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7th Anniversary Edition

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Of The Year
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NEWMAN**

BRUCE SPRINGSTEEN
Penetrating The Myth

Annual Pick Of The Players Poll

**DO MUSIC BIZ EXECS
STILL LOVE ROCK & ROLL?**
Find Out In Our Revealing Movers & Shakers Poll

THE YEAR IN REVIEW
Not A Bad One

HAVE THE EIGHTIES STARTED YET?

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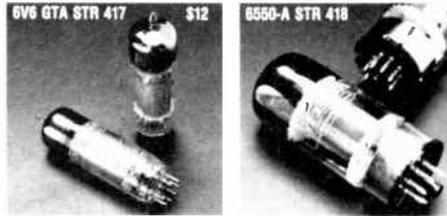
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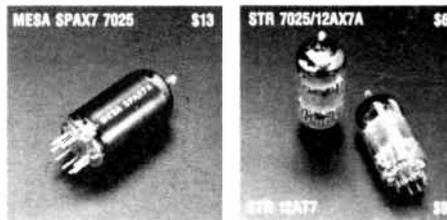
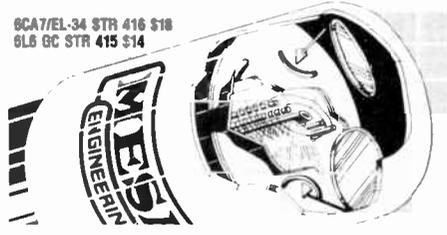
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"My Life Is Good" Cover Illustration by Lesley Crofford

*Merry
Christmas*

—AND—

A Happy New Year

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Feedback

The Battle Rages

Dear *Music Connection*:

Per Michael Fremer's commentary in the October 11 issue: I noticed his credit as writer/comedian and he is obviously very funny. Also, a bit paranoid, per his comment that "an international conspiracy of bozos is ripping up all the analog tracks and replacing them with digital." International conspiracy, indeed.

May I say a word to Mr. Fremer? Quit feeling like the whole world is changing without your approval! No one is ramming compact discs or digital storage down your throat.

It's wonderful to live in a free country, enabling those who want to hear CDs the opportunity, and those who prefer black vinyl, to each his own. Enjoy your records, Mr. Fremer, but I am sure we will win you over, eventually. Hope you can get that bumper sticker off of your car, or perhaps you can sell some of your black records and buy a new car! Good luck with your career as a comedian. Thanks to the *MC* editors also, for making sure to indicate that a guest commentary doesn't reflect the views of the magazine.

Leslie Rosen
Director
Compact Disc Group
New York, NY

Lily Pad On A Cesspool

Dear *Music Connection*:

I read with great interest your letter from Gene Meros in your November 8th issue regarding the Troubadour.

As the manager of several acts in the area, I was very pleased to see somebody, *especially* a patron, stand up and address this issue.

As recounted by Mr. Meros, patrons and bands are routinely treated as so much dead meat; and given this factor, thereby creates the Catch 22 for the bands, that the only place in town they

can play is the least likely place to induce "industry people" to attend.

In closing I would like to say I feel the Troubadour has fallen from the great tradition of other longstanding L.A. clubs and become, instead of a "stepping stone to success," a lily pad upon a cesspool.

I hope more bands, patrons, and "industry people" will come forth and address this issue.

Mike Jacobs
Jacobs & Assoc. Mgmt.
Garden Grove, CA

Distaff Depths

Dear *Music Connection*:

To continue one of the most promising notes you've printed in years, I've decided to continue Chris Clarke's in-depth (sic) review of nightclub bathrooms. Ralping in the aisles is not just the male's domain anymore. What with such dainty ladies as Tex, Johanna Went, and Adore O'Hara (oops, pardon moi), females who can't tolerate three ice teas need a place to retreat to! Here goes:

Madame Wong's East: Putrid pink walls and one stall, darlings, gotta wait in line for this one. Cozy, but beware the slippery floors.

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Music Machine: I don't know about the bathrooms, but the intense fluorescent lighting in the dressing rooms is enough to make ya heave, hey Allison?

I look forward to seeing a Valley edition of this useful feature in upcoming issues... after all, the water alone is enough to make a person retch.

P.J. Birosik
Hollywood

Music CONNECTION

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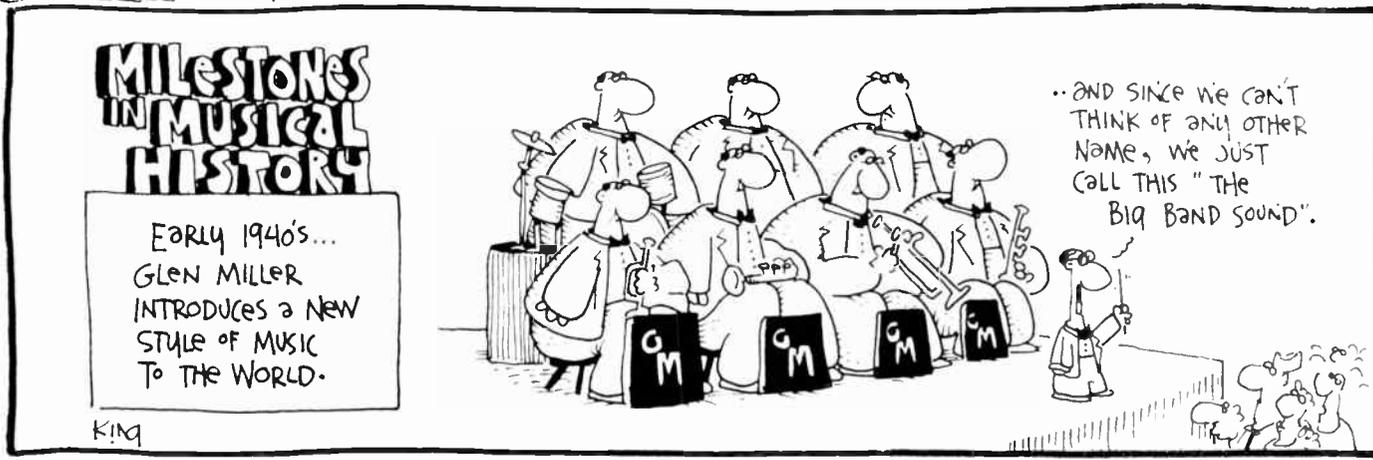
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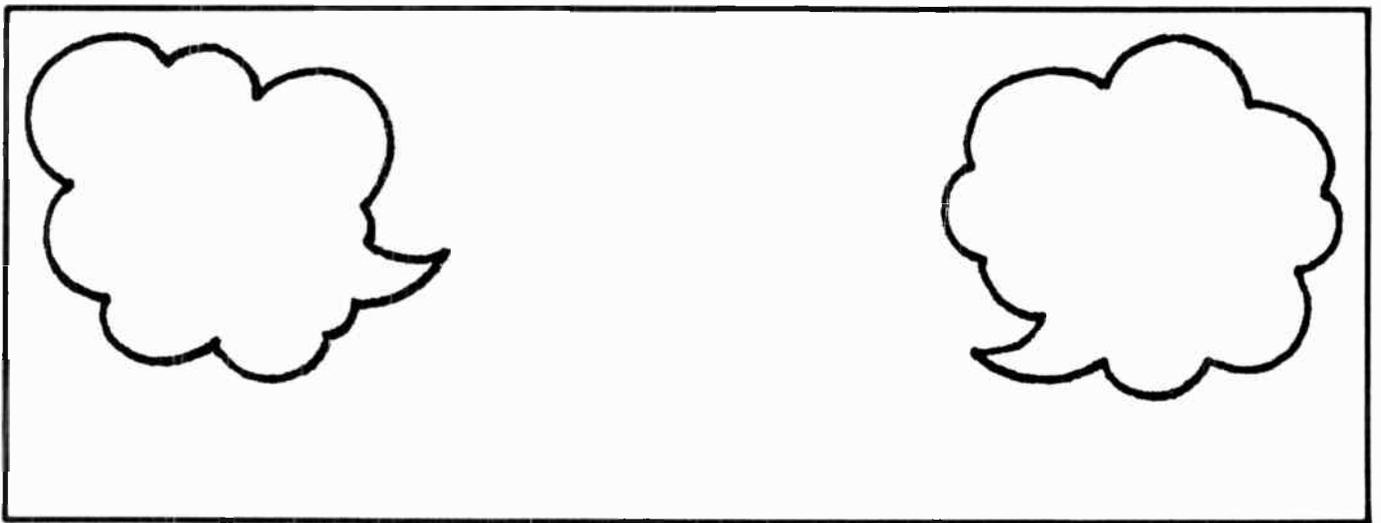


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Ed Intro

**“My Life Is Good”:
Here’s Why**

... For a while, there, people were nastier because of money. When things were really tight, about five years ago. I felt it. Inflation was getting people down, really down. Inflation made people mean. It's better now...

—Randy Newman

The buzz word for 1984 was “recovery.” The music business picked up a full head of steam, midwifing the



birth and nurturing the growth of a new generation of superstars, including a trio of pop idols who easily outstripped the brightest lights of the Seventies. Fans once again avowed their allegiance to pop stars and to pop style with an intensity dormant since the Sixties. It helped that they had some bucks to spend. The lines between black and white continued to blur. In America this year, the joint began to jump once again. Money plus enthusiasm plus substance plus confidence plus practicality equals recovery. Newman's right—it's better now.

It should surprise no one that, for this year-end special issue of *MC*, we've appointed Mr. Newman L.A.'s pop poet emeritus, Man of the Year. Further, for our Catch Phrase in this ish, we've decaffeinated the irony from his song, “My Life Is Good” (a brilliantly satiric look at contemporary life in *Our Town*), with the understood coda, “(Once Again).” At this point, there's nothing gained from cynicism, and there's no harm in throwing in a sprinkle of good old-fashioned optimism.

Graphic artist Lesley Crofford approached us recently with the desire to illustrate an *MC* cover; we said, “Sure,” natch... but what to illustrate? Putting on Newman's *Trouble in Paradise* LP for aural inspiration, we were struck by the hilarious image

presented in “My Life Is Good,” wherein “Rand” visits “good friend, Mr. Bruce Springsteen,” at the Bel Air Hotel, and, after talking about some items of importance (“some guitars we like”), is invited to *take over* by the exhausted Boss. A great moment in the Future of Rock & Roll, most certainly. Hey, why not have Lesley illustrate that? *Voilà!* The song also produced our underlying motif for the issue, as well as inspiring much of its content. That's how things happen around here.

On to substance: News Editor Ben Brooks supervised the making of our “84 in Review” overview feature, an *MC* year-end staple. And Review Editor/Club Rep Bruce Duff dove headfirst into the local scene for our annual “Pick of the Players” poll, along with jazzbo Frankie Nemko and cowgirl Judy Raphael. Resident intellectual John Bitzer came up with the thought-provoking essay, “The Trouble With Rock & Roll,” while resident mystic Richard Sassin conjured up the shadowy Truths at the heart of the Springsteen mythos in a passionate, individualized study. We attempted also, to peel away the outer layers of seen-it-all cynicism from the Tastemakers of Our Town in the highly personalized “My Life Is Good Poll of Movers and Shakers,” and—lo and behold—beneath the blase surface of each we found the perennially youthful heart of a *FAN* thumping obsessively still. Add Karen Burch's verbal snapshot of *MC*'s official cover portraitist Kristen Dahline, our Critic Pix, Gift Ideas, and ongoing departments, and you have a year-end issue overflowing with Good Stuff. It wasn't easy to do, but it'll all be over by the time you read this... Happy holidays.

—Bud Scoppa



Illustration by
Lesley Crofford

MC Cover Photographer Kristen Dahline: Every Picture Tells A Story

by Karen Burch

As a photographer Kristen A. Dahline looks lovingly at the laminated *Music Connection* covers he has spread out over the floor of his Hollywood studio, JAI Productions. JAI, says Dahline, stands for "high" aspirations, as well as for each middle initial of the three original partners in the company, two of which remain. Like a proud parent admiring his children, Dahline beams with pride over the cover photos he has created, with the assistance of his partner, Glenn I. Gross.

"Photography is an infinite number of variables," Dahline says. "A photographer works constantly to reduce those variables down to where everything is as he wants it." Assessing the congregation of covers on the floor, one can observe the many moods these photographs reflect and recognize the variables that are involved in the photographer's craft. Some shots are serious and sedate, others are wild and whimsical, and the rest lie somewhere between. But, all are Kristen's babies, and he chuckles with delight at the memory of the situation behind each shot. *Music Connection's* photographer is a human scrapbook of memories and behind-the-scenes happenings.

