contact: Judy (818) 846-7852 or Mark (213) 821-2291
Type of Music: Monday night Showcase, all styles, comedians welcome
Club Capacity: 150
Stage Capacity: 4
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call for info
Pay: Negotiable

LIMELIGHT

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

MUSICIANS

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.

WATERS CLUB

1331 S. Pacific Ave., San Pedro, CA 90733
Contact: Dorian (213) 547-4423 or 547-4424
Type of Music: Rock, heavy metal, all styles considered
Club Capacity: 1000
Stage Capacity: 20
PA: Complete, w/pro soundman
Lighting: Yes
Piano: No
Audition: Call first
Pay: Pre-sell tickets/negotiable

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA
Contact: Bobby Hayden or Sam (818) 360-3310
Type of Music: Rock, heavy metal, rock, new wave, orig, national acts.
Club Capacity: 600
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, pic, resume to Richard Guerra at above address.
Pay: Percentage of door/negotiable

TIMBERS BALLROOM

1920 E. Alost, Glendora, CA 91740
Contact: Richard Guerra (818) 335-2673
Type of Music: Heavy metal, rock, new wave, orig, national acts.
Club Capacity: 600
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, pic, resume to Richard Guerra at above address.
Pay: Percentage of door/negotiable

VALLEY CLUB

7324 Sepulveda Blvd., Van Nuys, CA
Contact: Louisa (213) 874-0245, (213) 874-0689
Type of Music: R&R, R&B, pop
Club Capacity: 800
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Every Sunday
Pay: 50% of door

HENNESSEY'S TAVERN

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

FM STATION

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

AT HELEN'S PLACE

4658 Melrose Ave., L.A., CA 90029
Contact: Reine River (213) 667-9762
Type of Music: Rock, unusual, original, etc.
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 875454, L.A., CA 90087-0554
Pay: 50% of door

LHASA CLUB

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

LOUIE LOUIE'S

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

BACKLOT

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

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

BASEMENT COFFEEHOUSE

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

THE STAGE

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

LA FIESTA

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

COMEBACK INN

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

CENTRAL

8852 W. Sunset Blvd., W. Hollywood, CA 90069
Contact: Becky (213) 858-1332
Type of Music: Rock & roll
Club Capacity: 100
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: Percentage

THE GOLDMINE

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

ICE HOUSE

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

TROUBADOUR

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

DIMPLES

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

RONNIE'S

1121 Huntington Dr., Monrovia, CA
Contact: Ron Yates (818) 797-2422, (818) 303-1206
Type of Music: Rock, pop
Club Capacity: 200
Stage Capacity: 7-8
PA: Yes, with experienced, friendly engineer
Lighting: Yes, with music program
Audition: Send promo tape, pic, bio, & call
Pay: Negotiable

MISCHA'S

7561 Sunset Blvd., West Hollywood
Contact: Bob
Type of Music: Showcases for solo vocalists or duos, variety acts
Club Capacity: 450
Stage Capacity: 4
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call first
Pay: Negotiable/percentage of door

CARLOS & CHARLIES

8240 Sunset Blvd., W. Hollywood
Contact: Barbara Matteson Cooper (818) 763-6013, Michael Takamatxu (213) 654-3752
Type of Music: For "Showstoppers": Pop, jazz, soft rock, Broadway, vocalists only
Club Capacity: 200
Stage Capacity: 3
PA: Yes
Lighting: Yes
Piano: Yes
Audition: By appt. only, call Barbara Tues. & Thurs., 3-5 p.m. only. For self-contained band booking, call Michael Wed.-Sat.

BON APPETIT

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

MS. WHIS

2476 Santa Fe, P.O. Box 9205, Long Beach, CA 90810
Contact: Alvin (213) 427-9269
Type of Music: R&B, Top 40, jazz
Club Capacity: 200
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Negotiable

P.T. BILLY'S

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

LION D'OR

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

SOMETHING'S FISHY

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

BABA'S

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

ORANGE COUNTY**CRAZY BURRO**

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

THE BRICKYARD

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

GOODIES

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

MUGSY MALONE'S

1731 S. Harbor Blvd., Anaheim, CA
Contact: Kathy (714) 947-2051
Type of Music: Rock & roll, new, all types but heavy metal or punk. Originals, Top 40
Club Capacity: 350
Stage Capacity: 15
PA: Yes, with operator
Lighting System: Yes
Piano: No

SAN DIEGO COUNTY**BACCHANAL**

8022 Claremont Mesa Blvd., San Diego, CA 92111
Contact: Jeff Galten (619) 560-8022
Type of Music: All styles, national acts
Club Capacity: 500
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Negotiable

MISCELLANY

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

INTERN WANTED For fast-growing entertainment marketing and artist management group. Must be energetic, willing to learn, and able to write. Emphasis is placed on marketing, merchandising, public relations, and promotion. No immediate pay. Prove yourself and we will make this opportunity financially rewarding. Send resume to: The Gamer Entertainment Group, 6404 Hollywood Blvd., Suite 408, Hollywood, CA 90028.

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

KCSN RADIO IS seeking qualified individuals to volunteer as program hosts for its country music format. Send tapes and in-

quiries to: Country Hosts, KCSN, 18111 Northhoff Street, Northridge, CA 91330.

VERY HOT TECHNO-ROCK band seeks highly professional stage crew. Local only. Experience with advanced keyboard technology is a must. Call Orpheum Records at (213) 850-2365.

APPOINTMENT SETTER WANTED, 10 a.m. to 3 p.m. For more info, call Sandie (818) 760-4512.

NEW INDEPENDENT RECORD label seeks interns. No immediate pay. Travel expenses taken care of. Call (818) 508-7866.

SMALL COMPANY SEEKS bright, self-motivated, highly organized, responsible person with interest in the music industry. Duties include running the front counter, phones, parts ordering, scheduling. Some knowledge of musical equipment important. Full-time hours. (213) 478-0589.

PERSON NEEDED For small, friendly company. Duties include light bookkeeping, filing, and typing. Hours to be arranged. (213) 478-0589.

NEW RENAISSANCE RECORDS seeks energetic intern for heavy metal promotion department. Part-time or after school okay. No pay, but great opportunity to learn and gain experience. Call (818) 909-9807.

WORK OPPORTUNITY FOR experienced vocalists: Singers wanted to teach vocal technique and coach song styling. We will train in the Vocal Power Method. Requires versatility in vocal styles and keyboard facility. Call (818) 909-SING.

RECORD DISTRIBUTOR NEEDS good, reliable warehouse help. Full-time paid position. Hours are 8:30 a.m. to 4:30 p.m. chance to work and be around music. No experience necessary. Call Jim at (818) 996-6754.

GALACTIC PROMOTIONS IS offering internships in management and promotion. Possible commission in future. Must have good communication skills. For more info, call (415) 431-7076.

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

PROFESSIONAL VOCALIST WANTED (M/F) for 24-track recordings. Good pay. Please send cassette, bio & photo to: Rocktimes, 4455 Torrance Blvd. #321, Torrance, CA 90503.

ADVERTISING SALES FOR syndicated radio magazine show. Work on your own time schedule. Top commission paid. For more info, call Rozen Productions at (213) 854-4914.

TELEMARKETING POSITIONS AND management positions available. Unlimited potential. Call (818) 760-4512.

PART-TIME INTERN NEEDED for entertainment PR company. Must be energetic and willing to learn. No immediate pay, but great experience for anyone interested in the entertainment field. Call Susan at (818) 905-5722.

VAN NUYS DISTRIBUTOR of MIDI products (synths/software), computer peripherals looking for people (preferably knowledgeable in both areas) for full-time inbound and outbound telemarketing to So. Cal. retailer outlets. Call Steve at (818) 787-5511.

PRO PLAYERS

**NEXT PRO PLAYER DEADLINE
WED., APRIL 2, NOON**

**SEE PRO PLAYERS COUPON
ON NEXT PAGE**

SESSION PLAYERS

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Oberheim OB8 Polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai grand piano, Korg Poly 6 synth, 2 Yamaha DX-7s, Yamaha TX-7 expander, Yamaha QX-7 sequencer.
Read Music: Yes
Styles: Versatile in all styles, especially pop. R&B
Qualifications: Played keyboards for 25 years before moving to L.A. 6 years ago. Co-production credits with Gary Wright, arranged music for NBC-TV & Peters/Gruber. Background theme music for *General Hospital* & *AM Los Angeles*. Working touring Europe & U.S.A. Wrote commercials & music for TV. Contacts with record company in London & L.A. w/solo synthesizer album release with nationwide airplay including KKGO, KACE, KJLH. Instruction in the techniques of programming synthesizers & drum machines. BMI published writer.

