

Music CONNECTION[®]

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The Art Of Rock & Roll

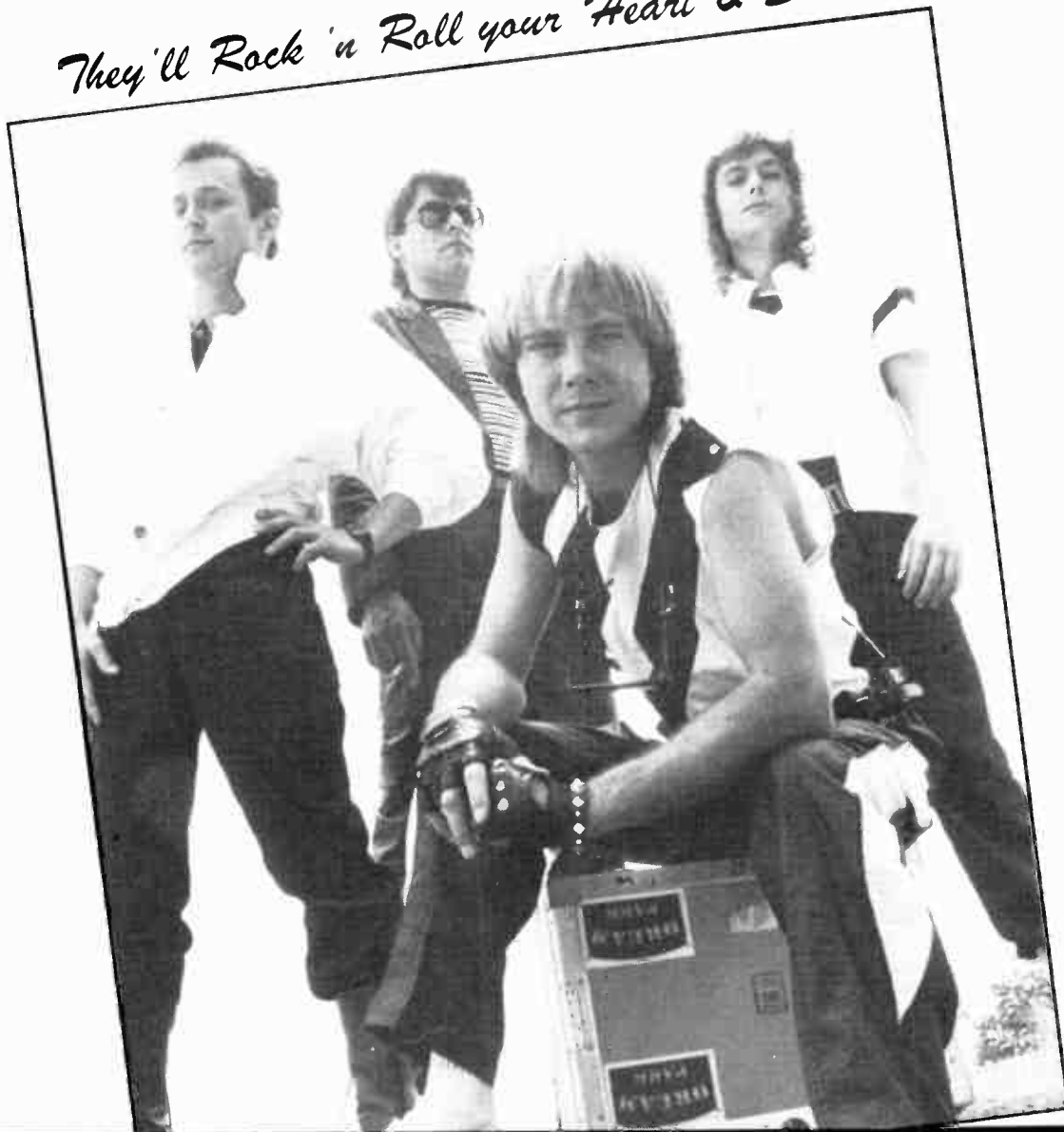
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COMMENTARY

It's Your Thing—Do What You Wanna Do

By Lawrence E. Payne

The songwriter's cassette player bounced about on the table top as a saxophonic voice played over staid percussion. "I can't use any more than two chords for this one," said Dan. "The people at Tuna Records said not to. Here, I tried to get that sexy, lustful feeling, like in 'Eat Your Shorts,' by the Tracy Bulge Band. I figure if I can give Ted Duopork over at Plethora Records just what he wants, I can get a deal. It's not the song, it's the sound."

I listened closely to Dan's songs. Though they were good tunes, they lacked certain essentials. The instrumentation was all there, but harmonic development and variety were not. "O.K., that's fine," I said. "I have some ideas for you. Listen, and see if you can deviate from the norm a little." We talked a while longer, and it became apparent his ideas, while not extremely off the mark, were based upon musico-moralistic lines decreed by fearless A&R directors. Dan believed his close attention to populist tenets about acceptability would land him a recording deal. He seemed to think there would be no fight involved. What the radio hath wrought, let the radio renew in perfect facsimile.

If I had anything really cogent to say to Dan, it was to break the stranglehold of those A&R directors. By way of a sampling of selected eclecticsms, and some improvised chord melodies, I hoped to help the songwriter back on his own willful feet.

Dan was steadfast in his convictions. To him, those A&R people with whom he had spoken made clear the path to success. What might otherwise be construed as a general guideline, i.e. exemplary achievements in pop music, became to Dan the very model for his musical sculpture. He would simply duplicate the classic tunes, and without further examination or perspiration, attain certain greatness.

"A lot can be said about popular sentiment within a commercial, musical context," I professed. "But, a classic is *not* a mirror-image of what precedes it. On one hand, classical, or orchestral music is stylistically based upon strict adherence to form and detail. The challenge therein lay in a composer's musical and emotional victory over form. On the other hand, pop music might answer, in simpler terms, to a common and less demanding stylistic directive. We cannot beat the masters at their own game. Choose your *own* path and clear it, Dan."

"Who's talking about classics," he shrieked. "I just want to write good songs!"

I asked him if his best songs could

stand the test of time, and whether the creation of temporary entertainment was really worthwhile. "After all," I decreed, "if you don't like your own music six months from now, don't expect anyone else to."

With that, I seemed to have struck a chord of understanding. Everyone from Claude Debussy to Frank Zappa, from Charles Ives to Andy Partridge, has known the anxiety of constant musical refinement, and as well the rewards. Together we determined that simply because a song is completed it does not automatically merit its composer's undying loyalty. Many songs are of relevance to a moment in the present, and an accurate conveyance of that moment is too large a subject for the average A&R director to dictate over the course of a twenty-minute meeting.

"I suppose, if an A&R director could tell me exactly what he wants to hear, he could just as easily compose the song himself," concluded the songwriter. "If I could write the kind of music I've always dreamed about, then we'd hear some incredible stuff. I'll get to work on it."

It would be so marvelous, I thought, to hear and understand the humor, struggle, victory, and elation in great music. I rested my mind, and saw there a simple, marbled truth: Somewhere, someone will make exactly the music he wants to. That someone will break the rules, and will do just *fine*.

Feedback

Dear *Music Connection*:

In reply to P. J. Birosik's letter in your June 21st issue, let me give you the legal facts rather than a mere opinion. There is only *one* "SIN," the band that I have, with the legally trademarked name and logo by the state of California. Their purpose in trying to keep the name is to attempt to deceive my substantial following and damage the professional reputation I have built for myself. The first thing they did was to put in periods (S.I.N.) to get around my trademark. When Motley Crue's management informed them that they were infringing upon "Strength In Numbers," the Crue's fan club trademark, they decided to once again try to use "SIN" and infringe upon my band name.

While they might say that they are "resuming" their original name, I had started "SIN" in New York in 1977. After building my following with "Steeler," I decided that the time was right to revive *my concept* of "SIN" again after picking the members that P. J. Birosik mentions.

When I felt the musicianship and stage performance were failing and personality conflicts were arising, I began auditioning new members for *my* band. The only band with the legal right to use the name "SIN," or any derivation, is mine. SIN presently consists of Mark Benjamin, Frank Starr, Richie Martel, J.J. Kristi (who not only played on the *Alien* album, but also played guitar in *my* band, SIN, in New York) and yours truly.

As for their "successful" appearance at the Troubadour, my band outdrew them three to one at our recent Troubadour date. As for their album, "due out on Azra" this summer, Dave Richards of Azra stated to me in front of witnesses, that Azra would not release any more vinyl under the name "SIN," or any variation thereof. (Info. on Troub. date see same issue, #13, Live Action Chart: RIK FOX'S SIN, top drawing "metal" act.)

Obviously, our legal dispute has not yet been resolved, since they continue to infringe upon my "SIN" trademark. Any clubs, booking agents, or others acting in concert with the Birosik-booked band are liable and subject to legal action, which is currently being drawn up against P. J. Birosik and the individual members of the band.

I am grateful for all the support I have received from all the rock fans and to Garo, but I'm surprised by the booking agents and *some* of the press, who, instead of helping to clarify the situation, disregard legalities and book both bands so as to maximize their profits. But regardless of the legal aspects of this situation, we have proven who is the better band in *every* way. I don't like having to put my name in front of this band, but I've had to in order to clear up confusion in the fans' minds. If anyone has any legal questions, please contact my attorney, Stan Diamond, at (213) 820-7808.

So, in closing, I would like to thank those who have kept the faith—God bless you all—and to remind those who stand against me that they will be crushed and ground up under the iron wheels of my machine of retribution.

Do It In Sin
Rik Fox
Venice

Dear *Music Connection*:

I want to comment on the following statement made by a member of Bananarama in your recent article: "The fact we are three girls in the most sexist business in the world and doing quite well, makes a good statement." Yes, and the statement is the music business is still supporting manufactured cupie dolls instead of intelligent, professional musicians (who just happen to be women).

Katharine Chase
Hollywood

P.S.: I've never considered "Robert DeNiro's Waiting" a heavy subject. Those "wimps" on the pop charts should be as insulted as I.

Music CONNECTION

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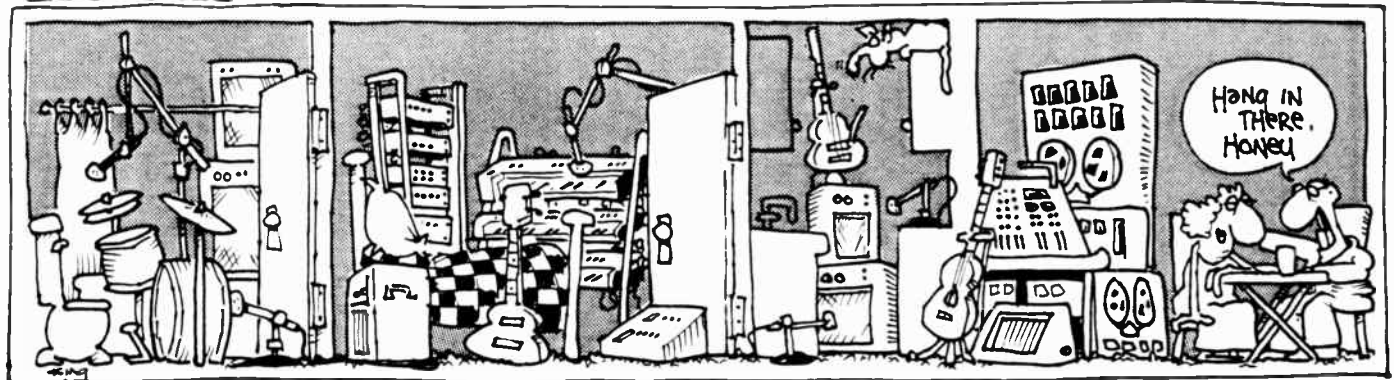
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News

SEMINARS

Family Light Music Camp Inaugurates So. Cal. Program

by Lawrence E. Payne
LOS ANGELES—Family Light Music Camps inaugurated their Southern California program with a three-day performance seminar, held Memorial Day Weekend at USC's Idylwild campus.

Jan Tangen, founder of the camp, expressed great optimism with regard to the future of the camp in the Los Angeles area, as well as deep satisfaction over the outcome of their initial outing.

"The camp was, as always, a completely successful experience. The enrollment was small, which was to be expected for our first time in a brand new area. Everytime you do something of this magnitude, with that kind of cost attached to it, in an area where nobody had ever heard of us before, an absolutely full enrollment would be too much to ask for. Short of that, it was incredible."

Tangen noted a significant contrast between those enrolled at the Idylwild camp and those in attendance at Family Light's San Francisco Bay Area seminars. "People are, in general, a lot more serious about their careers in music than in Northern California. In that sense, it upgraded the entire camp. For example, of the fourteen new campers at the Idylwild seminar, ten are at or near a professional level of musical performance. We have never had that kind of professionalism in our students before."

Tangen, a session guitarist/composer/music educator, sought to match the anticipated needs of the students with those talents represented among his faculty.

"The faculty was not dramatically different, but more subtly so. Of the people on the southern California facility, there were about ten Southern California residents, and six were new to the camp. For example, Brenda Russell and James Lee Stanley have been a taste more involved in big-time music business than some of our other faculty, which is not to say all of them aren't. These people are from Southern California, and they think music business in a way people do not, in the Bay Area. Walking in to people's homes in Los Angeles

to talk with them about participating in the faculty, we saw almost all of them had gold records on their walls."

Tangen led the camp, Family Light's 24th. The faculty comprised of notable music professionals included: Jack White, drummer for Rick Springfield; Mouse Johnson, drummer for Chuck Berry; Pamela Polland, songwriter/singer; Larry Schneider, saxophonist with Bill Evans and Horace Silver; Larry Cragg, guitar maintenance technician with Neil Young and a multi-instrumentalist; Brenda Russell, singer/songwriter/pianist.

According to Tangen, there was no sizeable difference between the types of music represented at the Idylwild camp. "In terms of



Photo by Sherry Kayn Barnett

Rock luminaries celebrate at McCabe's. See story page 7.

musical styles, I believe we found a little less heavy metal in Southern California. As a matter of fact, the only metallists in camp were from up here. The proportion of musical styles represented at the camp was identical to other camps. I mean, of course, that everything was included. Of the Southern California campers, almost all were somewhere in the rock, or pop-rock genre. None of them were fusion or heavy metal players. This, though, was the smallest camp I have had in many years. If we had another fifteen or twenty people at that camp, I am sure those styles

would have been represented."

Tangen stressed the importance of a continuation in the Southern California area. "I would love to have a camp over Thanksgiving weekend. It depends upon our finding a camp site, and my finding the time to do whatever it takes to enroll another camp. But, now we have another twenty people who are very committed to making sure another camp takes place in the Southern California area. I am definitely looking at the possibility of another camp, possibly close to Santa Barbara. That would facilitate enrollment from the entire state."

ASSOCIATIONS

American Music Conference Debuts Results Of Children's Music Survey

by Katherine Turman
LOS ANGELES—The American Music Conference (AMC) recently published its 1984 edition of *Music USA*, which features the responses of approximately 55 music associations to the questions, "What are music associations doing to increase children's participation in music?" and "What do you think needs to be done to increase music-making among children?"

About one third of the 153 organizations polled responded to the survey, and provided AMC with details on their programs. "Many of those responding to our survey are interested in cooperating with AMC in a national promotion to increase participation in music," said J. Roman Babiak, AMC executive director.

The groups surveyed, while involved in a variety of programs, agreed that improving music educator skills, especially in the areas of performance, and promoting music in the community, would be a major factor in increasing the number of children beginning and continuing in music.

While thousands of children begin playing musical instruments in school each year, "a large percentage drop out because the teacher is unable to stimulate students, and because the children are not able to immediately relate to the music being presented," said one respondent.

The various organizations utilize different methods to stimulate children's interest and participation in music. Computer-assisted music instruction is the method employed by the National Consortium for Computer Based Music Instruction to help children "extend their performance ability."

Childhood learning is encouraged by the Central Opera Service, which has helped to instigate 133 special programs in schools and community education services, resulting in over 5,000 opera performances.

Increasing musical literacy and enrichment is the goal of the National Guild of Community Schools of the Arts, as well as allowing all children, regardless of ability, to learn music and other arts through

its non-profit member schools.

This report represents the second time AMC has gathered data to determine the size, type of membership, and activities of various music associations. The results of the survey encompass hundreds of non-profit organizations, thousands of companies, and at least 1.7 million individual members.

With 600,000 teachers, musicians, and students, the National Federation of Music Clubs reported the largest membership, and the American Federation of Musicians was second with 280,000 members. Two societies, Phi Mu Alpha Sinfonia and Sigma Alpha Iota, boast country-wide chapters and 93,000 and 70,000 members, respectively.

Statistics cited in *Music USA* also show that over 40 percent of the groups responding to the survey have chapters, 64 percent have paid staffs, about 40 percent have competitions, and most are involved in some aspect of communication and education.

continued on page 9

News

VENUES

McCabe's Covey Leaves After Ten Years Of Progressive Bookings

By Judy Raphael

SANTA MONICA—Nancy Covey headed a sold-out Tenth Year Anniversary concert at McCabe's.

The celebratory June 30 event had a secondary purpose, which was to announce Covey's departure as director, July 28. On hand to pay her tribute were such artists as Jennifer Warnes, Van Dyke Parks, T-Bone Burnett, Richard Thompson, and David Lindley. There were some surprise appearances that caused those in the house to break into delighted applause time after time: Warren Zevon, Ry Cooder, John Hiatt, Jackson Browne, and Elvis Costello all played in various combinations, and combined for an explosive free-for-all jam at the end.

The diverse nature and high quality of the lineup, many said, reflected McCabe's adventurous booking policy over the last decade. During Covey's tenure as director, the 150-capacity room emerged from the post-folkie era as a singer/songwriter sanctuary, to a venue that critics and music buffs alike regard as an innovative alternative to the commercial L.A. scene.

Covey admitted that the club lost thousands of dollars yearly. "While I don't deny that, the bottom line has to be good music. And the more different, the better. I never saw the joy in selling out, in having somebody do the stock show, or the normal things an artist does. I always aimed for something a little different."

Among the firsts attributed to Covey were first bookings in L.A. of such popular "roots" acts as Queen Ida and her Zydeco Band, Cajun accordion master/singer-songwriter Joel Sonnier, and east L.A. rockers Los Lobos. The latter group called Covey to ask if they could open and back Tex-Mex accordionist Flaco Jimenez. In addition to ethnic acts, Covey (and assistant of several years Tracy Strann, who is leaving to pursue a singing career), filled the venue with women's music, pop acts like Manhattan Transfer, jazz greats like Kenny Rankin, blues queen Sippie Wallace, and Texas iconoclasts

Terry Allen and Butch Hancock.

One of the more recent McCabe's features has been the innovative policy of inviting well-known rock and folk-rock acts to perform acoustic sets. Appearing in that vein have been Roger McGuinn, T-Bone Burnett, and groups such as the Long Ryders, Fibonaccis, and Blood on the Saddle.

Covey, who said a typical work week was often 60 hours, said she relied on the music grapevine and some "reliable sources" rather than listening to tapes, to keep in touch with new talent. In enlisting some of the more prominent acts to play, her tactics involved persistence and what she called the "personal touch."

"Some of them were really too big for McCabe's, and it took me a long time to book them. It took almost the whole time I was here to get Bruce Cockburn. It took me seven and a half years of plugging

away to get Richard Thompson. One year he wasn't touring, the next year he had a manager who didn't want him to come here. I finally had to go to England and talk to him personally... which is the way I often ended up doing it!"

She added, "It's not like I called them up and said, 'Here's \$5,000!' With a lot of them, it's really hammering away, meeting them, calling them back. You've got to be so persistent that eventually, they give in."

With many of her goals accomplished, Covey felt it was time to leave. She will continue to run her four-year-old company, Festival Tours, which takes groups to the New Orleans Jazz and Heritage Festival, the Fairport Convention, and the Edinburgh Festival, and which she feels gives her a chance to combine many of her interests. She would also like to pursue a film project on the life of Elizabeth Cotton. "Other than that," she said, "I'm open to ideas. I'd just like to see what else is out there."

Succeeding Covey will be John Chelaw, who was her assistant for several years preceding Strann. "John will be able to bring in a lot of the younger groups I don't really know. He'll probably create opportunities for new bands that didn't exist before."

Covey concluded, "I like to think I'm irreplaceable, but now that I look back over ten years, I think perhaps I did do something!"

STUDIOS

Corea's Mad Hatter Studio Open To Public

by Jeff Janning

HOLLYWOOD—Chick Corea's Mad Hatter Recording Studio, located slightly off well-worn Sunset Boulevard, is said to be a studio "built by musicians for musicians." A good example might be the control room, where a multi-keyboardist could set up his or her whole array of synthesizers and still get a feeling of spaciousness. Two grand pianos grace the room, with the European "Hamburg" Steinway serving up a light and airy sound, as opposed to the Bosendorfer's more dramatic, dark sound. There is also a Yamaha GS-1, which is in keeping with Chick Corea's stylistic tastes. As chief engineer Bernie Kirsh explained, "With new technology comes new music. It has a bearing on how you do things. New tools promote new ways of doing things."

"Our room has a live feel with

a short decay, so leakage is not a problem. The sound is tight and punchy. It was designed so you can hear yourself and the person next to you, and still feel comfortable." The room is tuneable via sliding panels, and can be made into a "dead" room. "Our board is a Trident Series 80 with the op-amp stages modified by Bud Wyatt. This makes the built-in equalizers sound more musical and less edgy." A Studer A-80 24-track recorder was modified by Mark Levinson, as were the two Studer A-80 two-track recorders.

For the future, Kirsh said there are many possibilities, such as computerized mixdown, or the addition of a Fairlight II digital computer-synthesizer. There is also talk of a second studio with the same size control room, but with a smaller recording area.

SIGNINGS & ASSIGNMENTS

Edited by Lawrence E. Payne

EM. America recording artists **Any Trouble** have signed with Richard Sabin Associates of New York for exclusive worldwide management. The firm also represents Marshall Crenshaw.

David S. Chackler has been appointed vice chairman of Isgro Enterprises and president of Private I Records. Previous to his engagement at Private I, Chackler was co-president of Chalice Productions, a production and publishing company.

Brave New Music, an independent publishing firm based in Los Angeles, has announced the negotiation of a licensing and subpublishing agreement with Melodiya Records, Moscow, and VAAP, the copyright agency of the Soviet Union. Under the agreement, Brave New Music will license labels in the U.S., Canada, and Australia to release a compilation album by Russian rock groups.

Ted Cohen, most recently national artist development director for Warner Bros. Records, has joined Westwood One as director of talent acquisition and program development, according to Norman Pattiz, Westwood One president. Cohen will act as liaison between the company, recording artists, and record companies in acquiring talent for Westwood One's numerous concert programs.

MC writer Sue Gold reports the election of 21 new members to the Los Angeles chapter of the **National Academy of Recording Arts and Sciences**. The new members will serve two-year terms: annotators Bob Garcia and Billy James; arrangers Jerry Hey and Jeremy Lubbock; engineers Stan Ross and Al Schmitt; leader/conductors Greg Poree and Bill Holman; musicians Nathan East and Earl Palmer, Sr.; producers Morris Diamond and Marshall Leib; songwriter/composers Peter Luboff and Tom Snow; vocalist/singers Marilyn Jackson and Sue Rainey; spoken word artists Rod McKuen and Gary Owens, and in the classical category, Hershel Gilbert, Catherine Gotthoffer, and Ray Kelley.

Australian recording artists **the Allnitters** have signed an exclusive recording deal with Big Time Records of America, Incorporated. Label president Fred Bestall has announced the upcoming release of the latest album, *D-D-D-Dance*.

Tony Sgro has been named promotion director of KKHR radio. The announcement comes from Ed Scarborough, program director of the CBS-owned station. Mr. Sgro comes to KKHR from *City Sports* magazine, where he has been general manager since June, 1983.

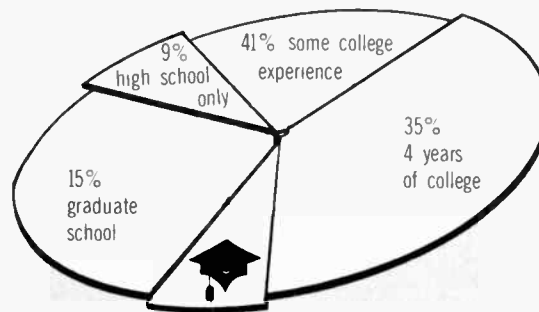
MC READER SURVEY RESULTS

Recently, *MC* asked its readers for information about themselves. From the results, we derived some enlightening facts regarding our readership. Since *MC*'s readers tend to be involved to some degree in the music business rather than merely being observers of the scene, we had certain expectations about what we would learn. To a certain degree, these expectations were borne out—but there were some surprises, as well. What follows are some of the more illuminating specifics of our survey.

Nearly a third of our readership is female, and 76% of *MC* readers are single.

The average age in years of the *MC* reader is 29.17.

MC readers are well-educated:



A crucial factor in any measurement of the health of the industry is yearly income.

10% earn \$50,000 or more
 5% earn \$40,000-\$49,000
 17% earn \$25,000-\$39,999
 26% earn \$15,000-\$24,999
 17% earn \$12,000-\$14,999
 25% earn under \$12,000
 (ah, the lot of the struggling musician!)

Nightlife trivia: 38% of our respondents go to clubs once or twice a month.



Nearly 75% of our respondents described themselves as being musicians.

73% are instrumentalists
 59% are songwriters
 23% are arranger/composers
 17% are producers
 15% are managers

Of course, most poll respondents are active in a number of separate areas within the industry, from recording-studio ownership and management to music journalism.

3.6 people read each issue of *MC*.



MC readers claim to like the following types of music:

82% liked rock & roll
 22% liked heavy metal
 53% liked new wave
 22% liked country
 25% liked jazz
 15% liked R&B
 53% liked classical
 13% liked reggae

There were some strong dislikes, as well:

42% disliked R&B
 35% disliked jazz
 35% disliked heavy metal
 35% disliked classical

The year introduced to *MC*:

1977 — 13%
 1978 — 11%
 1979 — 11%
 1980 — 17%
 1981 — 9%
 1982 — 12%
 1983 — 24%



What clubs do *MC* readers frequent most often?

1. Wongs (no fair, there are *two* Wongs—which don't make a right)
 2. Music Machine
 3. Palace
 4. Troubadour

What radio stations do *MC* readers find themselves listening to most often?

1. KROQ
 2. KMET
 3. KLOS
 4. KIIS
 5. KXLW
 6. KKGO



What music-video shows do *MC* readers watch most frequently?

1. *MTV*
 2. None at all
 3. *Goodnight L.A.*
 4. *Video One*



33% of our readers are currently looking for a manager. Additionally, 36% seek a producer. Not surprisingly, 41% desire a label deal, while 49% want a publishing deal.

The Big Time: 7% of our readers are signed to a label.

News

FESTIVALS

Two International Fairs Booked By Gladstone Management

by Sue Gold

LOS ANGELES—Nearly all types of bands are being sought to perform in two festivals taking place in Los Angeles during the 1984 Summer Olympics. All kinds of music except heavy metal and punk are wanted, according to William Gladstone, the booking agent for both festivals.

