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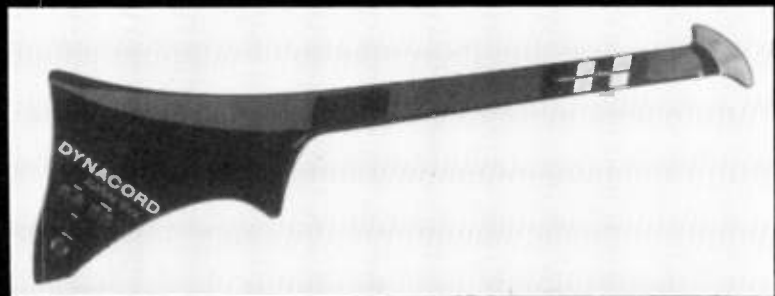


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CONTENTS

Vol. X, No. 14

July 7—July 20, 1986

FEATURES

I looked like a scene from *Front Page* or *Lou Grant* when associate editor Kenny Kerner burst into the MC production office the other day shouting the classic alarum, "Stop the presses!" We gave him a drink of water to calm him down, at which point he elaborated. Kerner, it turned out, had corralled David Lee Roth on the eve of the release of the superstar's debut album as a solo performer, pulling off the first interview of the Dave Offensive. The veteran (but decidedly not jaded) journalist flourished a cassette in one hand and a brand-new Neil Zlozower photo in the other. "Let's put this guy on the cover—I'll start transcribing." "Great, Ken-Man," we coolly replied. "There's just one little problem—we already have a cover." The cover story, in fact, was laid out and ready to go to the printer. As you can see, those black & white facts had little effect on the Human Steamroller. Yes, folks, Kenny made us do it, and we're glad, okay? Can we go home now, Kenny?



DAVID LEE ROTH OPENS UP
Slam-Dunking the American Dream
by Kenny Kerner 12

THE '86 A&R DOSSIER
Knocking on Heavies' Doors
by Randal A. Case 16

Teen Prodigies:
CHARLIE SEXTON BEATS THE BACKLASH BLUES
by Kenny Kerner 20

L.L. COOL J CHILLS THE MILKY WAY
by Roy Trakin 21

Producer Profile
ERIC THORNGREN PLAYS BOARD GAMES
by Leslie Gourse 22

Playboy Jazz Fest
PARTY PRINCIPAL PREVAILS
by Scott Yanow 24

COLUMNS & DEPARTMENTS

- | | |
|-----------------------------|--------------------------------|
| 4 Feedback | 30 Records |
| 6 Modern Problems by Sassin | 31 Ear Wax |
| 6 Guest Commentary | 32 Club Band Reviews |
| 7 News | 36 Club Data/Live Action Chart |
| 9 Radio Report | 37 Showcase: Bonedaddys |
| 10 Local Notes | 38 Gig Guide |
| 26 Audio/Video | 40 Pro Players |
| 29 Concerts | 41 Free Classified |

Cover Photo by Neil Zlozower

Music CONNECTION

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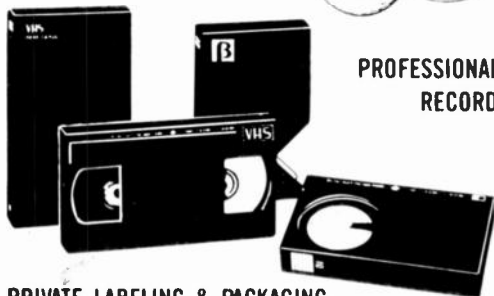
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Feedback

Kerner Kickback

Dear M.C.:

I just got the June 23 edition of *Music Connection*—and I wanted to thank Kenny Kerner and tell him how much I appreciated his time and efforts. It has got to be the best interview I've ever been involved in. Kenny's perspective and sensitivity in dealing with all the information/feelings I "loaded" on him was terrific. You don't know how good it makes me feel to have my first interview in almost four years turn out so great! Kerner's unique background as a producer/manager/journalist seems to have given him a special ability to communicate during an interview. Kenny, you're an easy guy to talk to! I hope that everything continues to go well for you and yours. I look forward to your coming over soon when something is being recorded. Once again—thank you.

Michael Lloyd
Beverly Hills, CA

Hot & Sticky

Dear M.C.:

I'm hot. This is a sticky one but I've got to say it. Don't get me wrong. I'm all for making posters and flyers advertising upcoming gigs and attaching them to every available pole and/or wall in town. I admire the effort. However, when a month or two—or three—after the advertised gig passes and they're still plastered everywhere, littering my city, I get a bit annoyed. Fellow musicians: Please go back and take them down when they've expired.

Lawrence Lebo
The Cleanup Woman
Santa Monica, CA

Seeing Bangles in Different Light

Dear M.C.:

Okay, me little buckaroos, so you did not print my over-favorable review of the Bangles' Greek Theatre show but instead opted for John Bitzer's under-favorable review. I have no problem with that fact but I do have a problem with the "facts" that John mentions. Was he at the show?

First I question his reference to the band as "stars" and his closing comment about "stardom" taking its toll. The Bangles may have a hit album and be on MTV, but that has not given them an attitude problem. The same day as the show they did an in-store at Tower Records. When was the last time local faves Van Halen or Ratt have done one? Not since they have become "stars."

John also mentions the band's looks, in reference to their stage clothes. I dunno about you but I

went to see a show—not a group of people sitting in chairs wearing blue jeans and T-shirts. And as far as "letting their hair down," I guess John was too busy watching Michael Steele stand in front of her microphone to notice Susanna and—especially—Vicki running feverishly around the stage.

The fact that most of the audience was on its feet from the opening of "In a Different Light" to the end of the third encore says something about the band—a band where the vocals are of primary value. The final encore proved that their voices were in fantastic form.

And if I may nitpick a little more: This was *not* the last show of the tour. They played in San Diego the next night, Santa Barbara on Monday, and at the Whisky a Go-Go here in Hollywood on Wednesday. (During that show Vicki said they were going overseas to play.)

Finally, it is true that Michael did rock out on "I'm Not Talkin'" but contrary to what John said, she also was in fine form during "September Gurls." Perhaps John dozed off or was busy buying a hot dog and missed the song.

I do agree on a few points of the review. Debbi is a hot drummer and Michael is a "quiet, no-bullshit player." I also agree that Vicki is not Ronnie Montrose but she doesn't have to be—face it John, Ronnie Montrose is no Vicki Peterson.

If you wish to print a favorable review, mine is still up for grabs. Or you can just print the second half of it—the review of the band's Whiskey a Go Go show, a show John obviously did not attend.

David Eddy
Hollywood, CA

Ed. reply: Fair enough, Dave—turn it to Local Notes and get over it.

Vixen Hailer

Dear M.C.:

Since someone from your magazine called the photo of our band Vixen "the #1 promo shot of '86 (so far)" (June 9), we thought that the credit should go to the photographer—Nancy Andrews. Thanks, Nancy!

Vixen
Tarzana, CA

!!

All Right M.C.:

It's about time my favorite magazine writes something about my favorite band, Jaded Lady!! They're great!! Hope to see a feature article in your magazine real soon!! Jaded Lady and Hurricane are the best hard-rockin' bands in L.A. right now.

Greg Kelly
La Crescenta, CA

Ed. reply: No problem, Greg. See page 33!!

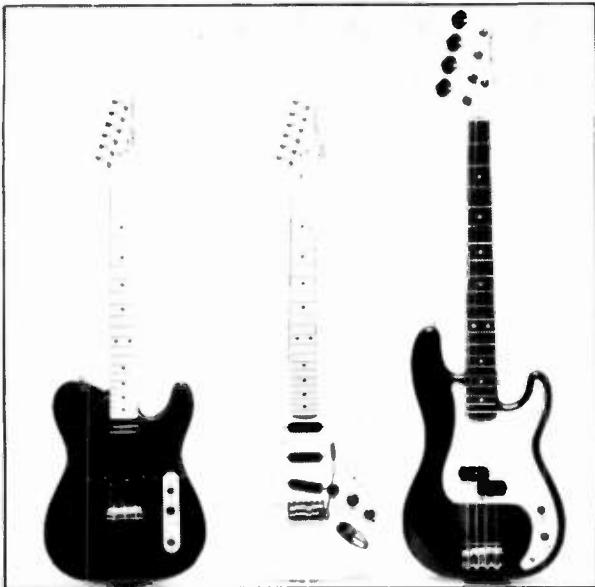
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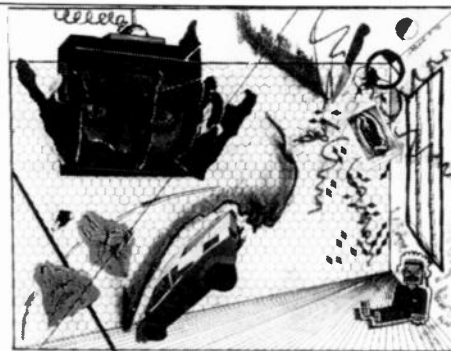
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You Can't Always Get What You Want...

What to Do When You Don't Get In

by Richard Sassin



[Richard Sassin wanted to go to Prince's Wiltern show, and not just a little bit—he really, really, REALLY wanted to go. But alas, it was not to be. Sassin spent the time he might've otherwise passed deliriously inside the Wiltern (given a kinder universe) staring into a gaping void. Here's how he dealt with the hole in his soul.]

Watch the fires on TV. Smash into the walls. Break the fucking mirror in your brain. Again. Tie the sheets in knots and beat the bed till it don't move. Storm from room to room with no shadow and slam the doors with some new brutality aimed at the empty place between. Throw that space into agony. You're pleased for a second. Trash that T-shirt. Tear it off just below the dotted lines on your neck. It is dark. Put on those sunglasses and spit at some stranger three stories below, two blocks away, just a speck that's passing by. Guilty by existence.

"He sits by the TV watching Corvettes exploding." Lou Reed says that. On his new record *Mistrial* he lays it all down like some crazed poet a hundred years ago who gets to shoot up rock & roll. And explore hell and life in 1986 without any warning. "(This is the age of) video violence." Play it over and over and over. It's out of control, roaring across the stars in the god-damn gutter. Rock & roll can never get too safe as long as there are the bad ones who remember and redefine.

So this is also what to do when you don't get in. You listen to Lou Reed. Smash into yourself.

You go stand outside what you can't get in. You hear the scalpers, the dealers, the public separating

itself. You feel the swelling inside. The cars and trucks roar by. There are a million open windows. There's always TV cameras. They wait in the alleys. If you're here you haven't totally given up. One corner is much colder than the other. There's a chill. You suffer in invisibility. You lie, forge and try to deal. Limos suck tonight. The guards claim too much authority. A Jesus freak is trying to sell his two kids. He ain't getting in either.

Why hasn't someone crazed from not getting in come back with an Uzi? To tear it apart in slow motion. Finally go over the edge and split into a thousand cruel pieces. "When they said, 'Sit down,' I stood up." That's Springsteen. Most of the ones who get in look like they'll be sitting on their asses when it counts. And the rest are friends with no spaces. You can't do nothing.

If it's too serious for words you can always head right home. Maiming on the way. Being maimed. At home you can let it loose. Turn it way up. Blow it out. "Make sure that candy's in the original wrapper." Lou again.

When you don't get in there's no way to soothe the disappointment and despair. You might as well be a dead orphan. You might as well feel real sorry for yourself. You might as well watch the fires on TV. ■

GUEST COMMENTARY

The Outside-Song Revolution: *Taking it to the Streets*

Voices and songs sell. In the record business, in the midst of constantly shifting values and tastes, where not only artists but entire companies come and go, these things endure. They're like land in the real estate industry, or precious metals in world economics—always valuable.

For the purposes of this commentary, let's ignore voices—which are mostly God's gift—and concentrate on songs, which we can do something about.

Since the Beatles, the record industry has been laboring under a distortion: the idea that an artist should perform his own songs, all of his own songs, and *nothing but* his own songs. It has led to unreasonable expectations ("Another Beatles!"),

and in most cases to disappointment.

That shouldn't surprise anybody, but somehow it does. Taken as a group (never forgetting George Martin's alchemy), the Beatles were geniuses. We're in a mature business now; we're supposed to be making hits year in and year out. And that doesn't take genius—however nice when it occurs. It takes craft, skill, common sense, and salesmanship.

A similar distortion occurred in the economic sphere when *Saturday Night Fever* hit the charts with the impact of 50 platinum records. Simply put, blockbusters like that come along perhaps three or four times a decade. You can't build a business by counting on a

yearly *Thriller*.

But all of us, from record executives on down to the lowliest band in the streets, have been building our expectations and our business on the notion of bands performing only their own tunes. At the top, that's starting to change. Record companies now insist—quite reasonably—that albums should contain hits. And if some artists can't write hits for themselves, those artists have no recourse but to perform hits written by others. Heart and Starship are current examples.

Out on the street, we should follow that lead. It'll take more than a little humility—kind of a rare quality in rock & roll. But in practice, it will mean this:

That so-far unsigned bands

should search for the best songs available by so-far unsigned *writers*, and perform them—along with their own best tunes. And that so-far unsigned songwriters should seek out the best performers on the street to perform their material, not just try to place songs with established artists.

There's plenty of protection available through copyrights and letters of intent; and it doesn't have to cost anybody any money out front. It will improve both our art and our business. And by cooperating with each other now—*before* the big money comes into the picture—we will be able to participate in one another's good fortune, when it occurs.

—Lawrence Henry

Gazzarri's Adds "New Blood" to Local Rock Music Scene

by Murdoch McBride

HOLLYWOOD—One of Hollywood's oldest rock clubs, the venerable Gazzarri's on the Sunset Strip, is returning to the forefront of showcase rock activity while nearing the final stages of an 18-month-long renovation effort that has cost a reported \$100,000.

The main thrust of the Gazzarri's effort is attributed to clubowner Bill Gazzarri and his younger partners, Mike Fell and Michael Clemens from Rock West Attractions. Fell, who cut his promotional teeth booking Doug Weston's Troubadour, has brought numerous Rock West acts to Gazzarri's; he and Clemens now book an increasingly popular series of showcases at the club.

Though the club was quite popular in the Sixties and Seventies, it has been considered a relatively dormant spot in recent years. But this low period in the club's history has apparently ended with the renewed efforts of Bill Gazzarri and Rock West. Together, they have enticed several curious rock celebrities to return to the landmark venue, not only to check out the improvements in the club many of them started in, but also to sample the top local draws that have begun playing the club. Among those who have visited Gazzarri's or made guest performances in the past few months are Yngwie J. Malmsteen (performing with Critical Mass), Steve Percy from Ratt, Dale Bozzio from Missing Persons, and Malice (who conducted a transatlantic interview from the club's office phone).

"In every generation you need new blood," Gazzarri told *MC*. "You need someone to come in with stamina, a go-getter. You see, when fellow clubowners Elmer Valentine, Mario, and myself first came to the Sunset Strip in the early Sixties, it needed new blood. What with several places down the tubes, the Strip was totally dead. The aura of the luxurious days was gone. Things were tired then, and we were the new blood. That new blood is what brought excitement to the Strip. We booked the Doors, the Byrds, Sonny & Cher, and the Righteous Brothers. Today, these

two guys from Rock West have come in as the new blood." In a very short time they have started bringing back the lines we used to have years ago for Van Halen, Motley Crue, and Berlin. Michael Fell and Michael Clemens have brought back that excitement, 'cause they're good. In fact, they're about the best promoters I've ever run into."

Bill Gazzarri indicated there are extensive improvements made, with a total cost of approximately \$100,000. Aside from strictly cosmetic improvements, the stage height has been raised to four feet and deepened to 16 feet, with an additional runway for vocalists in the works, according to the clubowner. Other renovations at Gazzarri's involve greatly improved lighting and sound systems, a huge video screen (close to 20 feet wide), renovated bathrooms, and a 48-seat restaurant located in the downstairs area, which should open in the near future.

The refurbishing has included new bathrooms with showers for musicians, a new box office, and other extensive work, and Bill Gazzarri remains actively involved in each step of the project. During an interview, the outgoing clubowner, wearing his trademark hat, took the time to inspect a plumbing repair.

According to Mike Fell, the dramatic upturn he's helped generate at Gazzarri's is no reason for him to ease up in his efforts. "Basically, I'm working towards the next new trend," Fell said. "I'm working the musicians harder for what they really believe in, the way they used to years ago. Other venues and clubs go for booking the best show. I think there's more to it than that—like you've gotta work with the bands, one on one. You've gotta work with them, and you've gotta push them. The club circuit is like the minor leagues—this is their training for the big shows. This is where they learn to be professional."

Gazzarri's books most forms of rock, hard rock, and metal, and the club welcomes new bands at all times. For booking information, contact Mike Fell or Michael Clemens at (213) 652-1550. ■

Photo by Kevin Winter



NEW BLOOD FOR HIT MAN: Michael Fell, Bill Gazzarri, and Michael Clemens do the old soft shoe on the newly renovated stage at Gazzarri's on the Strip. Owner Bill Gazzarri poured close to \$100,000 into the club recently in an effort to bring back some of the magic of years gone by. Fell & Clemens have been booking lots of mainstream rock bands since they joined forces with Gazzarri.

Punk Singer Faces Porno Charges

by Kenny Kerner

LOS ANGELES—Criminal charges have been filed against Dead Kennedys leader and vocalist Eric Boucher (a.k.a. Jello Biafra) and four others in connection with a sexually explicit poster included in the band's test LP, *Frankenchrist*.

At issue is a 20x24-inch color reproduction of a painting by H.R. Giger which depicts ten sets of male and female genitals engaged in sexual activity.

The complaint was filed by Los Angeles City Attorney Michael Guarino after a San Fernando Valley mother called the authorities when her teenage daughter purchased the Dead Kennedys album at a local Warehouse Records store as a gift for her eleven-year-old brother.

Facing an arraignment in Los Angeles Municipal Court are Boucher/Biafra, who runs Alternative Tentacles Records, distributor of the Dead Kennedys album; Michael Bonano, general manager of Alternative Tentacles; Debra

Schwartz, general manager of Mordam Records in San Francisco; Steve Boudreau, president of Greenworld distributors; and Salvatore Alberti, owner of the Monterey Park-based company responsible for inserting the posters into the LP packages.

Attorney Guarino was quick to point out that he was by no means prosecuting the album or its musical content. "That," he said, "is clearly protected by the First Amendment." The prosecutor went on to say that although this is the first such action ever taken by the City Attorney's office, it "does not signal the start of a campaign against allegedly offensive music or artwork."

Boucher issued the following statement to the press: "This charge is a direct result of the nationwide move by right-wing and religious organizations to impose censorship via ratings and bannings of rock music, books, and other forms of art and literature." ■



SIGNINGS & ASSIGNMENTS

by Kenny Kerner

Irving Azoff, president of the MCA Entertainment Group, has announced the signing of singer/songwriter/guitarist **Andy Taylor** to a long-term, worldwide, exclusive recording contract with MCA Records as a solo artist. Taylor, currently a performing member of both Duran Duran and Power Station, recently wrote three songs for the soundtrack album of the film *American Anthem* and can also be heard playing guitar on the hit singles "Addicted to Love" by Robert Palmer and "Mad About You" by Belinda Carlisle.

Linda Blum has been appointed to the position of director of professional activities for the U.S. for **Chappell/Intersong Music**. Announcement was made by Senior Vice President of Creative Services **Ira Jaffe**, to whom Blum will report.

RCA Records President **Bob Buziak** has announced the appointment of **Rick Dobbis** to the newly created position of executive vice president, RCA Records, U.S. Dobbis will oversee the label's marketing, promotion, and creative services operations as well as the national and regional RCA sales teams.

Elliot Goldman, president and chief executive officer of **RCA/Ariola**, has appointed **Gregory Fischbach** to the presidency of **RCA/Ariola International**, one of three new independent operating units established by Goldman as part of the recently restructured label.

George Ghiz, manager of Mr. Mister, has announced the recent signing of Island recording artist **Danny Wilde**. Wilde's debut LP is entitled *The Boyfriend*.

Wally George has just signed a recording deal with **Taboo Records** and is slated to begin tracking his debut called *Wally George Sings the Hits*. LP will feature one original tune and nine covers, including "Kansas City" and "Born in the U.S.A." George, who already has a 100-city college speaking tour planned for late summer, might change that into a concert tour to promote the forthcoming LP release.

Los Angeles-based **St. Elmo's Fire** has been signed to a European recording deal by **Dream Records** of France. Deal covers all territories in Europe with the exception of England. Dream is distributed by CBS.

SRO Marketing Services, a company that provides marketing research and related retail support, has just signed **Genesis**, **Mike & the Mechanics**, **Pet Shop Boys**, **Peter Frampton**, and **Marilyn Martin**.

Peregrine Watts-Russell has announced the signing of **E.G. Daily** and **David & David** to his L.A.-based **M.F.C. Management** company. M.F.C. has handled Berlin's career for the past six years.

Stan Cornyn, president of **The Record Group**, has announced the appointment of **Marc Blank** to the position of supervising producer. Blank will work exclusively on compact disc software development products and will report directly to Cornyn.

The **Columbia Pictures Music Group** has entered into a co-publishing and administration agreement with the music publishing companies of **Omni Records**, a Philadelphia-based R&B label distributed through Atlantic. The Omni roster includes **Jean Carne**, **Booker Newberry**, **Fat Larry's Band**, **Brandi Wells**, and **Keith Patrick & Stroke**.

News

THE INDUSTRY

MCA Reactivates Impulse Label

by Kenny Kerner

UNIVERSAL CITY—The classic Impulse jazz label has been reactivated by MCA Records with the re-release of twelve titles, a new John Coltrane compact disc compilation, and the debut recordings of two new Impulse artists. The MCA/Impulse reissues have been remastered from the original masters in all three configurations, and the albums by the label's new artists, pianist **Henry Butler** and trumpeter **Mike Metheny**, were recorded and mixed digitally for simultaneous release.

The following twelve Impulse titles have been reissued: *Count Basie & the Kansas City 7*; *John Coltrane's A Love Supreme*; *John Coltrane & Johnny Hartman*; *A Jazz Message* by **Art Blakey**; *Further Definitions* by **Benny Carter**; *Duke Ellington & Coleman Hawkins*; the **Gil Evans Orchestra's** *Out of the Cool*, the **Ahmad Jamal Trio's** *The Awakening*; *Quintes*

by **Quincy Jones & his Orchestra**; *Black Saint & the Sinner Lady* by **Charles Mingus**; *Oliver Nelson's Blues and the Abstract Truth*; and *On Impulse*, by **Sonny Rollins**.

The new compilation album, *John Coltrane: From the Original Master Tapes*, a comprehensive collection of the artist's recordings during his Impulse years, will be issued in the CD format only. The album's seven tracks (comprising over an hour of music) include two previously unreleased songs.

Ricky Schultz, spokesperson for the newly reactivated MCA/Impulse jazz label, had these comments: "The revitalization of the Impulse catalog sends another strong message to the jazz world that we mean business, and reactivating the catalog in LP, cassette, and CD formats further underscores our serious commitment to the jazz consumer." ■

BMI HONORS



BMI recently saluted its composers in the area of film and television at an awards dinner held at the **Beverly Wilshire Hotel** (see separate story on page 9). Pictured at the affair (top row, left) are **Ron Anton**, vice president, **BMI West Coast**; **Doreen Ringer**, executive director for film and television composers, and award-winner **Steve Dorff**. Shown seated are (from left) **Rebecca Foster**, composer **Dean Pitchford**, and award-winner **David Foster**.



Danny Elfman of the group **Oingo Boingo** is shown above receiving his **BMI** award for his score to the film *Pee-wee's Big Adventure*. **Elfman** is surrounded by newly appointed **BMI** President **Frances W. Preston** (left) and **BMI West Coast Vice President Ron Anton**.

Bell, Frio Form Edge Records

by Ray Wolf

LOS ANGELES—**Al Bell** and **Rick Frio** have jointly announced the formation of **Edge Records**. Bell will assume the presidency of the label while Frio has been named chief operating officer.

Bell, whose expertise covers more than 25 years in the industry, was founder and president of **Stax Records**. He subsequently moved into motion picture production and management counseling.



Bell & Frio

Frio, himself a 25-year-old music business veteran, was both vice president of sales and vice president of marketing for **MCA Records**; most recently, he headed up his own label, **Carousel Records**, which will now merge with the new **Edge** label.

Edge Records will deal with all aspects of contemporary music both here and abroad. The label is located at 9034 **Sunset Boulevard**, Suite 107, Los Angeles, California 90069. Telephone number is (213) 274-5577. As yet, no other staff appointments have been announced. ■

Atlantic Inks Bob Geldof

by Kenny Kerner

LOS ANGELES—**Atlantic** has signed **Bob Geldof** to a long-term solo recording contract for **North America**. In making the announcement, **Atlantic Records** President **Doug Morris** noted that the label would be scheduling the LP for release later in the year.

Geldof was the organizer of the **Band Aid**, **Live Aid**, and **Sport Aid** fund-raising efforts, and he co-wrote the **Band Aid** hit, "Do They Know It's Christmas?" He was recently named an honorary **Knight of the British Empire (KBE)** by **Queen Elizabeth II**.

In 1975, Geldof co-founded the **Boomtown Rats** in his native Ireland; the band scored several international hits, including "Rat Trap" and "I Don't Like Mondays." In 1982, Geldof made his feature film debut as the character of **Pink** in *The Wall*, based on the **Pink Floyd** album. ■

BMI Honors TV, Film Composers

by Kenny Kerner

LOS ANGELES—At a recent black-tie awards dinner, BMI honored its composers of music heard on television and in the movies. The invitation-only affair was hosted by BMI President Frances Preston and West Coast Vice President Ron Anton.

Awards were presented to the BMI composers who wrote the music for 1985's top-grossing movies and top-rated prime-time television shows. Additionally, BMI presented twelve composers with Pioneer Awards celebrating 25 consecutive years with BMI.

BMI's top film-music composer awards were presented to Alan Silvestri (*Back to the Future*), Jerry Goldsmith (*Rambo: First Blood Part II*), Dave Grusin (*The Goonies*), John Barry (*A View to a Kill*, *Jagged Edge*), Lennie Niehaus (*Pale Rider*), Danny Elfman (*Pee-wee's Big Adventure*), David Foster (*St. Elmo's Fire*), and Charlie Fox (*National Lampoon's European Vacation*).

In the category of television music, BMI awards went to Stu Gardner and Bill Cosby (*The Cosby Show*); Jeff Barry and Tom Scott (*Family Ties*); Robert Kraft, Martin Cohan, and Blake Hunter (*Who's the Boss?*); Jack Elliott (*Night Court*); Bennett Salvay (*Perfect Strangers*); Steve Dorff (*Growing Pains*); Jerrold Immel and Lance Rubin (*Dallas*); Jerrold Immel, Lance Rubin, and Ron Ramin (*Knots Landing*); and Lance Rubin, Artie Kane, Jack Smalley, and Duane Tatro (*Dynasty*).

BMI Emmy winners were Doug Brayfield, Bill Byers, and Allyn Ferguson. John Barry, Sheldon Allman, Joseph Barbera, Eliot Daniel, Dominic Frontiere, Jerry Goldsmith, and William Hanna won Oscars. ■

L.A. NARAS Elections

by D.W. Boyd

LOS ANGELES—The Los Angeles branch of NARAS has elected 21 new members to its 42-seat board of governors. The new members are Clydene Jackson, Sue Raney, Pat Longo, Bill Meyers, Paula Jeffries, Jeff Weber, Lamont Dozier, Larry Weiss, Stan Ross, Al Schmitt, Earl Palmer, Nathan East, Patrick Williams, Clark Burroughs, Bob Garcia, Janet Levinson, June Foray, James Lombardo, Don Christleib, Herschell Gilbert, and Delores Stevens. ■

Radio

Airwaves

Behind the Scenes in Radio
by Ben Brooks

With the independent promotion scourge showing no signs of abatement after six months, current rumors suggest that money is trickling down from major labels to aggressive indie promo people via needy managers. "Tour support," as it is euphemistically called, is purportedly reaching the hands of managers, who then channel it to specified indies. This would indicate that the labels want to make sure this relatively meager "tour support" is going to good use.

If the rumors are true, major record companies now have established two middlemen between their records and radio: indie promoters and managers. Of course not all records released on any given label require the services of hard-hitting indie promo people around the country. Three or four top-priority releases per week can be handled effectively by their own recently beefed-up promo staffs. However, managers of acts with records that are *not* top priority in a given week know they must get outside help. It would make sense for record companies to make some funds available for that purpose.

Few people had heard of "Rumors" by the **Timex Social Club** when it reached Number One on **KIIS-FM** several weeks back. Nevertheless, the catchy, R&B-tinged indie single on **Jay Records** did just that. In fact, the Sacramento-based band was only being played on 31 *Radio & Records* reporting top 40 stations nationally when **KIIS-FM** took it to the top. Yet everywhere it's getting played, it's hot! Meanwhile at press time no major label has signed the band, and few if any are having any luck getting hold of the management. Sounds like the good, old-fashioned record biz. . . .

Speaking of **KIIS-FM**, it looks like the top pop station in L.A. is no longer pronounced **KIIS**—it's pronounced **POWER 106**. The latest Arbitrend results show newcomer **KPRW** (106 FM) dethroning **KIIS-FM** from its longstanding perch at the top of the local pop radio ratings. What does it mean? It means that **KROQ** and **POWER 106** have been eroding away **KIIS-FM**'s listeners. Most likely it's because these two stations are more responsive to the current tastes of this increasingly urban market.

Maybe it's because it's summer, maybe there's a song drought, or maybe it's just the latest trend, but have you noticed the sudden rash of mostly left-field remakes? **Krokus**' well-timed version of the **Alice Cooper** hit "School's Out" has done very well in some areas of the country, but it never got off the ground in others. Meanwhile, "Peter Gunn" by the **Art of Noise** featuring **Dwayne Eddy** (Chrysalis) is a very clever takeoff on the **Henry Mancini** classic. Yet it, too, has limited appeal on a national basis. Apparently, conservative programmers also perceived "Peter Gunn" as a short-lived novelty tune.

Not so with **Bananarama**'s textbook disco rendition of the 1970 Number One hit "Venus," originally recorded by Dutch band **Shock**ing Blue. The single is off to a great start and could be **Bananarama**'s second big mass-appeal hit following '84's "Cruel Summer." Then there's **Run-D.M.C.**'s ingenious version of the **Aerosmith** anthem "Walk This Way" on **Profile Records**—the indie label that brought you "I Wanna Be a Cowboy" by **Boys Don't Cry**. Here's a rap group doing a traditional AOR-type song that happens to lend itself perfectly to rap. A very clever pairing that will undoubtedly expand **Run-D.M.C.**'s audience, if nothing else.

There's more! How about **Matt Bianco**'s zany version of **Georgie Fame**'s zany song "Yeh Yeh" on Atlantic? And if that doesn't tickle your fancy, check out **Sheila Chambers**' techno-dance version of the **Ray Charles** standard "Hit the Road Jack" on indie **Davante Records**.

Records to Watch: "In the Shape of a Heart" by **Jackson Browne** (Asylum), "If Anybody Had a Heart" by **John Waite** (EMI America), "Am I Forgiven" by **Isle of Man** (Pasha/CBS), "A Kind of Magic" by **Queen** (Capitol), and "Rumors" by **Timex Social Club** (Jay).

*The Editors seize this opportunity to note that the new **Matt Bianco LP** also contains one of 1985's best undiscovered ballads, "More Than I Can Bear," picked up from the group's debut album and primed for another shot if "Yeh Yeh" clicks. The cut rivals "Holding Back the Years" in terms of urbane silkiness.*



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.