Available For: Session work, commercials, live work, producing & arranging, songwriting, demos, casuals

RED HOT PICKER—WILL RAY

Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, vocals
Styles: Country picker, all styles country including bluegrass, swing, mutant country, farm jazz, cow metal, modern & traditional high energy country
Qualifications: Many years experience including TV & record dates on East & West coasts, plus tons of country sessions, as well as producing. Have developed unusual country picking style using string benders & mini slides, can simulate pedal steel for great country flavoring, currently use 4 Fenders (including 12-string) equipped with string benders.
Available For: Sessions, demos, lessons, songwriting, & live work

RON HENDERSON

Phone: (818) 892-0056
Instruments: Drums—Yamaha Recording Series, Custom snares, Roland DDR-30 digital drums, Linn Drum w/dynamic triggers & large sound system, Yamaha Rev 7 & R-1000 digital reverbs, roto-toms, gong & large cymbal selection, live monitoring system.
Technical Skills: Inventive approach, strong hands & feet, capable of double-bass work, in tune to MIDI application of electronic percussion, play well off click.
Styles: All, specialize in contemporary rock, pop & funk
Read Music: Yes
Qualifications: 15 years stage & studio experience in all styles. Orchestral, jazz & rock playing throughout secondary school & 2 years college. 2 years study at Dick Grove Music Workshop. International tour. Some live TV, jingles & sessions for publishing companies, major & independent labels. Strong image. Tape & references upon request.
Available For: Sessions, live performance, programming

IVO EEKMAN

Phone: (213) 453-6351
Instruments: Prophet T8, Yamaha DX7, Oberheim OB8, DMX drum machine, DSX sequencer & more
Technical Skill: Composer, arranger, player, producer
Styles: All
Read Music: Yes
Qualifications: Working musician for 15 years available; Demos/pre-production work at my place; film scoring, arranging

RICHARD ROSS

Phone: (213) 256-7774
Instruments: Soprano, alto, tenor & baritone sax, double on keyboards, lead & backing vocals, flute, bass clarinet, percussion
Technical Skills: Superb soloist, huge tone, sight read, excellent ear, unique style, quick study
Styles: All rock-funk-fusion specialist
Read Music: Yes
Vocal Range: Tenor with falsetto
Qualifications: 17 years woodwind experience, 10 years pop playing, clubs, studios, casuals, concerts, tours, big bands, original bands. Very easy to work with, good sideman or frontman, stage presence compatible with varied personalities, very professional.
Available For: Any pro work

SHAUN GUERIN

Phone: (818) 842-3417

Instruments: Acoustic drums & percussion, Pearl maple shell & Istanbul cymbals
Technical Skills: Excellent player, inventive, great timing, odd times
Styles: Pop, rock, jazz & funk
Read Music: Yes
Qualifications: 15 years of stage & studio experience. Very much work with original projects. Excellent ear. Studied with Joe Pocar.
Available For: Sessions, jingles, TV, film, records, demos, touring, club work

STEVE REID

Phone: (213) 255-9999
Instruments: Percussion, mallets, sound effects, over 300 acoustic instruments. Emulator II w/large library of high tech '80s sounds. Electric percussion & Linn 9000.
Technical Skills: All manner of Afro-Cuban, Latin, Brazilian, orchestral, contemporary jazz & pop percussion
Read Music: Yes
Qualifications: National recording & touring with Miles Davis (WB), Nicolette Larson (WB), Cheryl Lynn (CBS), Cornet Abrahams (MCA), Robert Temper (CBS), Dan Siegel (Pasha), Emotions (Motown), Kittyhawk (Zebra), Linda Clifford (RL), Osborne Giles (RL), Stan Ridgway (I.R.S.), Randy Hall (MCA), Olie Brown, Bell & James (A&M), Afterglow. TV & Film: *Mary, Brothers, Bob Newhart*, *Love American Style*, *Rocky IV*, *Cheers*, *Family Ties*, *Puttin' on the Hits*, *Voltron*, *Paper Dolls*, *Supernaturals*, *Rock 'n' Roll Summer Action*, *Washentons*, *Alfred Hitchcock Presents*, etc. *National experience 16 years, accurate, quick & creative, professional & dedicated to the success of each project.*
Available For: Recording sessions, touring, demos, videos, any other professional projects.

KEVIN SHEPHARD

Phone: (818) 901-0805
Instrument: Bass (custom Kubiki) & custom touring system all wireless Nady 501
Styles: Commercial rock, R&B, new music
Read Music: Charts
Vocal Range: Backing vocals (mid-tenor)
Qualifications: 2 years on Epic Records (NY). 3 years with recording act Fast Forward (LA). 9 years touring & recording, 14 years playing bass, 5 playing drums. Worked with pop management & producers. Excellent attitude & easy to work with. Songwriting, image, & stage qualities (MTV) quality plus. Tape & copy of promo photo available.
Available For: Pro situations

PHILIP LUPO

Phone: (213) 542-9444, (714) 968-1008
Instruments: Oberheim OB-8, Xpander, DSX sequencer, DX drum machine, Ensonic Mirage w/hundreds of samples, Yamaha DX-7, TX-7, Rev.-7, Korg RK-100, flute, alto sax
Skills: Songwriting, arranging, synth & drum machine programming, MIDI sequencing, strong soloist
Styles: Hard rock, melodic metal, dance, techno, pop
Read Music: Yes
Vocal Range: 2nd tenor
Qualifications: 15 years experience, clubs to concert tours; B.A. degree in performance & composition; numerous session, album projects; easy to work with; fast, professional results.
Available For: Sessions, film scores, demos, tours w/major acts.

BRUCE DAVISON

Phone: (818) 848-0960
Instrument: Guitar, powered by stereo boogies with effects rack
Styles: Rock—all styles, funk, jazz, pop
Read Music: Yes
Qualifications: 15 years experience from clubs to casuals. Have produced & played on TV commercials. I have a many studio hours. I have an easy-going attitude, I'm fun to work with—I enjoy what I do and I show up on time. B.A. Berklee College of Music.
Available For: Studio demos, live performance, anything with integrity.

STEVIE SALAS

Phone: (213) 276-5834
Instruments: All guitars, stereo, Marshalls & Fenders, w/effects rack
Styles: Mega-Marshall rock to clean funky funk & everywhere in-between
Read Music: Yes, charts
Vocal Range: Tenor w/falsetto
Qualifications: Age 23. Credits include George Clinton (Capitol), Boots Collins (Arista), Joe LaMont (CBS), ZOZOZ (Allied Artists), CBS TV, plus more. I am very much into record production & arrangement, specializing in a giant sound. Published songwriter with lots of tour experience. Recently live guitarist for L.A. rock group Color Code. I pride myself on giving max product in minimum time.
Available For: Quality situations

A. E. BURRELL

Phone: (818) 760-0380
Instruments: Guitar, dobro, mandolin
Technical Skills: Arranger, copyist
Styles: If you can play it—so can I.

Read Music: Yes

Qualifications: Albums recorded with Joe South, Paul Davis, Frankie Miller, Allen Toussaint, Leo Sayer, Burton Cummings, Mylon LeFevre, Mac Davis, David Blue, Classics IV, Television & movies: *American Pop*, *WKRP*, *Buffalo Bill*, *We Got It Made*, all Mac Davis Specials.
Available For: Recording, club work, casuals

PHIL MATURANO

Phone: (213) 859-9249
Instruments: Rodgers acoustic kit, Simmons SDS-7, SDE-1000 digital delay, 500-watt amp system, SP-12 Emulator drum machine w/Turbo
Styles: Jazz, funk, rock, new
Read Music: Yes
Qualifications: Played with Sam Most, David Garfield, Russell Ferrante, Michito Sanchez, John Letham, Larry Climax, Cee Farrow, Cathedral of Tears, Psychobud, Jaime Sherrif, singles, etc. I am currently with the William Morris Agency.
Available For: Recordings, demos, shows

CORNELIUS BUMPUS

Phone: (818) 249-4409
Instruments: Tenor & soprano sax, flute
Technical Skills: Instrumentalist & vocalist
Styles: All
Vocal Range: Tenor
Qualifications: Currently member of Jeff Lorber Band. Member of Doobie Brothers 1979-82. Recording credits include two solo albums, Doobie Brothers, Amy Holland, Moby Grape, Michael McDonald, Eikichi Yazawa, Patrick Simmons, Tim Goodman, Max Gronenthal, Clifford Coulter, Tom Johnston, & Lacy J. Dalton. Live performances with Doobie Brothers, Jeff Lorber, Lacy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, Hank Ballard, Eikichi Yazawa, numerous club bands.
Available For: Anything

DAVE WILSON

Phone: (818) 886-3229
Instruments: '66 P-bass w/"D" tuner, Fender electric 12-string, hot rod Fender Jazzmaster, Danelectro bass & guitar, vocals.
Technical Skills: Play bass w/pick or fingers, good ear, fast learner, good harmonies.
Styles: Rock, country, blues, pop, R&B, bluegrass, jugband, swing, hi-energy anything.
Read Music: Yes
Vocal Range: Low tenor to high bass
Qualifications: 20 years experience clubs, concerts, casuals, recording sessions, albums. extensive work on original projects, live improvisations. Easy & fun to work with.
Available For: Studio work, casuals, almost any work.