"I want to use this opportunity as a creative way of opening up music of all different cultures to people," Gladstone said. "I want people who don't usually get a chance to perform in front of a live audience to participate. Minority groups, ethnic groups, all of them. I also want dance troupes."

The festivals, the International Fair and the International Food Fair, are both in conjunction with the Los Angeles Olympic Organization Committee (LAOOC). The International Fair will be at the L.A. County Fairgrounds on August 3-5, and the International Food Fair will be at the Glendale Civic Auditorium August 4-12. Both festivals will be indoors.

"We're going to have break-dancers, street performers, and talented musicians at these festivals," Gladstone said. "I want all types of music, jazz, country, South American, Mexican, rock & roll, but not heavy metal or punk. We don't want to make them uncomfortable," he explained. "The energy that comes with that music

can be very overwhelming. There will be booths from around the world at both fairs. These are international fairs, and I want different kinds of entertainment."

Gladstone said some acts will be booked for one festival, and some for both, depending on the act.

"It pays to book them for both, because it makes my job easier. It's double the work the other way."

The amount of time an act gets onstage will depend on the act.

"Some of the dancers have 20-minute routines, and some bands have two-hour sets. I'm trying to accommodate everyone. People will be booked anywhere from two minutes (shorter dance routines) to six hours for the bands, which would be spread out over three days."

All performers will be paid, as well as take part in daily talent contests among the performers.

"We're spending around \$50,000 in advertising for all of this, and we want things to be great," he added.

Both lighting and sound will be provided for the acts, along with a 50' by 25' stage.

Interested parties should respond immediately. Send tapes and biographies to William Gladstone Management, 2665 Greensfield Avenue, Los Angeles, CA 90064.

Gladstone is at present considering a booking position for another Los Angeles fair.

VIDEO

IRS Records Announces Video Distribution Wing

by Randal A. Case

HOLLYWOOD—IRS Records has become the first record label in North America to open a home video distribution wing, according to the national director of sales and marketing for IRS Video, Randy Freeman.

"We manufacture, distribute, and promote home video cassettes," explained Freeman. "And we do it direct. There is no other record company in North America that manufactures visual albums and sells them directly to wholesalers, to be sold to dealers to be sold and rented to the consumer."

The home video label was born August 31, 1983, when it began distributing *The Police Around the World*, which has sold over 40,000 units in the U.S. on cassette alone. (It has sold respectably on CD, and will be available on Laserdisc in July.) Retailing for \$39.95, the 77-minute *Police* video is the fifth longest-charting cassette on *Billboard's* sales charts, according to Freeman.

The second offering from IRS Video, *The Beast of IRS*, is a compilation of various promo clips, including entries from REM, the Alarm, the English Beat, and the Go-Gos. Released May 2, *The Beast of IRS* is nearing sales of 9,000 units.

"This home video label is a

typical Miles Copeland production," said Freeman. "Which means we go slowly, conservatively, and profitably. We don't take any returns, except on defective merchandise; it costs a lot more to make a video than a piece of vinyl."

Freeman predicts that the video revolution is an inevitability. "There are about twelve million VCRs out there, and we're only at the ten-percent saturation rate. This business is in the embryonic stage; it's going to grow, because more machines are going to be bought."

Within three to five years, the record and video businesses will meld, Freeman contends. "But right now the two are very different. I have different publications to deal with, different advertising people, different retailers to deal with, different wholesalers. Pretend this is the record business thirty to forty years ago, and you'll know where we are."

This fall IRS is planning to release *Rebellious Jukebox*, a "new-wave, Laugh-In type program" hosted by Jules Holland of Squeeze, and featuring the Police and others. IRS Video broadened its distribution to include Canada in September of last year, and intends to distribute internationally sometime in the future.

RADIO REPORT

by Kenny Ryback

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

KNAC 105.5 FM KMET 94.7 FM

| | |
|----------------------|-------------------|
| Sparks* | Quiet Riot |
| Rain Parade* | The Blasters |
| Dial M* | Lita Ford |
| Bangles | Go Gos |
| Jamie James | Van Halen |
| Untouchables | Motley Crue |
| Green On Red | Berlin |
| Outer Circle | Ratt |
| Josie Cotten | Missing Persons |
| Mighty Flyers | Local Licks |
| Go Gos | Boy Waiting |
| X | Punch |
| Mr. Mister | The Escorts |
| Roommates | Angles |
| Berlin | Dorian |
| Jimmy & the Mustangs | Shelman |
| Dream Syndicate | Azman |
| Missing Person | Julie Bloomfield |
| What's New for Lunch | ICU |
| Nu Boy | Delirium |
| Bus Boys | Mighty Metal Shop |
| Oringo Oringo | Lizzy Borden |
| David Alan Lov | Keel |

KROQ 106.7 FM

| | |
|-----------------------|---------------|
| Untouchables* | Steeler |
| Sparks* | Bitch |
| Darius & the Magnets* | Armored Saint |
| Bangles | Cirth Ungol |
| Jamie James | Savage Grace |
| Tupelo Chair Sex | W.A.S.P. |
| Dickies | Rough Cutt |
| The Brat | Great White |
| Go Gos | Leather Angel |
| Cherie Gage | |
| Kevin James | |
| Missing Persons | |
| Dream Syndicate | |
| Berlin | |
| Chequered Past | |
| Oringo Oringo | |
| Local Music Show | |
| Top Jimmy | |
| Husker Du | |
| Odd Squad | |
| R.I.P. | |
| Miskitoes | |
| Billy Jim Baker | |
| Minutemen | |
| Drive In's | |
| B Sharp | |
| Wild Cars | |

KLOS 95.5 FM

| |
|------------------|
| Sound Barrier* |
| Quiet Riot |
| Lita Ford |
| X |
| Van Halen |
| Ratt |
| Alcatraz |
| Local Music Show |
| World Affairs |
| Sable |
| Teeze |
| Rhodes |
| Slang |
| Metal Six Pack |
| 45 Grave |
| Pandemonium |
| Steeler |
| Delirium |

FINE TUNING:

The Spring '84 Arbitron advances have hit the streets. Here's how we look. KIIS (CHR) wins the undisputed crown with a 9.7. The AOR's look like this. KLOS leads 3.9. KMET down to 3.4, and KROQ in at 2.0. Other winners include KABC (Talk) 7.6, KZLA (Ctry) 2.2, KALI (Span) 1.8, and KJLH (Blk-Urbn) 2.3

The Birch figures for May/June, however, show KROQ up a full point (2.4 to 3.4), while KIIS scores an astounding 10.7.

Changes: The Snyderfish is back and KLOS has him. Jack Snyder is doing 10 p.m. to 2 a.m. M-F. Also at KLOS, Rita Wilde is the new host for their local music show. P.S.: Look for local boys made good to do it again. Quiet Riot's newest, *Condition Critical*, just out, is already all over the radio.

AMC

Continued from page 6

The directory also provides the address, phone number, and type of membership for each organization, and tells whether the group has meetings, publishes a newsletter, and whether it is involved in lobbying or other public relations activities.

To obtain a copy of *Music USA*, (AMC members may request one free copy, additional copies for \$2.50 each), non-members should send \$10 per copy, and people outside the music industry should send \$25. Write to the AMC at 1000 Skokie Blvd., Wilmette, IL 60091.

LOCAL NOTES

VANITY RECORDS recently threw their third birthday party at the Palace, in beautiful Hollywood. Three of their acts played—Jamie James, Invisible Zoo, and Tuesday Knight. What a party it was, with free flowing, nutritious grain and fruit distillations aplenty. Eurythmics' Dave Stewart was on the scene, reportedly to catch the Tuesday Knight set. A splendid time was had by all.

ODIN, those melodic makers of metallic mayhem, went down a storm at their June 21 Troubadour gig. In fact, say authorities, the total draw for their engagement was over 700, which should have guaranteed them a place high on last issue's Live Action chart.

AH RATTIS! KMET recently awarded a trip for two to see RATT



Simple Minds' Jim Kerr sings during "Rock of the '80s" taping

and Motley Crue at a sold out show in New York City's Beacon Theatre. The winner, Party Dean, took her mom along for the fresh air, and a maximum dose of heavy metal. Afterward, Party was de-programmed by several well-meaning Air Supply fans.

RAINEY marks her return to performance July 26

at the Stardust Ballroom, Hollywood, with a show laden with material from her upcoming MCA/Curb LP

ANOTHER FUN STUFF ACT, the Rave-Ups, are set to play at KROQ's Local Music Night, hosted by deejay Eddie X, at Club Lingerie, July 19. Also on the bill will be Top Jimmy and the Rhythm Pigs.

EX-DENTAL FLOSS TYCOON Steve Vai and his band have a new drummer, Chris Frazier, from Wyoming. Chris played with several acts in Cheyenne and Denver, Colorado before making his way out to L.A. one year ago.

MICHAEL McMAHON'S bassist, Rick Star, was incorrectly called Rock Starr in a recent review.

of the band. To see who's who, catch the band at Wong's Chinatown Saturday, July 21.

WHAT IS THIS, whose "Mind My Have Still I" single is a most-added radio cut, are on the leading edge of video primitivism with their new video. They used xerography, which is a process whereby the images are taken from film stock frame by frame and photocopied, sprockets and all, onto a large roll of paper. The reproduced images are then hand colored and animated. The clip was directed by Wayne Isham for Faultline Films.

SKI PATROL, that wild and crazy band that sings the myriad praises of winter sports, is deep into rehearsals for a series of L.A. gigs scheduled for later this summer. In preparation for their seven-state "Mogul Madness" winter tour, Ski Patrol will preview their numerous sure-fire, whoosh & shwoosh hits July 25 at Wong's West. Be there, and bring your EP for an autograph! For info, call (212) 457-4572.

Suave Bill Murray shows Ray Parker Jr., how to strut his stuff with elan during the taping of the "Ghostbusters" rockvid.





Tex Rips It.

Tex's Mama told her not to leave the house without her shoes, but she did anyway. Bad Girl.

THE CREDIT THAT GOT AWAY The snazzy shot of Crystal's Robert Margouleff that ran in the last ish should've been credited to the lovely and talented Janet Van Ham.

JUST THE FACTS, MA'AM: Local rockers Social Fact, recently signed to Fun Stuff Records, have been cutting tracks for their upcoming EP at Producers

Workshop Studios in Hollywood. Lending their undoubted expertise to some of the cuts were the Stein On Vine Horndogs' five-piece horn section.

MC READERS POLL WINNERS! Drum Roll, please...Here are the lucky winners chosen from the hundreds of respondents to the 1984 MC Readers Poll: Bon voyage to Dale Hauskins of Pico Rivera—he's the winner of the Windjammer Barefoot Cruise to exotic climes...Mike Osbourne of Venice is the recipient of six hours free 24-track studio time at Classic Sound...Four hours of free 24-track time at Sound Solution go to Hollywood's Howard Lowell Violinist Dave Kline of Glendale is now listening to his favorite tapes on a pair of Suzuki mini amped speakers...and keyboardist Merry Stewart of L.A. may have switched instruments by now, having won a Hondo H1 electric guitar from Pedrini Music of Alhambra...And professional contortionist Renee LeBallister of L.A. will soon be putting her nimble fingers and toes to a new use, once she's taken the engineering course provided by the University of Sound Arts. Additionally, one year subscriptions to *Music Connection* go to Linda Sweeney of Anaheim, Richard Fagan of North Hollywood, T.J. Campbell of

Redondo Beach, Denise Notzan of Berkeley, and Bruce Paine of Venice. Kudos to all.

STOLEN: L.A. glam-rockers Actress are offering a \$500.00 reward for the return of the equipment stolen from their Burbank studio sometime between June 23 and 26. Missing are two Marshall 100-watt preamp model heads; three Marshall 4-12 speaker cabinets, one Ampeg SVT bass amp and cabinet, a twelve-piece Ludwig gloss-black custom-built drum kit. The band was, at the time, in Chicago performing at the NAIMM show, where they received sponsorship endorsements from Quest guitars, Marshall amps, Trak drums, Paiste cymbals, and GHS strings. Anyone with information on the missing equipment can contact the band at 1765 N. Highland Ave., No.1116, Hollywood, 90028.

JEF SCOTT and his band have finished work on their contribution to the *Shootout* soundtrack, supervised by Quincy Jones.

Combonation gets some pointers on rockvid demeanor from director Steve Johnson, who apparently knows what George Lucas looks like (Johnson, like Lucas before him is a grad student at USC Film School).

Playing real guitar is Combonation's Mark Hart.



Danny Elfman of Dingo Boingo at Ground Control Studios.

OINGO BINGO'S Danny Elfman and studio owner producer Paul Ratajczak have been very busy at Ground Control Studios. It seems Mr. E. cant control his creative outbursts, hence a solo LP Meanwhile, all other Boingos have been seen on the premises, instruments in hand

RICK TERKEL'S Utopia Talent presents Dream Park July 26 at ON KLUB in Silverlake. For those with tin ears, bring a friend along to tell you how hot these guys are. Okay? Okay

THE LOS ANGELES Songwriters Showcase, the Visual Music Alliance, and MC present "Gear-ing Up For The Video Age" Saturday, July 28, 1-4 p.m at the Metroplex, 93 W. Jefferson Blvd., Culver City. A host of prominent industry professionals, including Toni Basil and MC's executive editor/publisher J. Michael Dolan will guide us through the labyynth. A must-attend. For reservations call (213) 462-1382.

AMERICAN LADD'S Yamaha 300 mixing board was stolen from Madame Wong's West, July 5. Those with information are asked to call Sara Brown, band manager, at (213) 201-7272, or (818) 906-2771.

MAB HATTER STUDIOS, once the private domain of pianist Chick Corea, is now open to the public. For those who want, aspire toward, and need the best, Mad Hatter is ready when you are.

Here's 12 year old thrush Tiffany Renee, who wasn't even around to see the Seventies begin! Imagine that, old timers. Tiffany's young, but not too young to have already made a stylistic transition—from country to rock. She's now in the studio with the famous Gary Wright producing.



Tiffany Renee

FAST FORWARD is currently in pre-production with producer John Hug. Hug recently co-produced Dwight Twilley's song "Girls" and three Bus Boy cuts for the *Ghostbusters* soundtrack. Fast Forward will, by the way, open for Dwight Twilley at the Mammoth Summer Sierra Festival August 4.



HUEY LEWIS SPREADS THE NEWS

by Bruce Duff

For Huey Lewis and the News, success has been a long time coming. The members of the band (Chris Hayes, guitar; Sean Hopper, keys; Bill Gibson, drums; Johnny Colla, guitar; Mario Cipollina, bass; and Lewis, vocals and harmonica), have been playing with each other in different combinations for upwards of ten years. Success, since signing with Chrysalis Records in 1980, has also been a case of ever-increasing numbers. Their first self-titled LP sold modestly, their second just over 200,000, but their latest, *Sports*, has done a walloping 2.4 million. *Sports* has coughed up three hit singles and videos, with a fourth, "If This Is It," on the way.

Band leader, front person and all-around amicable individual Huey Lewis has quite a history of dues paying behind him. Like the rest of his group, he hails from Marin County, but he joined his first band, Slippery Elm, while away at college in upstate New York. He took a year off school to hitchhike throughout Europe and play his harp. Upon returning home to California, he joined Clover, whose singular claim to fame is that the rhythm section provided the backing tracks for the first Elvis Costello LP. How did a Marin County band find its way to England?

"We played about four years trying to get a record deal," remembers Huey, "Going to L.A., trying to do demos, couldn't get anything happening. Finally, we were signed to Phonogram Records in England on the advice of Nick Lowe, Jake Riviera, and Dave Robinson. Jake and Dave became our managers and [they] simultaneously started Stiff Records. We spent two years in England. We were sort of a country-rock band, for lack of a better term. And on the day we landed, the punk thing happened, I mean almost simultaneously, so it was a case of being in the wrong place at the wrong time. We did two records, neither of which did anything." The records were produced by Mutt Lange, later to become wealthy producing bands such as Foreigner, AC/DC, and Def Leppard. Lange also wrote a hit for the News, but more on that later.

After Clover's demise, Lewis returned to Marin County and ran a Monday night jam session at a local club. Here, his

Rock's Regular Guy



Photo by John Harrell

band began to take shape, and he started singing as well as playing his harp. They recorded "Exodisco," a disco version of "Exodus," "for a laugh," and a little while later Lewis was off to London to play on Nick Lowe's *Labor Of Lust* and work with Dave Edmunds on "Bad Is Bad," a Lewis song that the News have revived on *Sports*. While there, a Phonogram rep heard "Exodisco" and liked it. Lewis sought Riviera's advice. "He says, 'Ask for eleven points and three thousand pounds.' [Phonogram] said okay, so I signed my first singles deal. I came rushing home to California and said, 'Guys, look at this. I've got six thousand dollars. Let's go!' We went into the studio and cut three other tunes with the money. It was that [resulting] demo that got the attention of our manager, Bob Brown, and, eventually, Chrysalis records."

Since the early days of the Monday night jams, the lineup of the News has not changed one bit. Lewis comments: "I know that's not very fashionable, but nobody's OD'ed, and we're all getting along fine. We're not a collection of professionals. We didn't answer ads in trade papers or audition for the gig, we just sort of formed. We really are just a Marin County band."

The first LP was produced by Bill Schnee. The second, *Picture This*, and *Sports* were produced by the band themselves. In this day and age, where the producer is second only to God, how did they get the label to agree to that?

"It wasn't easy," says Lewis. "I'll tell ya, because the second album was very important, so we tried lots of different producers, and some were too slick, or whatever; we didn't like them for one reason or another. After we tried out about five or six producers, [Chrysalis] said, 'Well, what's the story man, we give you the best producers in all of Hollywood and you don't like 'em. What the fuck is this about?'" I said, "Give us a shot, let us try to do it ourselves for two tunes. Give us three days in the studio.' We did two tunes and they liked them. So we sort of did it two tunes at a time. That was really the critical part of our career, not this last record; not anything since then. *Picture This* really was, and deciding to produce ourselves and actually doing it.

Sports was easy by comparison."

The first singles off *Sports* and *Picture This* were both written by outside writers, an unusual situation considering the members of the News are quite prolific themselves. Huey explains what this is all about. "I've always thought that you have to make your deal with the Devil, in that, number one, you have to give radio a couple tunes that are 'hits,' and rest of the thing you have to do what you want—one is as important as the other. Quite frankly, if 'I Want a New Drug' [penned by Hayes and Lewis] had been on *Picture This* and it had been the first single, I don't think it would have been a hit. If you're a new band out, and you start with 'I Want a New Drug' as your first song, I don't think it's gonna get that kind of play. But 'Do You Believe in Love' was a radio hit."

Mutt Lange, who'd stayed in touch with Lewis over the years, had inquired about the band's second LP—was it done yet? Upon finding out that it was just about finished, Lange rushed a demo of "Believe" to the band and they worked it up the next day.

Huey continues the story: "It was just one of those tunes where everyone said, 'That's a hit, that's a hit.' And we don't write tunes like 'Do You Believe in Love.' But I knew it was important to give them [radio] one that was undeniably a hit. On this album, we did 'Heart and Soul' for

"Today, bands spend too much time marketing themselves... trying to sound un-original."

—Huey Lewis

the same reason."

"Heart and Soul" was written by long time hitwriters Michael Chapman and Nicky Chinn. It too carries an interesting story.

"'Heart and Soul' was sent to me by a publisher," recalls Lewis. "I said, 'Gee, this is a great tune, but it doesn't sound like a demo to me—it sounds pretty good. Has anybody ever cut it?' He [the publisher] says, 'Oh, yeah, it was cut way back when, ya know, by somebody—I can't even remember the group.' He kinda sandbagged me. So I said fine, and we cut it. When we were mixing, an engineer said, 'Oh, that's the Bus Boys' tune,' and I said 'What?' It had just been

released two months earlier on the Bus Boys' record. When we listened to their version, we felt ours still had merit."

So now, three monster hit singles later, the group is on its first headlining tour of large venues. What does that mean to a band? "More trucks" is Lewis' curt reply. Lewis feels that, along with radio, MTV has played a big part in making his group this popular. "I'd give it 50 percent of the credit," he estimates. "I don't think we owe our lives to MTV—I think some groups do. But it's certainly been a help."

It's been a long, hard-fought climb to the top for the Lewis and his band since their debut was released four-and-a-half years ago. Does Lewis have any advice for up-and-coming players trying to obtain his status? "I worry today that all the bands spend too much time marketing themselves," he offers. "Because radio is so factionalized and the industry is so damn business-oriented... the bands spend all their time trying to sound un-original—trying to sound exactly like what's happening. I would say avoid that. Try and sound different, and write, write, write, and don't give up, because it could be right around the corner. All it takes is the one lucky break. It really does just take one lucky break, but that one lucky break could take ten or twelve years." Thanks for the encouragement, Huey. ■

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SHANKMAN & DEBLASIO

Renaissance Managers



Photo by Sue Gold

Ron (left) and Ned manage producers, arrangers, artists.

By Sue Gold

Ned Shankman and Ron DeBlasio call themselves publishers and personal managers, but anyone who knows them knows they are more than that. Besides managing an unusual variety of musical artists such as X, Lee Ritenour, and the newly signed Jennifer Holliday, Shankman and DeBlasio have the distinction of managing some of the top record producers in the business: David Foster, Jay Graydon, and Greg Mathieson. They are an integral part of their clients' projects, from getting producers together with artists to producing videos for their acts.

Their sincerity in caring about their clients and wanting them to succeed is evidenced by the amount of work they put into each project, both creatively and business-wise. And while they give loads of support to their clients, they get

it back in kind.

A main factor in their success is how they view their clients' careers.

"We work with our clients in getting them to take chances," Shankman explains, "but to minimize the risk involved in those chances. Just because you take chances and experiment doesn't mean you have to take a risk in your career."

DeBlasio adds: "Our clients seem to thrive on not having to go in and do the same kind of record, sing the same kind of song, or play the guitar the same way."

Partners for five years, Shankman and DeBlasio decided to take on the unconventional job of managing producers. "We find it is an area that has been overlooked by most managers in the business," says DeBlasio. "Producers have an awful lot to say about

what is recorded and how it is recorded."

Shankman: "Before one of our producers gets involved in a project, we do a lot of research on the act they plan on producing. We look at the kind of commitment the record company has and what the management of the act to be produced is all about. Because we can have our producers spend three or four months making a fabulous record and then the record company or management isn't really in place and committed. Then it's all for nothing."

"Producers are very nice people to deal with," DeBlasio claims. "Most producers are also multi-faceted in that most of them write and produce as well as arrange."

After researching acts for their producers, Shankman and DeBlasio get involved in every stage of their producers' work, from negotiating the terms of their contracts to making sure royalties are paid properly.

"Our office works on a record for six months after the producer has finished and is on to another project. There's a lot of after-project work involved," Shankman says.

"After the record is produced," DeBlasio adds, "we also try to work with the managers of the artists that our producers are involved with. We know enough about the record-promotion business that we share information with the artist's management."

"If we have a young artist comes along that our clients get involved with, and the manager is also young, we help guide and move them along. In some cases, you help the artist's management tremendously."

"Sometimes, though, it's good to stay out of everybody's way, too," Shankman points out.

While Shankman has a law degree and practiced law in the entertainment field for almost nine years, S. & B. don't offer legal services.

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"Most of our clients have attorneys," DeBlasio explains. "We don't provide legal services because that's not what we're about."

As Shankman was giving up his law practice, DeBlasio was giving up his career as an agent for the William Morris Agency. Knowing each other through a mutual client, they decided to get together as managers and publishers.

"We both had backgrounds in a variety of areas," Shankman recalls. "When we got together, it was during the disco period. It looked as if it was a 'here today, gone tomorrow' thing. Most of the big disco stars of that period had a one- or two-year run and we didn't see any long-range future in it. So we decided to make a lot of records instead of managing touring acts that we didn't believe in."

DeBlasio: "We are fortunate in that every act we thought we'd be involved in or didn't want to be involved in, we made the right decision. We have no regrets."

Shankman and DeBlasio have branched out into managing artists and are concentrating on the Lee Ritenour album and the Jennifer Holliday and X tours. They also are producing a video on Ritenour.

"We're the administrators here [in the office] and producers in the video business. We put together all of the

creative and financial elements," Shankman says.

Shankman and DeBlasio also try to help their clients learn from their own experiences.

"Our senses are constantly being assaulted with one thing or another and we actually thrive on that," Shankman states. "I think that's one asset we bring to our clients, a real wide scope of experience. From Jennifer Holliday to X is a big spread, and we're very open to [widening] that even more. The more experience we have, the more we'll be able to help our other clients."

While the Shankman/DeBlasio clients often work together (Ritenour's album was produced by Lee himself, Mathieson, and Trevor Veitch, while Foster and Graydon have collaborated on a number of projects), Shankman and DeBlasio say they do look for outside material and producers.

"We don't believe in packaging our clients," DeBlasio states. "The new producer of X isn't our client and the two or three producers who produce Jennifer Holliday's album will probably not be clients of ours at all."

Besides being partners with DeBlasio, Shankman is also the coordinator and one of the founders of the UCLA Recording Arts and Sciences program. And while a wide variety of courses and instructors are involved in

the program, Shankman and DeBlasio's clients do participate.

"We have access to those people," DeBlasio explains. "We approach not just our clients but a lot of other people, as well. "It's because they're our clients that they're more open to us than others."

"If you look at the program," Shankman adds, "you'll see the teachers aren't our clients, but some of the guest lecturers are. We just ask more favors of [our clients]."

Besides concentrating on their artists' new albums, Shankman and DeBlasio are also giving their time to their producers' work. Foster is working on the solo album of Tubes lead singer Fee Waybill, as well as having produced the latest Chicago album. Graydon is producing the new Al Jarreau album, which is nearing completion. Sheena Easton's new album is being written by Mathieson and Veitch and being produced by Mathieson, and string arranger Jeremy Lubbock, another S&B client, wrote one of the themes for the official Olympics LP with Quincy Jones.

"Everyone works real hard around here. The producers and the guys that go on the road," Shankman says, with obvious pride. "We've been blessed that our clients have been supportive of us as we are of them. Our clients are our biggest fans and make it all worthwhile." ■

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ROCK SIBLINGS

Do Families That Play Together Stay Together?

By Pleasant Gehman

Something special seems to occur when two or more relatives get together to make music: The voices seem to blend more harmoniously, the compositions seem to flow more cohesively, the stage presence seems more electric. Face it, there's just something special about two people who not only are in a band together but have shared the same parents, chromosomes, genes, emotions, and life experiences. It isn't confined to one area, either. Stop a moment and think about all the famous brothers, sisters, relatives who've strongly influenced modern music: the Andrews Sisters, the Mills Brothers, the Dorseys, George and Ira Gershwin, the King Family, Johnny and Dorsey Burnette, The Everly Brothers, the Osmonds, the Cowsills, DeBarge, the Jacksons, Van Halen (Eddie and Alex), Heart (Ann and Nancy Wilson), Kate and Anna McGarrigle, the Roches—heck, even the Partridge Family was a made-for-TV incarnation of this phenomenon.