KNAC 105.5 FM 91X 91.1 FM

David Lee Roth* Stan Ridgway*
Poison Missing Persons*
W.A.S.P. Mojo Nixon
Eden Bangles
Keel Beat Farmers
Great White Dream Syndicate
Dokken Martini Ranch
Giuffria Belinda Carlisle

Pure Rock Local Show

Targa
L.A. Rocks
Mari Hari
Alrisha
Phillipe
Stilletto
Tyton
Snair
Special Force
Unforgiven
Royal Teeze
Shire
Foreplay
Barren Cross

KROQ 106.7 FM

Missing Persons*
Bangles
Beat Farmers
Janet Jackson
Belinda Carlisle
Martini Ranch
Rave-Ups
Sparks
Oingo Boingo
Stan Ridgway

KGB 101 FM

David Lee Roth*
Poison
Danny Wilde
Beat Farmers
Dokken
Giuffria
Homegrown Hour
Relay
Dress for Success
Bully Boy
Beat Club
Drive-Ins
Mary Magill
Jacks
Girl Talk

KLOS 95.5 FM

David Lee Roth*
Danny Wilde
Unforgiven
Great White
Local Music Show
D.C. LaCroix
Giuffria
Mary Poppinz
Fenix Rising

FINE TUNING:

BEAM ME UP: With the current popularity of satellite programs it was only a matter of time before someone got hold of a great jazz format and beamed it across the U.S. Leave it to "America's Jazz Station," **KKGO**, to deliver the goods. Debuting late this fall, *The Jazz Network* will service selected stations with 24 hour a-day programming featuring **KKGO** air personalities.

SMELL THE GLOVE: How much would you pay for a glove once worn by Vince Neil, Blackie Lawless, or Rob Halford? Southern California Pure Rockers paid a pretty penny for such items during **KNAC**'s Hear 'N Aid Auction, held on Sunday, June 22nd. Six stations across the U.S. donated twelve hours of broadcast time to auction off Hear 'N Aid collector's items and raise money for famine relief. At presstime, **KNAC** had taken the lead by raising \$23,568. Further donations will be happily accepted through the Hear 'N Aid office.

MELLOW-DRAMATIC: David Hall, who owns the smoothest voice in Granada Hills, has returned to the airwaves via **KNX FM**. Joining the ex-**KNX/KKHR** music director is the recently married Pete Harmon. L.A.'s laid-back listeners can expect further gently stimulating changes at the station.

LOCAL NOTES

Compiled by Kerner,
Burch & Scoppa

Contributors to this section include Billy Cioffi, Steamir' Lord Duff, Kevin Koffler ("True Trash"), and Abe Perlstein.

BOARD REWARD: A \$2,000 reward is being offered for information leading to the return of the Ramsa-WRS 8724 mixing console that was stolen from the Whisky a Go Go recently. The board was discovered missing a little after midnight on the morning of June 19th. The identity of anybody providing any information concerning the stolen console will be kept in the strictest confidence. Any leads? Call (213) 278-2447.

DON'T LEAVE TOWN: Producers Tom Agostino and Jay Mayer will be staging the L.A. Freedom Fest '86 over the July 4th weekend from 10 a.m. till dusk on the 5th & 6th at historic downtown Pershing Square. Scheduled to perform are Walter Egan, Bravin, Bill Summer's Jungle Book, Street Lite, A.S.A.P., the Doo Wah Riders, Red Shoes, Secret Life, and the Chets. There'll also be jugglers, magicians, clowns, and special programs for children. Sound like fun? Call (213) 215-9723.

KLUB MET FIELDS MC RINGER: Let's welcome a matched pair of additions to L.A.'s rock 'n' sports scene: new KMET DJ/pitcher Randy Thomas (left) and hubby Arnie Wohl, *Music Connection's* new advertising & promotion exec (and infielder for the Met's less-than-mighty softball team). Klub Met came up a bit short in the team's recent game with the Sylmar All-Stars, losing 20-2 in a grueling pitchers' duel. Randy may need a little more mound work, if the above score is any indication, but the on-air vet (she comes from Miami/FL. Lauderdale's WSHE) talks a good game on 94.7 FM, as you'll soon discover. Nice to have ya in town, kids.



Photos by Robert Matheu



POST NO BILLS: All bands scheduled to play the Country Club in Reseda, take heed: Under no circumstances are you to plaster the surrounding area with posters to promote the show. Several bands have phoned MC with horror stories about how they had their sets cancelled just minutes before soundcheck for doing self-promotion. Apparently, the city of Reseda is threatening to fine the club to the tune of \$10,000, which clubowner Tim Landis will gladly pass on to any band! Latest horror story comes from L.A. Rocks, who managed to take down their posters just in the nick of time. So take a flyer on putting up flyers, okay?

DEMO DERBY: A five-man panel of A&R representatives will gather in at My Place to discuss the music scene and review demo tapes submitted by members of the National Academy of Songwriters on Tuesday, July 8th at 7 p.m. Taking part in the meritment will be Stephen Buckley, Motown Records; Ritch Esra, Arista; Eric Nuri, CBS; Neil Portnow, EMI; and Capitol's Stephen Powers. Admission is a mere six bucks and you can call the NAS at (213) 463-7178 for details.

SMOKING GUNS: Guns N' Roses recently finished recording some 27 songs as a demo project for their label, Geffen Records. The demo sessions, produced by Manny Charlton (late of Nazareth), were recorded at Sound City Studios. The band also announced that they will be playing their "Farewell to Hollywood" concert on July 11th at the Troubadour, after which they leave for England to begin recording their debut album, scheduled for a fall release. Meanwhile, Geffen will release some of the demo material as an "authorized bootleg." That oughta hold you for a while.

WOULD I SAY SOMETHING THAT WASN'T TRUE? The Eurythmics have been doing some calculated club-hopping in preparation for their upcoming stateside tour, which will coincide with the release of their upcoming *Revenge* LP. The first of these affairs was an invitation-only bash at the Roxy on June 16th. The packed house was treated to a four-song set of new material, followed by an encore that consisted of "Would I Lie to You?" and a sensational version of "Sisters Are Doing It for Themselves." Lennox, in white locks and leather, was in splendid voice, while the enigmatic Dave Stewart led a pounding band (consisting of drums, keyboards, bass, and harmonica/sax, along with a female vocalist) and punched out some on-the-nose rhythm guitar with tone for miles. The glittering crowd was served sushi and booze along with the hot buttered soul/pop coming from the bandstand. Too hip. Stars of the *other* show in the club that evening (it was jammed with Hollywoodite luminaries) were Bob Buziak (in what may have been his first public appearance since becoming president of RCA Records) and Jack Nicholson (who looked as pleased to be here as he does in his Forum court-side seats). The group also did a very quietly advertised show at the Country Club on the following Sunday. —BC

TIME LOVES A HERO: Gifted drummer Ritchie Hayward (of Little Feat and Robert Plant fame) will be demonstrating the new Dynacord Rhythm Stick in person at Westwood Music on Saturday, July 12th, from 9:30 to 5:30 p.m. For further information regarding the live demonstration, call (213) 478-4251.

BRITANNIA RULES THE 'WAVES: As reported in a recent issue of *Billboard* magazine, just about half of the singles in their Top 40 were recorded by British artists. What's remarkable here is that the current tally surpasses the number of British acts on the charts during the original British invasion back in 1964-65. Representing Jolly Olde England are Mike & the Mechanics, Billy Ocean, Level 42, OMD, Culture Club, the Moody Blues, George Michael, Simply Red, Howard Jones, the Outfield, Phil Collins, Genesis, Peter Gabriel, Robert Palmer, Boys Don't Cry, Dream Academy, Pet Shop Boys, Simple Minds, GTR, and Tears for Fears.

LOCAL WUGS: The long-awaited Epic debut album of veteran local rocker Jef Scott, *Ten Stories*, will be in the stores by the time you read this. The LP's strongest track is the intoxicating "Grace-land," a collaboration between Scott and producer/journalist Davitt Sigerson (who helmed A&M's imminent David & David LP). Epic enlisted bigtimer Moshe Brakha to shoot the cover, so it *must* be a priority. But for those of you who find a picture to be no substitute for the real thing, Scott and his new band will appear at the Lingerie on July 12th. . . . Yet another local rock act has announced a change of monikers. Dogtown shall henceforth be known as White Ladder. . . . Former Great Buildings leader Danny Wilde's recently released Island solo debut is the talk of the town, with the first single "Isn't It Enough?" gathering force in the AOR sector. Wouldn't it be nice if this L.A. street fixture turned out to be the next "overnight" success story on the scene? At any rate, "Isn't It Enough?" qualifies as this summer's soundest sleeper. —BC

SEXY SEVEN-INCHER: Rockabilly A artist Ronnie Mack has been making records for a long time, but we have a hunch that his latest effort is the one everybody's gonna remember. Entitled "I Love Traci Lords," the single penetrates the exotic mystique of one of the most famous porn stars ever to show all on the big screen. Lords, you'll recall, did great box office with *New Wave Hookers* and *Traci's Fantasies* before going straight via a series of billboards for I.D.# fashions. It shouldn't surprise you to hear that Mack's record is already getting (hot and) heavy play on KCRW's *The Cool & the Crazy* show.

LIZZY ON WFTHANS? Metal Blade's Lizzy Borden is/are back in the recording studio laying down tracks for an LP that's scheduled for release toward the end of the year. Jim Faraci (who engineered the last Ratt LP) is producing the set. Borden has also been offered a fall tour of West Germany with Saxon.

PAPER OR PLASTIC? It seems that old habits die hard as Kiss' Gene Simmons found it necessary to put a bag over his head while producing the new album from Geffen's Black 'N Blue at Cherokee and Baby O Studios. Simmons co-wrote three tunes for the forthcoming release, entitled *Nasty Nasty*. In the pic, the Unknown Producer is surrounded by Black 'N Blue bandmembers, most of whom were afflicted with loose-tongue syndrome just prior to recording. Cut it out, guys—yer grossin' us out!





Photos by David Eddy



Photo by Abe Perstein



WHAT'S NEW, PUSSYCATS? In this issue's Feedback section, reader David Eddy takes issue with John Bitzer's review (June 23) of the Bangles at the Greek and offers a second opinion about the band's onstage merits. Here it is:

10:15 PM: The tension mounts as the Pussycats' gear is set up. Now most people in the audience know that the Pussycats are really the Bangles, but hey—so what? At 10:30, after the *Addams Family* TV theme is played, the band hits the stage with "In a Different Light" and continues with much the same set they did at the Greek. Tonight, however, they add a few special songs, one being the Seeds classic (and Bangles standby) "Pushing Too Hard," which finds members of the Hoodoo Gurus jamming with the band, and jam they do! Debbi's vocals are, as Fernando would say, "Simply mahvelous!" The band leave the stage after the second encore and the lights come on, but the audience doesn't move. Mass booing and yelling is followed by the lights going back off and the band coming back on for a few more numbers. At 11:45 the lights come on for good, but such is life. Again I say that this is a group to be reckoned with. If one-tenth of all bands playing and recording—this goes for all categories of music—were as good or talented as the Bangles, then most critics would be out of work. After all, how many good reviews can someone give before becoming predictable?

Two side notes: While in line at the Whisky I heard two people telling how they paid \$50 apiece for tickets, the face value of which was \$13.50 each. It is a shame that non-fans got tickets and sold them to fans willing to pay a high markup. On the good side, all of America will get to hear this memorable show because the Westwood One mobile unit was there with tape rolling. So listen for it, coming soon to a radio near you. And if any Bangle is reading this—you make the bitchenest music around. Rock on. —DE

NEVER MIND THE PUPPETS:

Whilst attending the monthly MC editorial luncheon (an event wherein editors are placated with food in lieu of actual cash dividends), it came to my attention that my fellow editors, especially so-called heavy metal fan K. Kerner, consider Metallica to be somewhat of a joke, and when yours truly expounded on the power and the glory of the band's live performance, the guys cast grave aspersions of doubt in my humble direction. Considering that most of my colleagues consider R.E.M. to be heavy rock, this viewpoint is excusable. But Mr. Kerner's closed ears are not. Let me assure you all of some basic facts. First, the common dismissal of Metallica as "noise" is ludicrous. The band is loud—that's their business—but they play in as near-to-perfect intonation (that, fellow editors, means their vocals and instruments are all in tune) as does any major rock act. In fact, Metallica's intonation is far superior to, say, the Scorpions or Def Leppard. Their songs are complex and progressive, and to those weaned on commercial-wimp-crybaby metal (Ratt, Crue, and—dare I say it?—Ozzy "Mr. Headliner Ha-ha"), it might take a little bit of brainpower to keep track of the song structure; therefore, it's easier to simply dismiss it as noise. The Long Beach show was tight as (fill in your own simile), and devoid of the usual metal-bullshit frills. And, where I was expecting the typical wall o' amps to impress the kids, Metallica had a very cool backdrop based on their LP cover. Their energy and their sincerity are obviously genuine, and the kids are the hardest to fool on this point. They don't need to be told what Metallica is all about—they already know. Quite simply, Metallica's style of metal is the blueprint for metal-to-come, and I guarantee that in five years bands that sound like this will be commonplace. In ten years, *Master of Puppets* will seem no more extreme than the once-reviled now-sacred *Never Mind the Bullocks* does today. —SLD

AUTHOR! AUTHOR! Original Papas Cisco. Spanky, late of Spanky Denny Doherty and John Phillips (now a bestselling author) and newer Mamas Mackenzie Phillips and Spanky McFarlane put on a splendid show at the Palomino. The harmonies and good-time showmanship were as strong as ever during "I Saw Her Again," "Monday, Monday," "Creeque Alley," and others. The spotlight shifted to Mackenzie during her version of the theme song to "One Day at a Time," dedicated to a beaming Bonnie Franklin in the audience. Scott Mackenzie stepped out from behind his acoustic to sing lead on hippie anthem "San Fran-

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SEEING THE REAL YOU AT LAST: It seemed rather strange that the Dylan/Petty Express would bypass Los Angeles on the current "True Confessions" tour, as we speculated in this space two issues back. Sure enough, Bob, Tom, and company have added a date at the Forum on the evening of August 3rd. Here's a couple suggestions for the principals to ponder: (1) Revise the set list to maintain a high energy level and build to a climax (why follow "Like a Rolling Stone" with "In the Garden," and why do "Blowin' in the Wind" as a bubblegum shuffle?); (2) have the guys in the band take over some of the backing vocals now being done by the gospel singers. Those simple modifications would take the show from "satisfying" to "electrifying." Trust us on this, fellas.

THE SIXTIES will be restaged 7/19-20 at site of US Fests. Sebastian, Burdon, Association, Canned Heat, Mamas & Papas to appear. Tix \$10 at TicketMaster.

A SUPPORTING ROLE: Motown recording artists the Mary Jane Girls spent some time trading depilatory anecdotes with comedian Howie Mandel (*St. Elsewhere*) during the filming of their new video "Walk Like a Man." The song is from the Blake Edwards comedy *A Fine Mess*, which stars Mandel and *Cheers'* Ted Danson. In the video, Mandel sneaks into the girls' dressing room, reemerges in a sparkly frock, and joins the MJG's in a dance routine. From the looks of this photo, poor Howie seems to be in the midst of a nagging (sagging?) problem. Underwire, Howie, underwire.



TRUE TRASH:

Duran Duran's guitarist Andy Taylor, spotted at the Eurythmics' recent Roxy bash, has yet to join his Duran cohorts in Paris, but he says he'll be flying to Paris to lay down his tracks as soon as his solo project is finished. Taylor may be the one Duran member with a shot at any longevity as a musician... Does the British government want to kick Norwegian popsters A-Ha out of the country? Mags, Paul, and Morten have all bought houses in England, but British authorities feel they may just be trying to escape performing mandatory service in the Norwegian army. M.P. Teddy Taylor says, "I don't think they should be here. Britain is being used by them to dodge their obligations." Meanwhile, however, the boys have turned down a multimillion dollar offer to become spokesmen for Vidal Sassoon... Culture Club has abruptly cancelled its upcoming U.S. tour. Although no official explanation has been offered, the British press has reported that Boy George is suffering from a drug problem... Blancmange has split up... The Smiths will be performing in Los Angeles at the end of this summer... Whitney Houston will be doing a duet with her mother Cissy Houston on her next record. The song is "I Know Him So Well" from the musical *Chess*. The first hit from that show was Murray Head's "One Night in Bangkok"... There's a certain amount of unrest where Chrissie Hynde's

Pretenders are concerned. Chrissie Taylor, spotted at the Eurythmics' recent Roxy bash, has yet to join his Duran cohorts in Paris, but he says he'll be flying to Paris to lay down his tracks as soon as his solo project is finished. Taylor may be the one Duran member with a shot at any longevity as a musician... Does the British government want to kick Norwegian popsters A-Ha out of the country? Mags, Paul, and Morten have all bought houses in England, but British authorities feel they may just be trying to escape performing mandatory service in the Norwegian army. M.P. Teddy Taylor says, "I don't think they should be here. Britain is being used by them to dodge their obligations." Meanwhile, however, the boys have turned down a multimillion dollar offer to become spokesmen for Vidal Sassoon... Culture Club has abruptly cancelled its upcoming U.S. tour. Although no official explanation has been offered, the British press has reported that Boy George is suffering from a drug problem... Blancmange has split up... The Smiths will be performing in Los Angeles at the end of this summer... Whitney Houston will be doing a duet with her mother Cissy Houston on her next record. The song is "I Know Him So Well" from the musical *Chess*. The first hit from that show was Murray Head's "One Night in Bangkok"... There's a certain amount of unrest where Chrissie Hynde's

DAVID LEE ROTH OPENS UP Slam- Dunking the American Dream

by Kenny Kerner

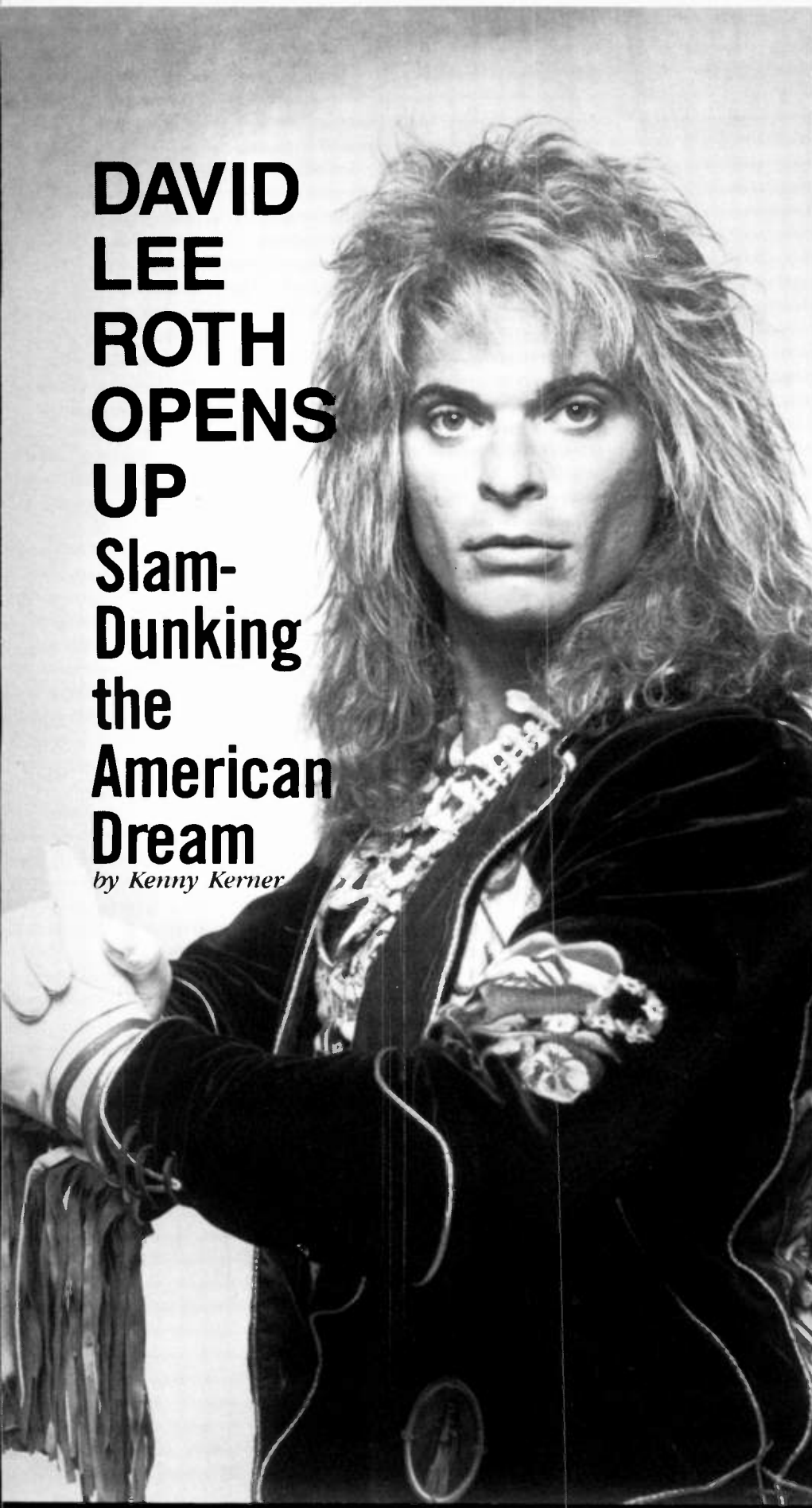


Photo by Neil Zlozower

David Lee Roth is one of the most animated personalities in rock. He's electric, and the juice is always turned on. Dave considers it to be show-time 24 hours a day.

The irrepressible David Lee is a verbal machine gun—he's intelligent, cunning, articulate, and a great teller of stories. As you know, Roth is possessed with a wonderful, dry sense of humor—he spends much of his time, in fact, laughing out loud at his own jokes.

During last year's "vacation" from Van Halen, the supremely confident performer seized the opportunity to release a solo EP entitled (appropriately) *Crazy From the Heat*, which yielded the hit singles "California Girls" and "Just a Gigolo." The chart success of the EP and its singles did wonders to bolster Roth's ego (to the extent that it requires holstering) and was probably the determining factor in his recent decision to leave Van Halen for greener solo pastures.

Roth, who leaves nothing to chance, is particularly calculating and very well-rehearsed—both onstage and off. Currently the center of controversy in a war of words with the new Van Halen band, Roth seems totally in control and unaffected. Good, bad, or indifferent—it's all publicity.

Although Roth goes to great lengths to let you know he's not engaged in a chart competition with his former band, he's certainly aware of the fact that Van Halen (with new frontman Sammy Hagar) scored its biggest success ever with the Number One 5150 LP (the band never hit Number One during its first decade with Roth).

Having spent the last six months recruiting some awesomely talented rock musicians—guitarist Steve Vai, bassist Billy Sheehan, and drummer Gregg Bissonette—David Lee Roth is now releasing his first full-length solo album, *Eat 'Em and Smile*, and he's preparing to embark on an extended world tour.

In an exclusive interview with Music Connection, David Lee Roth speaks candidly about his new band, his new album, and some old friends.

MC: All the Van Halen and solo David Lee Roth videos were really strong both visually and conceptually. How much creative control did you have in making those videos?

DLR: "Just a Gigolo" as well as "Hot for Teacher," "California Girls," going as far back as "Pretty Woman"—these are all Fabulous Picasso Brothers Productions. The Picasso Brothers are yours truly—Dave Picasso—and my pal Pete [Angelus] Picasso.

MC: Is that "Picasso" with one "s" or two?

DLR: Either way. It depends on whether you're fingerpainting or you're in your cubist period. [Laughs.] We call it the "Picasso Brothers" because "Picasso" suggests fine art and "Brothers" because that's more like pizza delivery. What we have

here fits neatly in between. [Laughs.] We do everything except the actual line production on the videos. We write them, direct them, cast them, color-correct them, edit them. And that's why you don't see as much product [from us] as, let's say, Prince. Now, he has quality material, but he's not officiating over every detail, whereas the Fabulous Picassos insist on it!

MC: When you and Pete Picasso took a look at the final cut of the "Gigolo" video, did you both know immediately that you'd created something very special?

DLR: We laughed all the way through it. And if the laughing ever stops, then we bring in an outside opinion. But we never bothered to learn all of the technical terms for what we did. We learned by mimicking and copying—like you learn most things. We learned by repetition and trial and error.

MC: When videos first came to be, they were used almost exclusively as promotional items to introduce a new artist or record. Now, it seems, many of them are actually becoming mini-features unto themselves. It appears that the promotional worth has given way to the artist's ability to be a creative filmmaker.

DLR: My feeling is that you can be ruined if your video falls into a grey area so that you don't affect the audience whatsoever. You either have to be very good or very, very bad. Either way, you're gonna score. But you can't just sit on the fence. You can damage yourself if you fall into the middle ground. People will think that you're disregarding. Ignorable. If somebody turns your video off too many times in a row, you become ignorable. And that's very un-rock & roll. You first have to decide what it is you want to impart to the audience and then you have to figure out how to shock them. It's a total tidal wave. It's a tsunami of video. [Laughs.]

MC: With a lot of rock stars, there's a definite dichotomy of personalities. They turn it on when they get to the stage and turn it off when the show ends. But you seem to be David Lee Roth all the time.

DLR: Yeah. That was always my driving wheel. I'm having a great time and you're invited. I'm not a prisoner of any image. I never get tired of parading. I knew what I wanted to do when I was six or seven



For his new band, Roth found a virtuoso, a white tiger, and a snake hunter. "These cats are in for the kill!"

years old, and to add even more to the distress of my parents and family, I began to prepare for it. [Laughs.]

MC: I thought it was a bit strange that the first solo effort from David Lee Roth turned out to be an EP rather than a full album. Didn't you have the time to complete an entire LP?

DLR: Oh, no-no-no. You see, with most albums you only get three or four good songs and the rest of it is filler. So all I did was trim off the flab and sell it to you for less. I'm on your side, man. I keep telling you that in so many words. [Laughs.] Crazy From the Heat was really a four-song picture postcard from my Mexican vacation. At the time, I was already with a rock band—one of the greatest ever. So why would I want to do that again? I wanted to do something different. I figured why not just drive off the road and keep on going—we're on vacation! What happened was that I bailed out of the Van Halen unit and people look back at the last thing I did alone and they think I'm gonna go out on the road and do Las Vegas.

MC: One of the things that really set Van Halen apart from most other rock groups was the sense of humor that you brought to that band. It was apparent in the videos and on tracks like "Happy Trails."

DLR: When I went to see my very first concert, it was Humble Pie and I'd just turned 17. I sat up in the very last row in the farthest end of the arena. Now here are these little tiny stickmen off in the distance making this huge, powerful sound. It sounded like the gods were coming home to din-

ner early, and boy, were they pissed. And that image always stuck with me—little stickmen making these huge, godlike sounds. There's an old saying translated from the Greek tragedies that says, "Ah, but the gods love a joke!" All throughout mythology, the gods had the wildest sense of humor. And that's one of the things that made all those stories last. That's what makes theatre last. That's what makes music last.

MC: Do you accept the hypothesis that part of Van Halen's popularity was due to the controversy surrounding you and the band?

DLR: If in fact there's some kind of race between my new band and the new Van Halen, then it's not a speed event—because I'm built for distance, not speed.

MC: Eat 'Em and Smile is the first full-length album that has your name on it. And incidentally, it's a great name for a band!

DLR: Thank you. I seemed to have named the last band after the wrong guys. Live and learn. [Laughs.]

MC: Anyway—you're not hiding behind someone else's name anymore. The record says "David Lee Roth" across the top. You're totally out-front now. Does calling all the shots yourself make you at all nervous?

DLR: Any kind of hesitation that I've had during this album occurred during the creative and recording processes. It's one thing to be able to write the songs and play them onstage, but it's a whole other thing to be able to translate it, technologically speaking, onto vinyl without ruining some of the

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Roth on working relationships: "I can get along with anybody as long as everyone shows up."

magic or mystery. I'm not a technological kind of guy. What I do best is not really technical singing. I think that some of my finer moments on records aren't even singing at all. All my lyrics are more like dialogue.

MC: How did you go about getting the new band together?

DLR: I had known Billy Sheehan from way, way back. He was the first one I went after. Someone who's a virtuoso on the bass, someone who can do it without gumming up all of the tracks or overplaying, is a real white tiger. A real odd item. You don't recognize what it is you're looking at immediately. It's the same thing with Steve Vai. Stevie had been playing with Frank Zappa for a few years. He's a real technical player. He signed right up. For a drummer, I went after what I call a "snake hunter." You know, in D.C. Comics, the lady who's always hitting snakes with a big club. After that, I look for the musical chops to back that up. So we hit the Maynard Ferguson Big Band and got Gregg Bissonette.

MC: Learning from past experiences, did you at first sit down with these new musi-

cians and tell them what the rules were? Did you say, "Hey, this is my band and here's how we play the game?"

DLR: Actually, there weren't a whole lot of laws or rules laid down. I can pretty much get along with anybody as long as everyone shows up. We're gonna make the music and then go on tour forever—that's the program. These cats have been touring for years without ever having a major national or international release. They've been playing for years without ever being in the spotlight. They're positively in for the kill.

MC: The new album has two remakes on it: You did a new version of the Nashville Teens hit "Tobacco Road," and you covered the Sinatra classic "That's Life." This pretty much keeps with the tradition of the Van Halen LPs.

DLR: If you were a "Gigolo" fan, then there are several tastes of that on the record. That's a big part of my constitution. I'm convinced that saxophone was the original fuzztone instrument. And I'll bet that in a court of law I can prove that Jimi Hendrix was merely trying to imitate a tenor sax. The rest of the album is pretty much slam-dunk rock & roll. Steve and I wrote all of the originals on the record. It seems to make a difference to some people as to whether the songs are originals, but I have no compunction about doing cover tunes. I just like to sing and dance.

MC: Now that the record is done, what's the plan?

DLR: Well, the video just premiered on MTV and it's getting a great response. The album will be in the stores by the end of the first week of July. The band is going out on the road for about ten months to a year. We're gonna do the entire United States and then Europe, Japan, South America, Australia. We start the tour in August and we should be doing some L.A. dates about the time that school gets back in September.

MC: The first single off of the LP is called "Yankee Rose" and it seems to be taking advantage of all of the current Statue of Liberty press across the country. Aren't people going to react by saying that this is just another in a series of "liberty" songs? Was it smart to go with "Yankee Rose" as the initial single?

DLR: I didn't even think of it as taking ad-

vantage of the public's interest. What happened was that I was in New York and I was finishing up some of the lyrics to that song. Now, New York is going Statue of Liberty-crazy and I always try to write songs about what's going on around me. Like in the song "Panama," you couldn't tell if I was talking about a car or a girl. So I figured what if the Statue of Liberty was a real babe? Then what you get is sort of a lewd patriotism. In fact, the song is a real rock & roll tune and I didn't even think it was going to be the single.

MC: How much truth is there to all of the press that's come out concerning this alleged continuing feud between you and the new Van Halen band? How much is true and how much is bullshit?

DLR: Anytime you have a big divorce, feelings are gonna be hurt. There's gonna be anger about it. And there's gonna be mud-slinging. So I can understand the press between me and the Van Halens. All of this stuff is highly exaggerated. It's all built for the media. Originally, when they first made all of those nasty comments about me, I issued a statement to the press and I really don't have anything to add to that. I stated my case. They still maintain an ugly posture towards me in the press—they still bad-mouth me. Ultimately, if they keep it up, they're gonna be relegated to the Letters to the Editor section. [Laughs.] It gets to be boring reading the same old lies. The audience is not dumb.

MC: Speaking strictly as a record consumer, what are your feelings about the new Van Halen album now that you've had time to hear it on the radio?