STEVE BEAR

Phone: (818) 996-9057
Instruments: Yamaha Recording Series kit, customized snares, various percussion
Styles: Versatile in all styles of music, specialize in rock, pop, funk & jazz
Read Music: Yes
Qualifications: Numerous recording credits at major West Coast studios with various producers (Gurren, TenBrook, Rhodes, Luben, etc.) Records for CBS and Jem, as well as many years of live quality playing experience in all styles of music. Very fast and easy to work with. Tape available.
Available For: Any recording sessions, demos, tours, or quality projects.

THOMAS MALONE

Phone: (213) 937-8864
Instruments: Flute, piccolo, tenor saxophone
Technical Skill: Arranging, copying
Styles: All
Vocal Range: Tenor
Qualifications: Experienced as orchestral flutist w/beautiful, rich sound. Experienced in clubs & studios playing blues, jazz, & rock. Excellent improviser & reader. Bach. of Fine Arts in Music. Fast learner by ear or page. Solid timing & tuning. Professional, versatile, & cooperative.

JEP EPSTEIN

Phone: (213) 934-1222
Instruments: Emulator II, DX-7, Memory Moog, voice
Technical Skill: Composer, arranger, performer
Styles: All
Vocal Range: Tenor
Read Music: Yes
Qualifications: Extensive performing, arranging, composing experience. Call for resume.
Available For: Sessions, just ask!

DE BOAL

Phone: (213) 374-6281, (714) 848-0981
Instruments: Simmons SDS, E-mu digital drumset modules w/add'l sound cartridges (lympati, gong), Drumulator w/MIDI interface, add'l sound chips (HM snare drum, congas, African/Latin percussion, more), Roland Octapad 8, pad to MIDI converter, Simmons Clap Trap, Rogers & Ludwig acoustic drums. Complete self-contained P.A.
Read Music: Yes
Styles: Versatile in most playing styles, pop, R&B, rock, country
Qualifications: Over 20 years playing, recording & touring. Nine years private instruction

w/teachers like Kay Carlson, Bill Smith, and courses at Dick Grove. Playing with such groups as England Dan & John Ford Coley, Peaches & Herb, Coasters, Drifters, Electric Horseman, Andrew Gordon, etc. Studio credits include Western United, Total Access, Mystic Records, Record Plant, Paper Recording, Hit City West, etc. Many production credits.
Available For: Recording & demo sessions, concerts, videos, touring, some club work.

STEVEN LACK

Phone: (818) 846-8071
Instruments: Drums & mallets
Technical Skills: Composer/arranger
Styles: Big band, show music, jazz
Read Music: Yes
Qualifications: 3 years on the road with the American Continental Circus, big band, many musicals and pit bands, graduate of PIT and High School Performing Arts. Recently been doing demo work, top 40, composing for student films. Strong reader, able to handle many styles, very flexible.
Available For: Musicals, big band, show band. Composing &/or arranging for any musical situation.

PLATINUM RHYTHM SECTION

Phone: (818) 347-2016, (818) 716-8479
Instruments: All electric & acoustic guitars & total effects rack, Roland guitar synth, DX7, OB8, Prophet 5, Simmons SDS7, Linn drum, Pearl acoustic drums, MX trigger drum effects rack, sampling, QX-1 sequencer
Skills: We will play, produce, arrange & program for any style recording or live project.
Styles: All
Read Music: Yes
Qualifications: As a group recorded our own album on Scotti Bros. (CBS) Records. As individuals (& together) have played on top ten albums & singles. Also concert tours with many major name acts. Call for references.
Available For: Any professional situation. We can also supply other top professional players.

RUSS FREEMAN

Phone: (818) 767-3701
Instruments: Electric, acoustic, & classical guitars, Roland GR-700 guitar synth MIDled to DX7
Read Music: Yes
Styles: Rock, pop, country, jazz; also R&B, soundtracks, ethnic & 20th Century
Qualifications: 14 years studio experience in Nashville & L.A.; have recorded with Harold Faltermeyer, Anne Murray, Englebert Humperdinck, Carl Anderson, Steve Forbert, Sylvia S. James, Gary Lewis & the Playboys, Al Wilson. Have a solo album on Branchind Records. TV, video & film credits: Jane Fonda's *Prime-Time Workout*, David Horowitz's *Fight Back* theme, NBC, PBC documentary *Narco Terrorism*, Disney Films *The Right Way*, *The Huggabunch*. Extensive credits available upon request.
Available For: Recordings, guitar synthesizer programming

ANDY WEST

Phone: (213) 871-6991
Instruments: Bass, 6-string bass with low B-string
Styles: Rock, commercial rock, fusion of anything
Qualifications: Former bassist for the Dregs (a.k.a. Dixie Dregs), lots of album and demo experience.
Available For: Sessions, demos, album projects, bass instruction

BURLEIGH G. DRUMMOND

Phone: (818) 767-0363
Instruments: Acoustic drums, orchestral & ethnic percussion, mallets & timpani, Simmons SDS5, Emulator SP-12, Linn 9000, Roland DDR-30
Technical Skills: Proficient on all instruments
Styles: All
Vocal Range: Tenor-baritone
Read Music: Yes
Qualifications: Ambrosia 15 years, Alan Parsons Project, Andre Crouch, Chuck Girard, Debby Boone, Delivery Boys, Michael Des Barres, Tonic K, several TV shows & commercials, UCLA African Ensemble, Bonnie Pointer.
Available For: Sessions, production, tours, casual work

JAMES LOWNES

Phone: (818) 797-5494
Instruments: Acoustic/electric bass
Technical Skill: Pick or fingers or slap, fast learner
Styles: Rock, pop, R&B, jazz, classical
Vocal Range: Tenor
Read Music: Yes
Qualifications: Easy to work with, good attitude, B.A. in music, 12 years recording & live.
Available For: Sessions, demos, TV, casuals

BILLY DONATO

Phone: (714) 739-9615
Instruments: Sax & sax synth, custom touring system all wireless, DX-7
Styles: Rock, pop, R&B, jazz, reggae, wave, future, Italian folk
Read Music: Yes
Technical Skills: Player/performer

Qualifications: Latest recording and performing projects include Untouchables *Wild Child* LP, Rebel Rockers latest EP, *Hollywood Close* segment with Steve Edwards on studio recording & record production, MTV current airplay with Untouchables "Free Yourself," Universal Amphitheatre March 6 & 7 Sheila E. & Untouchables, January release Laura Pallas (Virgin Records), MTV artists the El Caminos.
Available For: Sessions, live showcases (love showcases!), or video performance

ED ESTER

Phone: (818) 701-1210
Instruments: Drums—MIDI electronics: RX-11, Roland TR-727/DDR-30/Pad-8, Simmons, Shark pedals, Rev-7, 8-channel stereo playback/monitor, acoustic/electric interface if needed
Technical Skills: Rhythm programmer, MIDI knowledge, excellent player
Styles: Versatile in most
Read Music: Yes
Qualifications: Music college background, professional 12 years, open-minded & easy to work with, experienced live performer with MIDI, click, machines.
Available For: Good music, working T40/club band, sessions, shows, casuals, sub (long or short term)

RINGO JUKES

Phone: (213) 859-6945
Styles: Rock specialist
Qualifications: B.M. in performance 15 year career includes stage/studio/recording/name tour experience. Strong 2/4 backbeat, dynamic showman, European image. Tape & promo available or call for local club dates.
Available For: Touring, showcases, sessions, videos

DENISE FRASER

Phone: (818) 762-1414
Instrument: Drums
Technical Skills: Great time, strong hands & feet, plays well with click
Styles: Rock, pop, R&B, country
Read Music: Yes
Qualifications: 14 years experience. Studied at Dick Grove Music School. Currently released album in Europe. Worked with pro management & producers. Presently studying with Richard Wilson. Easy to work with.
Available For: Demos, sessions, club dates, touring, videos

BILL PARSLEY

Phone: (213) 991-1294
Instruments: Piano (acoustic & electric), DX-7
Technical Skills: Keyboardist, composer/arranger
Styles: Versatile all styles, especially pop
Read Music: Yes, of course!
Qualifications: 20 years a pianist (12 years professional). B.M. composition/piano, CSUF. Experienced in studio work; as player & producer for demos, films & videos. Extensive performing experience. Professional attitude, no ego trips, & very easy (to work with).
Available For: Studio/demo work, composing/arranging projects, live performances in L.A. & O.C., film & video scoring.

EDDIE TUDURI

Phone: (818) 762-7280
Instruments: Drums
Styles: All
Read Music: Yes
Qualifications: Played, recorded &/or toured with the Beach Boys, Rick Nelson & Stone Canyon Band, Delany Bramlett, Wha-Koo, Boxer, Dr. John, Ike Turner, Martha Reeves, Marianne Faithfull, Brenda Russell, Rosemary Butler, John Stewart, Steve Perry, Bill Champlin, Ronnie Hawkins, Dobbie Grey, J.D. Souther, Chiliwack. Recorded *Drum Drops*, Vols. 5 & 6.
Available For: Anything

TROY DEXTER

Phone: (818) 509-5995
Instruments: Electric & acoustic guitars & related doubles. Also keyboards: DX-7, Prophet 5, etc.
Read Music: Yes
Styles: All—emphasis on creative parts & solos & commerciality
Qualifications: Currently a member of local pop band Race to L.A. I teach contemporary guitar styles at the Dick Grove School of Music. I have record & film credits & have played on several demos for hit songs including Starship's "Tomorrow Doesn't Matter Tonight" and Melissa Manchester's "Energy." Tapes available. Call me—I'm a writer's dream.
Available For: Recording sessions of any kind.