The problems and joys surrounding making music with a member or members of your own family are myriad. Blood runs thicker than water, but what happens when your baby brother is the one in the limelight? What do you do when your sister quits the band to get married? What happens when a group's members feel left out because of a family in-joke? It's a unique situation, to be sure, to be onstage with someone you watched go through toilet training, or to try to act professional around someone who knows you're scared to death of worms and is only too willing to bring up that fact in every interview.

L.A. has its share of brother/sister combos. As diverse as they all are, they agree on a few major points: (1) It's fun being in a band with family members, but (2) it's not easy being in a band with family members. (3) Rivalry is common, as are fights, but (4) there is an unspoken communication and affinity that makes it extra special. What follows is a look at some of L.A.'s sibling bands.



Bangles Debbi and Vicki engaged in sisterly discussion.

Phil & Dave Alvin of the Blasters

The Blasters started playing as a band in 1979, doing rockabilly, mainly, with bits of R&B, blues, and country thrown in. Since then, they've progressed into one of the country's hottest "roots" combos, with a string of successful albums (on Slash/Warner Brothers) and tours behind them.

Dave Alvin remembers watching his older brother and their friends jamming

on old blues tunes and thinking, "It was bitchen . . . I just watched and wanted to do it so bad, but all I did was play guitar around the house. Phil had been playing seriously since he was 13 and he was good—I used to just fuck around, learning stuff. When he asked me to be in the band, I couldn't believe it I was so happy," he laughs. "And it wasn't 'til then that he started showing me tricks, either."

Since their early days, the Blasters have been wowing audiences with their music, but spirit also figures heavily into it. The band itself is very close-knit: They've all known each other for years, they grew up together. So when the fights break out, they're major.

"We fight constantly," Dave says. "Some of it's just sibling stuff, and one of the other guys will say, 'Hey, quit acting like brothers.' But then there's incidents like *The Today Show*. We were on the air and Phil brought up the time I was really drunk and tried to knife him. So I jumped on top of him and put my hand over his mouth and started screaming obscenities, hoping they wouldn't run it, but they did anyway." He thinks for a moment. "When we have disagreements, if it was just anyone, I'd think, 'Let's get another singer,' but he's my brother, and I love the way he sings, and I love him."

The Stern Brothers of Youth Brigade

In hard-core punk circles, there is a Mafia of sorts being run by Shawn, Mark, and Adam Stern. Not only do they make up in total the band Youth Brigade, but they run B.Y.O., or Better Youth Organization, a combined record/concert-promotion company, and they're starting a booking agency. The Brigade, who are touring the U.S., England, and Europe this summer, are featured in the documentary *Another State of Mind*. Shawn, at 24, is the eldest brother, and the boys started playing together when he was 16.

It's like one big . . . I don't know. We're gonna stop if it ever stops being fun," Shawn claims. "We're really close, and it's really cool working with my brothers. We have a younger brother who wants

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to be in the band, too—but he's only 15, too young right now." Shawn says that sometimes people are intimidated by the fact that the whole band is related: "They think, 'Oh, we shouldn't disturb the clan,' or something, after a show, but most people think it's cool." The Stern Brothers also have a built-in assurance that no family member will quit: "If a brother threatens to leave," Shawn says with a devilish grin, "We'll just kick his ass."

Debbi & Vicki Peterson of the Bangles

Quintessential California girls, the Peterson sisters grew up in the Valley. In between playing with Barbie dolls and experimenting with makeup, they were glued to the radio 24 hours a day. Aside from going gaga over the Beatles, Debbi and Vicki were ardent performers in their own rights, from putting on living room shows of "The Nutcracker Suite" to playing air guitars to Monkees records. But it wasn't until high school that rock & roll began to dominate their lives.

"I was in bands with my boyfriend and a bunch of girls from school," Vicki recalls. "We had a string of unpronounceable names and just played at dances and stuff. My mother thought I was crazy for playing guitar. Well, not crazy, but it was always like, 'Did you do the dishes yet?' She wanted us to grow up to be nurses or something—she wasn't too wild about music. But, one day, after we'd been through like our eleventh drummer, we sat Debbi down and she picked it up immediately. That was when we started to get serious.

"We always got along really well," Vicki says. "I had a hard time at first, because I was always the 'younger sister—I felt like I was always in Debbi's shadow until we started playing together. Then it was fun—we got along tremendously. I went beyond the point of being the cute little sister and became a member of the band."

Through their parents' distress at noisy practices, neighbors calling the police, and battles about dropping out

of college, the Peterson sisters stuck together and eventually their garage/biker/bar combo turned into what it is today—one of L.A.'s most promising pop outfits. Because they're girls, not to mention sisters, the problems have probably been a bit magnified for them.

Vicki: "Our parents went from blase to tolerant."

Debbi: "But when they realized we were really serious, they became totally supportive. It took them a long time, but they're our biggest fans now."

Although things haven't been easy for the Petersons, one gets the impression that they wouldn't give up any of it. "I think because we're all women in the band, we're a lot closer," Vicki suggests. "No one ever seems to pick us out as the sisters," Debbi adds. "When we were on *American Bandstand*, Dick Clark said he'd heard that there were sisters but he didn't know which. We're all really close. It used to be that Vicki would start a sentence and I'd finish it for her, but now we've gotten to the point where the whole band is doing that."

Not only are Debbi and Vicki the core of the Bangles, their older sister Pam is the band's accountant. "It works out really great—the whole family's into it," Debbi exclaims. "Now that we've gone beyond the point of hitting and screaming at each other, it's the best."

Jeff & Steve McDonald of Redd Kross

When Redd Kross first began playing together in 1978, Jeff McDonald was 15 and Steve was eleven. That in itself was enough of a shock. But the music and influences they let guide the direction of their band were anything but normal—everything from Linda Blair in *Born Innocent* to KISS went into making Redd Kross one of the loudest, thrashingest, trashiest sleaze-mongering bands around.

"When we first started," Jeff says, "we were obviously too young to work and we'd bug our parents for electric guitars. They thought it would be a phase and didn't want to waste the money—but we wound up getting the guitar anyway." Because of their young

Other Family Units on the L.A. Music Scene:

Kelly and Kirsty Callan: Together, the core of Wednesday Week, a folk/pop combo with an E.P. and a few cuts on compilations under their belts.

Dean and Felix Chamberlin: Dean heads up funky combo Skin; Felix is in A&R at Warner Brothers.

Double: A two-man synthesizer combo featuring identical twins.

Gary and Boom-Boom Dixon: Gary is guitarist for The Hollywood Hillbillies, Boom-Boom is the drummer for the Screamin' Sirens.

Maria McKee and Bryan MacLean: Maria is the vocalist in promising cowpunk combo Lone Justice, recently signed to Geffen, while brother Bryan, formerly of Love, has contributed songs to Lone Justice.

The Last: One of the original "Paisley Underground" bands, the Last features Joe, David, and Mike Nolte, a *tres formidable* trio.

ages, and because their tastes were so, shall we say, *eclectic*, Jeff and Steve had a tough time keeping the band together.

"We've gone through a million people since we first got together—no one could handle it except me and Steve. We had all the same influences, ideas—they couldn't tolerate our obnoxiousness. I think we excluded a lot of people and horrified our parents, but being brothers

continued on page 19



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A&R PLEASURE LISTENING

What Do A&R Pros Listen to in Private?

by Bud Scoppa

You might expect that the men and women who man the listening posts in this town's major-label A&R offices would weary of music after an all-but-constant diet of demo listening, auditions, and club sets. For most, though, there's a place, too, for *pleasure* listening, which often takes the form of personal cassette compilations. It's important to remember that A&R types are doing what they do because of their love of music—most are still inveterate fans. By assembling their own tapes of current faves and classic cuts, they create a source of refreshment and relaxation for their ears and their souls; they recharge their batteries; and they're reminded of the primary reason they got into the music business in the first place.

Below are the song lists of tapes that several A&R people have recently concocted and are currently listening to. Most emphasize the melodic and the exotic as opposed to the purely commercial. The first tape, from EMI's Jamie Cohen, is the work of a rabid music fan. Cohen, who regularly makes tapes of hip new music—he calls the cassette series "Extra, Extra"—for the edification of his associates at the label, unifies his sequences through the use of thematic elements. His tapes, then, function as aural scenarios more than random bunches of new tunes:

Side One: (1) Hark! The hectic angels croon. See how the positive arises out of the sexual bravado of the summer morn in Graham Parker's "Lute Gets Better." Have a bitchin' day! (2) Shift gears into a perfectly quirky and preciously crafted pop totem entitled "Dangerous Dreams" by Jakk. A cold shower, a chilling presence, and a nice way to wake up. It's getting warmer out. (3) What's a summer without an obnoxious Anthony More knows "Love Is the Only Choice." The hearing continues. (4) High noon. Time to hop in your ride, put the top down, and beach it. Scritti Politti's "Wood Bees." A beat to match the rhythm of the wheels and the breeze. (5) Approaching the pier, cars "All Lined Up," from there to here. Shriekback makes it worth

the wait. (6) Ouch! "Beat Box." The sand's too hot to stand on. The Art of Noise, big sound by a big producer. (7) Prince. Yeah, Prince. "When Doves Cry." He definitely draws a crowd. (8) So by now, surrounded by an attractive and affable bunch of sun worshippers (who always want more), the "blaster" spews out "Shake Your Head" by Was (Not Was). A very sun-pink child of three approaches, puts down his pail and shovel, and says with eyes of glee "Ozzie!" (9) Needing a little room to move, you up the volume three dBs, welcoming you to the provocative world of X. "Wild Thing." I think I love you.

Side Two: (1) With the sun slowly sinking in the West, pretty pink yourself, it's time to creep back to the pad and plan the evening's festivities. Back in the automobile, it's Fiction Factory on the Freeway. Sure does "Feel Like Heaven." (2) Ah, The Golden Hour. Needing a little boost? "A little pick me up." Then "Lights Out." Uh-huh! Blast! Blast! Blast! Peter Wolf, spry and explosive, singing a new standard of summer *savoir-faire*. (3) House full of guests? Want to keep the rock rolling? Try Elvis Costello's "Sour Milk Cow Blues." (4) Push the furniture into the corners, roll up the rug, unlock the fridge, call everybody you know, and "Relax" with Frankie Goes to Hollywood. (5) Winding down, but keeping it tough, not wanting to pull the plug on this party, and especially not wanting to throw that particular baby out with the bathwater, you ask the proverbial musical question, "Will You Stay Tonight?" posed by the Comsat Angels. It works. (6) Slow dance, Lords, Ladies and Gentlemen. Get close, keep it clean, and dig "They Don't Know" by Tracey Ullman. (7) This place is a mess. The soiree has dwindled to need-to-leave nothing. But in this "Elegant Chaos," you stay to one side. Julian Cope comes in very handy. (8) Almost time for vespers, you put on This Mortal Coil's "Song to the Siren." An immaculate concept on a superb summer solstice night. (9) The Thompson Twins. "If You Were Here" sets up the final pins of the evening and (10) John Waites. "Missing You" knocks 'em down. We gotta do this again tomorrow.

Now, here are more A&R tape lists, free of comments, but thought-provoking, nonetheless. They'll give you a vivid idea of what sort of music makes each A&R person included *really* tap his toes.

Stephen Baker, Warner Bros.

"Pin Penne," Nino Rota (from *Casanova*)
 "Sugar Hiccup," Cocteau Twins
 "No Fish Today," Kid Creole
 "Beyond the Sea," Bobby Darin
 "At Last I'm Free," Robert Wyatt
 "Gotta Broken Heart Again," Prince
 "Cruisin' Together," Smokey Robinson
 "Reet Petite," Jackie Wilson
 "I Love You Suzanne," Lou Reed
 "Heaven Knows I'm Miserable Now," Smiths
 "Outer Space," Bernard Herrmann (from *The Day, the Earth, the Moon*)
 "Excerpt From Drumming," Steve Reich
 "Languta," Hugh Masakela
 "Dance Away," Roxy Music
 "Let's Say Goodnight," Los Lobos

Joanna "Spock" Dean, Columbia

Metal, Local, Miscellaneous
 "Goin' Down to Liverpool," Katrina & the Waves

"Time After Time," Cyndi Lauper
 "You Think You're Tough," RATT
 "Tomorrow May Never Come," Dream 6
 "Linda" & "Burnout," Redd Kross
 "Come On and Love Me" & "Strutter," KISS
 "Fan Mail," Damned
 "Hot Burrito #2," Flying Burrito Bros.
 "Drivin' Pearl Harbor (single)
 "Tell That Girl to Shut Up," Holly & the Italians
 "1 Hr. 1/2 Ago," Rain Parade
 "Still Get By," Long Ryders
 "I'll Keep It With Mine," Susanna Hoffs of the Bangles (on *Rainy Day*)
 "Lost World," Green on Red

Keith Cowan, Atlantic

"Pride," Robert Palmer
 "Original Sin," INXS
 "Darling Don't Leave Me," Robert Gort
 "Sisters of Mercy," Thompson Twins
 "Sara," Fleetwood Mac
 "Dance Away," Roxy Music
 "My Turn Now," Berlin
 "Right Now," Missing Persons
 "Anything by Cat Stevens or Joni Mitchell
 "When Doves Cry," Prince
 "I Could Dream About You," Dan Hartman
 "What Is Love?" Howard Jones
 "Back for More," RATT
 "Roxanne," Police (acoustic)
 Stevie Nicks & more Stevie Nicks
 "Come Back and Stay" & "Oh, Women," Paul Young
 "What's Love Got to Do With It," Tina Turner

Ritch Ezra, Arista

"Under Pressure," Queen/David Bowie
 "Dancing in the Dark," Bruce Springsteen (12")
 "Middle of the Road," The Pretenders
 "When Doves Cry" & "Computer Blues," Prince
 "Let's Stay Together," Tina Turner
 "Babylon Sisters," Steely Dan
 "I.G.Y.," Donald Fagen
 "More Than This," Roxy Music
 "Every Breath You Take," The Police
 "Take a Look at Me Now," Phil Collins
 "Glamour Profession," Steely Dan
 "We Belong Together," Rickie Lee Jones
 "Goin' Home," Mark Knopfler
 "Tara," Roxy Music

Ron Fair, Chrysalis

"The Snow Is Falling," Ray Charles
 "I.G.Y.," Donald Fagen
 "Hyperactive," Thomas Dolby
 "Come to Me Now," Tania Marie
 "Wouldn't It Be Good" & "Let the Drums Do the Talking," Nik Kershaw

Tom Vickers, freelance

"Lose Control," Color Me Boud
 "Heart & Soul," Huey Lewis
 "If Sugar Was as Sweet as You," Rockpile
 "Legs," ZZ Top
 "When Doves Cry," "Let's Go Crazy," & "Computer Blue," Prince
 "Play That Beat, Mr. DJ," Globe & the Whiz Kids (trick mix)
 "Love of the Common People," Paul Young
 "Hey DJ," World Famous Supreme Team
 Anna, Arthur Alexander
 "Sex Machine," James Brown
 "300 Lbs. of Joy," Howlin' Wolf
 "Borderline," Madonna (12")
 "Dancing in the Dark," Springsteen (remix)
 "Rock Box," Run DMC



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SIBLING

Continued from page 17

has definitely helped us."

Known for rowdy fights on stage and a general air of "anything can happen," the McDonalds have scaled new heights—or depths, depending on how you look at it—of music. They finally seem to have found a compatible drummer, though—Dave Peterson, brother of Bangles' Debbi and Vicki—and are about to release a new album. Jeff and Steve can both be seen in (and Redd Kross can be heard in) the new underground movie sensation, *Desperate Teenage Runaways*.

Chip & Tony Kinman of Rank and File

Growing up in Carlsbad, California, Chip and Tony Kinman were the odd guys out in the neighborhood. Everyone was either surfing or in heavy-metal bands, so when they formed the Dils early in 1977, no one had any idea of what punk rock was.

"Chip was the only person I could relate to—who had any idea of what I wanted to do," Tony recalls. "So when I started playing bass, he picked up guitar a little while after and we would just round up people to be our drummers." The Dils made a splash on the L.A./San Francisco punk scene with their angry sensibilities and radical live shows, but the music the Kinmans were

writing became increasingly melodic. After relocations to San Francisco and Austin, Texas, the Kinmans became increasingly aware of country music and began altering their style of writing and playing into a new hybrid which became Rank and File, probably the country's first "cowpunk" band and leaders of



Dave and Phil do their homework.

what is becoming a movement. They wrassled up a few other musicians, worked up some tunes, and faster than you can say, "Hank Williams," got signed to a contract with Slash/Warner Brothers. Both brothers agree that they wouldn't have been able to live through the personnel, style, and location changes if in fact they weren't brothers. They get along very well.

Chip: "We'll be onstage and see someone in the audience that looks like someone we know, or Tony will look at me and we'll both crack up. We seem to always know exactly what the other one is thinking."

Tony: "When we were onstage at the Palomino, it just seemed so trendy—the new movement or whatever—cowboy hats and mohawks all over the place, and they were all examining us closely, like, 'Is this the next big thing?' I just looked at Chip and we started 'Sweet Jane' and shocked everyone. He knew immediately what I was thinking."

With Rank and File, as with any brothers, there are squabbles, but the family closeness always prevails. "Oh, about the worst it ever gets is when one of us knows they can embarrass the other," Chip laughs. "He always has to let everyone know that I took the first bite of his birthday cake when he turned eight," Tony says with a roll of his eyes. "We can hurt each other deeper than someone who's not our brother," Chip feels. "But we don't." "What about that time onstage in Texas?" Tony asks. "Oh, shut up," Chip growls.

So, there you have it—not exactly an insider's view into the mysterious secrets these musical clans hold, but at least a glimmer of what it's like working... no... *playing* with a sibling in the band. ■

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BILLY & THE BEATERS

L.A.'s Best Club Band?



Billy (far left) & Beaters exhort crowd to dance on tables.

By Ron Gales

Billy Vera and the Beaters are not fashionable or trendy. Their gumbo of classic rhythm & blues encompasses many styles, yet makes for a distinct sound. What started as a collection of seasoned session pros—fronted by a highly charismatic Tin Pan Alley songwriter—has become an L.A. nightclub champion. In terms of the amount of people drawn to their shows over the last five years, the Beaters could arguably be the most popular club band in Los Angeles.

"The place is always packed without fail when they play, and it's always a top-notch show," says Don Burgess of the Blue Lagune Saloon in Marina Del Rey. "I don't know of a band in town with a better following." Richard Stuart of West

Hollywood's Central enjoys having the Beaters play as well. "There's always somebody famous in the audience. Half of *General Hospital* was here last time. Billy's charisma has a way with the audience." The group filled the Troubadour every Monday night during a year-long residency in '80-'81. Matt Kramer, booker for Santa Monica's At My Place, reports the Beaters consistently breaking house records, with occasions where more people had to be turned away than could be allowed inside. And the Beater Brigade keeps growing.

Though many factors go into the Beaters' recipe, it is generally agreed that Billy Vera himself is the foremost ingredient. "It boils down to Billy's experience as an entertainer," ventures sax player Bryan Cumming. "He's a

distinctive personality who can handle any situation." Drummer Peter Bunetta has seen a lot of talent, having co-produced Matthew Wilder's "Break My Stride," Robbe Dupree, and Jennifer Warnes' latest project. "Billy's songs are written with passion and a sense of humor," Bunetta analyzes. "He has a charisma and an expertise that not many people have. He believes in what he's doing—that's the key."

Billy Vera began recording when he was a teenager in New York in the early Sixties with members of such East Coast doowoppers as the Passions and the Earls. He wrote hits for Ricky Nelson, Barbara Lewis, and the Shirelles, then teamed with Judy Clay to write and sing hits like "Storybook Children" and "Country Girl—City Man."

"My late-Sixties stuff was kind of typical of the Atlantic Records [sound] of the day, Sam & Dave, Aretha Franklin, that kind of stuff—only a little more pop than that," Vera explains.

"In the early Seventies, I got to play the Apollo Theater and all the black vaudeville houses that were remaining at that time. There was a little circuit: the Howard in Washington, the Uptown in Philadelphia, the Rowan in Baltimore. We couldn't do much television. Judy was a cousin of Dionne Warwick and it was the first time a white guy and a black woman had sung love songs together. Television wasn't ready for it then, so we didn't get much work in white clubs. A lot of artists started writing their own songs and there wasn't much demand for a songwriter. My career sort of went downhill. I found myself without a deal for a long time."

Playing in house bands, local dives, and oldies shows through the Seventies, Vera "just sort of survived." The turnaround came through an inspirational partnership with songwriter Larry Brown, who authored monster hits like "Knock Three Times," "Sock It to Me Baby," and "Tie a Yellow Ribbon." "I'll never forget the way he approached me," Vera says with a grin. Imitating his friend, he growls out of the



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side of his mouth, " 'Vera, everybody respects you in de business, everyone t'inks you're a brilliant songwriter, but you never make any money. I make a lotta money and nobody respects me. We gotta get together. You can teach me how to get respect and I could teach you how to make money.' So we got together and I learned some things from him. Larry reminded me how to write songs for people. So I wrote one that Dolly Parton recorded, 'I Really Got the Feeling' and it went to Number One on the country charts. So, after not having anybody record my songs for ten years, I get a [smash] first time out of the box. That built me up again, showed me I wasn't a has-been. On the strength of that, Warner Brothers Music offered me a publishing deal on the condition I relocate to Los Angeles. So I moved down here in January '79."

A few months after relocating, "A guy I used to play with in New York kept bugging me to start a band, just to have some fun. He said he knew a bunch of guys 'who are studio musicians who play with big stars and they're bored. Let's go out and play some music we like,' he said, 'and maybe meet some girls?' Basically, we just started the band to have a good time and improve our social lives."

With the link-up of Billy to the band, the excuse to party onstage has been

running successfully for five years. But Vera sees the popularity as more than just attraction to a party atmosphere, as he acknowledges a host of good-time bands in L.A. (Jack Mack & the Heart Attack, the James Harman Band, and Top Jimmy, to name a few). To him, it is a matter of diversity. "I've always done this strange mixture of rhythm & blues, country, and pop music, drawing on the influences of what I enjoy," Vera states. "When I was a little boy, my parents and I lived in Cincinnati. My mother was a singer at the radio station and there was lot of country music, so I'd hear Hank Williams and Merle Travis. When we moved to New York, it was Frankie Lymon ("Why Do Fools Fall in Love?") and Chuck Berry, Little Richard, and Fats Domino.

"Musically, I always strove not to be stuck in a genre. With the Beaters, you really can't put your finger down and say, 'They're like this or that,' and I think its because of all those influences coming together that we have more our own sound than the other bands do. That's not to say those aren't really strong bands, because they are, but I think that's what makes us different. If there's any fault that I can see in myself as a recording artist, it's that I enjoyed so many different kinds of music and maybe I spread myself too thin."

Any band with a large number of highly creative people is subject to the tensions of group hierarchy and contrasting ideas, but the Beaters seem to possess the right combination of innocence and mature professionalism to defuse such a situation. "Somebody has got to have the last word, and since I write the songs, I guess that burden falls on me," Vera admits. "But I think you get more out of people if you let them know your ideas are welcome. I try to listen to everybody." Sax-man Cumming chimes in, "Billy depends on us for things that aren't in his field. Once we work tunes out, everyone pitches in and contributes."

"The guys in the Beaters are so attuned to each other," Vera exclaims with delight, "that they just pick up on things. A lot of our arrangements just happen onstage." Indeed, as they are busy studio pros, the band rarely has time to rehearse, working on new songs during their sound check or even in onstage jams. Piano player Jim Ehinger, who has worked with Jackson Browne, Bob Weir, Bonnie Raitt, and Maria Muldaur, feels "It's a lot more disciplined than it looks. Certainly there's an air of spontaneity, but we've played so long that there's an understanding. It's an organic process. Our best arrangements happen onstage. There are arrangements on our first album (recorded during a live jam

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at the Roxy in '81) that I know we couldn't have done better if we sat down and rehearsed them. No two shows are alike. We all draw on a lot of experience, so Billy just calls out the next number and we play. But it's not as chaotic as it appears."

The infectious energy that the Beaters transmit is a therapeutic release from the structured rigors of studio sessions. That same impulsive energy led to the Beater semi-tradition of playing on the tabletops, with their audience dancing alongside them. "Sometimes we take them not only on the tables but into the streets, climb on top of cars, stop traffic," Billy laughs. "It's like I said to the Beaters when I started the band, 'I'm going to ask you to do a lot of things you've never done before, but don't ever be afraid. Just keep your eye on me and don't be afraid of anything I ask you to do because I'll never ask you to do something that you can't do. You may not know that you can do it, but I know what you can do. Just come out on the edge with me and I'll never let you fall.'"

Vera displays that deep care and concern for his audience as well as his band. Tuning in to an audience's heart and soul is the core of Vera's stage magnetism. "A lot of entertainers know how to press buttons in the audience, and that's a skill one can learn. You go to these big rock shows and they

scream, 'Hello, Los Angeles, is everybody having a good time?' and that's calculated to evoke a certain response. To me, it's bullshit. Whether it's Ted Nugent or Wayne Newton, it's still show-biz bullshit. I prefer to take an approach where I feel something, and if I feel it's true and honest and I'm able to communicate that, you will feel what you feel not because I manipulated you but because you are empathizing with me. It's a subtle difference, but it's a world of difference.

Acclaim for their live shows has yet to bring a major recording deal. Their self-titled debut album did well, placing a single "I Can Take Care of Myself," in the Top 30. The second recording encountered problems when the label, Alpha, went under, leaving the album in the cold with scant distribution or promotion. Record companies have been slow to approach, though the band's appeal was confirmed by appearances on *Thicke of the Night*, *Fridays*, *Merv Griffin*, and (believe it or not) the soap opera *Days Of Our Lives*. "Ours is the kind of music that is always somebody's second favorite after the current trend," ivory specialist Ehinger believes. "I won't knock anybody out of the box but it will always be there next. But record companies aren't in the business of coming in second." Veteran producer Bunetta thinks more pre-studio prepara-

tion is needed. "It's a matter of getting the band spiritually ready in the studio to play like they do live, getting that chemistry. Not enough of that has been done."

It has been a perennially Herculean feat to capture a band's live excitement in the studio. Can that difficult translation be what is holding the Beaters back? "Record companies have used that as an excuse for not signing us," Vera says. They have a tendency to sign something that sounds exactly like what is in the Top Ten today, this week. John Lennon once said the only way the Beatles got signed was because there was a group called the Shadows that were very popular in England and the Beatles were signed because they looked like the Shadows."

A record deal, though, will not be the be-all and end-all of Vera's life. "When fans come up and tell me they've been touched by a song, that my songs have made a difference, I know I'm doing something right. When I go to Japan or France and hear my songs done in a completely different language, I know I'm doing something right."

