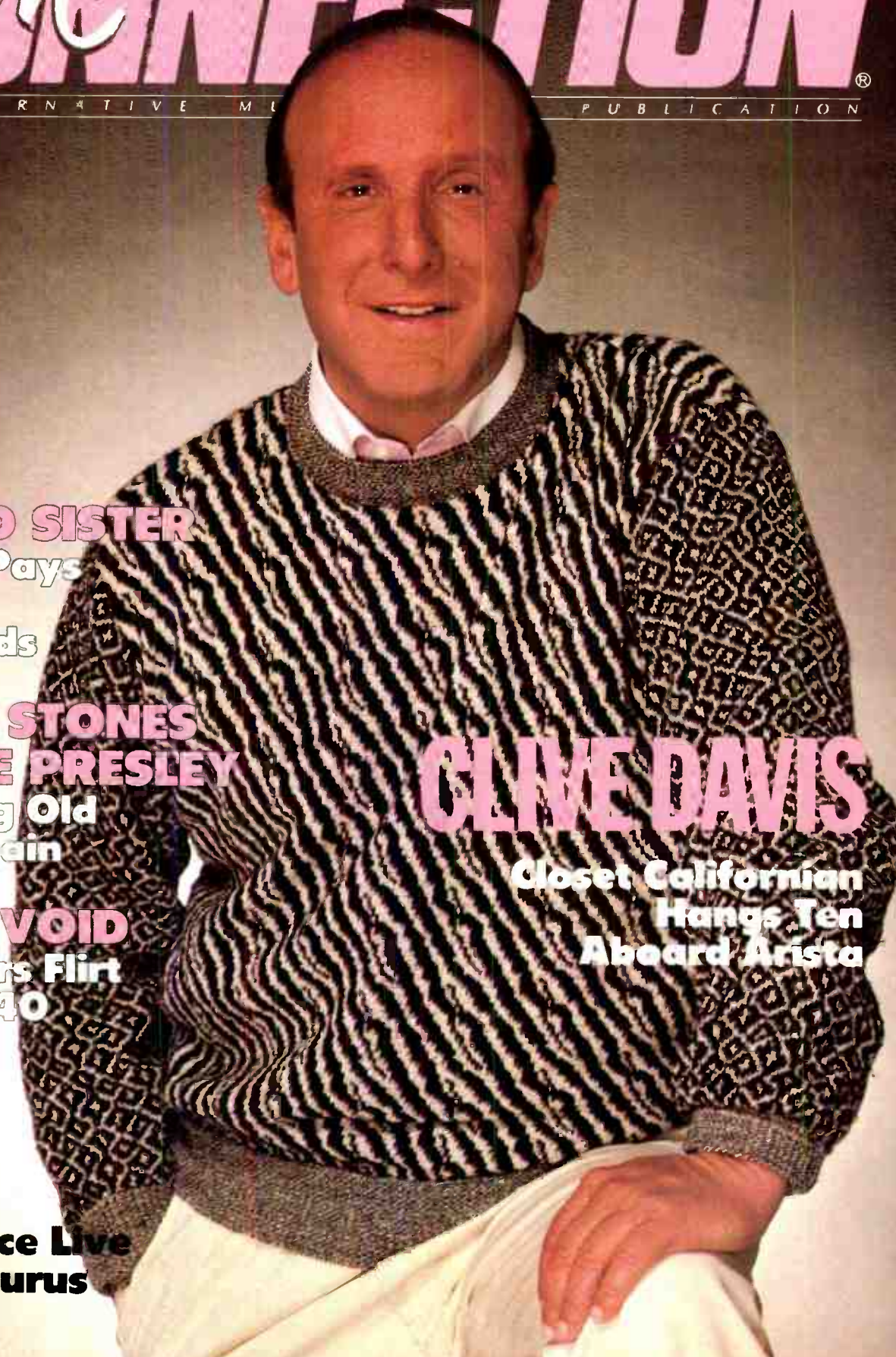


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THE ALTERNATIVE MUSIC PUBLICATION



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Patience Pays
Off For
Glitter Gods

CLASSIC STONES VINTAGE PRESLEY

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Is New Again

ROMEO VOID

Art Rockers Flirt
With Top 40

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Hangs Ten
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KNAC

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Personal Management
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In This Issue

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by Richard Sassin

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by Richard Sassin

When this monumental double album was released back in '72, it was roundly panned. But *Exile* has aged like fine wine—in fact, it may well be the best album the Stones have ever made. Here's another look at a rock masterpiece **22**

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Feedback

Black Stars Falling Upward

Dear *Music Connection*:

Ya gotta kick the plate or it'll flip. After printing all those raves about that so-called review of Prince, how about a word for the other side? Jesus was a prostitute. Such pseudo-psychedelic drivel has no place in *Music Connection*. Marx was a Freudian. Just how is flakey prose-poetry supposed to be of benefit to pro musicians and serious music people? Freud was a Christian. Those that like it can read it in *Rolling Stone*. The pope lost his fingers. Where it belongs. Tunnel at the end of the light. At least there was some benefit. Black stars are falling upward. Until I read that, I'd forgotten just how bad rock writing can be. Purple sun and yellow and rain. I read the whole thing. Paper, music, cotton, cloth. While sober. Just how many bad words are there? I wonder how many people did. The Christ of Sex is president. I read it just to see how bad it really was. Horses are running over my furniture. Also to see if there was a single shred of commentary about acting, directing, script, score, photography, or editing. And zebras on the moon. Or if the so-called concert portion said one thing about musicianship or showmanship. James Watt has a birthday, too. Anybody can write sophomoric "experimentation" that doesn't say a thing. Let us rise up to Hell. As this letter proves. Love, pain, and death. Please keep work that requires some knowledge of what one is talking about in *Music Connection*. Let rats crawl from your belly and begin life anew. And leave self-indulgent pseudo-literature to self-indulgent pseudo-literary magazines. Hateful boys.

I am the walrus.

Lyn Jensen
Anaheim, CA

P.S.: Lindsey Buckingham's not bad, but I'd rather be set up with Adam Ant!

Strong-Arm Tactics

Dear *Music Connection*:

I hope you will print this letter. It concerns the Troubadour. In all honesty, I know quite a few concertgoers (including myself), bands, and industry people who are totally and absolutely fed up with the unethical way in which the Troubadour is run.

As a paying customer, I have had my \$35 spiked armband taken off my arm while entering the Troubadour by bouncer Big Ron. When I asked if I could take it back to my car, or get it back after the show, the answer was "It's our property now, not yours." I called the manager the next day, and he said, "I know nothing of it. There's nothing I can do." This has not only happened to me but also to many of my friends. The bouncers and staff at the Troubadour seem to make their own rules, no matter how unfair or unlawful.

There are many other problems, as well. The two-drink minimum enforced at the box office is outrageous. I have heard numerous complaints from bands that have played the club. They say they're usually treated like animals, but keep returning to the Troubadour for lack of other places that break new bands.

Also, bands cannot get many industry people to the Troubadour because they say the way the club is run is less than desirable.

I feel too many people, bands, industry and patrons included, have known of the situation at the Troubadour for far too long. And nobody has spoken up, or done anything to try to change it.

I sincerely think Doug Weston had better think seriously of cleaning up his club's act, or clubgoers, bands, and the industry should take our hard-earned money and talent, and search for a club that treats human beings with respect.

Gene Meros
Hollywood, CA

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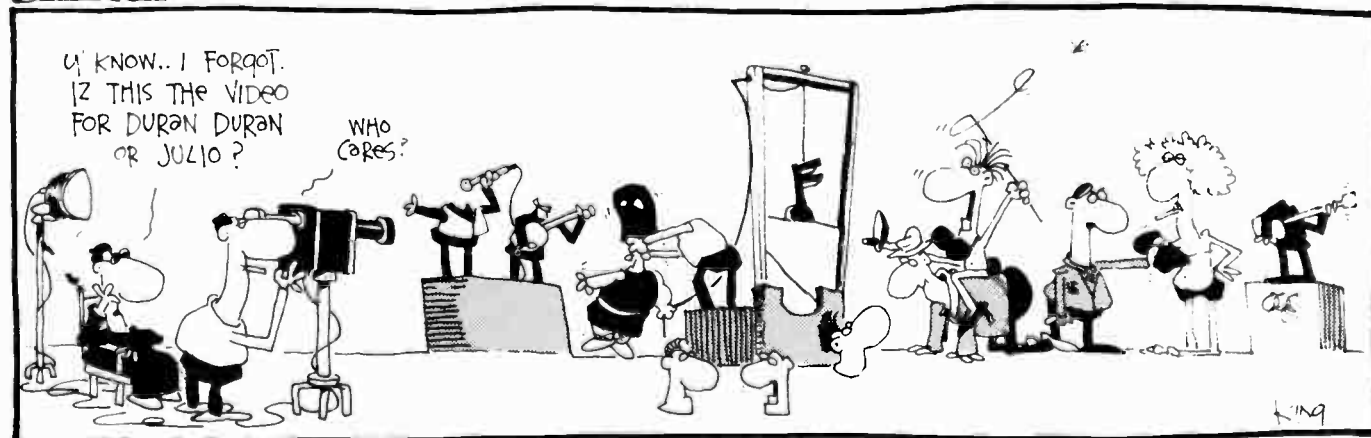
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COMMENTARY

Repopulating the Rock Pantheon

Lately, it has become evident that a gradual but fundamental change has taken place in the rock arena. It's official: Bruce Springsteen and Prince are the new saviours of rock & roll, and they're in for the duration.

In the past decade, we've become used to the fragility of rock stardom—the bigger they get, the harder they fall. Rock has given birth to what we might call the Peter [Frampton] Principle, whereby superstardom brings with it the components of its own decay. We've seen a recent example of this classic syndrome in what has become one of the year's big stories—the Michael Jackson backlash. Jackson, a clearly talented figure, has been limited by two significant factors: his lack of a coherent artistic point of view (after all, he writes only a portion of the material he performs, and it has no unifying quality beyond the call to boogie down), and his willingness to be packaged according to the specs of others. His accoutrements—the glove and the moonwalk—have already taken on the mustiness of yesterday's papers—or last week's *People* magazine. With no vision, this artist is in real danger of degenerating into a mere celebrity.

While Michael Jackson, who's literally grown up in the limelight, was being intensely scrutinized by the mass-media, Springsteen and Prince were gaining momentum as popular figures out of a much more secure base. Each of these artists has remained rooted in the American heartland, and each has brought to maturity a compelling artistic vision bedecked with the classic elements of American rock & roll. And, while both are entertainers (and gifted athletes, to boot), their theatrical styles spring from real substance, which the two artists use to imbue their performances with an

undeniable sincerity and intensity. Out of this solid base of artistry, self-knowledge, and self-command has come a parallel incremental growth in popularity for these two artists—gradual rather than explosive—that has culminated in genuine and long-lasting superstardom.

I first encountered Springsteen twelve years ago, soon after he'd been "discovered" by Columbia's John Hammond, and found him to be an almost startlingly *simple* guy who seemed to make no distinction between his dreams of breaking through and his reality as yet another guitar-toting aspiring artist—it seems in retrospect as if he had the whole thing in his head, all laid out, all along. I'm not suggesting that Springsteen had the gift of prophecy (although I don't altogether rule out the possibility) but that he possessed an abnormally intense self-belief that was sustained by a deep and rich aesthetic/cultural source. Had he failed to pull it off, he likely would've been regarded as an aberrant personality, and that's not much of an option. So, in a sense, he *had* to become what he now is.

Neither Prince nor Springsteen is what we consider *normal*, despite Bruce's boy-next-door persona. They're adventurers in an entirely different America than the rest of us live in—an America of myth and magic. Now, they're showing us this other land, which we see through their eyes as we ride shotgun in a pink Cadillac or a little red Corvette.

America, then, at last has its Beatles and its Stones, its all-embracing rock & roll visionaries. And the rock world again has a center. I submit that neither artist could have developed in the self-conscious media centers, where people metamorphose into "packages" before they have anything to sell, where the limelight casts a corrupting glow. There's a moral here for the Bosses and Princes of tomorrow: Stay in your hometowns, be patient, ignore friendly advice, and gather strength from your own roots.

—Bud Scoppa

News

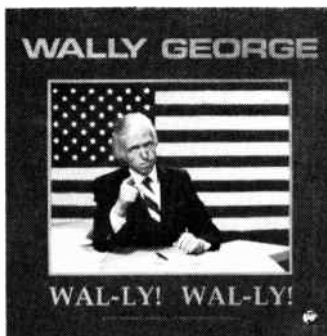
GREAT DEBATES

Heavy Metal Sizzles in Channel 56 "Hot Seat"

by Murdoch McBride

Wally George, host of the controversial local Channel 56 program *Hot Seat*, recently took on the merits of local heavy metal bands as a topic for a late night debate. In the broadcast, aired October 27, Mr. George hosted members from the Hags and Stryper, launching a strong and well-rehearsed assault on "metalers" and "stoners" for their various ill influences on the impressionable young adults and pre-teens of the United States.

Known for being pro-god and politically right of center, Mr. George began the October 27th



show with an appearance by "Al the Limo Man." The soft spoken driver supported the entertainment community's right to theatrical freedom and free speech and cited an innocent similarity between Ozzy Osbourne and Vincent Price.

While the limousine driver fared poorly, the second guests on the *Hot Seat* did even worse. Two members from the Hags, a band which allegedly incorporates carnal acts with chickens on stage, managed to skirt that issue but fielded several questions about their appearance, their music, and the fact that both men were holding hands onstage. When asked whether they used drugs, one of the Hags said, "Oh, most assuredly." Mr. George then asked which drug they preferred and the answer was "acid."

Audience participation in questioning the guests included a youth pastor from Orange County as well as a Christian girl who admitted once following groups like "Black Sabbath and Rush." At the mention

of the former group's name, Mr. George said, "Black Sabbath, they're worse than Ozzy Osbourne!"

The music industry was represented in the questioning by Steve Jones, who was flanked by fellow members from the band, the Unforgiven. Jones voiced strong opinions against the Hags' approach to music and cited their marketing methods as "infantile and low brow."

With a strong thumbs up from Mr. George, who seemed pleased with such titles as "From Wrong to Right," the largely secular audience was led to accept Stryper as worthy before hearing an excerpt from their Enigma release, "The Yellow and Black Attack." So biased was the persuasion of the audience that men and women clearly into their fifties were bopping in timid abandon to the song. Before the show ended, Stryper was addressed by "Al the Limo Man," who took the podium and complimented the group for never "spilling a drop" in his car due to the fact that they did not drink. His apparent turn around was received with applause.

Not his first involvement with the music industry, Wally George first recorded for Trianon Records at the age of eleven, cutting the song, "I Wake Up in the Morning Feeling Blue." George did several other recordings before setting music aside in his early twenties.

After more than twenty years absence from music, he has just completed an album on Rhino Records titled *Wal-ly! Wal-ly!* The album includes satirical cover songs that reflect his conservative stand on issues, and features "America, Why I Love Her," which was once recorded by John Wayne.

The album, scheduled for a November release, was premiered on KMET with Mike Harrison, who until recently was on the brink of legal action against Wally George. Having resolved matters sufficiently to term each other "semi-friends," Harrison accepted George's invitation to appear on the *Hot Seat* in the near future.

News

VIDEO

Sheraton Premiere Hotel Hosts Video Music Conference

by Ben Brooks

UNIVERSAL CITY—Preparations are complete for the sixth *Billboard* Video Music Conference to be held November 15-17 at the Sheraton Premiere Hotel in Universal City.

With the ever-increasing importance of video in music, the *Billboard* conference has become more relevant with each passing year. This year is no exception. The conference kicks off Thursday evening with the traditional welcoming cocktail reception put on by Rock America Inc., who promise to outdo the MTV bash of last year.

During the course of the three-day event, which attracts industry leaders from around the country, there will be 10 panels, numerous hospitality suites hosted by record labels, music and video services, and a revised awards presentation. The *Billies*, as the video awards were nicknamed last year, will be hosted again by Fee Waybill of the Tubes.

Highlight panels for Friday include "Shopping the Record Labels," with Warner Brothers' Jeff Ayeroff, Chrysalis' Ken Baumstein, Columbia's Jeanie Mattiussi, Capitol's Michelle Peacock, Elektra's Robin Sloane and Epic's Larry Stessel; "Creating a Support System," with Howard Bloom, Bob Gibson from the Group, Rob Scheidlinger from I.C.M., Steven Starr from the William Morris Agency, and Randy Hock; "The Artists Perspective," with moderator Adam White of *Billboard*, Martha Davis of the Motels, Grace Slick and Fee Waybill of the Tubes, among others.

Saturday's panels include "The Risk Takers," with independent label reps David Bean of Pacific Arts Video, Howie Klein of 415 Records, Monica Lynch of Tommy Boy Records, Jeanie Hance of the Independent Label Coalition, and Joel Webber of Uproar Records; "Covering Your Art," with Arnie Holland of RCA Video Productions, Ron Gertz of the Clearinghouse, Gary Gilbert of Mason and Sloane, Ira Selsky of Almo/Irving Music, Dr. Beatrice Von Silva Tarouca-Wagner of I.F.P.I., and Scott Holtzman of Columbia Pic-

tures; "Going the Distance," with moderator Sam Sutherland of *Billboard*, Lauri Foti of RCA Video Productions, Bob Hart of Picture Music International, Derek Power of Copeland & Power, George

CHANGES

Wiedlin Leaves Go-Go's; Songwriter Goes It Alone

by Billy Cioffi

In the wake of Jane Wiedlin's departure from the Go-Go's, news comes that current bassist Kathy Valentine will assume the second guitar position and the act will audition bass players.

The departure may also prove to be an opportunity for songwriters, because Wiedlin was considered to be the group's most prolific if not best writer. A change in direction seems inevitable. Aside from the defection of Wiedlin, the act's sales have declined in the past year or so. Successful by any other standards, the Go-Go's have yet in subsequent releases to surpass the sales of their first I.R.S. LP, *Beauty and the Beat*.



Wiedlin's last publicity pose with the Go-Go's. . .

Paige and Jerry Kramer, director of "The Making of Michael Jackson's *Thriller*."

Other panels included are "The Marriage of Finance and Creativity" and "Behind the Scenes Team" on Friday, and "Seen in the Right Places," "Reaching the Nightlife," and "Every Director's Dream?" on Saturday.

Registration fee is \$325 until November 12th and \$375 from November 12 until opening day. Four or more members of the same company may receive a \$25 discount on each registration providing they register at the same time. Student registration is \$175 regardless of registration date.

Wiedlin has been involved in some outside projects, recently, among them an appearance on video and record with the group Sparks, performing the song "Cool Places." Street talk has it that Wiedlin was unhappy with the group's rejection of some of her more recent material and had become increasingly disenchanted with the band's direction. When *MC* asked a source at I.R.S. who, if anyone, was managing Wiedlin, the source replied, "That is a good question. Why don't you call Front Line Management and ask? If you find out, give us a call—we'd like to know, too."

Needless to say, our calls to Front Line and the group's representative there went unanswered.

SIGNINGS & ASSIGNMENTS

Heavy-metal producer Tom Werman has locked an exclusive long-term publishing agreement for his production company, Julia's Music, with Jay Landers of Jay Landers Music.

Lester Sill of Screen Gems-Colgems-EMI Music has promoted David Landau to the position of creative manager, motion pictures and television music. Landau was a professional manager for the company.

San Francisco's *Flight of the Griffin* has been signed to a two-record deal with Shrapnel Records. Shrapnel was instrumental in the recent signing of *Schoolboys* to Capitol Records.

Scott ("Cow Punk") Goddard, one-time member of the Surf Punks, has joined platinum Canadian act *Teenage Head*.

I.R.S. Records has inked the *Three O'Clock* to a long-term recording contract. The group will record in November with a February release date planned. A tour will follow.



Jay Landers

Personnel changes in *Oingo Boingo* include the departures of bass player *Kerry Hatch* and keyboardist *Rich Gibbs*. The band is expected to be complete again in late November, with plans to record for MCA in December. Meanwhile, leader *Danny Elfman* has a solo album just released on MCA.

K-EARTH 101 FM Operations Director *Bob Hamilton* was named National Program Director of the Year (1983) by *Bobby Poe's Pop Music Survey*.

Concrete Management has been formed by *Robert Chiappardi* and *Walter O'Brien*. Concrete will be representing ex-Brand X bassist *Percy Jones*, *Brian Eno*, *Andy Pratt*, Boston's the *Dark*, heavy-metal and *Rex Vector*, dance/rock band *Private Sector* and New York's *Freelance Vandals*. Chiappardi was running his own publishing and management company, *Go-Rilla Music*, and O'Brien was presiding over the *Relativity* and *Combat* labels, and in-house P&D label divisions of Important Record Distributors.

News

NEW DIRECTIONS

Kansas Drummer Ehart Bridges Music & Film, Launches Inside Track

by Caroline Cocciardi

Phil Ehart, drummer and founding member of the rock group Kansas, has become instrumental in bringing contemporary music and film worlds closer together with the formation of Inside Track.

"We're going to be offering the film industry an inside track to many successful and talented songwriters and musicians across the country," Ehart said about his Atlanta-based company. How did Ehart get involved in such an undertaking? "Mainly from hearing complaints," he said. "The songwriters I knew wanted to get into the film business as fast as getting their songs placed. One day I got a call from a director in Atlanta, and he was talking about Kansas doing some music for a particular film, but I had to tell him we were taking some time off. The director asked, 'Maybe you can help me and a lot of other independent directors. It's so hard for us to crack into the rock n' roll world, we don't know where to go without going through the record company or managers and a lot of red tape.' So, I thought, here are directors that want to use contemporary songwriters and songwriters who want to get with filmmakers."

Ehart started to do some research and saw a need to connect directors with artists. "The way it works is that a director, or a music supervisor who needs to procure songs for a particular film, will have a direct conduit into the home of an artist without delays at the record company, publishing company and management levels. I will immediately forward any film clips or scripts right to the artist. This will save the film director time and money without waiting weeks for an answer."

Inside Track is working with a wide cross-section of artists including: ex-Doobie Brother, Patrick Simmons; Robin Zander and Rick Nielsen of Cheap Trick; William King of the Commodores; Rick Davies of Supertramp, and ex-Genesis guitarist Steve Hackett. In total, Ehart has some 30 songwriters on his roster.

Ehart will be acting as a music consultant. "The director will contact me about the type of music he wants and then we will try to match him up with an artist," he explained. It is a free service to the songwriter—Ehart's fee will come from the movie. "Doing it this way takes me out of the agency realm so I do not exclusively represent songwriters."

"I'm not into soliciting business by taking out ads in *Cashbox* or *Billboard*," insisted Ehart. "I'm just running up the flag, letting people know what else is available to them. Contemporary artists perhaps have been typecast to a particular style and age group. Yet these songwriters can write a lot of



Phil Ehart: Connecting Songwriters and Directors

different styles. For example, Phil Collins of Genesis wrote the title song to the movie *Against All Odds* in one day. It became a number one track. Directors might have overlooked his ability because he is from a very rock n' roll oriented band. These directors have to realize that contemporary songwriters can write all different kinds

of music. The artists on our roster have had million-selling albums, so they are all people who have proven themselves."