VOCALISTS

L.A. VOCAL REGISTRY

Phone: (213) 465-9626
Vocal Ranges: All
Styles: All
Qualifications: We have vocalists of all styles & levels of experience.

Available For: Sessions, demos, casuals, everything

SALLY KLEIN

Phone: (213) 656-7529, (818) 243-8363 (lv mess)
Vocal Range: Alto to mezzo soprano (2 1/2 octaves)
Styles: Jazz, blues, pop, rock, standards, great ballads
Sight Read: Yes
Qualifications: 10 years club work in Boston, NY, & LA; studio work (background & lead). B.M. at Berklee College of Music. Also do arrangements & lead sheets. I sing with heart as well as technique and will add depth & feeling needed for a ballad as well as the hard fast edge needed for a rocker. Tape & resume upon request.
Available For: Sessions, demos, videos, club-work, casuals.

EVYN CHARLES

Phone: (213) 876-9336
Vocal Range: Tenor
Styles: Versatile in all pop & rock styles
Sight Read: Yes
Qualifications: Berklee College of Music, performance & arranging. Numerous commercials, TV, toured U.S., Canada & Mexico. Flexible performer experienced in all new styles. Also do great vocal arrangements, leadsheets, lyrics.
Available For: Studio work, live performance, video.

CRAIG THOMAS

Phone: (818) 707-0466, (805) 647-7372
Instruments: Alto & tenor sax, flute, clarinet, guitar
Technical Skill: Vocalist, instrumentalist, composer & arranger
Styles: R&B, pop, jazz, rock, blues
Vocal Range: 3 octaves (high baritone & falsetto)
Sight Read: Yes
Qualifications: Record dates with Clarence Clemons, Aretha Franklin, Mike Love of the Beach Boys, Jim Messina, & the Bombers. Studio projects with Narada Michael Walden, Jim Messina, & the Captain & Tenille. Live performances with most of the above. Featured lead vocalist on two cuts from current Clarence Clemons album *Hero*. Every conceivable concert, studio, club & casual situation for last 15 years. Very convincing as a jingle singer.
Available For: Sessions, live gigs

MICHAEL JAVELET

Phone: (213) 665-6558
Vocal Range: 3 1/2 octaves
Styles: Contemporary rock, pop, R&B, jazz, C&W
Qualifications: Started musical endeavors at eleven, with vocal guitar, & bass performances. 16 years of professional stage, concert, & recording experience. Conscientious, easily directed & extremely dedicated.
Available For: Recording/demo sessions, video, jingles, some club work

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GARY J. COPPOLA

Phone: (213) 399-8965
Technical Skills: Recording engineer/producer/arranger, specialize in selecting the best format (8-24 trk), studio, & musicians to suit your music & budget.
Qualifications: 10 years in L.A. music business, worked at Cherokee, Kendun, A&M, United Western, Wally Heider's studios & with many major recording artists, labels, & producers (Stanley Clarke, Ken Scott, Motown, Warner Bros.).
Available For: Demos, record projects, song consultation, master recordings. Call for references & details.

NEXT CLASSIFIED DEADLINE WED. APRIL 2, 12:00 NOON

2 PA'S AND AMPS

- Fender Twin reverb amp JBL spkrs, \$400 obo Ned 213-254-5314
- Sunn PA-6, 2 Sunn Model 12 columns, Sunn Concert monitor, Kustom PA hd 2 Shure SM-58 mics, stands, cords, \$1100 Jame 213-453-1045/653-2168
- Fender Showman cab, very gd cond, \$150 obo Alan 213-494-3161
- Sunn Model T tube guitar amp hd, 150w, gd cond, \$150 obo Jay 213-559-2525
- Yamaha G-100 hd, ch-switching, reverb trem, w/MusicMan 412 cab, mint cond, xlt, \$375 or trade 213-735-6221
- Hiwatt custom 100w amp w/cvr, grt cond & snd Vintage yr \$350 213-839-8111
- Studio mixer, 24-in, 4 FX sends, 8 subgroups, 2 monitor sends w/arvil cs \$1600 213-202-8081
- Yamaha G50-112, gd cond, para eq, ch-switching, \$125 Troy 818-509-5995
- Cervin Vega BG-250 bass hd, 250w rms, 6-band graphic EQ, FX loop, compressor, but-in nose gate, xlt cond, \$325 818-505-8413
- JBL monitor 462A, grt cond, \$325 Cyndie 213-371-6657
- Lg pair Yamaha spkr column n, top-of-line, xlt cond, \$1800 After 5pm 213-470-0412
- PA cabs, 4 flar cabs, 12 Altec w/carpel & wheels, \$450/pr Terry 213-684-9669
- Marshall JCM800 series tube combo \$350 w/arvil cs Troy 818-509-5995
- 6-channel Biamp mixing board, \$200 Carlos after 6pm 818-784-2295
- Marshall 1/2-stk 100w amp, \$850 Carlos after 6pm 818-784-2295
- EV 8060-8 cab, w/4EV 12L spkrs, will handle 800w rms, gd cond, xlt snd \$425 obo, 818-761-3735
- Fender blond cab w/15" EV spkr, grt for guitar or bass, \$150 Karen eves 213-935-8601
- Peavey 260 stereo power amp, 700w hardly used, \$200 Lynette 818-901-7700
- Peavey floor monitor, \$200, hardly used Lynette 818-901-7700
- Lab Series L-11 200w amp, two 4x12 cabs w/casters, xlt cond, \$500 Frank 213-313-1583
- Lab Series L-5, 100w, 2x12" w/casters, no reverb xlt cond, \$150 Frank 213-313-1583

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- Randall RB-125 bass combo amp, mint cond, \$425 213-396-2856
- 50w Legend stack, two 4x12 Celestions oak cab, \$800 Steve 213-654-8406
- Renkiss Heins hi-freq drivers w/horn, SSD-1800-8, 90w, 8 ohms, mid in carpeted cabs, pair \$500 Rich 213-548-1938
- Roland Cube 50 w/master vol, FX loop, overdrive chnl 12" spkr, cvr, \$200 obo 213-876-9892
- Four JBL scoops & 2 horns, \$1000 Ron 213-568-9134
- Hampton 213-472-8741
- Pair of Marshall 410 columns, made in England 1969, xlt cond, \$280 or trade 213-735-6221
- Yamaha PM-1000 16x4 mixing board w/arvil cs, never used, \$2300 Brian 213-434-0110
- Sunn 12-chnl mixing board w/reverb, EQ, very powerful, gd cond, mixing etc, \$700 obo Bill 213-905-7059
- Sunn Concert series bas reflex cab w/two 15s, hvy duty casters, orig equip, \$250 obo 818-764-1771
- Two JBL 2441 90w drivers w/horns in roadcases, \$800 Arne 213-735-5022
- Yamaha 120w stage amp, 3" cab w/4 spkrs w/reverb, distortion etc, \$399 obo Burt 818-789-3328
- Two Mitchell PA cab spkrs, \$300/both 213-874-8758
- Teac Tascam Model 5 mixing board w/expander, 16-in, 4-out, xlt cond \$1200 obo Kent 818-332-7905
- Fender Music Master bass amp, & bass guitar short-scale, \$165, xlt cond 213-735-6221
- Realistic 1-band EQ (Model 31-2005), \$75 obo Mimi 818-980-5871
- Two modified Marshall hds, two Marshall cabs, \$350 & up 213-925-2285
- Yamaha 100w hd ch-switching w/4x12, Music Man bottom, 200w, xlt cond, \$350 or trade 213-735-6221
- Soundcraft 2" 16-trk machine, 15/30 ips, wiremate & autolocator, 2 yrs old, hardly used, \$13,500. Michael 213-696-3092
- Peavey 4x12 spkrs & cab, \$100 George 818-345-6395
- Yamaha 4x12 spkrs & cab, \$100 George 818-345-6395
- Furman PQ3 para preamp, \$125 Danny 213-451-1455
- Yamaha mixer, NQ-1202, 12-ch, stereo, perf cond \$900 213-459-3752
- BGW-8000 stereo power amp, 225wch, 750w mono, anti-vibercal rack cs, perf cond, \$550 213-459-3752

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| NAME | PHONE |
| INSTRUMENT(S) | |
| TECHNICAL SKILL | |
| STYLES | |
| AVAILABLE FOR | |
| VOCAL RANGE | |
| QUALIFICATIONS | |

READ MUSIC: YES NO (check one)