And the Beater Brigade keeps growing. Billy and the Beaters may play the blues, but they sure know how to defeat them. Like the legendary Fathead Newman once said, it's all in the attitude. ■

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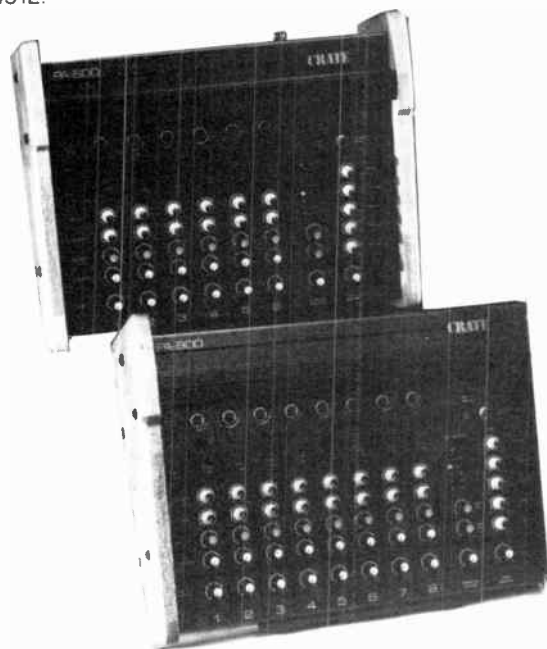
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Audio/Video Update

AUDIO

by Jeff Janning

Preferred Sound, Woodland Hills, Ca. Producer/artist/engineer Paul Sabu tells *MC*: "I just finished tracking an 'all girl group who write all their own material. They are a five piece band whose music is best described as pop metal. We cut three sides for an "American Graffiti"-type film which is due out at the end of the summer."

Mad Hatter Recording, Los Angeles, Ca. Capitol Records act Mirror is in tracking with producer Todd Cochran and engineers Bernie Kirsh and Bobby Brooks. Their music is R&B-based, and the group name comes from their twin-sister lead vocalists.

Streeterville Studios, Chicago Ill. A studio with an eye to the future, Streeterville is equipped with a Harrison Automation system which memorizes all fader and on/off functions of the board. They also have Audio Kinetics Q-Lock Synchronization allowing insertion of sound effects. They are aimed at the Audio/Video market which is experiencing rapid growth.

The Village Recorder, West Los Angeles, Ca. Michael Geller, managing director of the Village Recorder, announces the promotion of staff member David Clark to Chief of Maintenance. Clark has been with the maintenance staff since 1982. His first order of business will be the installation of two new digital recorders. One is a Sony 24-track, and the other is a Mitsubishi 32-track machine.

Prairie Sun Recording, Cotati, Ca. Ron Keel (ex-lead vocalist of Steeler) is in producing his own band Keel for Shrapnel Records. Mike Davis is at the boards with second John Volaitis. Journey's guitarist Neil Schon is in producing tracks on the Drive with engineer Allen Sudduth. San Francisco group Junk 57 are in tracking a single, using an Apple computer. Jerry Gerrard is producing and Steve Buck and Mark Rennick are at the console.

The Automatt, San Francisco, Ca. Megatone Records artist Sylvester is in tracking an

LP with producers Tip Werrick and Ken Kessie, who is also engineering the project. Double Entente is currently tracking an E.P. for CBS Records with producer Randy Jackson and engineer Maureen Droney.

Conway Recording, Hollywood, Ca. The studio's Neve 8108 console has been updated with the addition of the GML Moveable Fader Automation System. The Daz Band are in tracking an album for Motown Records with producer Reggie Andrews. F. Byron Clark is at the boards with assistant Rick Clifford. Matthew Wilder is in tracking his new album for Private Eye Records. Peter Buetta and Rick Chudacoff are producing and Csaba Petocz is engineering with assistance from Jeff Stebbins and Rick Clifford.

JVC Cutting Center, Hollywood, Ca. Chief Mastering Engineer Joe Gastwirt mastered two singles from Toni Tenille's Mirage Records album, and a Jimi Hendrix release for Warner Brothers. Joe is also mastering cuts for Joe Pass, Zoot Sims, and Joe Turner, who are all on the Pablo Records label.

Indigo Ranch, Malibu Hills, Ca. Sound Barrier is in tracking their second album for indie label Pit Bull Records of Los Angeles. Sound Barrier is self-producing along with engineer Karot Faye.

The Automatt Recording Studios, San Francisco, Ca. Former Traffic drummer Jim Capaldi is in tracking four sides for his new Atlantic Records release. Capaldi and Stewart Levine are producing, and Richie Corsello is at the boards with second Ray Pyle. Both Carlos Santana and keyboardist Tom Coster are playing on the sessions.

Mad Dog Recording, Venice, Ca. Engineer Howard Lee Wolen tells *MC*, "I'm currently at the boards for producers Mike Daily and Ed Green, who are tracking four sides on Mike. It is an independent production to be label shopped."

KSR Recording Studios, Los Angeles, Ca. Producer Barry Oslander tells *MC*, "I'm currently in finishing six sides on a group called Kid Brother, which I'm co-producing along with Barry Kaye. Their music is a cross between Toto and Journey; a very strong combination. Ken Story is engineering the independent production which will be label shopped

upon completion.

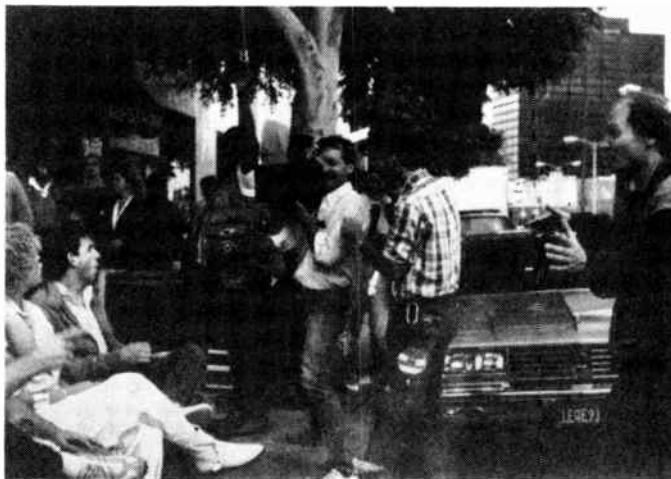
Westlake Recorders, Westlake, Ca. With their grand opening celebration past, Westlake is now ready for business. They are equipped with a Trident 80 board and Otari 24-track with auto-locator. The room is medium small for audio/video work, mixdowns, small groups, and overdubs.

Studio A, North Hollywood, Ca. Two USA Records artists are in tracking dance-oriented singles. They are percussionist Joe Lala and Nancy Barker. Both acts are being produced by Gene Rabbai. Howard Lee Wolan is at the console.

VIDEO

by Iain Blair

Larry Bridges' **Red Car Editing** recently completed production and post-production of a unique new 12-minute sales promotion for the American Honda Motor Corporation Dealer promotions. Created by



Red Car video team on location in Westwood.

Dailey and Associates, John Evans and Sonny Mathias, the MTV spoof called 'HTV' was shot by Red Car on location in Venice and Westwood, California. Director Larry Bridges, director of photography Dan Swietlik and producer Larry Nesbitt shot a series of 'man on the street' interviews, and Bridges and Diane Ryder then edited the piece. This is the second major video to be completed under Red Car's new production banner. The first was "Jam The Motha" for the Gap Band.

Pendulum Productions just completed shooting an ambitious new video project for Quiet Riot's latest single,

"Mama Weer All Crazee Now." The two-day shoot at the A&M soundstage was directed by Mark Rezyka and produced by Alexis Omeltchenko. Shot on 35mm by cameraman Fred Goodrich, who was assisted by Michel Lichtenstein, the piece was edited on film at Jerry Kramer Productions by Andres Markovitz. Interestingly, the audio track was specially remixed in Dolby stereo for theatrical release.

West L.A.'s **The Complex** has been busy with a number of recent projects. Both stages 1 and 2 were used for five days to shoot scenes for *Purple Rain*, the new feature film starring Prince which will be released later this month by Warner Brothers. The new Stage 2 was also used to shoot some special effects and robotics sequences for *Condor*, an Orion Pictures pilot. Parallax Productions were also in to shoot a new music video clip, "Like A Cannonball," for international teen idols Menudo.

Premore, Inc., of North Hollywood recently provided video editing for Limelight Productions and their half-hour documentary special on Island Records/Alive artist Teddy Pendergrass. Tim Clauson of Limelight and Red Car Editing's Kimberly Logan brought in three tracks—"In My Time," "Choose Me," and "So Sad the Song"—to integrate the videos into the documentary with dissolves, freeze-frame, and photo repositioning editing. The clients also made use of Premore's compositor and title cameras. Limelight's Clauson also recently brought Warner Brothers' new act Combonation to the studio to shoot a seg-

ment for their new video entitled "Girls Like You." Premore also hosted a recent edit session for Chicago's new video, "Stay The Night."

Action Video's Paint Box was used in an unusual setting recently by KABC. The spot featured two news broadcasters who had to be colored green so that their alien audience would feel more comfortable watching them. The project was produced by David Dwiggin through River Run Productions, and was directed by Jordon Chronowith.

Van Halen seem to be making quite a name for themselves in the home-movie department these days. Following the enormous success of their "Jump" video which celebrated the band's happily minimal approach to the medium with its 16mm handheld, self-directed look, Van Halen have also incorporated some 16mm home-movie segments directed by **Robert Lombard** into their latest clip, "Panama." Apparently "Jump" was so much admired by other rock bands that the band was immediately approached by Yes who wanted to use the same director.

MTV recently aired a Rod Stewart special to coincide with his current mammoth six-month U.S. tour. The special, which was taped in Los Angeles and New York, spotlights Stewart during the making of his new video, "Infatuation," which was shot on location in L.A. The 'Tartan Terror' also talks about his career, and is interviewed with Jeff Beck, who is joining Stewart on tour. The two are working together again after some 15 years. MTV is also airing specials on the Doors, which features rare footage of the band in concert, Twisted Sister, Christine McVie, King Crimson, and Sammy Hagar with Neal Schon. The channel also announced that the "1st Annual MTV Video Music Awards" ceremony will be held at Radio City Music Hall on September 14th. Hosts will be Bette Midler and Dan Aykroyd, and the show will be telecast live on MTV. Awards will honor excellence in video music in a wide variety of categories.

Action Video recently finished a package of commercials for independent producer Steve Ho, including spots for Budweiser, Pillsbury, and Colonial Bread. The Budweiser

spots were directed by Jo Hanwright for D'Arcy, Macmanus and Masius of St. Louis, and were produced by Jeb Schary. The Pillsbury spots were produced through Dean and Kahn Productions of New York for Ketchum Productions of San Francisco. The Colonial Bread commercials were produced through Abstract Productions, again for D'Arcy, Mcmanus and Masius.

Bill Parker Productions recently completed a clip for The Earons' "Land Of Hunger" single on Island Records. Directed by Peter Allen and Bill Parker, and produced by Christopher McKinnon and Karolyn Ali, the concept utilized 'new wave' space-suits and locations at the L.A. river basin and a vacant steel plant. The piece was edited by Bob Jenkis, with film transfer being done at Compact Video and post production at Schulman Video.

KEEFCO Productions shot the latest video for Wang Chung's new single, "Don't Let Go," from their successful *Points On The Curve* album on Geffen Records. Filmed in Europe and directed by Philip Davey, the clip features lead singer Jack Hues and a beautiful girl in a spy story that involves secret documents and enemy agents. KEEFCO also recently shot the video for Slade's new single, "My Oh My," off their CBS *Keep Your Hands Off My Power Supply* album. The clip was directed by Keith Macmillan.

Picture Music International, the world's leading producer of music video programming, recently signed an exclusive agreement to represent well-known director Jack Cole in music video, commercials, and other fields. Commented PMI president Mark Levinson, "We believe this is the first time a large-scale exclusive guarantee has been made to a director by a production company focusing prominently on music video." Cole has been somewhat of a pioneer in music video over the past few years, both as an independent director and as part of Flattery/Halperin/Cole Productions. He has directed many clips, including "I Know" for Philip Bailey, and the ten-minute "The Left Side Of The Road" for Mark Gray. PMI produced over 150 videos last year for such artists as David Bowie, Billy Idol, Queen, Genesis, and Olivia Newton-John.

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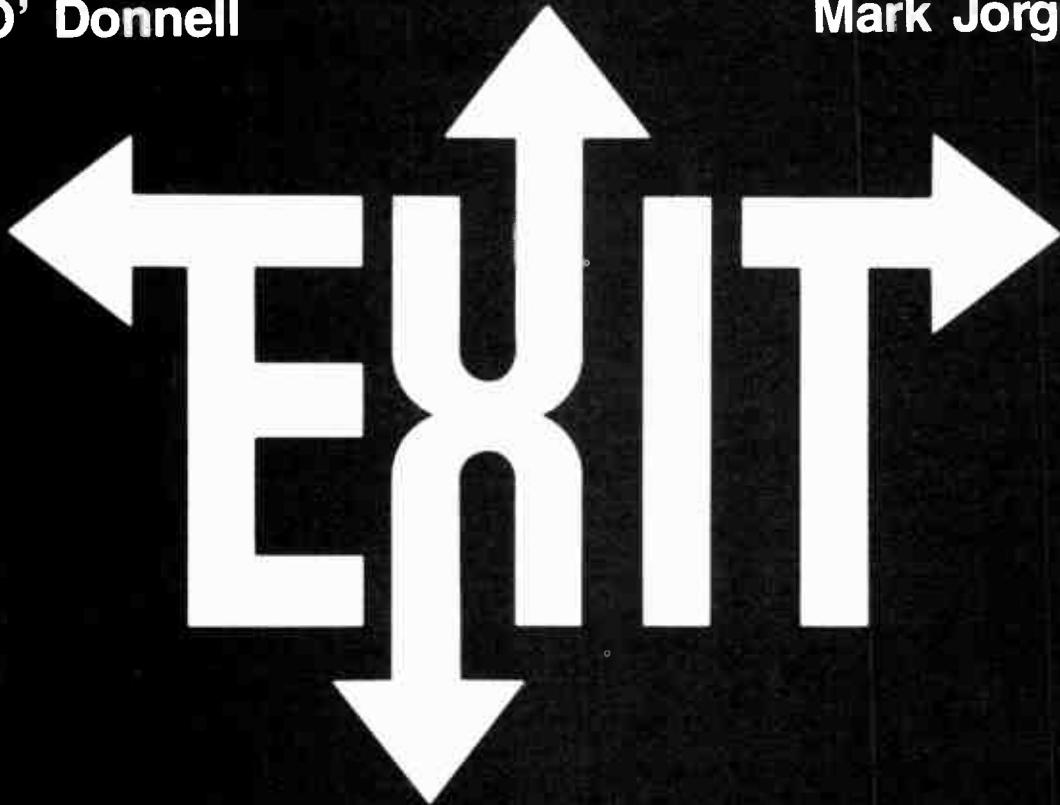
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Reviews

CONCERTS

Huey Lewis and the News

Universal Amphitheatre
Studio City

Inconsequential though it may seem, you can't run a show without it: energy, stage presence. But, for some unknown reason, Huey Lewis and the News, at the Universal Amphitheatre Sunday night, tried to prove that you could. Even *they* couldn't.

Huey's got it all: a great band of talented musicians, great songs with great lyrics, a look that sends his hordes of fans reeling. So why ruin it all with such staid, deliberate choreography that allows no room for self-expression? Why design the stage with such symmetry? So that the guitarists can simultaneously run to opposing sides of the stage? So that Chris Hayes can jump over perfectly stationed amplifiers (the first time—nice; the third and fourth—come on...)? Or so the spotlights can easily find Huey when he's atop those amplifiers, or the one on the right, or the one on the left? Every move Sunday night was so staged that it was predictable. Huey sits, center-stage, spotlight, singing "Sooner or Later." He stands, walks upstage, and just as the song is supposed to *move*, he backs up, gets in a line with Chris Hayes and Johnny Colla, all three bend over, wait ten seconds, and then—*rock*. Sounds like a recipe. . . . It's not that staging doesn't succeed sometimes (the choreography in "Walking on a Thin Line"), but there's a fine line. And Huey was walking on it. . . .

A little too mechanical; not enough oomph. How could the hotly pulsating backdrop to the introductory thumps of "The Heart of Rock 'n' Roll Is Still Beating"—the opening number—not rile up Huey as it did the audience? He came out and

the energy level dropped a megaton. I waited patiently, hoping that the *next* song would kick in. And I certainly had to wait long enough. The last song, "Working for a Living," finally seemed to strike a chord with the band: they let loose and it worked.

They've come far: from a small Marin County band to a legit group of musicians who can sell out a concert hall. But now that they're here, are they going to stop trying? That's what it sounded like Sunday night. Huey's got to realize that a name and a good record won't keep you at the top. Even Sir Lawrence Olivier still gives a great performance.

I saw Huey and the News at their last show at the Palace. Now *that* was something to rave about. Pumped-up energy, elaborate effects, wild commotion that made everyone scream uproariously when Huey asked, "Are you still with me?" Granted, the stage was smaller, and that could have made Huey's performance seem bigger than life. But I don't think that's what did it. Back then, Huey still had something to prove; he was giving it his all in a life-or-death situation. Now, successful, he's sitting back on his laurels. He might just lose all those people who are "still with him."

—Cybil Layne

Steel Pulse Hollywood Palladium

What the new generation of reggae heavyweights like Steel Pulse and Black Uhuru offer is a crisp sound that frees the form from some of roots reggae's more plodding, leaden aspects. At their best, Steel Pulse deliver a snappy, brisk reggae that appeals to both militant rastas as well as plain dancin' folk. This combination of energy with substance might just be the formula to break reggae into the U.S. mainstream consciousness.

Indeed, the British band

could be on the verge of massive stateside acceptance, as indicated by a sellout attendance at the 5000-capacity Palladium. Yet, before their largest L.A. crowd ever, Steel Pulse bogged down into the more mundane rigamaroles of reggae. Perhaps the material off their new *Earth Crisis* album lacked the dynamics of earlier Pulse hits like "Sound System" or "Ku Klux Klan" and made for a less exciting show. Obviously, on a long tour, there are memorable shows and less-than-memorable ones. Regrettably, the Palladium show belongs in the second category.

Singer David Hinds possesses undeniable presence and charisma, but without help from the rest of the troupe, that

featured the enormously talented World Saxophone Quartet, a group whose recordings and live appearances throughout the world have established them firmly.

However, those that did attend were treated to one of the most stimulating events this year. Hammiett Bluiett, Julius Hemphill, David Murray, and Oliver Lake play every imaginable saxophone, and all the flutes, too. In any given piece, probably the entire range of instruments is used by one or more of the quartet members. Very little need be said about the obvious rapport between these four musicians who have been playing together for long enough to know each other's thoughts exactly.

Although much of the ma-



Photo by Tony Reed

Steel Pulse: Crisp, free-form reggae.

presence could not take hold in a venue of the Palladium's size. Percussionist Phonso Martin aided him with smooth backing vocals, while new guitarist Jimmy Haynes added a raw edge to Pulse's sound.

If a mediocre band plays in a mediocre fashion, nothing is lost. But when a band with the capacity to transfer electricity to 5000 souls comes up punchless, it is akin to watching the Lakers play a slow, half-court game, or like going to one of the top steakhouses in town and being served hamburger.

Ron Gales

World Saxophone Quartet Beverly Theatre

Los Angeles is now fortunate enough to have a venue (and a sympathetic promoter) to present some of the more experimental jazz that abounds in New York and Europe. A recent concert

material is written, there was a powerful feeling of spontaneity. A tongue-in-cheek touch was added toward the end when three of them, backing up the solo of the fourth, went into a choreographed dance routine, raising and lowering their instruments in a kind of Sixties R&B fashion. And yet, the music that emanated from those horns was unsurpassed.

These are really musicians' musicians, extracting the very essence from each instrument, inspiring one another to greater heights of creativity. All the material, presumably, is original (there were no announcements), offering the audience something new and fresh. The compositions often reflected our chaotic life, with the four instruments all talking at the same time—chattering—and vying for attention. Others were surprisingly melodic, warm, liquid, even romantic. And through all these moods the extraordinary technique of these four well established musicians was dominant.

Frankie Nemko

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Fishbone

At the Lhasa Club Hollywood

□ **Players:** Angelo, lead vocals; Chris, keyboards, trombone, vocals; Fish, drums; Kendall, guitar, vocals; Norton, bass; Walt, trumpet, vocals.

□ **Material:** Gee, how do you describe a band that has to be seen to be believed? Are they a heavy-metal-reggae band, an acid-funk-rap outfit, or is this big-band spy music? These guys have borrowed from just about every black music innovator except Barry White, and there are liberal doses of fist-clenching white boy rock & roll thrown in for your throbbing pleasure. But material isn't the point of Fishbone, although with tighter arrangements and more emphasis on vocals, it could be. Song titles like "Lyn' Ass Bitch," "Mr. Zero," and "Alcoholics," are really downtown, and we ain't talking Otis Art Institute. This is Crenshaw and Adams post-nuclear, delirium tremens time. However, when playing James Bondesque instrumental numbers, complete with trumpet, trombone, and sax, the band take on an almost elegant sound.

□ **Musicianship:** First, let it be said: Fish, although, like the rest of the band, only 18, is a killer; a monster drummer, who propels the band with super-fine funk grooves and artful fills. This dude will be poppin' up on all kinds of records for years to come. Born to play. Norton, on bass is just one step behind him: solid, but not quite a stand out. Kendall's guitar playing oscillates between brilliant and sloppy, but always loud; he's definitely the main metal man in this band. With a little work on his rhythm chops, the band might sound a lot tighter. As a horn section, Chris, Walt and Angelo sound fine, but a little out of tune in typical ska fashion.

Fishbone may have already shattered one racial stereotype: It's not true that all black people can sing, and in this case the entire band could use some coaching. At this tender age, though, there may be hope for Angelo, who did display some undeveloped chops.



Fishbone: Must be seen to be believed.

And he does scream with the best. Owwwwwww! Take me to the bridge!

□ **Performance:** There's a riot going on. Pure pandemonium. Angelo is all over the place, rolling, writhing, and break dancing. You can see the guy's mind workin' fast, grinning one minute, grimacing the next. Norton looks like you'd better step out of his way. He's big, bad, with a rubber fishbone hanging from his crotch, swinging as he struts left and right. And Chris, when not at the keys or on the 'bone, is bouncin' around with Angelo, like two sea otters or maybe the Flying Fishbone Brothers. Kendall alternately watches the audience from the stage or shuts his eyes like a blissed-out punk version of Carlos Santana.

□ **Summary:** These guys make the Untouchables seem touchable. At this point, although Fishbone is a joy to watch, they're still too raw for the recording studio or radio. If they can develop a vocal and melodic presence to match their stage presence, and hook up with a producer who can tighten up the arrangements without sacrificing spontaneity and fun, some label will take a chance on what is a decidedly different kind of entertainment. For now, we can only wonder: What will Fishbone sound like six months from now?

—Bruce Kaplan

Jack Lee

At the Club Lingerie Hollywood

□ **Players:** Jack Lee, guitar, vocals; Rick Delano, keyboards; Brandon Methieson, drums; Jeff Rollings, guitar;

Dennis Clark, bass.

□ **Material:** Jack Lee is a gifted songwriter with both commercial and creative instincts. Although he didn't perform his best known song, "Hangin' On the Telephone," Blondie's rcedored version is a true rock & roll classic taken straight from the arrangement Lee recorded with the Nerves. His most recent song to make the charts is "Come Back and Stay," a moody mid-tempo number recorded by Paul Young with more than a tinge of R&B. With Lee's guitar-dominated live arrangement, the song takes on a tough, Yardbirds quality. Another highlight of the set is "Play With Me," a swampy sounding Creedence send-up, built on the seventh-chord riff straight out of *Green River*.

□ **Musicianship:** Most of these musicians are familiar faces to regulars at Club Lingerie. Rollings has played guitar for a number of bands as well as fronting his own, and Mathieson was first seen about town as a drummer for the Rubber City Rebels. The band exhibited solid musicianship, but emphasized ensemble playing and predictable, guitar-oriented arrangements, with Lee handling most of the lead guitar competently, if without flash. Unfortunately, Lee has just an adequate voice that can sound a bit nasal and thin at times.

□ **Performance:** Lee seems content to just get up there and sing his songs. It's not that he doesn't put out 100 percent. Only in his case, 100 percent doesn't seem to be enough. He seems to be a born introvert, and is uneasy onstage, with a limited body-language vocabulary. Given the back-up

Reviews

CLUBS

nature of the band, it lacks a cohesive group spirit that other bands convey through eye contact and other gestures.

□ **Summary:** Lee writes consistently good material, with an occasional gem. If he can develop a more charismatic stage persona, audiences may be willing to overlook the limitations of his voice. At this point, his audience seems to consist of other musicians, writers, industry insiders, and perhaps a producer or A&R man or two, looking for their next hit tune.

—Bruce Kaplan

Marilyn Scott

*At My Place
Santa Monica*

□ **Players:** Marilyn Scott, vocals; Russell Ferrante, keyboards; Vinnie Calvida, drums; Michael Landear, guitar; Curtis Robertson, bass; Tower of Power, horn section.

□ **Material:** Jazz-funk fusion originals with a nice cover of "Only You" to cap off the set. Originals ranged from mediocre to interesting, and probably commercial. "This Side of the Rainbow," with its "Stormy Weather" intro, was very appealing, and "Hold On" aided by Tower of Power, was hot and tight. But the credit for any one song's strength really belonged to the arrangements. Tight, strong and varied, the charts really made the tunes cook.

□ **Musicianship:** Scott and her band didn't really wake up until the Tower of Power horn section hit the stage on the sixth number. They contributed the energy and direction that was otherwise lacking from Scott and her band. Not that the band and Scott weren't competent, and even pretty good—but they seemed rather lackluster. It wasn't until "I'm In Love Again," a wonderful duet between her and the sax player, that she started to warm up. She hit her stride with "Hold On." Scott has a richness and warmth in her bottom range which can be very compelling, but on top she often gets nasal, whiny, and thin. While she has a clean, precise tone throughout, the lower and

upper range doesn't always work to her advantage, depending on the song.

□ **Performance:** Detached, and too often unfocused, Scott didn't consistently get to the heart of each song, especially in the first half of her set. Her gestures were mostly pat and unoriginal because she didn't really dig in, emotionally, to each song. She seemed to key in to tunes at certain points, and then let the focus slip away. She didn't sustain the energy and focus consistently. In fact, while the Tower of Power horn section gave a real energy boost to her and the band, they also just about stole the show with their terrific energy and crazy antics.

□ **Summary:** Scott has a fine voice that could still use some polish and integration. She can be a very expressive singer when she chooses. Energy,



Marilyn Scott

consistency and commitment to the material is badly needed to flesh out her potential. When she can hold the moments and expand them to their fullest, she will have reached maturity as a singer and performer.

—Sally Klein

Lisa Nemzo

*At Stage West
Chatsworth*

□ **Players:** Lisa Nemzo, guitar, synth, lead vocals; Peter White, guitar vocals; Rick Feliz, bass, vocals; Denny Fongheiser, drums.