Pointing to last year's Sixth Anniversary Issue, with Lee Ving on the cover, Kristen becomes animated. "When the editor at *MC* asked Ving to come down, Lee said that the only way he would come down was if *Music Connection* would get him a case of beer and a box of cigars. So when he got to the shoot, there was a case of beer and a box of cigars. He was

to play Santa for the Christmas issue. Once we got him going, he was having so much fun. He had a couple of beers and the shoot went real quick. The *MC* staff had to go back to the office, but the photo staff was still at the studio and we were all sitting around." Dahline laughs: "Lee Ving looked up at us and said, 'Hey, I ain't gonna leave 'till that damn case of beer is gone—so start drinking!' We spent the rest of the afternoon getting plastered with Lee Ving. We had fun. . . . Oh, yeah, there's more," he recalls. "You know those props



Kristen, Krizel, and covers.

you see on the cover? He brought them all. The editors told him to bring Christmas presents he would give to his friends, so he showed up with a power saw, gas masks, some Harley exhaust pipes, a baseball bat, and jumper cables."

Obviously, that was one of the more simple and lighthearted shoots of Kristen's career. However, he admits that they don't all run that smoothly. "For the most part it's pretty straightforward. Everybody realizes we're trying to drum up some publicity for them and, at the same time, get a great picture to put in our book.

Sometimes, though, you're working with talent that are stars, so you have to deal with a star that may not know anything about modeling. They may be a great singer or a great actor, or they're a great talent in their own right. But you have to try to make it all fit together."

Dahline's technique is to get the subjects involved in the picture and make them relax. "Take Clive Davis, for example," he says. "Clive was still a bit nervous and apprehensive after a few shots. So I said, respectfully, 'Mr. Davis, how does it feel to be at the top of your profession, famous, rich, and successful?' and he just sort of laughed, thinking about it, leaned back and said, 'It feels great!' Clive smiled and I hit the picture—I burned a roll [of film] off." It was that exact pose, Dahline relates, pointing to the photo, that appeared on the cover.

Dahline places a great deal of importance upon the concept behind the photos and the varied special effects he uses to convey the image of the subject. He comments, "I would say in the Lone Justice cover, it was a perfect fit. Everything jelled perfectly—the timing, the band, the style, the name, the sound—everything worked."

With his evident photographic expertise, new horizons in Dahline's career are imminent. Along with partner Gross, Dahline intends to explore other avenues of the art, promoting their bigger ideas such as screenplays, commercials, motion pictures, and rock videos. "The whole idea behind JAI Productions was to establish a business in Hollywood where we could be creative and work with film. . . . We're now looking to expand our base."

If you're looking to expand your portfolio—group shots, live shots or album covers—contact Kristen Dahline or Glenn Gross at:

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THE BEST OF LOCAL NOTES

JANUARY

THE FIRST SYMBOLIC GESTURE of the New Year came when Oingo Boingo performed "Wake Up (It's 1984)" on *American Bandstand*, aired on New Year's eve day. That's what we call putting symbolism to good use: after all, what's a meta...phor?

THE MUSIC WORLD WAS SHOCKED by the tragic death of Beach Boy Dennis Wilson, one of the original creators of "old wave" music, in an accidental drowning in Marina Del Rey. Dennis will be greatly missed.

THRILLER STILL THRILLS: After 23 weeks as the number one LP on the charts, Michael Jackson's monster *Thriller* continues to break all previous records. Responsible for almost single-handedly reviving the comatose recording industry in 1983, *Thriller* is the largest selling solo album in history.

FEBRUARY

LAST OF THE MOHICANS: Scottish hard-core band The Exploited was in town recently for several club gigs. While here, Wattie Buchan (see pic) demonstrated his technique for buttering toast with his hair.



Monkey of ADX: Techno-Mime?

circular metallic appendage around one of her nostrils. Is it to give her high notes a better ring, or is it just a convenient place to stash her car keys?

MARCH

THE L.A. THEME SONG sweepstakes is gaining momentum as the Olympics approach. The present champion, Randy Newman's "I Love L.A.," shows signs of weakening now that everybody in California has heard it 12,000 times.

V.V.S.I. (which stands for Very Very Slight Imperfection) are presently putting the finishing touches of perfection on their latest 4-song EP at F.O.R. Studios in Burbank. The as-yet-untitled EP will be released soon, and should receive airplay on KLOS.

APRIL

OUR MAN AT I.R.S.: Cary Baker has been named National Publicity Director at I.R.S. Records. Cary formerly operated his own publicity company, Right Angle, in his native Chicago. Many of *Music Connection's* readers will recall his excellent contributions to our publication. Congratulations, Cary.

LONE JUSTICE HEADLINED the Palace, the band's last local date before beginning pre-production with Jimmy Iovine, who will produce their debut album for Geffen. Iovine is known for his work with Tom Petty, Bruce Springsteen, and Patti Smith. Playing more confidently than ever, Lone Justice at times sounded more like the Rolling Stones than Johnny Cash. They encoored with two unlikely songs: Talking Heads' "Heaven," and the Velvet Underground's "Sweet Jane."

ARTISTS ONLY: Four members in good standing of contempo-rock's pantheon have new opuses cooked to order and ready to serve. They are: Elvis Costello's *Goodbye Cruel World*, Bruce Springsteen's *Born in the U.S.A.*, *Diford and Tilbrook* by former Squeeze-meisters Chris and Glenn, Prince's *Purple Rain*, and Nick Lowe and His *Cowboy Outfit*. Sounds like we're in for a Walkman summer, eh wot?

JUMP!: Local (if we may be so bold) stars Van Halen are experiencing unprecedented success with their latest LP, *1984*. The record, which features their hottest selling single, is well on its way to quadruple platinum status in the U.S. and Japan, and double platinum in Canada. Other hotbeds of Van Halen-mania are Mexico and Germany, where wall-jumping is a well-known activity.

BLACKIE LAWLESS and his W.A.S.P. cohorts signed a deal with Capitol Records.

MAY

POST PERTEM COINUS: Karen Lamm Wilson, ex-wife of the late Dennis Wilson, has filed a claim against the Beach Boy's estate, asking for post-humous support payments: Marvin Mitchelson, Lamm Wilson's attorney,



Charlie Haden gets in under his head with Minutemen.

claimed Dennis was "drunk driving" at the time of his death and, as such, remains responsible to his ex for financial support!

TWIST TURNS AT 33: The Untouchables are about to come out with a six-song mini-LP titled *Live and Let Dance* on the newly formed Twist label. Twist Records is a spinoff (get it???) of L.A.'s cultzine of the same name; it was formed by *Twist* mag's publishers, Philip Cramer and Dave Lumien, who have high hopes for their vinyl venture. *Live and Let Dance* was recorded at Eldorado Studios and produced by Pat Foley and Chris Silagy.

BILLY VERA AND THE BEATERS, L.A.'s most popular nightclub band, always party onstage, as we all know. But May 19 found a larger celebration than usual. The band toasted their fifth anniversary at Reseda's Country Club with several guests from the local rock & roll community.

JUNE

SAINTS BE PRAISED: St. Regis, those

local purveyors of quality entertainment, have landed a recording deal with PolyGram Records. To top that, they've also landed a cut on Columbia Records' *The Krate Kid* sound track.

BANGLES, NOT BAGELS: It's been a while since Bangles emerged from L.A. clubs to national tocs, TV, and radio. The drought is over, however, as the band's debut CBS album, *All Over the Place*, has just been released. So save your candy money, kiddies. Banglemania awaits us.

RATT LEAPS OUT OF THE CELLAR: Local band RATT are apparently on their way with a bullet. Their recent Atlantic release has jumped over 60 points in the past three weeks on *Billboard's* album chart. Watch the traps.

JULY

DAVE JERDEN, ace producer-engineer at Vine Street's Eldorado Studios, has been up to his ears in offers since engineering Herbie Hancock's smash, "Rockit." last year. Currently, Dauntless



Rodney has soiree with nine girls of his dreams.

Photo by Lesley Campbell

Photo by Jeffrey Mayor



Photo by Naomi Peterson

from what looks to be one of the summer's biggest flicks.

WHEN PRINCE FLIES: It looks very much like *Our Hero* is about to make his own version of a *Thriller* move, with the brilliant single *Number One* in both pop and R&B sectors, the album from whence it sprang, *Purple Rain*, tallying *advance* orders approaching a million units, and the movie of the same name set for release later this summer. The album, by the way, is astounding, although it's a great deal more challenging in its sounds and viewpoints than your typical mega-smash. You *need* this record, folks.

AUGUST

KENTUCKY-FRIED RATT: They may not have been Steven Spielberg's grem-lins, but whoever they are, they sure know how to mess up a show. During RATT's performance at New York's Beacon Theatre, fifty pounds of flour were dropped on the band from above the stage. Then, disguised vandals stormed the stage and covered

star on the Hollywood Walk of Fame on September 7.

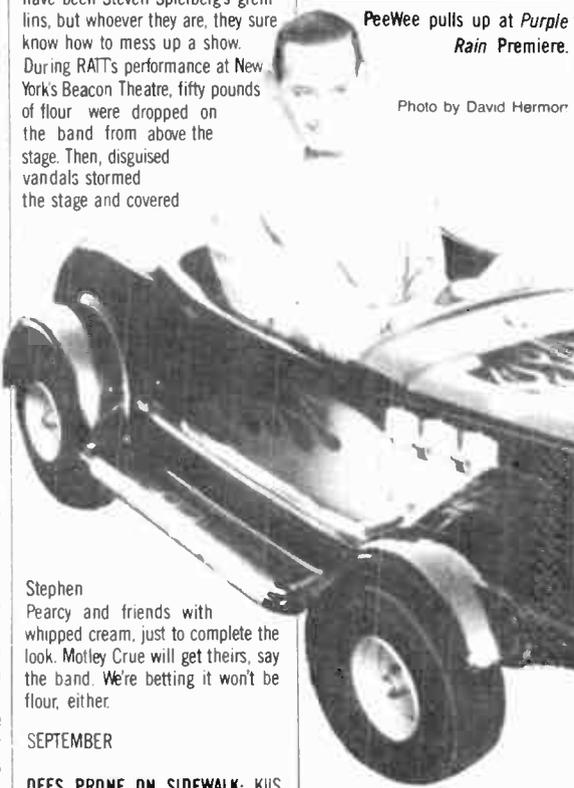
RODNEY HAD A DREAM—a wonderful dream. In it, all of the Go-Go's and the Bangles came to his doorstep and said, "Rodney, we've decided to merge into one sextet—even though there are nine of us—and we want you to be the lead singer." Rodney said, "well...okay..." and then he woke up in Las Vegas, where the Go-Go's and Bangles were appearing together.

TACKY TITLE of the year goes to Blackfoot for its new LP, *Vertical Smiles*. Hey, fellas, sit on this! And be sure to send copies of the LP to your moms.

WORLD WAR III VIDEO: Brit sensations Frankie Goes to Hollywood greet

PeeWee pulls up at *Purple Rain* Premiere.

Photo by David Hermon



Stephen Pearcy and friends with whipped cream, just to complete the look. Motley Crue will get theirs, say the band. We're betting it won't be flour, either.

SEPTEMBER

DEES PRONE ON SIDEWALK: KIIS FM's celeb jock, Rick Dees, gets a

the red dawn as Russkies in a scene



Photo by Joyce Silverstein

John Waite holds a RATT.

from their "Two Tribes" video.

OCTOBER

WHAT KIND OF MAN READS MC? John Waite, classy rock crooner, that's who. Waite is an all around trend

setter, besides reading the zine, he's a fashion trailblazer—soon, *everyone* will be wearing T-shirts emblazoned with their own names!

PRINCE SINGLES OUT BANGLES: Pop's new reigning monarch came to the Palace the other night to check out the Bangles' sold-out show at the venue. Afterward, he told the girls he'd picked up their album, *All Over the Place*, after seeing their video of the single, "Hero Takes a Fall." He's a fan of the album, he said, and "Hero" is presently Number One in his car. Prince enjoyed the show, too, and came to the post-show bash that CBS held for the Bangles. During the party, he was seen in intense conversation with singer/guitarist Susanna Hoffs... Let's see... Susanna 6?... Naaah.

NOVEMBER

TALK-TALK: Devotees of the spoken word can delight themselves to their hearts' content with Freeway's third anthology double LP of art chatter, *Neighborhood Rhythms*. Long Ryder Sid Griffin actually snuck a guitar into one session and put about ten seconds of music on the record

Photo by Eric Waisson

before the axe was confiscated by Harvey Kubernik, the project's creator/producer. The LP's a must for anyone who wants to remember what L.A. was like in the mid-Eighties.

NEWMAN THE BRUIN: Song-writer/composer/singer Randy Newman addressed a receptive audience of close to 600 students at UCLA's Ackerman Grand Ballroom. His unmistakable wry wit and satirical outlook were apparent as he rambled on about his days as a UCLA undergrad. He touched upon many areas even today's college youth could easily identify with, telling them that he really didn't work too hard while at UCLA and quipped, "If I couldn't find a place to park, I'd keep going."

DECEMBER

THEIR SATANIC MAJESTIES Spinal Tap have jumped labels, from Polygram (which released the band's recent classics, *Silent But Deadly*, *Smell the Glove*, and *Various Artists*) to Enigma. First release for new label: inspirational seasonal single, "Christmas With the Devil." The Tappers, by the way, bear an uncanny resemblance to striped-shirt trio the Felkmen, who appeared recently on *Saturday Night Live*.