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- Marshall JCM 100w ch-switch lead amp w/blk ATA flight cs, mint cond, nvr used, \$500 Billy 818-789-2524
- Marshall JCM 1960 slant cab, mint cond, nvr used, \$300 Billy 818-789-2524
- Marshall new 15w all-tube combo amp, mint cond, nvr used, \$150 Billy 818-789-2524
- Pignose amp, gd cond, \$75 Ron 213-822-7629
- Acoustic 370 bass amp, 300w rms, xlt cond, \$200 John 213-532-9443
- Yamaha GX60B bass amp, xlt practicing lounge or jazz gigs, 1x15 spkr, snds grt w/dtl bass, \$150 obo John 818-956-1517
- Two Fender spkr bottoms, 1x15 EVH, gd cond, guitar or keys, \$200/pr Bobby 213-659-2852
- EV S1803 PA/stage keybd monitor spkrs, 3-way w/18" woofers, crvs, perf cond, 2 for \$1200 213-459-1893
- Roland bass amp, BN100, mint cond, \$450 Kim evs 213-535-8501
- Marshall practice amp, new w/cvr, \$140, Marshall cabs, old models, one w/25w spkrs, one w/30w spkrs, \$60 ea Chuck 818-901-0363
- Yamaha mixing console RM804, 3-band EQ, 4 programs, new in box, \$750 obo Chris 213-463-4707
- Collector's item, old Gibson Falcon guitar amp, 1x12 spkr w/reverb, \$50 obo needs minor repair 818-365-1989
- Pignose 3060 outdoor cases, \$20 ea obo 818-366-1989
- Custom bass hd, 200w needs minor repair, \$75 obo 818-366-1989
- Marshall 50w hd, mod circuits w/cooling fan & switch, \$450 or trade for Roland Jazz 120 Pat 213-839-4462
- Sunn Concert series bass reflex cab w/2x15's, hvy dty casters, gd cond, snds grt, \$250 obo Jay 818-764-1721
- Conn Strobotuner, xlt cond, \$145 213-735-6221
- Anvil ATA case for 26" bass drum, \$150, Brian 213-434-0110
- Yamaha QX7 sequencer w/ccass interface, \$350 Bruce 818-763-1145
- Two Shure SM-57s, brand new, \$75/ea; one EV PL-76, \$35 T.Y. 881-996-0029
- Handmade integrated stereo amp KA6100, \$150 obo Mem 818-980-5871
- Nady 501, \$250, Ibanez tube screamer, Boss chorus pedal, DOD 10-band EQ, \$40/ea 213-923-2285
- Nady Pro 49 cordless, xlt cond, \$125 obo 818-761-3735
- Roland 606 drum machine, \$125, Danny 213-457-1455
- Mic & guitar cables, all new, hvy duty Beldco, \$10/ea 213-459-1893
- Kepex II, 2 gates & powered rack, anvil fiberglass rack cs, perf cond, \$550 213-459-3752
- Dan Armstrong orange squeezer, compression unit, can be used at guitar or amp, grt for boosting leads, \$25 213-839-8111
- MXR Model 126 flanger/doubler, very gd cond, \$75, Ron 213-822-7629
- Two brand new SM-57 mics w/cs & cables, mint cond, nvr used, \$125/both Billy 818-789-2524
- Ampex 2" tape, nearly full roll, no splices, \$30 Phil evs 213-824-0047
- Hvy duty anvil road cs for Mesa Boogie, Seymour Duncan or Jim Kelly-style amps or amp racks. Holds two, hvy dty casters, \$275 obo 213-276-5834
- Rack FX, Furman 3-band para EQ, \$200, Procton comp/lmtr, Hush II nose filter, \$250, EXR exciter procton pedal, \$150 obo 213-276-5834
- Conn strobotuner, complete rebuilt lk new w/anvil road cs, \$225 obo 213-276-5834
- Shure SM-58 mics, lk new w/cable, \$80 ea or poss trade obo 213-276-5834
- Gibson hdw, all gold w/line tuning bridge, \$80 Chuck 818-901-0363
- Two Dan Armstrong handmade pu's lk Eddie's, \$90 ea 213-463-4707
- Destroyer body w/cs, custom paint, \$60 Chuck 818-901-0363
- Yamaha 804 recording mixer, 8-in/8-out, 4 programs, echo send & return, 3-band EQ, hardly used, \$750 obo 213-463-4707
- Marshall covers, vinyl, old, collector's item, small letter vintage, \$55 for one top, one bottom, 818-366-1989
- Yamaha modules for PM-1000, \$200 ea obo 818-366-1989
- Recording studio baffles, 43" x 6" x 6", two at \$75 ea, 818-976-6507
- Groove tubes, one pair 866L6, \$20 818-366-1989
- Effects: Ibanez 6-band EQ, \$30, Boss overdrive, \$30, Multron vollwah-wah pedal, \$40 Brian 213-663-5904
- Gibson Les Paul Custom, rare, silverburst finish, Seymour Duncan pu's, xlt cond, Gibson Protector cs, \$500 obo 818-761-3735
- Gibson Explorer reissue, natural finish, gold hdw, all stock, mint cond, Gibson hs cs, \$550 obo 818-761-3735
- Tokai 62 strat, 5-pos switch, superb w/hs cs, \$280 or trade 213-735-6221
- Handmade Dalon acous/elect w/hs cs, mint cond, \$375 or trade 213-735-6221
- Brand new G&L Invader, hot pink guitar w/cs, \$800 213-874-8758
- 1928 Ludwig Riviera plectrum banjo, org mint cond, grt snd, hs cs, \$375 or trade 213-735-6221
- Customized strat copy, Seymour Duncan & Dimarzo w/xtl xtl shape, plays grt, \$180 incl cs Phil 818-980-5871
- Flickerbacker fretless bass guitar, lk new, \$300 obo Jesse 714-685-0544
- Jackson Charvel, Randy Rhoades-style, hot pink w/hs cs & Kahler system, \$750 213-923-2285
- Hammer Cruz bass, Honduras mahog body & neck, rosewood fb, bright clean snd, superior resonance, fast action, lightweight, \$400 w/cs Jakki 213-438-0292
- BC Rich Mockingbird NJ guitar, Kahler trem, Seymour Duncan/JB pu, cs, gd cond, \$225 George 818-345-6395
- Fretless Fender P-bass, custom designed, Seymour Duncan pu's, incrd snd, \$485 Randy 213-676-5139
- Yamaha SBG-1500, blk w/Kahler trem, Jackson pu's, xlt cond w/hs cs, \$375, 213-469-4570
- Music Man bass, \$350 Danny 213-457-1455
- Bass, Steinberger copy, plays grt, lks grt, \$225 obo Kyle 213-820-4385
- '61 Gibson Les Paul SG Jr w/Protector cs, TV finish, all org, xlt cond, \$500 213-459-3752
- '61 Gibson Les Paul SG standard w/hs cs, red, PAF pu's, all org, mint cond, \$975 213-459-3752
- '66 Gibson Trini Lopez, once owned by Will Ray, \$595 818-848-2576
- Les Paul 20th Aniv custom guitar, blonde w/blk detail, all org hdw, xlt snd, xlt cond, collector's item, \$500 213-839-8111
- Yamaha SG-2000, wood sunburst finish, snds grt, xlt cond, dbl-cutaway, \$350 213-839-8111
- Taiwan-made Gibson Model 335 copy, hollow-body w/cs, \$80 Ron 213-822-7629
- Aria Pro II bass, one pu, \$350 obo John 818-956-5157/213-680-0900ext314
- Ibanez Red Str II guitar, blue tiger strpa, mint cond, \$300 Kim evs 213-935-8601
- Custom Charvel strat w/Seymour Duncan pu's, blacked-out Floyd Rose, custom metal finish w/hs cs, \$575 obo 213-276-5834
- Shechter Pete Townshend tele, blk w/cream binding, 2 humbucking pu's, coral taps, xlt cond w/hs cs, \$500 213-469-4570
- Kibicki custom blk strat w/unfinished maple neck, painted hd-stock, Bill Lawrence pu's, xlt cond, hs cs, \$375, 213-469-4570
- Acoustic guitar, Takamin 12-strng, acous/elect w/cutaway, beat w/cs, \$450 obo Chuck 818-901-0363
- Aria Pro Esperit, one of ten made, strat-type body, blue, 3 pu's, LED lights, trem, all gold hdw, w/cs \$400 Chuck 818-901-0363
- Juan Estruch Spanish classical guitar, General Primo d/Rivera 30, beat w/oods & tone w/hs cs, \$750 obo Will 213-530-7122
- Gibson 1967 vintage Birdland guitar, gd shape, \$925 obo Brian 213-663-5904
- Upright piano w/custom cs, gd cond, \$500 Troy 818-509-5895
- Beefed-up Fender Rhodes 73 stage w/lgs & wheels, bright snd, smooth action, just tuned, \$350, Eddie 818-281-5730
- Multi-Moog synth, xlt cond, touch-sens w/cs, \$350 obo Jim 818-281-2294
- Roland MSQ 700 sequencer, 8-trks, 16 MIDI chnls, 6000-note memory, \$500 Mike 818-506-0935
- Fender Rhodes 73 stage piano, hardly used, \$400, Lynnette 818-901-7700
- Yamaha CP-70B elec grand w/\$1200 MIDI modf, \$2250, Snu 805-498-5038/818-763-9882
- Roland Juno 60, \$550 Case, \$100, 213-851-3139
- Keyboard amp system, Crown DC-15A amp, Tapco 6-ch mixer w/reverb, JBL 4627 keybd encl, xlt clean snd, \$900 obo or will separate Curt 818-901-9631
- Roland Jupiter 6 w/MIDI & split keybd, xlt cond, \$1200, Gregg 213-665-8639
- Rhodes electric piano w/cs, \$400 Ron 805-255-5679
- Oberheim 4-vc synth w/program, classic modular snd, \$400 Ton 805-255-5679
- Prophet 5 synth w/MIDI & cs, SCI remote keybd w/cs, SCI poly sequencer, \$1200 Ron 805-255-5679
- Fender Rhodes 73 stage, \$400 obo Gerry 213-474-7497
- Wuritzer elect piano, \$200 obo Gerry 213-474-7497
- Keybd amp, Yamaha A4115H, 15" woofer whom w/100w rms amp, xlt cond, \$350 or trade 213-735-6221
- Roland Juno 60 w/MIDI interface, \$700, Bruce 818-763-1145
- Memory Moog, \$600 obo Karen 818-909-0120
- Krumar DS-11 digital synth, \$250 Bill alt for 6pm 213-874-2537
- Prophet 5 synth w/anvl cs & manual, \$1200 Bill alt for 6pm 213-874-2537
- Krumar electric organ, grt snd, 3 presets plus drawbars, sep bass tone contrls, \$250 w/cs Monies 213-933-6176
- Roland JX3P brand new, \$700 James 213-559-5250
- Mirage keybd sampler by Ensoniq, xlt cond, 4 diskettes & advanced sampler's guide, \$1150, 818-954-9822
- Roland SH-101 synth, brand new, doesn't work, gd for parts, \$50 Kent 818-506-0139
- Roland Vix-1 portable organ, B3 snd, full drawbars & perc, w/cs \$700 obo Kent 818-506-0139
- Hohner Clavinet C, rare, vintage model w/lgs, grt snd, gd cond, \$250 obo Kent 818-506-0139
- ARP string synth, \$325; Krumar Roadrunner II elec piano w/cs, \$350 Both vry gd cond Ron 213-822-7629
- Knight piano, gd action, nice tone, mint cond, \$750 obo Penny 213-542-7930
- JXB synth, played twice, lk new, \$800, Paul 213-652-0567
- Old collector's item Wuritzer, brown finish, needs minor repair, \$300 obo, 818-366-1989
- Korg Poly 61, xlt cond, Goodman & org programs, \$350 David 818-985-2024
- Prophet 10 synth w/sequencer & road cs, mint cond, \$1450 818-996-6507