□ **Material:** Rock-edged and richly melodic, the songs of Lisa Nemzo all kick in with that particular allure that comes of sense-tingling, oscillating melodies and a siren-like application of rhythm. Nemzo

rocked Stage West with a selection of originals ranging from the rock-reggae "I Can't Stop" to the excellent acoustical charmer "Try and Run," to the palpating new synth-laced single, "Control Myself." All songs were marked by compositional fluidity and commanding sense of rhythm and melody. The native Rhode Islander takes simple love lines and propels them in freeflowing, emotionally swelling homophonic lines. The elements of her songs move effortlessly through an authentic range of emotions. This woman is one sharp songwriter who cultivates a directed style and consistency in her songs. Did I mention rhythm and melody? Those are the catchwords.

□ **Musicianship:** Nemzo is an impressive rhythm guitarist—an ability that is much more obvious with her acoustic 12-string than her electric. White prefers lyrical, narrative leads that streamline beautifully into the lines of the songs. Feliz trapped tension in this solid undertow of his bass playing, and the music was kept danceable and dashing in the uptempo glow of Fongheiser's beats. Nemzo's voice, occasionally caught in ripples of reverberation, rang with a tone somewhat akin to Ann Wilson's. The backing vocals, although not crystalline or intricate with harmonies, certainly did the job.

□ **Performance:** Whether leaning back to back with White or trading smiles with bassist Feliz, Nemzo demonstrates an easy contentment in the frontlight that is matched by her ability to give. With a Rickenbacker guitar and a mane of tousled curls, Nemzo jumps, dips, postures, and visually addresses the audience in a way that exudes self-confidence and is heady with rock & roll attitude. Her solo acoustic spot—which featured her instrumental display of harmonics—was a welcome recess, and, in fact, really whets the appetite for more acoustic songs in her show.

□ **Summary:** The name Lisa Nemzo is not at all unfamiliar in LA's writing and performing circles. What holds her back from breaking open on the California or national market is still something of a mystery at this point. But, mystery or no,

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Reviews

CLUBS

Nemzo is one hot artist. She's cool yet dynamic, and it wouldn't be surprising if things started popping for her really soon.

—Bonnie MacKinnon



Lisa Nemzo

Stainless Steel

At the Country Club
Reseda

□ **Players:** Grant Richard Goracy, lead vocals, keyboards; Peter Margolis, guitar; Mike Hiland, bass, vocals; Seth Mellman, drums, vocals.

□ **Material:** Rough-and-tumble, explosive rock & roll. The blistering anthem, "Stain-

less Steel," was representative of the raw energy this band can exude, while the moody and tense "Walk the Wire" made for a nicely-placed mid-set breather. Aside from "The Wire," I also rather liked "Goin' Deaf for A Living"—though more for its humorous attitude (you were kidding, weren't you guys?) than on its musical or lyrical merits.

□ **Musicianship:** Guitarist Peter Margolis reached fist-first into his Eddie Van Halen bag of tricks and pulled out some striking, limber-fingered leads. Much of Margolis' phrasing was keen and exhilarating—particularly his solos and fills on "Walk the Wire" and "The Shortest Distance." Bassist Mike Hiland and Seth Mellman were more competent than incomparable, but they did lend adequate support.

□ **Performance:** There's no faulting this group on lack of energy; they have plenty. However, lead singer Grant Richard Goracy, while certainly not a bad frontman, is also certainly not a great one. When handing out Stainless Steel buttons to the front row, for instance, he appeared every inch a Vegas lounge performer. Also, some of his tough guy poses didn't work. Goracy's deep, urgent vocals are fine, but I'd recommend he position himself in front of a mirror to see which of his moves are most effective.

□ **Summary:** Stainless Steel deliver a set which is energetic and professional. Still, before they fully satisfy, they need to

concentrate on upgrading their material (right now it's not very memorable), and experimenting their stage persona.

—Randal A. Case

Living Daylites

At the Golden Bear
Huntington Beach

□ **Players:** Rusty Anderson, guitar, vocals; John Kallas, bass; Gregory, vocals; John Nyman, drums.

□ **Material:** A fresh, original sound. It is a pleasure to be able to say this band cannot be neatly categorized into any particular style. There are some strong funk lines here and there ("Change for a Penny," "Timed Exposure"), and in general the arrangements are clever and effective. The sound is definitely contemporary, with great commercial potential.

□ **Musicianship:** The undoubted highlight here is Anderson. His guitar style is truly unique. His use of unusual chord voicings and melodies makes his style distinctive. He manages to make his instrument sound like other instruments within the context of each song; not in a gimmicky way, but to enhance the band's overall sound. The songs which best showcase his talents are "Breathtaking," "Colleen" (which has a lot of crossover potential), and "Mystery." The rhythm section was tight enough and particu-



Stainless Steel: Energetic set needs upgrading.

Reviews

CLUBS

larly strong on the well-constructed, rhythmic "Tender Trap," while Gregory demonstrated considerable vocal skills throughout.

□ **Performance:** Vocalist Gregory is a natural performer with an intensity that is reminiscent of Roger Daltrey, and a voice sounding at times like Elvis Costello's. His stage movement is effectively controlled, and he has a great deal of charisma. Anderson, too, has magnetism, but in a quieter, less extroverted way. He really lets his playing speak for itself, which it frequently does.

□ **Summary:** It must be obvious I was very impressed by this band. So many bands that play the local club circuit throw all of their energies into following a trend, either musical, fashion, or both. They may be good enough at what they do, but their lack of originality will usually prevent them from progressing. Living Daylites has a distinctive sound that distinguishes them right away. Add to that originality their musical ability and stage presence, and you have a band with a future.

—Martin Brown

Odin

At the Troubadour
Hollywood

□ **Players:** Randy "O," vocals; Aaron Samson, bass; Jeff Duncan, lead guitar; Shawn Duncan, drums.

□ **Material:** Odin's songs are melodic, but this is no wimpy band. They possess a repertoire of assertive tunes with strong melodies and positive themes. The band concentrates on the music, lyrics and delivery instead of falling prey to the commercial "value" of blatant sex, sinister themes, and the blood-and-guts attitude too often found in the heavy-metal arena. Don't think for a minute that Odin's music isn't commercial in the most positive sense. Just ask anyone in the jam-packed crowd—they weren't there to sit quietly and sip a beer. Each



Living Daylites: Contemporary, but difficult to categorize.

song is distinctive, not rehashed; tempo and dynamics vary with harmony backing vocals that add to the impact of the material. Best tunes include blow-out encore "Judgment Day," and their upcoming release on Half Wet Records. "Don't Take No for an Answer," which is prime concussion music. "One Day to Live" has a hook driven through like a nail in a board, but in general, hooks could be even stronger.

□ **Musicianship:** Not just another heavy metal band blaring away on stage. The band works well as a unit, with no struggle for the limelight. Shawn Duncan is a true standout as a drummer: his playing is straightforward, stick-splintering, yet thankfully free of metal poseur pretense. Guitarist Jeff Duncan plays at a breakneck speed, fingers flying over his fretboard at an impressive pace. His style may be derivative of others, but it has a trend-setting quality all its own. Duncan and bassist Samson spotlight each other on "Midnight Flight," and fly they do back and forth between intricate guitar and bass solos. Randy "O"'s vocals make already good songs great; his voice is suited to these power-driven tunes. His varied dynamics range from a plaintive whisper to a frantic scream. Odin could, however, exercise more control over the intensity of volume, as their lyrics tend to get lost in the shuffle. Themes and lyrics are a credit to the band, and deserve to be heard.

□ **Performance:** Watch out. Odin are animated performers. They held the crowd spell-

bound, males and females alike. Odin's members are young, sexy, and let's face it, damned good-looking. Randy "O" had his audience in the palm of his hand, or rather he was in theirs. He came down to the level of the fans, literally, when mid-song, a mass of screaming girls in the front row yanked him off-stage as he leaned over toward the audience. Rescued by a roadie, Randy reappeared a minute later with an unplanned costume change, but looking none the worse. A few girls left with free souvenirs of the show. Dressed in rip and tear attire, Randy raised the temperature of the elbow-to-elbow mob to a somewhat feverish level, performing with an intensity that is unusual in a small club. He rapped with the crowd between songs, maintaining an almost intimate contact, while bassist Samson played perched atop the speaker cabinets.

□ **Summary:** This band obviously has immense star quality, and will transcend the small venue to a much larger one with ease. Considering the huge following they have developed, and the crowd's delirious response, it seems that Odin do not merely play shows, they create events. They command the stage with the authority and explosive energy of a nuclear warhead. Yet, behind their physical allure, there lies an air of innocence and musical freshness that is rare and appealing. Even the most cynical club-goer may find that he, too, is caught up in the Odin epidemic.

Karen Burch

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Reviews

LP

Chicago

Chicago 17

Full Moon/Warner Bros.

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No matter how good it may sound, synthetic music will never be as good as the real thing. Chicago proves it on their latest album, *Chicago 17*. Chicago mixed their own band sound in with a little modern electronics to make *Chicago 17* an original and enjoyable album. Producer David Foster stretches every band member's talent to the maximum, both vocally and musically, with the result being a mixture of reliable Chicago ballads and sharp, brassy rock tunes.

Foster and bassist/vocalist Peter Cetera, who co-wrote "Hard To Say I'm Sorry," have combined their talents again with "You're the Inspiration." This could easily follow their first collaboration up the charts, as any of the ballads could. "Along Comes a Woman" is probably the strongest tune on the album, with everyone in the band adding to the dynamics of the song. The rest of the tunes are all good pop songs with more musical hooks, twists, and surprises than were evident on their earlier albums.

After an absence from several albums, keyboardist/vocalist/songwriter Bobby Lamm's social conscience returns. "We Can Stop The Hurtin'" has a sharp, riveting beat, with excellent back-up from the band, and sophisticated lyrics.

After 17 albums, it's a relief to find out that the band members can actually work together. When you listen to

the music, the results are obvious. But the diversity in the music isn't in the lyrics. With the exception of two songs, all the tunes are about love and relationships. Chicago, who have sung about everything and anything, seemed to put that on hold for an album and wrote more love songs than usual.

Complaints aside, Foster and Chicago have turned out a pleasant and worthwhile album. An album that has a touch of Chicago tradition brought into the 1980s.

—Sue Gold

Frankenstein and the All-Star Monster Band

Frankenstein and the All-Star Monster Band
Mystery Records

Kim Fowley strikes again! This time the well-known L.A. music personality has come up with a "Thriller" meets "the Archies!" This album is a rather intriguing blend of bubblegum-textured, horror-themed, funky stuff. I'm not ter-



ribly excited by *all* that's on this piece of black plastic, as I feel the theme could have been exploited a bit better. Yet, I am glad it has been released! I quite like the first cut, "Midnite Movies." Good use is made of sickeningly sweet Sixties "girlie" choruses throughout the record, which serve to enhance that "kitsch" mood present here. There are some very good dance cuts, especially "What Happens to People Like You?" This is one hell of a great song, with some fine lyrics: "I want to know about the future, but will the future be shown to me?" The song has that indefinable 'it,' plus a threatening atmosphere that isn't present on as much of the record as I'd like it to be. Many of the lyrics on other songs are

very good, but the music, all of it in a dance vein, and often don't come up to scratch, so to speak. However, on side Two, there comes "Looking for Work"—probably my favorite cut. This song, with its socially relevant lyric content, is quite an anthem. Fowley sounds a bit like Iggy Pop doing a Springsteen impression. This is an exciting song, and it really stands out. Also worthy of mention is "Dare to Be Rare," which has a respectable dance groove, coupled with bits of folksy fiddle playing... strange bedfellows, indeed!

As a concept album, my verdict is that it's 70 percent effective. This is a case where a bit more variety in musical style would have helped. Yet, for a lover of things dark and macabre, this is a great record for a Halloween party—play it when the clock strikes the hour of the Undead!

—Richard Crowley

Prince

Purple Rain

Warner Bros. Records

Given the unflagging upward thrust of this gifted artist's career as an aural *auteur*, I would've been surprised if *Purple Rain* hadn't turned out to be as captivating and provocative as it is. Over the course of his six albums, Prince has refined and adapted his original approach—that of the solitary boy wonder with an overactive libido and a monumental musical reach—into a sensibility as impressive and influential as any in contemporary pop.

Last year, Prince made his move into the pop pantheon with the epic 1999 double album and a series of absolutely breathtaking concerts. In retrospect, that accomplishment can be seen as a mere foreshadowing of his plans for 1984, during which he's likely to use a smash single, a hot new album, a ballyhoed feature film, and the Michael Jackson backlash to become the undisputed King of the Hill. Take a look at the poster enclosed in the new album: Everyone else in his band, the Revolution, is normal-sized, but Prince, standing among his crew, is ten-feet tall. (Commenting on the poster, a friend explained, "That's cuz he's Prince and they're not.") The guy is a monster—he wants it *all*, and he knows how to get it.

Sonically, *Purple Rain* is an eclectic album, an amalgamation of sizzling Hendrix-style rock guitars and funk grooves as deep as trenches, vocals running the gamut from tender intimacy to primal screams evoking a Space Age Little Richard, and continually unexpected shifts of tone and mass within tracks. The sounds, the mix, the interaction of elements are wholly original, so much so that the album seems to change, chameleon-like, from one play to the next. This is aural alchemy of the first order, recalling nothing less than the Beatles themselves at their most expansive. And it would be a mistake to label it as either a funk or a rock album, because those categories mean *nothing* to Prince. He's clearly in a world of his own.

The quality of Prince's voice changes from track to track: There's that patented sweet falsetto on "The Beautiful Ones," the leering bad boy enhanced by a Stevie Wonderful tensularity on "Darling Nikki," the visceral workout of "Let's Go Crazy" (this album's raveup anthem, a *la* "Controversy" and "1999"), and the young-lover's cooing on "Take Me With You." Additionally, the album is brimming with vocal and instrumental references to Sly & the Family Stone, Hendrix, Curtis Mayfield, Little Richard, James Brown, and Wonder, not to mention arty bands like the Tubes and Genesis. But through these constant multilayered shifts, *Purple Rain* boasts an impressive cohesiveness. Whereas other artists seem saddled with the self-consciousness of the age, Prince uses his self-consciousness as a springboard—*nothing* seems to limit him.

My only beef is that the dextrously taut and gritty "Computer Blue," symphonic in scope in its original eight-minute length, has been chopped in half for the album's final version in order to make room for "Take Me With You." At some point, listeners should be given the opportunity to hear the original version. (How 'bout a 12-inch B-side, WB?) Also not to be missed is the backside of "When Doves Cry" (the single of 1984), a wondrously atmospheric number entitled "17 Days." Don't miss any of this stuff—let's get nuts, America.

—Bud Scoppa

Reviews

EP FILE

GAME THEORY—DISTORTION—(Rational Records): Although it may not top the KIQQ hit parade, this five-song EP deserves to be heard. It's got a modern sound with obvious Sixties touches in the harmonies and guitar. But, it is not a Sixties rip-off. It succeeds, and I like it.

Produced by Michael Quercio of Three O'Clock fame, the album is a combination of psychedelia, bubblegum and synthesizers that all blends into a nice, contemporary groove.

The vocals by songwriter Scott Miller are high and David Cassidy-ish, but not at all offensive, although at times he tends to sound a bit unsure and quavery. The first song, "Shark Pretty," has fast paced, driving drums, with a nice mixture of keyboards and guitar, giving the song a head-bobbing feel.

The second and third songs, characterized by the big drum sounds of Dave Gill, are slower, more melodic songs, especially "Red Baron," with a wistful vocal feel and harmonies.

Game Theory manages to sound teenybopper, Sixties, professional, and original all at once, and the result is original and intelligent music. A strong point is that the album still has a very light touch, perhaps due to Miller's high vocals. It is possible, too, to equate their sound with that of R.E.M., but they're a bit more pop-ish. Not a killer album, *Distortion* is nevertheless quite listenable, and displays a lot of potential in this talented quartet.

—Katherine Turman

SINGLES FILE

Now here's an original theme, a song called "Nuclear Blues" about the perils of that particular variety of warfare, by *Flashback*. A plodding beat, some extremely cliched vocals and lyrics, decent guitar work, and there you are. "Made A Fool Out Of Me" is trying so hard to sound like authentic Sixties underground rock, but why?

"I Dream" from *Strypes* isn't too bad. It has a discernible tune and a contemporary pop sound. The vocals are a little forced, but the overall sound is pretty well-balanced and pleasant enough. "I Need Your Love" has a nice synth intro and a pop/reggae beat, and is generally more commercial and appealing. . . . "More Fun" from the *Dark* starts out as a blatant rip off of Herbie Hancock's "Rockit" and goes quickly down the bumpy hill from derivative to boring. The lyrics are extremely repetitive, and the vocals are overdone to a criminal degree. "Darkworld" at least displays some energy. The problem here is the vocalist, who seems to be auditioning for the starring role in "The David Bowie Story." The melody line is reasonably effective, and the arrangement is O.K. . . . This week's "Pancake Of The

Week" award goes unanimously to "The Big Hurt" from *Bear Essence*. Everything is flat: the playing, the production, even the vocals occasionally. It's trying hard to be a big production number, but manages only to sound like a parody of a Barbra Streisand outtake. The flip side is very misleadingly entitled "Dub Big Hurt." Although there is nothing dub about it, it is simply the "A" side with no vocals and a pointless embellishment or two. . . . There is a great deal of originality displayed by *Living Daylites* on "Colleen." Many musical styles are crammed into the three and a half minutes without making the record seem crowded. I think the best word to sum up the overall effect is *atmosphere*. The vocals are convincing, the arrangement thoughtful, and I have no hesitation in electing this the record of the week (not much of a compliment, unfortunately).

See you again before Sheena Easton's Troubadour gig!

—Martin Brown

CASSETTE FILE

UGLY JANITORS OF AMERICA— DROWNING IN A SOCIETY OF SNOT

(Space and Time Tapes): The Ugly Janitors are led by the nearly infamous John Van Zelm Trubee, who is mostly known for the single "Peace and Love (A Blind Man's Penis)" and his bizarre prank phone calls, which he tapes and distributes. This tape largely casts Trubee in other roles, though. Yes, he's still pissed off, and yes he's still ranting at his audience, the club scene, and society in general, but *Drowning* features Trubee as bandleader, composer, wailing guitarist (the mo-fo can make a strutting and singing) and synth artist. Side One consists of several live recorded Janitors selections, and though there is the occasional Trubee rant, it's mostly instrumental music. "Naked Teenage Girls In Outer Space" is, despite its ludicrous title, a nice, soothing, slightly outside bit of jazz rock. "Field of Corpses" is a rock lament-dirge that is in its own way rather moving, and it's also one of Trubee's better compositions. Side Two is mostly trance-like electronic music, sans drum machine, a rarity these days. Harkening back to seventies German electro bands such as Tangerine Dream, the lack of meter and the layering of synthetic textures is a breath of musical fresh air. For those who want to check out the more 'serious' side of Mr. Trubee—if there could be such a thing, that is—check out this tape. Order from: Space and Time Tapes, c/o John Trubee, P.O. Box 2896, Torrance, CA 90509.

Inland Empire—Inland Empire

(Ground Control): If this three-song tape is any indication of the band's best-foot-forward, some songwriting woodshedding and re-thinking is needed. There are some interesting moments in the arrangements, and the vocals are quite polished, but there isn't anything here to hold on to, and given that the group is obviously going for commerciality, that's a problem. Order from: Ground Control, 2105 N. Highland, L.A., CA 90068.

—Bruce Duff

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Club Data

by Murdoch McBride

Last Sunday marked a unique booking at the Country Club in Reseda. On July 8th, they took out the railings from the first level and actually built a boxing ring to accommodate the CBS Sports coverage of the Mayweather-Baltazar match. The live broadcast was seen coast to coast, and Buddy Maver reports that he is ready to book just about anything...

While local stalwarts Violent Femmes battle it out with notoriously popular out-of-towners like John Cale, and loyal club-goers throughout the L.A. area converge on their favorite venues regardless, club management pursues an expansionist program designed to pay the bills and pool the

bets... Actually, it's not all that mercenary, I'm sure. It is great to see a great club do its best to improve televised entertainment.

Back south in Silverlake, Bob Selva is readying the ON Klub for a new location. As it stands now, the old locale is in escrow and the new locale is pending negotiations. We may be without an ON Klub for a while, but Bob promises to be back within a few months at the latest. Of course, the old locale is being turned into a bikini bar, which is a natural progression for places, once they have been clubs.

Bill Gazzarri is stirring up his own news a bit farther west on Sunset. His landmark show-case club will undergo renovations to the stage and dance-floor to accommodate a format shift to more danceable music. His theory is that patrons need

to be able to get together and mix it up for a club to survive. His plans include a 20-foot video screen and the booking of groups that can play dance tunes, covers, etc. He wants to stay away from music that might drive people out the door.

The Country Palace has just announced the acquisition of a neighboring restaurant, and changed its name to the Palace Restaurant. The popular country venue is located near Magic Mountain, which is no small drive for seafood or steaks. But since the chow is supposed to be great, country fans will have that much more reason to drop by.

On the jazz circuit, a restaurant in Glendale is making the slow and careful shift to a club format. JAX, located at 339 Brand Ave., has been receiving warm response to the recent shows with Melanie

Jackson and Q Williams. Thus far they only have shows Sunday thru Thursday, and the management is more interested in building a reputation for good entertainment and community support before initiating door charges and weekend entertainment.

For now, they are considering increasing their bookings upon demand and availability of talent. It could be a good opportunity to get in on the ground floor, so jazz acts should contact Craig Eaton at 545-2022 for booking information.

On the heavy metal front, or should we say the popular heavy metal, hard rock front, a few old names are coming back with a lot of new energy. Watch for St. James, Smile, Ala Carte, to name just a few.

Be sure to watch this column for the latest developments on the L.A. Club Circuit.

June 13 to June 27, 1984

Music Connection Exclusive

LiveAction_{CHART}

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

ROCK/POP VENUES

This Issue
Last Issue
Cumulative '84

| | | | |
|----|----|---|------------------------|
| 1 | 7 | 4 | Tower of Power |
| 2 | — | 1 | John Cale |
| 3 | — | 2 | Violent Femmes |
| 4 | — | 1 | Cecilio & Kapono |
| 5 | — | 1 | B. B. King |
| 6 | — | 4 | The Untouchables |
| 7 | — | 1 | James White/the Blacks |
| 8 | — | 2 | Black Flag |
| 9 | — | 1 | Walter Egan |
| 10 | — | 1 | Nicolette Larson |
| 11 | — | 3 | The Joneses |
| 12 | — | 1 | Lauren Wood |
| 13 | — | 1 | Rayven |
| 14 | 16 | 4 | Stryper |
| 15 | — | 4 | Stranger |
| 16 | — | 1 | S.I.N. |
| 17 | — | 1 | Devon |
| 18 | — | 1 | Darlene Koldenhaven |
| 19 | 13 | 3 | Agent Orange |
| 20 | — | 2 | T.S.O.L. |

Keep An Eye On

| | |
|---|--------------------------------|
| 1 | Tran de' Flaunt |
| 2 | Preston Smith & the Crocodiles |
| 3 | The Lawns (nee Suburban) |

Non-Local

| | |
|---|--------------------------------|
| 1 | Ronnie Spector |
| 2 | Hank Ballard & the Midnighters |
| 3 | Leroy Bros. |

COUNTRY/FOLK VENUES

This Issue
Last Issue
Cumulative '84

| | | | |
|----|----|----|----------------------------|
| 1 | — | 1 | Elvin Bishop |
| 2 | 12 | 14 | Western Union |
| 3 | — | 1 | John Stewart |
| 4 | — | 1 | Lee Greenwood |
| 5 | — | 1 | Jeff Pearson |
| 6 | — | 1 | Davis County Line |
| 7 | — | 3 | Terry Gregory |
| 8 | — | 1 | T. G. Sheppard |
| 9 | 4 | 11 | Travis Young |
| 10 | — | 2 | Jim Gibson Band |
| 11 | — | 1 | Lee Dresser |
| 12 | 10 | 7 | California Express |
| 13 | 3 | 9 | Doo Wah Riders |
| 14 | — | 6 | Johnny Meeks |
| 15 | 20 | 13 | Mark Anthony/Johnny Apollo |
| 16 | 7 | 12 | Larry Dean |
| 17 | 18 | 11 | Red River Band |
| 18 | — | 1 | Travis John |
| 19 | 2 | 10 | Duke David & Buckshot |
| 20 | — | 1 | Whisky Creek |

Keep An Eye On

| | |
|---|--------------|
| 1 | Doug Kershaw |
| 2 | |
| 3 | |

Non-Local

| | |
|---|--------------|
| 1 | The Eddy's |
| 2 | Michael Kidd |
| 3 | Travis Young |
| 4 | Dean Dobbins |

JAZZ/BLUES VENUES

This Issue
Last Issue
Cumulative '84

| | | | |
|----|----|----|-----------------------------|
| 1 | 2 | 15 | Billy Vera & the Beaters |
| 2 | — | 3 | Al Vizzutti |
| 3 | — | 2 | Kenny Rankin |
| 4 | — | 4 | John Faire & his Allstars |
| 5 | — | 4 | Bill Watrous |
| 6 | — | 1 | Henry Butler |
| 7 | 4 | 14 | Don Randi & Quest |
| 8 | 7 | 4 | Michael Miller |
| 9 | — | 1 | Matos/Heritage Ensemble |
| 10 | — | 1 | Larry Klamir Quartet |
| 11 | 9 | 8 | Milcho Leviev |
| 12 | — | 1 | James Newton |
| 13 | — | 3 | Joe Farrell |
| 14 | — | 1 | Ira Stein/Russell Walder |
| 15 | — | 2 | Expose |
| 16 | — | 2 | Jimmy Witherspoon |
| 17 | — | 5 | Bob Florence's Ltd. Edition |
| 18 | — | 1 | Pancho Sanchez |
| 19 | — | 1 | Connors/Starship Orchestra |
| 20 | 11 | 2 | Whodunnit Band/Higgins |

Keep An Eye On

| | |
|---|----------------|
| 1 | Vi Redd |
| 2 | Supersax |
| 3 | Bill Henderson |
| 4 | Herb Ellis |

Non-Local

| | |
|---|-------------------------------|
| 1 | Yana Purim/Moacir Santos Ens. |
| 2 | Curtis Fuller |
| 3 | |

Showcase

by Katherine Turman

V.V.S.I.

V.V.S.I.—you've probably wondered what it stands for. It stands for Very Very Slight Imperfection. Still confused? "It's the international rating for the closest to perfect diamond. A diamond is the hardest rock known to man, and a diamond is a girl's best friend... and we're much more than a girl's best friend," says 22-year-old lead singer Tommy Gunn.

This youthful foursome, together in their current incarnation for about nine months, make Def Leppard seem like grandparents. Consisting of Gunn, Robin Houde, the almost 18-year-old bassist, drummer Chris Moore, 18, and 16-year old Dennis Chick, lead guitarist, V.V.S.I. have confidence and talent to spare. Despite their youth, they have a very adult attitude toward their collective musical futures.