DLR (pause): It's really hard for me to judge because half of that music was supposed to be the soundtrack to a film called *The Wild Life* some two years ago. The guitar riff from the first song is the theme from one of the songs in the film. When I was cutting "Hot for Teacher," Eddie was cutting the soundtrack to the movie. I worked on those songs while I was still in the band. I can tell you where we stole the melodies from. [Laughs.] Go listen to Side Two and tell me which one was stolen from "Down by the River." And on and on. But everybody's guilty of that! What happens to me now when I listen to the new Van Halen

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on the radio is that they fall into the grey zone. They're in that middle ground. I'm an extremist and that's what I like to hear in music. Whatever you are, whatever you play, do it to the extreme.

MC: Will you be doing any guest VJ appearances on MTV to help promote the album and video?

DLR: I never really guested on anybody's TV shows. What we do is we tell them that we have a concept—"Send money, quick. Before it gets any bigger."

MC: What does the real David Lee Roth do when he's off? When he's not working?

DLR: There really isn't any time when I'm off. One of the reasons I got this job is because I had the opportunity to confuse business and pleasure—a hundred percent of the time. And that's sort of the American Dream, isn't it?

MC: When people reach the level of success that you've reached, they almost inevitably begin looking for other vehicles for their talents: movies, plays, albums to produce. You seem to be pretty much content in the rock arena. Do you have any other aspirations?

DLR: This is homebase. This is the home-run right here. I can make a movie, but it has to be a rock & roll movie. I have to be in control of it. I'm not gonna sell out to any degree. I'm perfectly happy right here.

MC: Bring us up to date on your suit against CBS Pictures.

DLR: It's still in court, and it's major-lawsuit time. We're suing CBS Pictures for \$25-mil-



"I'm an extremist and that's what I like to hear in music. Whatever you are, whatever you play, do it to the extreme."

lion. CBS Pictures went out of business. We were learning about making pictures and now we're learning about Federal Court. Here today, gone later today. [Laughs.]

MC: So for now, anyway, you're sticking to rock & roll?

DLR: Like I said, you can make anything rock & roll. You can dress it up, you can paint over it, you can file off the edges, you can make it rock & roll. The only thing I can think of that isn't rock & roll is stress. It's like if I set real severe goals for myself then the choices are you either get it and there's nothing else after that so you become an alcoholic and go on drugs, or you never get it and so you become totally frustrated and become an alcoholic and go on drugs! [Laughs.] I love this business. Any more questions or anything? I got all the answers. [Laughs.] ■

DAVE'S DECLARATION OF INDEPENDENCE

If you'd surmised that David Lee Roth was headed for the Vegas lounges, you couldn't be more wrong. For the past decade, Roth has fronted one of the most powerful and successful rock units ever, and he kinda likes the feeling of being on top. *Eat 'Em and Smile*, DLR's longplayer debut, is quite simply one helluva record. Tracks such as "Shy Boy," "Ladies Night in Buffalo," and "Elephant Gun" serve as ideal musical vehicles for Roth's kickass band. These guys burn, and David Lee is on top of his game, vocally speaking. In keeping with the tradition he established with Van Halen, Roth's included a pair of cover tunes. "Tobacco Road" and "That's Life" are given fresh readings by Roth, who turns out to be quite comfortable in Sinatraland.

The one and only disappointment is the selection of "Yankee Rose" as the first single. This tightly knit, hard-driving rocker is properly cast as a live performance video, but it falls short top 40-wise. Nevertheless, the album is a sure-fire Top Ten contender—and bandmembers Steve Vai, Billy Sheehan, and Gregg Bissonette are now well on their way to individual stardom. Isn't it apt that *Eat 'Em and Smile* is being released nationally on Independence Day? —K.K.



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THE '86 A&R DOSSIER

Knocking on Heavies' Doors

by Randal A. Case

MC's mover/shaker specialist recently spoke with a gaggle of A&R people to find out what's on their minds. In some cases the interviews were quite structured; in others, little prodding was needed to get these "links between the record companies and artists" to reveal their current projects and pet passions—and to comment on the music biz in general. Of the 15 major-label A&R departments we attempted to contact, two—Elektra and Motown—failed to respond. The rest were more than willing to speak their minds.

ARISTA: RITCH ESRA



R&R Representative

"There's an emergence of American bands today," observes Ritch Esra. "I'm not just talking Springsteen and Cougar; they've been around for a while. I'm talking the Blasters, the Call, the Unforgiven. America is beginning to come into its own now rather than the trendy English bands of a few years ago. But it's embryonic. Remember when everyone emulated the English sound—Human League, Duran Duran? I'm more in favor of people with something to say—Springsteen and Joni Mitchell, for example.

"Three years ago, when I was doing the club scene, I saw basically the same kind of acts; now I see a lot of diversity. We're in a state of flux now and it's affecting the local level."

Esra reports that Arista accepts unsolicited tapes, but that the huge number of submissions means it takes two to three months for the label to review material.

"Because so many labels don't accept unsolicited tapes and we do, we're inundated," Esra says. "But the service is a valuable one. Clive [Davis] has a philosophy that everybody deserves a shot."

ATLANTIC: PAUL COOPER



Senior VP/West Coast General Manager

"Of all the companies I've ever been involved with, this is probably the most street-oriented," says Paul Cooper. "Ratt was a typical

ly local situation we followed in clubs. We follow *Music Connection's* little column on local airplay. We look at local shows—KLOS, KMET, KGB in San Diego. We check local stores to see if any independent records are selling off of the airplay on the stations I just mentioned."

Something that makes Cooper particularly proud is the fact that Atlantic accepts unsolicited tapes.

"All the material submitted here is listened to," says Cooper. "And our turnaround time is short. I'm a real stickler for that. If it takes an extra guy four or five hours a day to sit and listen to tapes—it's done.

"Atlantic is very good with respect to responses, especially the West Coast office. When somebody sends a tape, it's logged as to who it comes to, the phone number [of the sender], and who within this office will respond."

The label often goes as far as to enclose—with returned cassettes—notes explaining musical weaknesses.

"A lot of companies don't accept unsolicited tapes, but I look at it differently," says Cooper. "You never know where your next hit's going to come from.

"I don't care how [the demo is] actually recorded as long as you can hear the lyric. What's a great song?—it's a lyric. A song is a story. The quality of the recording doesn't have to be great. Let us go and make the quality better if we hear that potential."

All demos submitted to Atlantic should include a self-addressed envelope, phone number and—you guessed it—a lyric sheet.

CAPITOL: WAYNE EDWARDS



VP, A&R, Black Music

Armed with a college degree in music and journalism, Wayne Edwards hooked up with Columbia Records in 1978 as a staff writer in their publicity department. After working his way up to director of A&R there, Edwards made his move over to Capitol last September.

"My friends say, 'Wow, you've got a really great job. All you do is sit around and listen to tapes all day,'" says Edwards. "But it's not like that. How many acts can you sign? Being

in A&R isn't about sign, sign, sign. It's also about making what you've already got work." (Edwards is particularly proud of his involvement with acts Andrew Simone and Hiroshima.)

"Hey, everybody dreams of signing the next Prince. It's like a baseball player dreaming of being up at bat with two outs and hitting a grand slam. It would be great to sign the next Michael [Jackson] or Streisand, but the reality is, those acts are few and far between."

Asked if black/white radio boundaries have broken down due to the enormous success of crossover artists like Prince, Whitney Houston, et al, Edwards comments:

"Actually, video's had a lot to do with breaking down some of those boundaries. Black kids may not run out and buy Jefferson Starship or A-Ha, but they see the videos—they're exposed to it. And that's starting to influence new music. Radio has to realize that their standards may no longer apply. Radio should be about music and not the color of an act."

A curious phenomenon is that white radio, for the most part, won't play a record by a black act unless it's already a bit hit on black radio.

"There're great black pop acts who can't get arrested, which is a shame," says Edwards. "What you're doing is telling the artist, 'You've got a great voice, but it sounds too white.'

"When people say, 'He's got a great voice, but it's not a black voice,' hey, not all blacks grew up in the church singing gospel—I'm sorry."



WB's Felix Chamberlain (2nd from left) with his signing, Eric Johnson (seated) and other principals (from left): producer David Tickle, manager Joe Priesnitz, A&R VP Michael Ostin.

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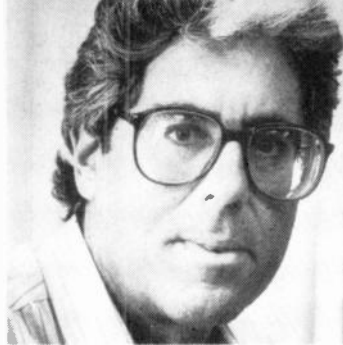
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Atlantic's Cooper: "What's a great song? It's a lyric."

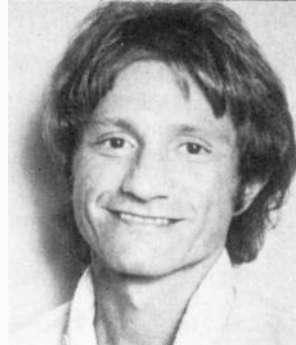


Capitol's Edwards: "A&R isn't about sign, sign, sign."



Columbia's Oberman: "It's hard to keep something great a secret."

Photo by Janiss Garza



EMI's Guarnieri: Aiming for "complete saturation."

CHRYSALIS: SUSAN COLLINS

A&R Manager

Question: How important is it, with regard to label interest, for a band to play a lot around town? Some think that high-energy, hot-selling club dates are *very* important; others say it's the kiss of death for a group to be extremely active on the club circuit.

"I think it all depends on the type of band," offers Susan Collins, who should know—she's out there night after night. "It's important for certain bands to get that club thing going—bands like Guns N' Roses, Poison, Motley Crue in their EP days when they were playing the Roxy. Those groups *needed* that. For others, like Mr. Mister, it's a different story. They're a song band, a studio band; a group like that didn't get signed because of a fan club or word of mouth."

Does Chrysalis, the home of L.A.'s Armored Saint, have any other Los Angeles bands in development?

"No," answers Collins. "But we went after two L.A. bands and didn't get them. I don't think it's a secret—Little America and Guns N' Roses. It's a shame: they really would've brought a lot to the label..."

COLUMBIA: RON OBERMAN

VP, West Coast A&R



"We don't base our signing criteria on whether we will get a top 40 hit right out of the box," explains Ron Oberman. "We've never said, 'We need a male vocalist who writes ballads.' We sign an act we feel deserves a deal. If we had previously signed nine female vocalists and we heard a tenth who was sensational, then we'd sign her."

Oberman, who was Columbia's head of mar-

keting prior to moving into his current slot, is now part of an A&R team that includes Michael Dilbeck, Denny Diante, Jamie Cohen, and David Kahne.

"With the arrival of Jamie Cohen, we have a top-notch A&R staff, as good or better than anywhere," says Oberman. "David [Kahne] has done real well with the Bangles. He did a phenomenal job of producing the album, and it's on the way to going platinum. David's also signing Natalie Archangel, an extraordinary singer/songwriter. There's a band Denny Diante signed called the Stabilizers, who just came out with a fantastic album he produced. Michael Dilbeck and I recently finished the movie soundtrack for *Top Gun*. Michael put a tremendous amount of work into that. The record went from number 109 to number 39 this week and I have a feeling it's going to be huge. And Jamie Cohen, of course, recently joined us from Arista."

One of Oberman's own signings, L.A.'s Cock Robin, released its debut CBS LP to moderate U.S. success but Top Ten status on the German, Italian, and Dutch charts. The band's second album is in the works.

What advice does Columbia's VP of West Coast A&R have for baby bands looking for a break?

"One way for a group to get attention is to have a series of shows that steadily do better and better. Look, if someone has music that's good, I'm going to find out about it—either me or someone else here on staff. Through a manager, a disc jockey, a journalist like yourself, Randy. It's going to come across my desk at some point. It's hard to keep something great a secret."

EMI AMERICA: JOHN GUARNIERI

Manager, A&R, Talent Acquisition



When John Guarnieri was at I.R.S., he was

instrumental in signing both the Go-Go's and Wall of Voodoo. Today at EMI, Guarnieri is the A&R contact for the Red Hot Chili Peppers, Queensryche, the Del Lords, Phantom, Rocker & Slick, and several upcoming projects for EMI/Rounder.

"What's encouraging today is that a lot of different things are doing well," comments Guarnieri. "R&B-influenced music is definitely happening. Club mixes are very strong right now."

"The Pet Shop Boys are an example of a band that did very well in clubs. But they did very well all over—AOR, CHR, A/C, and so on. This is the kind of act that record companies dream about—they crossed over *all* formats. I don't know what the final charts were, but the point is, when you cross over like that, you're selling lots of records; you're close to complete saturation. To do that on a debut album is phenomenal."

While Guarnieri says that EMI accepts unsolicited tapes, he explains that the material isn't given top priority due to the high number of submissions.

What are the artistic rules about submitting demos?

"That's hard to say," says Guarnieri. "I definitely don't want 20 songs, which some bands send me. Usually, three to five songs *maximum* is a good number."

"I wish I could give you a formula for success in the music business. But then again, if there was one, we'd all be rich. A lot of established attorneys send us tapes and the music's just not there."

"My advice to baby bands is to not be discouraged by lack of response from A&R people. They should be persistent. And by that I don't mean they call me five times to yell at me for not liking their tape. They should be determined to make their next tape better. The

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last thing I'd want to do is discourage people from perfecting their craft!"

Guarnieri reports that he's in negotiations with a local act that will be his first signing to EMI since he joined the company a year ago.

**EPIC:
HEATHER IRVING**



Associate Director, A&R, West Coast

"I think top 40 radio has definitely opened up," notes Heather Irving. "You can have real rock & roll acts and dance acts sharing the charts together.

"That means people in A&R have a greater freedom. I can go out and look at a funkier act as opposed to being restricted to a more traditional rock & roll act. You can check out what you might call 'artsy' acts because there are bands like Art of Noise breaking ground. The lines aren't as defined now. The success we've had with Sade is a left-field sort of thing that's opened up new areas. We've also done very well with Pre Fab Sprout. I feel less restricted than ever in the kind of music I can bring in here."

Asked if there's any difference between East and West Coast signings or the music each coast produces, Irving answers: "I think in general there's a more urban, roots, working-man thing happening on the East Coast. Not just Springsteen, but the Hooters, that whole Boston scene, 'til tuesday. There's a more raw approach to music. There are different challenges for East Coast and West Coast bands, and I think the groups respond differently."

Irving reports on two of Epic's recent signings: Tom DeLuca, who co-wrote half of Molly Hatchet's last studio album, has just finished recording an LP in London under the auspices

of James Guthrie. And L.A. fave Jef Scott has finished recording his debut Epic LP, which shipped the last week of June.

**MCA:
THOM TRUMBO**



VP, A&R

When they were hired three years ago by MCA, the first thing Thom Trumbo and associate Steve Moir did was trim their new label's roster by 80 to 90 percent!

"We had our hands full, walking into a company this size," Trumbo recalls. "We literally dropped 40 artists and signed 40. Our A&R policy is hands-on. In other words, if we're not pleased with an album, we change it. We have to have the goods. Now, we have a band on the label named Red 7, which is a progressive/Genesis/Tears for Fears-type band. I'm not going to tell Red 7, 'You guys have to come up with a weenie-ass single! But you also have to have the goods so you can penetrate certain markets—college, clubs, CHR, etc. The bands we couldn't connect and communicate with, we let go."

About six years ago when he was at Chrysalis, Trumbo considered signing L.A.'s perennial favorite Oingo Boingo. While that particular deal didn't work out, a more recent one did: Today, MCA—due to Trumbo—is not only homebase for Boingo but for frontman Danny Elfman as a solo artist.

"I think Danny's a star," says Trumbo. "That band has a good 150,000-unit base; [I came] up with a deal so we can make a good record and not be put in a massive recoup situation. Out of all the acts on the label, [Elfman is] the best to work with budget-wise. He'll submit a budget for a record and it will come in to the penny."

Elfman's MCA debut solo LP sold a respectable 200,000. And the title track Elfman was commissioned to write for the feature film *Weird Science* was added to radio playlists at 120 CHR stations. "That's 120 more CHR stations than that band ever had in their life," adds Trumbo.

No update on MCA Records would be complete without mention of Charlie Sexton, 17-year-old guitar wunderkind whose debut album hit number 15 on the charts (Sexton was signed to MCA by A&R man Michael Goldstone).

"Let me mention two other current projects," says Trumbo. "We have someone out of Minneapolis—Melvin James. He's a little Bryan

Adams. A very prolific songwriter, a tremendous performer. Minneapolis is producing a lot of great music lately. [James] just finished recording and we're going to start mixing in L.A. in a couple of weeks. We've also signed David Shelley, an L.A.-based artist who's cutting tracks with [producer/co-writer] Gary Goetzman. His music's a little bit of R&B reggae—he's a sort of Hall & Oates-style AOR artist."

**RCA:
PAUL ATKINSON**



VP, A&R, West Coast

Paul Atkinson has such a disarmingly polite British manner that when he disagrees with you or sets you straight, it has about the same effect as a lifelong friend telling you you're the greatest.

I'm interviewing Atkinson in his office. I remark that my favorite Mr. Mister single, "Is It Love?" curiously fared the least well of those released from the band's last LP.

Atkinson—who signed the group—explains that "Is It Love?" peaked at number eight on the charts, which is no small thing, even if the two singles released before it hit Number One. "We've had a number one album with three Top Ten singles on it, and we're getting ready to release a fourth [single]," Atkinson explains. He adds that the last time RCA had a Number One album and Number One single simultaneously was eleven years ago.

Today's RCA music roster has 38 artists, and the eight signings the VP of West Coast A&R is personally responsible for include—along with Mr. Mister—Autograph, Nick Gilder, and Bruce Hornsby & the Range.

Onto the next interview topic: How does Atkinson respond to the charge that L.A.'s A&R elite don't spend enough time exploring the local club scene?

"I can't speak for anyone else," answers one-time Zombies guitarist Atkinson. "For myself, I can say I don't intentionally shy away from the local scene. But I think there's a limit to what the local scene can produce that's going to be a national or international phenomenon. And a major record company has to look for artists who can make it on a national or international level.

"There's the old shotgun approach, which is to make as many records as you can and shoot them through the door and see what sticks. Several major companies used to do that and still do—I could name at least three of them. They



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know who they are; it's a conscious policy decision. They think, 'We will have the greatest likelihood of four or six new acts hitting this year if we release twelve or 18 or 24 new albums. Then radio will tell us which one is good.'

"But [that's] a cynical point of view. Why not do the A&R yourself, which is to find out which artists are the worthwhile ones and sign only those. That means you're going to sign fewer artists and, consequently, you're going to sign fewer artists from L.A.

"I don't ignore the scene here. In fact, I just hired Bennett Kaufman this week. One of his functions is to be on the street here, to go to clubs, showcases—to cover all the things that are difficult for me to do.

"But to get back to your original question: No, I'm not downplaying the local scene. It's just there's a scene in San Francisco, too. There's a scene in Portland. There's a scene in New Orleans. We happen to be based in L.A. and a lot of good acts have come out of L.A., but L.A. doesn't have an exclusivity on talent!"

It's a little ironic you're saying that, Paul, considering that your biggest success, Mr. Mister, is an L.A. band.

"No, they're from Arizona. They live in L.A. but they're actually from Phoenix." Atkinson's face lights up with a small, natty smile. "Oh, I guess I'm cheating. They moved here about ten years ago, so they're an L.A. band. That's right."

WARNER BROS./REPRISE:
FELIX CHAMBERLAIN
Associate Director of A&R



Felix Chamberlain's self-professed respect for



RCA's Atkinson splits a Perrier while doing lunch with Lou Reed. Later, in all likelihood, he'll pick up the check.

"original music" has led him to make some interesting signings: He got deals for Aztec Camera, Laurie Anderson, Gang of Four, China Crisis, and Dream Academy at Warners, and signed 54.40 and Eric Johnson to Reprise.

Comments Chamberlain: "Radio has become such big business that in a sense the rich get richer and the poor get poorer. Take a station like KNAC, which is locked out to just play heavy metal and hard, hard rock. I mean, thank God they exist, because nobody else is playing that stuff. But the fact that they play that music exclusively is shocking. That's their market—they got knocked out of the KROQ market.

"You have radio stations screaming for demographics. Why? Radio stations make a lot of money these days. We have a lot of bands [at Warners] who aren't AOR, that definitely aren't CHR, and for certain aren't A/C. I'm talking about bands trying to break into AOR and CHR. And I'm not able to turn to them and

tell them what songs to play and what producers to use, because I'm hoping that radio and the market changes to fit them—as opposed to them changing to fit radio."

Some would argue that's an over-optimistic attitude.

"I don't think so," says Chamberlain. "Look, radio's constantly playing catch-up. What I mean is, K-POWER at this point will be the big kid on the block. But because one station's locked out of that format, they change, they refine their style. All of a sudden KLOS says, 'Goddamn, our demographics are down! We need to find something new and go after it in a big way.' Then they pick up on, say, the Smiths, 54.40, Dream Academy. And they go off in this new vein. And all of a sudden, because it's fresh and sounds great, people move over to KLOS.

"The best example of it most recently is K-POWER. Before that the best example of it was

23 ►

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Photo by Robert Matheu

CHARLIE SEXTON BEATS THE BACKLASH BLUES

Sexton, sexy and 17, gives the people what they want at the Roxy. "If I stuck my face in a frying pan, would that make me a better musician?"

by Kenny Kerner

I had plenty of reasons for wanting to interview Charlie Sexton. To begin with, not many 17-year-olds break into the Top 20 with their first albums—actually, not many 17-year-olds get to *make* first albums. Fewer still get the "thumbs-up" sign from Bob Dylan. I wanted to know what it felt like to have fulfilled your every fantasy and still have your entire life ahead of you. But most of all, I wanted to know who did his hair!

I'd read all the press clippings on Sexton before the interview, prominent among them the now-infamous *Spin* magazine cover story by Bart Bull, which pretty much portrayed the teenage star as a young idiot. The *Spin* article really pissed me off because, more than anything, it put down the entire music industry. But with a name like Bull, what can you expect?

I pored over the clippings but couldn't find anything really substantial to latch onto. No matter what interview I read, it always came out the same: played with Dylan, left his hometown of Austin, Texas, and sounds like a cross between David Bowie and Billy Idol. It was almost as if the same person had written the whole lot of it.

I found it hard to believe that this *wunderkind* had nothing to say—that he could take all this instant success in stride as if he'd expected it.

It's no secret that well before the release of his MCA album debut, *Pictures for Pleasure*, Charlie Sexton was lauded for his guitar wizardry. Just ask Don Henley or Keith Richards or Ron Wood or—as Sexton so affectionately calls him—"the wise old owl," Bob Dylan. They'll all tell you that this boy sure can play.

But, according to Sexton, that's just part of the story:

"I wanted people to know that I was more than just a young kid who could play guitar. I wanted to let them know that I could also write and sing and get involved in production and play guitar, too. Otherwise, they would just listen for guitar and nothing else."

It all made sense to me—except for one little thing: Why would a well-respected guitarist release a debut album with only two or three short guitar solos? This was the chance of a lifetime. A chance to show the world your stuff. A chance to go for it, man. But once again, Sexton has all the answers:

"I just got a bit sick of records by guitar players that were totally dominated by guitars. Then, when you take away the guitar, there's no music or melody or song there. This way—the way that I did it—there's much more to the record, and if you like the guitar work on it, it leaves you wanting to hear more next time." Pretty clever, huh?

There's nothing childish or immature about Sexton's knowledge of the music business. He's every bit his own man, and right on top of things, too. Take for example the unlikely decision to tour Europe and Japan *before* touring America. Sexton explains it this way: "The English and the German people were *really* digging the record, even though it had only been out for a short time. We weren't scheduled to tour America for almost two months, so I figured, let's give 'em what they want."

Sexton moved to Los Angeles about a year and a half ago to write songs and record his first album with Keith Forsey, producer of Billy Idol and the Psychedelic Furs. What happened was, the combination of hard work and L.A. life agreed with Sexton so much that he

made Hollywood his home and never looked back.

Sexton's move from Austin to L.A. was not taken lightly by the Austin music press, which labeled him a deserter. Questions about his hometown still strike a nerve. "I got signed back in Austin where I had a big local following and sold out all of the clubs," Sexton says. "There was nowhere else I could go in Austin without getting stale in a hurry. Some of the people back home—especially the rock journalists—think that the minute you get signed you become an asshole. If you leave home, you're a double asshole, and if you should go on to become successful, you're *really* fucked!"

During the past two years, Charlie Sexton has waged a continuous uphill battle to gain the respect of his peers. You see, it's not all fun and games being so good *and* so young. On top of that, Sexton had to prove himself in the recording studio with a veteran producer.

"After a brief period of adjustment in the studio, Keith and I worked really well together. He saw that I had all of these ideas in my head and that even though I was only 17, I still really knew what I wanted on the record. I did exactly what I wanted to do on the first record. I wouldn't want to call it back and change anything. I was really satisfied when I finished it. I've already started thinking about the second one; it'll be a bit more rocky with more guitars. People want more guitars. And I've decided to do the second album with Keith, if he's available. I can't work with somebody I don't know, and after writing songs and doing the first album together for a few months, we have a great relationship."

Now that he's proven himself as a singer, songwriter, guitarist, and producer, Charlie can take a well-deserved deep breath and go on to fight the final battle in his career: IMAGE. Ya see, there are still some people around who spend more time talking about his image than his music. It's true that his jet-black hair and piercing blue eyes make him strikingly adorable, and it's for *these* very reasons that an astute Charlie Sexton says "no thanks" to exposure in the national teen magazines.

"If people think I look good," Sexton says, "then so what? This is the way that I am. If I stuck my face in a frying pan would that make me a better musician? The teen magazines are *only* concerned with image and nothing else, so I try to stay away from all of them. All they seem to care about is what color are your socks? how big is your dick? and let's see some skin."

Hey, Charlie—the battle's over, man—you won! ■



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L.L. COOL J CHILLS
THE MILKY WAY



"I break rock down and extract its essence," says Cool James. "I make everything small, but the beat stays big. That's my job."

by Roy Trakin

He comes on like vintage Muhammed Ali, the delight in clever word-play punctuated with a showman's sense of timing and a boombax beat. L.L. Cool J may be a typical rapper's boast (Ladies Love Cool James), but this 18-year-old from Queens, New York, talks it like he walks it—and then some.

"Insurmountable beat / Subject of discussion / You're motivated / With the aid of percussion... / I syncope it / And design it well / The beat elevates / The scratch excels."
—from "I Need a Beat"

James Todd Smith has burst onto the scene as the most promising of rap's second generation, those city kids who grew up listening to the street sound's first wave—Grandmaster Flash & the Furious Five, the Treacherous Three, and such mid-Seventies pioneers as DJ Hollywood and Kool Herc. Child prodigy Cool J's been strutting his stuff since he was merely nine years old. Performing at block parties and practicing in his basement, young James got his first big break when his mom bought him a \$300 rhythm machine to record the original demo of "I Need a Beat," which garnered him a deal with NYU student Rick Rubin's then-fledgling Def Jam label. Featured appearances in the movies *Krush Groove* and *Wildcats*, along with a debut album that sold over half a

million and earned gold status, has catapulted the talented toaster to the top of his class.

"He'll circumscribe djs / When he's on the airwaves / 'Til the mission's complete / You're a musical slave / In his division / He'll endure any collision / Like a surgeon with a scalpel / To make an incision."

—from "Dangerous"

"I try to be innovative," says L.L., oozing self-confidence. "Rap used to be just, 'Hip hop hibbit-ibbit-it hip hop don't stop.' I'm trying to expand and broaden the lyrics."

Not only has he increased rap's vocabulary, but Cool J has managed to succeed commercially with the most radical, minimal hip hop, powered by the economic scratching of one-man band Cut Creator and the tribal metallica of "reducer" Rick Rubin.

"I time my sentences," boasts L.L. "I know how many words will fit into a paragraph just by looking at 'em. I break rap down and extract its essence. I make everything small, but the beat stays big. That's my job. Just hard scratchin'... and pumpin' up those beats."

His surprise smash debut LP, *Radio*, released by big-time CBS Records—now distributing Rubin's Def Jam stable—shows how many variations are possible in rap's mutable beat.

"How can all rap sound alike?" whines L.L. about the public's frequent complaint. "It might sound the same to someone who just heard it this month or last. All singing sounds

alike, for that matter, if you've only heard it twice. Whodini's mainstream R&B, Kurtis Blow's funk-soul, the Fat Boys make bubble gum music for little kids, Run-D.M.C. does heavy metal rap records, and I make broken-down records. That's about as diversified as you can get. You can rap on anything. You set your own limits."

The talented teen proved that when he managed to squeeze in such old-time football greats as Y.A. Tittle and Bronco Nagurski into the title track for Goldie Hawn's *Wildcats*, "Football Rap (Sport of Kings):"

"I used to play football, so I knew a lot of 'em," he admits. "They wanted a rap about some of the older players, so they gave me the names and I said no problem. It didn't fit into the usual vein I work in, but when I did that, it was before I became set in my ways—had a birthday, sold a half million records. I know what I want to do now. I haven't even seen the movie. How was I?"

The best thing in it, according to the *L.A. Times*, just as he was in *Krush Groove*, where his cut, "I Can't Live Without My Radio," turned out to be the first hit from the album's soundtrack. The song, also included on the album, is an anthem to L.L.'s ghetto blaster, an irresistible paean to the beat of the street.

"Suckers on a jock / When I walk down the block / I really don't care / If you're jealous or not"
—from "I Can't Live Without My Radio"

"I definitely have a lot of humor in my records," says L.L. "But certain records are real serious. Like 'Radio' was no joke. I was sayin' that for the world to hear, not just a few people in my neighborhood."

With one eye firmly cocked on mass communication, L.L. is on the road pursuing his own rap rainbow coalition, while his high school tutor's back home "chillin'."

"I'm still hungry. I've still got the eye of the tiger," says the ambitious performer. "I haven't forgotten where I wanna be, to sit next to Bruce [Springsteen] and be just as respected. For doing what I'm doing. And don't say it's impossible, because a few years ago they said we wouldn't be here where we are right now, talking to you. I want a Porsche, a Benz, and a Bob Hope house, and this can get it for me."

Spiffy in his B-boy hat, hooded sweatshirt, gold medallions, and laceless Adidas, Cool J insists hip hop has not turned into "culture" nor been co-opted by the establishment.

"This is something real to me, so I don't look at it as 'culture,'" he says. "It's just something I grew up doing. This is me. I'm being myself. As for what I'm wearing, the

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Producer Profile

ERIC THORNGREN PLAYS BOARD GAMES



"Electronically you can get really crazy," Thorngren says. "I think Spike Jones is coming back!"

by Leslie Gourse

ocular and enthusiastic, Eric "E.T." Thorngren relaxes with some Bloody Marys to wake him up at sunset on a New York Saturday; he's been sleeping all day after a grueling week of work in Boston on the new Peter Wolf ("the," not "the other") album, due out in September on EMI. E.T. got the job to mix the album after being recommended to the artist, meeting him, and talking music. The fact that he'd mixed Robert Palmer's Number One Record, "Addicted to Love," didn't hurt, either.

Former musician Thorngren, now 39, has been a professional producer, engineer, and mixing specialist for just five years. No, it didn't come easy. Here's how it happened:

As a teenager in Utica, New York, Thorngren got his first taste of music on the hoof as the co-frontman of Eric & Joe, the Rocking Robins. Neither Rocking Robin was a born entertainer. But young Eric pressed on. He often went to N.Y.C. to play, set record deals, get songs together, and make sure the records came out. Then he watched them go straight to oblivion every time. "I never had

one of those deals that was really *The Deal*," recalls the big, long-haired, easy-going Thorngren. Either his bands petered out or other bands came along, doing the same thing and getting the breaks. "I would leave New York City with a broken heart all the time," he says.