3 TAPE RECORDERS

- Ampex MM-1000 16-trk tape machine, DC Servo capstan, 15/30 ips, xlt cond, \$5000 Paul 818-881-3832
- Tascam 234, mint, new in box, \$550 Tascam PE-40, \$200, mint, nvr used Brian 213-434-0110
- Tascam Model 44 4-trk tape recorder w/dtbr xlt cond, \$2199 obo Thomas 818-339-8924
- Foetex 250 4-trk portastudio, will need minor repair soon, works well, \$550 obo 213-871-2332
- Teac 3340, \$300, Teac 2A w/NB20 meter bridge, \$300 or trade for PA equip Dave 213-630-2934
- Ampex 456 2" tape, used once, \$40/reef 818-996-6507

4 MUSIC ACCESSORIES

- Haynes flute, \$1700 213-392-6503
- MXR Phase 90, \$25 Cry Baby Wah-Wah, \$20 Alan 213-494-3161
- Yamaha E1010 anal delay, super quiet, 5 presets, xlt, \$235 or trade 213-735-6221
- Brand new Simmons E-prom computer chip burner, in box, \$600 Robert J 213-207-3443
- Shure SM-10 headset mic, xlt cond w/cs, \$100 obo, 818-761-3735
- Memory Man stereo echo/chorus, clone theory, deluxe analog delay, \$120 total or \$40 ea Frank 213-313-1583
- Conn Strobotuner ST-11, \$100 Frank 213-313-1583
- Shure SM-57 w/cable, \$80 Frank 213-313-1583
- Smith Corona Electra 110 typewriter, xlt cond w/hs cs, \$95, Chip 818-887-2049
- Roland JSQ-60 dig poly sequencer to be used w/Juno 60 & Jupiter 8 2000-note memory, gd cond, \$85, Chip 818-887-2049
- Boss Dr. Rhythm DR-55, classic, mint cond, \$75, Ken 818-784-8414

5 GUITARS

- Peavey T-60 dual humbuckers, phase switch, maple neck, xlt cond, \$150 or trade for acous/elect guitar, Mike evs 818-787-3202
- Sunburst Ibanez Destroyer II guitar w/cs, plays well, xlt cond, \$375 obo Greg days 213-557-6461
- Tokai 57P bass, gold Anadars pg, new cond, maple neck, superb w/hs cs, \$250 or trade 213-735-6221
- Two new super clean custom guitars, exotic hardwoods, top-line electronics, outrageous inlays, \$800-\$1100 w/ccass Serious only, Kevin 818-769-9394
- Hamer Flying V, red finish, new cond, DiMarzio, hs cs, \$500 or trade for Marshall top, 818-761-3735
- Gibson 1964 355 guitar, grt shape, \$600 213-474-3196

- '61 Gibson Les Paul SG Jr w/Protector cs, TV finish, all org, xlt cond, \$500 213-459-3752
- '61 Gibson Les Paul SG standard w/hs cs, red, PAF pu's, all org, mint cond, \$975 213-459-3752
- '66 Gibson Trini Lopez, once owned by Will Ray, \$595 818-848-2576
- Les Paul 20th Aniv custom guitar, blonde w/blk detail, all org hdw, xlt snd, xlt cond, collector's item, \$500 213-839-8111
- Yamaha SG-2000, wood sunburst finish, snds grt, xlt cond, dbl-cutaway, \$350 213-839-8111
- Taiwan-made Gibson Model 335 copy, hollow-body w/cs, \$80 Ron 213-822-7629
- Aria Pro II bass, one pu, \$350 obo John 818-956-5157/213-680-0900ext314
- Ibanez Red Str II guitar, blue tiger strpa, mint cond, \$300 Kim evs 213-935-8601
- Custom Charvel strat w/Seymour Duncan pu's, blacked-out Floyd Rose, custom metal finish w/hs cs, \$575 obo 213-276-5834
- Shechter Pete Townshend tele, blk w/cream binding, 2 humbucking pu's, coral taps, xlt cond w/hs cs, \$500 213-469-4570
- Kibicki custom blk strat w/unfinished maple neck, painted hd-stock, Bill Lawrence pu's, xlt cond, hs cs, \$375, 213-469-4570
- Acoustic guitar, Takamin 12-strng, acous/elect w/cutaway, beat w/cs, \$450 obo Chuck 818-901-0363
- Aria Pro Esperit, one of ten made, strat-type body, blue, 3 pu's, LED lights, trem, all gold hdw, w/cs \$400 Chuck 818-901-0363
- Juan Estruch Spanish classical guitar, General Primo d/Rivera 30, beat w/oods & tone w/hs cs, \$750 obo Will 213-530-7122
- Gibson 1967 vintage Birdland guitar, gd shape, \$925 obo Brian 213-663-5904

6 KEYBOARDS

- Fender Rhodes Stage 88, grt cond, \$400 obo, Ned 213-254-5314

7 HORNS

- King Super 20 alto sax, rare & mint cond, gold, \$550 213-735-6221

8 PERCUSSION

- Gretsch 6-pc drum set, wood finish, \$600, David 213-271-7085
- Brand new Simmons E-prom computer chip burner, in box, \$600 Robert 213-207-3443
- Tama gong bass drum w/rollaway stand, maple finish, xlt cond, autographed by Bill Bruford, \$225 Mike 818-848-2164
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- **Bassist** needed for org rock band infl X, Dylan, Creedence, Hank Dan 818-905-7832
- **Needed:** Melodic bassist, hvy rock style & lk, hvy rock spark & att. abil to harmonize & shake your ass off Sol verses 818-706-4093
- **Bassist** needed for jazz rock pop band 818-993-0541
- **Bass plyr** needed for prog jazz rock band Hv 24-trk studio unlit time, lking for colliab Gary 818-993-0541
- **Bassist, M/F, wtd** for modern dark band Wv Hvs demo, gigs, lockout studio Must hv gd voice, modern snd & image Harry 213-469-1981
- **Bass plyr w/vox wtd** for estab'd orgs rock band w/ape & conn's West L.A. area pref. serious only pls C 213-839-1490
- **Guitarist & drummer** w/material sk bassist to form org glam pop bubblegum metal C&W band Erik 714-736-6822
- **Bass plyr w/vox wtd** to compl orig 4-pc R&B band, immed recording & gigs 213-748-5518
- **Bassist** needed for org band w/ht material & conn's Vox, personality, image & drive a plus Infl Billy Idol, U2, Cars Jazberry 818-767-2109
- **Bassist wtd** by all-female HR band infl Stones, AC/DC, Aerosmith Serious inquiries pls 818-240-5829
- **Female bass plyr wtd** for HR band Dave 714-952-0940
- **Bass plyr wtd** for band w/gigs Glam, longhair image req, infl UFO, Motley Crue, Zepp Mick 818-886-5327
- **Urban folk singer** desperately skng backup musicians Bass, perc, synth or guitar Lauren 213-259-5060
- **Reggae bass plyr wtd** dynamic, gd equip roots feel, n-nov licks Redemption 213-299-5229
- **Bassist wtd** to form R&B rock band infl Stones, Beatles, Alarm & others to record & perform Alan 213-373-7515
- **Bassist wtd** to join modern pop band Must hv gd att, equip & patience Will showcase & record Hv xlt contacts Mark 213-871-2332