According to Ehart, another rock n' roll artist making a movie theme with mass appeal was Survivor with the song "Eye of the Tiger," theme to *Rocky III*. "Sly

HOME TAPING

UCLA Hosts Copyright Controversy Class—Seminar Tackles Legal Issues

by Sue Gold

Home video taping, the "Record Rental Bill," and licensing to cable television, were all topics covered in "The Burning Issues of the Copyright Controversy," a day-long seminar, offered through UCLA's extension program. The panel consisted of ASCAP vice-president Arthur Hamilton, songwriter Tom Snow, attorney Jay Cooper, and Congressman Howard L. Berman (D—San Fernando Valley). They spoke to approximately 75 persons about the recent copyright controversies and what legislative actions have been taken in Congress.

"There has been a fury of legislative activity in the copyright area," Berman said. "The copyright laws aren't keeping up with the times. As a result of a tremendous expansion in technology, there is a heavy economic interest in the copyright area."

Berman, who supported the "Record Rental Bill" that is now in effect, explained that songwriters, publishers, and record companies can now control rentals. "The record industry was losing \$1

billion a year in royalties. Now the creators and artists of the music can have a say if they want something rented," he explained.

Cooper added, "The bill doesn't apply to anyone owning records before the law went into effect. It only applies to things bought after the fact. But I doubt that record companies will let records be rented. They have nothing to gain by it." Cooper added that the bill will terminate in five years unless the matter is taken before congress again.

Talking about another recent change in the recording industry, Cooper felt that MTV's exclusive video agreements with record companies is unfair. "The companies have taken different positions on the deals," Cooper said. "Some say they will share the money with the artists, and some won't. I don't think it's fair that a record company will collect on an artist's product and not share the profits with the artists. It should be shared with the creators, publishers, and writers."

Hamilton said, "Whatever comes in from cable is being distributed, but the terms of the

deals are held in such secrecy. Eventually, people are going to find out what those terms are and how much they're getting," Snow added. "There have been deals cut with HBO, Showtime and Turner. ASCAP and BMI are receiving royalties from cable now, but not as much as we should."

While the problems with cable and MTV are growing, Cooper doesn't think artists will file lawsuits. "It's too expensive for a songwriter to engage in a lawsuit with cable. I don't think any of them will," he remarked.

Other things that were covered during the day were the Buffalo case, blanket licenses, the derivative rights case, statutory rates, piracy, and L.A. EARS (Exclusive Association of Recorded Songwriters), of which Snow is a member.

"EARS is a coalition of songwriters that gets together to discuss the issues, especially in the copyright area," Snow explained. "There are a lot of things we need to know and, as songwriters, should know. We have to protect ourselves the best we can."

News

EXPOSURE

Local Bands Get Exposure on KWHY—Station Airst "Video 22"

by Ben Brooks

LOS ANGELES—Local bands now have an unprecedented opportunity to air their videos on *Video 22*—a new pop video entree on UHF station KWHY-TV, Channel 22. Slotted from 2-5 p.m., the exclusive Los Angeles show hosted by local singer/songwriter, Steve March, features 60 percent "hot hits" and 40 percent local talent along with interviews, entertainment news and an audience-voted top 10, according to associate producer, Linda Rosenfield.

"We're very interested in playing local unsigned acts," said Rosenfield. "We're not snobs about it." To that end, *Video 22* has already featured the Ravyns, Janie and the Boys, Pancreas Joe and the Eskimo Leftists, the Bobby Hayden Band, Cops in Concert, Michael Smotherman, Vanishing Anglos and Swift Kick. The latter band has received a great deal of attention, climbing to the top position in the Monday afternoon viewer request Top 10. While all video submissions must be of broadcast quality, Rosenfield said videos "don't have to be expensive. The most inexpensive video we've aired cost \$400 to make and we've only turned down one because it was not broadcast quality."

Now in its fourth month on the air, *Video 22* is particularly accessible because it is non-cable and is available via UHF to 100 percent of Los Angeles homes. "Record companies and independents alike should take into consideration that *Video 22* is not exclusive to cable like most other music video shows," said the show's producer, Lanny Ziering. "We want to become an integral part of the industry. We want to serve the local music scene like a hip FM radio station would."

Aimed at the 14-34 audience, *Video 22* also features Shredder—the controversial *L.A. Weekly* critic whose irreverent teenage perspective has drawn a steady stream of love/hate letters. In his "Pop Top 5," Shredder covers records, film, restaurants, and L.A.'s pop culture. In addition the show will sponsor concert promotions, ticket give-

aways, and backstage passes. Wednesdays from 3-4, guest artists will assume the roll of video jockey much like MTV. Acts like John Cafferty, Illustrated Man, and the Red Hot Chili Peppers have done stints in recent weeks. Currently the show is offering local acts on its *Homegrown Videos* segment Thursdays at 4:30, but associate producer/programmer Rosenfield

anticipates a change. "We'd like to do one every day," she said.

Station KWHY is owned by Burt Harris's Harriscscope Broadcasting, and broadcasts financial news from 6 a.m. to 2 p.m. In the evening the station is the SelectTV outlet in L.A. While the idea of the station is to draw a new audience without excluding its financial following, only time will tell how these two audiences get along. In the meantime *Video 22* is about to get its first rating and advertisers are waiting in the wings. With an audience of a quarter million and upwards of 1000 pieces of fan mail a week, *Video 22* is being embraced as L.A.'s own pop video and entertainment forum.

Send videos to: Linda Rosenfield, *Video 22*, P.O. Box 85158, Los Angeles, CA 90072.

CAUSES

Jazz Community Rallies in Benefit for Hood

by Frankie Nemko

SHERMAN OAKS—Some fifty or more musicians gathered at Carmelo's jazz club last month to raise money for ailing colleague, saxophonist Bill Hood. The well-attended benefit was organized by Musicians Wives, Inc., a non-profit organization dedicating themselves to the well-being of Los Angeles' jazz community. The roster of talent who showed up was appropriately stellar.

Headliner was also saxophonist/composer Benny Carter, whose very appearance was a rarity, since his time is spent mostly in the concert halls of the world and at his workbench composing and arranging for movies, television and fellow artists. He was featured with Transit West, a group led by guitarist Mundell Lowe.

However, the night began with tenor saxist Don Menza, leading a burning rhythm section comprised of pianist Frank Strazzeri, bassist Joel DiBartolo and drummer Nick Ceroli. Ceroli, incidentally, showed up again later with Transit West.

Pianist/singer Dave Frishberg offered a delightful set of his original songs, including several new ones he was "rehearsing" that night. A highlight—in addition to Carter—was the Capp-Pierce Juggernaut Big Band. This 18-piece ensemble, boasting a staple of Basie-like charts, was graced this night with the presence of the singularly unique vocalist, Ernie

Andrews. Last set of the evening was devoted to Supersax, introduced by Hood as "just another bunch of goddam crazy saxophone players." Hood himself had been one of those crazies in the group's infancy.

Altogether it was a wonderful evening of entertainment staged by this caring family of musicians, friends, admirers et al.

EHART

Continued from page 8

Stallone had a song in his mind with that particular beat. Survivor's Jim Peterik—also on the Inside Track roster—was able to translate Sly's idea into a song that received Oscar and Grammy nominations. I think directors feel those rock n' roll guys can't do movie material. What they don't realize is that the rock n' roll writers are older, and they are masters of what they do, with gold and platinum records to prove it. They've been successfully writing for the radio, and they can also write mass appeal material for the screen.

"These artists are not limited to creating music for a limited age group. I'm educating people, letting them know these songwriters are available to do films. I think directors can sit home and watch MTV and see how artists are putting music with film. It's a start to get some new blood in the industry."

RADIO REPORT

by Kenny Ryback

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

KMET 94.7

Textones
Quiet Riot
Bangles
Armored Saint
RATT
Black 'n Blue
Mighty Metal Shop
Savage Grace
Dokken
Motley Crue
Great White
W.A.S.P.
Lita Ford
Rough Cut
Keel

KLOS 95.3

Armored Saint*
Dokken
RATT
Local Music Show
Guiffria
Thrasher
Long Ryders
Tom Peterson
Zoom Zoom
Joshua
Reek Havok
Rebel Faction
Scott Goddard

KROQ

Knuc 105.5 FM

Silver Tears*
Second Language*
Long Ryders
Choir Invisible
Textones
Animation
Scott Goddard
Baxter Robertson
Secret Hearts
Darius & the Magnets
David Alan Loy
Bangles
Untouchables
Nobodys
Busboys
Sparks
Dream Syndicate
Rain Parade
Ten Inch Men
Dial M
Red Hot Chili Peppers
Angel & the Reruns
What's New For Lunch
Los Lobos

Vandals*
Julie Brown*
Cathedral of Tears*
Animation
Bangles
Baxter Robinson
Textones
Nobodys
Sparks
Untouchables
Max & The Mob
Red Hot Chili Peppers
Scott Goddard
Tom Peterson
Surf Punks
Local Music Show
Channel 3
Fiends
Leaving Trains
The Lawns
Radio Head
Dr. Know
Sizon
Billybud
Animal Dance

FINE TUNING:

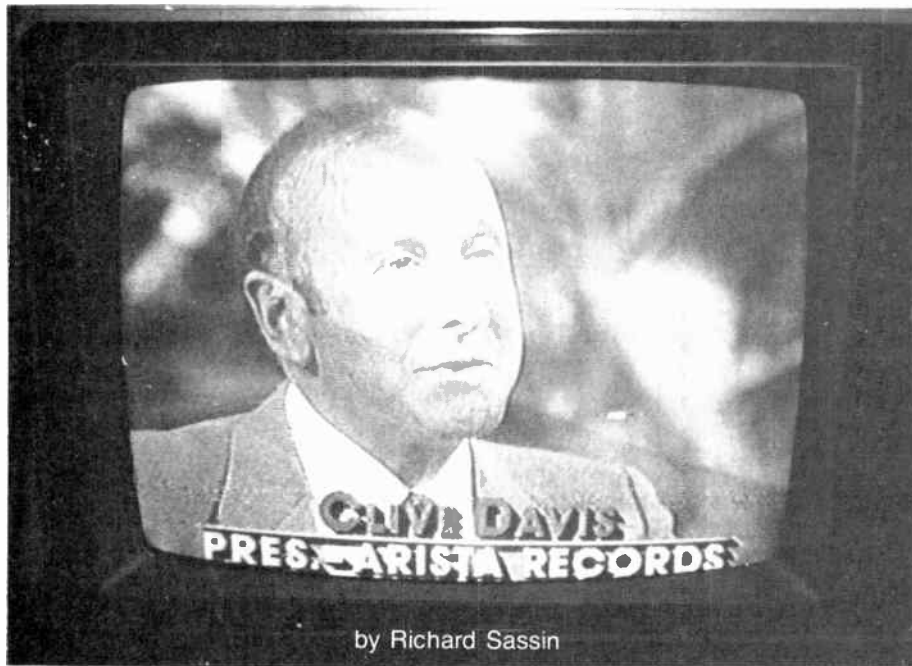
VIDEO TAKES THE RADIO STAR: With eight years under his belt, veteran KMET jock Jeff Gonzer makes a medium move from radio to TV, joining newcomer Cable Music Channel. Meanwhile, back at the MET, Program Director Mike Harrison takes on the added responsibility of the morning slot, shifting the ever-sultry Cynthia Fox to afternoon-drive. Unfortunately, the AOR's weekly talk show "Harrison's Mike" joins "Local Lcks" in hiatus.

USA TODAY: Three local artists make a big splash their first week out on national radio. East L.A. heroes Los Lobos, ex-homecoming queen Julie Brown, and fallen Angel keyboardist Guiffria (Je-ff'ah) join the ranks of REP. Deep Purple and J. Geils Band as "most added" records across the country.

THE BIZ: Raul's Raiders made their TV debut as the second best air band in Los Angeles last week. Word on the street has it that L.A.'s premier all-guitar band the Biz will strut their stuff for all to see the first week of 1985. Stay tuned....

CLIVE DAVIS SAYS THE TIMES THEY ARE A-CHANGIN'...AGAIN

Words With the Starmaker Who Was Born to Run a Record Label



by Richard Sassin

MC: Do you still think there's great passion in music the way there seemed to be in the Sixties, when you were most involved?

CD: It's different today. There are exceptions, but there is not the passion of music today as did exist in the late Sixties or early Seventies, whether it be the passion of the messages that were inherent in the lyrics of Bob Dylan, or the passion in the performance of Janis Joplin or the Who or the best of the Rolling Stones. Yes, there are exceptions: The Clash has done some exciting work; at his angriest and best. Graham Parker stands out; some early Elvis Costello stands out; the emergence and influence of Patti Smith stands out. It is somewhat ironic that the song that brings Lou Reed back to the charts today is "I Love You Suzanne," while some of his best work, which appeared on *Street Hassle* on Arista in the mid-Seventies, was ignored by radio. At his qualitative best, you couldn't get Lou Reed played. Part of it is due to radio, part of it might really be due to the times, because you do look—I'm looking all the time for a great, original, thinking,

musical poet. It's exciting when you run across someone like that. Unfortunately, if they did come along, I wonder how many radio stations would play this music, because it's so rigidly formatted and so conservative hard rock in nature that I have the feeling there might be a commercial problem. But I really don't see these great poets currently waiting in the wings anyway. It is somewhat disconcerting, because you look for that passion and originality, that flame and spark that you know comes legitimately from the gut, whether it be in a musician, a vocalist, or an actor. . . those that get it from some inner source where the passion is inherently there.

MC: Do you think that the times are less passionate, therefore the music reflects that?

CD: Yes. Certainly the times are less passionate. There's no question that with Ronald Reagan as president, there is little passion out there. There isn't a passionate politician, and there hasn't been a real leader of the American public for a long time. There was a pas-

In the late Sixties and early Seventies, Clive Davis virtually recreated Columbia Records in terms of contemporary music, and in 1974, he founded Arista, which is celebrating its tenth successful year this month.

I interviewed Clive in L.A. and New York. At his secluded bungalow at the Beverly Hills Hotel, where he stays every fifth week, there is a sound system set up for him which is played at only two volumes: very loud and louder. There are dozens of cassettes on the shelves, tables, desk and usually one in his hand that he is waiting to play. Some are demos for new songs for signed artists, some are new audition tapes, and there are always tapes of the latest albums and singles on the charts. He travels with a cassette player at all times.

At his office in New York, there are even more tapes covering all horizontal surfaces, piles of records and mementoes and awards haphazardly resting against one another. A man of impeccable personal style, he sits among this clutter with an overriding ease and charm as though he was still on the Brooklyn streets he grew up on. He is a major workaholic and master juggler of meetings, calls, friends and strangers and we spoke with the telephones constantly ringing in the background on both coasts.

sionate commitment I do feel that does date back to the Kennedy Brothers and to Martin Luther King. And you felt the commitment to help the downtrodden, the recipients of racial prejudice, the lot of common man. This type of concern for others created a more passionate time.

MC: What do you think Springsteen represents at this time? You just saw him at one of the Jersey shows, is that right?

CD: Yes, well, Bruce represents just the best in rock & roll. I mean he is the best exponent of what rock & roll is all about. He's both literate as well as the voice of the average person in a certain way—in his yearnings, hopes, dreams, and, in many ways, hopefulness. He can really be considered the intelligent American spokesman through rock music, but it's more than that; I mean, he loves his music so much. It's like a celebration of rock & roll and it's joyous in its looseness and its freedom and yet of course it can have its moments of poignancy and heartbreak as well. Bruce Springsteen represents the best in American rock & roll today in many ways. He's a revela-

tion in concerts.

Having come from a Jacksons concert, I want to digress a minute to say that I have great admiration for what they've done in their show—it's different, there's a difference. It's entertainment. It's as different from Springsteen as Springsteen is from Prince. But you don't have to put down one or the other to appreciate all three. I have great respect for someone who writes songs that will be sung years from now, especially where there is insight as well.

Springsteen is special to me, of course, because he was signed in 1972, when I was president of Columbia Records. John Hammond brought him to me in my office and I met him in his torn undershirt, had heard his music and agreed to his being signed. Then, when I went to see him perform, he stood there, fixed, in one place. The hint of future performing charisma was not there. I'll never forget that and for a few years the only way that I thought Springsteen would break would be through the power of his lyrics. Boy, has he developed! When I saw him in 1975, right after I formed Arista Records, at the Bottom Line, it was a revelation. I had no idea that this literate poet describing, with sweeping power and yet sensitivity, the images of people and places and sights would turn into this flashing, great rock & roll figure who is probably to me the best live-performing artist around today in the rock & roll field.

MC: But you have not seen Prince live yet, right?

CD: No, I have not seen Prince live. I've seen his film and I have great respect for what Prince is doing in music. I would say certainly that when you talk of mantles passing or when you talk of landmark figures emerging, you do talk, of course, of Dylan and the Beatles and Presley. And you do talk of Springsteen, and I believe that with him and the Stones, Prince is right up there. There's no question that in a very short period of time that he does it all. I mean, he is a real unique individual. You can see people already copying him. He is in-

novative. He does it his own way so he is very, very exciting. Breaking down barriers and creating his own style. Radio *changes* for him, which is such a difficult thing to get done. He's an original and he's exciting. He's good for music. He's a leader.

MC: How involved are you in the creative process? Second, how involved do you become in the actual production, selection of songs, etc. on your artists' albums?

CD: You take artists as you find them. The most satisfying thing is to find original artists who do all the writing themselves, and then we are needed

'If unknown groups survive the screening process of my A&R people, I see them.'

only to try to market or develop an artist image for them. When I was working with Dylan, we decided to do nothing to promote his image because his silence spoke louder. We let his music speak for itself so it became a concerted effort not to give press interviews, not to talk. A mystique grew and the press came through by itself.

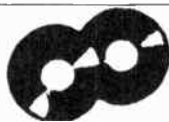
MC: And yet you did help him choose singles.

CD: The role that I play [is dictated] by the artist's needs. I did help him choose singles, yes; which is very important. In the area of singles, that was the role I played after I discovered Joplin or signed Blood, Sweat, & Tears or worked with self-contained artists at the beginning of their careers. Usually it was in

the area of singles, since the material all came, except in the Joplin case, from the artists themselves, such as Laura Nyro or Patti Smith or the like. The thing I mainly have done over the years is to look for original talents. Unfortunately, as I stated with the very first question that you asked me, it's been very frustrating during the ten-year duration of Arista, in that although I looked for original artists, there have been very few original artists who have come along. We had a deal memo all agreed to for the Cars, but lost out at the very last minute as the contracts were being readied for signatures. . . a real tough break because I love their music and they would have been a wonderful addition to our artist roster. I do think we've had what I think is our share over the last few years of original, innovative artists on a relative yardstick. It was a terribly frustrating period of time where if you really signed a lot of original talent, you just didn't get the exposure on radio. Without the exposure and with no real underground compared to what existed in the late Sixties, the new original artists had terribly tough going. But our job for the original self-contained artist is not related to the single. It's to develop the artist's image; it's to find that kernel of essential strength, [make it] public knowledge, and market it with insight and keen sensitivity to creative image. This is why we were attractive to the Kinks and the Alan Parsons Project; it's what we're trying to do now for the Thompson Twins. So, the role we play for an artist varies according to the artist and the artist's needs.

MC: A few years ago with the Knack, it looked like there was going to be a scene starting—a big scene. Then, with the sudden demise of the Knack, that sort of fell apart. Do you think that's still in the recovery stage? What do you think the effect of the success of the Knack was, if any, on Los Angeles?

CD: Well, it was very short-lived, as was the group. They really had one song and



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that was it. As soon as the big song and that first album were over, it never really emerged as an important musical influence. You've got the Go-Go's, the Bangles, Motley Crue and the Motels, among others. It's very diverse. It doesn't seem to be concentrated. It's very sporadic. It's not that much different from New York right now. New York is not a terribly active musical scene, where years ago you would go down to CBGB's, to the Bottom Line or the Other End, and you'd find artists emerging all the time. Well, that's just not true today. You can go around New York all day long and all night long, as many of us do, and there's an occasional artist that might break through, but it certainly isn't that fertile, creative playground that existed at different times in its history. I think each city will become again a happening, but right now it's certainly not flowering as I would like them to, anyway.

MC: Do you listen to audition tapes of new bands?

CD: Yes, but it depends on the source. If it comes from a manager with a track record, I listen to it; otherwise, it goes to my A&R staff, who screen it for me and I'll only then listen to those which survive the screening process. And I see unknown bands in auditions. Again, if it comes from a source either from a manager or an attorney with a proven track record of success or as a favor to somebody who has in the past done me a favor, or if unknown groups survive the screening process of my A&R people, I see them.

MC: So many albums are recorded in Los Angeles and so many artists live here. Do you think there is a specific creative environment here that causes that to happen?

CD: I think it's firstly a matter of climate... and, seriously, the fact that it is one of the two major entertainment centers of the country. There are a lot of recording studios in Los Angeles and it quickly became a major record center. Certain recording artists do film and TV and have to be near that work, which is

centered in L.A. After they make it, a lot of [English] artists like to gravitate to L.A. The climate, sun, and beaches fulfill their fantasy of life. Also, once you get there, you feel your success more in L.A. You feel show business. You go into restaurants and everybody either has a music or a film orientation. It's easier being recognized and easier to feel that you're a star. Also, the support and representative services are here. Entertainment law firms grew up to satisfy the need, and all the talent agencies are represented here. Many of the managers' offices are in L.A. You can't real-

'The most satisfying thing is to find original artists who do all the writing themselves.'

ly operate too well from Des Moines or Oklahoma City. So you have to gravitate to a particular recording center. Sometimes you do see artists fall into a rut in L.A., though, because they either get too glitzed up or glamorized by Hollywood or too lazy, and you feel they're being burnt out by the sun. There is a certain restless energy in the streets and I can't exactly see Bruce Springsteen getting a home in Malibu.

MC: He has one in Hollywood Hills.

CD: Well, Hollywood Hills ain't Malibu. I could well understand Dylan returning to the Village and walking the streets of New York or going back to Minneapolis. There really is a difference with certain artists. Sometimes you need the isolation. I could see why Prince might want

to stay in Minneapolis, maybe not in January and February, but I could see why he would want to stay there at least ten months of the year.

MC: I want to get back to the creative side of what you do in the business. Do you hold albums that you don't think have commercial potential from release?

CD: I have done that. It's a very difficult decision to do that. It's certainly not done very often. I don't do it individually based upon myself, because you don't want to play judge and jury. That's something you can easily be accused of doing, by [those who don't know] the full background. But there are a few occasions where an album is submitted and you listen again and you listen a third time and you say, hey, you know, I don't even know how this album could conceivably be released and have any impact. Whether it's an unknown or an established artist. You try to get a sense of whether a pending disaster lies ahead of you—and if you get a unanimous reaction from not only your own ears but from key members in your company and press or radio, you do go back to an artist and you ask the artist to give you additional material.

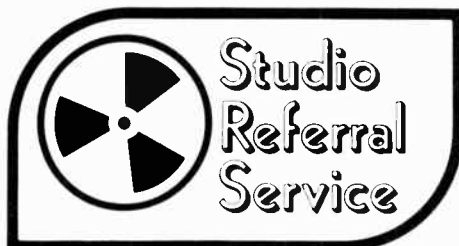
It's not easy to do, but there are times, especially when an artist can only break from a hit single, that it *has* to be done. When you're dealing, let's say, with a Patti Smith, a poet or a real original, you really have no right to hold up what the artist has to say, and you're really not looking for the hit single or those ingredients to break it, so it doesn't happen in that situation. But where you're dealing with artists who can only survive by a hit single and you get an album that has no hit single by anybody's standards, and you get enough confirmation from others, you're duty bound to bring this to the artist and consider holding up the album.