During that time Thorngren realized that the console was becoming an ever-more-crucial part of any band in the studio. Centrally important in the preservation of the music, the console, he noticed, also tied all the instruments together. That aspect intrigued him. Many bands have great nights. But unrecorded performances are lost forever, "Like the big fish that got away," he says. "I decided that I wanted to get into preserving the music. It took me a long time to convince people that I could do it. I practiced by making four-track tapes at home. I would 'ape my group—the rhythm section and vocal—and take the tape around for a record deal. And I realized how much I could change the songs. *That's* what I wanted to do."

He found his first job as a sound engineer with Sugar Hill Records, back when it was called All Platinum. There he developed a

reputation for dub mixing. He particularly impressed the British on his first few projects. So when he decided to become a freelancer two years ago, he headed straight to England to mix an album for Difford & Tilbrook (who subsequently put the group Squeeze back together). D&T played rock—E.T. played the console.

"Electronically you can really get crazy," he says. "I think that Spike Jones is coming back. There used to be a shot—and then a duck came down. It's not that anymore. Now it's an enormous snare drum and a scream. I always have to contain myself from doing things *too* humorous."

But he trusts his sense of humor, too, because it's given him some excellent effects. On his birthday two years ago, he was in the West Indies, working on the Bob Marley/Wailers *Legend* compilation. E.T. "fooled around" with the song "Buffalo Soldier," adding the "buff-buff-buff" vocal effect in the middle of the song before the words of the title. "It made the record happier for me," he explains, and he went with it, though he worried he'd get shot for his little rap-style trick. But Marley's wife Rita arrived and liked his idea.

"I have many technically involved tricks," Thorngren says. "Most people do. Let's say you have a valve on a faucet of water. The water will run all the time. You can walk over to it and shut it off when you want to. The music is the water, and you can take another musical sound and put it through the gate. Instead of turning the water—or your stereo—on and off, you just turn a track on and off and put another part into the song." Through this approach, which he calls "The Art of Reduction," Thorngren influences performances mightily. And here's the coda: "I have the final say in the arrangement."

Thorngren finds potential collaborators in the players he works with. "I had so many records killed by engineers," he explains, "because I wasn't able to explain to them what I meant. Musicians can talk to me. I know what they mean when they talk about an A flat, and they know what I mean. We talk the same language, and we're all playing things and coming up with a record together. I try to get what they feel. It's a subtle thing, a total interplay between the instruments."

Are there any musicians he particularly enjoys working with? "I have favorites, yes," he says. "It goes right along with your life.

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◀ 19 A&R DOSSIER

It's *not* to have to deal with assholes—people with personality problems that they take out on others; people with grudges, attitudes, and ego trips. Prima donnas.”

The Eurythmics and Talking Heads, with whom he has worked, turned out to be wonderful people, he says, socially as well as professionally. “They don't have axes to grind or inferiority complexes.” In the studio he considers himself to be virtually a member of the band he's producing and/or engineering. “I'm as interested as you are in having this thing come out great,” he'll say to his clients at the outset of a project.

When he plays guitar, he still gets a wonderful feeling. But when he's at the console, “It's what the *musicians* do that has to give me the wonderful feeling. By *not* playing [myself], I don't have any bias toward any part. That's very important.”

Thorngren no longer has any desire to perform. “I played out,” he says. He much prefers the niche he's carved out for himself with his tremendous enthusiasm and concentration on his work as a listener. “Every record is different,” he knows; he can never do exactly the same thing twice and have it fit.

A while back, he started putting the initials “E.T.” on every piece of work in progress. He did so because, as he'd tell everyone he was working with, “I take the blame for everything I do.” Eventually, the initials stuck, for the obvious reasons. Lately there's a variation on the theme—people are calling him “Et” as in Shakespeare's phrase, “Et tu, Brute.” “So now I'm a conjunction,” he says with a sly smile. This guy's a mixer in more ways than one. ■

KROQ. What I'm saying is that a station may champion something, but they can only do it for so long. Then somebody else becomes the new kid on the block.

“To a large degree, radio does dictate. But in my mind, with regard to the artists I sign, they are going to dictate to radio what it's going to sound like.”

Chamberlain reports that Warners accepted unsolicited tapes for five of the seven years he's been with the company, but has stopped due to lawsuits. “We were never implicated directly, but for Warner Bros. to hire an attorney to set the record straight costs a great deal of money. We thought that this hospitable avenue for us to keep in touch with John Doe and Mary Q. Public was becoming incredibly impossible. And I'm not kidding; it got really weird.”

A&R UNDERLINGS

For a young band, A&R higher-ups are often virtually impossible to get hold of. But it's a different story with their personal assistants. You run into them at clubs; are able to reach them by phone. These “A&R underlings” may have no signing power, but they are in a position to rave to their superiors about an exciting act and push a demo tape across their boss's desktop. In simple language, these are people young bands and new managers should try to build and maintain relationships with. What follows is the result of recent talks we had with some of the hot A&R assistants around town.

POLYGRAM: PolyGram
MIKE BROWN
A&R Rep for Bob Skoro

“The best advice I can give baby bands who

want to contact labels is to get in touch with the underlings there. The Paul Coopers and the Russ Regans want stuff weeded out for them and they hire people they trust to do it.”

A&M:
BRANDIE FOUST
A&R Assistant to Aaron Jacouves



“A&M accepts unsolicited tapes and people always want to talk to the person who's going to be listening to their demo. Since they can get me on the phone easier than Aaron, they say, ‘Oh, would you listen to my tape?’ Aaron listens to most of them, but I know his tastes and alleviate a lot of them. It's saving him a step.”

What recent A&M signings initially came out of unsolicited tapes?

“David & David, a hot rock & roll act who're releasing an album soon. And Boy Meets Girl were another. I don't know how many people know this, but they ended up writing ‘How Will I Know?’ Whitney Houston's hit.”

GEFFEN:
MEREDYTH HAYES
A&R Assistant to John Kalodner & Gary Gersh



What's new at Geffen?

“Well, we've been beefing up our promotion staff. Geffen just hired Al Corey and 13 regional in-house people for promotion. We're very excited about it.”

In your opinion, how do labels discover baby bands?

“Basically two ways. One is that the group has a heavy manager who contacts the label. The other—which is what happened with Guns N' Roses—is that the band's such an incredible draw locally, you can't help but hear about them.” ■

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Playboy Jazz Fest PARTY PRINCIPAL PREVAILS

by Scott Yanow

The Playboy Jazz Festival, held each June since 1979 at the Hollywood Bowl, is the one major event no L.A. jazz listener should miss. The two-day event features a diverse panorama of groups and styles. Because most of the capacity crowd goes to the festival with partying as the first priority and listening to jazz as the second, it's a challenge for any performer to get and hold the crowd's attention.

Emcee Bill Cosby displayed a minimalist style during the weekend, doing little other than introducing the acts and not even mentioning Benny Goodman, who had passed away the previous day. He did call out the individual names of the Newport All-Stars, who played the most traditional jazz of the day, a variety of small-group swing. Leader/pianist George Wein (founder of the Newport Jazz Festival) took a brilliant unaccompanied solo on "Rosetta" (shades of Earl Hines) and the ageless Slam Stewart had several chances to display his trademark, humming in unison with his bowed bass. Overall, a charming and swinging set.

In contrast, Rare Silk's loud electronics on their opening number were quite jarring. Despite some heated scating by the vocal quartet on "Rainy Day Afternoon," an erratic sound system and uninspired playing by the rhythm section sank their performance. Art Blakey & the Jazz Messengers were scheduled next, but because the veteran drummer and most of his band missed a plane out of Newark, an all-star pickup group was quickly assembled that included (among others) Art's tenor Jean Toussaint, two Blakey alumni (the brilliant trumpeter Wallace Roney and pianist Donald Brown) and Slam Stewart, who is about 50 years older than Roney but had little difficulty playing the modern music. This combination worked well on such songs as "In Walked Bud," "Round Midnight," and "Byrdlike," which served as an unintentional launching pad for a barrage of beachballs.

The popular R&B/funk saxophonist George Howard received a big ovation during his loud performance. Actually, Howard revealed a growing individuality (he used to be a soundalike of Grover Washington, Jr.) but there was no subtlety or use of dynamics by his backup group. The Yellowjackets followed Howard's lead by playing all of their songs at one volume. Their set of background dance music for the partiers had some fine sax solos from Marc Russo but weak material. The highpoint for that set was when the versatile vocal quartet Perri made a surprise appearance with a rousing gospel-flavored number.

After all the electricity, Rob McConnell's Boss Brass didn't stand a chance. This all-star Canadian big band played inventive Fifties-style bop charts penned by the leader that featured fine solos from altoist Moe Koffman, fluegelhornist Guido Basso, guitarist Ed Bickert, and McConnell's valve trombone, but the audience barely noticed. McConnell at one point said "We're a boom-boom [44] band so you funkateers would probably want to get a hot dog just now." The crowd did wake up when Mel Torme joined the band; his enthusiasm was hard to resist during a swinging "Just Friends." A charming arrangement of "Cow Cow Boogie" was a surprise hit although Mel's decision to tackle a ballad version of "September Song" was a mistake; a remarkably long flight by a paper airplane got greater applause.

Miles Davis never has difficulty grabbing a crowd's attention, even when he spends most of a set with his back to the audience. Miles, playing a red trumpet that matched his pants, jammed on some steaming funky grooves, played right at members of the audience on a classic blues (stabbing out perfectly placed notes), and performed a Spanish piece that was reminiscent of "Sketches of Spain." Bob Berg pumped out some smokin' tenor but the rhythm

King deftly handled the raucous crowd; Simone didn't.

section sometimes ran out of ideas and wandered a bit. Still, it was quite memorable and consistently funky.

After a full day of depravity, the crowd was in no mood to hear Andrae Crouch's gospel music and soon the place was half-empty. Saturday night is not the ideal time for spiritual redemption.

Sunday's festivities began with a superlative acappella vocal quartet called Terra Nova, winner of the Hennessy Jazz Search. The group performed "Stolen Moments," the first-ever vocal version of John Coltrane's difficult "Giant Steps," Monk's "Round Midnight," and "I've Got News for You." This group has a great future.

The L.A. Jazz Legends teamed together veteran players who *should* be household names: trumpeter Harry "Sweets" Edison, altoist Red Holloway, tenor great Teddy Edwards, pianist Jimmy Rowles, guitarist John Collins, bassist Red Callendar, and drummer Jake Hanna. They played a hot set of bebop with Holloway's explosive solo on the uptempo "Allen's Alley" and some cooking tenor from Teddy Edwards on "I'll Remember April" taking the honors. Art Blakey, who finally escaped from Newark, sat in with the band on "Ool-Ya-Koo, sounding fiery behind Edison's trumpet. The swinging groove continued with the Capp/Pierce Juggernaut doing their imitation of Count Basie's band.

Mayor Tom Bradley and four Playboy bunnies distracted the crowd from the virtuosic tenor of David Murray, who played the most explorative music of the weekend. While his rhythm trio (pianist John Hicks, bassist Ray Drummond, and colorful drummer Ed Blackwell) stuck to standard chord changes, Murray utilized percussive honks on "Morning Song," played in a raspy Sonny Rollins style on a calypso version of "Flowers for Albert," and took a long cadenza that demonstrated his remarkable range and use of overtones; it was quite dazzling.

Azymuth, an electrified Latin dance group, hit some fine riffs (especially on "What's Going On") but the volume level made it a bit difficult to sit through. Halfway through, Flora Purim, Airto and two horn players joined the band and uplifted the set.

Kenny G. followed with some loud but soulful funk. His soprano playing was much more creative than he usually displays on records and he eventually drove the audience into frenzy. While the crowd screamed for more, the stage revolved to reveal Nina Simone. It was obviously going to be a challenge for the singer-pianist to get the audience's attention, but Simone (whose folk melodies and heartfelt, message-filled ballads work perfectly in a small club) seemed to expect the crowd to suddenly quiet down. Good luck! After she received only moderate applause for a childlike calypso, she started singing complaints about the audience noise, playing some moody and occasionally violent piano. She in-

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Benson brought "Broadway" to the Bowl.

dicted the record companies (especially RCA) during a bitter "Just a Stupid Dog to Them" and then tried to engage the audience in a ridiculously complex singalong that probably wouldn't have worked even if the audience had been sober. Finally, Simone gave up; the sight of her angry and disappointed profile as the stage revolved was heartbreaking.

Herbie Hancock picked up the pieces during a quartet set with bassist Ron Carter, drummer Al Foster, and Branford Marsalis (on tenor and soprano). The crowd loved Herbie even though the improvising (especially Branford's) was intense, most of the themes (except "Limehouse Blues") were mere fragments, and there was no sign of Hancock's "Rockit" band. Non-commercial jazz can succeed with a partying audience when the musicians make a maximum effort, acknowledge the crowd, and act like

they're having fun.

George Benson emerged from the wings and joined Hancock's quartet for a very exciting uptempo blues that climaxed with him scatting along with his guitar. Marsalis departed and then Benson played some commercial tunes, sang a sweet version of "Moody's Mood for Love," and finally thrilled the dancing crowd with "On Broadway."

Maynard Ferguson made a dramatic entrance for his set with a boiling two-chorus blues. MF can still pop out those amazing high notes on his trumpet with little effort, but his little big band (only five horns) played a rather dull repertoire including the most tasteless version of "Body and Soul" I've ever heard. His set was saved by a lengthy hodgepodge "Bebop Buffet" which ran through a dozen Forties jazz tunes at various lengths. On "Salt Peanuts," an unidentified guest singer improvised a hilarious scat vocal consisting of his reactions while flipping through an issue of *Playboy*, concluding hysterically with the centerfold.

Closing off the jazz marathon was the Blues Master, B.B. King. Whether singing an uptempo "Tain't Nobody's Business," belting out a lowdown blues, or moaning a sad song (with the classic line, "Nobody loves me but my mother / And she could be jivin', too"), King was quite inspired and the audience loved him. After a while Stevie Ray Vaughan joined in, but B.B. continued to dominate the show, finishing the night with a successful singalong in which the males in the audience shouted "Rock me" while the females cooed "All night long." Everyone could relate to that.

The highly enjoyable festival could be improved by including a New Orleans jazz group or two, de-emphasizing funk a bit, and adding a few more of the New York avant-garde players who rarely pass through L.A. Nevertheless, it was quite a party.

◀ 21 L.L. COOL J

major corporations evidently want us to dress this way, because you find these clothes and sneakers in every black neighborhood in America."

"I said girl / Your momma should have taught you better / I'm gonna sit down and write you a long letter. . . . So wake up girl / Get a GED / That's a general education on decency."

—from "Dear Yvette"

"I'm just saying things that should be said," says L.L. when confronted with evidence he slips into rap's sexual bragadocio and misogynist attitudes at times. "Everybody can relate to that. It's a story about a girl who has fast ways. I didn't just destroy her, though, I was trying to give her some advice. I wasn't degrading womankind—that's just part of making it funny."

With his multisyllabic raps and middle-class roots, Cool J has taken the beat off the street while still maintaining its authenticity. In short, the thinking man's rapper.

"We've had a habit of being stereotyped," says L.L. about the idiom's progenitors. "We're accused of being short-brained, single-minded. But I'm not."

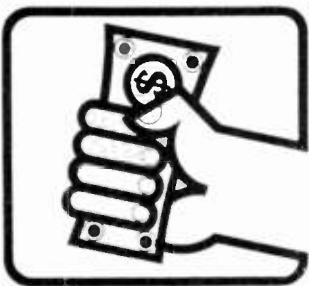
Without compromising his vision, L.L. Cool J has emerged as the new Leader of the Rap, a charismatic street poet who just may be the one to cross over the genre to mainstream pop success.

"Grandmaster Flash was the Concorde, on the edge of space. They paved the way," explains L.L. Cool J. "Then, Run-D.M.C. played shuttle and broke the barrier. Now, we outta space and I'm just floatin' around playing meteorite in the atmosphere. I'm in the Milky Way chillin', d'ya know what I'm sayin'?" ■

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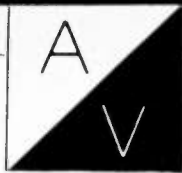
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by Billy Cioffi

AUDIO UPDATE

24 Tracks & Up

Sound Image: Castle Bravo has been working on a new EP. Brian Leshon and Brent Williams are the production team. Leshon is also handling the engineering duties. . . . Having flown in from the Midwest (and boy, are their wings tired), Angels are working on their LP with some talented guest artists; blues legend Paul Butterfield, Jerry Peterson (Billy & the Beaters ace section leader), and ex-Wings guitarist Denny Seiwell have all been helping out on the overdubs. John Henning is producing as well as engineering.

Sound Affair Recording: This Santa Ana room has been playing host to Adam Ant, who's been recording his new LP for EMI Records with Ron Leeper and Barry Keenan engineering. . . . Gregg Allman, Mike Finnegan, and Elvin Bishop have been sitting in with Mike Reilly Band and adding some of their inimitable touches. Finnegan is producing the project, with Tim Dennon and Ron Leeper assisting. . . . Ex-Doobie Brother Cornelius Bumpus was in laying down sax trax for wax with producer Jay Geisler, while Leeper was the keeper of the tapes.

Cherokee: Currently cutting in the Fairfax room is Arista's Air Supply, with Bernard Edwards producing, Josh Abbey engineering, and Scott Church assisting. . . . Michael McIntosh is producing overdub sessions with Herbie Hancock and Ernie Watts for the *Jazz to End Hunger* LP. Peter Lewis is engineering and Curtis Drake is seconding. . . . Patti Smyth is doing vocals with the Hooters; Rick Chertoff and Bill Wittman producing. The project is for CBS. . . . Vinnie Vincent, late of Kiss (and I don't mean the radio station), is doing his solo album for

Chrysalis Records. Dana Strom is producing, George Tutko's the engineer, and Curtis Drake is the assistant on the debut record. . . . MCA Records exec Louil Silas is producing two new MCA artists, Tommy Woods and Giorgio. Tavi Mote is the engineer and Cliff Kane is assisting.

Producers 1 & 2: Bob Ezrin finishing production on the upcoming offering from Berlin for Geffen. . . . Joseph Vitarelli's producing Arnell Carmichael, former lead singer of Raydio, on his first solo effort. . . . Dean Grant producing tracks for Carl Anderson's next CBS album, with Steve Smith engineering. . . . David Tickle producing Larry Gowen. . . . Mark Isham tracking the title song for the Lorimar film *Made in Heaven*. . . . Producer Joseph Vitarelli has completed work on the Fats Domino and Ricky Nelson live-in-concert albums, both for MCA. . . . Atlantic Records' Larry John McNally was in with producer Gary Katz.

The Complex: During the last week of May, the busy West L.A. studio hosted Linda Ronstadt, Emmylou Harris, and Dolly Parton as they got back to work on their *Trio* project. The three thrushes worked in Studio B with producers George Massenburg and Peter Asher; Massenburg is also the engineer, with Sharon Rice assisting. . . . Toto spent a week in Studio C working on its upcoming album release, with Greg Ladanyi and Duane Seykora engineering and Murray Dvorkin assisting. . . . Tangerine Dream was rehearsing on Stage 1. . . . A busy Ry Cooder returned to the Complex to begin work on his newest solo effort, with Cooder producing himself and George Massenburg engineering.

Prime Track: Klockwerk Orange and producer Danny Tarsha laying tracks for label-shopping with engineer Tarsha and assistants Russ Hawthorne and Alex Shapiro. The act is rumored to have heavy label interest.

Musicworks: The group Artiste has been in the studio working on a demo tape under the supervision of studio owner Jay Baumgardner and assistant Jeff Robert.

VIDEO UPDATE

Yeah, Dat's da Ticket! Hey! Hey! Columbia Pictures Television has announced it will produce *The New Monkees*, an all-new half-hour series for syndication. The show will commence production after completion of a talent hunt for four "personalities" to play the leads. The company says the new series will retain the original show's flavor (vanilla)? The old Monkees series, a bright spot in an otherwise dim MTV season, has shown just how dull, unimaginative, and repetitive today's video industry is. *The Monkees* was done on a shoestring budget by producer Bob Rafelson, who utilized some of the most talented newcomers of that era in key production roles. It was yet another case of invention overcoming budget limitations as manic energy supplanted the big-brother, creativity-by-committee approach. It's also interesting to note that the old (or should we say grown-up?) Monkees are now touring the country (sans Michael Nesmith, whose liquid-paper fortune grows with every A/V column) [*I'll vouch for that.*—Ed.] in what we have heard is a very successful reunion effort. *AV* asks this question of Columbia Pictures: Why introduce *new* Monkees after MTV has spent the past year introducing today's audience to the *old* Mon-

kees? Why reinvent the myth? This is indeed the *Re Decade*. Final suggestion: In keeping with the spirit of the times, I hereby nominate Metallica as the New Monkees. Check it out: There's four of them, they have long hair, sparkling personalities, a built-in audience, and they dress snazzy (see cover of May 26 *MC*)!

Falling Prices: In an unprecedented move, Sony Video Software recently announced a major price reduction in its line of music videos to a suggested list price of under \$10. A total of 34 titles, including bestsellers by such artists as Duran Duran and David Bowie, shipped this month at the new price. "Now, for the first time," said Director of Marketing Andrew Schofer, "we have a sell-through, no-nonsense price point for music video—the same price as a top record or tape. Music video will now explode at the same mass-market level!" We'll see about that.

Vid on the Skids: In keeping with our video deathwatch, we thought we might update you on some of the current events in the world of video. According to *Billboard*, there were *no* musical or nontheatrical



Photo by Greg Gorman

A Role She Can Sink Her Teeth into: New World Pictures' *Vamp*, a "horror comedy of sex and the supernatural" starring Grace Jones, will go into a wide national release July 25. Jones portrays Katrina, the exotic leader of a band of (foxy) female vampires. What a concept.

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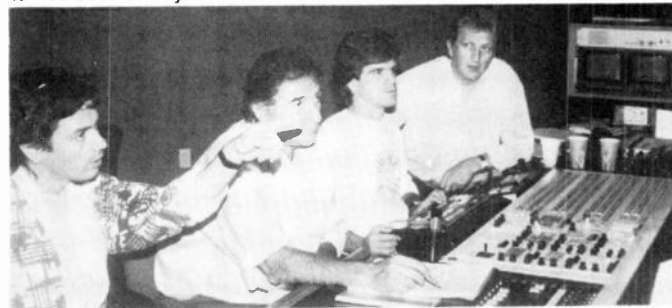
Career Moove: Veteran character actor Buttermilk has found new success in the video field as co-star of the "One More Colour" music video from Jane Siberry. In with the MTV exposure, the gifted heifer's hefty credits include guest appearances on *Green Acres*, *Mr. Ed*, and *Let's Make a Deal*. Hey, Buttermilk—what's Monte Hall really like?

gold or platinum certifications made during the month of May. Last May, in contrast, there were eleven gold and six platinum nontheatrical awards issued. CBS Records seems to be leading the *No-Video Revolution* with the announcement that there will be no clips made to promote Billy Joel's upcoming album; Joel is another record artist who has made some really popular videos. Apparently, even the artists themselves are getting burnt out on the medium. . . . The British phonographic industry has banned the use of music videos in a legal dispute over the pay-for-play rate for video clip use. Commercial Independent Television and Channel Four are affected, but the BBC, which airs the long-lived and highly rated *Top of the Pops*, won an exemption after agreeing to what was referred to as "realistic negotiations." Seems that MTV et al have quietly settled the exclusivity suits; I wonder why, after all the hubbub?

Was *Thriller* the Killer? No matter how much people within the video industry try to double-talk it, there is no longer any doubt—the music-video boom has gone bust. The question of why echoes through the halls of the entertainment establishment, which assumed the VCR revolution would boost record sales and artists' careers alike. It hasn't turned out that way at all. First-time

artists and their labels are finding it increasingly difficult to justify a clip's expense, while established acts are finding videos rather superfluous—if not downright ineffective—when it comes to selling records to an already-established audience. All this seems to be another example of the *Saturday Night Fever* syndrome, wherein overall industry expectations are distorted (disastrously) by the fluke mega-success of a single piece of product. After *Thriller* and its eye-catching videos became big hits in 1983, everybody saw a new angle—a new market opening up. *But*, as we now realize, the Michael Jackson phenomenon was something we will not likely see again soon (if ever) and I'd venture a guess that neither will he. Once again, the entertainment business jumped on the wrong bandwagon. What would have happened had video been allowed to develop gradually as a medium, if the labels and various production companies had exercised a little restraint? Things might have turned out quite differently. Instead, the ever-narcissistic clip industry has turned out to be an incredibly myopic waste of time. Maybe once the fast-buck people are gone—and that should be fairly soon—a little decorum will set in, and what *could* be *will* be.

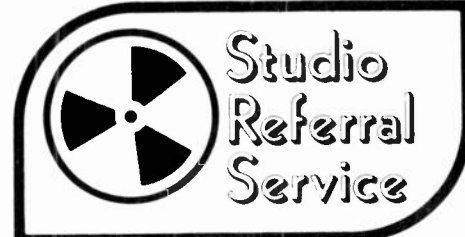
Squelching My Own Rumor: Word has it Fee Waybill will *not* be an MTV host after all. —B.C.



A Tale of Two Cities: Recent MC cover boy Jean-Michel Jarre has completed an hour-long film of his debut American performance, *Rendez-Vous Houston: A City in Concert*. The film, shot with 17 cameras, will be released internationally in July. Above, Jarre's creative team goes through final editing stages at the Post Group in Hollywood. Pictured (from left) are Jarre; the film's director, Bob Giraldi; editor Steve Purcell; and Francis Dreyfus, Jarre's personal manager and the event's producer.

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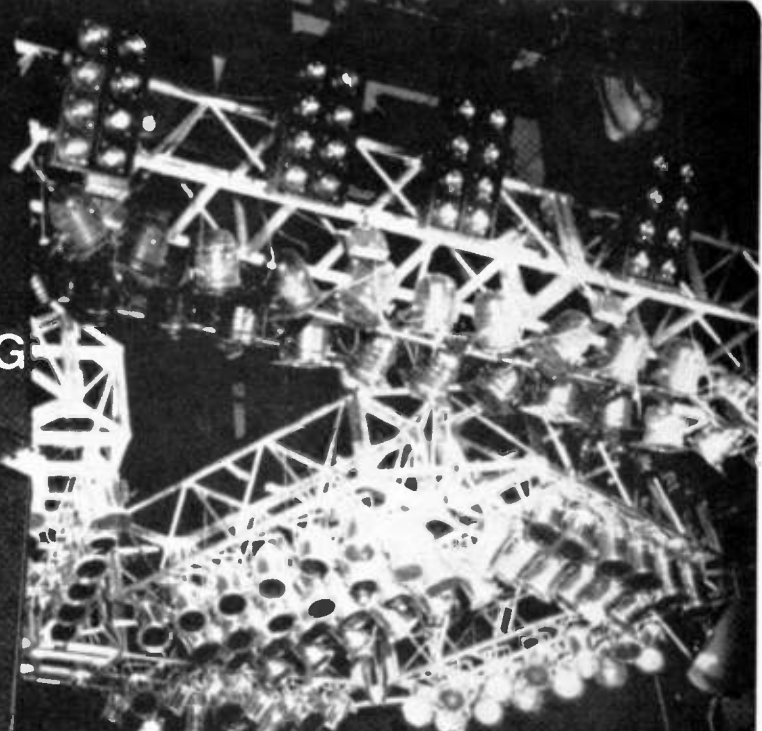
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Reviews

Concerts

Photos by Sabrina Frees-Perrin



The Firm's Page stole the show from Rodgers and ran away with it.

Firm

Pacific Amphitheatre
Costa Mesa

While the Zeppelin mystique was nowhere to be found, ex-Bad Company vocalist Paul Rodgers' rich, powerful voice and the innovative, lightning-fast, bone-crunching power of Page's long, delicate fingers combined to create a new kind of magic that entranced the crowd for the duration of the Firm's 15-song, two-hour-plus set.

The rhythm section—ex-Roy Harper bassist Tony Franklin and drummer Chris Slade—did an admirable job of keeping up with Page as he went off on numerous multifaceted solos. One couldn't help but feel a certain amount of sympathy for Rodgers. His voice was as strong and pure as ever, but lacking the sheer charisma and stage presence of Page and the vocal acrobatics of Robert Plant, he was too often left to his own devices as Page took the crowd with him on numerous little trips into never-neverland.

Rodgers was allotted his few moments of glory as Page faded into the background and the piano was rolled onto the stage. "Live in Peace" was beautifully performed and the audience responded with upraised arms displaying peace signs swaying in time to the beat. Time warp.

But the two major show-stoppers were "You've Lost That Loving Feeling," dominated by a thick and powerful vocal from Rodgers; and

the Led Zep roasted chestnut "Dazed and Confused," in which Page reached into his bottomless bag of tricks and pulled out his violin bow, instantly transporting the audience back to the pure rock & roll of days gone by.

Perhaps the band should be renamed "Jimmy Page & the Firm." Page simply stole the show and ran away with it. The formerly remote, moody guitar virtuoso has become—what?!—a regular joe. Dressed casually in a Hawaiian print shirt and shredded Levis, he glowed with the aura of happiness and smiled as he announced the songs, chatting with the audience as if they were in his living room sipping tea and talking over old times.

It's hard to say whether the Firm can transcend its current imbalance of personalities. Still, you can't help but feel good about Page's long-overdue opening up. For this peerless and ever-unpredictable virtuoso, it seems to be a case of "no more Mr. Wise Guy."

—Sabrina Frees-Perrin

Charlie Sexton

The Roxy
West Hollywood

With his smash album, raw-boned good looks, and guitar-hero rep, young Charlie Sexton had no trouble filling the Roxy to capacity with screaming girls and other adoring fans during his recent three-night run. Yes, Sexton did appear to be uncomfortable and uncertain at times, as you may have heard. But the 17-year-old dynamo dealt

with it wisely, concentrating on his music, maintaining a rapid pace, and keeping the patter to the bare minimum. There's no question that he can handle himself onstage. Sexton's quality playing and smooth voice pretty much neutralized his stiffness as a performer.

The set was comprised of what this kid clearly knows best—rock & roll. The closest Sexton came to slowing the pace was on "Hold Me," which sounded better in concert than it does on his album. "Impressed" and "Beat's So Lonely" were the best-received tunes, for obvious reasons. Both had everyone jumping up and down all over the dance floor, and so did the rockers "Space" and "You Don't Belong Here."

With a tight show and good songs, Sexton is off to a strong start. If he can overcome the reticence he showed at the Roxy and loosen up a bit onstage, Sexton will have all the tools he'll need to maintain and expand upon his current skyrocketing status.

—Sue Gold

Bob Dylan/ Tom Petty & the Heartbreakers

Pacific Amphitheatre
Costa Mesa

The changing identities, musical and spiritual ups and downs, and typically erratic shows that have characterized Bob Dylan since *Blonde on Blonde* were rendered irrelevant during the balmy kick-off of this legendary figure's current U.S. tour with Tom Petty & the Heartbreakers. There was plenty to cheer about. Dylan's provocative performance indicated that he's once again fully in command of his art in the mid-Eighties. Moreover, his earthy intellectualism and sociopolitical consciousness are as relevant now as they were two decades ago. And from a purely musical standpoint, Tom Petty & the Heartbreakers are the best touring band Dylan has ever graced the stage with.

It was almost as if Dylan had emerged fresh from the sounds and images of his 1966 rock masterpiece *Blonde on Blonde* when—accompanied by Petty and company—he ambled onto the Pacific Amphitheatre stage and launched into a hardnosed "So Long, Good Luck and Goodbye," followed by a defiantly masterful "Positively 4th Street." From the first chords of Dylan's noisy, omnipresent Stratocaster, the predominantly baby-boom audience (some with children) filled the Costa Mesa twilight with hearty cheers which didn't subside until the last note of the encore. During the ensuing two-and-a-half-hours, Dylan, Petty, and the band dished up a sizable slab of snarling, chimy rock & roll along with a fierce solo acoustic interlude by Dylan and a pair of jacked-up mini-sets by Petty & the Heartbreakers. The show rolled to a satisfying

climax that featured some stirring vocal exchanges between the two leaders on such classics as "Knocking on Heaven's Door" and "Like a Rolling Stone."