Although V.V.S.I. says "we're trying to have a good time, that's the point," they're in this for the duration. Among their goals are to "sustain in the music industry," (as well as a record deal, of course), and Moore says, "Do what you do best and present it to people." Music

must be what they do best, because with a draw of about 500 fans, producer James Dionisio shopping a 24-track demo tape, a ten-song album nearly completed, and gigs paying a lot of the bills, they must be doing something right.

A large part of their appeal stems from a refreshing attitude. Moore, talking about some heavy-metal bands, says, "Doesn't it seem like they're faking it? When we're playing, that's really us. We don't put on an act." Their image, "a modern updated look, no leather—colorful and casual," they add with a laugh. "Also, we're the same age as our audience."

People are already copying V.V.S.I., says Houde, although they're constantly changing and updating. Their sound has "lots of melody and flashy techniques," says Houde, with "great harmonies and background vocals—every guy really shines," adds Gunn. While the band writes most of their songs together, Gunn tends to write a lot of the lyrics. His writing is "general," he claims. "I write about anything and everything—it's poetic, structured, and comes to a climax, like a good story should."

"We're concerned with what you walk away singing," the band says. Basically a hard rock & roll band, V.V.S.I. draws on ballads as well as funk and R&B influences in their music. Moore is more

direct: "Basically, we just get onstage and tear it up."

Moore, who has played for five years, uses a 13-piece Ludwig set with double bass drum. He says, "I don't wanna sound like a drummer, I wanna sound like a percussionist." Although he likes the sound of Simmons kits, he says "I believe in the real thing—nothing like a real set of drums." Both Houde and Chick are cordless, with Houde playing fretless Fender and Music Man bass, and Chick usually playing a red Charvel with a distinctive tic-tac-toe pattern. "They're accomplished musicians—professional at a young age," says Gunn, who admires Plant, Daltrey, and Mercury as vocalists.

V.V.S.I. is prepared for the future, but their advice to young(er) bands is rather ominous. "Don't play on Friday the 13th," they say with the voice of experience, recalling a disastrous show where curtains caught fire, the PA went out, car batteries died, and fog machines went wild. About a record deal, V.V.S.I. is "ready and optimistic," and feel they may get one before the end of summer. They do most of their promotion and booking themselves, because they believe a manager is of no use at the club level. With such determination and talent, you'd better catch V.V.S.I. soon, or be content to see them at the Forum rather than the Troub. ■



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LOS ANGELES

OFF SUNSET

1433 N. La Brea, Hollywood, CA 90028
Contact: Gary, (213) 874-2254 or (213) 650-2120.

Type of Music: Danceable pop, funk, wave, blues, glam and glitter. Originals preferred.

Club Capacity: 350.
Stage Capacity: Max. 12.
PA: Yes.
Lighting System: Limited.
Piano: No.

Audition: Send tape and bio to above address, include phone number.
Pay: Negotiable.

TODD'S

5371 Topanga Canyon Bl. (at Ventura Bl), Woodland Hills
Contact: Carol Jae Scott, (213) 347-8900.
Type of Music: Comedy Night Monday, Thursday Night variety showcases, music or comedy. Weekly winners called back for final competition. Originals OK.

Club Capacity: 80.
Stage Capacity: 3.
PA: Yes.
Lighting System: Yes.
Piano: Yes.

Audition: Sign up at door Mondays and Thursdays, 6:30-7:30 pm.

PIPPIN'S MUSIC EMPORIUM AND CHILI PARLOR

814 Broadway, Santa Monica
Contact: Kaiia Tenka, (213) 451-3241.
Type of Music: Rock, new wave, heavy metal, R&B. Reggae on Sundays. Originals OK.

Club Capacity: 200.
Stage Capacity: 10.
PA: Yes. Band provides mics, stands and cords.
Lighting System: Yes.
Piano: No.
Audition: By tapes and appointment.
Pay: Negotiable.

THE SILVER SADDLE

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

TRISTAN'S

16109 Vanowen, Van Nuys, CA 91601
Contact: Myrle Winn, (818) 781-3810. M-F 7-9 pm; Sat. 11-6 pm.

Type of Music: Easy listening, jazz, soft R&B, comedy; basic drum sets only.
Club Capacity: 50.
Stage Capacity: 5.
PA: Yes.
Lighting System: Limited.
Piano: No.
Audition: Send cassette, bio, pics. SASE to club.
Pay: % of door.

ON BROADWAY COMEDY/JAZZ CLUB

814 Broadway, Santa Monica
Contact: Perry Hart, (213) 394-1583.

Type of Music: Jazz, solo singing artists, comedians.
Club Capacity: 150.
Stage Capacity: 9 pieces.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call Perry at 394-1583.
Pay: Possible paid bookings.

COMEBACK INN

1633 W. Washington, Venice, CA 90291
Contact: Will Raabe or Jim Hovey, (213) 396-6469.

Type of Music: Original acoustic jazz, pop, contemporary folk, ethnic.
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.

FM STATION

11700 Victory Bl. No. Hollywood
Contact: Billy, (213) 769-2221.
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.

CARMELLO'S

4449 Van Nuys Bl, Sherman Oaks
Contact: Ruth Hoover (213) 784-3268.
Type of Music: Jazz.
Club Capacity: 150.
Stage Capacity: 6-18.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send promo with SASE.
Pay: Scale.

CASH LANDY'S SHOWCASE

P.O. Box 320, L.A., CA 90053
Contact: Cash Landy, (213) 465-0905.
Type of Music: Originals, Pop or R&R.
Club Capacity: 300.
Stage Capacity: 16.
PA: Yes.
Lighting: Yes.
Piano: Yes.
Audition: Send tape and bio to above address, include phone.
Pay: Possibility of expenses.

DIMPLES

3413 W. Olive Ave., Burbank
Contact: Rick Unland or Clyde Lucas, (213) 842-2336.
Type of Music: All styles except heavy metal and punk. Originals OK.
Club Capacity: 200.
Stage Capacity: 5.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Showcase Mon.-Sat., 10 p.m. 400 soundtracks available for appointment.
Pay: Complimentary cassette of performance. Call for details.

RICKEY'S SKYROOM

323 W. Valley Blvd., Alhambra, CA 91803
Contact: Magi Bloom (818) 440-0303.
Type of Music: Original, variety, supper-club.
Club Capacity: 100.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Wed. 5-6 p.m., call to confirm.
Pay: Full door.

FOOTSIE'S

34 N. Mentor Ave., Pasadena, CA 91006
Contact: Heide Hibbard
Type of Music: New wave. R&R. T40.
Club Capacity: 250.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send tape, photo & playlist; live auditions possible.
Pay: Negotiable.

THE SUNSET

322 W. Sierra Madre Blvd., Sierra Madre, CA 91024.
Contact: Doug Huston, (213) 355-3461.
Type of Music: T40, R&R, originals OK, dance music, Sun-Jazz.
Club Capacity: 225.
Stage Capacity: 4.
PA: Yes.
Lighting System: No.
Piano: No.
Audition: Send cassette or video, or call.
Pay: Negotiable.

ICE HOUSE

24 N. Mentor Ave., Pasadena, CA 91106.
Contact: Magi Bloom, (818) 440-0303.
Type of Music: Original eclectic easy-listening show tunes.
Club Capacity: 210.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Wed. 5-6 p.m., call to confirm.
Pay: Cash prizes.

BRASS RAIL

233 So. Brand Blvd., Glendale, CA.
Contact: Louie, (213) 242-2227.
Type of Music: Rock and roll. Top 40. Some originals.
Club Capacity: 175.
Stage Capacity: 8.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call Lou.
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.

TROUBADOUR

9081 Santa Monica Blvd. Los Angeles, CA 90069.
Contact: Jennifer Perry, 2-6 pm, T-F (213) 276-1158.
Type of Music: All types.
Club Capacity: 300.
Stage Capacity: 8.
PA: Yes. Must bring own mic, stands, & cords. (Low Impedance.)
Lighting System: Yes.
Piano: Yes.
Audition: Tape/Bio/Picture.
Pay: Percentage of door & 50% of discount ticket.

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA.
Contact: Beau or Donna, 6-8 pm, (213) 360-3310.
Type of Music: Rock, originals OK.
Club Capacity: 300.
Stage Capacity: 10.
PA: Yes, w/operator.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Send complete promo pack or VHS to above address w/SASE.
Pay: Negotiable.

THE STAGE

10540 Magnolia Blvd. N. Hollywood, CA 91601.
Contact: Donna or Marcia, 8-10 pm, (213) 985-9937.
Type of Music: Rock, T40. Originals OK.
Club Capacity: 150.
Stage Capacity: 4-6.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Send pics, tape or VHS to above address w/SASE.
Pay: Negotiable.

CATHAY DE GRANDE

16090 N. Argyle, Hollywood.
Contact: Michael, (213) 461-4076.
Type of Music: Rock and roll. R&B and original.
Club Capacity: 200.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send tapes.
Pay: Negotiable.

THE SAGEBRUSH SALOON

7931 E. Firestone Blvd., Downey, CA 90241
Contact: David Brumbaugh, (213) 923-0023.
Type of Music: All country styles.
Club Capacity: 150.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Call for appt.
Pay: Negotiable.

THE TAPESTRY ROOM

Cal State Northridge
University Student Union A117
18111 Nordhoff St., Northridge, CA 91330
Contact: Miles Osland or Jim Martin, (818) 885-2491.
Type of Music: R&R, R&B, Reggae, Break, Country Rock, Pop.
Club Capacity: 150.
Stage Capacity: 8.
PA: Yes. w/operator.
Lighting: Yes. w/operator.
Audition: Send tape and resume, including size of mailing list to above address.
Pay: Call for info.

ICHABOD CRANE'S

2808 W. Sepulveda, Torrance
Contact: "Hurricane" David, (714) 776-4912.
Type of Music: Wed.—Lip Sync Contests.
Club Capacity: 225.
Stage Capacity: 6-7.
PA: Yes.
Lighting: Yes.
Piano: No.
Audition: Tape and pics.
Pay: Neg.—Contests \$100 weekly.

SARDO'S

259 N. Pass Ave., Toluca Lake
Contact: Gabriel, (818) 846-5175.
Type of Music: Top 40.
Club Capacity: 150.
Stage Capacity: 4 to 5.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Send pic, tape of VHS to Allstar Talent, P.O. Box 1444, Burbank, CA 91507.

GIO'S RESTAURANT

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

DANCING WATERS

1331 Pacific Ave., South Bay/San Pedro, 90731
Contact: Craigger White (213) 547-4423 or 547-4424.
Type of Music: R&R to Heavy Metal, originals.
Club Capacity: 700.
Stage Capacity: 100.
PA: Yes.
Lighting: Yes.
Piano: No.
Audition: Send tape, bio & pic to above address.
Pay: Percentage, negotiable.

LA CABARET

17271 Ventura Blvd., Encino, CA 91436
Contact: Jeff Wayne (818) 501-3737
Type of Music: All styles.
Club Capacity: 180.
Stage Capacity: 20.
PA: Yes.
Lighting: Yes.
Piano: Yes.
Audition: Send promo, tape, pics & bio.
Pay: Negotiable.

**ANTICLUB
AT HELEN'S PLACE**

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

ORANGE COUNTY**RADIO CITY**

945 S. Knott, Anaheim
Contact: Jerry Roach or Vivian Urban, M-F, 1-5, (714) 826-7001.
Type of Music: Heavy metal, straight ahead rock, modern rockably, new wave.
Club Capacity: 315.
Stage Capacity: 8-10.
PA: Yes.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Tape or live.
Pay: Negotiable.

MUGSY MALONE'S

1731 S. Harbor Blvd., Anaheim, CA
Contact: Dave (714) 947-1095.
Type of Music: Rock and roll, new, all types but heavy metal or punk. Originals OK.
Club Capacity: 350.
Stage Capacity: 15.
PA: Yes. w/operator.
Lighting System: Yes.
Piano: No.
Audition: Send press kit w/tape, pic and bio to: Sterling Prods, Unltd., PO Box 1273, Chino, CA 91710.
Pay: Negotiable.

VIA MARIA

9969 Walker, Cypress
Contact: "Hurricane" David (714) 776-4912.
Type of Music: Top 40, dance, rock, Variety Showcases/Contests: self-contained acts only.
Club Capacity: 200.
Stage Capacity: 5.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape and pics.
Pay: Negotiable. Showcases/Contests—\$200 weekly.

THE POMONA VALLEY AUDITORIUM

235 W. 3rd St., Pomona, CA 91766
Contact: Dick Becker or Leonard Harper, media coordinator, (714) 620-4384.
Type of Music: Various, all styles. Originals OK.
Club Capacity: 1177.
Stage Capacity: 10-15.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send press kit.
Pay: Negotiable.

GOODIES

1641 Placentia Ave., Fullerton 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.

FIREFLY

11316 Beach Blvd., Stanton, CA
Contact: Wayne or Tom, (714) 891-4015.
Type of Music: R&R.
Club Capacity: 200.
Stage Capacity: 5.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send tape, bio & pics. Club will contact act for live audition.
Pay: Negotiable.

SAN DIEGO**SPIRIT CLUB**

1130 Buenos, San Diego, CA
Contact: Madalene Herrera, (213) 276-3993.
Type of Music: Rock, powerpop, pop, national acts. Originals OK.
Club Capacity: 350.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes. w/operator.
Piano: No.
Audition: Tape and bio.
Pay: Percentage/negotiable.

DISTILLARY EAST

Mission and Metcalf Sts., Escondido, CA 92025.
Contact: Kevin, (619) 481-6383.
Type of Music: Rock & Roll, new music.
Club Capacity: 600.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Call for audition and send bio and tape to P.O. Box 28, Solana Beach, CA 92075.
Pay: Negotiable.

DISTILLARY NIGHT CLUB

140 S. Sierra, Solana Beach, CA 92075.
Contact: Kevin, (619) 481-6383.
Type of Music: Rock & Roll, new music.
Club Capacity: 300.
Stage Capacity: 7.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call for audition.
Pay: Negotiable.

SONG MARKET

LOOKING FOR copyrighted songs in styles of R&B, techno-pop and Rock. Send cassette, lead sheets and SASE to JP Productions, 1807 Vista Del Mar, Suite 108, Hollywood, CA 90028.

OUT OF TOWN**WHISKEY RIVER**

Valley View at Charleston, Las Vegas, NV
Contact: Sparky, (702) 642-6757 or (702) 878-6264.
Type of Music: Top 40/rock. Originals OK.
Club Capacity: 250-300.
Stage Capacity: 8.
PA: Yes.
Lighting: Yes.
Piano: No.
Audition: Call for info.

BRANDY'S

238 N. Palm Canyon, Palm Springs
Contact: Jerry Lynn, Starpath Prod., (619) 325-7515.
Type of Music: Top 40 Rock & Roll
Club Capacity: 200
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Send photo, resume or VHS
Pay: Negotiable

MISCELLANY

FEMALE VOCALIST wanted. Must be thin and attractive with the desire to become a rock & roll star. Powerful, emotional and expressive voices only!! Material, record label and promotion provided. Send photo, tape & resume to: MRM Ent., 21115 Devonshire St., Suite 250, Chatsworth, CA 91311. SASE for returns.

IF YOU LOVE music and lyrics, come to a song rap on Tuesday evenings, 8.30 to 11:00 at 2463 Glendale Bl. in Silverlake. All writers welcome. For more info call Don Kirkpatrick, (213) 466-0668.

LOOKING FOR female singer/guitarists and female singers for bookings in Japan through reputable company. Good pay, round trip, and accommodations guaranteed. Send pictures, song list, cassette or video tape of performance, and bio to Wes Stockstill, KZOO Enterprises, 250 Ward Ave. No 209, Honolulu, Hawaii 96814.

INDEPENDENT PRODUCTION Company seeks vocalist/songwriter (M/F) and self-contained groups for production signings and recording deal. Polished pros with pop and/or R&B/pop material only. Send cassette tape, lyric sheets and promotion package with S.A.S.E. for return to, Out Front Entertainment, P.O. Box 546, Hollywood, CA 90078.

MUSICIANS & SONGWRITERS
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First, call (213) 462-3749, 24 hours a day, 7 days a week, preferably well before the deadline. Give the category number including wanted or available. Make your ad as brief as possible. All buy and sell ads must have a price. At the end, give your name and phone number (with area code).

Note: all ads are final. They cannot be changed or cancelled. Descriptive reasons for the sale, such as "must sell" and "will sacrifice" are not acceptable. If you want your ad to repeat, give us a call after your ad appears. We're not responsible for any calls that are unsolicited or annoying.

NEXT CLASSIFIED DEADLINE THURS. JULY 26, 12:00 NOON

2 PA'S AND AMPS

- JBL Model 4560 PA cabinet, w/15" spkr & 2345 horn w/driver, \$450 obo 213-214-2175
- Monitor cabinets, 3-way, 15" bass, mids, & Trebles, xlt sound, \$350 pair obo, 805-259-2145
- JBL 15" bass speaker recently reconed to 4 ohms, \$130. 213-462-4502
- Polytone amp, top of the line model 104 w/2 channels, reverb, two 12" spkrs. One piece unit w/hw/lees, xlt cond, \$475 213-462-4502

- Yamaha G-100 w/one 12" & parametric channel switching, \$275. 213-392-8160
- Tube amp, Model VTR2800, 100 or 50-watts, 2 channels, graphic EQ, reverb, xlt cond, \$275 213-665-1050
- iVP Pre-amp, parametric EQ, \$100. QFC 150-watt amp, \$200. 8-space rack mount, \$100 PAF 15" 2-way PA keyboard spkr, \$200. Trades considered. Jeff 818-708-0643
- Series II black Crown DC300A w/Furman X-over, MXR w/dual 15-band EQ & 6-channel Tapco mixer, \$999. Simon 213-665-3478
- 12" monitor, \$60. 213-665-1050
- Musicman spkr enclosure w/our 12" guitar spkrs, xlt cond, \$325 213-665-105C
- 16-channel mixer, 8-out, new. Trade for car \$2100 value. 213-762-9962
- Ampeg SVT8 10" spkr cabinet, slantback, wheels, handle, good cond, \$195. Mark Before 6 p.m. 213-464-7383 After 6 p.m. 213-859-9101
- Fender Princeton reverb amp, pre-CBS, 30-watts RMS, boogie-style pre-amp, modifications by Japco, 80-watt Celestion spkr, many extras, mint cond, \$300 obo 213-659-8755
- Celestion spkr, G12, 16-ohms, 80-watts, brand new in box, \$65 firm. 213-659-8755
- 1955 Fender Pro, tweed cover, \$250 obo. Richard 818-784-0337
- Mesa Boogie, one 12" Altec spkr, reverb, 60-100 watts, \$500 818-716-5422
- JBL Pro Series Model 4662 PA cabinets, top quality, xlt cond, \$650 each obo. 818-896-0458
- Acoustic 370 bass amp, 5-band EQ, xlt cond, w/cover, \$300 213-379-5527
- Two Acoustic spkrs, 100-watts each, \$150 for both. 213-460-2081
- Polytone 104 amp, one piece solid slate amp w/two 12" spkrs. Two channels, reverb, 200 rms. Very good cond, \$475 213-462-4502
- JBL 15" spkr reconed to a D140 4-ohm, like new, \$130. 213-462-4502
- Concert PA system, ElectroVoice & ?, monophonic Triamp system, \$2500 obo. Gary 818-705-8901
- Hyland PA, incl 4-channel mixer, 2 cabs w/two 12" spkrs in each, one cab w/new spkrs, one needs minor repair, \$100 obo. 818-506-0578
- Fender Pro reverb amp, rarely used, 2-channel master volume, 70-watts, 154 peak, two 12" spkrs, \$300. Pam Dameron 213-274-3445
- Kalamazoo amp, lightweight, 16" high, input 2 instruments, great for practice or small room performance, \$65 firm 213-479-0518
- Yamaha 6-channel mixer, PM170, \$300. Peavey monitor system Series 260, w/two Peavey monitors, 65-watts each, new Black Widow spkrs, \$400 obo. 213-708-3789
- Wanted: old Vox, amps & spkr cabinets in vintage condition. Call before 10 p.m. 213-665-1050
- AB Systems 350-watt power amp, \$375 obo. 818-708-3789
- Commander II amp, 125-watts rms, two 12" spkrs (1-JBL, 1-Yamaha), 2 channels reverb & vibrato, \$225 obo. 213-893-3296
- Acoustic 200-watt bass amp, \$195 obo. Paul 213-392-9061

- Mouse battery operated amp, AC/DC, new battery installed at factory, top-of-the-line, xlt cond, \$140. 213-390-1265
- Polytone 15" spkr cabinet, \$50 obo, Paul 213-392-9061
- Two Black Widow floor monitors, 300 rms, \$300 each. Peavey 400-watt stereo power amp, \$400. Peavey 8-channel stereo mixing board w/reverb, \$500. Sell together, \$1100. 818-282-9610
- Pair Altec 1231 monitor cabinets, \$600 obo. 714-842-1062
- Ampeg SVT bass amp, 300 watts, two 8x10 spkrs, xlt cond, \$1500 obo. 818-848-6720
- \$10,000 worth of Rickenbacker equip won! David 818-716-9322
- Musicman Sabre bass guitar, 2 PUs, preamp, walnut & maple neck, near new cond, \$295. 213-876-3071
- Road lead guitar 440 amp & four 12" spkrs, \$250, Garth 213-667-3047
- Ampeg UT 22 w/two 12" Altec spkrs, \$300. Bob 818-761-5430
- Musicman RP100 w/spkr cabinet, two 12" spkrs, \$450 Bob 818-761-5430
- Two Fender Specialty 9 12" spkrs, brand new, both for \$90. 213-397-4016
- Gallien Kruger 400GT, 250-watt head, semi-parametric on one channel, xlt cond, \$250 obo. 213-470-5097

- Bassline sequencer, \$175. Rockman IIB, like new, \$95. Evenings 213-397-2312
- Sennheiser mic, \$150, Shure mic \$50 213-460-2081
- MXR rack mount digital delay #175, \$200 213-994-6696
- Laser, 5 milowatt, Hene Red, self-modulated to any music, \$900. Michael 818-991-1652
- Autoharp, 12 chord, great shape & sound, \$100 cash or trade 213-506-6901
- Mini Moog Anvil case, \$100 obo. Leon 213-839-0285
- Mic stand & boom, large, folding, xlt cond, \$45 obo. 714-978-1258
- Anvil hvy duty tour case, xlt cond, 4x3 1/2 x2 on wheels, \$200 obo 818-848-6720
- DiMarzio PU for acoustic guitar, used twice, xlt cond, \$25. 213-856-9180
- Stradivarius string bass, 3/4-size, made in Germany, certification stamp intact, \$900 obo. 213-891-0252
- Fender molded case for Strat, perfect cond, \$70 Gibson reverb w/footswitch, \$50 Boss Stereo Chorus, \$35 Call evens. 213-763-3145

5 GUITARS

- Fender Precision bass copy, natural wood body, maple neck, very good sound, action & cond. Gig bag included, \$225 213-462-4502
- 1967 Martin acoustic, 00018, great sound, \$1000. 714-521-8947
- Fender P-bass, '78, black w/maple neck, org case, mint cond, \$275 Mark 213-464-7383 Before 6 p.m. 213-859-9101 After 6 p.m.
- BC Rich Mockingbird bass, '83, not an MJ, red, 24-fret, all electronics, hardshell case, xlt cond, \$550 Mark 213-464-7383 Before 6 p.m. 213-859-9101 After 6 p.m.
- 1971 Gibson Les Paul Deluxe, goldtop w/case, \$385. 213-464-6906
- Gibson reverse Firebird, 76 model, extra fast neck for hvy metal, hard case, good cond, \$399. 213-508-6380
- Martin 10-string guitar, like mandolin, new, \$595. Evenings 213-397-2312
- 1958 Gibson sunburst Les Paul, red w/flame maple top, \$5500 obo Richard 818-784-0337
- Cherry red Charvel Strat, all brass pots, diMarzio PUs, like new, w/case, \$350. 213-905-7460
- Ibanez Strat copy, mint cond w/brass hardware, \$250 Chris 818-763-4164
- Dan Armstrong acrylic bass, collector's item, great cond, \$300, Chris 818-763-4164
- Fender Precision fretless bass, sunburst body, rosewood neck, mint cond w/hardshell case, \$400. 213-379-5527
- Musicman Stingray bass, maple neck, sunburst body, newly refretted, new strings, w/hardshell case, \$375. 213-379-5527
- Ovation 111-4 acoustic 6-string, hardshell case, good cond, \$225. 213-514-2414
- Kramer Duke electric guitar, headless neck, perfect cond w/case, \$265. Evenings, 213-397-2312


3 TAPE RECORDERS

- Mint condition Teac Portastudio 224 w/Anvil case, Teac V9 3-hd tape deck with ADC 12-band sound shaper, complete workshop \$1500. Simon 213-665-3478
- Dokorder 1140, 10 1/2" reels, 15 ips w/remono, \$650, Jeremy 714-842-7340
- Teac Tascam 38 8-track tape recorder, hardly used, \$2000 23-463-4707
- Teac 144 portastudio, mint cond, \$500. 213-382-8749

4 MUSIC ACCESSORIES

- Fostex stereo reverb, \$175. Ibanez D-1000 digital delay, \$175 213-838-4180
- Stringbass bows, German & French models w/new hair from \$60-\$175. 213-462-4502
- MXR Micro-Chorus, \$50 Ovation acoustic guitar tuner, \$25. 213-665-1050
- Space Echo, Roland RE-101, \$290. Teac 2A audio mixer, \$290. Univox bass guitar, \$125. Ibanez AD-18 analog delay, \$100. 213-474-5194
- Studio condenser mic, PML Model VM41 w/phantom power, xlt cond, \$195 obo. 714-978-1258
- Echoplex EP-60, tubes, sound on sound, foot-switch, mint cond, \$275 obo. 213-659-8755
- Anvil-type rack, made by Roland, 14 space w/wheels & doors, good cond, \$125. 818-891-1365
- Pedal Programmer: your choice of 8 different programs of up to 4 pedals, preprogrammed, xlt cond, \$250 obo. 213-893-3296
- Roland CR-68 drum machine, mint cond, works perfectly, \$100. Steve 213-652-1214

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 VOCAL RANGE _____
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FREE CLASSIFIEDS