IT'S (UN)OFFICIAL!?!? Rumor has it that lucky lady Paula Jean Brown has been chosen to fill the bass spot on the Go-Go's team. Paula's ex-band Paradise Drive is sorry to see her go, but wishes her lots of luck with the new gang. You didn't hear it from us!

CHRYSLIS RECORDS has confirmed that co-owners Terry Ellis and Chris Wright plan to go their separate ways at the end of the year. Following Ellis' increased involvement in film production and an amicable parting, Wright plans to exercise his option to buy out his partner's interest in the label. Sources at Chrysalis say the staff are optimistic, looking forward to an even stronger, more unified international label.

Grave is toiling away in the Bahamas, engineering the first solo album by Mick Jagger with Bill Laswell producing. The project is likely to further enhance Jerden's rep, not to mention doing wonders for his studio pallor.

GUCCI, GUCCI! Rhino Records announces the release of the Koshers Club, a four-song compilation EP featuring "Oy George." Also included is the return of Gefilte Joe and the Fish, the world's only senior citizen rock band, with "Fairfax Aerue," the Screaming Eatoshes' "Rasta Jew," the first Jewish reggae song, and Georgie's Girl's "Yes, I Really Want to Hurt You." Bring on the Diet Pepsi, and let's party!

NEWMAN AT BAT: Local visionary Randy Newman wrote the score for the current hit film, *The Natural*, the soundtrack LP of which has just been released on Warner Bros. Records... Speaking of hit movies, the soon-to-be-released *Ghostbusters* soundtrack album (Arista) features a tune by local darlings the Bus Boys, who should get some great exposure

FGTH: Apocalyptic apparel available at better Melrose boutiques.



1984 In Review

In a year when the record industry quietly regained its momentum in the marketplace, associate and spin-off areas flourished equally. Nineteen-eighty-four was a year when the insecurities and guarded optimism of recent years gave way to a strong but sensible confidence. The record industry will probably never commit the kind of excesses it was once known for, regardless of its economic strengths. Yet, certainly, 1984 was a time for renewed growth and experimentation.

The most important (but frequently the most overlooked) element in the music business is the music itself. In 1984, the most healthy balance of music in many years made its way over the airwaves to the people. Songwriters wrote better songs, artists and record companies put aside special interests in choosing material for albums, and a handful of new artists debuted first-class albums. Country and "new music" either seamlessly slipped into the mainstream or back into their respective hard-core neighborhoods. R&B and heavy metal continued to explode—metal capturing all but the cultist elements of punk, and R&B harnessing the sounds of the "new wave." And radio seemed to document it all without exhibiting the narrowmindedness of the recent past.

Undoubtedly the big news in '84 was music video. This was a year when music and visuals came together, never to be separated again. The music business seems to be back in top form. What happened in 1984? Read on. . . .

RECORD COMPANIES

Return of the Superstar

by Ben Brooks

It's no surprise that 1984 was a good year for record companies large and small. In a year when Michael Jackson, Prince, and Bruce Springsteen



EMI's Cohen, Polygram's Kooper, cautious exuberance.

kept record buyers running to the stores, you can bet that lesser known artists reaped the benefits as well. There was Cyndi Lauper, who broke the Beatles' record by scoring four Top-10 singles on her debut album, *She's So Unusual*. And the beat goes on: Culture Club, Madon-

na, David Bowie, Lionel Richie, Huey Lewis & the News, Tina Turner, and more.

In 1984, a number of important factors combined to further revive a profit-hungry industry and inject an excitement that has been absent for many years. Ask any record company executive and he or she will quickly acknowledge that music video was the most significant event in 1984. "The consolidation of the record companies *en masse* into a video consciousness was the biggest industry happening this year," said Al Kooper, VP, West Coast A&R for PolyGram Records. Kooper, along with several other executives polled by *Music Connection*, cited the music video as far-reaching though not necessarily permanent. "It will peak soon," Kooper said, "because it's so repetitive. It's worse than disco."

Jamie Cohen, director of West Coast

A&R for EMI Records, offered a more philosophical slant. "What I saw in 1984 was the amalgamation of image and music. Prince, for one, has shown that an artist has to be aware of himself in terms of image, star quality, and making product. Rather than being reactionary and



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just creating videos, whole concepts are being created around the artist as film star. I think that all the companies are gearing toward cinema."

In 1984, the music video was a captivating vehicle for a handful of new musical trends and the artists who exploited them. Certainly, the re-emergence of heavy-metal was a boon to the business, particularly to those companies that mined the metal vein. "I'm seeing an upswing on all the acts that we're releasing," said Atlantic Records VP and General Manager Paul Cooper, "but I must say that the success we've had with RATT and Twisted Sister has been phenomenal." PolyGram's Kooper concurred: "I think heavy metal made its stand in 1984. It overshadowed everything. It got tremendous radio acceptance, consumer acceptance, and certainly has had its day on MTV." Kooper noted that PolyGram had its share of heavy-metal bliss with the Scorpions and big return of KISS.

Music video's far-reaching influence was felt early in 1984 by its close cousin, radio. "We owe a tip of the hat to radio for being a little more adventurous than in the past," said Neil Portnow, West Coast VP of A&R for Arista Records. Portnow's compliment should not overshadow the fact that radio had to change in 1984. Radio had to contend with a formidable new programming force. Unlike radio in the Seventies, MTV aimed its technology at teens, banking on their ability to propagate musical trends. When it succeeded, radio was forced to re-evaluate its role. So, in 1984, radio contributed substantially to record-company prosperity, becoming, in Portnow's words, "more receptive to different types of music and the cross-pollination of radio formats."

Another new development in '84 was a renewed interest in live music, a pastime some critics felt video music would squelch. "Touring has become very exciting and a lot more important," said Larry Solters, VP of artist development at MCA Records. "There's an excitement

that everybody traces to music video. But when have people been so excited as they [now are] about the tours of the Jacksons, Prince, and Springsteen?"

Virtually all of the executives contacted agreed that some of the credit for the year's success should go to the broadcast media for giving music and its artists extensive coverage in 1984. "There's an identification by the public in general with musical entertainers again," noted Arista's Portnow. "They're looked at as trendsetters. The music business is a media event again." Portnow ventured a step further, offering that "maybe the hoopla has done more to bring people back into the stores than the music itself."

All in all, the picture was very rosy for the record business this past year. Is it finally time to loosen those belts and hire more staff, throw a few parties, bring back the tour support and big advances? No! "Cautious" is the word. "On the whole, the industry has become more of a business—we're a lot more cautious," said MCA's Solters. "After the problems that we all went through in the late Seventies, we've been able to get back on the track again with a better business approach."

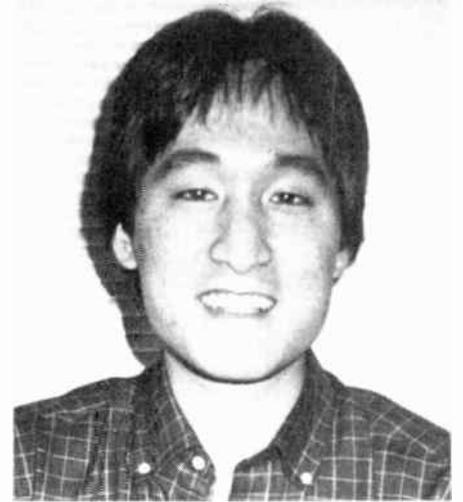
"The time where money was flying all over the place and advances were outrageous is over," concluded Atlantic's Cooper. "An increasingly healthy economic environment in our business isn't going to bring all that back. We've changed."

PUBLISHING

A Changing of the Guard

by Bruce Kaplan

Music publishing (if you don't know by now) is the business of exploiting songs, or copyrights, as publishers are apt to refer to them. The basic idea behind music publishing hasn't changed very much in the



Kawashima plugs songs for Prince, Bruce-nice work if you can get it.

last 75 years: find a great song and get an artist to sing it in order to stimulate the song's sale and performance via piano rolls, sheet music, or more recently, records, tapes, videos and even computers.

With the advent of the Xerox machine and magnetic tape, songwriters and publishers have experienced a steady erosion of their property rights through the effort of unthinking, pimple-faced pirates. On another front, users of performed music such as local TV stations and jukebox operators have mounted more sophisticated, self-serving legal challenges against BMI and ASCAP affiliates and members.

On the bright side, this year has finally seen the beginning of relief for copyright holders. Congress passed, and the President signed, a bill making the rental of records illegal. Although the Congress left a loophole big enough to drive a truck through (the law only applies to records released after the passage of the bill), it gives a clear signal that record rental is a no-no, and a sure cancer on the music business.

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Local TV stations and jukebox operators have also been slapped down and members can look forward to the distribution of several million dollars that ASCAP and BMI, by order of the court, had set in escrow, in the event that the court had ordered the societies to pay damages to the local TV thugs. Now if they'll start paying writers advances again, we can all quit our day job at Aron's, right?

As for the success of tune-plugging itself, it all depends who you talk to. Dale Kawashima is an understandably happy guy. He reminds us about the old cliché, "If you got a great song, someone will cut it." Representing luminaries like Prince and Bruce Springsteen, he no doubt has a few great songs in his cassette collection. Prince, of course, has scored big with records by Chaka Khan, Cyndi Lauper, and His Royal Self. And rumor has it the Springsteen tune on Lone Justice's debut is a killer. So if you see Dale, ask him to buy you lunch.

Another indie publisher, Jim O'Laughlin, has had a banner year, exporting the best of L.A. country to Nashville. O'Laughlin has had four Top-Ten country songs on the charts this year. Every silver cloud has a black lining though: O'Laughlin insists he's being typecast—that he, like Lou Reed, has a rock & roll heart.

Arista's Judy Stakke was upbeat about the increased attention being paid to publishers and their wares and pointed to the phenomenal growth of the Music Publishers Forum from twelve members to 125 members as signs of health in the publishing biz. Almo's Brenda Andrews has reasons to be proud, among them Tina Turner's recording of "What's Love Got to Do With It." Screen Gems' Tom Sturges placed one of two outside songs on the new Pat Benatar album, the other being Island Music writer Nick Trevesick's "Temporary Hero."

Which points up what is probably the most remarkable trend of the last couple

years: With fresh blood brought to the publishing biz by people such as Kawashima, Stakke, Sturges, Almo's Doug Minnick and others, songpluggers are finally able to get rock songs cut, instead of focusing solely on the adult contemporary pap that was publishers' stock in trade for so many years.

Scary trend of the year: Big publishers buying up other big publishers to form giant publishers. With less and less people administering more and more copyrights, the music is bound to suffer.

TRENDS

Year of the Headbangers

by Melinda Lewis

Easily the most visible musical trend in 1984 was the re-emergence of heavy-metal as a major attraction. Some of the biggest selling records of the year were in the genre. A part of that story is L.A.'s continuing



W.A.S.P.: the Year of Raw Lamb Chops.

impact on the heavy-metal genre. RATT joined the multi-platinum ranks of Van Halen, Motley Crue, Quiet Riot, and other international heavyweights. New vinyl was issued on Dokken, Great White, Armored Saint, Black & Blue, W.A.S.P.,

Keel, White Sister, Stryper, and many many more. Heavy-metal airplay increased dramatically on album oriented radio, mirroring the increased sales and audience enthusiasm. Those booking heavy metal and hard rock into the local club scene reported satisfaction with the level of business, and they plan to stick with the audience until demand shifts to something else.

However, the big attention-grabbing period is drawing to a close for the genre. There probably won't be very many more signings in the near future, and within the next year or so the genre will settle back into the normally quiet but consistent selling pattern it's traditionally enjoyed.

Along with the heavy-metal hoopla, the Sixties revival/neo-psychedelic bands such as the Three O'Clock, Green On Read, Rain Parade, and a host of other local entries have received a lot of media and record company attention. This trend is largely a local phenomenon, yet to have any significant impact on the national music scene. However, with the success of R.E.M. and the Psychedelic Furs, inroads have already been made toward public awareness. With consistent airplay on trend-setting stations like KROQ, heavy national exposure is probably not too far away.

The emergence of "new traditional" music, in the forms of country-rock, folk-rock, and traditional R&B, is exhibited in bands like Rank & File, Lone Justice, Blood On the Saddle, Los Lobos, and others. At least on the local front, this trend is seen by many as a welcome breath of fresh air. Although thus far, not much sales or radio impact is apparent, it's hoped that a new appreciation for traditional American musical forms will develop in the general record-buying public. Certainly the record companies are banking on it. It must be pointed out that if there is a gap between record company signings and the street, there is usually an even bigger gap between the general public's taste and the *latest* thing on the street.



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Some—though not all—local club bookers have noted that crowds seem to be a little less adventurous in their tastes of late and an increasing apathy has prompted other people to talk about a “dying club scene.”