With the yoemanlike support of Petty & the Heartbreakers, Dylan has recaptured what he once described as "that thin, wild mercury sound that's metallic and bright gold"—a sound that made the mid-Sixties back-to-back classics *Highway 61 Revisited* and *Blonde on Blonde* the high points of his storied 24-year career. When Dylan performed "Positively 4th Street," "Like a Rolling Stone," and "Ballad of a Thin Man," the magic combination of instruments and attitude was obvious (Al Kooper, original organist on those recordings, sat in on "Like a Rolling Stone Tuesday night). Likewise, renditions of "Seeing the Real You at Last" and "Clean Cut Kid" from the *Empire Burlesque* album came across with much more personality and fluidity than the recorded versions.

Augmented by four soulful female singers, the entourage turned "Shot of Love" and the Dylan/Petty soundtrack title song "Band of the Hand" into ballsy gospel-rockers that saw Dylan moving unself-consciously around the stage. Throughout the show, in fact, Dylan (who wore black leather and pointed boots) performed much as he did in the mid-Sixties, gesturing confidently, smiling, and playing off the other musicians.

After a singalong raveup of "Rainy Day Women #12 & 35," he announced that the song could be interpreted in two ways but that the next had only one meaning. Then he launched into "Lenny Bruce" from 1981's *Shot of Love*. The moving tune ("Lenny Bruce was bad, he was the best friend you ever had") seemed to affect Dylan more than any other in the set. After another heartfelt introduction, Dylan played Ricky Nelson's "Lonesome Town."

The obvious big plus to the show was the interaction of Dylan and Petty, the latter seeming quite content in his supporting role. When it was time for Petty to perform his own material, Dylan ambled backstage. Petty & the Heartbreakers left only once, during Dylan's solo performance. The two frontmen sang the last few songs together, their voices and performances blending symbiotically. No doubt the tour will be a big success and may lead to a live and/or studio album.

There are plans in the works for Dylan and Petty to return to L.A. at the end of the tour. There's little question that Bob Dylan is the most influential figure remaining on the contemporary pop music scene. He is a living legend and despite the fact he has not regained the incredible power he had in the Sixties, he is still head and shoulders above anyone comparable. It appears he's returning to regain his throne in these politically aware times. Don't miss the opportunity to watch him as he does it.

—Ben Brooks

Reviews

Albums



BoDeans

Love & Hope & Sex & Dreams
Slash/Warner Bros.

Sigmund Freud once said that "Sometimes a cigar is just a cigar." By the same token, I figure that sometimes a record is just a record. Isn't it enough to simply put out an entertaining piece of vinyl, free of heavy implications, something dealing with people on a one-to-one basis? You bet it is, and on their debut album, the BoDeans have done just that—perhaps no more, but certainly no less.

They're young! They're fresh! They're new! Their songs are good and the album sounds slick enough for radio/MTV exposure while retaining an underlying sense of "street" authenticity. It gives you the sense that you've discovered something special.

The credits list this foursome from Waukesha, Wisconsin, as Bob BoDean, Guy BoDean, Beau BoDean, and Sammy BoDean—but they're no more brothers than the Ramones are. Not that a little deceptive packaging is any reason to stay away from *Love & Hope & Sex & Dreams*. There's a hint of the Bob Dylan primal whine droning over the top of the BoDeans' reggae-inflected rock & roll. Credit must go to producer T-Bone Burnett, who's maintained the record's consistency with a big snare drum sound complemented by a foundation of acoustic rhythm guitar. There's nary a hint of namby-pamby folksiness here—this album *kicks*.

The BoDeans are most effective on uptempo material, which, cleverly enough, makes up the bulk of the album. The opening threesome of "She's a Runaway," "Fadeaway," and "Still the Night" instantly establishes the band's energy and identity, setting high expectations for the rest of the LP. These are confirmed by "Misery," perhaps the best (and maybe the greasiest) song about faded love you'll hear all year. I don't see how Marshall Crenshaw could resist covering this one.

If you wanted to be a musicologist about it you could trace the roots of the songs on *Love & Hope & Sex & Dreams* back to Chuck

Berry, Ricky Nelson, and the early Beatles stuff—but why bother? Sure, there's substance to the lyrics, but it all pretty much boils down to love songs you can dance to. Summer is upon us. What more could you ask for? What more could you possibly need? A better cigar?

—Dan Fredman



The Fixx

Walkabout
MCA

The advertising sticker on the cover of the Fixx's fourth album lists the first three songs on Side One (in their exact running order) as the highlights. This information does not bode well for a well-sequenced listening experience. Sure enough, *Walkabout* kicks off with the strongest song, "Secret Separation," then degenerates track by track into album filler. "Secret Separation," already a big hit, has a catchy melody that recalls ELO's Jeff Lynne and some atmospheric lyric references to reincarnation. The intriguing premise and snappy percussive appeal of "Built for the Future" (track number two) never quite make good on their promise, while "Treasure It" (track number three) with its breezy harmonies is the only other track of merit. The remainder of this album bogs down in pretentious go-for-it titles like "Chase the Fire" and "Sense of Adventure." While the album boasts some seductive melodies and weaves stylish instrumental textures through the arrangements, all the songs eventually sink under the weight of their obscure mysticism.

—Michael Amicone



Belinda Carlisle

Belinda
I.R.S.

Belinda Carlisle, former lead singer for the female rock group the

Go-Go's, is looking and feeling like a new woman. That's the confident and stylish image this eye-catching album cover conveys. But looking and feeling great does not always translate successfully onto disc, and on this, her debut solo album, Belinda's efforts have been sabotaged by subpar songwriting.

Following the emotionally draining demise of the Go-Go's last year, Belinda started on a rigorous training program to shape up physically as well as musically. Working with a nutritionist, a fitness trainer, and a voice coach has done wonders for her figure and confidence. Unfortunately, Belinda, producer Michael Lloyd, and her songwriting cohorts have turned this renewed energy loose on songs that are melodically marginal and lyrically baffling. What's to be made of lyrics such as these from "Since You've Gone": "My head says stay home and die / But my heart says break on through"? If I were the protagonist of this song, I'd try to keep as many people (hopefully close friends) around me as possible. Then there's: "Something about you touches the touched part of me," a real head-scratcher from the current hit single "Mad About You." And how's this for eloquence: "I'd like to be the one who does to you what it is you do to me"? (That's syntax at its finest.)

Charlotte Caffey, who co-founded the Go-Go's with Belinda and was responsible for some of their best-known recordings ("We Got the Beat," "Head Over Heels"), lent her musical support and helped write half the material on this album, with disappointing results. Aside from the pleasant pop confection "Mad About You" and a remake of Freda Payne's classic "Band of Gold" that *almost* works (though it invites unfair vocal comparisons for Belinda), there's not much to recommend.

As leader for the Go-Go's, Belinda appeared to be straitjacketed into a pop persona she was not always comfortable portraying. She now wants to be considered an artist on her own terms. Since she is not a songwriter herself and must rely on outside material, she should be more discriminating in her song selection next time. Though all the songs on the album strain to say something mature and insightful on the subject of love, they just end up sounding adolescent.

—Michael Amicone

Romanovsky & Phillips

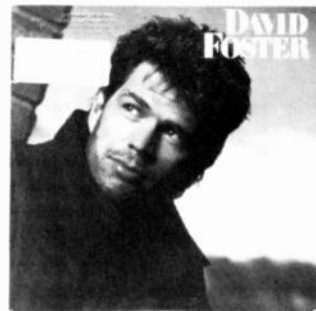
Trouble in Paradise
Fresh Fruit

Apparently Romanovsky and Phillips believe in a baptism-by-fire approach. If you can make it through the first cut on *Trouble in Paradise*—"What Kind of Self-Respecting Faggot Am I?"—then you'll be okay. This gay couple doesn't shy away

from the controversial. Their folk songs are about what it means to be gay and male in Eighties America, the depth of emotion and humor making the theme more palatable. One doesn't have to be gay to empathize with such sentiments as "I'm a Wimp" and "Don't Use Your Penis for a Brain." But, as Tom Robinson once said about his songs, it helps.

Olivia alumna Teresa Trull produced—unfortunately. It's as if she was trying to make "commercial" something that no way in heck's going to be commercial. In concert, R&P's vocals and Romanovsky's guitar are all the songs need. Here they're sweetened by a mob of guest musicians. Such treatment doesn't really hurt, but it distracts from the warmly personal feeling these songs have live.

For those who are brave (or gay and proud), this record's got pluses to spare, however. Every song demands to be savored on its own terms, from the ribald, self-explanatory "Must've Been Drunk" to the analysis of art and life in "Carnival People." Use this album to test your open-mindedness. —Lyn Jensen



David Foster

David Foster
Atlantic

When I heard David Foster's mostly instrumental first solo album three years ago, I immediately considered it a classic. After lyrics were added, seven of its ten tracks ended up as covers for other artists, and three of these went on to be major hits. Don't expect history to repeat itself.

Foster's second solo effort, also primarily instrumental, is dominated by over-arranged ballads and re-treads. The first single off of the album is a vivid example of both categories: "The Best of Me," a duet with Olivia Newton-John, was the title track on Foster's first album. Other overly familiar entries are "Love Theme From St. Elmo's Fire," "Tapdance" from *White Nights*, and "Theme from the Color Purple" (which Foster didn't even write).

The new material, too, is largely disappointing. "Who's Gonna Love You Tonight," which features background vocals by Richard Page, has none of the musical twists or surprises that distinguish Foster's best work. With lyrics, "Flight of the Snowbirds" could be a good song,

but this version is overwhelmed by ponderous orchestration. The best track here is "Playing With Fire," which features the horn section from the band Chicago. In these subdued surroundings, it seems to jump right off the album.

Foster takes too much for granted with this album. This excellent songwriter/musician seems to have neglected his writing in his determination to show what a good player he is. No one has ever denied that. But pretty piano playing isn't going to get you to the top of the charts.

—Sue Gold

Singles

Say hallelujah, y'all, 'cause my turntable has risen from the dead and we are back in action. I may have to write about ten of these columns to pay the repair bill, but what the heck. Here we go! "Hi, honey, this is Traci. All I've got on right now are a pair of pink sneakers and bobby sox." That's how **Ronnie Mack's** "I Love Traci Lords" (Lonesome Town) starts out. For those G-rated folks out there, Traci Lords is/was a porno star, gracing such "arty" films as *New Wave Hookers* and *The Grafenberg Spot*. Although this may sound like a questionable concept for a song, the tune itself is far from tacky. It's a pretty fine rockabilly effort with a great vocal and an equally cool guitar riff running throughout. . . . This next 45 comes to us from Erie, Pennsylvania's **Satin Steel**, which seems fairly appropriate considering the style of music.

Their vinyl offering to the God of Sheet Metal, "Kick Me Where It Hurts" (Satin Steel Records), is certainly the song title of the month. It's accompanied by a note (printed backwards) that reads, "This recording contains no backwards masking. All meanings are intended." But, hey, since the lyrics are pretty tough to make out, who knows what was intended? Vocalist Clark (no first name—or last name, maybe) has a good gravelly voice, just right for the tune, and Shadle (ditto) shows off some powerful drumming with plenty of hi-hat. Good solid groove and a rockin' Lynyrd Skynyrd-style guitar solo, but nothin' that'll cause an earthquake. . . . Let's take a listen to the indie success single of the fortnight, "I Wanna Be a Cowboy" (Profile) by **Boys Don't Cry**. This tune is all over the radio (like a cheap suit?); I even heard it playing in Fresno when I was recently driving around in my car there (but that's another story). It's getting heavy play on KROQ, and they must hear something that I don't, cuz I think the song is one big bore. What's the big deal here? It's pretty simple techno stuff. Lyrical example: "I wanna be a cowboy / And you can be my cowgirl / Yippee-I-A, yippee-I-O." These yippee-this, yippee-that lyrics

and drawing monotone vocals are enough to make ya wanna jump off the Berwin complex. And I'm glad poor old John Wayne is in the big cow pasture in the sky, 'cause this would do him in for sure. . . . **Doc Tahri's** extended "slag mix" (whatever that means) is titled "Trendite" (Taboo). [Typesetter's note: A slag mix is any mix other than the single; there can be any number of 'em.] I gotta admit it—I didn't know (still don't) whether this twelve-inch was meant to be played on 45 or 33 rpm and it certainly didn't clue me in on the disk or the jacket. So we're checkin' it out on both speeds, although neither knocks me out. Here's what happens: On 33 you get a slow rap, on 45 you get a fast rap. . . . Speaking of rap, I intend to deviate from the norm. I passed up **Run-D.M.C.'s** "My Adidas" (their current single) for the song that I think should be the single, "Walk This Way" (Profile). Mr. Scoppa thinks it's cute, so this should be okay. "Walk This Way" is probably one of my all-time faves and I have fond memories of Aerosmith's version, as I was in high school at the time and I recall being parked in a car somewhere (get your mind out of the gutter—we were only drinking beer). Anyhow, this Run-D.M.C./Aerosmith collaboration is nothing short of magic and I'll betcha it's gonna be a big hit. I adore the scratching effects and Joe Perry's guitarisms, as well. Let's face it, guys, Steve Tyler is one fine guest vocalist. All that, combined with the rap dudes' vocals, makes the tune a scream. Buy, steal, borrow it, and tape it—or just die an unfulfilled person. This is utter cover brilliance.

—Karen Burch

Ear Wax

He likes it hard, fast and raw! Folks constantly ask me, "S.L., how can I get my record reviewed in MC?" Simple, cretins: Mail me the damn thing, send me a little info, and voila! Of course, it doesn't hurt to be related to me. Such is the case with **Mox Nix** (Axekiller Records), whose lead vocalist and guitarist is my younger cousin, Little Johnny Duff. Johnny can holler with the best of them, vocally similar to Y&T's Dave Meniketti, making him an honorary Screamin' Lord. What they lack in original ideas they make up for in hard-rockin' musical prowess, especially the guitars of Johnny and Bruce Tousinau and Joe Vernagallo's wreckin'-crew drumming. They could be shaking arenas in a few years. Way to go, kid.

Always leaders in the "Crank it, dude" sweepstakes, SST has some truly brain-damaging slabs out. *The Blasting Concept* is a compilation LP featuring all yer SST faves, and includes "I Can See You," a peculiarly bouncy yet menacing ditty from **Black Flag**, and a near-great reworking of Mountain's "Theme for an Imaginary Western" by **DC3**,

whose second LP, *The Good Hex*, is also out. The playing and overall band tightness on *Hex* are improved from the last alb, but they need a producer/engineer sympathetic to their traditional, extended-jam hard-rock style. The title track and their cover of John Lee Hooker's "Bang Bang Bang" are highlights. Realizing that lyrics and vocals are often just in the way of good hard-rock madness, Greg Ginn has gone beyond *The Process of Weeding Out* with *Let's Get Real*, *Real Gone* for a *Change* by his power trio, **Gone**. Andrew Weiss (bass) and Simeon Cain (drums) allow Ginn's guitar work to dance on a bedrock of virtuosity. Imagine the Stooges' energy and rawness crossed with a hyper-king Crimson/Mahavishnu proficiency—some great stuff, to be sure.

Get psychedelic but keep rockin' hard with the **Fuzztones**, whose *Lysergic Emanations* (Pink Dust) is probably the definitive garage-rock LP of the moment. Opening track, "Cinderella," catches you, and then you can't escape. The trip isn't always pleasant, but then why should it be? From Fuzztones to **Fuzzbox**, as in *We've Got a Fuzzbox* and *We're Gonna Use It!* (Vindaloo). What we have here is four cute Limey ladies who have—if nothing else—come up with the best name for a band since 13th Floor Elevators. Their five-track EP features one great song ("Rules and Regulations") and four okay ones that'll hold ya over until the band comes out with a full LP. They play a sort of upbeat but fem-minded pre-hardcore that is already Number-One in England, and could be a big thing, if not the big thing, stateside.

If ya really wanna punk-out, hardcore style, check out the cleverly titled *Feed Us Fetus* (Toxic Shock) by Canadian cut-ups **Dayglow Abortions**. They are hard, fast 'n' heavy, and—a must with this sort of thing—they have a sharp sense of humor. "Stupid World" is built upon one of the year's best instant riffs and features, out of nowhere, the lead break from "Whole Lotta Love" note fer note. They also do a tune called "Black Sabbath," which is not the three-note dirge by the Ozzites but rather a DA original about the band Black Sabbath.

Finally, if you have any sense of roots whatsoever, you'll stop whatever you're doing (after you finish this column) and run to the store to purchase *Louder Than God*, a Rhino reissue of twelve classic tracks from the supreme power trio **Blue Cheer**. The band that started it all, either intentionally or by accident, are featured here in all their glory, and for the first time in years you can hear these classics without the annoying scratch noises that these records accumulated from years and years of repeated playings. Liner notes by Jeff Dahl, late of Powertrip and a Blue Cheer authority if there ever was one. Rock on, and turn it UP!

—Screamin' Lawd Duff

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Reviews

C L U B S

Kanga

At My Place
 Santa Monica

□ **The Players:** Kanga La Vardo, lead vocals; Gloria Rusch, backing vocals; Kathryn Collier, backing vocals; Tom Canning, keyboards; Tony Patler, bass; Buzz Seiten, guitar; Lenny Castro, percussion; John Keane, drums; Cornelius Bumpus, sax; Jorge Bermudez, percussion.

□ **Material:** Kanga and company should be the ultimate band. Here we have neat, well-constructed pop tunes, seemingly the best La Vardo's many outside writers could find in their repertoires. There are jazzy influences, funky overlays, and great hooks, which are the correct pieces to the record deal puzzle, but somehow the overall picture seems a bit hazy. While the band plays the correct parts, they never really play the songs. La Vardo, in particular, only skims the surface of the material; it's almost as if she were singing someone else's greatest hits.

□ **Musicianship:** If I were to list the musical backgrounds of all the musicians onstage, this review would bleed over into the Showcase section (or at least Club Data). Suffice to say that if you own a radio, you have heard one or more of these players sometime in the last few years. All exhibit tight, clean playing and imaginative interpretations of their charts. Especially notable are guitarist Seiten's amazing solos and keyboardist Canning's impressions of Seiten's sounds. Some pretty cool leads come forth from these guys, as well as from underused sax player Cornelius Bumpus. La Vardo has a decent range, good control, and a pleasing R&B style. Trying to keep my attention focused on her, however, was tantamount to finding the North Star during a fireworks display. She is a talented singer, sure, but her friends overwhelm her.

□ **Performance:** The lady has all of her moves down, which, sadly to say, is not the same thing as having all the right moves. Each song is approached, cabaret fashion, as an entity unto itself, which gives the proceedings a disjointed



Michelle Vice: *Future femme fatale.*

feel. Neither is the continuity helped by the entire company searching for the next selection in their chartbooks between songs. As the unit's focal point, one would expect La Vardo to know her own material a lot better than that, or at the very least to put her cheat sheets in set-order beforehand. The small stage was obviously very crowded, so no one moved much, though what La Vardo managed to squeeze in looked good. The evening's high point came during the first song when percussionist Bermudez took centerstage to do absolutely unheard of things with his tambourine.

□ **Summary:** This was only a first gig for Kanga La Vardo, so any long-term criticism will have to wait. In a few shows, she may well run out of people to thank (a nice idea, but way overdone), and the audience will be comprised of more than just close friends and her songwriters. The band is really great and the songs will make wonderful radio fodder, especially in the undiluted state they were presented in this night. On the other hand, La Vardo needs to develop more fully as a front-person, placing much less emphasis on her able, yet ultimately overshadowing sidemen. Is this the journalist's purgatory or what?
 —Tom Kidd

Michelle Vice

Club Lingerie
 Hollywood

□ **The Players:** Michelle Vice, lead vocals, trash can lid; Kyle Johnson, guitar, background vocals; Carl Byron, keyboards; Brian Wright, bass; Wally Ingram, drums; Arlo Zuss, back-

ground vocals, sauce pan; Mike Tempo, percussion; Novi Novog, viola.

□ **Material:** Vice's material is unusual—best-described, perhaps, as avant-garde pop. Although her vocals are relatively simple, Vice incorporates haunting, ethereal harmonies into her material to make her songs incredibly artsy. Additionally, her songs are musically complex, well-orchestrated, and excellently delivered through a variety of musical instruments. Most of her material incorporates multiple tempos and meters into the upbeat melodies. Vice's songs are further textured by her dramatic vocal approach, which alternates a soft, soothing style with shrill, sometimes piercing falsettos a la Kate Bush.

□ **Musicianship:** At the Lingerie, Vice's powerful voice was smooth and impeccably intoned during the entire set, even when delivering her highest notes. Her voice is as strong as Irene Cara's, although her style is closer to that of the aforementioned Bush. Vice's band served her well, especially Tempo [of the Bonedaddys—see Showcase], the only outstanding performer of the group; he demonstrated his ability to play excellent percussion with every beat.

□ **Performance:** Vice's set opened with a minute-long black & white film on a large screen suspended in front of the stage, blocking the view of the band during its first number, "Movie Shows." Vice also showed slides, which weren't especially effective, during the set's final number. Since Vice is a highly colorful and expres-

sive performer who resembles Natalie Wood in *West Side Story*, her show hardly needs all these peripheral multivisuals to have visual impact.

□ **Summary:** Vice is undoubtedly a talented and creative vocalist, in addition to being a dynamic performer. Her clean, clear voice and ability to arrange full-sounding instrumentation throughout each song are Vice's distinguishing qualities. With her little girl looks and feminine charisma, Vice has a good shot at becoming one of art-rock's leading femme fatales. —*Sheila Tyler*

Jaded Lady

Gazzarri's
West Hollywood

□ **The Players:** Terry O'Leary, lead vocals; Cathy Amanti, bass, backing vocals; Danelle Kern, guitar, backing vocals; Kerri James, drums.

□ **Material:** Hard and loud. Although the music is more rock than metal, the borderline between the two is very thin, live anyway. The songs are definitely raunchy, with a touch of class thrown in for good measure. Every song has its own hook, which makes one hum the songs after hearing them a couple of times. My personal favorites are "Ready for the Night," "Give It All You Got," "On the Run," "Passion Violation," and "Let's Do It."

□ **Musicianship:** The band sounds very rehearsed. James is an excellent drummer—truly amazing! She may be a little short (my guess is approx. 5'3"), but she sure pounds the daylights out of her kit. Kern is a very good guitarist. Her crisp and clear solos remind me a little of Eddie V.H. O'Leary has a good, solid, powerful voice, but like most female rock singers, she sings/screams constantly at the same pitch. Amanti strums away in true rock fashion; she too is good at what she does. Her bass sound is solid, to say the least.

□ **Performance:** The guys in the front row must have had a lovely time. O'Leary, in her imaginative leather and lingerie, paces all over the place, making sure everybody gets a good look. She's definitely a HOT performer, and she has to be seen to be believed. Kern should be more aggressive. Her constant smiling somehow doesn't quite fit with Terry's all-



Danelle Kern can play like Eddie Van Halen, but can she fit into Valerie Bertinelli's lingerie?

out stage presentation. Still, it's obvious Kern was enjoying herself. Cathy is a good mover, but she should move even more. She didn't give the crowd on the left a good look, and those guys felt left out. However, the band's overall stage presentation is great.

□ **Summary:** Other female rock bands had better watch out, because these young ladies are out to kill, and kill they will if they are given half a chance. Jaded Lady is a strong force to be reckoned with on-stage; all we have to do now is wait for the album, which they are currently working on.

—*Nigel Skeet*



The Goils: Today L.A., tomorrow the World.

Goils

At My Place
Santa Monica

□ **The Players:** Laurie Johnson, Holaday Mason, Diane Michelle, vocals; Marty Steele, piano, key bass; Casey Jones, drums; Jeff Delesante, tenor sax.

□ **Material:** From the smokey, original jazz number "All for You," to the Betty Boop delivery of "Sentimental Journey," these Goils can do it all! Their finest moments shine through on tunes with a comedic slant, as in "Don't Sing Jazz (It's Your Demise If You Improvise)" or the outrageously funny "Goody-Goody," featuring the incredibly versatile Ms. Johnson.

□ **Musicianship:** The Goils combine their three very distinctive personalities to create a vocal variety show. Michelle's sultry breathiness plays perfectly off Johnson's powerhouse delivery, and with Mason rounding out the trio, there's no stopping the good sounds and great times once they get started. The three come alive on "In the Mood," and also offer refreshingly different versions of the Andrews' "Mr. Sandman" and "Bugle Boy," with Michelle's awesome scatting abilities in full flight. The backing players certainly do a fine job keeping up with these ladies, and even a somewhat mediocre arrangement of

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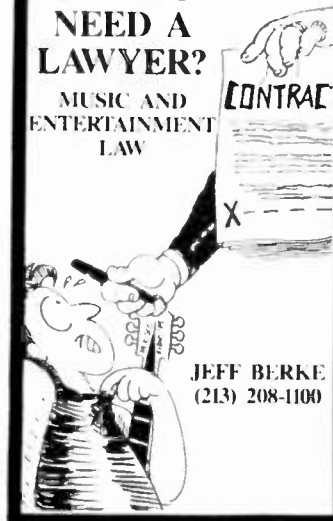
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Reviews

C L U B S

"Satin Doll" does little to detract from an otherwise fantastic set.

□ **Performance:** These Goils are every bit the actresses, as well as accomplished vocalists! Their theatrical expressiveness on almost every tune is as much a part of the total package as is their wonderful vocal embellishments. From the time they take the stage to the end of a much too brief encore, there is literally never a dull moment.

□ **Summary:** Where's the next show? This is a must see for anyone who appreciates jazz, comedy, and well-blended harmonies, delivered by an extremely talented group of performers. The Goils provide pure, unadulterated entertainment in its most potent form.

—Tammy Lynn

Flip City

Madame Wong's West
Santa Monica

□ **The Players:** Bruce Witkin, bass, vocals; Steve Rosenbaum, guitar, vocals; Mitch Goodman, guitar, vocals; Jack "the Maniac" Spratt, drums.

□ **Material:** Flip City (formerly Kiss & Tell) plays white boy dance-pop with diverse influences: the vocal phrasing of Elvis Costello, the lyrical sensibilities of the Romantics, and the instrumentation of the Beatles. Witkin, Rosenbaum, and Goodman share equally in the songwriting; whoever writes the song sings lead on it. There are simple yet effective vocal harmonies in many of the songs, and enough hooks to please any author of conventional songwriting textbooks. "Time to Explain" features a nice dual-lead break and a smooth three-part acappella ending. "Let Me In" is a ballad with a disco-like chorus and a false ending.

□ **Musicianship:** The band has a very consistent sound, perhaps a little too consistent. Although each player is quite competent on his instrument, no one member comes across as a flashy virtuoso. Given the nature of the music, however, this is probably a good choice as it keeps everything tasteful and evenly balanced. Rosenbaum and Goodman share in the task of lead guitar solos.



Flip City: Club veterans, and it shows.

Witkin is an average bass player and a better-than-average vocalist. Likewise, Spratt is a solid, unflinching percussionist.

□ **Performance:** Although Flip City is a dance-oriented band, it wasn't until the encore ("Good Times") that the crowd was really on their feet. There was an attempt at audience participation using the old "everybody-clap-your-hands-over-your-head" cliché, which I could have done without, but which the audience seemed to enjoy, at least for a minute. Everyone in the band seems to enjoy performing, especially Spratt, whose waving arms and Sardonicus-like smile (nice teeth!) provide a constant visual focal point.

□ **Summary:** Flip City has been playing in local clubs consistently for the past couple of years and it shows. The band is well-rehearsed, the vocals blend nicely, and there is little or no time wasted between songs. A little more flamboyant showmanship and more diversity of arrangements might help to turn this band into a top-notch act. —Richie Häss

Roxanne

Grange Hall
San Bernardino

□ **The Players:** Jamie Brown, lead vocals, guitar; Joey Infante, bass, vocals; Jon Butler, guitar, vocals; Dave Landry, drums.

□ **Material:** Serious raunch & roll is what you'll see and hear from these Riverside, California boys. Brown and Infante, the major songwriters in the band,

seem to have a knack for turning their feelings into good music. Roxanne doesn't feel obligated to insert a blistering guitar solo into every song, and they're not afraid to put in the clutch and shift gears once in a while. They mix acoustic with electric guitars on a few rock ballads. One tune in particular, "It's Not the Same," displays a powerful mixture of the two, beginning softly and then slamming into high gear. No monotonous pounding or lengthy soloing is necessary to fill in the gaps in their material—there aren't any gaps in their songs. They are well-written and orchestrated to precision.

□ **Musicianship:** Although each member of the band is an accomplished musician, every band has its stars. Roxanne appears to have four stars who work together as one unit to put on one hell of a show. In addition to being a fine songwriter, Brown has a vocal style all his own. His voice leans toward the higher range but fortunately lacks the irritating, mechanical quality of, let's say, Geddy Lee. Guitarist Butler plays as good as he looks. His style is fluid, his licks are clean, and his energy is contagious. Infante tends to stay off to the side as he lays down a solid, clean bass line. [Ed. note: Infante used to do a hysterical "impersonation" of Jagger, whom he resembles, with noise gods Vox Pop.] He's not afraid of a microphone and harmonizes well with Brown as he caters to the ladies in the audience with a lick and a promise. Drummer Landry comes off a little more

reserved, but *only* a little. The boy's got rhythm, and he keeps up with every shift of the gears.

□ **Performance:** It's not unusual to find that the class clown is usually one of the brightest kids in school. While Roxanne's musicians are serious, they are also known for their sense of humor and good-natured clowning around. Brown is a strutter and uses every trick in the book to get his point across. He's very convincing, and is capable of wrapping the audience around his little finger. He also gets a kick out of sharing his mike with the more enthusiastic members of the crowd. Butler and Landry tend to get very comical and very wet; Landry has this thing for carbonated beverages and takes great pleasure in drenching the highly mobile guitarist. The band's version of "Under My Thumb" is a real show stopper and performed with such a vengeance it makes Mick Jagger sound like a scrawny alley cat in comparison. [*Let's not get carried away, Sabby.—Ed.*]

□ **Summary:** Hollywood, look out. Roxanne is on its way. School's out for summer and these boys passed with straight A's. You've got to see them to believe them—it's a good show you won't want to miss.

—Sabrina Frees-Perrin

SheRock

The Roxy
West Hollywood

□ **The Players:** Edie Robinson, lead vocals; Lisa Lichtenstein, drums, percussion; Kimmi Freeman, bass guitar; Gerre Edinger, guitars; Meta Verone, keyboards.

□ **Material:** It is no surprise that the Chinese delegation selected SheRock to be the first American band to perform and record in the People's Republic of China; this all-girl band



Roxanne: They have our Inland Empire reviewer under their collective thumb.

typifies American rock & roll. SheRock plays aggressive pop music (AOR) with a *flair de femme*. The lyrics are interesting and accessible and the sound is glittery, though a tad dated. "Change" is one of their more hooky numbers, reminiscent of Queen or Styx. "Computerized" is a novel tune full of progressive nuances and a percussive dance feel. "He's Got It" is more like what you would expect from an all-female rock group a la Go-Go's and Blondie. Their overall sound blends elements of pop and rock from the Seventies onward. Though a couple of the numbers could be more catchy, the material is strong overall.

□ **Musicianship:** SheRock is a cohesive unit of solid and talented players with an impressive rhythm section and stylized vocals. Each player pulls her weight gracefully. None of these ladies are overbearing hotshots and each plays her instrument well; the members' formal training and style-consciousness is apparent. Edinger's guitar playing is flashy and succinct and the rhythm section of Lichtenstein and Freeman is incredibly tight and filled with a hard-driving pop power. Verone's keyboard parts fill out and

modernize the otherwise traditional rock sound. Robinson is a talented, expressive vocalist whose style runs the gamut from sleek and sexy to rough and ready, or whatever is appropriate.