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- Yamaha electric guitar SVG-500, Duncan PUs, good cond w/case, \$340 obo Marcy 213-461-6485
- Howard Roberts Fusion, Ibanez Destroyer w/Kahler BMG PUs & Shaller tuners, Mickey 818-358-4432
- Yamaha SG2000, burgundy, all gold hardware, ebony neck, great sustain, w/case, \$450. Dan 213-393-5936
- Fender Precision bass w/case, 1 month new, black w/maple neck, also '57 Precision bass, vintage re-issue w/case, sunburst w/maple neck, both xlt cond, \$475 each. 213-413-5704
- Hagstrom Swede, xlt cond w/case, \$350 obo. 818-506-0578
- Kent red solid body electric, great for beginners, \$75, w/amp for \$125. 213-479-0518
- Acoustic Ovation 6-string Model 11114 w/hardshell case, xlt cond, \$300. 213-479-0518
- Gibson ES 347 w/case, new frets, \$575 obo. Jerry 213-874-2879
- '63 Gibson reverse Firebird, serial no. 169557, Carruthers refret, only 94 made, \$1400. 213-374-2830
- 1962 Fender Precision bass w/hardshell case, very clean, \$650 obo. 818-893-9646
- Ibanez bass, lightweight, new, \$295 obo. 213-392-9061
- \$10,000 worth of Rickenbacker equip won! David 818-716-9322
- Musicman Sabre bass guitar, 2 PUs, preamp, walnut & maple neck, near new cond, \$295. 213-876-3071
- Gibson ES347 w/case, new large frets, \$575 obo. Jerry 213-874-2879
- Upright bass, \$500. Don 213-988-4998

6 KEYBOARDS

- Roland EP-30 electric piano, touch sensitive, w/xlt split bass, xlt condition, \$475 213-462-4502
- Korg CX-3, xlt cond, \$600. 213-392-8160
- 88-key piano, Knabe 5'4", new bass strings, new finish, like new. \$3350 818-883-6952
- Sequential Circuits Prophet 5 Rev 3, great cond, w/hardshell flight case, \$1800 obo. 818-769-9766
- EMU emulator 8-voice keyboard w/add'l software, user multi-sample, sequencer sync, analog interface, xlt cond, \$4000 Greg 619-566-3850
- 619-486-4734
- Roland Juno 60 synth & JSO-60 sequencer, barely used, sell as pair, \$850. 213-839-2573
- Roland Juno 60 synth, new, still under warranty, incl two-tier Ultimate Support rack, \$775 obo Martin 805-254-3871
- Grand piano, beautiful 7'4" Yamaha, polished black, orig owner never took possession, one of three in U.S., 5-yr transferable warranty, \$3500 down, \$360/month or \$16,500 in full 213-545-5463
- Yamaha CS-80 polyphonic synth, xlt cond, touch sensitive keyboard, roadcase (same keyboard used by Toto, Vangelis etc.), \$1995, Mitch 213-763-8318

- Yamaha GS2 digital pre-set poly synthesizer, 16 pre-set buttons, digital cards, 3 sturdy grand piano-type pedals, \$2900. 818-908-0383
- Piano teacher's 5'8" Conover Grand, dark mahogany, rebuilt w/new hammers, keys, action regulation, Mellow tone, \$4200 w/bench 213-462-4502
- Roland electric piano, model EP30 w/61 note touch sensitive keyboard, Split bass w/separate volume control, less than 40 lbs., \$475 incl sustain pedal. 213-462-4502
- Sequential Circuits Prophet 5, Rev. 3.1, perfect cond, hardshell case, \$1700. 818-769-9766
- Mini Moog, xlt cond, \$450 obo. Clavinet, good cond, \$300 obo. 213-839-0285
- Fender Rhodes 73-key, xlt cond, \$600. Neil 213-372-2433
- Oberheim OB8, xlt cond, ATA flight case, \$3000 obo. Russ 213-426-4904
- Synthesizer system of polyphonic keyboard, polyphonic sequencer, component patchable performance keyboard. Many extras, custom, mint cond, never left studio but built rugged for the road, \$5000 818-848-1569
- Fender Rhodes suitcase-88 Immaculate cond, never left studio, rebuilt power supply, \$1200. 818-848-1569
- Hammond organ w/Leslie, \$600 ARP string ensemble, \$300. Odyssey, \$375. 213-784-0388
- Yamaha DX7 synthesizer, complete, all accs, \$2000 obo. Randy 213-669-2772
- Yamaha synthesizer, CS60 8-note polyphonic touch sensitive, \$400 obo. 213-376-4321
- Grand piano, 7'4" Yamaha, black polished, orig owner never took possession, only one of three in U.S., 5 yr transferable warranty, \$3500 down, \$360/month or \$16,500 in full. 213-505-5463
- Prophet 5 w/EMU (emulator) voice chips, xlt sound, xlt programs, xlt cond w/Anvil hardshell flight case & pedal. \$1680 213-470-5097

7 HORNS

- Bach Stradivarius trumpet, silver, xlt cond, \$375. Call eves. 213-904-9618

8 PERCUSSION

- 18" Zildjian hvy ride cymbal, new, \$85. Also 18" double-headed tomtom, new. Paul 213-276-9724
- Zildjian 20" medium ride cymbal, brand new, incredible sound, \$100. 714-871-9834
- Simmons Electronic drum kit SVS5. Includes five modules, stands, Anvil flight case, digital clap trap chuds & accessories, xlt cond, \$2950 213-857-1389
- Congas, gon bops, \$550. Neil 213-372-2433
- Gretch power bass drum, 16x22, maple w/walnut coloring, pearl hardware. Brand new, \$300. Davo 818-997-4444
- 2002 brand new 20" cymbal, \$175. 818-982-0872

- Superstar snare drum, 6 1/2 x 14, sounds xlt, \$120 obo. 818-982-0872

9 GUITARISTS AVAILABLE

- Guitarist/keyboardist/vocalist seeks working T40 band, Keslon 818-339-0337
- If you want flash instead of substance, fashion instead of musicianship, trendiness instead of originality, don't call me Guitars, keyboards, vox. Jeff 818-708-0643
- Dynamic, tasteful, hard rock hvy metal guitarist, very exper career-minded pro w/equip, looks & attitude, writing ability, backup vox, 29, seeks band w/label or mgmt. Marshall Stax 213-387-9955
- Country guitarist, James Burton to Albert Lee, seeks working country or country-rock band. Dedicated & dependable Pros only. Dale 213-837-5811
- Lead/rhythm guitarist, age 20, seeks band. Infl Ventures, Jam, Blondie, can play most styles.
- Lead/rhythm guitarist seeks parttime casual band, oldies to T40 Robert 818-762-1704
- Lead guitarist, 20, looking for melodic hard rock band w/female vocalist, have xlt equip & unbelievable contacts 213-762-0449
- This is L.A.! One of the few rude & blaring lead guitarists who can play smoldering melodic solos, avail for pro situations w/label & mgmt only Gary 818-347-0827
- Creative guitar duo w/orig songs, infl by Richard Thompson, Pete Townsend, Alan Holdsworth, Andy Summers, seeks band w/pro goals Mike 818-767-3202
- Lead guitarist w/enormous ego looking for estab hard rock band that's got no limitations 213-836-3369
- Guitarist/vocalist seeking T40 or working band or recording project, Peter 213-876-9865
- Committed guitarist/synthesist looking to join orig band w/distinctive sound ala Pink Floyd or Police, or musicians to form such band. 213-275-0884
- Guitarist w/vox seeks orig band. 213-277-2209
- Female guitarist seeks estab working band, good vox, equip, attitude Lori 818-705-4118
- Rhythm guitar avail for orig R&R band that wants to make it Doubles on keys. No smoking, drinking, drugs Ages 20-25. 213-479-8942
- Guitarist avail, looking for hi-energy rock band, 213-476-0150
- Tasteful lead guitarist seeks pro pop rock act Fluid chops, xlt equip, looks, stage presence Steve 818-503-9118
- Metal guitarist extraordinaire seeks ultimate metal band w/unlimited creative potential. Don't call unless you have it all together w/attitude to reach the top. Ted Andre 818-989-2114
- Serious guitarist/keyboardist/vocalist looking for group into current sound w/commercial approach. No drugs Carlos 714-998-8286
- Pro seeks band. Lead, rhythm, vox, 12 yrs pro exper, R&R, R&B, southern, blues, hard, metal Good image, xlt resume, easy to work with, quick to learn Pros only Steve 213-469-9422

- Lead guitarist seeks either working casual or T40 band or recording situation. Exper variety of styles, espec rock, funk, pop & fusion Xlt equip & pro attitude, serious only 818-789-7878
- Pro guitarist/vocalist seeks creative rock R&R band for recording situation. Versatile all styles, melodic, energetic w/feeling, can write, arrange & read. Kevin 818-997-1592
- Lead guitarist, 20 looking for very melodic hard rock band w/female vocalist, have priceless equip & awesome contacts 213-762-0449
- Creative melodic lead & rhythm guitarist w/top pro equip, image, attitude, seeks R&R band w/gigs. Chris 818-884-6959
- Metal guitarist/writer seeks similar guitarist to co-form band. Infl by Maiden, Scorpions. Good attitude & image please, I'm serious Jon 213-822-4920
- Country picker, 29, uses string bender & slide, style is cross between Albert Lee & Buddy Emmons, seeks country-related recording projects or band. Will 213-876-0443
- Guitarist seeks working rock or T40 band, xlt equip, 15 yrs exper, strong vox, serious pros only, double on keyboards. 213-214-2175
- Former guitarist w/"Flashback" is avail to join a band w/major label interest or w/album out. Bill 213-278-3079
- Crack English guitarist seeks perfect union. Hvy R&B infl, allergic to metal. Major touring & recording exper. Principal parties only 213-654-4370
- Guitarist seeks rock group w/aggressive modern sound ala INXS, Peter Gabriel. Only those focused on success need call 213-382-8749
- Guitarist looking to join or form pro metal act w/aggressive style, have pro equip & rocker image, 100% dedicated only Jim 818-340-2674
- Pedal steel guitarist avail for club work & sessions. Read, play all styles, 15 yrs exper. Bob 818-761-5430
- Rhythm guitar avail for orig R&R band that wants to make it. Can also play keyboard. No smoking, drinking, drugs 213-479-8942

9 GUITARISTS WANTED

- Powerful female singer/songwriter needs dedicated MF guitarist w/high aspirations to form orig rock band for future recording deal. Playing style preferred: Keith Richards, REM, X, Lone Justice, Kim 213-396-0463
- Madelaine 213-859-7137
- SOMER HEAT band, seeks lead/rhythm guitarist for demos, T40, orig & label interest. Only serious & committed need apply. No flakes please. Alan 213-460-2990
- Kelly 213-394-6900
- Guitarist wanted for melodic rock band ala Babies, Foreigner, Rainbow, w/mgmt & label, pros only, Bob 213-874-6890
- Guitarist, young, good image, to work w/female singer/songwriter, had records in England, now has own studio in Burbank, style commercial pop. 818-848-6068
- Creative lead guitarist wanted for orig pop rock band, ages 20-25, serious career-minded only, no smoking, drinking, drugs 213-479-8942

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- **Creative guitarist** wanted for orig band into drive, new wave & rock. Infil Eurythmics, Police. Album & concert oriented. 213-464-5896
- **Now auditioning keyboardists w/vox** for promotional tour, Long Beach area. Greg 213-438-1230
- **Christian metal bassist & drummer** seek on fire pop guitarist to form a heavenly metal band to rock for the Lord. Image a must, serious only. Robin 818-352-1876
- **Female vocalist/guitarist** seeks same for collaboration to form band. Must love to rehearse. Maggy 213-859-7892
- **Guitarist w/style needed.** Band has EP on label, mgmt. Infil Simple Minds, Echo, the Doors, Kiss, the Pink, Gabriel & Robert Fripp. Di 213-874-1461
- **Vocalist seeks guitarist** for orig R&B, funk, pop band. 213-935-0302
- **Lead guitarist** wanted for rock band recording. 213-203-0554
- **Acoustic guitarist/vocalist** wanted by the same infl. old blues & Rickie Lee Jones. Paul 213-392-9061
- **Mitch Perry:** Lost your phone number. Call PJ 213-461-1153
- **Guitarist** wanted for career oriented orig band. Ronda 818-763-4806
- **Guitarist/singer/songwriter** wanted for production recording & album project, fully backed. Exper in jazz & funk. Styles: Jackson, Thompson Twins, Police, Culture Club, Spandau Ballet, all Top 20. Andre O. 213-650-5194
- **Poet/vocalist** needs guitarist for raw street gang New York w/simpl hvy rhythms & strong melodies ala band York Dolls, early Bowie, Who, T-Rex, Cheap Trick. No hippies, hvy metal or flakes. Call KK after 3 p m 213-651-5359
- **Guitarist** wanted for well estab pop dance band w/reggae infl. Strong backup vox a plus. Pros only. 23-464-4214
- **Lead guitarist** who can vocalize. M/F. good stage presence & attitude a must for group w/current single. 213-376-2922
- **Creative lead guitarist** wanted for orig pop rock band, ages 20-25, serious career minded only, no smoking, drinking, drugs. 213-479-8942

- **Bassist** seeks casual group or soloist in need of accompaniment. Pro, reads 213-461-7836
- **Versatile bass player,** 28, seeks original band w/record deal. All styles. Call Dan after 4:45 p.m. 818-782-9791
- **Bassist** seeks rock or hvy metal band w/strong direction & goals. Infil Huey Lewis to hvy metal. Call Greg after 5 p.m. 213-461-2210
- **Rock bass player,** 23, seeks killer pop touring/recording group or miscellaneous, for spec record/touring production. Platinum business oriented, great looks, sings, doubles on keys. Ace in the pocket, serious. Mark 213-705-2617
- **Bassist w/vox** seeks working band, casuals, T40, country, latin, jazz or oldies. Easy to get along with, responsible, also doubles on guitar. Gary 23-342-4337
- **Bassist, pro,** w/strong background in R&B, R&R dance music, voice, exper all styles & most situations, read, write, fake 213-508-0690
- **Bassist/lead vocalist w/exper,** range, style, the best gear, seeks hard or modern rock group w/record deal &/or topnotch mgmt. Serious only. 213-343-7919
- **Bass player** looking for all orig melodic R&R. Have tape, good equip, rehearsal space. Serious only. Leigh 714-750-6262
- **Acoustic bassist** available. Paul 213-392-9061
- **Bassist, pro,** 30, transcribes, 15 yrs exper. prefer country crossover. R&R, R&B. Travel OK. 818-784-1830
- **Chapman Stick/bass player** into Saga, King Crimson. UK, seeks pro group w/direction. Jeff 213-465-1762
- **Hmv metal bassist,** 14, seeks to join or form band, all orig, no pros. Infil Crue, Anthrax. Josh 213-274-6662
- **Bass player w/extensive road & studio** exper seeks pro band. Have good equip, vox, education. Larry 213-891-0252
- **Bass player w/vox** seeks all orig pop playing situation. Have xlt equip, exper, attitude. 818-509-9659

- **Bass player** wanted for classically infl metal band w/lame & fortune at fingertips. Only those obsessed w/making it need call. Backing mgms avail, no-one over 24, pros only. Neil 213-896-1846
- **Female bass player** for all-female all-orig rock band, vox helpful, serious only. Jessie 213-850-0980
- **Bassist** wanted for hvy pop trio into recording & performing. 213-464-6906
- **Bassist** wanted for young band, into new romantic dance music. Must have attractive looks, be dedicated, have equip. 213-274-7981
- **Orig duo** seeks bass player, must sing. John 213-897-6232
- **Bass player** needed for orig rock act, rehearse in So Bay location, recording in August. 213-835-3773
- **Bass player** wanted for glamour rock band, must have looks & pro attitude. Craig 213-909-4887
- **Bassist/singer** wanted for estab all orig pop rock band, songwriting a big plus, no hvy metal please. 818-896-0458
- **Bassist** wanted for young band, into new romantic dance music. Must be dedicated, have attractive looks, have equip. 213-274-7981
- **Bass player** wanted for all orig commercial hard rock project. Must be dedicated & very drummer-oriented. We have studio, video, & EP pending on right person. Serious only. Jeff, eyes 213-928-6371
- **Bassist** wanted for hvy metal band, must have good equip, looks & transportation. Bob 714-847-0355
- **Bass player** wanted by lead guitarist & female vocalist. Agent has bookings, T40 situation, must sing lead & backup vox. Greg or Dore. Before 4:30 p m 213-994-4500
- **Anytime** 213-986-0937
- **Heavy metal bass player** wanted. Group has PA, studio, finances, class musicians. 213-284-5837
- **Bass player, young, good image,** needed to work w/female singer/songwriter, h&d records in England, now has studio in Burbank. Style commercial pop, group situation. 818-848-6066
- **Bassist** wanted for young, all orig hvy metal band. Must have equip & serious attitude. 213-344-3392
- **Bassist** wanted for blues/jazz band. Paul 213-392-9061

- **Solid bassist** wanted for orig pop rock band, ages 20-25. Serious career minded only, no smoking, drinking, drugs. 213-479-8942
- **Creative bassist** wanted for orig band into drive, new wave & rock. Infil Eurythmics, Police. Album & concert oriented. 213-464-4896
- **Bass player** wanted by soon-to-be working orig band w/mgmt & label interest. Must sing backup. 213-651-4390
- **Country rockabilly bassist** needed for working San Diego energetic western roots band w/orig infl. Jennings, Cash, Hank, Perkins. Ken 619-464-7668
- **Bass player w/brilliance** that will be our SON, a steady source of power for SNAKE ASCENDING, for orig music that's rhythmic & spacial w/strong lyrics. Vance 213-667-0951
- **Bassist** wanted for new dance pop rock band w/reggae infl. Have studio time booked, looking for well-equipped, enthusiastic pros. Neil 213-372-2433
- **Bass player** wanted for pro orig melodic hard rock group, must have strong voice & some writing capabilities, concert-type equip. Infil ZZ Top, Bad Co., Bryan Adams, Lover Boy. Pros only. Auditions S I R Studios 213-434-0110 / 23-659-8755
- **Bassist** wanted for orig hvy rock band, infl Hendrix, Van Halen, Ratt. Eric 213-418-7541
- **Bass player** wanted by orig commercial band, must be willing to showcase. 213-651-4390
- **Bass player** needed pronto for melodic metal band. Image & pro attitude a must. Call Mike before 5 p m 213-768-6262
- **Bass player** wanted for concert rock band w/incredible connections. Must have incredible image, long hair. Craiq 213-929-4887
- **Attention bass players!** Auditions being held for position in SCURVY MATE. Must have pro credentials, exper in hard rock. Bedroom Recording 213-923-0231
- **Bass player** wanted, must have outrageous looks, for glamor rock band w/major label connections. 213-929-4887
- **Female bassist** wanted to complete all female pop rock fusion band. Must be strong, serious player, able to read & travel. Disciplined pro. Music will help you get this gig. 213-871-8054xH13

10 BASSISTS AVAILABLE

- **Experienced bass player** seeks hvy metal orig band. Glendale/La Crescenta area. Matt 213-507-1777
- **Bassist,** 28, seeks local weekend T40 club work or casuals. BU vox, good stage appearance, quick learner, friendly. David 213-972-7750
- **Bassist** seeks musicians willing to experiment & apply hvy Latin salsa rhythms to modern music. Energy a must. Joey 213-664-7527
- **Bassist** avail for studio, rock & T40 bands, xlt equip, 15 yrs exper, strong vox, all styles, can read, double on keyboards. Serious pros only. 213-214-2175
- **Bass player** looking for all orig R&R, no hvy metal, have tape, good equip & rehearsal space. Serious only. Leigh 714-750-6262
- **Bassist** seeks pro casual or full-time working band or overseas tour situation. 213-389-1063

10 BASSISTS WANTED

- **Bassist** wanted for orig pop band, must have pro attitude, equipment & looks, must sing backup & have transportation. We have showcase gigs. Serious players only. So Bay area. Mitch 213-327-1145

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- **Bass player** wanted for orig band, good opportunity, 25 yrs or under Ronda 818-763-4806
- **Bassist wanted** by hi-energy pop/wave band, no egos Robin 213-372-6856
- **Female guitarist** looking for beginning female bass player in Orange County area to form metal band Karen 714-738-5654
- **All girl hvy metal band** needs bass player, have rehearsal space & financial backing Leslie 213-207-3058
- **Bassist wanted** for So. Bay orig pop rock band w/demo Background vox. exper & dedicated only Jack 213-427-3877
- **Bass player** wanted for all girl hvy metal band, no beginners please Gene 213-874-1994
- **Aggressive bassist** for new wave recording project w/hot female lead vocalist Garth 213-667-3047
- **Bassist wanted** who is into jazz/pop/R&B for trio doing club work w/southern vocalist Good image, professionalism & exper a must 818-906-1550
- **Bass player** into old R&B & modern R&R wanted by band w/orig material, hit image, positive attitude & good gigs. Brian 213-996-2611
- **Solid bassist** wanted for orig pop rock band, ages 20-25, serious career minded only, no smoking, drinking, drugs 213-479-8942
- **Female bass guitar player** wanted for female guitarist & drummer Infi Johnny Thunder, Dolls, raw edged rock Shawn & Lisa 213-931-9667

11 KEYBOARDISTS AVAILABLE

- **Synthesist/guitarist**, clean, simple & heavy, ala Bowie, Ultravox, avail for sessions & together trips 213-851-8914
- **Keyboardist** seeks modern hi-energy rock group currently playing or recording, Has good equip & exper 213-466-2869

- **Multi-keyboard wizard**, 24, 5 keyboards, total pop rock image, looks, pro exper, seeks orig signed or soon-to-be-signed band ala Night Ranger, Ozzy, Dio. 714-759-1345 / 714-751-6723
- **Synthesist/guitarist/composer** seeks new wave dance band ala B52 Simple & hvy. pros only. 213-851-8914
- **Multi-keyboardist**, new in town, many studio & live credits, strong soloist, infl from R&B to techno pop, polished image & xlt equip Avail for signed or soon-to-be signed recording or showcasing team project w/mgmt. No copy bands please. Team player Stetson 213-470-5097

11 KEYBOARDISTS WANTED

- **Keyboardist/synthesist**, vox preferred, wanted by female singer for lounge duo or trio Have charts & PA 213-821-3690
- **Synthesist/guitarist/vocalist** needed to complete syntho-shock duo Pros only 213-851-8914
- **Female organist/synthesist** wanted, must sing, gothic appearance for SUPER HEROINES Serious only 213-687-8385
- **Keyboard player**, must play left-hand bass, special project V.K. 213-461-6092
- **Pianist wanted**, must read charts expertly, transpose & play all styles for local gig work 213-374-0829
- **Keyboardist/arranger** needed w/full concept of 50s, 60s & 80s music Mike 213-671-0950
- **Keyboardist** wanted for commercial hard rock project, double on guitar a big plus. We have studio, video & EP pending on right person. Serious only, Jeff, eves 213-928-6371
- **Pro male keyboardist** wanted for melodic commercial hvy rock band ala Night Ranger, Scorpions, Dio Xlt image, attitude, equip Everything pending on you. Serious only, vox a plus Marc 805-496-2275
- **Keyboard player** for orig modern pop band negotiating major deal Must be avail to work hard, strictly top rate only. Yvette or Dave 714-441-1081
- **Looking for self-motivated keyboardist** who desires a challenging opportunity w/creative musical personalities. Mickey 818-358-4432

- **OTHER VOICES**, orig rock band w/mgmt, financial backing & label interest seeks serious quality keyboard synth player David Gladstone 213-374-3733 Melinda Milan 213-826-6481
- **Person w/electric grand piano & polyphonic synthesizer** needed to program for sessions Aarion 213-465-1684
- **Multi-keyboardist** wanted for orig pop rock band, ages 20-25, serious career minded only, no smoking, drinking or drugs 213-479-8942
- **Keyboardist** wanted to collaborate on Fats Domino meets Thomas Dolby, sci-fi/R&B I play sax, sing, keys & have great tones Brett 213-383-5511

- **Keyboardist** wanted for orig band into drive, new wave & rock Infi Eurythmics, Police, Album & concert oriented 213-464-5896
- **Modern keyboardist** wanted by soon-to-be-working orig band w/mgmt & label interest, must sing backup 213-651-4390
- **Now auditioning keyboardists** w/vox for promotional tour, Long Beach area. Greg 213-438-1230
- **Keyboardist/synthesist** needed to join pop dance music group, infl Prince, Bowie, Thompson Twins, 80s dance music, hvy synth w/funk infl. Dez 213-299-6394

- **Keyboardist** wanted for new dance pop rock band w/reggae infl Have studio time booked, looking for well-equipped enthusiastic pros Neil 213-372-2433
- **Multi-keyboardist** wanted for currently gigging wild hard pop trio, no hvy metal Cool image & ability to go to the top a must. Call Jamie after 4 p.m. 818-286-7996
- **Synthesist/guitarist/vocalist** wanted to complete syntho shock duo Pros only 213-851-8914
- **Wanted: inspired pianist/synthesizer** player for orig modern group Doug 213-275-5025
- **Keyboardist** wanted, M/F, for orig band, good opportunity, 25 yrs or under, Ronda 818-763-4806
- **Keyboardist/synth player** wanted by hi-energy pop/wave band w/JX3P already No egos Rob 213-372-6856

- **Multi-keyboardist** wanted by So. Bay orig pop rock band w/demo Background vox. exper & dedicated only Jack 213-427-3877
- **Synthesist** wanted for orig pop band Eddie 213-545-0205 Robert 213-394-8334
- **Keyboardist/synthesist** into jazz/pop/R&B wanted for club work w/vocalist Good image, professionalism & exper a must 818-906-1550

- **Working band** looking for R&B keyboard player. Must be willing to rehearse, serious only. Calla fier 3 p.m. 213-269-6157
- **Keyboardist** wanted for raw street glam band w/simple hvy rhythms & strong melodies ala Velvet, Roxy Music, early Bowie, T-Rex, NY Dolls. Classical infl a plus. No hippies or hvy metal. Call KK after 3 p.m. 213-651-5359
- **Keyboardist** wanted for young new pop group w/amazing image. Infi Duran, Japan, Roxy Music 213-980-7967

- **Multi-keyboardist** wanted for working T40 situation. Pro attitude, pro equip a must Dan 213-450-6444
- **Multi-keyboardist** wanted for orig pop rock band, ages 20-25, serious career minded only, no smoking, drinking, drugs 213-479-8942

12 VOCALISTS AVAILABLE

- **Male vocalist/arranger**, experienced, very pro, very polished, all styles, xlt sightreader, available for session work, lead or backups Good range & falsetto, J Edward 213-467-2646
- **Souful female vocalist** available for working situation 213-821-3690
- **Male lead vocalist**, exper frontman 15 yrs, C&W, rock & blues, rhythm guitar Has worked w/Hank Williams Jr (backup vox, rhythm guitar) 213-829-4074
- **Expressive male vocalist**, high range, energy, good ears, needs to be performing full time. Doubles on guitar & keyboards, published songwriter Pro musicians only, no fashion shows, no metal. Jeff 818-708-0643
- **Top flight studio singer**, background & harmonies as well as lead work, seeks to join or form Manhattan Transfer-type group w/vocal importance. Pro only. 213-545-4369
- **Experienced male vocalist** w/unique style looking for band or individuals seeking to form group. Must be versatile, willing to explore many styles of music Have agent, currently working, serious only need inquire 805-254-2198

- **Experienced female lead vocalist** w/production deal, video & radio airplay seeks to join modern dance band 213-343-2538
- **Pro singer** seeks pro gig w/working band, T40, new wave, R&R 213-876-5036
- **Vocalist** into hvy metal or hard rock, formerly w/Don Costa, seeks pro guitarist to form topnotch band Roy 213-631-3007