This trend toward eclecticism has already spawned another trend. Some formerly hardcore punk bands are softening their approach, heading toward pop/funk/dance amalgamations, while others are incorporating slower or acoustic numbers into their sets—approaching an Eighties-style protest music. Still others are starting to incorporate heavy metal/acid rock and a brand of thrash jazz into their sound. Also evident in all styles of music is an increasing politicization, a natural counterpoint to a government unconcerned about many of the people under its control.

Also bubbling under the mainstream in 1984 were the homegrown reggae and ska bands, such as the Untouchables, who’ve managed to hit the public’s attention in a big way. Another large reservoir of talent as yet unexploited but making inroads over the last year is the funk/rock contingency. Artists like Prince, Rick James, and Sheila E. have set the national stage for this movement.

Elsewhere in the business, many musicians and other industry types have noted a new trend amongst the record companies

regarding advances. In 1984, the practice of giving little or no advances to new artists has reached a peak. Whether a recently buoyed economy and record industry will allow companies to beef up advances in the near future is yet to be seen. In the meantime, while new artists are understandably not too thrilled with the current situation, it could be viewed in a positive way. What musician really wants to quit the day job, sit around getting fat waiting for the inspiration to knock him off his couch?

Many industry observers also feel that, in 1984, major labels were not as interested in developing new acts as they had been in the past. The tendency was to draw from proven, pre-packaged successes in the clubs or independent release. While this is probably true for the most part, others feel that record companies are still concerned with development and have been constantly looking at the Los Angeles club scene both in terms of trend development and actual signings. Over the last year, this trend toward proven, packaged acts has resulted in a raising of the overall level of professionalism among local musicians. Bands have had a much better appreciation of what it takes to successfully market an act after they’ve had to do it themselves.

While the trends of 1984—as in any

year—serve as helpful signposts of what lies ahead and what kind of music is currently being embraced, musicians should follow their own hearts, ignoring critics, record company representatives, radio programmers, and everyone else when it comes to creating music. Play what you want and what you feel. People will appreciate it—unless, of course, you want *lots* of money and a *large* audience. Then you can listen to everyone else’s opinions on the “next big thing.” But this approach tends to be a fool’s errand, robbing the artists of whatever originality he possesses. Ultimately, without new, original, and exciting music that defies the trends and breaks us all out of the ruts we fall into, everything will get stagnant and we’ll have the Seventies on our hands again.

TECHNOLOGY

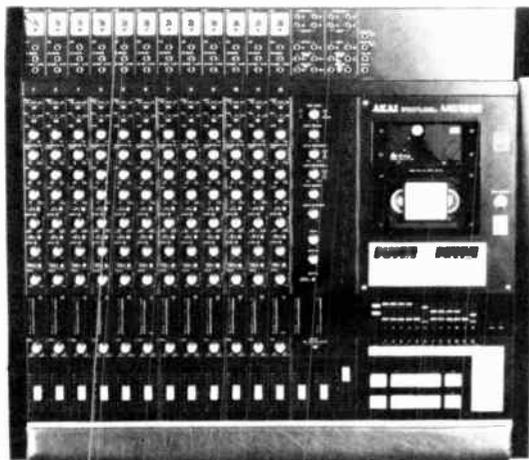
Babes in Toyland:

by Larry Oppenheimer

These fingers have typed the words “digital” and “technology” so often this year that they keep right on doing it after I’ve nodded out for the night. Technologytechnologytechnology. We are often told, “You’re going to have to deal with technology sometime, so

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you'd better sink or swim," but the truth of the matter is that most of us spend a lot of time just thrashing about in the water. What does it all mean? This is another interesting question, which we are going to take a short look at here. Giorgio Moroder may be stockpiling multitrack digital records at \$150,000 each, but the rest of us are smashing the piggy bank to afford a new multitrack cassette machine. All of it, however, means something.

Let us start with musical instruments. Although there may have been a major revolution in clarinet technology in 1984, it certainly wasn't front page news. No, the headlines belonged once again to electronic instruments and their associated devices. Oddly, the emphasis remains largely on keyboards, with drums coming up fast, but new products such as the Synthaxe (a very sophisticated string controller for guitarists which bears only slight resemblance to a guitar) show the beginning of interest in alternative controllers. Perhaps two of the most significant trends in the MI industry were sampling and interfacing.

For those who have been practicing clarinet all year, sampling is a specialized application of digital recording techniques which allows a musician to capture any sound and play it on their chosen instrument (usually keyboards). Sampling

was introduced by such advanced digital synthesis systems as the Fairlight CMI and New England Digital's Synclavier (which, along with the PPG Music Computer System still offer the best versatility in manipulating the sound after it is recorded). It reached the general public with the advent of the original Emulator and the Linn LMI (which contained factory sampled drum sounds and a sequencer to make whole drum parts). Suddenly, one person could sit at home and write a song or make a tape that used real drums or real strings or real cat yowls without having to know how to play any of them. The idea was a monster, and soon every company was making one kind of drum machine or another, and musicians were playing everything from clarinets to atomic explosions on their keyboards. In 1984, Emu Systems introduced the Emulator II, a revised and improved sampling keyboard, and the Kurzweil 250 called for a showdown with Steinway and Sons. Although the Kurzweil was rather a long time coming, and none of its other sounds equaled its Grand Piano, the effect it had on performers and studio engineers alike was enormous: no more finicky piano miking to deal with. This type of machine still goes for upwards of \$5000, but you can bet that will change in the coming year as the industry scrambles for the lead in

this new race.

Interfacing is another idea whose time has come. Microprocessors are rampant in musical instrument design nowadays (and every other kind of design), and it has quickly become obvious that people want their musical computers to show their much-touted intelligence by talking to something besides themselves. MIDI (Musical Instrument Digital Interface) and SMPTE (a standardized time code for synchronizing machines) are the most prominent examples of this trend. With MIDI, several synthesizers can be played from one keyboard, songs can be composed and arranged on a computer and then played on a wide variety of instruments, and programs on entire arrays of synthesizers and even outboard gear (such as the MIDI-controllable digital delay which Yamaha introduced this year) can be changed simultaneously in live performance. MIDI software for personal computers is becoming more common and sophisticated: Passport Design has an entire line of MIDI software, Yamaha showed (but apparently has now dropped) a MIDI composition program, and Roland Corp. U.S. is set to release an excellent MIDI composition and arranging package for the IBM PC. These are just a few examples of what MIDI is capable of, but MIDI as a concept is young, and still

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fraught with problems. It may well be doomed to a short life by the rate of technological advancement and the apparent impossibility of getting manufacturers to agree on anything. But it certainly is here now, and there is much to be said for and done with it.

The Friend Chip SRC, Roland SBX 80, and Synchronous Technologies' SMPL System are three devices which differ in price, features, and performance, but share a common concept: Synchronizing synthesizers—and with the SMPL, even some tape machines—with a standard time code. The advantages are many: banishing multiple tape tracks of sync codes from different synths in favor of one track of code which can also be used later for syncing with other tape machines (audio or video or even film), ability to pick up synch from the middle of a piece instead of having to return to the top every time, and ability to set cue points for events which may correspond to visual events, etc. This link between synthesizers and studio technology is so useful that some instruments, notably Synclavier, Emulator II, Fairlight CMI and the newly announced Linn 9000, are going to be available with onboard SMPTE interfaces.

In the recording end of things, there have also been many interesting develop-

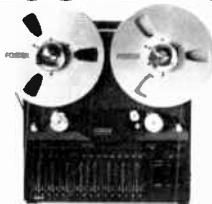
ments. Analog recording is getting ever smaller and cheaper, as typified by the increase in integrated multitrack cassette recorder/mixer packages on the market. Teac, Fostex, and Akai are three of the main entrants in this field, with Akai's 12-track recorder/mixer/pile-of-goodies package taking the prize for most unique. But once again, it is in the digital realm that more significant events are occurring. The Compact Disc is upon us and seems to represent the next direction that recorded music will go in. It will soon be common for musicians to make recordings intended for CD release in addition to, or even instead of, records. For small and home studios this will mean that the master recording will have to be in some relatively noise-free medium, which will hopefully have a wide enough dynamic range to take advantage of the CD's impressive capabilities. Fortunately, digital recording and signal processing are starting to mature and, therefore, get cheap enough that you almost can't do without it. Digital audio processors (which convert audio to the digital domain and then put them into a video format which can be recorded onto a common video cassette recorder), such as the Sony PCM F1, were originally intended as high-end consumer devices, but they sound so good and are so reasonably priced—often under

\$200—that they are finding their way into the most demanding professional applications. In 1984, many modifications, adapters, and accessories were introduced to make the professional use of these machines easier. In the area of signal processing, the Lexicon PCM 60, the MXR Phase One, and several other units have brought studio quality digital reverberation under the \$2000 mark, which means that recordings done on a home studio setup can have the airy, ambient sound that distinguishes the exceptional from the mundane. Doing nothing but changing from your mixing console's onboard spring reverb to an outboard digital can make a difference in your recordings.

Using your synthesizer and sampling instrument, MIDled together, synched to SMPTE code, run through your digital reverb and recorded through your digital processor, a master-quality recording can be made with a full band on it, all by yourself in your living room. Cheap. In fact, the quality could easily be high enough to make into a CD. Video equipment is following the same trends, so you can shoot the video to accompany your composition in your backyard and land a major record contract without ever setting foot into an expensive professional studio. *This* is what it all means. ■

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MC Man of the Year Bandy Newman:

*A Novelty Record, a Rock Video,
and Nike Sneakers Turned This
Cult Figure Into (Gasp!) a STAR*

by
**Bud
Scoppa**

There's something so *L.A.* about Randy Newman: He's a stay-at-home guy, kinda blase but *aware*, y'know? Rand's in *show biz*, see—he keeps up as best he can, but he's seen and heard it all before, so it's not easy for him to get excited about *anything*.

Rand's got talent, see, and this keeps him busy—not working, exactly, but *contemplating* working—waiting for the ol' floodgates to open as it were. So far, though, not a drop. This worries our local genius to no end. When he's on a creative roll, there's no songwriter alive with more to say or more ability to say it. But right now, in this sorta *difficult* period in the creative process, Randy Newman comes off like the Rodney Dangerfield of writer's block. It's not a pretty picture, but it's reality, and we're gonna show it to you in all its grim facets.

We'll look at the up-side, too. Rand's had himself quite a year, what with the Olympics-inspired success of the wondrously ironic "I Love L.A.," the accompanying video, as vivid as the song, and (this is *so* Eighties) Nike's adaptation of said video for its memorable commercial. Then there's the nifty musical revue of Rand's songs, "Maybe I'm Doing It Wrong," which enjoyed a good run at the Roxy; the exaltation of *good friend* Bruce



Photo by Janet Van Ham

HOLIDAY GREETINGS

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Springsteen (documented in great detail in "My Life Is Good," the song—from the LP *Trouble in Paradise*—that inspired this issue); *The Natural*, the second big movie soundtrack Newman's composed; and, of course, the *recognition* factor that all this exposure has generated. Why, people come right up to him on the street and in the market and *talk* to him, like they *know* him or something. These days, apparently, it's no longer—to quote his lyric—lonely at the top. In fact, it's downright *crowded* up there. Tell us about it, Rand'.

MC: I understand you've been having trouble getting a fire lit under you, waking up in the morning.

RN: It's difficult for me to start [writing songs for the next album]. I'll sit there, and everything will sound *terrible*. The problem isn't peculiar to me—lots of writers have it. They just don't *complain* about it as much.

MC: So you have a little place that you've rented specifically for writing?

RN: Yeah. I promised myself I'd work there four hours a day. So far, I haven't even made it through *one* hour. I've never had a phone [where I write] before—that was probably a mistake.

MC: Does it have a window?

RN: I don't know, I don't know what the hell it has. I've been in rooms where I work in and I'll have no one else in there

for a while and then someone'll come in and visit me, and they'll notice something that I won't even have seen. . . . *Does* it have a window? To tell you the truth, I don't know.

MC: The problem can't be that you're looking out a window, then.

RN: Uh, no. That's never it.

MC: Do you look for a kind of prevailing theme?

RN: I don't know *what* the hell I'm looking for. What I've got now is movie stuff coming out of my fingers, still; it's the last big work I did.

MC: With *The Natural*.

RN: Yeah, and I'm looking for something harmonically of interest. You know you start out with those three chords. I can do that and I've written lots of songs like that, but I'm looking for something *else* to come out. You want things to happen fast, and you figure something will come, and it's difficult. You can tell yourself you've done it before: It's like using magic on yourself, like, "If I make this real hard, it's bound to be good once I get it." And you tell yourself all that stuff and it doesn't do any good. It's like the kid not stepping on any cracks going to school. "If I beat this light, then I'm gonna get this girl." It may be part trying to invoke magic. Whatever the hell it is, it just makes me feel awful.

MC: Is the difficulty in part the fact that you have to pack so much info into so few words?

RN: I'll take whatever I can get. I've written songs like "I'll Be Home," or songs with lyrics of too little interest that I don't like that much, but I take it.