□ **Performance:** Well-rehearsed and polished, SheRock has genuine energy. The band's pseudo-glitter presentation is full of successful attempts at visual and musical drama (a la old Bowie, T. Rex, and early Tubes). Their wardrobe is well-coordinated, slick and colorful and interesting to study while listening. (They wore the same outfits as in their press photo.) They move well and play confidently, interacting with one another. Finally, the L.A. rock scene gives male music fans something to drool over: a good-looking all-girl group that can play as well as look good. [*Let's not forget Vixen, bub.—Ed.*]

□ **Summary:** The players are talented and the songs are solid, well-written and arranged—American rock & roll through and through. The band's professional quality is evident in its writing, playing, and performing—quite slick—again, very American. The Peoples' Republic of China will not be disappointed. —N.D. Groov

Photo by Sabrina Frees-Perrin

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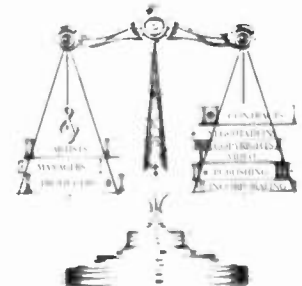
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SheRock: Taking their very American rock to China.

Club Data

by L. S. Duff

Photo by Terry Dorn



Blood on the Saddle returns from a U.S. tour at Raji's on July 10th.

Let's get right to it, shall we? Seems like a lot of clubs are the sites of various interesting events of late, so let's take a look.

First, there's a new organization called *Independent Label Association*, which is exactly what it says it is. In an effort to represent indie labels and their artists, the I.L.A. has begun a series of benefits in clubs around town. The shows, not surprisingly, feature artists who record for I.L.A.-affiliated labels. The first benefit, which took place at Wong's on Sunday, June 22nd, was booked by **Bomp Records'** bigwig Greg Shaw, and attended by hardly anyone except me and the bands themselves. Too bad, 'cause the I.L.A. is a timely idea and the show—featuring **Raszebrae**, the **Things**, the **Primates**, **Bel-Fires**, and others—was pretty good. Scenesters and other no-goods have a chance to right the wrong and turn up for the second I.L.A. benefit, to be held at **Raji's** on July 4th (which is, after all, *Independence Day*), and featuring the **Rave-Ups**, **Lucinda Williams**, **Drowning Pool**, and maybe even **Twisted Roots**.

The **Road Angels** (see *MC* June 23rd for in-depth look) are presenting a band competition, in which industry types will pick a winner to play a major-arena concert to benefit the Road Angels program. In a nutshell, this program provides free rides to drunk drivers and keeps them off the road. Another good idea, eh? The third round in the Road Angels series is occurring as we go to press, and while we don't know who the bands are, we do know some of the industry judges: **Mindy Espy** (manager of **Glenn Frey** and **Toto**), **Bob Zurick** (manager of **ZZ Top**), and **Jason Lloyd** and **Ken Komisar**, both from **Atlantic Records**. These events are happening at the **Whisky**. Also at the Whisky, **Michael Ross** is presenting the **Guitar Center Jam Nite**, which will feature name

players jammin' and up 'n' comin' bands showcasin' and all kinds of industry types and music fans hangin' out. Jam Nite will be a weekly series (Monday nights), and it's already underway. Bands interested in showcasing should call the Jam Hot Line at (213) 274-9964, and dudes wanting to jam can call the VIP Hot Line (oooh!) at (213) 659-8481.

Finally, the **Troubadour** is the official L.A. location of the **Service Merchandise Battle of the Bands**, which takes place locally in over 100 cities nationwide and goes on through September. The big winner will receive \$10,000 in cash, a one-year booking contract with Buddy Lee Attractions (don't ask me), and, according to the press release, a record album—hopefully a good one. No, that's not it—they mean a record album to be recorded by the winning band. Don't they?

Now, moving on, we have a guest commentary from one of C.D.'s night-owl correspondents:

Roving reporter **Kate Turman** tells you what you've missed on the club scene: "Trash at the **Troub**, was, as usual, tremendous. Singer(?) **Kery Doll** led the Trashmen in fine versions of Sweet's 'Wig Wam Bam', the Babys' 'Headfirst', and the Ramones' 'Blitzkrieg Bop', complete with Paul Stanley-like intro raps. Doll seemed almost pleased when someone dumped a large can full of trash onto the stage. Don't miss the final show before their European tour (yes, I'm kidding) at **Wong's** on July 4th; it oughta be 'explosive'."

"The **Legal Weapon/Little Kings** show at the **Whisky** was fun, with LW's **Kat** looking and singing great, and enough L.A. Dee Datypes to fill half a column (and that's only describing their hair colors). An A&R guy at the Whisky show was also spotted checking out Nashville's **White Animals** at **Club Lingerie**. Lines to see that band, **Channel Three**, and **Dumptruck**

were long (some waited over an hour to get in), so next time, guys, try to get to the club before 10:30 and there *might* not be a line (or maybe if you dress up like a fire inspector, you can cut in line).

"**Jef Scott's** pre-album-release-annual-summer-concert at Wong's was well-attended by such luminaries as **Candy** and assorted long-time Jef Scott fans. By the way, I hear Wong's downstairs is soon to be a restaurant, and we don't mean serving Manila Vanilla, so you can eat, drink, and make merry in one place! This means no more bands downstairs, though. [*This information is no longer true: They will keep both stages open.*]

"One not-too-trendy show was the **Coasters** at **Colley Ford**, Glendora. (Colley Ford is a Ford dealership, not a new club.) In the heat of the noonday sun, they did fine versions of 'Yakkety Yak' and other Coasters faves. I hear they're playing before the puppet show at **Magic Mountain** soon (a little movie humor for those in the know).

"Boy, it's really been a great couple of weeks, huh? 'Til next time..."

Thanks, Kate. Now, to finish up, there's a newer club being run by **Tequila Mockingbird** called the **Sacred Club** at 2330 Temple downtown. You can check out **SS20** there on July 5th. Both **Lingerie** and **Raji's** will be increasing capacity within a very short time, hopefully making those maddening lines a thing of the past. **Lingerie** is reinforcing their walls and **Raji's** is moving some seats around, spraying some fire retardant, and switching from a seating (restaurant) to a standing capacity. Also, **Blood on the Saddle** returns from a U.S. tour at **Raji's** on July 10th. **Hurricane** plays **FM Station** on July 4th, and boogie grandpas **Canned Heat** play **FM** on July 16th. Lastly, **Guns N' Roses** play their "Farewell to L.A." date at the **Troub** on July 11th. Kinda makes ya misty, don't it?

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
June 10-June 23

Madame Wong's West
Santa Monica

1. Jef Scott
2. Agent X
3. Donner Party/Doll Congress

Troubadour
West Hollywood

1. Warrant
2. Vixen
3. Vicky James Wright

FM Station
North Hollywood

1. Redd in the Eyes
2. Trapper
3. Kevin Fisher

Raji's
Hollywood

1. Get Smart/Agent Orange
2. Faith No More/Grand Manner/Maids of Honor
3. Fiends/Zarkons/Lazy Cowgirls

Lhasa Club
Hollywood

1. Babooshka
2. Shiva Burlesque
3. Pattern Response

Nucleus Nuance
Hollywood

1. Joann Jackson
2. Samba'In
3. Henry Butler

CRITIX PIX:

Bel-Fires: Hey, didn't *Music Connection* pan these guys? Well, Club Data saw them and thought they were pretty good. Admittedly, I can't remember any of their songs, but their sound as a band was a well-developed two-guitar attack. Vocalist Cynthia Isabella has a good stage presence, coming across as genuine and unassuming, yet powerful. A few more memorable songs and they might make a big noise.

Zarkons: Around forever, constantly gigging, always and still great. I overheard some guy in the crowd say, "Wow, they can really play their instruments." Yeah, and then some, bub. A genuine, timeless rock & roll band, and perhaps it's that timelessness (read: lack of trend-hopping) that's kept them from the big time. I don't know.

Silver Tears: Greatly improved and more exciting than they were nine months ago, but that's a typical incubation period, isn't it? They rocked, they worked up a sweat, and played and sang wonderfully. Yeah!

Showcase

by Katherine Turman



Photo by Janiss Garza

The Brotherhood of the Bone: "An L.A. rock band, as far as I can tell."

They hail from Kentucky, Antarctica, and Texas, but the octet known as the Bonedaddys has a sound that's universal. "We're more than an African band," says percussionist and band founder Michael Tempo. He continues: "Even though we play African, West Indian, American R&B, and New Orleans stuff, we're still an L.A. rock band as far as I can tell." The main objective, he says, is that the music should be "danceable and soulful." The band can't recall a gig at which people didn't dance to every song (except one show where the dancing didn't begin until the *middle* of the first song).

Veterans of bands such as Andy & the Rattlesnakes, King Cotton & the Kingpins, and Burning Sensations, the Bonedaddys' lineup includes King Cotton, vocals; Michael Tempo, percussion; Larry Knight and Paul Lacques, guitars; Jay Work, sax; Frankie Hill, keyboards, sax; Rick Moors, bass; and Tony Braunagel, drums. Off-stage and on, these guys are fun, funny, and zany. The members perform, variously, in fezes, dresses, and platinum blonde wigs—but behind the silliness there is plenty of rehearsal, dedication, and serious planning.

Bonedaddy businessman Tempo began his live music career in Kansas City, where he also attended art school. There wasn't much of a market for Third World music in Kansas City, but he recalls, "Sometimes we'd play an African song and tell people it was the new Peter Frampton song." Though he started out on trombone (which lasted three days), he feels that as a percussionist, "You can play and chew gum at the

same time."

Later, in California, when Tempo first saw the always-entertaining King Cotton, he remembers thinking: "Who is this coconut? I knew he wasn't a stockbroker or nothin'." Tempo and Cotton began a partnership that has lasted for years. They even had a program on a pirate radio station, KBSH, on which Cotton was known as "the White Blur" (creating a stir) and Tempo was "Bongo Santa Monica."

In November 1984, Tempo found that Cotton, along with his booming voice and deep Texan twang, was available to form a band, and the Bonedaddys were born. The band's name "gives a clue as to what we're about. It's real rhythm-oriented," says Cotton. "We take it right to the bone—modern-day cavemen—we have a Neanderthal image." Cotton asserts, "The human ear craves rhythm," and notes that "the first instrument was a bone and skin."

Although the Bonedaddys are a bit beyond bones and skins, Tempo plays talking drums and a shekere and says of the band's instruments, "They're all African, originally." Cotton adds loudly, "Not the DX-7!"

Songs are often written en masse, but they credit "The Bone," their trademark rap tune, to a "vision induced by lentils and Klondike bars," says Lacques, who wrote a major portion of the lyrics. The song was recorded for the film *Just One of the Guys*, and the band is also contemplating releasing it as a twelve-inch single.

So do these irreverent guys have any love songs in their repertoire? "A couple of tender

deals," answers Tempo. Another Bonedaddy favorite is "Say Bo, Where'd You Get That Kpolongo," a tune about the Bo Diddley beat. And since it's difficult to achieve political unity in a group of eight guys, some songs are about "basic injustices—just truth rather than a partisan thing," says Tempo.

In their nearly two years together, the Bonedaddys have carved out a unique niche in fashion-conscious Hollywood. Their image, explains Tempo, "is a three-ring circus effect." A discussion on stagewear will typically lead from heels vs. flats to thrift shop dresses ("They look nice with a fez," says Tempo). But, they clarify, "It's just part of making fun of ourselves."

So if the Bonedaddys take their music seriously, but don't take themselves too seriously, how's a journalist to tell what's true and what's not? As Tempo laughingly warned at the beginning of the interview, "None of this is honesty." But I think he was lying.

An Excerpt from "The Self-Proclaimed Legend of the Bonedaddys"

*In the beginning was the bone
And the bone was good
Long before the telephone the bone
Was lying in the woods
Of mahogany and lonely under the moon
that shone
Was this bone . . .*

*. . . And in the final home of the bone
In a vast coastal basin of the bone's last
hope
Some Daddys get together every Boneday
night
To pick a bone about this tragedy of life
They don't clothes
And go
To smoke-filled zones
Cloak their domes
With cylindrical cones of Masonic's last hope
Protect their all-seeing globes
With shades from the zone of squandered
bone
Bounded by Venice, Speedway and Ozone
These shades to screen harsh rays
The better to see this bonely show:*

*For they beat on skin
They slash and claw at strings
They wail and moan
But is there true consolation in this
Brotherhood of the Bone?*



CARLA OLSON OF THE TEXTONES
Photo by Janiss Garza

Photo Concepts by JANISS GARZA
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TECHNICAL SKILL _____
STYLES _____
AVAILABLE FOR _____
VOCAL RANGE _____
QUALIFICATIONS _____

READ MUSIC: YES NO (check one)

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

GOLDEN CASTLE

21076 W. Golden Triangle, Saugus 91350
Contact: G.C. Management (818) 999-1770
Type of Music: R&R, dance, T40
Club Capacity: 462
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: Open

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 907331
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) 700-1584
Type of Music: Original, Top 40
Club Capacity: 350
Stage Capacity: 10-15
PA: Yes, w/operator
Lighting: Yes, w/operator
Piano: No
Audition: Send complete promo pack or VHS to above address w/SASE
Pay: Negotiable

TIMBERS

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

VALLEY CLUB

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

HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, 313 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

ANTICLUB AT HELEN'S PLACE

4658 Melrose Ave., L.A., CA 90029
Contact: Reine River (213) 667-9762, (213) 661-3913
Type of Music: Rock, unusual, orig, acoustic, folk, country, R&B, poetry, films, performance art
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 875454, L.A., CA 90087-0554
Pay: Negotiable

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

GAZZARRI'S

9039 Sunset Blvd., West Hollywood, CA 90069
Contact: Rockwest Attractions (818) 366-2259 or Bill Gazzarri (213) 273-6606
Type of Music: All
Club Capacity: 301
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send photo, tape & bio
Pay: Negotiable, plus percentage

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

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

CAMELLA'S

23380 W. Valencia Blvd., Valencia 91355
Contact: G.C. Management (818) 999-1770
Type of Music: T40, R&B, oldies/dance
Club Capacity: 220
Stage Capacity: 8-10
PA: Partial
Lighting: Yes
Piano: No
Audition: Call for audition
Pay: Open

SERGIO'S CANTINA

3835 E. Thousand Oaks Blvd., Westlake 91362
Contact: G.C. Management (818) 999-1770
Type of Music: T40, R&R, dance
Club Capacity: 220
Stage Capacity: 4-6
PA: Partial
Lighting: Yes
Piano: No
Audition: Call for audition
Pay: Open

CLUB SHINE/THE WESTSIDE

6112 Venice Blvd.
Contact: T.R. (213) 650-1137
Type of Music: All entertainers—music to comedians
Club Capacity: 300
Stage Capacity: 3-4
PA: Yes
Lighting: Limited
Piano: Yes
Audition: Show up Tues. or Wed. 9 p.m.-2 a.m.
Pay: No, showcase

DESCANSO BEACH CLUB

Avalon Catalina Island, c/o Island Resorts, PO Box, Avalon, CA 90704
Contact: Jean-Paul (213) 281-7673
Type of Music: DJ's (new wave dance remix format), entertainers
Club Capacity: Unlimited/outdoors
Stage Capacity: Unlimited
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Negotiable

ELECTRIC CIRCUS—TEEN CLUB

1123 N. Vine, Hollywood, CA 90038
Contact: Tom (213) 466-9434
Type of Music: All styles
Club Capacity: 275
Stage Capacity: Drum riser
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
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: Aprile York, (714) 524-7072
Type of Music: All types of new music, originals
Club Capacity: 300
Stage Capacity: 7
PA: Yes
Lighting System: Yes
Piano: No
Audition: Yes
Pay: Negotiable

MUGSY MALONE'S

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

SPIRIT

1130 Bueno St., San Diego, CA 92110
Contact: Madalene Herrera (213) 276-3993
Type of Music: Originals only, up & coming local & national acts
Club Capacity: 350
Stage Capacity: 20
PA: Yes, w/operator
Lighting: Yes
Piano: No
Audition: Send tape, record, bio
Pay: Negotiable

NEW GENERATION

1025 11th Ave., San Diego 92101
Contact: Mark Stern (619) 234-2834
Type of Music: All ages club, originals only, all styles, local and national acts.
Club Capacity: 500
Stage Capacity: 20
PA: Yes, with operator
Lighting: Yes
Piano: No
Audition: Send promo pack, tape, record, and call
Pay: Negotiable

MISCELLANY

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

ATTENTION MUSICIANS, WRITERS, show people: part-time work available around your gigs \$600 an hour. Public relations phone work for non-profit organization. Call Jamie at (213) 464-3686.

TELEMARKETERS NEEDED: Setting appointments from TV ads and cold calling. Salary is \$5.00 an hour guaranteed, plus \$15.00 each sale. Cash bonuses daily. Pleasant atmosphere. For info, call Lisa Dunn, (818) 760-4354. Evening hours available. Immediate hire.

PART-TIME INTERNSHIP position available in live entertainment facility. No immediate pay, but flexible hours in a fast-paced, fun environment. Skills required include: good communication, writing, typing, and courteous phone manners. Reliability and energy a must. Good learning experience in publicity and marketing. Call (213) 274-5865 between 12 and 5 p.m. Ask for intern information.

TLO/AIRWAVE RECORDS are now seeking summer interns. We are a six-year-old independent 12-inch record label. For information, call Lisa Corona Ebsworth at (213) 463-9500.

INTERN POSITION AVAILABLE at *Music Connection* to assist advertising department in various duties. No pay, gas expenses provided. Must possess strong organizational skills and have ability to work under pressure. Six to ten hours per week. For info, call (213) 462-5772 and ask for Nick Payne.

FREELANCE DESIGNERS SOUGHT for development and production of packages for LPs, cassettes, CDs, videos, etc. Strong design and paste-up skills essential, as is a good familiarity with rock history. Call Don Brown at (213) 450-6323.

PERSON FRIDAY—PERMANENT part-time. Afternoons, Monday through Friday. Experience in general office, light book-keeping, excellent spelling, transportation required. Bellflower area (213) 920-7477.

RECORD COMPANY IS interviewing interns. Opportunity to learn record merchandising. Musical background preferred, but not essential. No pay. Call Kelly, 5-7 p.m. at (213) 973-8282.

INTERN NEEDED—Full-time or part-time for entertainment public relations company. Contact Sue at (213) 874-1300.

HELPER WANTED FOR handicapped musician. Opportunity for strong, athletic male with driver's license in exchange for room and negotiable salary in pretty residential neighborhood in Studio City area. For details, call Eric at (818) 762-8868 between 1 and 4 p.m., Monday-Friday.

SMALL INDIE RECORD and publishing company needs progressive R&B singers for demo work. Pay involved. Send resume, photo, and audio cassette to Hot Kiss Records, 6212 La Mirada Ave., Rm. 111, L.A., CA 90038.

RECORD COMPANY SEEKS promotion people. No experience required. Can work anywhere in the world. Must have good communications 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.

PRO PLAYERS

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WED., JULY 9, NOON**

**SEE PRO PLAYERS COUPON
ON PAGE 37**

SESSION PLAYERS

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 Lietham, 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

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 from London. 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 KKGQ, KACE, KJLH. Instruction in the techniques of programming synthesizers & drum machines. BMI published writer. Easy to work with. Reasonable rates.
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 library, 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

DWAYNE O'CUDBHAN

Phone: (818) 332-5845, (818) 332-9683
Instruments: DX-7, TX-416, MKS 80 Super Jupiter, Roland TR-707, Yamaha SPX-90 digital multi effects processors, SDE 2500 digital delay, SBX-80 SMPTE-MIDI sync box, Apple IIe & Amiga computers with sequencing, notation & voice editing software & over 2000 patches, acoustic piano
Technical Skill: Keyboardist, arranger, sequencer, film scoring, professional copying
Styles: All
Read Music: Yes
Qualifications: Have played keyboards professionally for 15 years. Have toured &/or recorded with various Grammy Award winners & platinum artists. Highly skilled technically, very punctual, efficient, easy to work with, extremely interested in the success of your project.
Available For: Sessions, arranging, film scoring, sequencing, copy work, showcasing at reasonable rates.

BRAD STANFIELD

Phone: (818) 787-2723
Instruments: Lead & rhythm guitar, vocals, electric & acoustic sixes, electric 12-string (dbl-neck)
Technical Skills: Player/performer, specializing in "on-the-spot" improv solo overdubs; 3-octave range plus falsetto, strong backup or lead vocals when needed; commercial, hook-oriented songwriter, strong double on bass & drums, some synth
Styles: Pop, rock, R&B, reggae, blues
Qualifications: Easy to work with; fast, reliable, creative, spontaneous; 11 years studio & club experience; young rock/power pop image. Audition tapes & pics upon request.
Available For: Demos, masters, videos, tours, jingles, films. Professional bands with label & management.

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), Cornel Abraham (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), Alterglow. 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.

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 many studio hours. I have an easy-going attitude, I'm fun to work with—I enjoy what I do & I show up on time. B.A. Berklee College of Music.
Available For: Studio demos, live performance, anything with integrity.

JOSHUA RICH

Phone: (213) 652-8159
Instrument: Piano
Read Music: Yes
Styles: All
Qualifications: Ten years experience clubs, recording; great sight-reader; composer, arranger; nationally released album; pro attitude.
Available For: Session work, video projects, film & TV scoring, jingle composing.

TOM BITTNER

Phone: (213) 466-2869
Instruments: Keyboards, including Yamaha DX-7, Oberheim OB-8, Roland Juno 106, Korg Poly 6, Rhodes 88, Oberheim DMX & Tascarr 234, etc.
Technical Skills: Accomplished player, performer, arranger, songwriter, etc.
Style: Rock
Read Music: Yes
Qualifications: Professional live & studio work for over 10 years.
Available For: Sessions, demos, live work, etc.

MIKE SNYDER

Phone: (818) 796-2221
Instruments: Percussion, mallets, timpani Gretsch, Ludwig & Yamaha drum kits, Simmons SDS9 with outdoor gear
Technical Skills: Cover all styles of kit drumming & orchestral, contemporary & 20th century percussion; percussion orchestration.
Read Music: Yes
Qualifications: Live performance &/or recording with the following: Dan Siegel, Mason Williams, Bill Watrous, Pasadena Symphony & Fame, M.M. in percussion performance from USC. Author of *Linear Drumming: A Creative Approach*. Belwin Mills/Columbia Pictures Pub., Artist/Clinician for Ludwig Drums & May EA Miking Systems.
Available For: Recording sessions, short tours, demos, other professional projects.

TIM POWELL

Phone: (213) 225-6806
Instruments: Modified fretless Precision, custom-built fretted & string basses
Technical Skill: Good groove player, soloist & reader
Styles: Jazz, funk, pop, etc., very versatile
Read Music: Very well
Qualifications: 10 years experience incl national & So. American touring, recording, casuals,

shows etc. Studied at Berklee & Cleveland Institute of Music, privately with Ethan Connor (of the Cleveland Orchestra) & Bunny Brunel. 900w amp with Bi-amp, crossover, parametric & graphic EQ, etc.
Available For: Anything

MARK PISTEL

Phone: (213) 392-8007
Instruments: P-bass, J-bass, GK amps with all JBL speakers, effects, mini-studio, TR-707
Technical Skills: Bassist—fingers, pick, slap; vocals—lead, backup
Styles: All, specializing in modern pop
Vocal Range: High baritone to mid-tenor
Read Music: Yes, charts
Qualifications: 12 years stage & studio experience.
Available For: Sessions & other pro situations

PHIL TARCONZ

Phone: (818) 248-8233
Instruments: Guitar, stereo rack system w/effects
Technical Skills: Composer, arranger, instrumentalist, guitar technician, sound engineer
Styles: All
Read Music: Yes
Qualifications: Music college background, teaching experience, 16 years professional performing & recording experience. Powerful melodic & percussive style. Unique, contemporary sound quality.
Available For: Anything

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, Boomerang, Taboo Zoo, & 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.

SPIKE BARON

Phone: (213) 469-4085
Instrument: Bass guitar
Technical Skill: Fretless & fretted, thumb slap
Read Music: No
Styles: Funk, rock, wave
Vocal Range: Baritone, bass
Qualifications: 15 years studio & touring experience with New Seekers, Allman Bros., General Public.
Available For: Studio, gigs, tours

LEE G. POWERS

Phone: (714) 621-6146
Vocal Range: Tenor, 3 octaves
Styles: Pop/T40, R&B, jazz, country pop
Read Music: Yes
Qualifications: 1985 (released 1/96) grand prize winner of Music City Song Festival vocal performance competition, also 1st place Pop/T40 category; 5 years studio sessions, demos, clubs & stage.
Available For: Recording sessions, demos, videos, commercials, live performance

BOB VAN ROOY

Phone: (714) 776-0302
Instruments: Lead vocals; tenor, alto & soprano sax, flute, clarinet; congas
Technical Skills: Performer/frontman
Styles: Rock, pop, R&B, jazz
Vocal Range: Baritone-high tenor, 3 octaves plus
Read Music: Yes
Qualifications: Several albums & singles at Kaye Smith Studio, Seattle & Hawaii. Toured with Burt Bacharach. Concerts with Osmonds, Ohio Players, Minnie Riperton, Englebert Humperdink, Nancy Wilson, Don Ho, Sonny & Cher, Creedence Clearwater, Sam Butera.
Available For: Studio work

BROOKS TAYLOR

Phone: (818) 782-9306
Instruments: Guitar (electric & acoustic)

Vocal Range: 3 octaves, baritone
Styles: R&B, blues, rock, C&W
Read Music: Yes
Qualifications: Very strong & powerful singer with great stage presence, 10 years of club & recording experience.
Available For: Studio/demo sessions, club work

MIKE GREENE

Phone: (213) 656-0309
Instruments: Prophet 2000 digital multi-sampling keyboard, E-mu SP-12 sampling drum machine, Roland Super Jupiter (Jupiter 8), Yamaha DX-7, Prophet 5, Korg Poly 61, Roland MSQ-700 sequencer
Styles: Dance, R&B, rap, new wave, rock, pop
Technical Skills: Modern, imaginative, & fast programming, playing, & arranging. Killer grooves a specialty.
Read Music: Yes
Qualifications: Yes
Available For: Sessions, demos, writing, interesting situations

BEN GREY

Phone: (818) 982-7115
Instruments: Electric bass (fretted & fretless), upright bass, DX-7, electric piano, drum machine
Technical Skills: Great time, feel, & sound; impeccable sight reader; good ear & large repertoire of tunes (from standards to today's hits); can play many styles authentically; arranger/songwriter
Styles: Pop, R&B, rock, jazz, & more
Vocal Range: High baritone
Qualifications: B.A. of Music from University Miami; tons of club, casual, & session experience; very versatile, reliable, enthusiastic, & hard-working. Tape, resume, photo available on request.
Available For: Sessions, club work, touring, casuals, Top 40

TROY DEXTER

Phone: (818) 509-5995
Instruments: Electric & acoustic guitars & related doubles. Multikeyboards & full computer sequencing capability.
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" & Melissa Manchester's "Energy." Tapes available. Call me—I'm a writer's dream.
Available For: Recording sessions of any kind

ROB FRESCO

Phone: (213) 474-9962
Instruments: Electric bass & vocals
Technical Skills: Sightreading, thumb-slapping, lead & harmony vocals, composer/arranger, & recording engineer
Styles: Rock, pop, jazz, country, blues, etc.
Read Music: Yes
Qualifications: Have performed & recorded with approximately 10-million bands around L.A. & Santa Barbara, including Al Kooper & the Reekooperators, Jimmy Wood & the Immortals, Miriam Cutler's Swingstreet, the Doo Wah Riders, Jimmy Messina's Oasis, the Groundlings Theatre, a few albums & TV commercials, & enough night-clubs & casuals to make ya sick.
Available For: Sessions, casuals, clubs, lunch

BOB EMMETT

Phone: (818) 769-9012
Instruments: Prophet V, Roland Juno 2 & SH 101, Yamaha TX-7, sequencers, Yamaha PF-10 & Roland drum machines, electric & acoustic guitars
Technical Skills: Keyboards—great sounds & parts. Synthesizer bass specialist. Good with sequencers & drum machines. Strong guitar double. All facets of music production practiced at own & outside facilities.
Read Music: Yes
Styles: Eighties dance & Top 40 music mostly; also country & R&B
Qualifications: 10 years pro concert, studio, & club experience. Credits include Rodney Trotter (Parliament/Funkadelic), country artists Bob Alex & "Boxcar Willie," jingles for KKHR-radio & KTLA-TV. Currently working with Leda Grace (Polydor Records) in pro show band as well as studio situations. Quick to learn songs & invent parts, & easy to work with.
Available For: Professional situations

ACE BAKER

Phone: (818) 760-7532
Instruments: The studio itself, DX-7, Prophet 2000, sampling, Jupiter 8, Linn 9000 with huge library of custom drum sounds, various MIDI modules, Mini-Moog, lead & background vocalist.
Styles: All styles, especially pop, hi-tech, R&B, funk
Read Music: Yes
Vocal Range: 2nd tenor with falsetto
Technical Skills: Songwriting, arranging, production, strong soloist with a feel for pitch bending, great with MIDI, acoustic pianist, electric guitar emulation, very realistic drum programming.
Qualifications: In L.A. less than 3 months. Credits

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already include Fame & tour with Alan Thicke. 2 albums projects in progress. 10 years classical piano training & competitions, 8 years Univ of Arizona (jazz, theory, voice, etc.), toured extensively in Western U.S. & Japan, 1000+ hours 24-track studio work as keyboardist, producer. Currently working on album project at Lion Share. Classical chops, jazz feeling, rock energy, pop mind. Tapes, resume, references on request. Available For: Sessions, concerts, preproduction, MIDI sequencing, programming & arranging, songwriting projects

HARVEY LANE

Phone: (818) 905-6027
Instruments: Bass guitar fretless bass
Styles: Rock, funk, jazz-rock
Read Music: Yes
Vocal Range: Baritone
Qualifications: 18 years bass playing & experience. Former band is now Bon Jovi. Performed with members of Clarence Clemons' band, & Frank Stallone's Valentine. Recorded & toured with Bruce Foster (Millennium) & the Flamingos. East Coast drive & total pocket player. Came to L.A. to play. Currently with Bodo. Available For: Sessions, demos, showcases & casuals.

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, every thing

BARBARA REED

Phone: (213) 436-2297
Vocal Range: 3 1/2 octaves
Instruments: Piano
Technical Skills: Vocalist/sight-singer/songwriter/lyricist/pianist, arrange voices, write leadsheets, charts
Styles: Jazz, pop, blues, R&B
Sight Read: Yes
Qualifications: Have own album out on contemporary & jazz radio, 10 years experience in clubs, studios, demos, jingles, backup. Have own record label 4 years music college.
Available For: Sessions, demos, jingles, writing charts for singers. Tape available on request.

TECHNICAL

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.