MC: Arista seems to have exploded on the black charts in the last year and a half. Are you involved in black music as you are in pop and rock?

CD: Yes, I always really have been,

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dating back to the days when I was head of Columbia Records. It's an area that I've grown into more and more, so at the beginning of Arista it was very clear that this was going to be very much a part of Arista. So, Ray Parker, Jr. was one of our first signings and Gil Scott Heron and now with Angela Bofill and Aretha and Dionne Warwick and Kashif and Jermaine Jackson and currently Billy Ocean through Jive Records, we really have developed a very formidable artist roster in the black area and in the black crossover area to Top-40.

MC: Most Top-40 stations are white-oriented. Do you think there is a certain amount of racism still in American Top-40 radio?

CD: I don't think it's racism in the sense of prejudice. I think it's people reaching a judgment that a certain sound in music does not fit their "format."

MC: But isn't that a justification that a certain form of person doesn't fit in and therefore you remove that person?

CD: But radio is very segmented. Those who want to, listen to heavy metal or hard rock. If that's the format of a station, and if [a station] wants to play AC/DC, Def Leppard, Rush, Twisted Sister, Iron Maiden, and Krokus, to put in the middle of that sequencing a record by Donna Summer, as great as she is, would offend the listening tastes

of that audience. Radio doesn't want to turn off records. That's what they compete for—they try not to get what they call the turnoff factor, so that taste becomes segmented.

MC: You say segmented. Don't you mean segregated?

CD: I don't think segregated in a racial sense. A station with a soft format will not play Iron Maiden, not because it's prejudiced, but it doesn't fit its format. But Top-40 to me should embrace the best of *all* music, white or black, soft or hard rock—as long as it's accessible, Top-40 should represent all kinds of music and, with creative programming, should represent the best music being written, produced, and performed today.

MC: The other thing I said at the beginning I wanted to discuss with you besides your creative involvement with music was video. You were one of the very few who discounted video games; you spotted the video game phenomenon a couple of years ago as a fad and you predicted that the record industry would return strong and it has.

CD: I didn't really discount it as a fad. I labeled it a fad.

MC: You labeled it as a fad. But do you think videos will take the place of records in the same way that video games were predicted a couple of years ago? I mean, the idea of look-

ing at a video making a record a hit, instead of a record itself, the song.

CD: No, video is a promotional device.
MC: You don't foresee a day when people will buy videos the same way they buy records? In place of records?

CD: No, with exceptions for collecting classic concert performances of great artists, I don't. I do welcome it as a promotional device and sometimes it can flesh out a song or give a special image to a song that really can help create a hit for a record that would not otherwise be a record. Some videos are extremely clever, imaginative and well done. I'm thinking particularly of Cindi Lauper's and a few others and a few others that really have benefited where a hit was created out of a song that might not otherwise have had the depth to surface.

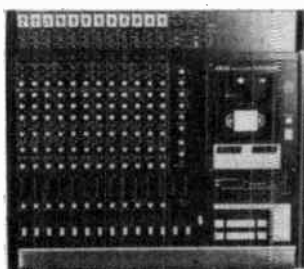
MC: So you do think a video can make a hit of a song?

CD: I think that in certain cases, yes. It's also a very valuable promotional technique. For example, it can give credibility and mystique and style. I'm thinking of ZZ Top. My God, their videos were spectacular last year and it gave terrific impetus to them that they never would have had. So it could create stars or flesh out material and give it substance, but the large majority of them to me are ordinary and they serve to limit the im-

continued on page 23

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TWISTED SISTER

White Dopes on Glitter

Dee Snider was not looking forward to the impending Christmas of 1982. The rock vocalist's New York-based group, Twisted Sister, was still receiving unfavorable reviews after six years of hard work, and Snider had barely managed to scrape together enough money for a last-chance junket to England. What he hadn't foreseen

show, the station was flooded with calls. Most of them were offers of lucrative recording contracts.

"We were so tired of record companies slamming doors shut and looking for minimalist rock bands that could make them a higher percentage of profit," snapped the Long Island-bred powderkeg Snider in a recent interview. "We had no deal when we went on that show,

to Snider, however. The 29-year-old frontman has lived a riotous rock & roll existence that would put Spinal Tap to shame. Growing up in suburban New York had its share of difficulties ("We had two cars, two trees, six kids and no bugs"), but it didn't take him long to discover his true calling while strumming the traditional tennis racket in front of a mirror. There was also a plethora of influences from which any child of the Seventies could draw, but only one proved paramount to the nascent songwriter's formative years.

"I'm a hardcore Alice Cooper fan from the old days," says the man whose speed-crazed look would frighten even Cooper, the reigning king of the macabre, "and he inspired me into this insanity. I learned that *real* cool is knowing what you want and deciding what you're going to do with your life for yourself, and not being influenced by peer pressure or what's 'in' and what's not. I don't think I would have lasted without rock & roll. When I put on an Alice Cooper album I was no longer in a Long Island ranchhouse—I was transported somewhere where the party never ended."

Certainly, Twisted Sister's party has had numerous opportunities to end, and the decision to form such a band in the heyday of New Wave was merely the first cataclysmic paradox. In 1976, even the incendiary allure of KISS was winding down, but Snider nevertheless, recruited four other faithful defenders of all that was excessive in rock at the time and went about the business of making music. "In '76, we had an image," he recalled, "and since we were aggressive and masculine onstage we figured that, instead of being like every other band and dressing up in denim and leather, for a contrast we would wear horribly feminine makeup and absurd clothing. Originally, we had to tailor it all ourselves, because we couldn't afford



Photo by Lesley Campbell

Dee Snider does the Quay Lewd to sparkling perfection.

was the remarkable power one half-hour televised music program held over its audience in Britain, an audience that found itself not only surprised but intrigued by the sight of five grown men cavorting through a heavy-metal version of the Rolling Stones' "It's Only Rock and Roll (But I Like It)" in grotesque makeup and garish, feminine attire. Within a few minutes after Twisted Sister's first appearance on *The Tube*

and we had to borrow \$25,000 just to get to England. It was shown live, though, and Lemmy and Brian Robertson from Motorhead came up onstage and jammed with us. I really wanted to get through to people that we were more than just makeup, so on prime time TV I removed my makeup and yelled, 'Now you've got no excuse not to sing along!' and the crowd went wild."

The British gambit was nothing new

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costume designers."

Unfortunately, Twisted Sister (whose name was the brainchild of a friend in a drunken stupor) seemed to have formed at a very inopportune moment. The people who bravely ventured out to catch the act, for the most part, quickly turned around and went home again and, due to the band's somewhat radical demeanor, venues were often in danger of becoming battlegrounds.

"Our first gig was at a small club in Long Island, and we literally had to work for nothing," said Snider of Twisted Sister's most infamous close call. "Glitter was dead and buried, but we were still propagating all that it stood for. It was a tough little place, and a lot of bikers hung out there, especially on the off nights, and, of course, we were slated to play an off night. We came out in makeup and cheap costumes and performed, and one by one the patrons began leaving, until there were only five bikers left. Those five respected us, and told us we had real guts to get onstage dressed like that. That's how our audience grew—with people either loving or hating us."

Even though Twisted Sister's audience grew to include over 20,000 devotees (they had a thriving fan club) as the group branched out into New Jersey and Connecticut, there was still no initial interest from any major labels. While the

Police, Duran Duran and the Stray Cats achieved prominence with healthy reiterations of old motifs, Twisted Sister's blistering, fast-paced hard rock was an anachronism no mogul was willing to risk signing. "We kept on going, anyway," Snider recalled somewhat bitterly, "but we were smart about it. We'd do four shows a night, and I used to sit in the dressing room between sets and work on creating a mystique. We'd put up barricades in front of the stage that said 'Keep Back' when nobody was there, but when you walked in, it looked like it was something important. If you tell people not to look, they're gonna look, and if you tell them to look they'll ignore you."

Snider was dismayed that America, the last bastion of rebellious rock & roll spirit, was collectively turning its nose up at his band, so he decided to make the desperate trek to England, where metal music was coming of age, thanks to publications like *Kerrang*. In fact, *Kerrang* had already been alerted to Twisted Sister's existence via a wayfaring photo-journalist who happened to stumble onto them in a dingy Big Apple nightclub. "We feel that *Kerrang* is responsible for taking us out of those clubs and making us into international stars," Snider proudly proclaimed. "They started immediately featuring us on a regular basis." Twisted Sister quickly inked a

deal for worldwide distribution with Atlantic Records and recorded and released their first major vinyl effort, *You Can't Stop Rock & Roll*. The disc forthwith spawned two Top Ten hits in Europe, but stateside representatives refused to put any real muscle behind the band, a fact that didn't stand in the way of over 100,000 converted fans who bought *Can't Stop*... despite the lack of promotion.

Now, in 1984, Twisted Sister is finally having the last laugh. Their latest album, *Stay Hungry*, is a major hit in the U.S., occupying the Number 15 slot on the charts last week. A rollicking, anti-establishment video of the anthemic single, "We're Not Gonna Take It," is currently in heavy rotation on MTV as well, and Snider's fanatical concept of what a rock performance should do to spectators is no longer being viewed as off-the-wall. In short, Twisted Sister has, after running an overtly torturous gauntlet, at long last made it.

"I have a sense of humor," Snider concluded, "and Twisted Sister doesn't take anything seriously. We step back from the picture and look and see five guys with makeup and costumes jumping around like aborigines. Well, that's kinda funny, when you think about it, but I'm like that with life. I think everything in life is funny, and if you can't see the humor in it you're lost!" ■

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RENOVATING ROCK CLASSICS

Vintage Elvis & Stones Recordings Sound Better Than You Remember, Thanks to Modern Technology

by Todd Everett

Two major high-quality album projects have become available just in time for the gift-giving season. Produced independently, by a major label and a small, high-tech outfit, respectively, "new" releases by Elvis Presley and the Rolling Stones were released practically simultaneously. RCA's Presley reissue is a multi-faceted affair, supervised by the company's New York-based A&R vice president, Gregg Geller. First out of the chute was a six-disc set, *Elvis Presley—A Golden Celebration*. It contains some material that's previously been available only on bootlegs or scattered throughout various other RCA packages, as well as a number of tapes recently discovered at Presley's Memphis home: sessions of the singer fooling around with friends in Memphis and (while in the army) in Germany, and of two complete live stage performances dating back to 1956.

The second RCA release of vintage Presley material is two boxed sets of seven-inch 45 discs each, coupling various hits in new picture sleeves. The third, and perhaps most important, RCA release is that of four albums issued between 1956 and 1959—*Elvis*, *Elvis Presley*, *Elvis' Golden Records*, and *50,000,000 Elvis Fans Can't Be Wrong* (the second "hits" volume). While each of the four albums has been available from RCA since the day they were released, all have been unavailable in their original mono form since the mid-



Photo by Alfred Wertheimer/RCA

Now you can hear Presley as Sam Phillips heard him in his first recording session.

Sixties. In their stead, RCA has been selling the albums in versions "reprocessed for stereo effect," a gimmick where the company's engineers added (among other effects) a good deal of echo in an attempt to produce "different" signals from a stereo system's left and right speakers.

Mobile Fidelity, a Chatsworth-based company that's been licensing tapes from major labels and remastering them in superfidelity (and super-expensive) editions for several years, has produced their third massive boxed set. Previously, they'd released audiophile pressings of Beatles and Frank Sinatra material; this time, they've put out a ten-record (eleven-disc) compilation of material recorded by the Rolling Stones and released (for the most part) between 1964-1970.

For various reasons, the Mobile Fidelity set can't be marketed as either a complete set of the Stones' American or British releases: The package contains some albums in their U.S. and some in their English configurations; neither of the "greatest hits" LPs released during the Stones' tenure with British Decca/U.S. London is included, though the later *Hot Rocks* anthology is, as is the "live" album, *Get Your Ya-Yas Out*. You try to sort out all of the above—all are British configurations except for *12x5* and *Out of Our Heads*, which are just as London released them here. The three albums that were originally issued in mono and in Decca/London's version of reprocessed stereo are restored to mono by Mobile Fidelity.

For many listeners, the most noticeable advantage of each set over versions already available are—other than the songs themselves—the newly mastered sound and the absence of artificial "enhancements."

RCA's Geller explains how the fake stereo, used by virtually every major label and most minor ones during the conversion from mono to multi-track

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recording and mastering—came to be. "A lot of effort was being put into selling the concept of stereo, that stereo was a better thing. Once stereo playback equipment was the norm, the labels promoted the idea that to continue selling mono was to offer the consumer something less than what they needed to have. If an album said 'stereo' on it, that made the record more valuable."

Eventually, labels discovered that consumers were smarter than they'd been given credit for, and most current reissues of material originally recorded monophonically are released that way. But material that's been in the catalogs in reprocessed stereo versions since the Sixties have never, with few exceptions, been remastered back to their original mode. Geller promises that all future Presley reissues will be in their "true" form; British Decca has been re-releasing the old Rolling Stones albums one-by-one in digitally remastered versions, mono or stereo where appropriate.

The difference, if any, between digital and analog processing is one of the major technical controversies in the record business today; RCA and Mobile Fidelity have, as it turns out, taken opposite approaches in their respective projects.

Jack Hunt is the man responsible for the physical process of remastering the

Rolling Stones material. A veteran of JVC's Los Angeles mastering center, Hunt now masters all of Mobile Fidelity's packages. "We're not out to produce commercial-quality pressings," he explains. "Our basic aim in producing Mobile Fidelity's Original Master Recordings is to reproduce what was heard in the recording studio. We do as little

RCA and Mobile Fidelity have taken opposite approaches in their respective projects.

signal processing as we can. We use no limiters and no filters; everything that is on the tape, we put on the record."

The ten albums in the Rolling Stones package were, says Hunt, processed in a manner consistent with the company's overall policy: they were analog-mastered at half-speed from the original master tapes and pressed in Japan on

JVC's Super Vinyl compound.

Hunt looks down on the digital process as strongly as he advocates half-speed. "In the first place, there's only one digital system available that you can cut half-speed from, after being recorded in real time, and that's the Soundstream system, which is very expensive, with very few systems in existence. More important, and this is my opinion, is that digital sound today is not a particularly musical sound. I do feel that it will be someday, but I feel that digital was introduced too soon, in order to help revive interest in hardware and software."

RCA's Geller disagrees. While his Presley reissues use a special grade of vinyl compound (not as high-class as the Mobile Fidelity-JVC pressings, but better than RCA's regular releases), he finds no special problem with either real-time mastering or the digital process. "My ears simply tell me that the sound on these albums is as close as one can come to the sound of the original tapes."

Controversies about half-speed mastering and digital versus analog technology aside, it's a sure bet that both RCA and Mobile Fidelity are providing music fans with versions of this important—perhaps essential—material in the best shape we've been able to obtain in a decade or more; perhaps ever. ■



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ROMEO VOID

Art-Rockers Romancing the Charts

by J. Poet

Debora Iyall, lead singer and lyricist for Romeo Void, is doing some last minute packing for the band's upcoming tour to support *Instincts*, their third and hottest LP. There is a giggle in her voice whenever she talks about "the critics," a sort of here we go again giggle, not untouched by self-knowledge and ironic distance.

"Writers like to write about writing," she states. "They don't have the language that musicians have, so they tend to concentrate on the words of the songs, and since I write the words I get more attention than the other guys in the band."

While Iyall welcomes the attention—"I'd be a liar if I pretended that it isn't fun having all these people making a fuss over me"—she takes it all with a grain of salt.

"I find it really amusing when some writer comes along making big definitive statements about the band or about me. One guy back east wrote this article where he went on about the subject of incest in 'Never Say Never.' That song was about the anima, not any alleged Electra complex. It's really unbelievable what people can read into your lyrics."

While Iyall enjoys her role of an Eighties woman, many men seem to find her attitude threatening.

"I don't think men know what to make of me. They know that it's the Eighties and it's not cool to dismiss what a 'girl' has to say, but when I come on with a strong straightforward statement they get kind of uncomfortable. I have to laugh at it all, 'cause if you examine my lyrics you'll find that even the angry songs are pretty mild compared to the



Photo by Janet Van Ham

*'I'd be a liar
if I pretended
that it isn't
fun having all
these people
making a fuss
over me.'*

—Debora Iyall

kind of things most men feel free to write about women. I think maybe I confuse them because I don't glamorize or objectify men, or sex, or relationships. I try to tell the truth without using too many metaphors and I think a lot of people get uneasy when you tell them the truth."

What about the dark undertone to the first two albums? There are those who have implied that *Instincts* is a bit too commercial.

"The first two LPs may have been darker than *Instincts*, and there are *always* people who'd be happy for us to forever repeat the success of our past but that's no fun. I'm aware of my limitations, but I don't want people to tell me to be satisfied with them. There's also a misperception of me as a very, very serious person, when there's a lot of humor in the songs. Maybe I'm too subtle. 'Girl In Trouble' is a pretty happy tune. It's got a lot of good advice for women, some axioms to live by. It's a pep talk, you could say.

While Iyall packed her suitcases, Romeo Void's killer sax player Ben Bossi was on a journey to find a mouth-piece for his instrument. The only place in the Bay area that carried what he wanted was down in Palo Alto and Bossi has no car. He was trying to scare up a ride and organize himself for the tour at the same time.

"People have this idea that rock musicians lay around sniffing coke all day, or something. Everybody in this band had to work day jobs to pay the rent last year. I only escaped that fate because my rent is so low and I happened to fall into a few good paying gigs with friends."

The *Instincts* tour will also be a rather unglamorous affair. The band will be in one car with the roadies and equipment in a single van. The only concession to comfort will be bookings that should hopefully forego any three thousand mile drives between gigs.

"The main difference this time is the

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fact that 'Girl In Trouble' is doing so well," Bossi stated. "After ten hours in the car with everybody on edge and half asleep you can really get rejuvenated when you face a crowd that's on your side. When the people are excited they give off this energy that can really make it all worth while."

Despite the hardships of the road, Bossi considers himself a lucky man, and his history with Romeo Void is indeed the stuff *People* magazine articles are made of.

"I'd given up on music," Bossi remembered. "I'd put most of my energy into "making it" and I wasn't getting anywhere. The music was also taking a toll on my personal life so I took time off to learn the cooking trade and try to find a better way of relating to people. One day I was talking to Debora, who was a regular customer at the place I worked, and she invited me to back her up at this poetry performance she was giving. We hit it off and a week later I was in the band opening for Gang of Four. Six months later we were cutting the first album. It was quite a fluke. When I go out to a club and see some band that's still struggling to be heard, or talk to a friend that'd do anything, and I mean *almost anything* for a gig, I realize how lucky I've been."

Bossi may be lucky, but hard work played its part too. Even though "Never

*'I'm aware
of my
limitations,
but I don't
want people
to tell me to
be satisfied
with them.'*

—Debora Iyall

Say Never," the single that was on their second album, *Benefactor*, did well, the album itself was a commercial disappointment, and *Instincts* was so long in the making that many people thought that perhaps the band had fallen apart.

"This year was frustrating in the sense that we couldn't get out and play in public, but as far as the record went it was a luxury of sorts, being able to take our time. The first LP we did in seventeen days, the EP took four, and *Benefactor* we got down in six weeks.

This time we had more than four months, stretched out over a year. 'Girl In Trouble' was one of the first things we got down and from the start the business people thought that it was gonna be a hit, so that took a lot of the pressure off of us. We were able to take some time and do everything as perfect as we could get it. Our producer, David Kahne, put a tremendous effort into the thing, and we're pretty happy with the outcome."

When asked about several spoilsport critics who have claimed that the band has watered down its sound in order to appeal to the kiddies out in MTV-land, Bossi scoffs.

"The band *has* grown up in the past four years, and the sound may be cleaner, but we're still far away from the mainstream of popular music. We're not writing songs about what a great day it is, or how wonderful love is. We're still critical of life in America.

"As far as my own playing goes, this is the best work I've ever done, and some of the licks are definitely outside. It isn't free jazz, or tortured angst-ridden craziness, but it isn't mainstream, and *it is* musically satisfying. As long as I have the freedom to do that and get support from the band for it, I'm not gonna worry about what anyone thinks of my integrity, no matter how many records we sell." ■

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Second Thoughts:

EXILE ON MAIN STREET

by Richard Sassin

Every so often in the world of pop music, an album appears that redefines what has come before it and influences what comes after it. At the time of its release, however, this revolutionary recorded statement is inevitably misunderstood and given short shrift by critics and consumers alike. It takes a period of time before the work is seen in its proper perspective. Every so often, we'll take a second look at a groundbreaking album in order to portray its significance in the scheme of things.

The Rolling Stones recorded *Exile on Main Street* in Keith Richards' basement in the south of France in '71 and released it in '72: the last year of the Sixties and the first of the Apocalypse Then. It is the last Grand Tour before the breakdown. And, not coincidentally, it is a culmination of Keith's other, truer addiction—the one that comes from the inside out. The double album is about gambling, and if wealth and power are the usual winnings, here it is the precious gamble of lost time and spent passions, and the desire, the yearning, the sad compulsion for new love. Inherent in that gamble is the sweet loneliness of memory, where the bed is always still-warm but empty.

Like the Robert Frank photos of the truly disinherited that haunt the cover, broken internal rhymes and shards of poetry try to transmit the rhythm of speech that leans toward a mad litany

of offenses, threats, and declarations of lost, losing, or lonely love in between drumbeat fucks. Madmen keep repeating their last sane thought until it becomes insane. On this main street, the exile can only get his rocks off when he's sleeping. The sunshine bores the daylight out of him. But most disturbing, he can't even feel the pain no more.

Great artists never borrow, they steal, and it's braver still to steal back what was once yours. The New York Dolls

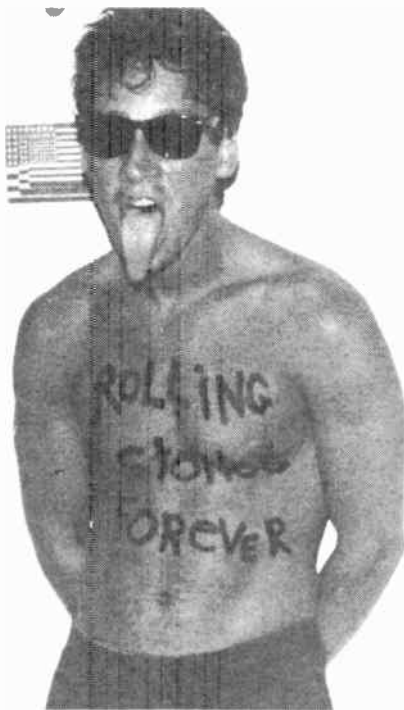


Photo by Christopher Lang II

The author recreates his rabid '72 look.

seem to be riding the subway that roars through *Exile* just waiting for their stop. In the same way the first Dolls album was a desperate crumbling fort in the Twentieth Century ghetto frontier. *Exile* was the view from above, no less frightening but shaded with the distance of space. It's as though we are some-

how looking back at the lovely blue sphere we live on and suddenly, in a single guitar note, we zoom in on a back street somewhere and see ourselves strumming and singing of all we lost late last night.