MC: It's sort of ironic that you've chosen a particular approach to your career that involves something that is so devastating for you.

RN: And it is, but what else am I gonna do? And it's worth it once you write something you like—it lasts for a day or so.

MC: It seems to me that "I Love L.A."—at least from the point of view of L.A. and the Olympic year and the Nike commercial—it *seems* like a hit.

RN: It did me a lot of good.

MC: So, you support yourself basically as a songwriter.

RN: No. Albums *and* movies, it's about equal. And performing. It's just me, so it's a lot.

MC: Can you estimate what a typical album would sell in terms of units for you?

RN: Two-fifty, three [hundred thousand] worldwide.

MC: It's a nice situation, all in all.

RN: You'd really think it would be. I got an album to do, and I can do whatever I want.

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MC: There are very few pop artists who have that luxury.

RN: I think they're doin' what they want, it's fortunate when what you like in what you do is what *people* like. I don't think Huey Lewis is writing down, or Prince is writing down, certainly. The stuff is good, and people like it.

MC: I went to the opening of "Maybe I'm Doing It Wrong" at the Roxy.

RN: I was there.

MC: I know—I literally bumped into you on the way out. You seemed to be in a big hurry to get out the door.

RN: Yeah, it was uncomfortable, you know, with my picture up there—it was like I was dead. I wanted to get outside to make sure I wasn't.

MC: Looking back on this year, you certainly have gotten a lot of visibility, in a mainstream sense, that you never had before. It may well have corrected your being misconstrued by part of the mainstream audience because of "Short People."

RN: That, and construed as sort of this house intellectual at WB. You know, "Oh, we love him, but it's not for *regular* people." It's such a snooty sort of attitude. I always thought that regular people *could* like what I did. And when I went on the road they did—*big* crowds.

MC: People consider you to be a very precise, almost *haiku* kind of lyric writer. It seems to me that on your records, the inflection is at least as important as the words. "Don't want to hurt no Kangaroo"—for some reason, that reading gives it—

RN: It's so ignorant.

MC: Yeah, and when the guy in "My Life Is Good" says, "That's right," it just kills me every time I hear it, there's just something about—

RN: Well, you get into it, you know. You get into the—it must be sort of what actors do—you get into the character and have him say what you think he'd say; that's a nice feeling.

MC: Did you see Springsteen?

RN: No, I didn't see him.

MC: 'Cause you talked about him being overrated as a songwriter.

RN: I do believe it, yeah. He's not as good as Paul Simon. Or Rickie Lee, or . . .

MC: You mentioned Neil Young.

RN: Yeah, or Chrissie Hynde, or Davies, I don't think. But apparently he's a phenomenal performer. *Nebraska* is a very impressive record. His rock & roll impresses me less, to tell you the truth. I don't think he's as good as Prince, I don't think he's as good a writer, but I wasn't happy about saying it before—I'm not happy about saying it *here*—but I do believe it.

MC: Is it in terms of detailing in the songs?

RN: I don't *believe* it.

MC: Oh, you're not buying it.

RN: I'm really not. I just don't *buy* a lot of the stuff. I like in that one song he had: "I don't like the way I look, I don't like . . . looking in the mirror." Pretty good, that's an improvement, it's very nice, I like that. "Cover Me" is *nothing*. Some of the stuff on *Nebraska* is *good*, a little sort of planned out. Prince is a genuine thing. He's a little babyish about sex, but I think he'll pass it. I like a song, "Annie Christian," of his—real weird, so strange that you believe it. I got to like "Purple Rain, very much the song itself.

MC: So you do believe *him*? I don't see how you can fail to believe. . . .

RN: I believe him, but I think he's a baby, and he *is* a baby—he's *young* about some stuff, and there's that orgasm thing that he does, "I'm so cold, I'm so cold." Now what kind of sexual experience is that to have? But he's a genuine *big* writer. A real good one. A *real* good one. There are writers I look at harder than others. I don't look at Hall & Oates too hard for lyrics—although I like their stuff very much. But I'll look pretty hard at what Neil Young's doing, and Rickie Lee and Prince, Paul Simon, X—some of their stuff—U2. . . y'know, they're sorta *serious*, I think. And

other people, occasionally: I like Culture Club very much, [up until] this "War" thing. Uh, Van Morrison; Lou Reed's very good; Henley's a serious writer; Tina Turner I like very much—that last one. . . .

MC: Do you log away experiences for future reference?

RN: I remember what people tell me. I don't remember stuff about my own life. I don't remember my childhood very well. I don't remember where the hell I was *last week*. I really genuinely don't. But I remember dreams people have told me. I'll remember stuff you tell me. I think *that's* what I get.

MC: You're distinctly non-autobiographical, then.

RN: I think people who know me very well would say that I *am* autobiographical somehow. I don't look at it that way—but that may be aversion therapy.

MC: In a way, because of your particular skill areas, you've been allowed to not be a grownup in the way that most of us have to be.

RN: I really have. Very perceptive. In a lot of ways: I didn't finish school, I never learned to work. . . . I don't know *what* I'd have done if I didn't have a talent of some kind. Working is still, as you see, very hard for me, and I complain a lot about it. A lot of performers are that way, and when they talk about the world—what it's like—you have to take that into account, cuz in a lot of ways, we don't know. That's why the political opinions of entertainers are *very* suspect. We hurt more than we help. I wouldn't listen to Glenn Frey or me—what we thought about anything. Are you kidding?

There's lots of things I just don't know how to do, cuz somebody's always done 'em for me or I just never *cared*. I had a job once, nine-to-five, and I liked it—put some organization in my life. I've always been such a mess. My locker at school was always a disaster and I didn't do assignments—and I'd *worry* about it. It wasn't as if I was real hip and didn't care. I

Continued on page 34

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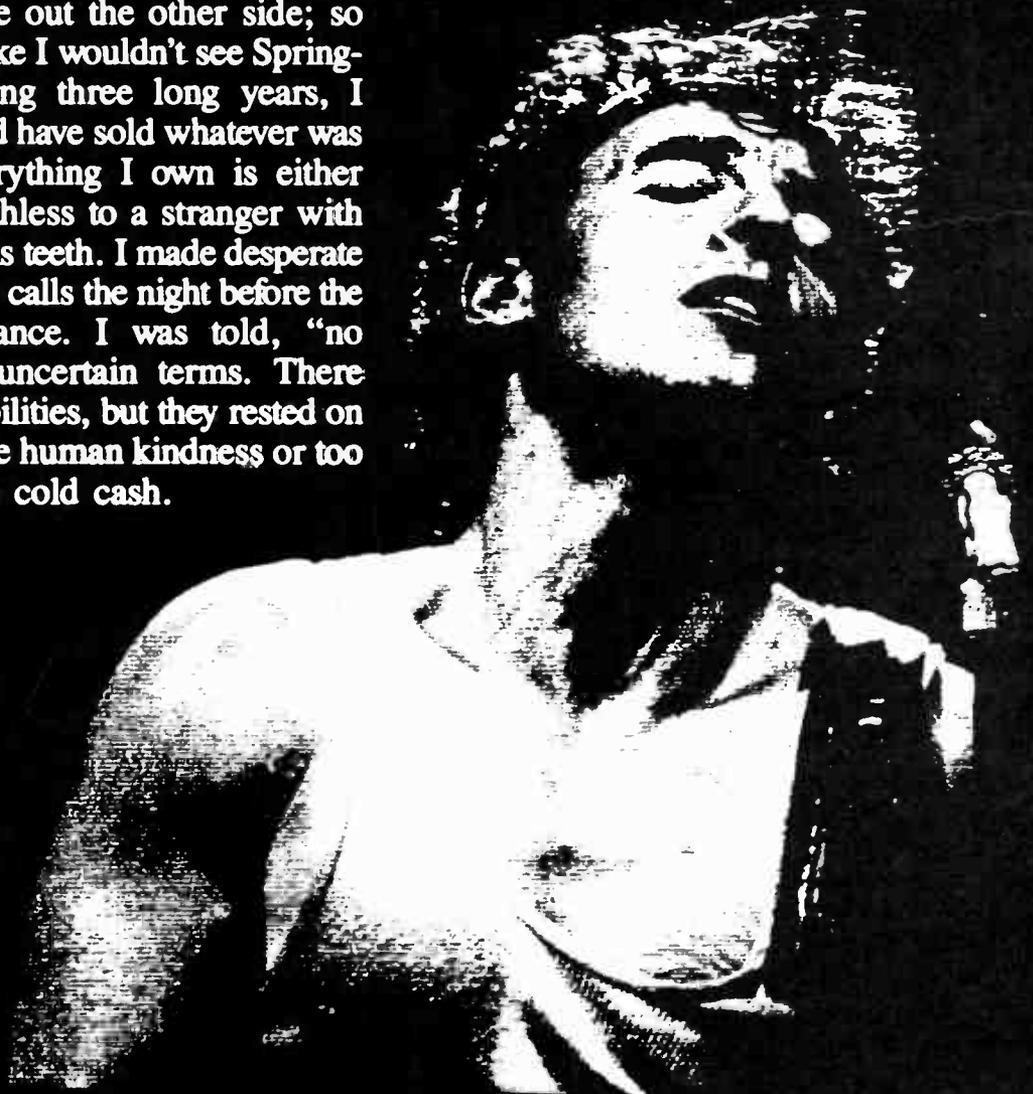
SPRINGSTEEN

I N T H E A U T U M N

I needed to see Bruce Springsteen play at the Sports Arena. We all know the difference between want and need. It's an old story. I think in some way I had begun to take for granted the ability of rock & roll to come through for me and bring me out the other side; so when it looked like I wouldn't see Springsteen after waiting three long years, I panicked. I would have sold whatever was needed, but everything I own is either priceless or worthless to a stranger with tickets between his teeth. I made desperate acid-tinged phone calls the night before the closing performance. I was told, "no chance," in no uncertain terms. There were a few possibilities, but they rested on too much possible human kindness or too much impossible cold cash.

TRAMPS LIKE US WERE BORN TO PAY

BY
RICHARD
SASSIN



Treatment of a photo by Richard E. Aaron

It didn't seem fair.

So when I found myself sitting in the Arena on Sunday closing night, I felt especially blessed, and I realized there was a lesson to be learned. And it seemed to be what Springsteen was singing about. The big dreams die hard—they have a resiliency all their own. And the small dreams that keep us going every day are no less important. When we lose contact with the surface of our dreams, we react with panic or despair or anger. Sometimes there's nothing to hold onto. It feels like we are floating away and the only anchor is a hardened heart.

I sat there and Springsteen's generosity was overwhelming. He gave incredibly with his music and energy and passion, but he also gave something quiet and less tangible. It was an unexpected but treasured intimacy that offered an understanding voice and a strong hand to lead us into a shaky future. As he sang about this country, it rang true in a way no other has. The more the politicians lied and distorted, the clearer the truth became.

It doesn't take much insight to see that the New Right is just the old wrong with a Howdy-Doody puppet smiling stupidly as his strings get more knotted and the guns are reloaded. Now I saw enough of the TV coverage of the New Young cheering Reagan and Bush and I heard the

statistics and I couldn't help wonder if they would wake up one morning and while putting on their Lacoste brown shirts, look out the window and see the past waiting with a list of demands.

It's easy to see how Springsteen's patriotism could be mistaken for a call to neo-nationalism by the uninformed. So much in American politics rests simply on a high-profile image and the absence of substance. But all you have to do is listen and you hear a different story. The raised fists and American flags are hopefully a gesture toward a more humane and joyous liberation. Looking around at the audience responding to Springsteen's declaration of birth rights, I witnessed a community gathered to reaffirm their own American lives. This shouldn't be taken lightly. And perhaps the misunderstanding by the New Right of Springsteen's intention was one of the best things that happened during this tour, because it forced Springsteen to clarify and separate himself from this misperceived image.

The small world he writes about with daily problems of existence rings true to the observer and the observed. His simple eloquence and vernacular poetry are at the heart of the matter. Whether he is telling a story or parable that leads into a song or reminding the audience that they,

too, have a voice, whether it is amplified or not, he offers a portrait of these times that is unmatched. Springsteen has not fallen prey to the conceit of too many other rock stars who portray the isolation and conditioning of stardom as a metaphor for life. He seems to truly communicate with the world that he sprang from. Just as every Prince song in concert is a joy-filled carnal mass, every song at Springsteen's is an anthem of one kind or another: happy and sad anthems of the lost and found and confused. My blonde brother, the New York cop, Officer Road Warrior said that on every Bruce album there's at least one line that everyone understands. That one line is called truth.