PETER R. KELSEY

Phone: (213) 837-7939
Technical Skills: Recording engineer & producer
Qualifications: 14 years experience in top studios including work with producers Ken Scott, Roy Thomas Baker, Rupert Hine, Rick Derringer & artists Elton John, David Bowie, Jean Luc Ponty, Joe Zawal, the Fixx, Graham Parker "Weird Al" Yankovic, etc. Resume available upon request.
Available For: All studio engineering & production

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NEXT CLASSIFIED DEADLINE
WED. JULY 9, 12:00 NOON

2 PA'S AND AMPS

- Peavey bass amp, 130w, w/EQ, xlt cond, \$359. Dale 213-860-8712
- Roland JC-120, JBLs, gr shape. \$475 w/str 213-474-3196
- Sunn Beta lead ht, 100w, 110w w/12 15 cabs, xlt for guitar or keys, \$350 or trade. 213-735-6221
- JBL 22 Cabaret cabs, 15" speaker, 4" Celestion cabs, first \$500 buys all keys. 818-995-3408
- Studiomaster 32x4x2 10 mos old xlt cond, \$2500. Joe 213-534-5134
- Legend 2 12 empty spkr cab woody, 59% or trade for Moog Rogue synth. Dale 818-785-8026
- Sunn PA 6, two Sunn IV columns, Sunn concert monitor, Kustom PA hd, \$500. Jaime 213-453-1041
- Vox Super AC30 BLK Kingham hd & cab, solid state, but plays warm & twangy, \$300. Sayne 213-465-1974
- Rampe WR-8210 studio mixer, 10x4 xlt cond, \$800. 213-469-4570
- Stage monitor, ElectroVoice 12" spkr w/5 tweeters & passive x-over in Kustom cab \$155. Dave 213-483-7664
- Top-planted Marshall spkr cab w/out 12". JBLs & cvr, \$350. Jimmie (morns/evens) 213-553-0550
- Fostex RM 780 studio monitors, xlt cond, \$325/pr. 213-469-4570
- Hiwatt custom 100w amp w/cvr, grt cond & snd, vintage year. \$350. 213-870-8111
- Legend 35w guitar amp, str-switching BKW, Celestion 12" xlt \$250. 213-735-6221
- Lab Series 100w amp, built in reverb & comp, 1/4" loop, lots of knobs. In new, \$250 obo. Mark 213-682-8227
- Marshall 100w hd, 1970, one owner, \$550 obo, Fender 50w vintage amp \$250 obo. John 818-761-8881
- Two acoustic bass amps, \$299 obo ea. John 818-761-8881
- Brand new Peavey MKV 24-ch mixer, \$1800, DOD comp. \$175. Loft x-over \$100. 100-ft snake \$180. \$125. Rich 213-937-9919
- Ampex SVT bass cab, 9-10", \$300. Danny 818-884-7652
- Leslie 147 w/2-spkt combo preamp & 25 ft snake, very clean cab, new cond, \$250. Gary 818-769-1537
- Two JBL Pro Series 423A studio monitors, spkrs, \$450 ea. Ron 213-822-7629
- Acoustic spkr cab w/4 12" spkrs & 2 horns, \$100 or trade for bass guitar. 213-661-7156
- Yamaha EM-300 12-ch mixing board w/200w power, many extras, w/2 Altec Voice of the Theatre cabs, \$2500, \$1675 w/out cabs. Ray 714-774-3896
- Music Man amp, 120w, w/cab, 12" JBL 12" spkrs, \$600. Joe (after 6pm) 818-782-2882
- Two Altec Voice of the Theatre cabs w/12 ch Yamaha 300w board, \$2500, \$1075 w/o board. Ray 714-774-3896
- Ampex SVT & 810 -at w/cases, ready for road, w/separator, \$525 each. Scott 213-458-1900
- Fender Super reverb amp, \$350. xlt cond. Ken 818-784-8414
- Pair Peavey PA cabs, 1 w/12 Blk Widow & Tweeter, other w/10 Gauss spkrs. Par \$150. John 213-280-0687
- Peavey CS-400 stereo power amp, 200w/8ohm or 400w,

- bridged w/compr & lmr \$275. John 213-280-0682
- Tapco 6-ch mixing board, custom w/6 direct input trans, suit for live input. \$200. John 213-280-0682
- Sunn 16-ch stereo mixer w/warnt cs lk new, \$1200. 213-699-1146
- Sunn 4-ch PA studio amp, \$200. Bruce 213-998-6084
- Marshall top-lant 4 12 cab w/IRLs & cover xlt cond, \$350. 213-393-7913
- Two Altec Lansing 12" spkrs into Altec Lansing midrange cab, \$200/pr. 213-553-0550
- Collectors Item, old Gibson Falcon guitar amp, 1 1/2" spkr w/verb, \$75 or trade obo. Peter 818-366-1989
- Pignose 3060 outside cases, \$20/ea. 818-366-1989
- Sunn 3800 800w power amp, gd wking cond, \$400 obo. Jeff 818-609-1146
- Sunn concert lead amp w/str 10" spkrs, \$350 obo. Jeff 818-609-1146
- Fender pre-CBS 1964 Tremolux piggyback amp, gd cond \$125 obo. John 714-998-2600
- Wanted: 4-ch mixer for: keyboards. Cheryl 714-673-4036
- Ampex SVT bass cab w/spkr, \$350. Danny 818-884-7652
- Slant cab w/4 Celestion 100w spkrs for guitar, \$300 obo. Danny 818-884-7652
- Marshall 50w ch switch, 100w master. Jd hd 50w ch w/switch combos, 1 1/2 w/12 cab, 4x12s. All factory blue, unused, \$450-\$700. Michael 213-204-0399

3 TAPE RECORDERS

- Senaui PCM digital recorder w/Beta VCR grt for dig mix. Johns \$750. 213-469-4570
- Tascam 38 8-trk recorder 2/8 ch noise reduction & studio rack, less than 30 hrs use, \$2200. 213-469-4570
- Teac V407C stereo cassette deck, lk new \$135. David 818-957-4629
- Tascam 512-M 8-trk mixer, 12 in 8-out fully functional board w/rgp assigne lk new, \$3000 obo. 213-478-4308
- Pro 8-trk 1 Ampex custom recorder, grt shape, \$3500. 213-478-4308
- Otari 1 8-trk tape recorder MX 7300, \$4800, very gd cond. Ron 213-822-7629
- Teac A4300-SX auto reverse 2 trk, \$300. Dale 213-408-2110
- Dekorder 7200 2 trk needs work \$100. form Dale 213-408-2110
- Teac A3340S, 24 mixing console, xlt cond, \$650 or trade. lu, cass. 4 trk. Mark 213-470-9800
- Tascam 38 8-trk recorder 3 mos of use, \$1825 obo. David 213-461-8211/434-1138
- Studiomaster 16x4x2 recording mixer, very clean xlt cond, \$1420 obo. David 213-461-8211/434-1138
- Tascam 1" 16-trk w/dx Source Workshop series 20 cond, sole, 18x8 w/patch bays & interface, \$1375 obo. Todd 818-843-6482
- 8-trk, Fostex M80, \$1800 mixer, 450, \$1000 plus \$15 w/cac adaptor. \$40. Joe 619-329-3349

4 MUSIC ACCESSORIES

- Anvil cs, 6-space equip rack, 40x9x13 mini \$75, Pace 30 space audio equip rack, casters & power supply, xlt \$80 or trade. 213-735-6221
- Ramirez HD-1500 harmonizer, in box w/manual, both new cond, \$325 or trade for CZ 121 Casio synth. 818-785-8026
- Ernie Ball volume pedal, new in box \$55 obo. Seymour Duncan Alaco, JB humbucking pu white \$35 obo. 213-274-0405
- Two Strat pickguards, white, cut for one humbucking/lwo single-coil pu s, \$25 ea obo. 213-274-0405
- Numark EQ-2310 graphic EQ, 10-band/ch, lk new, \$75. David 818-957-4629
- DOD stereo chorus FX60 \$40, Boss' chorus CE2 \$40, Boss super overdrive SD 1 \$35. 213-735-6221
- Orban Paramound stereo reverb, xlt cond, \$300. 213-823-5763
- Yamaha SPX90, brand new still in box, \$700. 213-823-5763
- Three tier Ultimate Support stand \$100, blk. Steve 213-837-7477
- Audio/video mobile recording studio, gd for night person, pass terms, \$15,000. 213-478-4308
- Quantum OM-168 recording board \$4800 very gd cond. Ron 213-822-7629
- Korg SDD-2000 dig delay/sampler w/MIDI, 64 presets, up to 4 secs delay/sample \$395. Stu 818-763-9682
- Wanted: Front telescopic leg for Fender Rhodes 73 Mk 1 Dale 213-408-2110
- Nady 410 wireless system, xlt tone, no dropouts, tuneable freqs, low & high outs \$500. Paul 714-771-7427

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- Trap case, ATA type casters, grt cond, \$175. Jim 213-461-2040
- Two Boss compr sustainers, CS-25 \$35 ea. Boss Turbo 213-393-7913
- Yamaha power modules for PM-1000, \$200 ea obo or trade. 213-553-0550
- One Shure SM-58 mc xlt cond w/cable \$75. Jaime 213-393-7913
- Platt distortion by Proco \$30. Jaime 213-553-0550
- Anvil type guitar or bass case, \$50. 213-393-7913
- Blamp reverb, perf cond \$125. firm Robin 818-344-7702
- DMX drum machine also accepts Linn chips, fully tunable w/8 indiv outdr triggers, \$700. 818-357-0605
- Marshall covers, vinyl old, collectors items. Small letter vintage \$55. one top & one bottom. 818-366-1989
- AKG BX10 studio reverb unit, mint cond, hi-qual perf for small studio \$250. John 213-422-2095
- Wanted: Keybd stand & cs for Emulator I 818-646-9977
- Marshall 4x12 flight cases, hammered metal exterior, made in UK, ex Iron Maiden \$150 ea. Michael 213-204-0399
- Ibanez AD-9 analog delay, \$40, Ibanez 6-band EQ, \$40, Electric Mistress flanger \$40. 818-848-2576
- Wanted: Dual keybd volume pedal. Cheryl 714-673-4036
- Vintage Fender Strat tortoise shell pickguard, \$70. Mark 213-470-9800

5 GUITARS

- Gibson Chet Atkins model acoustic/elect solid-body, immac cond w/plus cs \$650. Dale 818-845-2819
- Aria Pro II bass TSB series w/cs xlt cond \$175. Dale 213-860-8712
- Gibson 1984 355 stereo ong pu s, grt shape \$650 w/cs. 213-474-3196
- Ibanez Roadstar II elec guitar, compl w/cs & Fender Reverb 20 amp, blk & wht. \$400. 213-471-5449
- 1947 Martin 0018 beaut cond grt tone w/str. \$480 or trade. 212-735-6221
- Yamaha AE-1200T jazz elec top-of-line sunburst, exqus w/asc \$580. 213-735-6221
- Ibanez bass, blk, small hd & body beaut \$300. Kyle 818-995-3408
- Encore touch synth brass frets, unique w/air w/cs cs, \$800. 805-252-4076
- 1972 Fender Tele, white w/rosewood neck, mint cond, hsc, \$425. 213-469-4570
- 1964 Gibson Melody Maker ong cond w/cs, \$295 obo. Steve 818-965-3474
- Fender Tele, pink paslew re issue w/rosewood cs, grt cond, \$425. Lisa 818-968-9883
- 1947 Martin 0018 xlt cond grt tone hsc \$480 or trade. 213-735-6221
- 65 Mosrite Ventures V elec guitar, xlt ong cond, blue w/wo pu s, hsc \$325 or trade. 213-735-6221
- 1947 Chevrolet Strat, gd cond, plays & snds \$350 obo. Mark 714-682-8227
- 1959 red Fender Music Master w/cs \$100. Rich 213-837-9919
- 79 Fickenbacker bass custom stereo model 4001, xlt cond, \$350 obo. 818-504-9555
- BC Rich Warwick purple & blk tiger-striped, custom make, Kahler trem \$475 obo. Rex 213-465-0352
- Fentax bass, 180k Ent 4 (4pm) 213-650-0790
- Yamaha SJ-550-HR, Schecter T brand new, \$375 w/cs. 818-344-2159
- Telecaster 62 reissue candy apple, 1 binding, Duncan pu s, 5k hcter bridge, rosewood 22 fret neck, mint, \$400 firm. 213-394-6596
- 71 Gibson Les Paul, xlt tone, \$300. Peavey 140 bass, \$275. Ron 805-522-4119
- B.C. Rich Mockingbird NJ series, Kahler trem, 2-tone color Duncan pu s, rosewood neck \$200 obo. George 818-345-6396
- Fender Strat, blk, rosewood neck, Kahler trem, \$400. Bruce 213-398-6084

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•Telecaster copy, all blk, 2 humbuckings, must see & feel, \$150 obo. Robin 818-344-7702
 •ESP 400 series Strat guitar, rosewood neck w/hsc, std trem, \$350 obo Mike 818-841-5763
 •Ovation acoustic steel string guitar, mint cond w/hsc, nice studio instrument, \$250 John 213-422-2095
 •Gib F-100 guitar, Strat style, blk ash body, ebony flr, humbuckers, vibrato, phase & splitter switch, xlt cond, \$250 213-386-3074
 •Ibanez Artist elec guitar, brand new cond, brown sunburst, \$400 w/hsc 818-994-5145
 •'60s Gibson BS335 Trini Lopez, mint cond w/hsc, \$450 818-848-2576
 •Fab Schechter Strat, loaded w/EMG p's & pro Kahler trem, nory w/blk pg & rosewood fb, \$600 Will consider trade Ron 213-664-3401
 •Flickerbacker 320, 350, or John Lennon model, used in Beatlemania, xlt cond, \$550 or trade for PA cabs or PA equip Jimmy 213-515-6143

6 KEYBOARDS

•Roland JX3P synth w/anal cs, both new cond, \$695 Dale 818-785-8082
 •Korg Poly 800 w/MIDI, \$300 818-980-2468
 •Yamaha CP30 elec keybd, mint cond, \$350 April 213-454-3244
 •Storey & Clark walnut spinet piano w/bench, 4 yrs old, \$1250 David 818-957-4629
 •Seq Circ Pro I synth, \$150 Jamie (morns/eves) 213-393-7913
 •Korg CX3 organ, xlt cond, \$350 213-553-0550
 •Korg CX3 organ, xlt cond, \$350 213-823-5763
 •Acoustic Baldwin Monarch piano, \$1200 obo, handcarved walnut cab 213-461-6852
 •Rhodes Chroma, xlt cond, \$1500 obo w/anal cs Steve 213-837-7477
 •Chamberlain M-1 keybd, very gd cond, \$1500 obo Ron 213-822-7629
 •ARP Quartet string synth & Crumar Roadrunner elec keybd w/hsc, \$150 ea Both very gd cond Ron 213-822-7629
 •Yamaha CP-70B elec grand w/51000 MIDI mod, \$1695 Stu 818-763-9682
 •ARP Quadra, top of line poly synth, \$350 obo Stu 818-763-9682
 •Mini-Moog D, xlt cond, late model, tuned & calibrated, 3 osc, \$495 Erik 805-496-1827
 •Hohner C-46 elec synth, split keyboard, sep vol ctrls, organ-piano-bass snrs, scs, \$325 obo 818-701-6278
 •Yamaha PF-15 elec keybd, 88 keys, weighted action, xlt cond, \$1000 obo Mark 213-397-0064
 •Korg synth, early model, gd for bass or soloist, \$200 John 213-290-0682
 •Yamaha DX-7, almost new, \$1200 Charles 213-654-9442
 •Pentax V synth w/MIDI & anal cs, CSI remote keybd w/cs, CSI sequencer, all \$950, grt shape Ron 805-255-5679
 •Oberheim OB-8 synth w/MIDI & anal cs, grt shape, \$1200 Ron 805-255-5679
 •Yamaha CP-70B elec grand w/hsc, \$1000, grt shape Ron 805-255-5679
 •Rhodes T3 stage elec piano w/cs, grt shape, \$200, Ron 805-255-5679

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•Yamaha DX-21, new in box w/warranty, \$650, Korg Poly 213-482-8084
 •Seq Circ Pro I mono synth, perf cond, \$1000 John 818-344-7702
 •Oberheim 8-vc synth, xlt cond, perf for studio wk, ready for MIDI, road cs, better total flex than OBX models, \$1000 John 213-422-2095
 •Linn 9000: There is still nothing comparable, \$1995 818-348-6504
 •Crumar orchestrator, perf cond, \$375 obo John 714-998-2600

7 HORNS

•Haynes flute, \$1700 Richard 213-392-6503
 •1930 King alto sax by HM White Co, very gd cond w/hsc, \$200, 40s York alto sax, gold w/pearl buttons, very gd, hsc, \$160 213-735-6221
 •Selmair Mark VII tenor sax w/hsc, four custom mouthpieces, \$825 Erik 805-496-1827

8 PERCUSSION

•Pearl 4-pc power set w/wopen chrome snare & hvy duty tom, \$425 obo John 818-247-6333
 •Gold sparkle 4-cm drum set w/stands & pedals, very gd equip, \$225 213-641-3035
 •Pro Pearl set, 8-pc, roto-toms, cases & extras, \$1000, Ray 818-348-6504
 •RX-11 drum machine, \$475 213-876-1825
 •Tama Techstar TS306 elec voice module & TS206 trigger board on rack 7 pads, h/wr, cables, drum amp & spkr, all new, \$700 obo 213-938-4086
 •Linn drum, brand new, still the best digital snr, \$995, 714-774-3896
 •Wanted: Roland Octapad, reasonable. 213-399-6831
 •Simmons SDS-9 new w/stand, blk, 2 custom E-proms, \$1400 Mel 213-650-1370

9 GUITARISTS AVAILABLE

•French guitar plyr lking for HR band, 14 yrs exp, Thierry 213-971-0877
 •Progr metal guitarist sks 4-pc metal band w/mgmt. Grt image, equip & song nfts, nfl Loudness, Queensryche, TNT, Ozy Dedic, pros only Ari 213-850-5556
 •Guitarist, 26, nfl Blackmore, Trower, S.R. Vaughan, sks org HR proj, hvy writing abil, xlt equip John 818-343-9625
 •Lead guitarist/snger w/comm tunes/album creds sks wking st w/po plyrs, will travel Rob 714-661-6812
 •Tasteful melo HR guitarist sks recording/wking HR gr proj nfl Squier, Aerosmith, Hollywood Suite, Bryan Adams, Marshall/Duncan amps, Strat Taperlets 213-274-0405
 •Lead guitarist w/19 yrs exp, all styles, pro equip, pro att, sking org proj w/mgmt, also T40 club work Anthony 818-505-8374
 •Guitarist avail for HR/HM or R&R band Grt speed & energy, writes/arranges/sings, hls long hr rock image Pros only Johnny 818-893-1265
 •Female vocalist/guitarist sks band Gail 714-896-1340
 •Blues rock guitarist sks recording or skng blues gr proj ZZ Top, Fab T-birds, Steve Ray, SeyDun, Strat & Tele, pro refs 213-274-0408
 •Female guitarist, absol incred, avail for HR Gorgeous image, extem talent, nfl Van Halen, Rhoads, Lynch, Tom Scholz, Michael (evez/wknds) 818-769-7420
 •Flaming guitarist, rhytm/lead, modern, pop, hard groove/songwriter sks band/musicians for musical inspiration Derek 213-466-2622
 •Versatile lead guitarist sks org rock pop band w/tasteful dynamic snd West LA area, gd equip, exp & personality Jay 213-559-2505
 •Tall thin guitarist, 23, w/THE look, sks comm rock band nfl Beatles, Scorpion, Kass Xlt writer Rick 818-896-6586
 •Guitarist/writer avail, melo lead, innoy rhythm, all styles, grt ear, avail for wking band Xlt equip & trans, pros only Morgan 213-855-7890
 •Lead guitarist sks sprnted R&R band that dgs 60s psych, James Brown, early Nashville, Kerouac. Can sing, will travel Call Jonathan now 714-766-9359
 •Guitarist skng org band for recording &/or tour Gd image, play all styles, also vox & synth. Bob 818-504-9555

•Blues rock boogie lead guitarist avail for org & some copy showcase, recording, club work Marshall/Les Paul snrs, hv grt equip Brad (days) 818-886-2932
 •Christian guitarist avail to form band. Infl Led Zeppl, Firm, Deep Purple, Rainbow, Robert Plant 805-577-4593
 •Guitarist avail, into Allen Holdsworth, Al DiMeola, sks drummer, bassist, keybd plyr for new fusion proj Raoul 213-851-0277
 •Extremely talented tasteful lead guitarist sks pro HR/HM band w/first class mgmt Hw equip, lks, press kit, much exp 415-771-5861

•Paul Hansen, Christian guitars/songwriter, sks band P.O. Box 314, San Gabriel, CA 91778 818-794-3314
 •Male guitarist sks meloed or comm metal rock band Marshall equipped, ideas for orgs, nfl Dokken, Ratt, Scorpions Bob 818-780-5578
 •Guitarist formerly w/Barry White, Isaac Hayes, Chuck Berry, Wolfman Jack, also BMI affil, sks lking band Emmett 818-995-3531/559-1200
 •World class lead guitarist arriving in L.A. in one month Lking to join or form phenomenal act Vern of new Rush, depth & power, demo avail Doug 305-678-4914
 •Killer guitarist/songwriter w/songs & image, chops & pos pro att, sks comparable musicians for top rock act, Bruce John 213-640-9339
 •Versatile guitarist, I've got the brains, you've got the band, let's make lots of money Wave rock, Jeff 818-906-9681
 •Lead guitarist sks all org comm hvy rock band nfl Van Halen, Dokken, Alcatraz Al 818-984-2212
 •Christian guitarist in So Bay avail for band, songwriting & jamming Eddie (later Tpm) 213-540-9533
 •Guitarist/lead vocalist sks T40 or casuals band, wking 23 nights per week J.T. 818-980-1739
 •Jim Maggard, power metal to almost mellow, elec guitar, rhythm & lead, songwriter 213-871-8054ext116
 •Lead guitarist, formerly w/Secret Weapon, sks org HR gr w/mgmt & bkngs Hvy pro equip & att, strong songwriter W.W. 818-335-7672
 •Guitarist lking for rock fusion or techno funk band Can read, hv mod style Louis 213-850-6928
 •Guitarist/keybist, lead & backgr vox w/exp, education, equip & gd image sks serious comm HR band, Keaton 213-281-8974
 •Country picker nfl Charles Christian, James Burton, Boche Blackmore, sks interesting country pros Will 818-848-2576
 •Guitarist/songwriter, 80s snd & image, sks band or others to form band, nfl Mr Mister, Power Station 213-474-3196
 •Guitarist/writer sks pro-minded st, nfl Psych Furs, early Van Halen, Tubbs, Floyd Jeff 818-906-9681
 •Guitarist aka T40 band. Fast learner, versatile, can sing lead Jeff 818-760-7119
 •Guitarist, 30, helibent Texas style, lead & rhythm from Freddy King to Elmore James Tom 818-842-8728
 •World class guitarist, BMI affil, avail for wking proj w/mgmt, backing, label deal, etc. Reliable, hrd-wking, mega-Marketplace, lead vox, stage/studio exp Peter 818-366-1989
 •Stylish lead guitarist w/ultimate snd & nght lk, but most of all intensely talented, I'm the pro your successful band needs Ron 213-493-6795
 •Guitarist w/major refs sks wking band. Hvy grt snd & feel, backup, label deal, etc. Reliable, hrd-wking, mega-Marketplace, lead vox, stage/studio exp Peter 818-366-1989
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 •Stylish lead guitarist w/ultimate snd & nght lk, but most of all intensely talented, I'm the pro your successful band needs Ron 213-493-6795
 •Guitarist, creative, meloed, org, dedc. Classical, Spanish, blues, HR, rock nfl John 714-824-7395
 •Guitarist lking to join wking R&R band nfl Beck, Ronson, Lukather, Gilmour, Miles Dependable, hrd-wking, hvy rock, att Exp'd pros only Bob 818-980-0341

9 GUITARISTS WANTED

•Looking for guitarist into dance funk Kyle 213-820-4385
 •MF duet lking for guitar plyr Derek 818-966-7011
 •Key words: Beatles, Byrds, DC5, Lovin' Spoonful, Association, Beach Boys, etc Grt org songs too Band sks guitarist/keybist/dj singers. 818-609-0796
 •Lead guitarist/vocalist/writer w/strong high tenor 2nd lead vox sought by full-time wking copy/org comm meloed rock band 714-494-4582
 •Lead guitarist, HM or glam, xlt writing, image & equip Pros only. If you're not happening, don't call. 818-440-9717
 •Melodic HR band forming, sks rhythm guitarist w/voxl, nfl Kiss, Dokken, UFO Serious career-minded pros only. Dan 213-931-2336
 •We're lking for a few good men to play w/female HR duo. Must play & lk grt. Mainline to top record cos & MTV, etc 213-451-1181
 •Male vocalist sks female guitarist/songwriter nfl Yes, ELP, Genesis, Firm Rod 213-477-8697
 •Lead guitarist wtd for org top rock band Mack 213-373-7515
 •Hot new female country & R&B lking for lead guitar & keybd. Billie 213-399-0681
 •Lead guitarist aka Elliott Easton wtd for R&R band w/scene of humor, backgr vox helpful, no GIT guitar heroes. Allan 213-373-7515
 •Guitarist wtd for very intense & energetic modern rock band Must hv driving nfts & ideas, no HM We hv rehearsal/recording studio & grt songs. Brian 213-650-2452
 •Guitarist needed for 8-trk recording proj. Must be versatile & capable of playing many styles. Vox & keys a plus but not nec Drew 213-820-8836
 •Versatile guitarist needed for meloed orchestrated 80s rock venture Must hv strong vox, nfl Yes, Beatles, Police, Journey Exp'd serious plyrs only Chris 213-928-6795
 •Lead guitarist wtd for serious org techno rock proj w/female front Lking for meloed team plyr who can solo & rhythm 213-399-4583
 •Funky textural rhythm guitarist w/backgr vox wtd by org estab'd band nfl Prince, Talking Heads, James Brown, Miles Davis, King Crimson David 213-484-2782

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10 BASSISTS AVAILABLE

- **Base** plyr sks pop funk band inlf Power Station. Tl tuesday, Madonna. Todd 818-761-3836
- **Powerful** bass plyr, all styles, plus keys, songs lead & backgr, lking for studio-quality pro band Pref R&B &/or pop Leon 213-644-4294
- **Base** plyr, 24, hair, pro-exp & exp, lking for serious HR band, Lane 818-362-2384
- **Creative** bassist/vocalist, fretted & fretless, w/much stage & studio exp, sks innov rock band, pro sit only pls 818-789-7367
- **Baselist**, back from London, sks band out West Metal or HR ongs James 202-587-9797
- **Base** plyr & drummer avail, powerful rock team, sks successful-oriented proj wisharp reliable prof inlf Cure to Prince 818-995-3786
- **Female** baselist sks to form or join melod HM band. Dedication over exp Missy 818-244-2956
- **Baselist** w/rit metal image, stage pres, equip & att, has played w/top name acts Glenn 213-428-0960
- **Baselist** avail for band already gigging or w/maj label intr, formerly w/Flashback Billy 213-457-8169
- **Baselist**/lead vocalist/tenor, 3-oct range, play all styles, current on T40, lking for steady in-town working band Ron 213-214-1960
- **Baselist** avail for wing band, country, blues, & backgr voc exp, Sing lead & backup Lorne 213-467-3418
- **Soon-to-be** avail. Bass plyr w/voc & drummer skng T40 arrangement Both team plyrs. Tim or Rick 714-689-4805/781-2918
- **Pro** baselist, 39, vast exp w/maj acts, lking for mature wking club band into country rock, melod rock, lead & backgr voc George 818-996-2107
- **Baselist**, fast, heavy, solid, hair, moves, inlf Metallica & Maiden Jeff (after 5) 213-876-4517
- **Pro** bass plyr avail, lking for wking band, 10 yrs exp, various styles music Read charts gd chops, gd thumb, pro att 818-689-8380
- **Pro** baselist, just returned from nfl tour, plays many styles, fretless & fretted, hard, funk, melod or roots, lking for wking band Spike 213-469-4085
- **Hill** glam bassist w/hair & lks skng pretty boy band for a long rendezvous. Kevin (after 8pm) 213-889-2604
- **Base** plyr/vocalist sks wking wind or part time T40, or casual band Current image, tunes, reads & sings lead Dennis (9-5-30) 818-953-3226
- **Pro** rock baselist lking to join wking band Stage/studio/video exp, Lance 818-909-0916
- **Baselist** avail, pref R&B band Stage/studio/video exp 213-640-6326
- **Base** plyr, pro equip & exp w/long hair image, sks metal glam band 818-712-9976
- **Baselist** w/stage & studio exp, solid team plyr w/chops, image & gtr stage pres, sks hi-energy visual rock band w/rit mater & show Bud 818-891-5578
- **Driving** rock bass, xit att, image, chops, tunes, Barclay 213-467-3418
- **Base** plyr lking for band. First love is funk, but inlf by anything cool that has a groove, 23 yrs old, Kyle 213-820-4365
- **Base** plyr avail for wking band in town w/voc, T40, casuals, oldies, country, Latin & jazz. Also play some guitar, Gary 818-954-6326
- **Baselist** lking for a "tight" hv duty HR band, serious ded musicians, Christian-oriented, 818-761-0619
- **Female** baselist w/lead & backgr voc, fully exp'd in country & rock, sks wking st. Gd intuitive ears, wll hll-nn No T40 213-936-9571

10 BASSISTS WANTED

- **Base** plyr wtd for serious-oriented on band into CCR, Prettz, Motown, country Bart 213-823-7122
- **Baselist** w/pos att needed inlf Stones, Lon Justice, R&B, Dns Strats, 213-463-3770
- **Baselist** wtd for all-ong modern rock band now performing & recording, rehears Burbank. Committed pros only, backup voc helpful. Strattractet 213-661-7156
- **Base** plyr wtd for estab'd R&B band, all-ong comm music, pros only, Mike (eves) 818-705-8328
- **Hardcore** country swing rodeo band w/irreconcilable contract sks bassist. Must be xit lead & harmony singer, pros only, no flakes. Duke 213-222-1011
- **Newly** formed T40 band w/long rehears studio sks serious bass plyr, must be a perfectionist. Sam (eves) 818-887-5233
- **Baselist** wtd for modern pop R&B band inlf Outfield, Firm-sounds, John Cougar, others. Must be dedic & hv backing voc Allen 213-373-7515
- **Lead** vocalist sks bassist. Pts call Shaleah. 213-637-2109
- **KELLY'S HEROES** lking for new bass plyr. Must hv gd equip & trans, inlf Costello, Beatles, Motown. 213-939-8624
- **Avant** garde band sks avant garde bass plyr, female prf, guys OK 213-735-8484
- **RUFF** RAFF is now auditioning very hard rock straightforward bass plyr & drummer, pros only. Tracy 818-369-3331
- **Wanted:** Incredible ambitious bass plyr for hot ongr proj, xit material, pop oriented, xit mgmt. I Dunn 818-954-9369
- **Baselist** wtd w/funk to compl ongr modern dance gr. Must be able to work along w/sequencers & drum machine. Arto 213-559-5552
- **Mark** 213-821-3806
- **Baselist** wtd for ongr mainstream R&B band ala Bryan Adams, Honeymoon Suite. Single released, need plyr w/gd equip, appearance, backgr vox a must 213-874-8200
- **MONTH OF RAIN**—new light needed in form of qual drummer & bassist. Sought by lead guitarist & vocalist ex/tear-dramine in Florida. 305-734-4657
- **Baselist** wtd by new ongr band. Must be flashy, wld, loud, hv writing abtl, inlf Pison, Hanoi Rocks, Nikki Sixx, xit image only 818-349-1733