Exile is the ultimate rock & roll album, blending all the musics that have been played to create the beautiful monster. And of all the various influences, there seems to be a special bow to Gram Parsons and his especially American vision. It begins coming out of the porno palace next to the porno bookstore beside the boarded-up Woolworths across from the jewelry store and night school as the exile exits laughing. On Side One, the joy of rock & roll almost explodes off the vinyl. And that's only the beginning, culminating with the truly magnificent single, "Tumbling Dice." And on this side, the sudden sax is introduced as a warning and a challenge to the guitars of its omnipotent presence. The music is a proclamation from the gutter of Main Street: dirty, hot, abandoned, and still laughing.

On Side Two, we stumble into the bedroom, where the music continues in a generational manner. Here, there is a constant that is missing or epileptical outside, where individuals come and go suddenly and without reason. The California connection is reflected in the window, and we must remember that Main Street, U.S.A. (Route 66), ends at the Pacific Ocean with a marker. It's hard to be an exile in Paradise.

In the backrooms, these songs have been sung in different variations forever—the cowboy, the bum, the saint, the outlaw, the performer, the farmer have all visited and confessed. There are black angels singing all over, and black angels and black princes no matter what color are the true exiles on our planet. But Side Two ends with those horns blaring and the exile begging for a little drink. He has gotten that itch again which will send him back out there looking for an illegal kiss.

He always took candy from strangers, says the exile's best friend, singing of



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love and happiness and reminding one and all that to be wasted is not necessarily to be wanted. Addictions of any kind are dangerous, but the ones in the blood can be lethal. The reputation of the heart's strength is greatly exaggerated—one line, one kiss, one shot can lead to a terrible need. On the third side, the exile's leading you to the bedroom by way of the church. The music is seductive and he tells you not to fight it.

You feel like you're being led somewhere and angels fill your head. The exile talks of Jesus and gambles again, asking to see His face and to know that it has not all been in vain. And then he admits defeat for the first time. It has all come down on him and the weight is too heavy, even with the choir supporting him. Again, horns bring us up, and he struggles with the loss of a lover or a stranger. There is no difference, be-

*The joy of
rock & roll
almost
explodes off
the vinyl.*

cause by now he has opened his heart and the blood does not turn to wine, it turns into rock & roll. Then it is very late Saturday night after the streets have emptied of partiers, but the real party continues up a drunken side street. He is under a streetlight wailing at the darkness, and as he disappears into the shadows of love, a single angel offers up hope and there is the smell of morning.

On Side Four, the performance continues with the wall of 747 sound and guitar licks that will be forced—stolen—for the next decade. The exile is feeling fine and ready to strut to the bed, but first he has a warning and a secret. If ever the Stones wrote a song that was meant for Aretha to sing, "Shine a Light" is it. The exile realizes that even a spark can light a night that has gone on for too long, and he prays for a clear, bright moment that will release the suffering you so dearly hold onto. He has finally decided to remember, and this sadness is new and frightening to him because he must admit that time has passed and the hurt is still there. The scar tissue covers an open wound. So he wishes a blessing on you who were here and now are gone.

Then he rallies against the dark as best he can and survives. It's only rock & roll but I live it. ■

CLIVE DAVIS

continued from page 15

agination to music.

Do you keep track of the Los Angeles music scene?

CD: Well, I have an active West Coast office out here and I depend on my people in A&R to keep track for me. Any time they suggest an artist is worth seeing, I immediately go to see it and I'm out here one full week out of every four.

MC: Arista is now celebrating its tenth anniversary. Looking backward and looking forward, what impact, if any, has Arista had on contemporary music and you in particular in the music?

CD: Unfortunately, this ten-year period of time has not coincided with great *avant-garde* stuff. I try to be *avant-garde* as well as commercial. I tried with Patti Smith. I tried to bring back Lou Reed. When I signed Ze Records, Stiff Records, and Graham Parker, I again tried to be with the thinkers. We really tried during this period to associate ourselves with the best. But there has really not been very much exceptional throughout the world during this same period, and certainly we were no singular exception. Nevertheless, we did explode on the scene and it does show that with good ears and emphasizing creativity, that a company can still survive. We have tried, whatever the area of music, to be in the forefront of the best of creativity [and prosper] . . . We want each and every artist to get a fair shot, a fair focus, a fair spotlight.

We are now really ready for the great rock & roll bands of the future. Unfortunately, American groups have not been forthcoming; but if this interview serves no other purpose, let it serve as a clarion call for the great creative figures, whether it be the next Dylan, Springsteen, Elvis Costello, Elvis Presley, the Clash or the next great rock & roll band.

I want to be there because I get as much excitement from music today as I ever did, and I've given up opportunities to be at the head of motion picture studios to stay in music, because I love it. I still get as much excitement breaking an artist or re-breaking an established artist as I ever did, and it just makes me feel good. It makes me want to come to work every day. And that's all I could ask for.

Just a brief note about Clive and this interview. I live my life surrounded by true rock & roll fanatics, and it is amazing to talk to someone in Clive's position with his energy, his enthusiasm, and his passion for music. It should give us all hope. And I know that if you're out there trying to fix a hungry rock & roll need, Clive just might be your connection. ■

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Audio/Video Update

AUDIO

by Jeff Janning

Mushroom Recording, Vancouver, Canada. Producer Walter Stewart is in tracking an album on rock artist Jim Foster for Lou Blair Management. Stewart describes Foster as "a cross between [Bruce] Springsteen and Billy Idol." Keith Stein is at the board with second Rob Porter.

Preferred Sound, Woodland Hills, Ca. Owner Scott Borden tells *MC*: CBS artist Gary Usher is in tracking demos for Merit Music with engineer David DeVore. Paul Sabu is in producing and engineering two sides on the female pop/rock group Precious Metal. Mara, PM's guitarist, tells *MC*: "We're just finishing the vocal tracks. The sessions have gone extremely well, better than any we have done in the past. Everything was really tight, we were well rehearsed and are beginning to play together like one entity."

Rumbo Recording, Canoga Park, Ca. MCA artist Todd Sharp is in tracking an album with producer Don Gehman and engineer Greg Edwards. Don and Greg (who have teamed up to turn out albums on Johnny Cougar) are also back in with the Blasters, who are laying tracks for an ongoing album project. Dolly Parton is also in tracking sides for her new RCA album. David Malloy is producing and Joe Bogen is at the boards.

Mars Recording, Los Angeles, Ca. After six months of refurbishing, Mars is getting ready to re-open. The studio recently purchased a 3M 24-track from Amigo Studios to compliment their API board. There are also plans to turn the largest rehearsal room into a video room. Meetings are in progress with Concert Systems International about the change-over. Studio owner Stan Gittelman explained to *MC* that "along with the new opening we are starting an in-house production team including myself, Mike Pinera and Jules Bucciari. Jules will handle all the record industry end, as he has spent his time in the music industry as a personal manager, music

agent and in record distribution. Mike, although best known for his guitar work, has a long list of production and songwriting credits. We will be looking to work with established groups and a few select projects." Pinera added, "We can take an act, put them in the rehearsal hall and work with them until they are ready for the studio and then take them right in and cut them while it is all still fresh. Currently we are working with Diana Thorn who we found through an add she ran in *Music Connection*."

Lion's Share Recording Studios, Los Angeles, Ca. Warner Brothers artist David Lee Roth is in with producer Ted Templeman and engineer Jeff Hendrickson working on

Steve Crane. Producer Michael O'Martian is in with Debby Boone, tracking an album. The independent production is being engineered by John Guess and Larry Ferguson.

Hit City West, Los Angeles, Ca. Houston-based band Z-Rocks are in tracking a single for Red Hot Richy Records. Band members Guy Schwartz and Randy Soffar produced the track and Glenn Feite engineered with second Kathy Botich. CBS artist Carl Anderson is in working on an album project with producer Patrick Henderson and engineer Scott Singer. IRS's Miles Copeland is in producing a single on Wall of Voodoo. Avai Kipper is engineering with assistant Pamela Neil.

Lucky Dog Recording, Venice, Ca. Brian Wilson was in for several days tracking eight demos on new songs he wrote. Studio co-owner H. Wayne Erwin engineered. Wayne tells *MC* that, "the demo for the title track to the movie *Flash Point* was recorded here."

Magnolia Sound, North Hollywood, Ca. Country/pop group Gems were in with producer Shel Talmy and engineer Stan Ross tracking four sides for label shopping.

Sunswept Studios, Studio City, Ca. John Mayall's Blues Breakers were in mixing an album for Australian release. Mayall produced and John Hoier engineered the project.



Preferred Sound's Scott Borden with his mom and dad, co-owners of studio.

mixing several sides. Elektra artist George Duke is in mixing one song which he produced. Assisting George are engineers Tommy Vicari and second Steve Schmitt. Steve is also seconding John Guess, who is at the boards for producer Burt Bacharach. They are mixing tracks on Arista artist Dionne Warwick for the "Finders of Lost Loves Project." CBS act Toto are in mixing a self-produced single with engineer Humberto Gatica and second Tom Fouce. The same engineering team are at the board for producers Steve Lukather and Jai Winding, who are mixing one song on MCA artist

Studio On Wheels, Glendale, Ca. Owner John Filzarano tells *MC*, "we did the Sat. Nite feed for the Long Beach Blues Festival and tracked some live material on the School Punks at the Wilshire Fine Arts Rehearsal Hall which I engineered and produced. We are also just starting to work on a self-produced single for artist Roger Olsen for Chopper Dick Productions."

Charles Laurence Recording Studio, Northridge, Ca. Midnite Madness is in tracking an EP with producer Jules Litwak. Charles Laurence is engineering the independent project and Rod Shrock is assisting.

VIDEO

by Iain Blair

Fusion Films recently completed a shoot for Capitol Records act, Helix, featuring several contestants in a mock beauty pageant for their new single release, "Gimme Gimme Good Loving." Directed by Mark Rezyka and produced by Beth Broday, the video features the contestants in various stages of undress, and was understandably shot on a closed set at the Hollywood Center Studios. Reports that the scenes involved the baring of

breasts and excessive use of whipped cream turned out to be totally true. The results of the two-day extravaganza are eagerly awaited by one and all.

Fallout Films of Santa Monica, California, are wrapping up production on their last project, a promo clip for Frontier Records act, Suicidal Tendencies, and their song, "Institutionalized." The video, directed and produced by Bill Fishman, stars Mary Woronov (of *Eating Raoul* and *Rock 'n Roll High School* fame) and Jack Nance (star of *Eraserhead* and *Dune*). It is the first rock video production to utilize Panavision's brand new 16mm "Elaine" camera system, and the film was transferred directly to Betacam tape and mastered on 1-inch. This production also inaugurated a new slating system which allows for fast and easy audio/video sync without conventional recording techniques. Named "Rock Sync" by its two inventors, Bill Fishman and Mark Horowitz, the system utilizes a Nagra with visible time code reading on location, and dual SMPTE coding of the off-line material.

Apollo Video Production facility of Los Angeles is expanding their operation from 1200 square feet to include an additional 5000 square feet of space for office and post-production work. The company also recently completed a new video entitled "Body Harmony" for Warrior Records artist J. Bird. The clip was directed and produced by Piet Paulo, and has been released in an "R" version for dance clubs as well as a television version.

MGMM have been busy as usual, completing videos for Culture Club, Queen and Dokken. Russell Mulcahy directed the new Culture Club clip entitled "War Song," which uses B&W and color footage, has sets designed by Bryce Walm-sley, and choreography by Arlene Phillips. Shot on location in some disused gasworks in the East End of London, the piece also features 2,000 children dressed in skeleton costumes individually hand-painted by Michael Baldwin. "War Song" was produced by Anita Staines and edited at Vi-sions in London.

MGMM director David Mallet, who directed Queen's two previous videos—"Radio Ga Ga" and "I Want to Break Free"—shot their latest "Ham-mer To Fall" clip live in concert

in Brussels, Belgium. The clip was produced by Jacqui Byford and edited in London by Nick Morris. Mallet then shot "Into the Fire" for heavy-metallers Dokken on location in the docklands of London, using sets designed by Bryce Walm-sley. The clip was edited at Vi-sions and produced by Jacqui Byford.

Video Beat, BladeRocker Productions' successful music magazine program, has been extended for another 26-week run by KTLA-TV. The show, hosted by KROQ DJ Richard Blade, has consistently received high ratings as well as high praise.

TAV of Hollywood recently provided editing and special effects for the new Sam Harris video, "Sugar Don't Bite." TAV's Paint Box system was used to color several B&W scenes in the clip which was for Motown Records. Marina Angelini directed for Michael Barnard Productions, with Barnard on hand as producer.

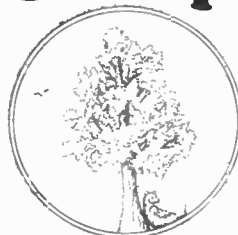
Producer/director Steve Kahn of New York's **Panavideo Productions** has just returned from London where he completed a video for Bad Manners and their latest single, "My Girl Lollipop," an Epic/Portrait Records release. For the 16mm shoot, Kahn employed an all-English crew and filmed the video in a specially created American soda fountain shop set. Bad Manners' lead singer, Buster Bloodvessel, was cast as a soda jerk. The film was then transferred to 1-inch tape and edited by Kahn at Pana-video's 1-inch editing suite.

New York's Unitel Video Services were recently utilized by Von Bergman & Associates, Ltd., to do post-production on the debut video, "Jam On It," for Newcleus. The song, which has been high on the R&B charts for the past few months, was shot on videotape in front of a live audience, and the shoot was produced and directed by Michael Maslow, and edited by Unitel's Larry Rackley.

Peter Israelson directed Patti Austin's latest music video, "Rhythm of the Street," from her album *Patti Austin* on Quest/Warner Records. Set in the Roaring Twenties, the piece features Austin as owner of a speakeasy club, along with a large cast of dancers and extras. The video was shot on location in Philadelphia, and post-production was provided by E. J. Stewart.



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Reviews

CONCERTS

Lone Justice

*At the Palace
Hollywood*

Whether or not Lone Justice adheres to the label of cow punk or any other critical categorizing is all pretty much academic nowadays. The group transcends any pigeonholing and the reason rests squarely on the shoulders of lead singer Maria McKee. This is not to imply anything but praise for the rest of the band. They were tight, consistently tasteful, and Don Haffington's drum work was particularly driving. While we're on the subject, the band was augmented by Heartbreaker Benmont Tench on keyboards. (Question: Why does every band we see Tench sit in with suddenly seem to radiate that same Petty-esque rock and roll fever? Answer: This guy is a secret weapon.)

Maria McKee's vocals throughout the entire set were nothing short of superb: emotive, expressive, and unselfconscious. There are a lot of good singers in the same circuit that these musicians emerged from, but what puts McKee head-and-shoulders above the rest is her sweet but sexy presence. She's the kind of girl your parents would love, but at the same time, she'd have no aversion to sharing a six-pack and a backseat at the drive-in with her beau. The 13 song set made up of mostly originals ran a gamut that makes the act difficult to slot except to say that it's rock & roll with a hard-country influence.

This concept is hardly original. In fact, there were times the comparison to Ronstadt, circa 1972, was beyond obvious. This isn't even nitpicking because you can't help but think while watching the show that there is no doubt McKee is a star. Whether wringing tears out of the audience, as on "Don't Toss Us Away," or

rocking out on the encore, "Sweet Jane," the band seemed comfortable in their element. My favorite song in the set was "East of Eden," (written by the bassist Marvin Etzioni), a good single candidate. The whole night had the feeling of a joyous victory celebration, and in a way it was. The forthcoming album on Geffen Records is nearly complete and it looks like Lone Justice is on its way to national attention.

—Billy Cioffi

Wall of Voodoo

*At the Palace
Hollywood*

When Stan Ridgeway left Wall of Voodoo, lots of scene-watchers felt that his quirky demeanor and ominous voice would be difficult to replace. It did indeed take WoV considerable time and effort to locate a suitable singer, but new frontman Andy Priebow lives up to the occasion, and in many ways outshines his predecessor. Priebow seems to project to the entire room, and he moves around a little, finally giving the band a little action onstage. His voice is also more versatile than Ridgeway's, adding some depth to their new songs.

In addition to Priebow, Ned Leukhardt, who replaces former drummer, Joe Nanini, makes their music a little more solid and accessible. I do sort of miss Nanini's battery of junk to bang on, though. Bassist Bruce Moreland has rejoined the group, and this definitely fills things in much more.

The band performed a healthy mix of the old and the new, opening with their version of "Ring of Fire" (from the first EP). "Fire" set the mood for the evening, along with the band's Western outfits and the pinatas

they threw to the audience during the closing number, "Mexican Radio." Besides framing the set, these two songs featured the addition of a two-man trumpet section, which gave the songs a festive, fun flavor. Fun? Wall of Voodoo? Yeah, their show was heavy and intense as usual, but the new presentation gives it a sense of fun, and when Voodoo takes this show on the road, it will most likely help toward giving them a wider audience and the acceptance they've long deserved.

—Bruce Duff

Chicago

*Universal Amphitheatre
Los Angeles*

Something made me go back. Maybe it was seeing Bobby Lamm so uncharacteristically quiet, or perhaps it was the way Chicago raced through the show with nervousness and apprehension. Whatever it was, it was enough to make me see Chicago twice, to see if they'd had an off-night, or if they were just getting old.

Opening a sold-out, three-night stand at the Universal Amphitheatre, Chicago took the stage minus their energy and enthusiasm. While they delivered some great music, their lack of communication with the audience and their "opening night jitters" turned the concert into a dull event.

Fortunately, history didn't repeat itself on the second night. The band woke up, putting more excitement into the show and giving the audience its money's worth. Chicago, who for the past several years have been putting on casual, almost showcase-type concerts, have redesigned their show and stage with bright lights and a modern look. The brass section used wireless mics that added a new sense of liveliness to the show. The band split the concert between old favorites and tunes from their latest album, exhibiting solid musicianship both nights.

Opening the show was comedian Alan Kaye, whose craziness and great jokes started off both nights on an uplifting note. And even though Chicago held that spirit the second night, it doesn't excuse the band's per-

formance opening night. They should have been more professional.

—Sue Gold

Hank Williams Jr. The 'Bama Band

*Universal Amphitheatre
Los Angeles*

Hank Williams' rowdy friends were well-behaved at the sold-out show at the Universal Amphitheatre. Adoring, excitable, vocal, perhaps—but not rowdy. Reverent would be a better word. Hank gives a thousand percent, and his audience gives it back. This incredibly loving exchange makes for a magic show. There's really nothing quite like it in the whole entertainment business.

While paying homage to his roots with an intensity that is moving, Hank Williams Jr. has moved far beyond the expected limits of C&W. This was as much a rock & roll concert as anything else, and Hank Williams doesn't just dabble in the genre. His lead guitar was a blistering display of technique and energy, and the 'Bama Band was amazing. In the course of the evening, Hank got just about every instrument onstage into his hands, and proved to be incendiary on all of them. The music spanned the entire history of American music, all the way from John Lee Hooker to ZZ Top.

A highlight of the concert came when Hank Jr. gave the band a break and performed a solo acoustic set. His between-songs patter was both entertaining and illuminating. After this, the band came back, and it was non-stop energy to the conclusion. The whole package lasted nearly two hours, and there was no need for an encore. The audience was exhausted. Hank Williams Jr. is a master showman and musician. The audience that emerged from this event was a happy and energized one. I recommend this show to anyone who thinks that a country show is a *Hee-Haw* live. This is entertainment!

—Albert Williams

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Reviews

CLUBS

Strange Visitor

At the Troubadour
 Hollywood

□ **The Players:** Byron Cole, lead vocals; Jimmy Arechiga, guitar, vocals; Eddie Arechiga, bass, vocals; Bobby Arechiga, drums, vocals.

□ **Material:** Strange Visitor plays dramatic rock. No matter what song was being performed, there was a theatrical theme woven throughout. The impressions were clear from the outset: the opening song, "Freddie," tore away apprehensions about a band playing a mid-week opening slot and established a sincere atmosphere. The rest of the set proved an interesting showcase of social commentary ("Cocaine Vampires") and earthy musical versatility ("Spy Man"). While their writing is inspired and entertaining, it also gives listeners a clue that this band will continue to grow and develop.

□ **Musicianship:** Any number of bands would welcome a frontman like Byron Cole, if only because of his energy and blatant affection for the stage. With a strong and effective voice, he still managed to shift gears as necessary, and came across something like Freddie Mercury. The brothers Arechiga have chosen the right path, if we judge by the credibility of their performance. These three guys play very well, from Jimmy's enlightened guitar to Eddie's intriguing solo on "Just Walkin'," and the memorable accents Bobby laced throughout the set. This is a family act held together with talent, not whim.

□ **Performance:** An energetic set; the musicians obviously felt comfortable and capable of pulling it off. Perhaps one could give them a good mark and move along, but there is a lingering sense of *potential* with Strange Visitor that almost begs for a producer's kick in the butt to send them where they *could* be going. This is a band that might be able to put together a good package once they sat down and sorted things out with regard to the relation-



Photo by Laura De Palma

Strange Visitor: They hint at a definite potential.

ship between Cole and the band. In terms of imagery, they are a bit disjointed. It looks less cohesive than it could, as if Freddie Mercury decided to sing a few numbers with Armored Saint. As you watch the band you find yourself wondering which image should be changed: the singer's, or the band's.

□ **Summary:** Strange Visitor is every bit worth seeing as the next band. They entertain, they work hard, and best of all, they hint at a definite potential. Even better, they might be able to realize their potential and *that* would be best of all.

—Murdoch McBride

Midnite Madness

At Madame Wong's
 Santa Monica

□ **The Players:** Kurt Barabas, bass, vocals; Scott Kingsbury, lead guitar, vocals; Jamie Lancer, lead vocals, guitar, keyboards; Richard Reckley, lead vocals, drums; Rob Schrock, keyboards, guitar, vocals.

□ **Material:** Cut straight from the Judas Priest/Van Halen mold, Midnite Madness offered boring exercises of "machismo madness": style rock & roll. The mundane material presented in songs such as "Please Don't Go," where Lancer sings: "I don't want to be your mother, I don't want to mother you," kept the interest level low. In a cold attempt at a love song, Lancer proclaimed: "Just one glance at her pants and you know you got plans." There was scarce devia-

tion from the basic themes of "little girls" being told to "come on baby," except for some unsuccessful flirtations with Sixties pop arrangements during the latter part of the set.

□ **Musicianship:** Midnite Madness has evidently seen too many MTV clips, as substance is sacrificed for a cliched image. A stack of barely-played synthesizers, a polka-dot flying-V guitar, and the bandana-clad mike stand of Lancer, couldn't help the amateur rock sounds of the band. Kingsbury played such uninspired guitar solos during almost every composition that each was indistinguishable and interchangeable in any piece. Reckley's drum parts were filled with head-banging thuds through the set, yet his vocals rang much fuller and more commanding than Lancer's.

□ **Performance:** The overall performance was loud and lackluster. Lancer's limited vocal and stage prowess (constantly hanging on his mike stand with legs spread), begged the audience to think he was somehow related to David Lee Roth. Some out-of-step choreography during the show attested to the group's undeveloped stage presence. Even the closing notes of many songs were dragged out in a rock star fashion, which is usually witnessed at an arena filled with frenzied fans. Not once was a groove sustained due to the lengthy guitar changes and other adjustments between songs.