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- Female vocalist seeks working or soon-to-be T40, pop, R&B rock band Pros only Dawn 213-207-5196
- Former RCA & Capitol recording artist, extensive studio & stage exper, vox & harmonica, avail for pro situation 213-669-2991
- Baritone lead singer/lyricist seeking new wave band, Phillip 213-650-1403
- Female vocalist/writer/instrumentalist & performing artist w/major contacts seeks successful band or musicians 818-884-8716
- NYC educated vocalist/songwriter w/melodic style ala Bryan Adams, Hall & Oates, Rick Springfield, JB Special, seeks band or guitarist/keyboardist w/production skills to perform & record hit material ready to go Serious. Call Greg 5-9 p.m. 213-458-9264
- Female vocalist, 21, w/exper looks & stage presence seeks working T40 situation. Willing to travel! Call Cyndie mornings 213-534-4757
- Male vocalist w/ballys midrange, screaming high notes & killer image, seeks metal band w/financial backing. I will commit murder to succeed in R&R. If you won't, don't call. Lee 213-989-2114
- Experienced female lead vocalist w/production deal, video & radio airplay seeks to join modern dance band 213-343-2538
- Female vocalist avail for band w/light rhythm section. Must be willing to sing, collaborate, rehearse, showcase R&B, pop. I have strong material, industry contacts, PA. Lis 213-656-8250
- Powerful soulful vocalist seeks blues based rock group in the style of Edgar Winter's White Trash, or Cocker's Mad Dogs & Englishmen. Infil Steve Marriot, Jerry Lacroix Quinn 213-469-5801
- Female vocalist seeks all girl band Tawny, whose number was misprinted, please call Maggy 213-859-7892
- Lead vocalist/frontman w/chops, exper, range & style, seeks hard or modern rock group w/record deal &/or topnotch mgmt. Serious only 213-343-7919
- Male singer/songwriter, plays keyboards, just relocated from East Coast, w/good attitude, strong desire to make big money. Needs to join good working T40 band 818-784-0388
- Experienced female lead vocalist w/production deal, video, radio airplay, seeks to join modern dance band 213-343-2538

- Aggressive hi-energy female front vocalist seeks tight, hard, melodic rock band w/vox. Peaceful rock class image, no metal serious R&R inquires only Infil Scandal, Nightranger, Devon 714-956-4934
- Male lead vocalist/lyricist seeks serious project, exper stage & recording, 27, Long Beach area Hal 213-426-2370
- Female, 24, 3 1/2-octave range, lead vocalist/belter, show, jazz, blues & rock, exotic looks, seeks hi-energy working pro band. Professional dancer, will travel Judith Alexandra 818-787-5253
- Excellent vox, doing all types of pop, R&B music. In a hurry, ready to go on tour if necessary Ivan 213-587-0244
- Country male vocalist, great stage presence, seeks country band Pro attitude Dean 805-581-1731
- Hi-energy pro female vocalist, 3 octaves, hot moves, image & sound, looking for inspired dedicated band Dawn 213-470-4895 / 213-558-6486
- Creative female vocalist, high range, 6 yr pro, wants to work w/R&R T40 or other inspiring group Carol 213-793-2403
- Vocalist w/strong voice, image & exper seeks creative, success-oriented group Into ROQ & others. Write & double on guitar Demos avail Garrison 213-257-6646
- Lead vocalist looking for modern rock band, 14 yrs exper, have PA, practice space & dates avail. Toured w/Bowie Sabbath, Van Halen R.J. Marshall 213-460-6016
- Female vocalist, powerful dynamic voice wide range, versatile, avail for sessions & demos Susi 213-372-931H

- Male vocalist, jazz, standards, MOR, great balladeer, lots of exper, pros only Ron Gavin 213-659-3877

12 VOCALISTS WANTED

- Male lead vocalist/lyricist/frontman wanted for a commercial hvy rock metal act Xlt range, presence, attitude, pro quality only Send tape, photo & bio to P.O. Box 5477, Glendale, CA 91201.
- Lead singers needed for demo work, all styles Mail cassette to Nesbit, 1825 No Wilcox, #2, L.A., CA 90028
- Lead singer wanted for classically infl metal band, no clones innovators only, must have demo Mgmt & backing avail, only those obsessed w/making it need call, no-one over 24, pros only Neil 213-896-1846
- Male singers of all ethnic persuasions, must be at least 5'10", attractive & have knowledge of 50s, 60s & 80s music Mike 213-671-0950
- Female vocalist wanted for melodic rock project w/deal & mgmt ala Scandal, Benatar Pros only Bob 213-874-6890
- Vocalist wanted w/new wave rock pop infl for recording & showcases. Have mgmt, also label & radio interest Jeff 714-667-5177
- Songwriter/keyboardist/guitarist seeks female vocalist to work on orig material & form group 213-255-5578

- Male vocalist/frontman wanted for melodic, commercial hvy rock band ala Nightranger, Scorpions, Dio Xlt image, attitude, equip Everything pending on you Serious only Marc 805-496-2275
- RAMPAGE, L.A.'s premiere hvy metal band, seeks dynamic lead vocalist/frontman. Must have full range, proper image Serious only Johnny Rampage 213-656-8770
- Looking for self-motivated vocalist who desires a challenging opportunity w/creative musical personalities Mickey 818-358-4432
- Male tenor vocalist wanted for working Orange County T40 band, also showcasing orig. Dave 714-945-4865
- Bass singer wanted for 8 TO THE BAR jazz a cappella octet. Must read and blend well. Call Cary for audition info 213-479-6657
- Vocalist, preferably female, for avant-rock band infl by Crimson, Laurie Anderson, Capt. Beefheart Russell 213-530-4990
- Major New York metal act w/record company mgmt seeks pro lead singer w/range & stage presence Demos & pics a necessity Days/Mara 212-697-4707 Nights/Brian 212-863-0087
- Male lead vocalist wanted for top music dance group looking for soulful pop voice, a killer performer w/80s image. Style is 80s dance music w/funk, infl Prince, David Bowie. Preparing for studio to record 7-song master Dez 213-299-6394

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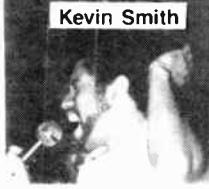
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•Lead singers needed for demo work, all styles Mail cassette tape to Nesbit, 1825 N. Wilcox #2, L.A., CA 90028
 •Vocalist/frontman wanted for orig metal rock group Must have strong voice, rock image, stage presence, Serious only for demo Infil Tyler, Pearcey, Dio Steve 818-961-0691
 Chris 818-912-6904
 •Christian male front vocalist needed for secular world market-aimed pop new wave band. Should be high baritone to tenor w/at least a strong A Infil Police, Steely Dan etc I have demo tape, Doug 213-994-7910
 •Female/male singer wanted for recording project. No pay, but good opportunity for exposure & exper. Do you have natural talent? Good intonation? Call before 10 p.m. 213-665-1050
 •Christian metal bassist & drummer seek on hire pro vocalist to form a heavenly metal band to rock for the Lord Image a must, serious only Robin 818-352-1876
 •Female vocalist/songwriter looking for collaborators who sing to form orig R&B pop vocal trio Must be into rehearsing, showcasting, have great ears, sense of groove, energy, Luis 213-656-8250
 •EXCALIBUR is now auditioning lead vocalists. Great looks, presence & range a must. Potential deal through Warner Bros. Gary 714-963-3751
 •Female vocalist wanted, 2 octave range, prefer soprano, to work w/new act about to be released Chastity 818-791-8959
 •Production company seeks white R&B singer for recordings & touring, first or second tier range Ounn 213-469-5801
 •Pro hard rock lead singer, age 25-35, must be able to write orig material. Infil ZZ Top, Lover Boy, Phil Collins, Bad Co 213-659-8755 / 213-434-0110
 •Male lead vocalist wanted for quality commercial hvy metal group. Powerful vocal style infl by Dio, Coverdale, Hagar etc. needed. Immed projects, studio recording & video for MTV. Professionalism, strong visual rock image, tapes & resumes required. Roaring Rabbit Productions/Gary 213-466-9981
 •Lead vocalist/frontman wanted for currently gigging wild hard pop trio, no hvy metal. Cool image & ability to go to the top a must. Call Jamie after 4 p.m. 818-286-7996
 •Singers, if you are looking for a true progressive rock band, CLOSING SPEED is looking for you. Ron 213-941-7646

•So. Bay hvy metal commercial band, soon to be doing EP, seeks high tenor lead vocalist w/2-3 octave capabilities. Strong powerful voice needed. Rusty Lee 714-526-8047
 •Barber shop tenor needed for quartet. Membership in the Hollywood Master Choral is required. Call for audition 213-663-8922
 •Hot female vocalist looking for pro band, good stage presence. Karen 213-451-3995
 •Singer wanted by all orig hard band. So. Bay area, must be exper & dedicated. Ed 213-320-8833
 •Male vocalist wanted for orig band, good opportunity. Must be 25 yrs or under. Ronda 818-763-4806
 •Southern Star is currently seeking a female vocalist/guitarist for immed working situation. Country music, own mic, guitar & amp a must. Jack 818-896-6230

13 DRUMMERS AVAILABLE

•Pro drummer avail hi-energy, hardhitting, melodic, highly creative. xlt timing & showmanship Eclectic in styles. Herbert Solifred a m 213-858-5966
 •Drummer from Down Under seeks great working band. Have xlt equip, including SDS7. Have van, ready to go. pros only please. T40 OK. Davo 818-997-4444
 •Pro rock drummer, singer/songwriter, seeks commercial orig rock band or musicians Infil Bryan Adams, Springfield, Eddie Money & Cars Paul 213-276-9724
 •Drummer w/pro attitude seeks working band, exper all styles, w/solid meter. Gus 818-798-4789
 •Multi-percussionist, horn, vox, solid pro musician. Reggae, calypso, all styles. 818-989-6004
 •Drummer, plays all styles, 11 yrs exper, seeks strong, orig project that is complete. Pro attitudes only. John 213-645-9372
 •Drummer/percussionist, exper all styles, seeks working band, sessions & fill-ins. Can read music or pickup by ear. Dave 818-703-0598
 •Drummer, middle-aged, person who listens, tell me what you want! Jim 213-851-8239
 •Drummer, exper all styles, will do demos for free or on spec. Can read or pickup by ear. Also seeks working band 213-761-0363 x C304

•Solid drummer seeks full-time pro rock band. Zeke 714-494-4582
 •Drummer—exper, creative, vocalist, seeks working band, also demos. Mark 213-874-7533
 •Latin American percussionist avail, all styles, mature attitude pro for many yrs. J.C. 818-710-1332
 •Exceptional double-bass drummer avail for highly estab hard rock metal band. Bill 213-841-2624
 •Multi-talented drummer, formerly w/Robin Trower & Sly Stone, played w/Jim Hendrix, toured the world, extensive studio exper, seeks right band. Only bands w/label & mgmt need call. Bill Warden 818-704-5035
 •Young drummer seeks weekend T40 situation, in the mood of Chicago & Steely Dan. Tasty musicians please phone Norm 213-789-2407
 •Steel drums avail for recording, commercials, concerts etc. 213-491-4679
 •Female drummer & bassist seek all orig R/or T40 band. No flakes, we are serious. Judy 213-765-6458

•Pro rock drummer/singer/songwriter w/real style looking for commercial orig rock act. Must be financially stable, ambitious, realistic, multi-talented, well-rounded pros. Paul 213-276-9724
 •Drummer, 30, seeks rock jazz orig project, infl by Steely Dan, Al Jarreau, Michael McDonald, Call Roger after 5:30 p.m. 818-352-9326
 •Drummer/vocalist, 31, seeks orig pop rock band. Robin 213-941-7646
 •Excessive double-kick drummer seeks intense speed metal band. 818-766-8394
 •Solid drummer seeks fulltime/soon-to-be fulltime pro working career band w/100% commitment. Rock R&B funk. 714-494-4582
 •Top quality pro drummer w/Simmons & double kick seeks hi energy rock project. I have the chops, attitude & exper. Duane 818-782-6735
 •Streetwise double kick drummer seeks intense band. 818-766-8394
 •Drummer will do demos for free or on spec. Exper all styles, can read, pickup by ear. Also avail for all working situations. 213-761-0363 x C304
 •Multi-percussion, esoteric sounds, calypso/reggae/funk. 818-989-6004
 •Drummer/percussionist, exper all styles, have played w/top artists, seeking working situation. Also avail for gigs, sessions, fill-ins, can read or pickup by ear easily. Jeff 213-370-2258
 •Pro drummer w/get-to-the-point no-nonsense R&R R&B chops, good meter & studio exper, looking for orig pop/rock band w/mgmt or backing. No bad habits. Very dependable. George M. Harvey III 213-978-9502
 •Drummer seeking musicians to form orig only band. Infil Association Three Dog Night, Hollies etc. 213-508-7728
 •Syncussionist seeks hi-tech futuristic conceptual electro synth funk unit ala Prince, Kraftwerk, SSO, Eurhythms, Dolby, Devo, OMD, Berlin, Madonna. Pro only, prefer w/major record deal. 213-390-1265
 •Pro drummer/vocalist seeks work w/T40 or orig band, exceptional stage presence, positive attitude. pro equip. Recording & road exper. 25 states. Call after 6 p.m. 818-763-3145
 •Latin percussion avail, plays all styles, congas, timbales, bongos, hand percussion, toys. John 213-259-8059
 •Drummer from New York seeks jazz or jazz fusion band. I have 17 yrs exper, good attitude, xlt chops. Serious pros only. 714-833-0123
 •Extraordinary drummer avail for demos & casuals. Call Rob mornings. 818-981-5310

•T40 modern rock & funk band needs good sense & dedicated drummer to start working. 213-846-7250
 •Percussionist wanted, M/F, for new music duo situation. Artist has video & indie record. Must be able to tour pros only. 213-970-9755
 •Drummer, solid & versatile, needed for orig modern rock group w/upcoming dates at local rock clubs. We have representation, backup vox a plus. Steve 213-994-6484
 •Female drummer wanted for psychedelic metal band, power & theatrics a must, serious only. 213-887-8385
 •Drummer wanted for T40 rock band, must have xlt time, some travel, great equip & image. 818-765-4136
 •Drummer wanted for all orig 3-pc hard rock hvy metal band, pro attitude. After 5 p.m. 213-464-7811
 •Drummer wanted by lead guitar & female vocalist, have agent w/bookings, T40 situation, must have lead & backup vox. Greg or Dore 213-342-9704
 •Drummer wanted by estab West SFV metal band. Must have image, transportation & double kick. 818-888-9659
 •Drummer, young, modern, prefer Simmons, needed to work w/singer/songwriter, had records in England, now has own studio in Burbank. Group situation, modern pop style. 818-848-6066
 •Raw street glam band needs surefooted drummer who can find the groove & expand it. No hippies, hvy metal or flakes. Infil NY Dolls, early Bowie, Kinks, OX. Who. Some reggae & funk. Call 3-6 p.m. 213-651-5359
 •Working band looking for R&B drummer, Must be willing to rehearse, serious only. Call after 3 p.m. 213-269-6157
 •Drummer needed for upcoming recording project. Must have combination of power & technical ability. Good meter a must. 213-705-2767
 •Pro percussionist/drummer w/unusual & unique sounds needed immed by group in Talking Heads, Thompson Twins vein, w/Latin, African & calypso infl. Congas & timbales necessary. 213-256-0340
 •Wanted: percussionist in SFV area, non smoker preferred, exper African, Jamaican, Latin rhythms, must have transportation & equip. 213-361-3765
 •T40 modern rock band needs good sense & dedicated drummer to break into local club scene. 213-846-7250
 •Drummer wanted for top local hard rock act. Must be a rocker, must have xlt equip, trans, rock image. Brad Wilson 213-656-5227
 •Drummer, innovative, dedicated to join unique new music band. Must have good looks, new wave style, no other musical involvements. 213-500-7223
 •Needed: pro exper image-conscious drummer for new wave pop band, no showboats please. In-the-pocket is what we want. Good mgmt, record deal pending. Gary 213-371-5723 / 213-821-9493. Jeff 213-329-9228
 •Drummer wanted for new dance pop rock band w/reggae infl. Have studio time booked, looking for well-equipped, enthusiastic pros. Neil 213-372-2433
 •Seek hard hitting groove drummer whose time is so on the beat it's out of this world, for a band that deals w/this world. SNAKE ASCENDING. Vance 213-667-0951
 •Creative drummer wanted for orig band into drive new wave & rock. Infil Eurhythms, Police. Album & concert oriented. 213-464-5896
 •Billy Idol, Psychedelic Furs, U2-style drummer w/good equip wanted for orig new music band, dedicated, serious only. Rick 213-886-3791

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- Chromatic harmonica, harps, multi-percussion & vox, all styles, solid pro 818-989-6004

14 HORNS WANTED

- LAMAMBA, Afro/reggae group, seeks tenor or alto sax Call Leo after 7 p.m. 213-507-5578
- Sax/recorder player wanted for orig band, good opportunity, 25 yrs or under Ronda 818-763-4806
- CAFE SOCIETY now auditioning multi horn players, prefer flugelhorn, sax, trumpet, some guitar & vox helpful, not necessary 818-342-1072

15 SPECIALITIES

- AVAILABLE: PROFESSIONAL arrangements, transcriptions, leadsheets, any source, any style, fast & accurate, emergency service, also cassette copies, Hollywood, Call & leave message for J. Edward, days or eves 213-467-2646
- BASSIST SEEKS musicians willing to experiment & apply hvy Latin salsa rhythms to modern music. Energy a must Joey 664-7527
- HARP, CHROMATIC HARMONICA, multi-percussion, vox, solid pro musician avail, all styles 818-989-6004
- MANAGER NEEDED: SLICE OF LIFE seeks honest, reliable person for top quality recording/performing group Send resume to SLICE OF LIFE, 321 W. Pacific, Suite #4, Santa Barbara, CA 93105 805-682-0087
- PERCUSSIONIST WANTED, M/F, for new music duo situation Artist has video & indie record Must be able to tour pros only 213-970-9755
- PERSON W/POLYPHONIC synthesizer needed to program for sessions. Must be good programmer Aaron 213-456-1684
- ROCK GROUP ECLIPSE w/album seeks mgmt &/or producer. Tracy 805-647-8769
- MANAGER WANTED w/strong record contacts for orig group w/demos Group has commercial pop/rock material & image Nancy or Patrick 213-379-0343
- LATIN AMERICAN percussionist looking for a few good conga players or students of the drum who want to get together & exchange knowledge, J.C. 818-710-1332
- LOOKING FOR INVESTOR: Bass/baritone singer, screenwriter, TV writer, songwriter, poetry writer, article writer, Ivy League Ph.D., studied at Oxford University. Need small investment for high return, Ernest Lee Easton 213-240-4130
- STEPPIN-HIGH replacing 3 players, need strong & versatile bass, drums, keyboards, vox a plus, free to travel, for all female group. Free to travel, principally T40 working group w/class high-paying gigs. 213-991-3263
- STEEL DRUMS available for recording, commercials, concerts etc 213-491-4679
- SELF-CONTAINED VOCALIST/hit songwriter/ frontman looking for estab top mgmt w/connections to make the most profitable venture in the history of showbiz. Goal: to surpass the Beatles. 415-585-7827
- PRODUCER NEEDED for female singer/songwriter, had records in England, writing a lot of hit songs all the time. Also have 8-track studio in Burbank. Modern pop 818-848-6066 818-842-7752

- ATTENTION! DRUMMER, exper all styles, will do demos for free or on spec. Can read or pickup by ear Also seeks working band. 213-761-0363 x C304
- HELP!! ANYONE knowing the whereabouts of Gaylord Fehct, manager & producer of bands, please call Mick before 8 p.m. 213-851-4363
- THE BACK BEAT, all female classic R&R band, infl by Stones, Animals & Creedence, seeks agent for private parties, colleges etc. Out of state connections helpful, orig & covers, no T40. Barb 213-396-0072
- WANTED: HOUSECLEANING &/or yard maintenance at 24-track studio owner's house/office in exchange for top quality engineering lessons, Patti 213-664-7622
- WANTED: R&B MUSICIANS interested in forming a band Drummer, vocalist, keyboardist, etc. Ivan 213-587-0244
- EXCELLENT DRUMMER w/16 yrs exper, plays all styles, great sounding drum set, will do demos for copy of the tape or on spec. All styles music. 818-980-4843
- NYC EDUCATED VOCALIST/songwriter w/melodic style ala Bryan Adams, Hall & Oates, Rick Springfield, 38 Special, seeks band or guitarist/keyboardist w/production skills to perform & record hit material ready to go. Serious Call Greg 5-9 p.m. 213-458-9264
- AFRO LINK (reggae cultural group) looking for three serious-minded & mature musicians—bass guitarist, drummer & poetess/singer We play only orig Must travel to Europe, Caribbean & Africa, Call after 5 p.m. 213-299-2687
- KEYBOARDIST/WRITER seeks superior caliber guitarist, bassist & drummer to do a two song demo w/major industry interest at major 24-track studio 213-329-7340
- SINGER & LEAD guitarist w/rehearsal studio seek drummer & bass player for orig hvy hard rock band. 25 plus age group, pros only. Call Tim after 3 p.m. 213-469-3936
- FLUTE & TENOR SAX w/ vocalist, plays jazz, R&B, pop, reggae, classical Pros only, Pic 213-635-7060
- NOW AUDITIONING percussionists, steel drum &/or xylophone player w/vox for promotional tour Long Beach area, Greg 213-438-1230
- SYNTHESIST/GUITARIST needs 8-track recording time Will play on demos in exchange. 213-851-8914
- INVESTORS WANTED for single, Publishing available Hot dance numbers. 213-851-8914
- VERSATILE SONGWRITER, cousin of Billy Gibbons of ZZ Top fame, seeks versatile combo looking for orig material Paul, P.O. Box 314, San Gabriel, CA 91778 818-794-3314
- WANTED: SERIOUS MUSICIANS for July 27th performance Olympics Arts Festival Pop, rock, metal, funk, R&B. Good attitude, good presence, no hippies 213-936-1284
- FEMALE VOCALIST/KEYBOARDIST & lead guitarist/bassist team seek working T40 rock band Have full PA, some travel. 818-963-0436
- ROAD/TOUR MANAGER w/pro references & exper immed seeking new road tour, Pros only please, Dave 213-387-7337
- PERSONAL MANAGEMENT wanted by guitarist w/dynamic songs, singing ability, stage presence, must have Chas Chandler attitude Eric 213-418-7541
- AUDITIONS FOR: Singers, dancers, break-dancers, bands, comedians, Bob or Sandra 213-352-4323
- SINGER & LEAD GUITARIST w/rehearsal studio, PA, seek drummer & bass player for hvy hard rock band. 25 plus age group, pros only. Call Tim after 3 p.m. 213-469-3936
- ANYONE KNOWING the whereabouts of Mimi Betinis please call Joe 517-792-1643

- LA, I JUST can't stay away! 24-track master of this T40 mainstream rock song now avail to serious label promotional or publishing interests. 213-390-5370
- PLEASE CALL KROQ & KMET & request to hear the song "I Need A Sex Change," by Chris Ericson 213-464-9759 Room 3c
- WANTED: SOUND TECHNICIAN for 10-pc band, rock, 50s, country, limited travel, expenses paid, Ken 714-653-5353
- STANDUP ELECTRONIC DRUMMER seeks hi-tech futuristic conceptual electro synth funk unit ala Prince, Kraftwerk, SSO, Eurythmics, Dolby, Devo, OMD, Berlin, Madonna Pros only, prefer w/record deal. 213-390-1265
- FEMALE VOCALIST W/SHOW & agent seeks music director &/or bass, drums, guitar & keyboards, pros a must. Mindy 213-386-3506 213-463-3568
- AVAILABLE: EXPERIENCED recording engineer, several album credits, member NARAS, demo tape & resume upon request Dan E. Hawthorn 913-381-8378
- FINANCIAL INVESTOR wanted for L.A.'s best mainstream rock band w/No. 1 hit material for EP. 714-527-2821
- SYNTHESIST/SONGWRITER seeks independent label for hit 45 Jerome 213-851-8914
- DYNAMIC BUSINESS AGENT & promoter, now in California, is avail to represent hot new individuals & bands. Call Mr. Farrell after 6 p.m. 213-432-7444
- MALE VOCALIST seeks duo or trio or band situation, jazz, standards, MOR, have tax, will travel Ron Gavin 213-659-3877
- BASS & DRUMMER seek working T40 band, both sing lead & backups Good attitudes & equip, will travel, Steve 818-982-3155
- MANAGER WANTED for T40 band, 7-pc, percussion, brass, rhythm, lead vox 213-223-4779 / 213-259-8059
- EXPERIENCED FEMALE vocalist/guitarist seeks working new rock band, Nancy 213-822-5634
- FORMING CHRISTIAN REGGAE band, need drummer, lead guitarist, bass guitarist Danny 213-571-8111
- T40 BANDS WANTED for local gigs. Tracy 213-550-1354
- MAJOR RECORD LABEL w/worldwide promotion & major mgmt co. w/personal mgr wanted by artist Deborah Davidson w/great songs recorded & mastered, MTV video set up too, or major investor to back Deborah in band, Styles R&R, metal, R&B Also working on major motion picture story in 3-D, a musical dance adventure, 213-275-7995 / 213-982-5774
- ATTENTION: DRUMMER, exper all styles, will do demos for free or on spec. Can read or pickup by ear. Also avail for all working situations. 213-761-0363 X C304
- PROFESSIONAL WOMEN seek guitarist, bass & drums to complete orig band into drive, rock & new wave. Infl Eurythmics, Police, Album & concert oriented. 213-464-5896
- CHROMATIC HARMONICA, harps, multi-percussion & vox. All styles, solid pro. 818-989-6004
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- CAFE SOCIETY now auditioning multi horn players, prefer flugelhorn, sax, trumpet, some guitar & vox helpful, not necessary 818-342-1072

- Rainfire Music is now listening to all types of hit material for publishing 213-784-0388
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- Bass player needed immed to team w/singer/songwriter/guitarist for gigs & recording Michael 213-874-2873
- Songwriters: Drummer will do demos for free or on spec. Exper all styles, can read or pickup by ear Also seeks working band. 213-761-0363 x C304
- Pro keyboardist/arranger seeks R&B, pop & rock lyricists for collaboration Aaron213-465-1685
- Versatile songwriter sought by pro lyricist for collaboration on pop, rock & country tunes Cynthia 213-469-0121
- NYC educated vocalist/songwriter w/melodic style ala Bryan Adams, Hall & Oates, Rick Springfield, 38 Special, seeks band or guitarist/keyboardist w/production skills to perform & record hit material ready to go Serious Call Greg 5-9 p.m. 213-458-9264
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- Independent producer looking for material in a rock pop commercial vein for various acts. Send best 3 songs on cassette w/lyric sheets P.O. Box 6706, Huntington Beach, CA 92615
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