It isn't easy to tell the truth and be successful in rock & roll. The truth sayers are a handful, the liars are legion. The night after Springsteen, I saw Lou Reed at the Palace. I don't think there has been anyone who has had a greater influence on rock & roll—except Chuck Berry—and if Springsteen's world is small, Lou's is miniscule. The junkies, hustlers, and losers of early Lou Reed may never fill the Sports Arena, but their bastards are everywhere. I remember Lou at the Bottom Line in New York, when the *Born to Run* hysteria was being dismissed by some fools as hype, telling his fanatical

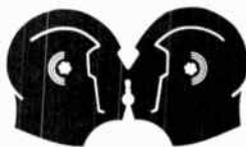
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The Trouble With Rock & Roll

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by John Bitzer

But after a few years you just had to come down, because you kept hearing the same three chords over and over and by that time it had lost its kick anyway. So you had to find a new kick, and this meant venturing out into brave new worlds beyond the three-chord stucco house, the rama-lama-dingo-dong hair gel, and the



Rock & roll's bookends, the King (then)...

shoo-bop shoo-bop sweater. So you experimented, to see how far this rock & roll drug could take you, to explore the forbidden zones of your own mind—hell, to LEAVE your own mind even.

But first you needed a leader. You found one—nay, them—in your living room one night in 1963 and they came from England. After they caught your attention with a few rejuvenated three-chord kicks to break the ice, they put on their boots and went hiking into the Dark Regions of Nowhere Land. They started with simple arpeggios and major-seventh chords and a few sixths, but soon they grew confident, so they threw in diminished-sevenths and augmented ninths, or used odd time-signatures or slapped different melodies in different KEYS back-to-back just to see what would happen. The Stones did this, too. So did the Beach Boys, and Dylan, and all their followers. Darn near everybody did this. So everybody learned strange instruments, like sitars and Rickenbackers and fuzz boxes and flangers. They went to strange places, like India and Africa and San Francisco and farms in



...and the Prince (now).

New York. They became one with the cosmos, they chanted mantras. Then they all died.

Things have never been the same, for many reasons. The war ended, the economy got worse, the baby boomers got older, and the little record companies became international corporations. The party was over, and when we woke up the next day, the place was a mess. Music, too, had followed the same course as society.

Music, as we all know, is ultimately finite. There are only so many combinations of notes and chords to choose from, and even less if we narrow it down to the ones that sound presentable. Virtually every known chord progression and melody line was used in the Sixties, to the point where there was nothing left to do but turn to other cultures for other systems of music *beyond* the 12-note scale. The Beatles' fascination with India was by no means limited to spiritualism—they had covered so much ground in so little time that they had exhausted all the possibilities of Western music, so they brought back

Photo by Alfred Wertheimer

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the mantra and the half-notes of the sitar to try to shoot some new life into their Western songs. They even used the studio as an instrument—to piece together a cacophony of sound effects on “Revolution No. 9,” and to change records forever by demonstrating how many different sounds can be mixed onto one piece of vinyl in *Sgt. Pepper*. They knew there was nowhere else to go with music. They had drained it of everything it had to offer. As a result, they had drained themselves—their breakup was unavoidable, as was the resolution that they remain apart. (Have you ever overstayed your welcome with someone? The aftertaste is so bitter you simply *have* to bury that person in your mind and wash your hands of them forever.)

The other leaders died, too. If not physically, then creatively. The truth hit them hard—how could they possibly top everything they had just done? The whole idea was to be original, but how can you keep your originality after you’ve tried everything? Vanilla Fudge got this idea to *originalize* somebody else’s songs, but it wasn’t enough to fuel more than one album. The only thing that was left was death, so some went that route. The rest were faced with a sobering question: So now what?

It took the better part of a decade before

we found the answer. We had to wade through piles of manufactured new-and-improved facsimiles of musicians in the Seventies, who made money off of our boredom. Occasionally, there were pockets of quality—music that was not revolutionary or even that inventive, just hand-crafted, like a house on a hill somebody built for himself, overlooking tracts-upon-tracts of suburbia called Knollwood or Apple Valley or something. Steely Dan, Graham Parker, and Patti Smith, for example, all blazed their own little trails, just off the freeway.

Then the Sex Pistols came and spit on your welcome mat. And the Clash swung a guitar through your window. And the Ramones walked right through the broken glass and said to you, “What the fuck?”

The ugly slobs, in their stupid, angry way, had found the answer. All they wanted was to be spontaneous, to feel free, to lash out their aggressions in a world that confined them. Music had served as that sort of outlet in the Fifties and Sixties, but in the Seventies, the corporations had it canned and packaged, and shoved down our throats. So these smelly runts were frustrated, and pissed off, so they stole some guitars, cranked them up, and thrashed ‘em. They had made their point—but that wasn’t the point—they were just doing it for themselves.

We all know they spawned New Wave, opened new doors, started a whole new cycle, blah-blah-blah. But that’s not the point, either. Well, it sorta is. It seems we’ve come full-circle again in a much shorter period of time—presumably because we’d all been there once before and this generation just had to verify the pattern for themselves. We’re essentially in the same position we were in ten years ago, only this time radio has separated itself into two dull factions—“Rock” and “New Wave.” Unfortunately, the only difference is in the style—the packaging is once again the substance in both cases. So it seems we’re even more lost now. Is there hope? Some bands have tried to recapture the Sixties artificially, but it is doubtless in vain. So what do we do now?

I suggest we start caring. Forget the image. Forget the merchandising. Forget the goddamn money. Don’t worry about the fact that everything has been tried and played before—a new song will always be a new song if it’s yours, and if you raise it with the same self-respect with which you raise a child. That’s really what it is—a child. It has your traits and personality, or it has none at all. It came from you out of a moment of passion, so you’ve got to play it with that same passion every time, or it’s not really alive at all.

Every song should sound like this. ■



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Pick Of The Players

Music Connection, for the sixth year in a row, not only asked the stuffy, opinionated music critics what they thought were the year's best, we also asked the musicians who their favorites were. A wide range of artists received votes in all three categories (rock, jazz, and country), showing that the players themselves are quite hip to who their competition is.

We contacted as many musicians from as many diverse styles as we could. Most players were happy to respond and returned our calls. The votes were tabulated in a 3-2-1 manner, that is, a favorite artist received three points, a runner-up received two, and a third place one. Players voting for less than three acts did so by choice. Players voting for fictional or satirical "bands" also did so by choice. In the case of ties, of which there were more than a few, the artist with the most first place votes got the edge.

The voters are listed in boldface with their choices directly underneath. No more than two members from any given group were allowed to vote.

Previous poll winners include, in rock, the Plimsouls, the Blasters (twice), the Fibonaccis and the Minutemen. In country, past winners were the Palomino Riders, the Doo Wah Riders, Western Union and Geary Hanley band. In jazz, Harold Land won it five years in a row.

V.V.S.I., the players' consensus for best '84 rock band.



Rock

By **BRUCE DUFF**

This year's rock musicians' poll proved to be the most fragmented ever, with a lot of bands getting votes, but few bands pulling any significantly large numbers. This caused a lot of very close races, and a tie at third place. V.V.S.I., a local hard rock band, surprised all of us by winning the poll, nosing ahead just slightly of the well-established (at least in the minds of L.A. musicians) Black Flag.

Confusion was created by bands with similar or identical names. We had a pair of Pandoras, Gwynn's or Paula's (the players preferred Gwynn's), two Sins (one "with the periods"), and two bands called Mega Death (Megadeth). Maybe it's not a bad idea, as the individual or combined popularity of these mega-groups put someone in fourth place. Someone should start a band called the Beetles.

Last year's winners, the Minutemen, didn't crack the Top-Ten, and former second place winner, Armored Saint, graduated to the major labels and were therefore ineligible this year. The only group from last year's Top Ten to reappear was Tex & the Horseheads, falling from fourth last year to tenth this year.

Poll compiled by Bruce Duff, assisted by Karen Burch, Randal A. Case, Melinda Lewis and Katherine Turman.

TOP TEN

- | | |
|-----------------------|--------------------------|
| 1. V.V.S.I. | 7. What Is This? |
| 2. Black Flag | 8. Social Distortion |
| 3. Green On Red, Keel | 9. Circle Jerks |
| 4. Mega Death (deth) | 10. Tex & the Horseheads |
| 5. Fishbone | |
| 6. Lizzie Borden | |

Honorable Mentions: Stryper, Rank & File, Legal Weapon, Odin, Redd Kross, Hollywood Hillbillies

MIKE, Agent Orange
1. Shardon Square
2. Bleeding Hearts
3. Mind Over Four

JUAN GARCIA, Agent Steel
1. Megadeth
2. Rik Fox's Sin
3. Malice

JOHN CYRIS, Agent Steel
1. Megadeth
2. Omen
3. Slayer

ANDREW FAUNCH, And And And
1. What Is This?

MICHAEL McCLURE, And And And
1. What Is This?
2. Red Hot Chili Peppers
3. Skin

RON WATERS, Betty Boop & the Beat
1. St. Regis
2. Bang Bang

RON KENAN, Betty Boop & the Beat
1. And And And
2. Ashes

BETSY, Bitch
1. Lizzie Borden
2. Bloodlust
3. Rik Fox's Sin

BILL STEPHENSON, Black Flag
1. Saccharine Trust
2. Minutemen
3. The Last

GREG GINN, Black Flag
1. Saccharine Trust
2. Minutemen
3. Husker Du

NEAL MOORE, Blitzkrieg
1. Keel
2. Stryper
3. V.V.S.I.

DON DUNN, Blitzkrieg
1. Keel
2. Stryper
3. Malice

ANNETTE ZILINSKAS, Blood on the Saddle
1. Replacements
2. Tex & the Horseheads
3. Leaving Trains

GREG DAVIS, Blood on the Saddle
1. Rank & File
2. Blasters
3. Black Flag

JACK, Cathedral of Tears
1. Fontenels
2. Dormir

KIMM GARDENER, Channel Three
1. The Mentors
2. Social Distortion
3. Legal Weapon

MIKE MAGRAM, Channel Three
1. Legal Weapon
2. Deadly Sin
3. Mentors

GREG HETSON, Circle Jerks
1. Mega Death
2. Fishbone
3. Tupelo Chain Sex

TONY NEGRETE, the Clams
1. Natalie Pace
2. Ashes
3. Living Daylites

FRED LAZEL, Crystal Gem
1. V.V.S.I.
2. Hans Naughty
3. Da Bronx

JEFF O'MALLEY, Crystal Gem
1. V.V.S.I.
2. Da Bronx

DARIUS, Darius & the Magnets
1. Legal Weapon
2. Field Day
3. No-YZ

LEE WALTERS, Darius & the Magnets
1. What Is This?
2. Rave-Ups
3. Jesters of Destiny



Photo by Lesley Campbell

Rank & File, honorable mention

KURT LA BEIN, De Rigueur
1. Rebel Faction
2. Trash
3. Glass Choir

LEVI DEXTER
1. Daggers
2. Tupelo Chain Sex
3. Fishbone

CHRIS D., Divine Horsemen
1. Green On Red
2. Tex & the Horseheads
3. Knitters

JOHN ROBIN, Dizzy Bitch
1. Rokway
2. Alacarte
3. Push

FREDA WOODY, Field Day
1. Skin
2. Second Language
3. Darius & the Magnets

SCOTT GODDARD
1. Screamin' Sirens
2. Rockin' Jimmies
3. Three O'Clock

DANNY JAZZ, Hans Naughty
1. Da Bronx
2. Jimmy & the Mustangs
3. S.I.N.