- **Bass plyr & drummer** needed for rock band dog covers & orgs Must be able to travel overseas Serious only Al 818-351-9241
- **Female bassist**, 16-21 w/stage pres infl Hanoi, Jett Stones, Pandoras No HM pls Need to relocate to SF Stand 815-282-0957
- **Estab'd local female singer** sks bassist infl Romeo Void, Pretenders, Motels Kevin 213-227-9328
- **Bass plyr wtd** for all-org modern rock band, rehears in Burbank Equip, trans, commitment musts, backup vop helpful STRAIGHT JACKET 213-661-7156
- **Bassist wtd** for org band infl Peter Gabriel, Laurie Anderson Talking Heads, Smiths Elec & acoust creativity & fun w/awareness Tim 213-204-2413
- **Singer/songwriter** sks bassist to help form grp w/gld snd Chuck 213-650-4271
- **Bass plyr** needed for T40 band Lead vocal abil, pro equip, some travel Jimmy 213-204-2413
- **Bass plyr wtd** for surf-angled R&B band David 213-871-2652
- **All-female melo rock** grp needs bassist immed Sseek image pros only 213-862-1722
- **New modern rock band**, focus on uniqueness, dynamic & aggress, explosive intensity infl Heads, Who, Gabriel Stones, Colt U2, etc Own rehears & recording studio 213-654-1474
- **Funk-oriented bassist** for TOXIC PETS, psych punk funk Must read, 2nd instr a plus Lee in Newhall(805) 259-4393
- **Bassist wtd** by orgs band w/frilly org comm snd where instruments throw rhythmic back & forth: Hv been on KLOS album Gary 818-994-3369
- **Bassist wtd** to help form HR band w/image Marvina 213-935-4754
- **Bass plyr wtd** for melo metal band Must be loud & aggress w/backing vop, pro att, equip image Randy 213-874-6332
- **Bassist** for 60s/80s infl estab'd rock band, able to tour, tape/pc, gd chops, stage gear, trans no HM or studio plyrs 213-469-1892
- **Christian band** sks bassist Ready to gig Steve 213-583-1414
- **Amazing bassist wtd** to compl reformation of hi-energy band wirecord, video, top contacts emotion Play funk also infl Billy Idol, U2, REM, Prince Pros only 818-893-9347
- **Bassist wtd** w/longhair image for Brit-style hvy rock band infl Zep, Purple, UFO, Sabbath, Crue Mick 818-886-5327
- **Bassist & drummer wtd** for org new music band wedge Live showcases & recording, Material, promo & demo are ready, are you? 818-908-0035
- **Bass plyr wtd** by guitarist to form band, infl European music Mano 818-982-1350

- **Bass plyr**, fully equipped w/frans, prefer early 20s wtd immed for hard melodic rock sit 213-202-9257
- **Bassist/keyboardist** wtd by Christian guitarist to form band infl Led Zep, Firm, Robert Plant, Rainbow, Queen, Deep Purple 805-527-4593
- **Female bassist** wtd for rockin surf-angled band, recording soon David 213-871-2652
- **Bass plyr wtd** for mainstream HR band w/ltro mgmt Must hv pro equip & rocker image, prefer writer/vocalist Brad 818-244-8620
- **Reggae bass plyr** needed for org band Serious only Roots reggae org music Jackie 818-797-7406
- **Bassist wtd** by org groove rock band If you possess chops, backup vop, pro equip, grt att, then this is it Mgmt & gigs Larry 818-884-8785
- **Serious singer/songwriter** lking for female (only) bassist int in doing R&B for live shows & poss session work If money only motivation, don't call Vox desirable Flory 213-759-6080
- **Bass plyr wtd**, all-female band, org rhythmic rock Long Bch area, mgr & musical director Norjon 213-438-1480
- **Singing bass plyr wtd** for power pop trio Jo213-207-0854
- **If you are sick** of BS 80s music, love 60s rock, R&B, call us Pros only, no time for atts 818-762-9594
- **Bass guitarist** wtd, infl PIL, Siouxsie, Idol Christopher/Judith 213-851-6551

11 KEYBOARDISTS WANTED

- **Keybd plyr wtd** to form R&B org grp make video Must be serious w/image, some vox, ready for the world Barry weekdays before 8pm 818-997-3008
- **Keybd accomp wtd** for rehearsal & demo prog Maran 818-508-6483
- **Keyboardist wtd** for fresh-forming world snd grp w/iconicats ready 213-935-8639
- **Keyboardist wtd** by drummer 19 to form band in S M area infl 60s, early King Crimson, Yes No T40, no drugs John 213-450-2337
- **Keyboardist wtd** for org pop rock band Bob213-371-3705
- **Keyboardist w/vt/vlm soundtrack**, scoring exp & credits wtd Poss steady work 213-306-3309
- **Multi-keyboardist/drum sequentialist** sought for wking T40 duo w/singer/guitarist recording artist 213-545-4369
- **Synth plyr wtd** for HR melodic act 213-306-3200
- **Keyboardist wtd** by prog w/mgmt, infl Phil Collins, TFF, for showcases. Wv Hvs contacts No salary Randy213-474-3196
- **Modern rock band w/maj label** int sks keyboardist Will pay for rehearsals & gigs 818-505-9059
- **Keyboardist wtd, infl Doors, King Crmson, Moody Blues**, for org band Vox helpul, some paid showcases Greg 818-241-6714


11 KEYBOARDISTS AVAILABLE

- **Pianist** w/Yamaha elect grand reads well avail for wking sit Patrick 213-470-0412
- **Multi-keyboardist** w/latest synth Berklee grad, 16 yrs exp plays any style, no bad habits Eddie 818-281-5730
- **World class rock keyboardist** ala Don Arny, Claude Snow, avail for touring/recording bands only Hv pro equip & total rock image 714-841-6315
- **Singer/keyboardist/songwriter** sks musicians to collab on org material Joe 213-874-9069
- **Keyboardist** back from U.S. tour Bill after 6pm213-874-2537
- **World-class rock keyboardist** avail for melo HR band w/mgmt or label int only Hv xlt equip, material rock image 5-6pm 714-841-6315

- **Pro multi-keyboardist/vocalist** avail for T40 Oberheim system, Rhodes Stage 73, etc Rick 818-887-3586
- **Keyboardist/rhythm guitarist** wtd M/F for BLACKBIRD, band currently wking clubs, infl Cars, Beatles, U2, Police, etc Bill/Mike 213-305-7059
- **Keyboardist wtd** to join modern pop band Must hv gd att, equip & patience Will showcase & record, infl Cars, xlt contacts Mark 213-871-2332
- **Singer/keyboardist** lking for serious keybdist/songwriter You won't believe this deal! 213-318-1108
- **Keyboardist needed** w/lead vox for T40 always-working band Gary 714-947-0896
- **Female keyboardist** for now-forming org band Wv Hvs music, KROQ infl Amateur or semi-pro Sam 714-524-2415
- **Estab'd local female singer** sks keyboardist, infl Romeo Void, Motels, Pretenders Kevin 213-227-9328
- **Keyboardist wtd** for org band infl Peter Gabriel, Laurie Anderson Talking Heads, Smiths Elec & acoust creativity & fun w/awareness Tim 213-665-0750
- **Synthesist wtd** by two former Skankster members to form new funky dance proj w/exciting prospects Monalea 213-933-6176
- **Keyboardist needed** for T40 band Lead vocal abil, pro equip, some travel Jimmy 213-204-2413
- **Singer/songwriter** sks keyboardist to help form grp w/gld snd Chuck 213-820-4385
- **Keyboardist wtd** w/soul into dance funk for 1/2-cover/1/2-org band infl Time Prince Kyle 213-820-4385
- **Keyboardist wtd** into sampling for theatrically oriented hardy band Scott 213-227-4938
- **DOMINANT RED** desperately skng plyr to replace former plyr Many gigs, much exposure Come see us at Madame Wong s, April 3rd Peter 818-508-7230