□ **Summary:** For those who want their rock plain and simple at high decibels, Midnite Madness should be added to your

Reviews

CLUBS

concert list. Their loose, grinding style won't garner much critical acclaim, yet consider the number of comparable acts that have gone platinum.

—Ronald Coleman

Diane Michelle

*El Privado Club
Carlos & Charlie's
Hollywood*

□ **The Players:** Diane Michelle, vocals; Putter Smith, acoustic bass; Henry Newmark, drums; Marty Steele, piano.

□ **Material:** A tasteful assortment of jazz standards, plus a couple of memorable originals rounded out the set. Her own "I Wanna Be the One" is a catchy Caribbean piece that would translate well into pop. "Neptune's Tavern" is a light-hearted romp at the bottom of the ocean... kind of a sophisticated "Octopus' Garden."

□ **Musicianship:** With heavyhanded piano accompaniment, and excessively laidback drumming, the group was basically held together by Smith's beautifully intonated bass. Michelle has the kind of torchy

voice that wraps itself around each note. With more style than pipes, she has to deliver on the emotional level, and she succeeds.

□ **Performance:** Diane Michelle is a very relaxed performer, thoroughly professional, and an honest-to-goodness entertainer. The slide show (Michelle's own cartoon illustrations) was a magical moment, worth the price of admission.

□ **Summary:** She has a breezy, unaffected sense of humor. This is pure entertainment, rendered with taste. Go see her. Performers like Michelle need our support.

—Albert Williams

The Long Ryders

*At the Club Lingerie
Hollywood*

□ **The Players:** Sid Griffin, guitars, harmonica, lead vocals; Stephen McCarthy, guitars, vocals; Greg Sowders, drums, percussion; Tom Stevens, electric bass, vocals.

□ **Material:** The Long Ryders draw from an amazingly eclectic amalgam of musical influences and in turn churn out some wonderfully potent stuff that echoes of everything from the Byrds and the Beatles to the Flying Burrito Brothers, Lovin' Spoonful, and Creedence. "Final Wild Won" and "Tell It To the Judge On Sun-

day" are upbeat, guitar-driven, C&W-laced numbers, while "Join My Gang" and "I Had a Dream" are two mid-tempo, psychedelic tunes heavy on the jangly Rickenbacker guitar riffs. "Run Dusty Run" almost verges on Sixties surf pop, but with strong C&W undertones.

□ **Musicianship:** McCarthy and Griffin have their guitar lines down pat. On the band's recordings, McCarthy tackles mandolin and banjo like a master. No such treat on this particular night, but what he can do with his guitar suffices. Stevens' bass playing is steady, yet fluid and interpretive, while Sowders keeps that old rhythm end on its toes with great energy and chops. The only significant weakness is in the vocals. Griffin's voice begins to strain about halfway through the set, while some harmonies attempted by Stevens and McCarthy (who has a gorgeous voice) are a bit inhibited and unsure.

□ **Performance:** Griffin provides the visual focus of the band, hunkering over his guitar, stalking the stage with taut intent, or letting go with an exuberant leap. His white leather jacket with "Sin City" emblazoned across the back a la the Flying Burrito Brothers adds an authentic touch. The band as a unit turns out a tight, lively, energetic set, making it all look pretty effortless and having a good time on top of it all.

□ **Summary:** The Long Ryders deliver real music that manages to capture the essence of a wealth of musical goldmines without wallowing in self-indulgent nostalgic regressions. They perform from the heart and from the gut, and that's good to see in these days of simpering synth superficiality and mindless media bandwagons. This is great stuff.

—Mari L'Esperance

Spike Marlin and the Slaves to Fashion

*At The Central
Hollywood*

□ **The Players:** Spike Marlin, lead vocals; Eric Avalon, keyboards, vocals; Pat Byars, guitar, vocals; Rick Pinkent, drums; Marko Fox, bass.



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Reviews

CLUBS

□ **Material:** Fashion is undoubtedly discarded as a source of inspiration for Spike Marlin and the Slaves to Fashion. Spike pens some of the most original and inventive lyrics this side of the Los Angeles River. Themes of blind dogmatism and offbeat social commentaries are the nuts and bolts of Spike's material, crafted within various musical strains that are influenced by Pere Ubu, the Talking Heads and Captain Beefheart. "Cool Art" offered insights as to how people interact in the eighties, serving as the group's motif: "We are all slaves to fashion. There is no compromise. How can a masque read passion. In another masque's eyes?"

□ **Musicianship:** Byars mixed guitar styles well as he ventured into sixties pop licks in "Happy Man" and terse progressions of "Thelma Trembled." Just as adept at combining elements was Fox on bass, who happened to get pretty funky on "Holy Wars" (a piece in the Red Hot Chili Peppers mold, but with less bite) Fox's bass lines verged on being melodic while Avalon rambunctiously comped the action on keyboards.

□ **Performance:** Spike's rotund persona isn't easy to stray from as he accents his lyrics with convincing play-acting and vocal inflections. His slightly sarcastic kidding between songs was an inviting feature. Spike explained that "Cryin' All Night" was about a relationship between a man and his cat, claiming that man can be cruel. "Cryin'" was a bluesy-rock ballad with Byars churning out a quick-picking solo. Their short, energetic set closed with "Perfect Crime," including polyrhythmic percussions (a guest conga and timbale player) and cold, moody lyrics. The unamplified added beat was slightly out of time but the spontaneity was exciting to witness.

□ **Summary:** The unpretentious attitude this band projects is welcomed in a world of posers and rock stars. Spike and company aren't very polished (and sometimes out of tune), yet in a strange way they are fun to observe. By developing some more material and



Spike Marlin's rotund persona isn't easy to stray from.

working out some kinks, an interesting future may lie ahead for these boys.

—Ronald Coleman

Sound Barrier

At the Country Club
Reseda

□ **The Players:** Bernie K., lead vocals; Spacey T., guitar, vocals; Stan E., bass, vocals; Dave "Skavido" Brown, drums.

□ **Material:** Basically anthemic heavy metal tunes, well above average for the genre, but not spectacular. Lyrically intelligent, most of the tunes, like "Do Or Die" and "Conquer the World," are powerful, striving songs that are believable since Sound Barrier is "the first all-black heavy metal band ever signed to a label." A standout tune was "Rock Without the Roll," featuring strong vocals, and a punchy, concise sound with a chance for audience participation. Unlike many heavy metal bands, they never overplayed or got sloppy. "Conquer the World" sounded like a potential hit, full of fluid solos and extra subtle touches.

□ **Musicianship:** Very solid and strong, featuring a powerful, pleasing rhythm section. Stan contributes some funky bass lines and nice techniques not usually associated with heavy metal. Spacey is a very intense player with some modern-sounding, creative playing. A very talented and well-rehearsed bunch of guys, who obviously have some diverse influences.

□ **Performance:** This nine-song set was steady and attention-keeping, though the latter half probably outshined the beginning. With their red and black heavy metal duds, they looked professional, and their command of the stage was very pro. Lead singer Bernie looks like a non-wimpy, heavy metal Prince. He has a nice stage persona and prowled the stage acknowledging the raised fist salutes from the predominantly young, white headbanger audience. No gimmicks, just a straight-ahead, entertaining rock show.

□ **Summary:** Why aren't these guys famous? True, they probably could use a few more catchy tunes in their set, but tons of bands are making it these days on much less talent than Sound Barrier has.

Reviews

CLUBS

Though there is the novelty element of four black musicians rocking as hard as Judas Priest or Accept, once you hear them play it wouldn't matter if they were midgets from Iceland. They have all the elements for success (and their albums have sold well, here and in Europe), they just need an outstanding hit song or two, some clever marketing, and the L.A. club scene will be saying, "I saw them when..."

—Katherine Turman

Brian Paul & the Shades

At the Music Machine
Los Angeles

□ The Players: Brian Paul, lead guitar, vocals; Barry Qualls, bass guitar, vocals; Arnie Bocha, keyboards; Carlos Armentia, acoustic drums; Donald Osborne, electronic drums, vocals; Alex Dominga, percussion.

□ Material: Instrumentally, this blend of R&B, rock, Santana, Jimi Hendrix, and reggae works just fine. The whole ensemble cooks along to interesting chord changes laid on top of hot, precise work by the drum/percussion trio. Paul's guitar work is brilliant. Tragically, their superb arranging and playing seems wasted on one very average song after another.

Some of the tunes border on tastelessness. The world hardly needs a song like "Green Grass," which extolls the joys of marijuana, or a well-intentioned piece of third world injustice titled "2000 Genocide." The best tune of the set was the accessible "I Wouldn't Doubt You." A band this hot just can't afford a catalog of forgettable songs.

□ Musicianship: What can I say? This is easily the best band I've heard this year. Brian Paul has enhanced the work of Dwight Twilley, Los Lobos, and the Plugz with his incandescent playing. The two drummers and the percussionist are dazzling in their energetic interaction. The bassist is right there, sending large blasts of solid power down the middle of the sound spectrum. The backup vocals are clean and always in tune. Paul's lead vocals are competent if colorless, and bassist Qualls shows latent vocal personality worth exploiting. But all of this talent is pointless without good tunes!

□ Performance: They don't have much charisma, and visually there seems to be no particular image. The playing is so inspired, however, that this doesn't really seem to be a problem. When BP steps out for solo, all other criticisms go out the window. Utilizing everything Hendrix ever tried, and snippets of all styles, Paul plays with power and intelligence.

□ Summary: Until these guys acquire some material equal to

their talents, they should spend more time in the studio. BP and the Shades are a monster band in search of a frontman with great tunes.

—Albert Williams

The Paul Anger Band

At Madame Wong's
West
Santa Monica

□ The Players: Paul Anger, guitar, lead vocals; Mike Dellagala, bass, vocals; Russ Battelene, drums, vocals.

□ Material: For their Wong's set, the band dashed through tunes (examples: "Wait a Minute," "Make a Break") that sounded very Knack-like. (Remember the Knack?) Highlights of the evening included the friendly and brisk "Playing a Game," the bright "Can't Make Love to Yourself," which had a heartfelt middle section seemingly inspired by Jimi Hendrix's "Little Wing," and an infectious, splendid ska tune entitled "Dancing on the Edge (of My Life)."

□ Musicianship: Paul Anger's guitar work is the product of an enormously talented individual. He tackles his guitar chores with the aggressive commitment and shining spirit (this guy loves to play) of someone who can't be ignored on stage. The diminutive Mike Dellagala on bass plays simple, inspired, clean lines, and drummer Russ Battelene drums up a storm.

□ Performance: Excellent. This group's late-night weekday slot produced a mere handful of people, but the players performed with great energy. It's no guarantee that bands who enjoy themselves on stage are necessarily successful at putting on good shows—they can selfishly keep the fun to themselves, solo endlessly and indulgently, etc., but this bunch delivered in capital letters, and did it while having the time of their lives.

□ Summary: I hesitate to unreservedly recommend this group to one and all, because some may find that the music sounds dated. Still, they put on quite a tremendous show, and it's hard to imagine many leaving one of their sets unimpressed.

—Randal A. Case



Brian Paul & the Shades: A monster band.



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Reviews

ALBUMS

UB40

UB 40

Geffery Morgan
A&M

Reading the lyrics to UB 40's third U.S. album and eighth overall is a lesson in cynicism, political rhetoric, and despair. "Riddle Me" is about societal brainwashing; "As Always You Were Wrong Again" is a well-placed kick in Maggie Thatcher's ass (to paraphrase our Bush league V.P.); "The Pillow" details a bloody suicide; "Seasons" chronicles a dead love affair; "You're Not the Army" is a "proceed-with-caution" warning to political dissidents; and "Your Eyes Were Open" is as stark an anti-nuclear statement as you'll ever hear. Even the single, "If It Happens Again I'm Leaving," which sounds like a song about a rough and tumble relationship, seems to actually be about labor unrest.

So why is A&M so bullish on this UB 40 album? Despite often harrowing lyrics, this album is as listenable, danceable, and hook-laden as anything heard from Boy George. "A thinking man's Culture Club" might be a good marketing phrase.

Geffery Morgan combines an authentic "humid" reggae feel with sophisticated studio production, silky vocals, and meaningful lyrics. But then so does every UB40 album. All the releases by this racially integrated British octet are worth owning.

—Michael Fremer

The Del Fuegos *The Longest Day* Slash

The Del Fuegos enter as an early-rock & roll-with-country-

connotations band. Their guitar-based, garage-style sound is minimal, simple, and somewhat revivalist in its approach. There are lively, upbeat rock & rollers, such as "Nervous and Shakey," "When the News Is On," and "Backseat Nothing," all contained on Side One. There are melancholy ballads which have the perfect mood for a campfire under a full moon in the desert with coyotes howling, such as "Anything You Want" and "Have You Forgotten." Sometimes the rock and country influences cross over into rockabilly rave-ups, as in "Missing You."

On Side Two, the record loses momentum, and aside from "Mary Don't Change," the punch is diluted.

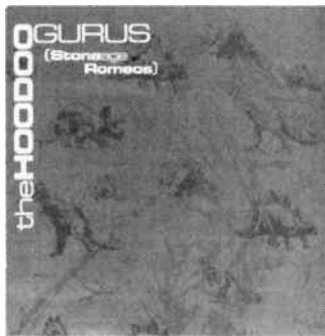
Reviving rock & roll's original forms is a noble cause in the current heyday of technopop glop; however, this approach should not excuse the musicians from searching for new twists to sustain the listener's interest. Regardless of the form chosen, innovation is required to maintain vitality.

—Tom Kugler

The Hoodoo Gurus

Stone Age Romeos
A&M

Cramps fans of the world unite! New prophets have arisen to challenge the gods of trash rock, and from the most unlikely of places—Australia. But these lads from Oz boast



influences just as twisted as their Los Angeles cousins. Bandleader Dave Faulkner handles all songwriting chores, and his intentionally tongue-in-cheek humor ("Dig It Up" deals with a guy who's got a cadaver for a girl, and "I Was a Kamikaze Pilot" has chorus howls, "... they gave me a plane, but I couldn't fly it...") underscores the primal, buzzsaw edge of the guitar-oriented music.

The Gurus' major triumph, however, is their acknowledgment of Sixties pop influences, which lends a great deal of credence to their spooky garage sound and gives impetus to the jangling "I Want You Back," "Tojo," and "Arthur." The most successful cut on the album is the jungle-drum nightmare, "Leilani," which, though as macabre as most of Faulkner's subjects, still echoes the Hoodoo Gurus' basic premise of having fun. If the rest of their releases are as smartly conceived as this outing, the band should be around for quite some time.

—Tom Lanham



The Silver Tears *The Silver Tears* Ripe Records

Roger Prescott, formerly with the Pop, has assembled a guitar-driven, neo-punk band which is a credit to the current local scene. This four-song EP displays a thoughtful, aesthetic approach to punk music and philosophy as opposed to a crude, trashy, excessive approach. The two guitars intertwine tastefully with each other and with the rhythm section to support the catchy vocal melodies at the forefront. The sound is reminiscent of mid-period Clash.

Side One deals with familiar punk themes such as violence, damnation, existential anguish, and the loss of hope. On Side Two, hope is regained and these songs are more upbeat and positive. This is a band which borrows from the punk movement but will not be shackled by it.

—Tom Kugler

Mike Condello *No Bathing In Pond* Takama

Mike Condello's voice is the main attraction in this pleasant

but uninvolved oddity from Takama Records. Reminiscent of the solo albums that proliferated the FM airwaves in the late Sixties and early Seventies, Condello's album is an unassuming attempt at a personal statement. The artist utilizes blues and folk roots to create an eclectic hodgepodge that, while hardly inspired, is at least somewhat diverting. The cover versions are the most interesting songs on the record for different reasons. Condello's reworking of Lennon and McCartney's "I'm Looking Through You" is really nice, an honest rendition of a pretty well-known song. On the other hand, "It's Gonna Work Out Fine" smacks of the desperation that sometimes surfaces when musicians are attempting to come up with a unique arrangement. It misses its mark badly. Evidently, this record was recorded some time ago, as Condello is now singing and playing with a local band called P.D.A. Since there is a bit of a buzz around town about the group, it will be interesting to see how Condello relates to different if not more modern material. This is a good honest first album.

—Billy Cioffi

The Red Hot Chili Peppers *The Red Hot Chili Peppers* EMI / Enigma

Produced by Andy Gill of Gang of Four fame, this debut album draws its heat from Flea's manic and slappin' funk bass, Anthony Kiedes' full-throated rapping, and the tightness of the band in general (Jack Sherman on wailin', talkin' guitar, Cliff Martinez on drums). A couple of the songs capture the not-quite-controlled hysteria of the Peppers' live shows, most notable "Baby Appeal," whose appeal seems broad enough to make a splash on the airwaves whether it's on KROQ or an underground funk station. "Get Up and Jump" is perhaps closer to the feel of the original Chili Peppers than anything else here, and a couple of other goodies are "Green Heaven" and "Out in L.A.," Some of the songs, though, seem to be merely filler, like the abominable "Mommy, Where's Daddy?" A cover of Hank Williams' "Why Don't You Love Me (Like You Used to Do)" is, in theory, a great idea; however,

it works live but falls short on the record, lost in a haze of horn sections and other extraneous special effects, all of which make it seem geared especially for commercial airplay. That in itself isn't a fault—heck, everyone wants to have a hit record—but the Chili Peppers are such a blisteringly lava-hot, tight, self-contained combo that it seems insane, at least at this point, to start adding unnecessary "improvements."

All in all, this record is good. It rocks out, as the Peppers would say. It'll put them on the map, and make a great impression on the general public, who (unlike myself, and a handful of very lucky Angelenos) haven't had the privilege of hearing the Peppers' demo tape, which got them signed in the first place. Now *that* was mayhem funk—Oh, well.

—Ruby Wheeler

CASSETTES

God's Favorite: *Blue Heaven* (Mad Dux)—This band comes up with a clever mix of Sixties harmonies, soft spoken psychedelic pop songs, and modern instrumentation. The vocal harmonies are very well-arranged, weaving around each other with ease. "Children Eat Dirt" has a nice melody, but the song as a whole gets too repetitious. The thumping, popping bass and the everpresent synths keep God's Favorite from ever sounding revivalistic, and they make it known right from the start that this is a very contemporary band. They offset the electronic keyboards with some well-played acoustic piano, some of the best of which is featured in the title song. "Lights Out" is reminiscent of Atom Heart Mother-era Pink Floyd in its starkness and its subtly ornamented arrangement. A good EP length tape; let's hear more from this band. Order from: Mad Dux Productions, 7118 Topanga Cyn. Blvd., Canoga Park, Ca 91303.

Laff Clinic: *Action Figure Knick Knacks* (Pariah Cassettes)—The problem with the Laff Clinic is that they're only funny for a few minutes, and then the limited scope of their humor and their one-dimensional arrangements catch up with you. The opener, "Career Girls," is pretty funny and is performed with zeal, but it soon wears off. The band plays guitar, bass, and synthesizers over a tinny drum machine. They sound as if they've listened to Barnes & Barnes, early Devo and maybe the Residents, but they've captured none of the insanity that makes those records great. Order from: Pariah Cassettes, P.O. Box 151, Cockeysville, MD 21030-0151.

—Screamin' Lord Duff

EARMARKS OF QUALITY

This ish, we have a guest earmarker: A&R man Jamie Cohen of EMI / America Records. Take it away, Jamie...

I am happily privy to an aural extreme so obscure that I keep precious vinyl relegated to a special shelf hidden in my home. The demands of my position merit some attention be paid to the rare, odd tracks that slip between the cracks. Although every artist communicates his ideas to make it lucrative enough to communicate some more, I come from that covetous clique which has such a keen interest in those "undiscovered" gems that I am presumptuous enough to assume that these records belong to me, and their mainstream accessibility be damned.

If parallel musical systems exist, then phenomenal moments remain on albums in clandestine mom-and-pop stores and in the wrong bins at Towers the world over, *strange and alone*. The more remote, the greater the fulfillment.

So, if art is a form of insincere protest, then the following is a revolution of quiet delight, insulated from popular knowledge. Labels noted where remembered. So there. Now you know, but you didn't hear it from me.

1. *The Naked Shakespeare*—Peter Blegvad (Virgin)
2. *Stay In School*—Stax's anti-dropout compilation featuring Otis Redding, Sam & Dave, etc.
3. *Nosferatu*—Robert Williams & Hugh Cornwell (UA)
4. *Radio City & #1 Record*—Big Star
5. *The Madcap Laughs*—Syd Barrett
6. *The Wild Sounds of Allen Toussaint*—Allen Toussaint (RCA)
7. *Splash*—Clive Langer and the Boxes
8. *Flying Doesn't Help*—Anthony More
9. *World Shut Your Mouth*—Julian Cope
10. *Discover America*—Van Dyke Parks
11. *Hot N' Sweet*—Mighty Sparrow (WB)
12. *Fenetiiks*—Jules and the Polar Bears (CBS)
13. *Miss Ann*—Eric Dolphy (Prestige)
14. *Ionizations*—Edgard Varese (Col.)
15. *Return of the 5000 Lb. Man*—Rashaan Roland Kirk (WB)
16. *Safe At Home*—International Submarine Band with Gram Parsons (LHI)
17. *Bradley's Barn*—The Beau Brummels
18. *So Blow Your Horn (Part 2)*—Louis Jordan (Aladdin)
19. *Struggle for Pleasure*—Soft Verdict
20. *The Lure of Salvage*—Andy Partridge of XTC and Rich Sakamoto of YMO
21. *Small Town Talk*—Bobby Charles
22. *Henry the Human Fly*—Richard Thompson (Warner Bros.)
23. *No One to Love Me*—The Shawees
24. *Tantamount to Treason*—Michael Nesmith (RCA)
25. *Ed Sander's Truck Stop*—Ed Sanders
26. *Colossal Youth*—Young Marble Giants



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Club Data

by Bruce Duff

Live music on the Sunset Strip is something very much up in the air right now, with the Roxy having musical plays and the Whisky having "Dance Craze" nights with Larson and Dunn. Rumors have it that the Whisky will be re-opening its legendary doors to live music sometime in the future, but for right now they are only rumors. The Roxy is showing "Maybe I'm Doing It Wrong," a musical revue featuring the music of Randy Newman, through the eleventh of November. At that time it may be extended. In October, Lee Ritenour played three consecutive Mondays to packed houses at the Roxy. The Whisky's "Dance Craze" is happening every Friday and Saturday night, and they had a special dance night on Halloween.

A few blocks away at the Troubadour, a new Happy Hour is in effect. At the front bar, Hap-

py Hour is from midnight till closing every Sunday through Thursday, with all booze at a reasonable half-price. As far as Troubadour bookings go, Michael Fell is handling most of that now, with long-standing booker Michael Glick consulting.

In the Marina, the Blue Lagune Saloon is being booked by rocker Jimmy Wood, who leads his own band, the Immortals. Wood reports that the Lagune's Sunday reggae night has proved to be very popular, so if you're looking for local reggae, head on down there. Wood also said that he's trying to book as much variety as possible, and he's especially interested in finding some hot funk bands and is also looking for some punk. He says the club has been hesitant to book punk due to the traditional problems that come with it, but that he'll put punk bands in if their reputation doesn't precede them too violently.