- **Base** plyr w/funk wtd to modr modern pop rock dance gr. Must be able to work widr drum machine & sequencer 213-559-5052
- **Mark** 213-821-3806
- **Base** plyr wtd for HR band, glam image. Must be able to gd-llng, HR image 818-893-5788
- **Baselist** sought by forming band. All or no inlf but must be KROQ comm-minded & KXLU art-minded. No Journey/Foreigner types Sayne 213-466-1974
- **Base** plyrs: No holding auditions. Must hv rock image & equip. Joe 213-837-5713
- **Base** plyr wtd w/hov for cover tune, dance pop, groove, weekend club band, Dan 818-846-5935
- **Baselist** wtd for HR band. Must be dedicated, no glam boys, hv mgmt intr, 25-30 Yr 213-461-3127
- **Baselist** into rock & R&B funk groove needed for contemp dance band for recording & live shows Promising play w/comm hits, much potential. 213-733-1858/818-281-9882
- **Jazz** vocalist w/Benson/Jarreau/Torme inlf sks bass plyr to form wking combo. Hs grt new concepts, lots of energy Owen 213-663-8488
- **Baselist** wtd for estab'd band inlf Airplane, Pretenders, X. Aggress groove, gd gear, trans, mod image, confident stage Tapel/pc. 213-469-8164
- **Baselist** wtd for ongr funk proj. Must be able to play w/comm hits, much potential. 213-733-1858/818-281-9882
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the same to do club acts & showcases. I'm prepared to make a commitment. Caron 818-782-8730

- **Male lead** vocalist, baritone alt. a nice guy, never rude, soft R&B, R&B w/some soul, nice voice. Iks. John 714-846-8079
- **Who** vocalist avail for non-mainstream proj ala Psych Furs, Flory Music. Pros only pls 213-482-8084
- **Female singer/songwriter/rhythm** guitarist lking to form or join band. Pop rock, comm 818-956-3395
- **Female singer** w/strong image & abil & current repertoire sks wking w/ind dance rock T40 band near SFV area. Can dbl on keys. Cindy/Excalibur 818-997-5209
- **Vocalist**, dynamic, soulful, audience pyr. 40 orig. American roots style, infl Clapton, Strats, Springsteen, Steve Ray. Touring/recording creds, promo avail, travel OK. Phil 714-775-3306
- **Vocalist** avail for HR/HM or pop rock band. Hv long hair, rock image, charisma, big powerful voice. Pros only. Johnny 818-893-1265
- **Female vocalist/guitarist** sks gd org band. Gail 714-898-1340
- **Exp'd female vocalist/performer** lking for enthusiastic T40 & R&B band willing to go for it. Debra 818-506-8078
- **Pro female** vocalist/keyboardist sks full-time club work. Pop music from 1940s to present, can play single. Diane 213-431-4733
- **Female vocalist** infl Ronstadt, Patsy Cline, Carly Simon, Joni Mitchell, sks country rock band of interesting musicians for clubs & casuals. Serious only. Christine 818-241-7497
- **Talented lead** vocalist w/club exp & pro alt avail for wking or sit-wking T40 comm dance proj. Tony 213-216-6904
- **Female vocalist** infl Heart, Bonafat, Journey, Queen, etc, sks serious org comm rock band w/gd writers & rock image. Kelly 818-841-5160
- **Lead vocalist/drummer**, 1st tenor, studios voice, sks steady T40. Hv current mater or prefer org proj w/mgmt & backing. Pros only. Jany 818-764-1721
- **Pro** vocalist, male, infl Mick Jagger, Steven Tyler, David Bowie. Michael 818-760-6601
- **Lead** male vocalist, trained tenor w/image & much exp, sks financially stable comm rock act infl Dokken, Boston, Scorpions. Sean 818-761-2790
- **Aggressive**, very unique female vocalist sng metal band. Prefer all-female infl Rock Goddess, old Runaways. Hv org sgs & lyrics. Shery 213-867-4551
- **Jazz vocalist** w/Benson/Jareau/Torme infl sks musicians to form wking combo. Hs grt new concepts, lots of energy. Owen 213-663-8488
- **Male vocalist/songwriter** sks female guitarists/songwriter to collab infl Yes, ELP, Genesis, Led Zep. Rod 213-477-6887
- **Have** charts w/ travel. Exp'd female vocalist/cassette artist sks casuals, all styles, strong on standards, grt stage pres, personality, dependable. Judy 213-655-8434
- **Pro female** vocalist ala Annie Lennox, guitarist/songwriter/dancer, sks wking or sit-wking T40 band. Cassie to work orig a plus. Dana 818-368-7304
- **Female vocalist** w/powerful voice (Do, Scorpions, Queen-

synche) sks dedicated band, orig &/or T40. Tracy (ill 9pm) 818-886-6995

- **Christian** band w/mgmt sks pro lead singer ala Steve Perry, Steve Walsh, Mickey Thomas. Must be able to hack tour. Mike (Bar-6pm) 213-650-6474
- **Vocalist** wtd for HR band w/financial & album proj. Intel & dedic team pyr infl Zap, Rush, Yes. Andrew 213-522-0718
- **Lead** vocalist w/ind range & dynamics needed to compli HR band. Pros only infl Boston, Y&T, Scorpions, Priest. Sean/Mark 818-882-6204
- **Wanted:** Female vocalist to front funk all-female band. Must hv strong stage pres. Dotie 213-932-0718
- **Lead** vocalist HR band sks gd-lking male singer, must be hot. Jason 805-497-8186
- **Estab'd** young pop rock band sks powerful high tenor front-man/wormer, innov, dedic, grt lks. We hv the songs to make it. Rick 818-884-0781
- **X-MEN** sng singer/lyncist ala early Jagger, Jim Morrison, Ian McCullough. Must be theatrical, intense, hv sense of humor. L.A.-based, serious only. Gabriel 714-960-5892
- **Vocalist** wtd for Orange Cty org HR band VESUVIUS. We hv demo, rehears in Tustin. Exp a must. Mike Kevin 714-788-0432
- **Female** & sexy female lead vocalist wtd for hot org, R&B, funk & jazz band. 213-735-6221
- **Male singer** needed for blues rock band infl Steven Tyler, James Brown, Robert Plant. Danny 818-988-1288
- **Two** male, two female singers wtd rock, T40, country, R&B. Performing SFV for singing grp called TOMORROW'S DREAM. Kate or Erik 818-909-9388
- **Backup** singers, M/F, wtd for fun, pos, melod Westside band infl Dickies, Toy Dolls. Dottie. Dottie. Steve 213-399-8945
- **Extraordinary** writer/performers sks modern singer to compli band. Rey 213-652-7916
- **Female** vocalist w/powerful lead & harmony vox wtd for funk & jazz band. Guit, keybd or percuss. Attn: Dedicated only. Charlie 818-509-9960
- **Singer** who can sing Kwela music, call Sala 213-306-9340
- **Looking** for something new, energetic, ong? We've got a grt song, strong label infl. We're lking for you. No T40 poseurs allowed. Chns 818-788-3279
- **STRAITJACKET** aka female backup vocalist. Must be attractive & hv stage pres for all org modern rock bands. Rehars Burbank. Brandon 213-661-7156
- **Pro** male, Steve Perry/Danny Elfman hybrid needed for album proj in studio now. Intel, humor, image, confidence, abl all essential. Eln 818-789-9550
- **Vocalist** wtd by Chstan gutanist to form band infl Led Zep, Deep Purple, Rainbow, Firm. Robert Plant 805-527-4593
- **Male** vocalist w/gd range, melod voice, wtd for hard-edge rock band. Must be estab'd & serious, image-conscious. Ralph 818-789-9550
- **Explosive** rock grp auditioning lead rock singer/songwriter for all-rock band already in progress. Pls call, you won't be sorry. 213-868-2055
- **Working** T40 rock band w/mny ong needs lead vocalist w/guitarist &/or keybd abl. We hv mgmt. Cory 503-296-6471
- **Female** punk vocalist wtd for all-grt band. Mark 213-662-6813
- **Lead** singer wtd, must play rhythmic guitar, serious only, ages 25-30, infl Beatles, Raspbernes, Tom Petty. Hv mgmt infl. V. Garrett 213-461-3127
- **Vocalist** wtd for HR band, must be gd frontman & know how to control an audience. 818-893-5788
- **Vocalist** wtd, M/F, for new music duo. Guitar & plus. Hns 213-694-2687
- **Singer** wtd for org rock band infl Steven Tyler, Jerry Ramone. Candy 213-657-7341
- **Vocalist** wtd, musical qual, mod unpretent style, flex, sophis image for mod funk technopop band. Spacious mod guitar/synth textures. Xlt pyr, male only. Carson 818-609-8311
- **World class** male lead vocalist wtd by ong pop rock band. Powerful voice, image, all-out commit a must. Major deal pending. 818-901-1612
- **Vocalist** wtd to form talented metal band. Must hv gd voice, image, stage pres. So. Bay area. Danan 213-676-5473
- **Glam** alt, we're young, obnoxious & tired of waiting. If you are too, check it out. 17.20. Kevin (before 8pm) 213-682-0149
- **Mature** male vocalist needed, xlt prospect w/EMI infl Long hair, trim build, aggress for comm HR proj. Tape & pics pls. Steve 818-447-5133
- **High** tenor vocalist wtd for comm HR band w/strong material. Quality 213-281-8824
- **Exp'd** quality male vocalist wtd for org pop rock band & recording proj. Image important, no egos, pros only pls. Kent 213-462-3749

818-886-6995

- **Female** vocalist lking for straightforward R&B band, Steve Nicks/Heart infl, pro dancer & choreographer, lots of energy. 213-306-9152
- **Female** vocalist avail for studio & backup, specializes in R&B & gospel, hv gospel infl. Alicia 213-672-4460
- **Male** vocalist lking for gd R&B band or country rock band. Tim 213-221-1529
- **World class** lead w/power & range, pcs & saxes, video Gene (reverse charges) 703-960-7485
- **Top flight** male contemp pop vocals/label recording/saxes/publ'd songwriter avail for collab on qual pros. (9-11am) 213-545-4369
- **Rock** singer w/songs sks straightforward rock band to gip. Martin 213-455-1161
- **Pop** rock creative male vocalist avail, lead & backgr. Jerry 818-784-0820
- **HR/HM** vocalist, 10 yrs exp, 4 1/2-act range, lking for org band. 213-653-8988
- **Female** vocalist sng wking or sitw T40 or org band, serious only. Chrsty 213-530-7085
- **Lead** vocalist/lead guitarist sks T40 or casuals band, wking 23 nights per week. J.T. 818-980-1739
- **You want** a grt voice, lks, a charismatic personality & hrd-wking dedic. Well call me anyway. Mark 213-639-8336
- **Female** vocalist & male guitarist sks HR/HM band infl Pat, Dokken, Scorpions. Cindy 818-780-5578
- **Vocalist**, 25, sks band or will form melod HM/HR grp infl Bonnett, Meine, Hughes, Mogg. Powerful w/ind range, passion, energy a must. Terry 818-761-1786
- **Female** vocalist, pop, sks band or mgmt. Dynamic, lks gd onstage. 213-651-1849
- **World class** lead vocalist/guitarist avail, BM infl, for wking pop w/mgmt, backing, label deal, etc. Reliable, hrd-wking mega-Marshal equipped, stage/studio exp. Peter 818-366-1989
- **You're** a band w/mgmt, label infl, & a grt personality. I'm your worst nightmare. Mark 213-639-8336
- **Hot** R&B female lead vocalist w/gt voice, stage pres & exp, avail for estab'd grps w/alt infl. 818-845-0429
- **Male** vocalist, tenor w/lots of performing exp, lking for jazz/fusion, jazz or R&B band. Len 818-886-2445
- **Derek** & Debbie duet skng band to form ong grp w/4-trk keybds. 818-986-7011
- **Male** HM vocalist lking for wking HM band. Operatic voice. 818-501-9299
- **Singer/songwriter/guitarist** sng collab to form org Springsteen/Seger/Adams style show. David 213-827-0231
- **Lead** singer/frontman of the Rolling Clouds - new sng musical proj. Well known for Jagger voice & others. Pros only. Jimmy 213-158-9143
- **Vocalist** sks to form or join org modern rock band w/innovative explosive energy. Own rehars/recording studio, 23, image, solid & committed, no HM. Brian 213-650-2452
- **Exp'd** male vocalist, 30, tenor, sks jazz/T40 pop band. Pros only. David 818-845-4736
- **Singer** wants other motivated beginner musicians to rock & roll with. 213-389-5436
- **Post-punk** poet/songwriter/singer/guitarist sks to band w/others. Fate 213-390-4133
- **Exp'd** lead singer/frontman sks band w/record deal or top mgmt. Soulful vocal style ala Glenn Hughes, Paul Rogers, Sting, Paul Young. Serious only pls. 213-422-3789

12 VOCALISTS WANTED

- **Lead** vocalist wtd for L.A. comm rock proj, recording & showcasing only. Must hv unique style, versatile range. 213-278-7587
- **Lead** vocalist wtd for new rock proj. Must hv dynamic range, lks, & concept. Pros only pls. Freddy (after 6pm) 818-367-3594
- **Dynamic** lead vocalist needed to compli the best band in L.A. Greg 818-349-2947
- **Male** vocalist w/tenor range wtd for estab'd HR band. Serious & dedicated only, wtd for recording & upcoming sgs. Miary 818-349-7490
- **Male** vocalist for wking funk rock pop recording on the verge of securing a deal. Must hv star qual, voice, image, pos att. 213-469-3841
- **Attn:** CONTENDER is now holding auditions for serious

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for Established Rock & Roll Band With Management

Must be 5'10" to 6' tall, 22-28 years old, guitar &/or keyboard ability helpful.

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the slots & quads needed to be extra hot. Louie 213-305-0238
 •Drummer from Europe, sing lead, Berklee grad w/Tama
 acoustic set, Simmons, drum mach, huge PA w/12-ch board,
 sxs w/king band. John 818-357-0605
 •Drummer/vocalist sxs casuals/recordings Don't cancel
 your gig. Call me. Butch 213-478-0131
 •Female drummer sxs w/king T40 band 10 yrs exp. transp
 pro att, grt equip. Melanie 213-838-8734
 •Drummer, 18, sxs young, talented, pro-minded rock band
 w/strong direction. Cad trans & eq. 213-838-8734
 •Bandup elec drummer into pop. 213-398-8831
 •Drummer, solid & sophisticated, sxs into a funk/orc
 band. Very versatile, quick learner. No wannabes. Burt
 213-653-2180
 •Hot totally pro drummer, has played w/Blackie Lawless,
 NY Dolls, Little Tokyo. Team plyr, grt lks & personality, prefer
 modern music. Rick 818-356-4322

13 DRUMMERS WANTED

•Drummer wtd for upcoming melodic rock band. Must be
 dynamic, diverse, hv xlt stage pres. Pros only. Freddy
 (after 6pm) 818-367-3594
 •Drummer wtd for 80s MIDI'd rock band inf Roxy Music.
 Genesis, Talking Heads. Must follow click track, must be
 workaholic. MLJ 818-846-1230
 •W/INTH OF RAIN—new light needed in form of qd drum-
 mer & bassist. Sought by lead guitarist & vocalist. Pro-
 ducers in Florida. 305-734-4657
 •Drummer wtd for modern pop R&B band inf Outfield,
 Pimpssou, John Cougar, others. Must be dedic & hv back-
 ing w/xy rock for stage & recording. Pro att. must. Ron
 213-373-7515
 •Drummer wtd for all-orig R&B band. Must be solid, power-
 ful, dedic, willing to work. inf U2, Big Country, Alarm, Cuff,
 Smiths Orange City area Jack. 714-241-9834
 •Lead vocalist sxs drummer. Pts call Shaheeh 213-637-2109
 •R&F R&F is now auditioning very hard rock straightfor-
 ward drums & bass plyr, pros only. Tracy 818-759-3222
 •All-gt comm pop band w/mgmt sxs dynamic drummer.
 inf Cars, Bonatar. Backgr vox helpful, total dedic, essen-
 tial. Tracey 818-769-5723
 •Hot drummer wtd for wtd for determined org R&B pop
 geared to T40 market. Xlt material & mgmt. I'm fun
 818-553-3989
 •Drummer wtd for hard rock band. 21, gd lks,
 solid time, lots of dead air. 714-242-7956
 •H-energy R&B band lking ldr drummer, must play dbl-bass
 drums. Hv producer, mgr, studio, maj label. Must hv glam
 lks. 818-896-7185
 •HR band w/mgmt & backing sxs hard-hitting pro drum-
 mer for immed gigs. Long hair image & pro att a must,
 serious only. Chris 213-624-7956
 •Drummer wtd to comp modern pop rock band. Prefer
 w/elec drums. Must be able to record. Drum machine,
 & sequencer. Artie 213-553-3806
 •Drummer sought by forming band. All or no inf but must
 be KROQ comm-minded & XLTU art-minded. No
 Journey/Foreigner types. Sayre 213-468-1974
 •Creative rock drummer w/vox call for audition.
 714-536-4621
 •Drummers: Now holding auditions. Must hv rock image
 & jazz w/eq. 213-837-5713
 •Jazz vocalist w/Benson/Jameau/Torme inf sxs jazz per-
 cussionist to form w/king combo. Hs grt new concepts, lots
 of energy. Owen 213-683-8488
 •Drummer wtd for HR band. Must be a team plyr w/keys,
 equip. att. Mike or Ron 818-509-1021
 •Drummer wtd for HR band. Must be dedic, no glam boys.
 Hv mgmt inf 25-30. Vi 213-563-3432
 •Drummers wtd for power rock band inf Jam, Pretenders,
 Stone/Chevy D & synergy, long hair pro recording
 soon. Steve 818-764-0575
 •Drummer wtd for org proj w/industry contacts. Image &
 equip a must, inf Japan, Cure, New Order. Pace
 213-850-6514
 •Drummer wtd to play T40 pop R&B & org mater. We are
 recording artists, need immed. R C 213-489-9164
 •HR dbl-bk drummer. We hv songs, you need gd att, im-
 age, trans. Rick 818-764-6936
 •Super tight drummer for org band, top-rated only. Dave
 714-553-5000
 •Female drummer wtd by songwriting duo to form band,
 KROQ-style new music inf. Rehears space a plus, willing
 to travel. 714-524-2411
 •Drummer/rhythm section wtd by
 songwriter/guitarist/vocalist f. org rock thing, inf U2,
 Heads, Bowie, technopp, div ip rock. Derek 213-466-2622
 •Drummer wtd for R&B x-ove pop band for demos or to
 comp hit new proj. Hv maj connx in entertainment industry

Joe (days) 213-620-2780 ext 4341
 (eves) 213-388-0280
 •Dbl-bass drummer, tired of playing cliché HR? Interested
 in something hard-driving & org w/strong label inf? No T40
 posers. Chns 818-788-3279
 •Drummer needed for org proj JIMMY O. Hv gigs, agent,
 PA, rehears spec. Person w/feel gear & att willing to work the
 org circuit. 818-982-3158
 •Drummer wtd, killer feel & meter psycho pop, gloom
 doom, inspired trash. Rehearse rec'd. gis. Rick
 213-851-7882
 •Recording proj hard & blues rock, psych inf orig sxs pro
 drummer w/styles of Bonham, Moon, Baker, Mitchell. Uni-
 que att, poss grt, drug free. Brian 213-878-2284
 •Drummer needed, into Gill Bruford, Billy Cobham, Tony
 Williams for new fusion proj. Raoul 213-851-0277
 •Drummer wtd by Christian guitarist to form band inf Led
 Zepp, Deep Purple, Rainbow, Firm, Robert Plant.
 805-527-4593
 •Drummer & bassist needed by guitarist & vocalist to form
 HR/HM band from ground up. Patience, desire, potential
 musts. Bob 213-650-8944
 •Country drummer needed to comp for C&W band, lineup
 Harmony &/or lead vox a plus, exp'd only. 213-229-7139
 •Highly talented pop rock drummer wtd for this far reaching
 org band. Pts send tape/photo/SAE to Alex Kluge, 8033
 Sunset Blvd #527, L.A., CA 90046
 •Heavy soul Yeah you! We need your help in forming our
 band. Punk new wave type music, rehears in Hollywood.
 Michelle 213-423-4259
 •Wanted: Solid drummer w/gd equip & grt timing for all hv
 org hv rock for stage & recording. Pro att. must. Ron
 213-850-6490
 •Drummer sought by singer/guitar duo w/strong songs &
 contacts. Must desire to play Chambers, Carlos, P. Thomas
 styles. Possibly make it. Gene 818-242-6641
 •Drummer w/strong backbeat wtd for R&B band, must
 travel. Ted 213-863-8324
 •Drummer needed for org rock band inf Hancock Rocks,
 Johnny Thunders, Ramones. Candy 213-657-7341
 •Glam att: we're young, obnoxious & tired of waiting. If you
 are too, check it out. 17-20 Kevin (before 8pm) 213-682-0149
 •Drummer wtd for strong org R&B band moving fast.
 Stones, Lou Reed, REM, no metal, no trends. Studio in
 Hollywood, committed team plyr. 213-585-5867/207-3877
 •Heavy soul Yeah you! We need your help in forming our
 band. Punk new wave type music, rehears in Hollywood.
 Michelle 213-423-4259
 •Creative elect percussionist/drummer sought by rock pop
 band for late 80s early 90s w/contacts. 818-763-7917
 •All-gt comm pop band w/mgmt sxs dynamic drummer
 inf Cars, Bonatar. Backgr vox helpful, total dedic, essen-
 tial. Tracey 818-769-5723
 •Drummer wtd for KROQ-style new wave new music band.
 Org mater, rehears spec a plus, label inf. 213-394-0096
 •Young outgoing drummer needed by up & coming HR
 band. Lks that kill, att to rock DIRTY THICKS 213-874-7042
 •HR band featuring ex-Steeler guitarist Kurt James needs
 powerful hard-hitting drummer w/xtl timing. image, pro att.
 213-376-0721
 •Hard-driving drummer wtd for true org R&B, past, pre-
 sent, future. No flakes or makeup artists. Bonna or David
 818-893-8350
 •Drummer wtd for explosive modern rock band. Songs,
 image, own rehearsal/recording studio. Steve for unique snd,
 inf U2, Who, Heads, Minds, Stones, Gabrel. Brian
 213-650-2452
 •Percussionist needed, prefer w/elec w/mbare or other
 perc instr. to play in nightclub. Chns 213-281-5836
 •We're lking for a few good boys to play w/emale HR duo.
 Must play & lk grt. Mainline to top record cos & MTV, etc
 213-451-1181
 •Female drummer wtd for gyping all-grt new rock band.
 Must hv gd timing & dedic. Shannon 213-850-1943
 Jesse 213-850-0980
 •Drummer wtd for org country blues inf roots rock band.
 213-386-3074
 •Drummer wtd ala Ringo Starr or Stan Lynch, for R&B band
 w/ense of humor. Backgr vox helpful. Allan 213-373-7515
 •Drummer needed for glam rock meloid band w/upcom-
 ing rehearsals & gigs. Ala Tommy Lee, Bon Jovi, Dokken.
 213-460-2814
 •Drummer for R&B MF band w/upcoming shows at Roxy.
 Duse 213-973-5835
 •Wanted: Killer drummer, young & hungry, for org rock
 band inf Scorpions, Maiden, Dio. Jim or Steve 818-764-1815

14 HORNS AVAILABLE

•Justin Kidd Miera, urgent, call Ace Hv info on horns.
 213-732-3223

•Sax that cooks East Coast style, rock-soul-blk es. Pros only.
 Stan 818-994-4871

14 HORNS WANTED

•Sax plyr wtd for org hard & meloid rock band. Want that
 "Lipset" by Foreground and Gigging rec'd, recording EP in
 818-509-9980

15 SPECIALTIES

Specialty ads are free in those instances in which no fee, charge, percentage, or service cost of ANY KIND is incurred by the person answering the ad. Managers, agents, publishers, producers: Please call for display ad rates.

•Music teacher wtd for piano, clarinet, or flute for young blind man Richard 213-938-5347
 •Intense one-man synth band TOO MANY GODS sxs visual artist for new wave review 213-482-8084
 •Wanted: Musicians for new HM proj inf Priest, Queen, Aerosmith, Sabbath. I hv many orgs. Serious only, no haggling or T40 fans pls. Rob 818-785-0249
 •Serious investors needed by R&B band w/maj producer for recording proj. Gene 213-670-9142
 •Investors wtd for org rock act w/name producer & maj label inf. \$50,000 total needed, will split if req'd. High return capability. 213-306-3200
 •Money Paid: Bring our org rock act an investor up to \$50,000 & receive a grt finder's fee on consumption. 213-306-3200
 •Manager, agent, or investor wtd for vocalist/guitarist/songwriter into pop, HR, HM styles. I hv charismatic snd & songs & demo. Johnny 818-893-1265
 •Accom'd songwriter, now singing, lking for mgmt. Daniel 213-461-3510
 •Singer w/influential lking for country, country x-over producer &/or partner Daniel 213-461-3510
 •BOYS SAY NO sxs mgmt &/or backing. Tony 818-346-6866
 •Jazz vocalist sxs musical direction interested in Mel Torme, Al Jarreau, George Benson. Hv grt new ideas. Owen 213-663-8488
 •Financial backer wtd High-risk/long-term proj, unsecured. Xtra lg return, min \$500,000. Full musical band, jazz/blues. 9 EPs plus video next 30 yrs. 213-293-7869
 •Producer w/indie record label sxs recording studio owner to form partnership for in-house prod. co. Bruce 213-512-7834
 •Productive backing agent wtd for hot pro singer &/or hot band, R&B, funk. Debra 213-664-9176
 •Booking agent wtd, band led by known actor/singer/songwriter. Wholesome family entertainment, xlt stage pres, audio & video demo avail. Stefan 213-838-5111
 •Accom'd female vocalist, beaut voice, lovely personality, sxs mgmt &/or lking agent. W/ing steadily but needing direc-
 tion. Hv band, pbs, tape. Judy 213-655-8434
 •Manager/agent wtd for THE VINE, org HR band. Grt live band, grt songs, EP avail in July. Charlie 818-509-9980
 •Roadies needed by happening modern dance band for top LA club gigs. Some pay, grt potential, will train. Dan 213-224-8323
 •Guitarist will trade guitar lessons for voice lessons. Steve 213-650-2970
 •DALLAS DOLLZ sxs mgmt &/or backing. Perry 213-668-0024
 •Keyboardist/drummer sng mgmt & musicians to comp org act w/comp appeal for live performance & maj label presen-
 tation, inf IN 3, Go West. Dan 213-841-4225
 •Investors wtd by killer young glam band. Race 213-482-9616
 •Exp'd elec violinist w/ox. all styles, progr concepts, reads music. avail for w/ing/recording/showcasing bands. Paul 214-771-7427
 •ASKER OF BABYLON, new all-phnhead band, nds mgmt. Gigs only. 818-642-7413
 •Warehouse or storage space wtd for cleancut responsible band for rehears spec during eve hrs. Josh 213-553-3495
 •Money is only as good as what you do with it. Help something great happen. Listen to this Beatles-inf music, then decide. Davor wants teacher/musicians to record on cassette instrux for piano, clarinet, recorder—beginner & intermed. Richard 213-938-5347
 •Wanted: Honest, dedicated business mgr to co-manage

this Beatles/80s inf band w/grt org songs. Well worth a phone call. Humans only. David 818-609-0796
 •Investor needed by modern pop rock band w/maj label inf. \$2000 min, mainly for rehearsal at Leeds or SIR for live show prod. Mark 213-871-2332
 •Songwriter w/rocking blues focus, hot songs, needs studio time w/exchange for a piece of the action. Can we talk? T.J. 818-842-8728
 •Justin Kidd Miera, urgent, call Ace. Hv info on horns. 213-732-3223
 •Mark, when it makes me laugh I know it must be you. Best yet. Judy. 213-227-9328
 •Song patches for Roland MKS-30 & Roland Super Jupiter MKS needed. John 818-357-0805
 •Wanted: Mgr/bkng agent. Unsigned psych grh 7" out & 12" on the way. Must be as serious as we are. 818-357-4871
 •Broken wtd for female rock artist w/indie label, maj prod, maj label intr. 213-227-9328
 •We are a product, we need investor to expose the product to the industry. Call Rob to find out more. 213-450-3435
 •W/ll trade 4- or 6-trk recording demo time for musical instrux, guitars, etc. Peter 818-368-1989
 •Melodic comm rock grp w/Swedish guitar plyr & demo sxs mgmt. Pieter 818-885-8937
 •Seeking investor or studio to assoc w/producer for female artist's career. 818-784-0820
 •Singer/songwriter/guitarist sng collab to form org Springfield/Seger/Adams style show. David 213-827-0231
 •Personal manager & bkng agent needed for Mick Jagger/David Bowie tribute show, well estab'd, pro only. 213-515-6143
 •Serious mainstream band wtd for 2-minute student music video proj to be shot in Sept. Linda 213-280-9994
 •Have No. 1 hit songs in band w/gd image. Need financil investor. Call today. 213-457-3158/456-7424

16 SONGWRITERS

•Pro songwriter sxs writing partner. Words/music & piano a prerq. I hv both studio & contacts. Times & conviction are essential. Pam/Adams style show. David 213-827-0231
 •Award-winning songwriter, words & music, except'l material, avail for pro creative proj needing materiel. Herbert 213-876-7311
 •Singer/songwriter/guitarist sng collab to help create org Springfield-style show. David 213-827-0231
 •Songwriter/vocalist sxs band snt, mgmt or production to complement style. Strat, Mellencamp, Sting, Dylan direction, 200-song catalog. S.M. Frank 213-458-8659
 •Female vocalist sng org T40 & R&B mater. Debra 818-506-8078
 •Pro female vocalist sxs org pop rock & R&B songs for recording proj. Beth 714-548-7520
 •Publ'd composer/songwriter/sanger/keyboardist/guitarist sxs comm lyricist w/connex. Owns 4-trk studio to make demo. Mark 714-996-6913
 •Songwriter & bassist & guitarist w/mmany orgs & equip sngk serious collab w/ideal intr. 213-935-0630
 •Female vocalist sxs pro songwriter w/spotch hit potent songs for upcoming recording proj. Dance styles & ballads only, much oppy to expose songs. 818-281-9882
 •Lyricist/singer sxs Christian composer/musician for collab on gospel tunes. Alicia 213-672-4460
 •Publ'd lyricist sxs topnotch composer for outstanding rock-pop ballad lyrics. Pro or serious only. Jonathan 805-628-8334
 •Paul Hiersen, Christian songwriter & guitarist, sxs Christian band P.O. Box 314, San Gabriel, CA. 91778. 818-794-3314
 •Songwriter/guitarist, 35, lks 28 on a gd day, 80s inf R&B, needs gd musicians for gigs & recordings, espec bass & drums. Chanes 213-654-9442
 •Cool rockin' tunes avail for publishing & recording, flex circumstances. T.J. 818-842-8728
 •Techno-dance composer sxs band or musicians for collab. Dance music only. Victor 213-263-7877
 •Serious songwriter wants to meet/collab w/other pro writers/musicians for org T40 pop & ballads. Serious only pls. 213-820-8062
 •Attn songwriters: CHR material needed for female rock artist w/indie label, maj prod, maj label intr. 213-227-9328
 •Female vocalist sng materiel in Ronstadt/Bonatar &/or Madonna style for record deal. Cassities, lead sheets, SASE to #26, 12659 Moorpark St., Studio City, CA 91604.
 •Singer/songwriter/guitarist sng collab to form org Springfield/Seger/Adams style show. David 213-827-0231
 •Curtis Stone, pls contact Arlo Zos. 213-838-9571
 •Strong female vocalist sxs meloid rock mater! lk "What's Love Got to Do With It" "Missing You" & "Voices Carry". Cindy 818-241-4850

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 Established LA modern rock concert band.
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 as not recording act.

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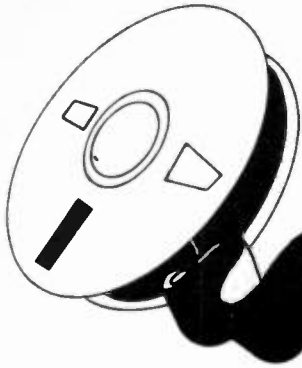
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