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- **Pro mature keyboardist** needed, reliable, w/full setup & longer hair. Xlt prj w/EMI Int. Strong dedication, pics, bio needed. Steve 818-447-5133
- **Star-qual synth/keyboard plyr** wtd to complete h-energy band w/record, video, top contacts, emotion. Play funk, too. Infil. Joel TFF, Yaz, Alarm 818-893-9347
- **Multikeybdiist/singer** for full-time band, T40/Orgs. Must be 21, tenor, relocate to Albuquerque, NM. Tape/photo to Jo Bufalino, 4518 Forest St. N.W., Albuquerque, NM 87107. 505-345-8271
- **Keyboard plyr** ala John Lord sought by all-org power trio. W/ hv PA, studio, 24-trk demo pending, industry conn's. Frank 818-789-3693
- **Singer/songwriter** w/8-trk studio & OB8, DX drum machine, lking for keybd plyr/arranger in exchange for studio time, song for a song. Malka 818-843-4772/848-6066
- **Synthesist/drum programmer** wtd for org new music band w/edge. Live shows & recording. Material, promo & demo ready, are you? 818-908-9035
- **Keyboard plyr** wtd for mainstream HR band w/pro mgmt. Must hv pro equip & rocker image, prefer writer/vocalist. Brad 818-244-8620
- **Reggae keybd plyr** needed for org band. Serious only. Floors reggae org music. Jackie 818-797-7406
- **Serious singer/songwriter** lking for female keyboardist (female only) interested in doing R&B for live shows. Serious only, if money hungry only motivation, don't call. Rory 213-759-6080
- **Orig funk grp w/airplay** & gigs needs multikeybdiist. Must be serious or don't call. Bill 213-299-0199
- **Female keyboardist** wtd lks & lots of talent in hot funk dance prj. We're not amateurs. Dana eves818-796-5174
- **If you are sick of BS 80s music**, love 60s rock, R&B call us. Pro only, no time for attitudes. 818-762-9594
- **Keyboardist** for grp w/ing 80s snd, versatile & creative, programmable helpful. 213-839-4462
- **Keyboardist** for up-&-coming org prj w/grt snd. Jan Hammer snd & appeal. 213-829-2116
- **Wing vocalist** sks contacts w/other keybd plyrs for future wkng sits. Toni 818-797-3555

- **Dynamic female lead vocalist** sks wkng T40 pop rock band (pref Hollywood or mainstream L.A. area). Exp'd, pro, ambitious. Pat 213-318-1077
- **Male lead vocalist** 32, 1st tenor, studies voice, sks org prj w/mgmt, label int, backing Jay. 818-764-1721
- **Exotic female vocalist** avail for creative new music prjs w/pos direction. UG 818-356-9866
- **Powerful expressive pro vocalist** lking for HR band w/mgmt &/or label int. Pics, tape, vinyl avail. 818-352-7419
- **Vocalist/songwriter/guitarist**, Floyd/Zappa backgr, snds lk Morrison, has star qual. Been there sks to re-enter mainstream, very serious, dedicated to future snd. 213-396-7131
- **Hot singer** in Hollywood, sang w/ikd America, sks grp w/rt rating mgmt & image ala Starship. Michael213-653-9405
- **Female vocalist** lking to join T40 country or rock T40 band. 818-789-1992
- **Lead vocalist** lking for wkng band. High tenor voice, very current mat, ready to start immed. Serious only. Ian 818-992-5387
- **Except'l singer/writer/guitarist** lking for estab'd mov' band. Pro radio music ala Go West, NKS, Mr. Mister. Image & alt important, commitment essential. Drew 213-659-3365
- **1st soprano**, 2nd soprano, tenor & alto avail. Grp ROYALTY specializes in soul, pop, R&B w/ worked with Quincy Jones. Michael Jackson, Rolls Royce, Whispers. 818-794-6316
- **Strong tenor male vocalist**, 21, w/demo, sks band or musicians. Infil rock to funk no HM Jeff. 818-992-5387
- **Male vocalist**, star qual, lking for band into funk or rock. Also plays xlt guitar. Dale 213-751-6806
- **Lead vocalist** & alt backgr voices. Songwriter/musician. Lots of R&B pop rock for touring & recording. Also hv mgmt. Tommy 213-380-9776
- **Lead vocalist** sks org rock 80s no trios no metal. Tom 818-763-4006
- **Female vocalist/writer** sks org pop rock prj, some guitar & keys. Renee 818-908-0172
- **Vocalist/guitarist** sks musicians to form/org org modern rock band w/unique snd, dynamics & intense explosive energy. Wide range, image, equip studio, etc. 213-654-1474
- **Female backgr vocalist**, exp'd, avail for org performing prjs & demos. 818-981-5678
- **Male vocalist**, 23, skng prog rock band infil Robert Plant, Greg Lake, John Anderson. 213-650-6867

- **Powerhouse female vocalist** sks rock band. Natural image, no purple hair. Kelly 213-394-6900
- **Singer** lking for HR band, no minors. Sam213-665-9730
- **Singer & guitar plyr** lking for bass plyr & drummer to finish method metal band. Pro att, aequip, exp. Rudy213-874-6332
- **Singer/songwriter**, high range serious, avail for live R&B. Serious only, 24 hrs. 213-759-6080
- **Lead guitarist/lead vocalist**, 11 yrs exp, sks wkng org pop rock band. Serious only. J.T. 818-990-1739
- **Top-notch pro backgr vocalist** sks h/wkng org rock pop 60s or unusual band, all prj, doesn't snd like anyone else. Ann 213-656-9961
- **Ambitious female vocalist** sks estab'd T40 rock band. Dawn 213-824-2754
- **Female**, 27, 3/2-oct, lead Rock, jazz, blues & show. Pro dancer sks wkng hi-energy pop grps only. Willing to travel. Alexandra 818-345-5594
- **Group** or plyrs, any combination, sought by pro singer/writer into Lloyd Cole. Paul Rogers. Brian Ferry types. Hv rehears studio. 213-656-6667
- **Singer/songwriter** w/exp & strong tunes sks intel band to do org eclectic pop. David Byrne & new English bands. Long Bch area. Michael 213-439-2264
- **Exp'd lead vocalist** w/icurrent radio airplay sks org modern estab'd band. Serious prs only. 818-908-9842
- **Pro lead vocalist/songwriter** avail for wkng T40 org dance prj. Xlt ballad singer, infl Lionel Richie, H&O, Billy Joel, Marvin Gaye. Tony 213-216-6904

- **Pro lead vocalist/lead guitarist**, BMI affil, avail for wkng prj w/mgmt, backing, label deal, etc. Reliable, h/wkng, Marshall equip. Stage/studio exp. Peter 818-366-1989

12 VOCALISTS WANTED

- **Male vocalist** needed w/Costello/G. Parker/Strummer tendencies to volunteer for demo session in exchange for credit, tape, & poss wkng partner. Gene 818-242-6641
- **Vocalist/lyricist** wtd for sophisticated R&R. Guitar plyr forming grp somewhere btwn Beatles & Led Zepp. Spec time is waiting. Tom 213-654-0916
- **Vocalist** wtd, female, for R&B org prj w/image, danceability, image. Barry weekdays before 9pm. 818-997-3008
- **Black female vocalist** wtd w/mode/lyric image ala Vanity or Apollonia for record prj w/isgning involved. Mr. Jackson 213-293-2297
- **Very special female backgr vocalist** wtd for estab'd org theatrical rock band. Includes solos, danceability, image. Barry weekdays before 9pm. 818-997-3008
- **Female vocalist** needed for R&B band doing orgs, oldies, T40. Must be able to travel overseas. No Madonnas. AI 818-351-9241

12 VOCALISTS AVAILABLE

- **Hi-energy female vocalist** sks new wave rock pop band. Exp'd & powerful. Pamela 213-473-8249
- **Male vocalist** avail, free, for demo work. Gd range, much studio exp, pop, rock, country. Kevin 213-874-4385
- **Star-qual tenor vocalist** infil Starship & Loverboy sks showcase-ready rock act of same caliber. Photo & tapes avail. Gary 714-750-7985/818-507-6169
- **Top flight pop singer/songwriter/producer** artist avail for collab on qual prjs w/bands, composers, producers, etc. 9-11am. 213-545-4369
- **Female vocalist** ala Wilson & Benatar avail for comm melodic band. 818-769-5723
- **Male vocalist/frontman** sks tight rhythmic R&B band. Strong voice, xlt perfd wtd lks & demo tapes. hv hot funk Rascals, James Brown, Sly Stone. J. Geils. David 818-997-1232
- **Female vocalist** sks band infil REM, Zeitgeist. Hoodoo Gurus. No flake or wknd musicians. Denise213-979-2030

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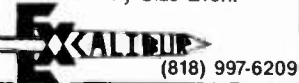
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