The California Country Music Association is sponsoring a benefit for abused children on November eleventh

at the Country Palace in Saugus. No acts had been specifically named by press time, but they promise a good variety of talent. Also in country music, the Crazy Horse in Santa Ana has some hot shows coming up. On the 18th, country rock legend Rick Nelson will be there, and a week earlier, on the eleventh, folk singers the Kingston Trio will make an appearance.

Those yearning for beatnik nostalgia will have a good time when the Washington Squares bring their hip show to the Lingerie on the ninth. The next night, look for local feedback boys, the Dream Syndicate.

Looking for blues? The Los Angeles Blues Society will be presenting one of the all-time greats, Willie Dixon, at the Music Machine on the ninth.

One of the more unusual bookings coming up is at Radio City in OC on the tenth. Coming back out after some regrouping will be femetalers Leather Angel along with the Red Devils, who have reportedly changed from rockabilly to



Willie Dixon

punkabilly to—are you ready?—metalbilly. Can technobilly be far away?

Finally, the last true bastion of punk rock in Los Angeles has closed its doors. The Cathay de Grande had its last show Monday, Oct. 29, with Top Jimmy & the Rhythm Pigs, who were regulars of the club. Never the most luxurious of clubs, the Cathay nonetheless provided an outlet for punks and other underground noisemakers. Where the musicians will perform regularly in the future is unknown, as are the future dealings of Cathay Kingpin Michael Brennan. We'll keep you posted.

Oct. 16 — Oct. 30, 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	Cumulative '84		
1	—	1	Al Stewart
2	—	1	Sandy West/Dangerface
3	7	4	Scoundrel
4	—	3	Jan & Dean
5	—	1	Replacements
6	—	1	Sam Moore
7	—	1	Natalie Pace
8	5	15	Preston Smith/Crocodiles
9	—	2	T. Roots/Geza X
10	—	4	Blood on the Saddle
11	—	16	Steppen' Lazer
12	—	1	Scott Goddard
13	4	12	Jack Mack
14	—	1	The Gladiators
15	—	2	Jimmy & the Mustangs
16	—	5	Green on Red
17	—	2	SIN
18	—	3	V.V.S.I.
19	—	1	Spectres
20	—	1	Hans Naughty

TOP VENUES

Palomino (Al Stewart)
Wong's West (Sandy West)
Crazy Horse (Jan & Dean)
Lingerie (Replacements)

Not reporting:
Country Club

JAZZ/BLUES VENUES

This Issue	Last Issue	Cumulative '84	
1	—	2	Lee Ritenour
2	4	9	Michael Ruff
3	—	1	Carl Anderson
4	2	22	Don Randy's Quest
5	—	1	Coyote Sisters
6	—	4	Wayne Johnson Trio
7	—	1	Jeff Berlin
8	—	1	Larry Coryell
9	—	1	Toshiko-Akiyoshi/Tebaken
10	9	6	Brandon Fields
11	10	3	Pat Kelly
12	—	1	Tommy Newsome Big Band
13	—	5	Full Swing
14	13	7	Monk Higgins/C. Tuna
15	—	3	Phil Upchurch

TOP VENUES

Roxy (Lee Ritenour)
At My Place (Michael Ruff, Carl Anderson,
Coyote Sisters)
Baked Potato (Don Randy & Quest)

COUNTRY/FOLK VENUES

This Issue	Last Issue	Cumulative '84	
1	—	2	Jeff Pearson
2	—	17	Duke Davis & Buckshot
3	—	2	Pease & Payne
4	—	1	Michael Richards
5	6	19	Travis Young Band
6	19	4	Prairie Nights
7	—	4	Jim Gibson
8	—	8	Susanville Stageband
9	—	2	Ray Park Rangers
10	8	6	Gerry Baze Band
11	—	9	Bull Durham
12	10	19	Larry Dean/Shooters
13	18	14	Johnie Meeks
14	—	4	Jedd
15	—	1	Jump City Band

TOP VENUES

Crazy Horse (Jeff Pearson)
Palomino (Duke Davis)
Golden West (Pease & Payne)
Texas Loosey's (Michael Richards)
Sagebrush Saloon (Travis Young)

Showcase

by Karen Burch

London

London has been around for a long time. Situations changed and band members have come and gone, but, according to vocalist Nadir D. Priest, "there have been a lot of changes. The new band is totally radical, it's a party, completely different from the old London. We don't want to be known as a bunch of guys who dress like girls and prance around the stage. We try to look the best that we can; we don't try to look like girls like the old London did."

The current lineup has been together for approximately three months. With the many personnel changes, one has to wonder—will there be more? "No," states Priest definitely. "The band is pretty much set," he continues. "I don't think this band will ever break up. I know I'm getting somewhere and I know this band's gonna make it. I don't like the term 'make it.' Let's just say that London's gonna go."

London consists of four members: guitarist Lizzy Grey is the only remaining member of the original London. The rest of the lineup includes Priest, formerly of Vertigo, along with Brian West (bassist) and ex-Keel drummer Bobby Marks. London seems to be a spawning ground for success. Former members include Blackie Lawless of W.A.S.P. and Motley Crue's Nikki Sixx. However, Priest prefers to put the past in the past and says the newest personnel combination "is it." Period.

London is currently in the studio recording a full-length album, with no release date scheduled as of now. Producing the record is Bob Welch. "Bob is great. He's just like a kid—I love that guy," Priest continues, "He wants everything to be perfect, and the great thing about the situation is that I don't have to worry about it [getting picked up by

a major label] anymore, because I know Bob Welch is big-time. We want, eventually, to be picked up by a big label, but I just don't worry. I think London will be the next band to be picked up." Concerning the release date of the record, Priest shrugs his shoulders. "We don't want to rush the album out. What for? We want it done right, and we're not rushing. I'll tell ya, though, a lot of people are going to be amazed by it."

London's style of music is new-and-improved, as is their image. "We don't do that [the old London style] anymore because it's been done, re-done and it's over-done. We're a street band. We just want to write good tunes. If you go to one of our shows, you're gonna know they are good tunes. You'll walk out humming." The band's songwriting chores are a collaboration of all members. Although Grey is the main songwriter, Priest and Grey do work on lyrics together. The result of this collaboration is an "incredibly full sound, but very relaxed, and London's aim is to have people leave with choruses in their minds." Grey's guitar influences are Jimmy Page and Cheap Trick while, curiously enough, Priest's influences are Rob Halford of Judas Priest, Yes' John Anderson, and—Frank Sinatra. Frank

Sinatra? "Frank is the Jimi Hendrix of singers. He's great," exclaims Priest.

Priest cites two personal (and musical) goals. "Fame, to me, is everything," he remarks, but he'd like to gain that glory as Nadir D. Priest. Strangely enough, he says he's been mistaken for Tommy Lee of Motley Crue, which bothers him. "I'm not posing as Tommy Lee; believe me, it's caused me many casualties." Priest declines to explain. His second goal is more London-oriented: "I want to play in Japan, that's my goal—play Japan and Madison Square Garden. Japan is rock-hungry and we've got the cheese for the mice. It's not that L.A.'s too hard. The problem is that there are just too many cheeses—too many bands. And some of them taste like shit."

In the world of many "cheeses," and many kinds of music, Priest insists that London will rise above the glut. "We play 'big rock'; it's a big sound that you won't forget. We're going for a massive appeal, but we're not going for a fad. We're not heavy metal. We want girls to like us, and we want guys to like us. We want grandmas to like us. We want to conquer!

Watch out world... and grandmas. I think London means business. ■




London: "The new band is totally radical—it's a party."



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LOS ANGELES

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.

P.T. BILLY'S

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

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.

ALLEYCAT BISTRO

3865 Overland Ave., Culver City, CA 90232
Contact: Barbara Matteson (213) 204-3660
Type of Music: Supper club, cabaret, jazz, standards, Greek vocalists only.
Club Capacity: 150.
Stage Capacity: 2-3.
PA: Yes.
Lighting: Yes.
Piano: Yes.
Audition: Showcase every Monday night at 9 p.m., bring music in correct key, photos & resume.
Pay: Possible future.

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.

OSKAR'S CORNHUSKER

975 W. Foothill Blvd., Azusa, CA 91702.
Contact: Patrick, (818) 814-2224
Type of Music: Rock, pop. Acts based in San Gabriel Valley preferred.
Club Capacity: 450.
Stage Capacity: 10-12.
PA: Yes.
Lighting: Yes.
Piano: No.
Audition: Call, send tape, pics, bio.
Pay: Negotiable.

BLUE LAGUNE SALOON

4080 Lincoln Blvd., Marina del Rey, CA 90292
Contact: Jimmie Wood, Thurs & Fri 1-6 p.m., 822-9121.
Type of Music: All styles, original only, receptive to new music.
Club Capacity: 220.
Stage Capacity: 15.
PA: Yes, with operator.
Lighting: Yes.
Piano: No.
Audition: Send tape or call.
Pay: Percentage of door.

THE SAWMILL

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

LION D'OR

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

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.

SPANGLER'S CAFE

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

ICE HOUSE

24 N. Mentor Ave., Pasadena, CA 91106.
Contact: Magi Bloom (213) 460-6999
Type of Music: Orig., variety, folk, jazz, eclectic.
Club Capacity: 200.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Wed. 5-6 p.m., confirm by calling.
Pay: Percentage of ticket sales.

TED KWALICK'S TENNESSEE GIN & COTTON

19710 Ventura Blvd., Woodland Hills, CA
Contact: Eric Lamb (818) 347-4044.
Type of Music: Originals.
Club Capacity: 200
Stage Capacity: 10.
PA: Yes.
Lighting: Yes.
Piano: No.
Audition: Call first.
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.

GOLDEN WEST

14808 W. Western, Gardena, CA 90249
Contact: Jack Nelson, (213) 770-1533.
Type of Music: Country-Western.
Club Capacity: 1000.
Stage Capacity: 25.
PA: Yes.
Lighting: Yes.
Piano: Yes.
Audition: Send pics, resume, bio & number of mailing list.
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.

TIMBERS

1920 Alosa, Glendora, CA 91106.
Contact: Steve Hibbard, (213) 681-1930.
Type of Music: Heavy Metal, Rock, New Wave, Origs OK.
Club Capacity: 600.
Stage Capacity: 7
PA: Yes.
Lighting: Yes.
Piano: Yes
Audition: Live, or send tape to: Steve Hibbard, c/o Ice House, 24 N. Mentor, Pasadena, CA 91106.
Pay: Percentage of 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) 355-3469.
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.

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.

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA.
Contact: Beau, 8-10 pm, (818) 360-3310.
Type of Music: Rock, originals OK, Top-40.
Club Capacity: 350
Stage Capacity: 10.
PA: Yes, w/operator.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Send complete promo pack or VHS to above address w/SASE.
Pay: Negotiable.

THE STAGE

10540 Magnolia Blvd.
 N. Hollywood, CA 91601.
Contact: Marsha, 8-10 pm, (818) 985-9937.
Type of Music: Rock, T40, Originals OK.
Club Capacity: 150.
Stage Capacity: 4-6.
PA: No.
Lighting System: Yes, with operator.
Piano: No.
Audition: Send pics, tape or VHS to above address w/SASE.
Pay: Negotiable.

TROUBADOUR

9081 Santa Monica Blvd.
Los Angeles, CA 90069.
Contact: Michael Glick. 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.

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.

THE WATERS CLUB

1331 Pacific Ave., South Bay/San Pedro, CA 90731
Contact: Mitch Dort (213) 547-4423 or 547-4424.
Type of Music: R&R to Heavy Metal, originals.
Club Capacity: 900-1000.
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.

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.

ORANGE COUNTY

RADIO CITY

945 S. Knott, Anaheim
Contact: Jerry Roach or Scott Nestel, M-F, 3-7. (714) 826-7001.
Type of Music: Heavy metal, straight ahead rock, modern rockabilly, new wave.
Club Capacity: 315.
Stage Capacity: 8-10.
PA: Yes.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Tape or live.
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.

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.

MUGSY MALONE'S

1731 S. Harbor Blvd., Anaheim, CA
Contact: Kathy (714) 947-2051.
Type of Music: Rock and roll, new, all types but heavy metal or punk. Originals, Top 40 OK.
Club Capacity: 350.
Stage Capacity: 15.
PA: Yes, w/operator.
Lighting System: Yes.
Piano: No.
Audition: Send press kit w/tape, pix and bio to: Sterling Prods, Unltd., PO Box 1273, Chino, CA 91710.
Pay: Negotiable.

SONG MARKET

PUBLISHING COMPANY seeks Top-40 material for placement. Send tape & lyric sheet to Chromatorie Music, 741 N. Formosa Ave., L.A., CA 90046.

SEEKING R&B, folk & rap material for release. Send studio quality tape & bio to: Urban Street Records, 1655 N. Highland Ave., Suite 334, Hollywood, CA 90028.

SONGS NEEDED for release in tape compilation. All material reviewed. Send tape (non-returnable) to Baker & Hood Entertainment Co., 9035 Topanga Cyn Blvd., Canoga Park, CA 91304. All publishing must be negotiable.

OUTSTANDING MATERIAL wanted for female duo with pending deal. Seeking new-wave/girl group sound with sophistication. Send tapes with lyric sheet & SASE to: Betty & Veronica, c/o Photo Unique, 5900 Wilshire Blvd., #2260, Los Angeles, CA 90036.

PRODUCERS LOOKING for songs. All styles welcome. Send tapes to: Brave Music, P.O. Box 6010-515, Sherman Oaks, CA 91403.

NEW MUSIC and lyrics wanted for internationally famous musician. Rock, C&W, Latin, contemporary. P.O. Box 8005, Suite 188, Boulder, CO 80306. Send tapes and lyrics and SASE for returns.

MISCELLANY

SAWMILL SUNDAY NIGHT showcase seeks musicians & comedians. Offer various prizes. Call Wed., a.m., 10:30-1:30. Larry (818) 796-8388.

HIGH LEVEL MANAGEMENT is continuing to review tapes and live showcases. Send tape and promo to George Swade, High Level Mgmt., 22241 Palos Verdes Blvd., Torrance, 90505.

MAGIC CASTING seeks extras, bits, and stand-ins for films and commercials. Currently casting for various productions. Lee Kissick, Magic Casting, 1645 S. La Cienega, Suite 1, L.A., CA 90035. Call to register. (213) 276-8024.

BANDS LOOKING for exposure: submit your video to Home Grown Videos, a new show sporting 3 hours a day of music videos. Send 3/4" tape to: c/o Home Grown Video, Video 22, P.O. Box 85159, L.A. 90072.

MUSICIANS, SINGERS, SONGWRITERS, anyone with tapes and looking for a recording contact. Send tapes to BACON productions, 22704 Ventura Blvd., #307, Woodland Hills, CA 91364. "Bringing it on home!"

MANAGER OF TOP Atlanta metal band seeks young aggressive triple L.A.-style singer with Dio, Slater, Keel power. No drugs, egos or problems please. Send tapes, photo, etc. to Sandy Holmes, Box 8916, Atlanta, GA 30306

PRODUCER WITH MAJOR 48-track studio will consider producing acts with local reputation. Send info. & cassette to: 1765 N. Highland Ave. Box 717, Hollywood, CA 90028

TV PRODUCTION STUDENTS seek rock-oriented bands for conceptual music videos for demos and possible broadcast. Cassette tape of work and portfolio requested. Our demo tape is available. For more info, call Marc (213) 871-8638.

McDON RECORDS SEEKS new talent specializing in hard rock, but will accept all types of music. Send tapes & bios to McDon Records, A&R Dept., Attn: Jeff Gordon, 5246 Whitsett, #17, North Hollywood, CA 91607. For more info, call (818) 761-8485.

SEEKING 4 PIECE bands, Top 40 variety, classy appearance to offer themselves throughout West Coast. Send promo pack to: Maris Agency, Talent Agency, 17620 Sherman Way, #8, Van Nuys, Ca 91406. (818) 708-2493.

WANTED: professional engineer for Spectramedia Studios. Rate negotiable. Contact Robert at (213) 550-8508.

AGGRESSIVE AGENT needed to represent a stable of bands and singers who have been developed and produced by Rock & Roll Productions. Call Lou at (818) 884-9178.

WANTED—EXPERIENCED sound man needed for traveling C&W band. Good salary. Bob (818) 888-2688.

BAND LOOKING for 5 hardworking people for roadies. (213) 719-9261.

AGENCY SEEKS pro Top 40 cover bands for L.A. nightclub engagements. Call Ken at (213) 465-5225.

(619) 466-7625 ANYTIME. Musicians, can a phone call change your life? This one just might. Rockit Talent Agency, 5515 Jackson Dr., Suite 211, La Mesa, CA 92041. Serving all of California.

YCCA CONCERT circuit is looking for a graphic arts & printing sponsor. Will be compensated at time of production. Contact Music Management Enterprises at (213) 650-2395 or (213) 466-5655.

REAL GEORGE'S BACKROOM TV—Free exposure of your music video in the New York area. Send 1/2" or 3/4" VHS video for review and inclusion in future episodes. P.O. Box 724, C.P., NY 12065. (518) 465-9690.

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

PRO PLAYERS

NEXT PRO PLAYER DEADLINE
THURS., NOV. 15, 12 NOON

SEE PRO PLAYERS COUPON
ON NEXT PAGE

SESSION PLAYERS

HENRY BUTLER

Phone: (213) 654-1871
Instruments: Oberheim DMX electronic drum machine, Roland JX-3P synth, Yamaha DX7 synth, Prophet 5 synth, Fender Rhodes piano, Honer D6 clavinet, acoustic piano
Technical Skills: Player/performer (incl lead singing), extensive recording experience and production work, composer, teacher, synth and electronic drum machine programmer
Styles: All
Available For: Live situations, recording projects, including demos, teaching, production work

Vocal Range: Baritone, second tenor
Qualifications: 27 years performing and recording including as concert singer throughout U S with performance at Kennedy Center, Washington, D C Performed and/or studied with Cannonball Adderly, Al Green, Roland Hannah, George Duke, and others National pianist awards Master of contemporary New Orleans sound

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Oberheim OB8 Polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai Grand Piano, Fostex 4-track, Korg Poly 6 synth, Yamaha DX-7
Read Music: Yes
Styles: Versatile in all styles, especially pop, R&B
Qualifications: Played keyboards for 23 years. Worked in Europe for 10 years in different situations before moving to L A 4 years ago. Worked touring Europe and U S A Wrote commercials and music for TV Contacts with record company in London
Available for: Session work, commercials, live work, producing and arranging, teaching, songwriting, demos, casuals

DAVID B. BARANCO

Phone: (818) 906-1933
Instruments: Electric Bass, lead and background vocals
Styles: Pop, R&B, Funk, Fusion Louis Johnson, Larry Graham, Marcus Miller
Read Music: Yes
Technical Skills: Vocal arrangement, recording
Vocal Range: 1st and 2nd tenor, baritone
Qualifications: Ten years extensive live and recording experience
Available For: Sessions, live situations, possible tours

CHRIS STEVENS

Phone: (213) 640-9576
Instruments: Lead, slide and rhythm guitar, electric or acoustic
Styles: Rock, pop, MOR, R&B
Read Music: Yes
Technical Skills: Playing, writing, arranging (especially vocals), producing
Qualifications: Graduate of N.N.A.R.T., played all situations, including concerts Recorded 45, EP and currently working on album that will be released
Available For: Recording, live showcases, tours lessons

FLOYD SNEED

Phone: (213) 666-9295
Instruments: Drums, acoustic and Simmons
Styles: Rock and Latin feel
Read Music: Yes
Qualifications: 15 years in Three Dog Night
Available For: Sessions and band situations, also travel

CORNELIUS BUMPUS

Phone: (818) 243-5079
Instruments: Tenor and Soprano Sax, Flute
Technical Skills: Instrumentalist & Vocalist
Styles: All
Vocal Range: Tenor
Qualifications: 28 years of saxophone playing. Member of Doobie Brothers 1979-82. Recording credits include two solo albums, Doobie Brothers, Amy Holland, Moby Grape, Max Gronenthal, Patrick Simmons, Clifforn Coulter, Tim Goodman, Taboo Zoo, John Banning and Tom Johnston. Live performances with Doobie Brothers, Jeff Lorber, Lucy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, numerous club bands.
Available for: Anything.

STEVE DANCZ

Phone: (213)452-3340
Instruments: Yamaha DX-7, Linn Drum, MIDI Computer, sequencing and digital recording, Roland Micro-composer. Access to and experience with Prophet 5, JP-8, OB-8 for studio work
Styles: All
Read Music: Yes
Technical Skills: Arranging, recording, producing and composition
Qualifications: Arranging, recording and performing in Europe, Asia, South America, Africa and U S Bachelor of Music, Masters Degree in theory/composition in progress
Available For: Sessions, film scoring

MATTHEW ENDER

Phone: (213) 650-6890
Instruments: OB-8, DSX, DX, Yamaha DX-7, Roland SH-09, Fostex model 250 4-trk cassette
Read Music: Yes
Styles: All
Qualifications: 28 years keyboard experience, apprentice with Joe Zawanal (1 yr), road work with Johnny "Guitar" Watson, Glen Miller Orch Have played with John Klemmer, Pointer Sisters, Sylvie St. James. Day-time drama music supervisor
Available for: Sessions, recording projects, film writing & scoring, demos & teaching

BUD NUANEZ

Phone: (213) 829-2783
Instruments: Guitar
Styles: Rock, pop, R&B, jazz
Read Music: Yes
Technical Skills: Guitarist, arranger, composer
Qualifications: 12 yrs with group Seawind Pro experience in clubs, concerts, sessions, TV videos
Available For: All musical situations.

WILL RAY

Phone: (213) 876-0443
Instruments: Electric and acoustic guitars vocals
Styles: Country picker, all styles of country including bluegrass, western swing, cow punk, western wave, modern country
Qualifications: Many years of experience recording on East and West coasts, have two Fenders fitted with string benders, use mini slide also, have studied and transposed steel guitar to electric guitar, unique style is cross between Buddy Emmons, Albert Lee and Clarence White.
Available For: Sessions, demos, projects, live work.

REEK HAVOK

Phone: (213) 532-9159
Instruments: The new Simmons Digital/Analog drum set, Drumulator with Apple II Interface, Simmons electronic drums, drum machines and programming, syndrums, Synare, Claptrap, misc outboard sound processing equipment.
Styles: Pop, R&B-fusion, rock, wave, future.
Read Music: Yes
Qualifications: 6 years working on synth drums and drum sound processing, extensive recording experience and discography 16 years playing drums, schooling at Dick Grove, California Institute of the Arts, extensive recording dates playing and/or drum synth tech, engineer and programmer with Tommy Tutone, Randy Crawford, Pointer Sisters, Herb Alpert, Great Buildings, Melissa Manchester, Chain Reaction, Julio Iglesias, Motley Crue, Sergio Mendes, Eddie and the Monsters, Nina Hagen, Greg Phillinganes, Stephanie Mills, etc Also extensive video acting and asst. production
Available For: Recording, soundtracks, tours, consultation, equipment, rentals, pro band situation.

BURT SHUR

Phone: (714) 631-3683
Instruments: Drums
Styles: All Rock, Pop, R&B, Jazz, Funk, Reggae Country.
Read Music: Yes
Qualifications: 20 years of experience, from stage shows to clubs and studios. College of hard knocks, Hard-hitting, Solid time. Don't drink or smoke. Good listener.
Available For: Recording, tours, demos, shows concerts, videos and possible club.