RICHE HASS, Richie & the Beatniks
1. Dogma Probe
2. Parts & Labor
3. Spinal Tap

HELVIS
1. 45 Grave
2. Preston Smith & the Crocodiles
3. Powertrip

MIKE SHANNON, Invaders
1. Pandemonium
2. Savage Grace
3. Kery Doll

EDWIN FRANCIS, Iration
1. Planet 10
2. Channel Three
3. New Marines

RAY VIOLET, Jesters of Destiny
1. No-YZ
2. Twisted Roots
3. Gotta Get

JIMMY, Jimmy & the Mustangs
1. RATT
2. Unforgiven
3. Daggers

PAUL O'CONNOR, Johnny O
1. Jackie Blue
2. Hans Naughty
3. Clams



Photo by David Arnoff

Tex and the Horseheads, #10

JIMMY NICOZSIS, Da Bronx
1. Crystal Gem
2. Dragonfleet
3. Breta & the Beets

SAM LEVASANOS, Da Bronx
1. Crystal Gem
2. Hans Naughty
3. Rokway

JOHNETTE NAPOLATANO, Dream 6
1. Leaving Trains
2. Naked Prey
3. Green On Red

DEBORAH EXIT
1. Black Flag
2. Tex & the Horseheads
3. Debt of Nature

MARK FERRARI, Keel

- 1. Sound Barrier
- 2. Scarlet
- 3. Stryper

CHEETA, Lace

- 1. Odin
- 2. Lizzie Borden
- 3. Leather Angel

JAY PEREYRA, Lace

- 1. Odin
- 2. Lizzie Borden
- 3. Leather Angel

MANFRED HOFER, Leaving Trains

- 1. Agent Orange
- 2. Redd Kross
- 3. To Damascus

JAMES MORELAND, Leaving Trains

- 1. Green On Red
- 2. Social Distortion
- 3. Naked Prey

BRIAN HANSEN, Legal Weapon

- 1. Hollywood Hillbillies
- 2. Channel Three
- 3. Cambridge Apostles

KAT ARTHUR, Legal Weapon

- 1. Circle Jerks
- 2. Hollywood Hillbillies
- 3. Red Hot Chili Peppers

CARON MASO, the Little Girls

- 1. Textones
- 2. Brat
- 3. Bangles

MICHELE MASO, the Little Girls

- 1. Textones
- 2. Brat
- 3. Lone Justice

LIZZIE BORDEN, Lizzie Borden

- 1. Omen
- 2. Bitch
- 3. Terriff

LIZZY GREY, London

- 1. Mega Death
- 2. Precious Metal
- 3. Circle Jerks

BRIAN WEST, London

- 1. Hellien
- 2. Circle Jerks
- 3. Tupelo Chain Sex

MARVIN ETZIONI, Lone Justice

- 1. Nicele Jones
- 2. Kyle Johnson
- 3. Balancing Act

PAUL LAUER, the Louvre

- 1. Field Day
- 2. Passion to Pass
- 3. Ashes

MIKE GLASS, Lovedolls

- 1. White Flag
- 2. Redd Kross
- 3. Black Flag

PAUL CARMAN, Martial Law

- 1. Keel
- 2. Poison
- 3. Witch

LANNY CORDOLA, Mondo Cane

- 1. Alacarte
- 2. Smile
- 3. Sound Barrier

SHAWN DUNCAN, Odín

- 1. No Comment
- 2. Spinal Tap
- 3. Lace

KENNY POWELL, Omen

- 1. Armored Saint
- 2. Lizzie Borden

Photo by Frank Gargano



Black Flag, #2

GREG LEON, Martial Law

- 1. Rik Fox's Sin
- 2. Network
- 3. Sacred Nick

SCOTT LANE, Max Havoc

- 1. Keel
- 2. Witch
- 3. Mansfield

KHURT MAIER, Max Havoc

- 1. Mansfield
- 2. V.V.S.I.
- 3. Jimmy & the Mustangs

MICHAEL McMAHON, the Michael McMahan Band

- 1. Joneses
- 2. Rod Firestone
- 3. Blow-Up

MAT RILE, Medusa

- 1. V.V.S.I.

MIKE WATT, Minutemen

- 1. X
- 2. Black Flag
- 3. Blood on the Saddle

DERF SCRATCH, the Modifiers

- 1. Dickies
- 2. Hollywood Hillbillies
- 3. Cruzados

JOHN LINDLAND, Paradise Drive

- 1. Tomboys
- 2. Dog Town
- 3. A Western Front

DINA GALLAGHER, Paradise Drive

- 1. Dog Town
- 2. Tomboys
- 3. Scarlet

BRETT MICHAELS, Poison

- 1. Ruby Slippers
- 2. Warning
- 3. V.V.S.I.

KOKO SMITH, Poison

- 1. Warning
- 2. Ruby Slippers

JOSEPH MORX, Psychobud

- 1. Fishbone
- 2. Cathedral of Tears
- 3. Red Hot Chili Peppers

STEVEN ROBACK, Rain Parade

- 1. Green On Red
- 2. Kendra Smith
- 3. Last

MATTHEW PIUCCI, Rain Parade

- 1. Green On Red
- 2. Leaving Trains
- 3. Naked Prey

DEBBIE PATINO, Raszebrae

- 1. Zarkons
- 2. Black Flag
- 3. Vagina Den Tata

Photo by Ed Collier



Legal Weapon, honorable mention

KATY CHILDE, Raszebrae

- 1. Fishbone
- 2. Vagina Den Tate
- 3. 45 Grave

STEVE McDONALD, Redd Kross

- 1. Black Flag
- 2. Pandoras (1)
- 3. Pandoras (2)

JEFF McDONALD, Redd Kross

- 1. Black Flag
- 2. Pandoras (1)
- 3. Pandoras (2)

BRIAN ENGEL, Red Wedding

- 1. Community FK
- 2. Fibonacci
- 3. 45 Grave

JAMIE BROWN, Rex Havoc

- 1. White Flag
- 2. Fat & Fucked Up
- 3. Toy Razor

Stryper, honorable mention



Photo by Jackie Sallow

JOE INFANTE, Rex Havoc

- 1. Romeo
- 2. V.V.S.I.
- 3. Twisted Roots

ZOOGZ RIFT, Zoogz Rift & the Amazing Shitheads

- 1. Ass-Kissers
- 2. Dork-Wackers
- 3. Russell Jessum

MICHAEL BRITTON, Romeo

- 1. Fanz
- 2. V.V.S.I.
- 3. Jon Barr

GREG SCHRODINGER, Schrodinger's Band

- 1. Re
- 2. New Winnebagos
- 3. Blue Daisies

PLEASANT GEHMAN, Screamin' Sirens

- 1. T.S.O.L.
- 2. Joneses
- 3. Daggers

PAUL COMI, Secret Agent

- 1. Three O'Clock
- 2. Circle Jerks
- 3. Social Fact

STEPHEN RICHARDSON, the Sights

- 1. Los Vistas
- 2. Fools Face
- 3. Drew Steele

JOEY CRIS, S.I.N.

- 1. London
- 2. Witch
- 3. Mansfield

RIK FOX, Rik Fox's Sin

- 1. W.A.S.P.
- 2. Keel
- 3. Witch

DEAN CHAMBERLAIN, Skin

- 1. Robin
- 2. Screamin' Sirens
- 3. Psychobud

JEFF HANNAMEN, Slayer

- 1. Exodus
- 2. Possessed
- 3. D.R.I.

DAVE LAMBARDO, Slayer

- 1. Final Conflict
- 2. Convicted
- 3. Decry

MADLINE RIDLEY, SS-20

- 1. Yard Trauma
- 2. Super Heroines
- 3. Die Schlaflosen

PETER MARGOLIS, Stainless Steel

- 1. Trash
- 2. Abandon Ship
- 3. Odin

MIKE HIGHLAND, Stainless Steel

- 1. White Sister
- 2. Stryper
- 3. Romeo

MIKE MUIR, Suicidal Tendencies

- 1. Beowulf
- 2. No Mercy
- 3. Slayer

DINO ARCHIN, Symbol Positive

- 1. Lawns
- 2. Tex & the Horseheads
- 3. Skin

JOE REED, Textones

- 1. Skin
- 2. Silver Tears
- 3. Beau Geste

MIKE QUERCIO, Three O'Clock

- 1. Pandoras (w/Gwynn)
- 2. Rain Parade
- 3. Red Hot Chili Peppers

Photo by Howard Rosenberg



Green on Red, #3 (tie)

JILL EMERY, Super Heroines

- 1. SS-20
- 2. Dogs On Fire
- 3. Lizzie Borden

EVA O., Super Heroines

- 1. 45 Grave
- 2. Twisted Roots
- 3. Dogs On Fire

DENNIS DRAGON, Surf Punks

- 1. Scott Goddard
- 2. Red Hot Chili Peppers
- 3. Residents

PHIL HARDY, Symbol Positive

- 1. Second Language
- 2. Dangerface
- 3. Jef Scott

LOUIS GUTIERREZ, Three O'Clock

- 1. Long Ryders
- 2. Untouchables
- 3. Wild

KERRY HANSEN, Tin Star

- 1. Rosie & the Screammers
- 2. Greg Sutton
- 3. Dwight Yoakam

JOHN TRUBEE

- 1. Mope
- 2. Bone Cabal
- 3. Richie Hass & the Beatniks

PAUL ROESSLER, Twisted Roots

- 1. Meat Puppets
- 2. Savage Republic
- 3. Scoundreiz

Photo by Glen E. Friedman



Circle Jerks, #9

SHANE, the Unforgiven

- 1. Jimmy & the Mustangs
- 2. Rank & File
- 3. Cruzados

ALAN WADDINGTON, the Unforgiven

- 1. Los Lobos
- 2. Lone Justice
- 3. Rank & File

CITY GENT, Untouchables

- 1. Talkback
- 2. Big City
- 3. Rebel Rockers

RICK TERKEL, Utopia Management

- 1. Candy
- 2. Medusa
- 3. London

JOE ESCALANTE, Vandals

- 1. Social Distortion
- 2. MIA
- 3. Plain Wrap

JERRY GIDDENS, Walking Wounded

- 1. Untouchables
- 2. Push-Start Jungle
- 3. Fishbone

TIM, Weird Women

- 1. Mutants
- 2. Tall & Dangerous
- 3. Six Foot Faces

PAT FEAR, White Flag

- 1. Redd Kross
- 2. Social Distortion
- 3. Jesters of Destiny

JIMMIE WOOD, Jimmie Wood & the Immortals

- 1. Wild Cards
- 2. Unforgiven
- 3. Billy Sheets

JOE ROMERSA, Yolie Lox & the Bears

- 1. Commuter
- 2. Fibonaccis
- 3. Clams

YOLIE LOX, Yolie Lox & the Bears

- 1. Fibonaccis
- 2. Breta & the Beets
- 3. Splitters

PAUL DaSILVER, Zoom Zoom

- 1. Telekin
- 2. Animation
- 3. Bruce Courtois

Keel, #3 (tie)



Photo by Aaron Rapaport

Jazz

By **FRANKIE NEMKO**

It's pretty obvious that jazz is alive and well in Los Angeles, judging from the diversity of choices offered by the musicians polled this year. Every one of the artists named has appeared locally during the past twelve months, so you know there must be places and people out there that appreciate good music.

We talked to a variety of professional jazzmen about who their favorites were this year, and the results were so scattered that few players received more than one vote each. All but two of those receiving more than one vote made the Top Ten, so make of it what you will. Harold Land had been the only person to ever top this poll, having won it five times in a row, that is up to this year. Land comes in at a respectable number three position, but the poll was won by pianist Horace Tapscott. Tapscott wasn't on last year's Top Ten. Players that were on the Top Ten last year who returned are Oscar Brashear and Charlie Haden.

TOP TEN

1. Horace Tapscott
2. Pete Christlieb
3. Harold Land
4. Billy Higgins
5. Oscar Brashear
6. Free Flight
7. Charlie Haden
8. Henry Butler
9. Nick Leroli, Bobby Bradford Group, Steve Hufsteter, Milcho Leviev
10. Wayne Johnson Trio

AL AARONS

1. Gerald Wilson Orchestra
2. Harry "Sweets" Edison
3. The Aldebarts

MONIQUE & LOUIS ALDEBERT

1. Larry Klein
2. Walfredo Reyes
3. John Pena

JUSTO ALMARIO

1. Alex Acuna
2. Larry Carlton
3. Joey Rotondi

DEE BARTON

1. Nick Ceroli
2. John Morel
3. Tom Rainier

DAVID BENOIT

1. Tommy Newsom Big Band
2. Pat Kelly Band
3. Right on Red

BOBBY BRADFORD

1. Harold Land
2. Oscar Brashear
3. Sherman Ferguson

OSCAR BRASHEAR

1. Harold Land Quintet
2. Keman William Henderson
3. Billy Higgins



Harold Land, #3

JOHN CARTER

1. Bobby Bradford Group
2. James Newton
3. Red Callender

ALAN BROADBENT

1. Larry Koontz
2. Putter Smith
3. Bill Holman

NICK CEROLI

1. Monty Budwig
2. Frank Strazzeri
3. Steve Hufsteter

EMMETT CHAPMAN

1. Josh Hanna
2. Steve Roach
3. Milcho Leviev

PETE CHRISTLIEB

1. Alan Broadbent
2. Gary Foster
3. Bruce Lofgren's Starbound

JOE FARRELL

1. Chuck E. Weiss
2. Kei Akagi
3. Shelby Flint

VICTOR FELDMAN

1. Nathan East
2. Lee Ritenour
3. Larry Williams, Trevor Feldman

BOB FLORENCE,

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1. Steve Hufsteter
 2. Charlie Haden
 3. Nick Ceroli