PATRICK RADD

Phone: (818) 763-0719
Instruments: Bass, moogtaurus pedals, guitars
Styles: All
Vocal Range: Baritone
Read Music: Yes
Technical Skills: Producer and songwriter.
Qualifications: Berklee College of Music. Toured own band throughout U.S. 10 yrs. live and recording experience. Songs released on radio. Excellent stage presence.
Available For: Concert tours, sessions, live gigs casuals, some club work.

PERRY A. CELIA

Phone: (213) 477-8915
Instruments: Simmons Electronic Drums SDSV, Acoustic Drums, Linn Digital Drums
Read Music: Yes
Styles: R&B, rock, pop, funk, dance, wave
Technical Skills: Extensive recording and programming experience.
Qualifications: Performed and/or programmed for The Stingers (Pleades Records), King Cotton & the King Pins, (Island Records), Test of Time, Frank Stallone, Allen Dysert, The Curves (EMI, Scotti Bros.), Tuesday Knight (Vanity Records), Dusty Wakeman's Electronic Christmas Album, The Rays, Steven Lee, Robby Benson and Carla Devito (A&M), Revenge of the Nerds (sound track "Right time for Love"), John Denver and Sylvie Varian ("Throwing Darts"), David Hallyday (Scotti Bros.)
Available for: Studio sessions, (playing, programming), demos, live performance, video performance, equipment rental, consultation

IVO ECKMAN

Phone: 463-6351
Instruments: Prophet T-8, Oberheim OB-8, Synergy, Yamaha DX7, Prophet 5, Moog, Clav, Dyno-my Rhodes, DMX Drum Machine, DSX Sequencer, Piano
Styles: All
Read Music: Yes
Qualifications: Recorded and performed in various situations around the world for past 12 years
Available For: Sessions, arranging, DSX & DMX programming, gigs

GUY BABYLON

Phone: (213) 664-7284
Instruments: Synclavier II, EMU digital drums, Minimoog, Clavinet Roland VK1, ARP Odyssey, Rhodes, Vox Jaguar
Style: Rock, pop, fusion, hi-tech dance
Qualifications: B.A. Music Composition, album credits, film, commercial and dance scores Conscientious, creative and tasteful
Available For: Sessions, pre-production, and film scoring

DAVID KITAY

Phone: (213) 476-8164 (213) 471-3975
Instruments: GR707 and GR300 guitar synths, TR808 and DMX drum machines all electric and acoustic guitars
Technical Skills: Session player, bass player, drum programmer, songwriter, producer
Styles: R&B, rock, funk, pop, future
Vocal Range: Three octave baritone and falsetto parts
Read Music: Yes
Qualifications: Seven years playing experience, extensive recording experience, playing and drum programming. Recorded with Pointer Sisters, Aretha Franklin Four Tops James Ingram, Geoffrey Osbourne, Billy Griffin, Sammy Davis Jr., Temptations Presently recording an album with R&R act DARWUN on Polygram Records
Available For: Sessions, rentals, demos, live situations, and programming

JEFF FELDMAN

Phone: (213) 850-6810, (213) 454-4507
Instruments: Bass, acoustic and electric
Styles: Jazz, all rock, pop, funk, R&B, pick, etc
Read Music: Yes
Qualifications: 10 years extensive experience Various projects Business, conducting, contracting, etc
Available For: '50s and '60s working bands, casuals, fill-ins, paid sessions, live performances, recording, etc

TIM FLEMING

Phone: (818) 441-3553
Instruments: Electric bass and fretless.
Styles: Rock, funk, country, reggae.
Vocal Range: Baritone to falsetto
Read Music: Yes
Qualifications: Concerts, TV shows with Laura Branigan including Saturday Night Live, Solid Gold, and Star Search. Arranged and played bass on many Rhino Records releases. Soundtrack work on Chips TV show.
Available For: Recording, casuals, teaching.

JOHN A. MILLS

Phone: (619) 589-6429
Instruments: Voice, piano, poly synths, drums, percussion.
Styles: R&B, jazz, R&R, blues.
Vocal Range: 3 octaves, baritone to tenor.
Qualifications: Studio work, live work, 10 years. Some engineering, radio commercials, currently recording original projects. Tape available.
Available For: Sessions, demos, original projects, live.

LANCE KELLOGG

Phone: (213) 753-3751
Instruments: Acoustic and electronic drums and percussion
Read Music: Yes
Technical Skills: Drum and synthesizer programmer, recording and engineering experience
Qualifications: Extensive studio experience Album, TV, and film credits
Available For: Sessions, videos, live performances

VOCALISTS

CAROL WEBER

Phone: (818) 891-1609
Vocal Range: 3 octaves
Styles: R&B, pop, blues, jazz, R&B, C&W
Sight Read: Yes
Qualifications: 9 years clubs, studio work, TV, radio commercials, concerts
Available For: Sessions, demos, casuals, some club work.

JIM MANDELL

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

RENNIE MATTHES

Phone: (213) 556-9492
Vocal Range: Alto to soprano
Styles: Pop, rock, blues, R&B, C&W
Sight Read: yes
Qualifications: Extensive live and studio work—skilled in arranging and production Call for more info
Available for: Sessions, demos, concerts.

WARREN STANYER

Phone: (213) 934-4582
Vocal Range: Baritone to tenor (or higher with hormone shots).
Styles: Pop, rock, Shopping Mall, Sherpa folk music
Sight Read: Yes
Qualifications: 9 yrs clubs, T V As a performer, and multitudes of radio / T V commercials and demo / record sessions Can arrange harmonies at will. Tape on request. Reasonable.
Available for: Sessions

TECHNICAL

JACK LANCASTER

Phone: (213) 851-2084
Technical Skills: Producing and arranging.
Qualifications: Produced various artists in top London studios, including Rod Argent, Stephane Grappelli, Gary Moore, Brian Eno, Clive Bunker, Phil Collins, Zeitgeist, Kayak, Krisma, The Permutations.
Available For: Recording sessions

PETER R. KELSEY

Phone: (213) 837-7939
Technical Skills: Recording engineer and producer.
Qualifications: 12 years experience in top studios including work with producers Ken Scott, Roy Thomas Baker, Rupert Hine, Rick Derringer & artists Elton John, David Bowie, Jean Luc Ponty, The Fixx, Graham Parker, "Weird" Al Yankovitch, etc Resume avail upon request.
Available for: All studio engineering and production.

BOB ROMAINE

Phone: (213) 838-7015
Technical Skills: Sound engineer, tour and stage manager.
Qualifications: 15 years experience including 6 years as Billy Joel's sound engineer and tour manager. Experienced in all facets of sound, tour and stage production.
Available For: Tour and local.

ANN STANTON BEHRINGER

Phone: (213) 396-7160
Skills: Choreography and staging.
Qualifications: 10 years experience Rock & Roll, Jazz Dance on stage and TV with Tina Turner, Tubes, Toni Basil, MTV, Midnight Special. Resume available.
Available For: Choreography and/or staging live shows and video concepts. Basic visual overhauls

TO PLACE FREE AD

CLASSIFIED ADS are for musicians' personals only. We do not accept ads for services involving fees. To place free ads, please follow these guidelines:

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).

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NEXT CLASSIFIED DEADLINE
WED. NOV. 14, 5:00 P.M.

2 PA'S AND AMPS

- Fender Champ, perfect condition, great sound, \$85 818-506-6901
- Muslicman 50-RD head with 12-inch cabinet, and 15-inch Lab series cabinet, \$350 for both, or will sell separately. Call evs. 818-887-0499
- Wanted: Marshall 120 watt slant speaker cabinet in mint condition Will pay \$400* 213-659-8755*

- Celestion speaker, G12, 16 ohms, 80 watt, brand new in box, \$50 213-659-8755
- Sunn monitors with two 10-inch speakers in each Excellent condition, \$250 for pair 818-343-7919
- Cerwin Vega A2000A, 750 watts, \$1000 Phil 213-466-4211
- Yamaha Thirty 112 guitar amp, one 12-inch speaker, \$200 Phil 213-466-4211
- Acoustic model 906 powered monitor system, two monitors, 6-channel mixer, \$450 Saly 213-935-9964
- JBL pro series model 4662 PA cabinets Top quality, excellent condition, \$600 each obo, or trade 818-896-0458
- Spotlight 1000 watt with stand and colored gels, \$295 obo 714-871-9834
- For sale: 15-inch speaker cabinets with horn, \$250, brand new Joe 213-876-8968
- Two ElectroVoice 8060-B cabinets with four EVM 12L's in each fabulous sound, for guitar, PA, keys, or bass \$500 each or \$975 pair 818-761-3735
- Sound City 100 watt combo with reverb, master volume, two 12-inch speakers, mint condition, \$375 or trade for Marshall top Tapco 6100 RE and 6100 RB mixers, 12 channels, \$375 obo, 818-761-3735
- Yamaha G100-210, channel switching, parametric EQ, 100 watts, great distortion, loud and compact with cover. Excellent condition, \$390, 818-766-0876
- Fender Champ, 1972, overhauled with new tubes, new speaker, excellent condition, \$90, 818-766-0876
- 500 watt JBL speaker system unused in cartons. Will trade for car valued at \$1600. Call Larry evs. 714-536-9397
- Yamaha PM430 pro series 8-channel stereo mixing board, excellent condition, \$750, Dave 213-374-8385
- Biamp model 1642 16x4x2 mixer, Jensen transformers on input, hardwood pedestal wiring harness and Switchcraft patch bay. Perfect for small recording studio, \$2500 Bruce 818-507-8785
- Sunn bottom available, six 10-inch speakers, well kept, must sell, \$185 obo. 818-995-3786
- Brand new Gallien-Kruger 100 watt amp, perfect condition, \$350, Peter 714-984-3893
- Yamaha 115 bass amp, \$350 818-795-8350
- Roland stereo power amp FPA60, \$100, 213-874-7132
- Altec 604 studio monitors, \$500 213-874-7132

3 TAPE RECORDERS

- Stevens pro 8-track, 1-inch tape, sounds great, \$4000, Don 213-680-3824
- Dokorder 7140, \$300, 4-track recorder, Phil 213-466-4211

- Fostex 240 4-track studio, like new, \$995 obo, 213-396-7942
- Nakamichi 700 tri tracer, three head audio cassette system, Dolby, limiter, studio design and quality, just serviced, excellent condition, \$500 213-938-4077
- TEAC 234 Syncaset 4-track recorder with noise reduction Easy to use Incredible machine, \$500 213-376-4321
- TEAC 144 4-track Portastudio with Anvil case, \$550 Steve 213-660-9252
- Fostex model X-15 multi 4 track cassette machine with AC adaptor, brand new in box, \$425, Randall 213-856-0279
- TASCAM 40-4 4-track with DBX noise reduction and remote control, mint condition, \$1600 Terry 818-889-6202

4 MUSIC ACCESSORIES

- Scotch 206 recording tape, suitable for 16 or 24 track, used once, \$40 Dan 213-393-5936
- DOD phaser 401, new in box, never used, \$35, 818-506-6901
- Banjo, 5-string, Orlando, new with case, \$100 818-506-6901
- Oscar Schmidt autoharp, 12-chord, great shape and sound, burgundy color, \$100 or trade, 818-506-6901
- KORG GT6 tuner, perfect condition, \$40 818-343-7919
- Nasty black system wireless with Sansui PU533 receiver with quartz lock, \$350 818-904-0268
- Two Anvil cases for Fender basses, cut foam to fit any bass or guitar, \$100 each Fred 213-784-9315
- Custom floorboard, nine effects, \$800 obo, 213-383-0265
- Digital reverb, System 5, studio quality, \$2850, Doug 213-461-6156
- Original Epiphone pickups, pots and machine heads, brass finish, \$75 for all, George 213-876-1061
- German violin outfit, 1/2-size, new, Glasseibow, excellent condition, \$275 Kathleen 213-453-3803
- Maestro Echowheel, mint condition, \$175 Strat tremolo tailpiece, \$45, 10-inch Celestion speakers, \$35 each Old Firebird tremolo tailpiece, \$40, 818-761-3735
- BOSS DM-2 analog delay with AC adaptor, \$85, 213-668-1060
- Ibanez DM500 digital delay, flanging, chorusing, phasing, doubling, echo, \$165, Preston 213-534-3897
- Roland Drumatix T0606, \$140 Rockman model 2B, \$140, Steve 213-660-9252
- Eventide Harmonizer H910, brand new, never used, warranty card, \$995, Jeff 213-461-6031
- String bass, 3/4-size, made in Germany, \$700, Larry 818-891-0252

- Tangent 2402AX 24-channel mixing board, used in studio for masters, \$2000, Patty 213-664-7622
- MXR drum computer, excellent condition, \$650, Andre 213-723-1297
- Krumar key stand, \$100 213-874-7132

5 GUITARS

- Yamaha SG2000 electric guitar, burgundy, ebony neck, gold hardware, \$350 obo, Dan 213-393-5936
- Les Paul Custom with burgundy finish & gold hardware, coil splitters in tone control pots. Lead pick wound 12,000 times With Gibson hardshell case, \$600 818-766-5532
- Fender Precision bass copy, maple neck, sunburst body, very good action and sound, comparable to current Fenders, \$225 with case, 213-462-4502
- Stringbasses, several 3/4 basses from \$80 to \$3200 with pickups and covers. Also bows from \$60 to \$200 213-462-4502
- Epiphone black double cutaway, new pickups, pots and machine heads, \$225, George 213-876-1061
- Fender Jaguar, pre-CBS, original parts with tremolo and case, \$500, 213-668-1060
- Gibson Les Paul Standard, 1978, cherry sunburst, two DiMarzio PAX, Shaller keys, TP6 tailpiece, excellent condition with case, \$465 obo, Mark 213-937-6539
- 1958 Gibson Flying V replica, custom made to exact specifications, gold hardware, sunburst finish, sounds, plays, and looks great, with case, \$850 obo, 818-761-3735
- 1965 pre-CBS Fender electric 12-string, sunburst, excellent condition, \$475 obo 818-761-3735
- Hammer Flying V, red finish, DiMarzio's, best looking guitar in town, great heavy metal axe, \$600, Gibson Explorer reissue, gold hardware, jumbo frets, new condition with case, \$550, Les Paul Custom with DiMarzios, jumbo frets, black finish, Shaller keys, road case, \$550 obo, 818-761-3735
- 1965 Gibson Hummingbird 6-string acoustic, \$600 Leslie 213-557-7360 / 818-508-6330
- 1963 Fender Telecaster, \$300, Phil 213-466-4211
- Fender Strat, 1970 model, \$400, Jeff 213-935-9964
- Electric bass for sale, maple neck, \$100, 213-383-0265
- Rickenbacker 4000 bass, black and white, \$425, John 818-790-7664
- Roland bass guitar synthesizer with G88 bass and GR33 bass and GR33 floor module, \$1000 obo, 818-508-0690

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AVAILABLE FOR _____
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FREE CLASSIFIEDS

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- Aria Pro II with custom body. \$200. Steve 213-660-9252
- 1962 Fender fretless jazz bass, black satin with Shaller bridge and tuners. Seymour Duncan pickups, plays, sounds, and looks great. \$650 firm Thom 213-591-2756
- Fender P-bass, clear red finish with maple neck and hardshell case, very good condition. \$320 Thom 213-591-2756
- BC Rich Bitch, mint condition, hand carved, unique finish, includes flight case. \$900. Brad 213-656-5227
- Gibson Les Paul, late '60s, sunburst with Humbuckers Grover heads, brass nut, \$400 714-528-1744
- Brand new 1962 vintage Fender Precision bass, perfect condition, \$350 Peter 714-984-3893
- Roland GR707 guitar with case and GR700 synthesizer used a few hours Excellent condition. \$2800 obo Kim 213-850-0846
- Charvel Destroyer, hot pink with black spider web, tremolo, excellent condition A twisted rocker's delight Call Michael after 6 p.m. 818-285-0658

6 KEYBOARDS

- Piano Teacher's 5'8" rebuilt Conover grand piano with new hammer, keys action regulation Warm tone and very good action \$4200 with bench 213-462-4502
- Roland EP30 touch sensitive electric piano with split bass, separate volume control for bass section Less than 35 lbs. very good condition. \$475 213-462-4502
- Yamaha CP30 electric piano, touch sensitive, excellent condition \$650 obo 213-766-5532
- Oberheim 4-voice modular synthesizer with programmer Unparalleled in versatility as studio synthesizer, easy to use live. \$1800 good condition Marquise 818-241-3070
- ARP string ensemble. \$275 Call Jack before 5 p.m. Monday through Friday 818-991-0949
- Casio MT 800. \$475. 213-466-1238
- Roland Juneau 60 synthesizer shuttle case, ultimate support stand, Roland stereo volume pedal and chords. \$950 Ken 818-995-4302
- Oberheim OB-X synthesizer with Arvil case. \$1100 213-258-3665
- Memory Moog. \$1500. 714-998-5664
- Sequential Circuits Prophet 10 model Two keyboards, built-in 6-track sequencer, including Arvil case \$3000 Michael 818-708-3576
- KORG CS-3 portable B3-type organ, with case, very good condition \$700 obo Don818-841-5921

- Fender Rhodes electric piano, bottom-half, mint condition. \$500 John 213-650-5691
- Fender Rhodes 73 stage piano, very good condition. \$350 Bruce 213-384-9455
- Dyno My Piano, custom 73 key Rhodes, excellent tone, action, and condition. \$1200 Bob 619-272-4572
- For sale, new Wuritzer piano upright with bench, \$1500 obo. 213-559-3092
- Fender Rhodes 1980 Mark II model, excellent condition. \$400. 213-374-0291
- Hammond Porta-B organ with bass pedals. \$400 818-795-8350
- Hohner electric piano, good for songwriter Kim 213-850-0846

7 HORNS

- Clarinet, Fulton, wood with Selma Goldentone mouthpiece, hardshell case \$100 or trade 818-506-6901
- Mark VI tenor great condition. \$1100 Dave 213-851-4830
- Yamaha Soprano sax model YSS-62 mint condition \$1200 Randall 213-856-0279

8 PERCUSSION

- TAMA, Bx8, drum, natural maple finish with fibre case Both in excellent condition \$95 for both Call Max after 5 p.m. 208-529-3786
- Simmons SDS7 7-piece drum set with brass New unused \$4900 213-393-2455
- Musical chimes wanted Lauren213-204-2984
- Unique all metal drum set 8x12 9x13, 16x16 14x22, 6' x14. \$500 714-871-9834
- Zildjian 15-inch new beat hi hats, perfect condition. \$130 714-871-9834
- Simmons 5 electronic kit, excellent condition \$2500 213-390-1265
- Custom Yamaha 6' x14 metal snare \$175 213-978-9502
- Slingerland 1949 collectors' item snare drum \$50, great condition Mark 818-761-8482
- One Gon Bop brass timbale used. \$30 Mark 818-761-8482
- Rare old Istanbul K Zildjian cymbals, 18-inch ride \$200 13-inch hi hat. \$210 20-inch A Zildjian pang. \$150 Call after 6 p.m. 818-954-0016
- MIRX drum computer, excellent condition. \$650 Andre 213-723-1297
- New 20-inch Zildjian cymbal, medium ride \$90 213-874-7532

9 GUITARISTS AVAILABLE

- Classically influenced lead guitarist. 4 years experience, seeks semi-progressive hard rock/metal band or musicians to form band 818-766-5532
- Lead guitarist, 22 seeks original heavy metal/hard rock band influenced by, Scorpion Dio Jake E Lee Have performing and recording experience and good image No speed metal Pros

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- only Eddie 213-838-2776
- Wild, aggressive guitarist available now Excellent equipment, killer image, seeks image-minded rock metal band 818-782-3281
- Hard rock lead guitarist seeks melodic original hard rock or heavy metal band Have excellent equipment and image and attitude Also stage and studio experience Pros only Call 10 a.m. - 2 p.m. 818-244-0467
- Hot, tasty lead guitarist, R&R, R&B, blues metal, slide, also background vocals, 10 year pro, excellent references Pros only Steve 213-469-9422
- Rock metal guitarist seeks original serious pro band Lead and rhythm guitar with writing ability and strong vocals. Have equipment and transportation Call Steve after 6 p.m. or weekends 818-246-9630

- Guitarist/vocalist/songwriter seeking original project ala Police, Pretenders No time to waste Steve 818-994-6484
- Heavy metal lead guitarist seeks established or new band Have excellent equipment and ability Joe 714-983-5170
- Guitarist seeks hard rock heavy metal band Have excellent chops and equipment Serious on! Craig 818-881-2401
- Serious guitarist/synthesist/vocalist seeks to join power rock band with keys and strong vocals Influenced by Night Ranger, Squier, UFO, REO No drugs or distractions Pros only image conscious Lisa 818-763-2714
- Sizzling melodic guitarist available with fame and fortune at fingertips Seeks the right band with label and management I am obsessed with making it If you're not don't waste my time! Gary 818-347-0827
- Creative pro guitarist with excellent image and equipment seeks aggressive pro band or individuals for rock pop R&B recording or live work Robert 213-469-2357
- Lead guitarist available Rock guitarist/writer seeks working original pro hard rock group Influences ZZ Top, Beck, Squier Marshall, Les Paul, Strat equipment Stage presence, will travel Available for session work Promo kit and tape on request 213-659-8755
- Lead guitarist, 20, seeking very melodic hard rock heavy metal band with female vocalist Have excellent equipment and contacts 213-438-5995 / 213-762-0449
- Lead guitarist, country and blues specialist seeks band 213-876-0443
- Hard rocking lead guitarist seeks original hard rock or heavy metal band Have excellent equipment, attitude, stage and studio experience. Pros only 10 a.m. - 10 p.m. 818-244-0467
- Hard rock guitarist/singer/songwriter seeks group or musicians to form group 213-469-2637

- Pro guitarist seeks band with road, studio, or in-town gigs Excellent sightreader and chart reader Excellent chops, excellent stage presence. Craig 213-461-6507
- Killer aggressive guitarist available now with excellent equipment and killer image Seeking heavy metal project in Valley area Influences RATT, Crue 818-782-3281
- Guitarist/vocalist, experienced qualified, 22 seeks pro rock band with image Influenced by Steve Stevens 213-426-2264
- Top Philadelphia guitarist, 27, seeks gig with rock/blues band 818-980-7860

- Lead guitarist seeks 4-piece hard rock band, already established 213-836-3369
- Lead guitarist seeks commercial hard rock/heavy metal and. Have rock image, excellent equipment, strong vocals, and transportation. Top pros only Mike 213-254-9938
- Guitarist with looks, dedicated, some keyboard ability, writing skills, and potential original hits, seeks very serious image conscious band, Influences Idol, Halen, Squier, Call mornings or late night. Sean 213-466-4066
- Blues guitarist seeks pro musicians/band, committed to the blues and non-synth soul music. Available for gigs 213-477-0011 / 805-252-7133 Byron
- Pro guitarist seeking original showcase group, committed to the blues and non-synth soul music. Available for gigs 714-536-0637

9 GUITARISTS WANTED

- Female singer/songwriter, with 8-track studio, looking for funk, crossover, pop guitarist for recording and live performing. Prefer professional but no session musicians. 818-848-6066 / 818-842-7752
- BIG SOUND, New Jump n' R&B combo seeking guitarist/singer/songwriter. Manic improv ability and appreciation of NRBO's Big Al Anderson essential Abe 213-876-2862
- Creative lead guitar wanted for original rock and roll band influenced by Go-Gos, Springfield, Cars. Serious career-minded only Ages 20-25, no smoking, drinking or drugs 213-479-8942
- Musicians wanted: Fusion improvisational-oriented cellist, woodwinds, guitar, percussion, or classical jazz fusion pianist to form ensemble 213-876-2405
- Artist with new release on indie label seeking guitarist, synthesist, and bassist for showcasing, studio work, possible tour Call Caesar 714-998-7997
- Punk band seeks guitarist. Tony818-996-0933
- New music project seeks progressive guitarist for studio recording Original material Call Doug after 5 p.m. 213-928-0987
- Strong aggressive lead guitarist wanted for heavy metal power band Must have awesome guitar image, ferocious and mean licks, pro attitude Rusty 714-526-8047
- C&W guitarist wanted for different styles. Fred 213-462-1944
- Young female guitarist wanted by female rhythm section with various influences Stacy 213-752-4466 Indiana 213-293-2212
- Top 40 original band seeking aggressive guitarist Must be influenced by funk and new wave sounds Joey 213-292-6738
- Female guitarist for original hard rock Must have image, ability, and equipment Call Vnc eyes 213-654-7357
- Guitarist wanted for talented female singer/songwriter owns studio Original material Funk crossover pop 818-848-6066 / 818-842-7752
- Play for pay on road Mr Brown213-855-1047
- Guitarist wanted. Must do backgrounds, lead and rhythm guitar Young and attractive, must have equipment pop R&B with hard edge, original music Don days 213-464-8341
- Top 40 band with aggressive originals seeking aggressive guitar player Influences new wave

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Top 40, funk. Must have transportation. Joey 213-753-6501

•Guitarist wanted for female singer/songwriter with recording studio. Influences funk crossover pop. 818-842-7752 / 818-848-6066

•Guitar player wanted for all girl band. Michael 213-733-1283

•Heavy metal woman musicians wanted for video. Maria 213-684-0993

•Guitarist wanted for heavy metal band. Must be 12 years old or under. Indy 213-451-0956

•Guitarist wanted by Top 40 group with exceptional female lead vocalist and male vocalist/drummer for rock T40 band. Pros only 213-427-2734

•Lead guitarist wanted for current Top 40 band. Must be reliable, have own equipment. Dave 714-640-0959

•Killer guitarist wanted by major label act. Album in preproduction now. Send tape, photo and bio to: Mister Roberts, 12333 Washington Blvd., Los Angeles, CA 90066.

10 BASSISTS AVAILABLE

•Bassist/vocalist with great voice, ear, and experience, seeks group with record deal, or ultra close Serious pro inquiries only 818-343-7919

•Bassist/vocalist, pro attitude and equipment, experienced in all styles, seeks Top 40 or casuals band Davis 213-851-4830

•Bassist, 15 years experience, prefers country crossover, knows country standards, transcribes charts 818-784-1830

•Bassist with much experience, creative, solid, and reliable 213-254-2115

•Available immediately: extremely accomplished rock-to-progressive-rock bassist, full concert equipment, video experience. Extensive recording and performing experience. Very intelligent, highly dedicated. Own transportation. Mike 213-735-3917

•Pro bassist seeks complete commercial hard rock act ala Night Ranger, Scorpions. Must have long hair, rock image, much equipment, pro attitude I do Call Mark anytime 805-496-2275

•Bassist seeking band. Available for commercial hard rock heavy metal. Have image, equipment, transportation, and heavy welding equipment. Live in No. Hollywood. John 714-540-0181

•Bassist available for working R&B country band. 213-828-2219

•Bassist, electric and keyboards, seeks modern rock band or project. Influences Fixx, Simple Minds, Dolby, Serious and pro. Lucky 213-649-6970

•Bassist/frntman/composer seeking group. Pros only. Has tour, recording, and TV experience. Dan 213-934-1360

10 BASSISTS WANTED

•Female singer/songwriter, with 8-track studio, looking for funk, crossover, pop bassist for recording and live performing. Prefer professional but no session musicians. 818-848-6066 / 818-842-7752

•Bassist wanted by singer/songwriter/guitarist to join original American R&R band. Influences Springsteen, Creedence, Stones, etc. Kevin 213-657-5650

•Bassist wanted for original R&R band, influenced by Go-Gos, Springfield, Cars, Serious, career-minded only. No smoking, drinking, or drugs. 213-479-8942

•BIG SOUND, New Jump 'n' R&B combo, seeking lead bassist/singer/songwriter. Manic improv ability and appreciation of NRBO's Joey Spampinato essential. Abe 213-876-2862

•Melodic rock band with female vocalist and strong direction seeks bass player with modern image, modern hair, and ability. Call between 6-10 p.m. Lorraine or Marquise 818-241-3070

•Bassist/singer wanted for established all original pop rock band. Songwriting a big plus. No heavy metal please. THE ROLLAWAYS 818-896-0458

•Bassist wanted for tasty new mainstream pop rock band with great material and good attitude. Experienced and dedicated please. So. Bay rehearsal studio. Jack 213-427-3877

•Bass player and drummer needed for original trio project. Dean 818-980-9122

•Bass player wanted for December working gigs. Must sing. David 818-906-1933

•Bassist wanted for original commercial hard rock band. Vocals a must. Jeff 818-362-4525

•Bassist wanted for club work. Must have equipment and transportation. Fred 213-462-1944

•Guitarist and drummer writing team with years of stage and studio experience seeks bass with no less than 10 years experience, hard rock image and pro attitude. 213-923-0231

•Bassist wanted immediately to complete melodic hard rock band. Experience and dedication a must. Background vocals helpful. We're all seasoned pros. If you're not, don't call. No immediate money. Kenny 818-767-4106

•Melodic rock band with female vocalist and strong direction seeks bass player with modern image and hair and ability. Call between 6-10 p.m. Lorraine or Marquise 818-241-3070

•Simple minded player with calm attitude to play original melodic rock. 213-764-9454

•Artist with new release on indie label seeking guitarist, synthesist, and bassist for showcasing, studio work, possible tour. Call Caesar. 714-998-7997

•Bass player wanted by band. Influenced by X, Oingo Boingo, Dead Kennedys, Jefferson Airplane, Stravinsky. Troy 213-851-2118

•Female bassist wanted for original hard rock. Must have image, ability, and equipment. Call Vno eyes. 213-654-7357

•Bassist wanted for original rock pop band. Vocals preferred but not necessary. Influences Costello, Springsteen, Beatles John 213-935-8390

•Bassist wanted by bright modern rock group, must sing. Mike 213-465-5677

•Bassist wanted for the Billy Blues Band, L.A.'s hottest band. Only those with expert knowledge of Chicago or British blues rock need apply. Billy 213-672-1823

•Bassist wanted for original trio project. Dean 818-980-9122

•Female bassist wanted for original cover pop rock fusion all female band. Must read, pop and slap, and be versatile rock and jazz player. Studio work and upcoming paid gigs for right woman. Laurie 818-345-3237

•JHS Productions seeks bass players. Pro and semi-pro only. Must have transportation, looks, stage presence, for both live and studio. R&R oriented. Send tape and bio to JHS Productions, 3630 Barham Blvd., Bldg. Z, #308, Los Angeles, CA 90068.

•Bassist wanted for female singer/songwriter with recording studio. Influences funk crossover pop. 818-842-7752 / 818-848-6066

•Bassist wanted immediately for commercial hard rock band. Must have excellent stage presence, young, long hair, high background vocals, and commitment it takes to be Number 1. Band is completely financially backed. Chuck 213-763-8057

•Bassist wanted for working original Top 40 band, rock. Carl 714-629-2047

•Bassist wanted by Top 40 group with exceptional female lead vocalist and male vocalist/drummer for rock Top 40 band. Pros only 213-427-2734

•High energy guitarist from Niagara Falls with much experience seeks good solid aggressive bass player with vocals to form band. Kenny 213-559-5700

•Christian bass player with vocals wanted. Join guitarist/vocalist/writer to form R&R band for Jesus. Rock image a must. 213-748-5518

•Top 40 and originals Orange County band with guaranteed work seeking pro bass player with strong lead vocals and image. 714-642-5412

11 KEYBOARDISTS AVAILABLE

•Extremely cool synthesist available for ultra hip new wave dance bands only. Jerome 213-935-0518

•Pro versatile pianist/singer, influenced by Nat King Cole, seeks working situation. Will travel. Keith 213-924-3680

•Experienced pianist/keyboardsist seeks two night per week working situation, preferably in San Fernando Valley area. Brian 213-256-3649

•Organist seeking heavy metal band. Steve 213-391-7014

•Serious pro hard rock multi keyboardist/vocalist with state-of-the-art equipment, rock image, stage and studio experience, available for pro rock act with track record, stability, and potential for major success. 818-841-5921

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- **Female vocalist** wanted for duo with male singer/songwriter/multi instrumentalist. Must play guitar, sing lead and harmonies. Tony 213-662-5448
- **Blues singer** wanted for the Billy Blues Band, L.A.'s hottest band. Only those with expert knowledge of Chicago or British blues rock need apply. Billy 213-672-1823
- **First tenor** wanted for vocal group. Must have high range. Call Michael, Mon-Fri 2-4 p.m., Sun 2-4 p.m. 213-733-1283
- **Bass singer** wanted for vocal group. Influenced by Melvin Franklin. Call Michael, Mon-Fri 2-4 p.m., Sun 2-4 p.m. 213-733-1283
- **Vocalist** wanted for band into Led Zeppelin, Rush, originals. Must have equipment. Peter 714-984-3893
- **Producer** needs attractive female singer for recording. Damon, Thunder Productions. 213-460-6913
- **Female vocalist** wanted who can also play keyboards for Top 40 band, Covina area. We have studio and agent. John 818-339-7020
- **Vocalist** wanted for pro hard rock band with catchy songs. Influenced by Cheap Trick, Crue, Billy. Must have non stop attitude, image, and PA. We have studio and dollars. Dana 714-774-0145

13 DRUMMERS AVAILABLE

- **Aggressive stickman** with vocals seeks band with great commercial appeal ala Huey Lewis, or RM-oriented Top 40 band. Call Chip. After 5 805-581-2898
- **Pro drummer** seeks working band, R&B, funk, jazz, or pop rock. Also available for programming. 818-761-0363 x C304
- **Drummer** seeking new music band. Have Simmons and acoustic drums. Recording and touring experience. Solid, creative, with good image. 818-768-5100 x 213
- **Drummer** seeks established parttime or fulltime working band. Very experienced, sings lead, all styles. Excellent image and equipment. Michael 818-988-0590
- **Drummer** into pro rock group, seeking work immediately. Pro attitude. Bob 818-912-1106
- **Drummer, tasteful and solid**, reads and sings lead and backgrounds, seeking showcase, club, casuals, and recording situation. 818-342-6643
- **Drummer available**, modest, intense, modern music. Electro acoustic gear. Unique pro. Barry 818-995-DRUM
- **Drummer available**, 15 years experience stage and studio, solid time in rock, jazz, Top 40, etc., great sounding equipment, pro attitude. 818-342-1415
- **Drummer available** for original band on West Side. My interests include R&B, jazz/rock, and

- Prefer management. 213-876-9822
- **Drummer/percussionist**, experienced all styles, played with top artists, seeking working situation. Also available for sessions and fill-ins. Can read, have good ear. Jeff 213-370-2258
- **Percussionist available**, all styles, experienced. Image conscious, seeking a good time. Senor Conga 818-710-1332
- **Drummer available** for casuals, club work, or projects. Great dynamics and meter. Vocals. Call Steve anytime. 213-463-7968
- **Standup electronic drummer** seeks conceptual futuristic electro-synth funk unit ala Prince, Madonna, Kraftwerk, Dolby, Thompson Twins, Devo, etc. Pro only. Prefer with record deal. 213-390-1265
- **Pro rock drummer**, solid, versatile, excellent equipment, good meter, 17 years stage and studio experience, seeking band of same. George 213-978-9502
- **Pro drummer**, good clean cut athletic looks with years of stage and studio experience, unique style. seeks original funk-dance or funk-rock band with unique sound. Influenced by Chaka Khan, the Time, George Duke. Have excellent equipment. Kevin 213-670-1518 / 213-670-8981
- **Jack Spratt**, experienced and versatile rock drummer and vocalist, seeks pro band needing drummer only. New rock image. Creative and dedicated. 213-465-1714
- **Drummer/percussionist**, experienced in all styles, seeks creative working band and session work. Read, vocals. Dave 818-703-0598
- **Drummer with Simmons** and acoustic drums, solid, dependable, seeks recording/demo sessions and live work. 213-374-6281
- **Drummer**, 12 years pro experience, seeks Top 40 rock band or working situation. Jack 818-994-9969
- **Drummer** seeks established parttime or fulltime working band. Very experienced, sings lead, all styles. Excellent image and equipment. Michael 818-988-0590
- **Drummer into pro rock group**, seeking work immediately. Pro attitude. Bob 818-912-1106
- **Drummer, tasteful and solid**, reads and sings lead and backgrounds, seeking showcase, club, casuals, and recording situation. 818-342-6643
- **Drummer available**, modest, intense, modern music. Electro acoustic gear. Unique pro. Barry 818-995-DRUM
- **Drummer available**, 15 years experience stage and studio, solid time in rock, jazz, Top 40, etc., great sounding equipment, pro attitude. 818-342-1415
- **Drummer available** for original band on West Side. My interests include R&B, jazz/rock, and

- blues. I do some vocals. Also available for conventions, cabaret, casuals, etc. Tom 213-558-8277
- **Drummer available**, experienced, versatile, vocalist. Mark 213-874-7533
- **Pro rock drummer** with strong commercial style seeks top original rock situation. Have Sonor drums. Have background vocals, solid recording and performing experience. Paul 213-276-9724
- **Drummer** seeks new music band. Have Simmons and acoustic drums. Recording and touring experience. Solid, creative, with good image. Prefer management. 213-876-9822
- **Male drummer/vocalist** and exceptional lead female vocalist available for Top 40 rock band. Have image and great equipment. Pros only. 213-427-2734
- **Drummer/percussionist**, experienced in all styles, seeks hot creative working band and session work. Dave 818-703-0598
- **Drummer available**, rock, many years experience, versatile, looking for right situation. Call eves. 213-827-1676

- 40 band. Karl 714-629-2047
- **Seeking male** or female percussionist. Play for pay on road. Mr. Brown 213-855-1047
- **Keyboardist** wanted for the Billy Blues Band, L.A.'s hottest band. Only those with expert knowledge of Chicago or British blues rock need apply. Billy 213-672-1823
- **Signed rock act** with vinyl soon to be released nationally, seeks drummer with strong vocals. Ken 213-431-5653
- **Drummer** wanted for original trio project. Dean 818-980-9122
- **Heavy metal woman** musicians wanted for video. Maria 213-684-0993
- **Drummer** wanted for heavy metal band, must be 12 years old or under. Indy 213-451-0956
- **Christian drummer** with vocals wanted. Join guitarist/vocalist/writer to form R&R band for Jesus. Rock image a must. 213-748-5518
- **Drummer** with vocals needed for good solid aggressive band. Serious only. Kenny 213-559-5700

13 DRUMMERS WANTED

- **Drummer** wanted for original R&R band, influenced by Go-Gos, Springfield, Cars. Serious career-minded only. Ages 20-25, no smoking, drinking, or drugs. 213-479-8942
- **Rock writer/singer/guitarist** seeking edge drummer to complete ST2W Save The Whole World band. No religion—wild ride guaranteed. Dave 213-469-2637
- **Band seeking drummer**. All original heavy metal band. Call Chris or John 213-785-2138
- **Hard hitting drummer** wanted for new romantic band, all original material. Connections. Wild and technical ala Steve Stevens. 213-659-7642
- **Drummer** wanted for all original band from New York with creative modern sound ala Simple Minds, Echo, and U2. Must have driving solid style, great rhythmic chops and modern image. Long Beach area. Thom 213-591-2756
- **Drummer** and bass player needed for original trio project. Dean 213-980-9122
- **Musicians** wanted: Fusion improvisational-oriented cellist, woodwinds, guitar, percussion, or classical jazz fusion pianist to form ensemble. 213-876-2405
- **Drummer** wanted for interesting new music band. 213-433-6833
- **Drummer** wanted with aggressive metal style, influenced by Aldridge, Bonham, Powell for original heavy hard rock band. Double bass preferred. Band soon to be recording. 213-885-1652
- **Wanted: Rock drummer** for working original Top

14 HORNS AVAILABLE

14 HORNS WANTED

- **BIG SOUND**, New Jump 'n' R&B combo, seeking horn section that doubles on percussion. Music improvisational abilities and appreciation of NRBQ's Whole Wheat Horns essential. Abe 213-876-2862
- **Musicians** wanted: Fusion improvisational-oriented cellist, woodwinds, guitar, percussion, or classical jazz fusion pianist to form ensemble. 213-876-2405
- **Saxophone player** who doubles on keys wanted for tasty mainstream pop rock band with great material and good attitude. Experienced and dedicated please. So Bay rehearsal studio. Jack 213-427-3877
- **Saxophone player** wanted by dedicated rehearsed gigging original band into rock and R&B. Influenced by Little Steven 818-996-2611
- **Saxophone player** wanted by rock band with gigs. Influenced by Little Steven. 818-996-2611

15 SPECIALITIES

- **Melodic rock** band with female vocalist and strong direction. seeks bass player with modern image, modern hair, and ability. Call between 6-10 p.m. Lorraine or Marquise 818-241-3070
- **Manager** seeking all female band. Should be willing to work hard. Call Brandon between 9 a.m.-5 p.m. Monday through Friday, no calls after 5 p.m. 213-390-8426
- **Original material** needed. All styles. Send tape, lyrics and SASE to Mark N. P.O. Box 3043, Alhambra, CA 91803. For more info call. 213-699-8260
- **Manager** seeks serious-minded heavy metal band. Must be willing to work hard. Call between 10 a.m.-5 p.m. Monday through Friday, no calls after 5 p.m. Brandon 213-390-8426
- **Pro management**, production agents wanted by experienced pop rock act with new video to promote. Concert ready and willing. Michael 213-455-2288 / 818-785-2357
- **It's Your Life!** Take hold of your career. Musicians and writers can learn how. The first step? Call Ready to Rock 213-461-1153
- **Male** lead vocalist wanted for pro hard rock band. Must have powerful voice and sing ballads to hard rock. Rock image and an obsession for success. Call Casey eves. 818-886-8460
- **Bands** seeking inexpensive 24-track recording studio time, also any artists seeking backup bands. Tom 213-663-5105

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• **Musicians wanted:** Fusion improvisational-oriented cellist, woodwinds, guitar, percussion, or classical jazz fusion pianist to form ensemble. 213-876-2405

• **Standup electronic drummer** seeks conceptual futuristic electro-synth funk unit ala Prince, Madonna, Kraftwerk, Dolby, Thompson Twins, Devo, etc. Pro only. Prefer with record deal. 213-390-1265

• **Recording Green Bay Wisconsin heavy metal band** seeks financial backing or pro management to showcase material in L.A.-Orange County area. Have demo, bio and promo package. Consult Jim. 414-499-8912

• **Manager or representative** sought by singer/songwriter with four songs demoed. Must have connections or contacts with record company personnel. Nick. 213-850-6734

• **Top notch pro keyboardist/vocalist** with 8-track studio and state-of-the-art equipment seeks pro commercial heavy metal band tired of searching for the right person. Don. 818-841-5921

• **MEDUSA**, major circuit L.A. heavy metal act, seeks management immediately. 818-838-5336

• **Harmonica and vocals.** Craig. 818-345-0488

• **Robin**, the pots-and-pans percussionist, seeks booking agent. 213-856-7083

• **Lyricist** seeks pro female solo vocalist who needs original hit songs for album project. Pop/R&B and country. Lauren. 213-204-2984

• **Melodic rock band** with female vocalist and strong direction seeks bass player with modern image and hair and ability. Call between 6-10 p.m. Lorraine or Marquise. 818-241-3070

• **Mallet keyboardist** and percussionist available for studio and live work. Dave. 818-703-0598

• **Roadies wanted** for established modern rock group. No experience necessary. Call Steve anytime. 213-463-7968

• **Artist** with new release on indie label seeking guitarist, synthesist, and bassist for showcasing, studio work, possible tour. Call Caesar. 714-998-7997

• **Serious lead singer/songwriter/guitarist** seeks to join power rock band with keys and strong vocals. Influenced by Night Ranger, Squier, UFO, REO. No drugs or distractions. Pros only. Image conscious. Lisa. 818-763-2714

• **Seeking male** or female percussionist. Play for pay on road. Mr. Brown. 213-855-1047

• **Paul Hansen**, cousin of Billy Gibbons of ZZ Top fame, seeks people interested in original material. Also seeks representation. 818-794-3314

• **Songwriter seeks movie soundtrack deal.** Paul. 818-794-3314

• **Music producer** wanted for talented female singer/songwriter. Had records in England. Own studio. Funk crossover pop. 818-848-6066 / 818-842-7752

• **Bess Mota**, care of the 20 minute workout, please call Steven Easter. 818-361-3765

• **Music from another time** and place. Sunday 7-10 p.m. New music program, from Pomona College radio station 88.7 FM, KSPC.

• **Urgent! Harold Oliver**, please call Audrey. 818-709-0447

• **Heavy metal woman musicians** wanted for video. Mana. 213-684-0993

• **Drummer available**, experienced, versatile, vocalist Mark. 2123-874-7533

• **Singer/songwriter/arranger/producer** available for your high quality demo. 213-589-7029

• **Male drummer/vocalist** and exceptional lead female vocalist available for Top 40 rock band. Have image and great equipment. Pros only. 213-427-2734

• **CONTOURS** seeking video company interested in backing 24-track single, finished product. Ask for Buddy. 213-469-1892

• **Top 40 band** wanted for road gig. 818-508-8738

• **Art Moby**, where are you? Used to play for Andy Williams' band Bobbie. 818-359-0105

• **Non-starting musicians** for session work wanted. Also forming new record company, specializing in promo packaging. All interested parties please call. 213-318-5757

16 SONGWRITERS

• **Rap artist**, also writes lyrics and raps. Chris. 213-466-1238

• **Producer** wants unusual dance material for upcoming compilation album. Send bio, tape, and photo to Mutant Press, 359 1/4 So. Detroit, Los Angeles, CA 90036.

• **Individual workshops** by industry pro on business of songwriting. Get control of your career. 213-461-1153

• **Pro keyboardist/arranger** seeks songwriting partner. Should be capable of musical and lyrical

input. Call Michael after 6 p.m. 818-240-7592

• **Songwriters, get heard!** Pro representation gets pro results. We need you. 213-650-4563

• **Top notch vocalist** will make your pro recording projects successful. 213-589-7029

• **Wanted:** high energy and open minded vocalist/songwriter to collaborate as a band. Influences heavy Stones and '50s rock, with modern edge ala Talking Heads, U2, Jam, Bowie. Call between 4-10 p.m. 213-466-1094

• **Male singer/songwriter** seeks same for original pop act. 818-782-8779

• **Serious lead singer/songwriter/guitarist** seeks to join power rock band with keys and strong vocals. Influenced by Night Ranger, Squier, UFO, REO. No drugs or distractions. Pros only. Image conscious. Lisa. 818-763-2714

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