GRANT GEISSMAN

1. Greg Bissonette
2. Brandon Fields
3. Wayne Johnson Trio

VINNY GOLIA

1. Horace Tapscott
2. Wayne Peet
3. Bobby Bradford

JOANNE GRAUER

1. Gary Peacock
2. Chick Corea
3. Pinky Winters

CHARLIE HADEN

1. Horace Tapscott
2. Henry Butler
3. Milcho Leviev, Ernie Watts

WILLIAN HENDERSON, Keman Sunduza

1. Oscar Brashear
2. Billy Higgins
3. Richard Aplenalp, Donald Dean

BILL HOLMAN

1. Larry Lunetta
2. Marty Krystall
3. Stacey Rowles

STEVE HUFSTETER

1. Pete Christlieb
2. Andy Martin
3. Pat Coyle

JULIE KELLY

1. The Yellowjackets
2. Wayne Johnson
3. Ernie Andrews

HAROLD LAND

1. Billy Higgins
2. Oscar Brashear
3. William Henderson



Pete Christlieb, #2

MILCHO LEVIEV

1. Henry Butler
2. Charlie Haden
3. Bill Holman Big Band

BRUCE LOFGREN

1. Jimmy Bruno (guitar)
2. Carl Verheyen
3. Bob Shepherd, William Henderson (piano)

MUNDELL LOWE

1. David Benoit
2. Ron Eschete
3. Bob Florence Limited Edition

DON MENZA

1. Shelly Manne
2. Pete Christlieb
3. Joe Pass

JAMES NEWTON

1. Horace Tapscott
2. Buddy Collette
3. John Carter

ANN PATTERSON

1. Free Flight
2. Dave Frishberg
3. Roger Neumann's Rather Large Band

BOBBY SHEW

1. Pete Christlieb
2. Harold Land

CHARLIE SHOEMAKE

1. Peter Sprague
2. Billy Higgins
3. Joe Farrell

FRANK STRAZZERI

1. Louie Bellson Big Band
2. John Pattatucci
3. Danny Embry, Michael Faunt

JORGE STRUNZ

1. Steve Tavaglione
2. L. Subramaniam
3. Walfredo Reyes

HORACE TAPSCOTT

1. Kaef Crowley (piano/composer)
2. Nate Morgan (piano)
3. Rickey Kelly

ERNIE WATTS

1. Free Flight
2. Charlie Haden
3. Pete Christlieb

Horace Tapscott, '84 jazz winner



Photo by Jeffrey Scates

Country

By JUDY RAPHAEL

In conducting the Country Poll this year, we noted an interesting phenomenon which has become increasingly common on the circuit. Guitarist Jack Daniels calls it "modular bands," which refers to a now-common practice of individual players subbing out and playing in four or five bands (some play in as many as ten or twelve). It's musical chairs out there, as there aren't enough clubs to support bands and/or because they don't pay enough for gigs. The result is an often incestuous series of bands—that is, bands that are offshoots of other bands, containing a nucleus of roughly the same players. Audiences going to hear a particular band won't necessarily see the same unit they saw last week.

In our opinion, this makes the best of a bad situation, and it makes things fun, at the very least. That's the *positive* side of it.

The "modular bands" phenomenon affected the look of the poll this year: When queried, "Which band are you in?" some players were hard put as to how to vote, as they couldn't vote for the band they were (primarily) in. Consequently, some of them were awarded indie player status for our poll.

TOP TEN

1. Jo-El Sonnier
2. Re Winkler
3. Jerry Freeman
4. Geary Hanley
5. Doowah Riders
6. Dwight Yoakam
7. Western Union
8. Cheatin' Hearts, Bobcat
9. Dark Horse
10. Eddys

NAT WYNER, American Made

1. Doowah Riders
2. Western Union
3. Victoria Harned & Thoroughbred

SHARON LYNNE

1. Doowah Riders
2. Western Union

3. Victoria Harned & Thoroughbred

RAY AUSTIN, Geary Hanley Band (indie steel player)

1. Larry Dean
2. Michael Jaye & Lunch Money
3. Dean Dobbins

LONNIE ALLEN, Lonnie Allen Band

1. Doowah Riders
2. Eddys
3. Bobcat

DON KIRKPATRICK, Lonnie Allen Band (indie guitarist)

1. Lonnie Allen
2. Jo-el Sonnier
3. Ed Hill/Laura Scott

JIM BARNWELL

1. Jerry Freeman
2. Re Winkler & Worthy Cause
3. John Wayne Band

PAUL BOWMAN, DJ & bandleader

1. Larry Dean
2. Bonner Family
3. Western Union

CURTIS TILTON, Bull Durham

1. Lynn Fanelli & Contraband
2. Lonnie Allen
3. Michael Kidd

BOB REGAN, Bobcat

1. Re Winkler & Worthy Cause
2. Jo-el Sonnier
3. Dark Horse

MARK TORSELL, Bobcat/Lonnie Allen

1. Jerry Freeman
2. Doowah Riders

DAVE DURHAM, Bull Durham

1. Geary Hanley
2. Larry Dean
3. Lynn Fanelli

JOHN JORGENSON, Cheatin' Hearts

1. Byron Berline
2. Laura Scott
3. Jo-el Sonnier

BOB KNIGHT, Cheatin' Hearts

1. Ed Hill/Laura Scott
2. Jo-el Sonnier
3. Byron Berline

CALVIN DAVIDSON, Dark Horse

1. Bobcat
2. Lonnie Allen
3. Jerry Freeman

DAVID FRASER, Dark Horse/Bobcat

1. Jerry Freeman
2. Michael Richards
3. Paul Marshall Solomon



Jerry Freeman, #3

TED BARON, Larry Dean & the Shooters

1. Geary Hanley Band
2. Pam Loe
3. Prairie Nights

LARRY DEAN, Larry Dean & the Shooters

1. Geary Hanley
2. Doowah Riders
3. Bull Durham Band

Dean Dobbins/Lynn Fanelli/the Boys (drummer)

1. Peter Klimes
2. Bull Durham
3. Lonnie Allen

KEN LIEBENSEN, Doowah Riders

1. All You Can Eat
2. Prairie Nights
3. Western Union

LINDY RASMUSSEN, Doowah Riders

1. All You Can Eat
2. Peter Klimes
3. Larry Dean & the Shooters

STEVE DUNCAN, indie studio player, drums & producer

1. Cheatin' Hearts
2. Patsy Clark
3. Ed Hill/Laura Scott

ED BLACK, the Eddys

1. Geary Hanley Band
2. Dwight Yoakam
3. Reach for the Sky

DONALD LINDLEY, the Eddys

1. Jo-el Sonnier
2. Rosie & the Screamers
3. Dwight Yoakam & Kentucky Bourbon

DICK FOGY

1. Jo-el Sonnier
2. Rosie Flores
3. Gems

LYNN FANELLI, Lynn Fanelli & Contraband

1. Doowah Riders



Re Winkler, #2

DUKE DAVIS, Duke Davis

1. Gerry Baze
2. All You Can Eat
3. Travis Young

SKIP EDWARDS, Duke Davis

1. Morgan Stoddard Band
2. Western Union
3. Ray Park & the Rangers

RICK DENSMORE

1. Jo-el Sonnier
2. Re Winkler
3. Michael Richards Band

DEAN DOBBINS, Dean Dobbins Band

1. Peter Klimes, "my first & last choice"

BOB GOTHAR,

Jo-El Sonnier, '84 country winner



2. Ed Hill/Laura Scott
3. Bull Durham

KATHY ROBERTSON, Five Easy Pieces

1. Re Winkler & Worthy Cause
2. Western Union
3. John Wayne

MICHAEL JAYE, Five Easy Pieces

1. Jerry Freeman
2. Re Winkler
3. Bobcat

JERRY FREEMAN, Jerry Freeman Band

1. Bobcat
2. Susanville Stage Band
3. Dark Horse

REESE CLARK, Jerry Freeman Band (drummer)

1. Bobcat
2. Re Winkler
3. Dark Horse

GREG LEISZ, Gizzard Brothers

1. Rosie Flores
2. John Wayne
3. Brantleytones

GEARY HANLEY, Geary Hanley Band

1. Larry Dean
2. Prairie Nights
3. Doowah Riders

JEFF WINTER, Geary Hanley Band

1. Larry Dean
2. Glen Castleberry
3. Jo-el Sonnier

DAVE HEALY, Victoria Harned & Thoroughbred

1. Western Union
2. American Made
3. Texas Aliens

VICTORIA HARNED, Victoria Harned & Thoroughbred

1. Western Union
2. American Made

ED HILL, Ed Hill & Laura Scott

1. Michael Kidd
2. Cheatin' Hearts
3. Re Winkler & Worthy Cause

Laura Scott, Ed Hill & Laura Scott

1. Cheatin' Hearts
2. Lynn Fanelli
3. Re Winkler

SYDNEY IVERSON, Sydney Iverson & the Okie Dokie Band

1. Re Winkler
2. Bobcat
3. Jerry Freeman Band

MARY GOLD, Jed

1. Geary Hanley
2. Dark Horse
3. Out of the Blue

DAN HUGHART, Jed

1. Dark Horse
2. Lonnie Allen
3. Out of the Blue

PETER KLIMES, Peter Klimes Band

1. Larry Dean
2. Geary Hanley
3. Dean Dobbins

RONNIE MACK, Ronnie Mack Band

1. Dwight Yoakum
2. Jo-el Sonnier
3. Cheatin' Hearts

JOHN MAUCERI (indie drummer)

1. Jerry Freeman
2. Dwight Yoakum
3. Michael Richards

JOHN McDUFFY (indie guitar/steel)

1. Jo-el Sonnier
2. Cheatin' Hearts
3. Lonnie Allen

JOHN MOLO, Ed Hill/the Ranger (indie drummer)

1. Lonnie Allen
2. Dark Horse
3. Lone Justice

BRIAN O'DOUGHERTY (indie keyboards)

1. Palomino Riders
2. Jo-el Sonnier
3. Cheatin' Hearts

DAVE MCKELVY, Prairie Nights

1. Susanville Stage Band
2. Geary Hanley Band
3. Doowah Riders

JOHN DAVID, Prairie Nights

1. Jerry Freeman
2. Lynn Fanelli & Contraband



Western Union, #7

PETE ANDERSON, Reach for the Sky

1. Dwight Yoakum
2. Eddys
3. Re Winkler

MICHAEL RICHARDS, Michael Richards Band

1. Re Winkler

2. Jerry Freeman
3. Jo-el Sonnier & Friends

ROSIE FLORES, Rosie & the Screamers

1. Dwight Yoakum
2. Eddys
3. Gizzard Bros. Band

DAN FREDMAN, Rosie & the Screamers

1. Dwight Yoakum
2. Lone Justice
3. Eddys

PAUL MARSHALL SOLOMON, Paul Marshall Solomon Band

1. Johnny Blankenship
2. Bull Durham
3. Dark Horse

GREG HUMPHREY, Jo-el Sonnier Band

1. Garland Frady & the Honkytonk Band
2. Michael Richards
3. Cheatin' Hearts

TONI DODD, Southbound

1. Joci Johnson
2. Cheatin' Hearts
3. Hot Spurs

HAL DODD, Southbound

1. Joci Johnson

2. Cheatin' Hearts
3. Hot Spurs

HUGH WRIGHT, Susanville Stage

1. Doowah Riders
2. Larry Dean
3. Jerry Freeman

GENE HELICKER, Susanville Stage

1. Lone Justice
2. Out of the Blue

ERNEST BOVINE, John Wayne Band

1. Roommates
2. Lynn Fanelli
3. Bobcat

JOHN WAYNE, John Wayne Band

1. Greg Harris
2. Peter Klimes
3. Jo-el Sonnier

DOUG ATWELL, Western Union

1. Victoria Harned & Thoroughbred
2. Jerry Freeman Band
3. American Made

MIKE SMART, Western Union

1. Victoria Harned & Thoroughbred
2. Gerry Baze
3. American Made

DWIGHT YOAKUM, Dwight Yoakum

1. Eddys
2. Mr. Tibbs
3. A. Lynch

Geary Hanley Band, #4



SPRINGSTEEN

Continued from page 21

followers, "this guy Springsteen's all right. Give him a chance." Almost 20 years on, Lou Reed is still rocking with the best of us and he didn't have to burn out or die to prove it. Bruce sings on *Street Hassle*. It's a song lots of people know / it's a painful song / full of sad truth / the last of the sad songs. . . ." and just before Lou's soulful plaintive refrain, Bruce declares, "Tramps like us / were born to pay."

On *Nebraska*, Springsteen wrote his own songs about the strangers out there who were born to pay. When he sang these songs in concert there was a hush in the Arena and you realized that one of the most frightening parts of this performance was that, before our eyes, Bruce had turned into a nihilistic killer with no remorse. The "meanness in the world" had finally gotten to him, too. No one is safe. The balance is precarious at best.

For me, the strongest moments that night were when Springsteen reached into this scary part of his/our history. I wish there had been a tour for the *Nebraska* album. Imagine how powerful it would have been to hear these songs as one piece: The torture and terror of lives without tomorrows laid before us with no trappings. You can only hold your breath so long, even in the darkness. But the simple acoustic arrangements accompanying these tales, alongside the fireworks of sound and electricity, filled the Arena with a tenderness and gentleness in direct contrast to the hopelessness being sung about. We sat still listening to his harmonica, and in these quieter moments, we felt closer to the mystery. There's a lot to shout about and there's just as much to whisper about. The whisper doesn't have to be secretive. . . it is meant to bring you closer to my mouth so we can exchange a kiss of trust. We leaned forward as Bruce whispered to us, and later, in an exhalted moment of ecstasy when he slid on his knees across the stage in front of Clarence and they kissed with abandon and joy, we

cheered and gasped at this public acknowledgment of love and friendship

During intermission I spotted Jesse down near the stage and we tried to speak. In 1981 we had run from our terrible seats and found two empty ones in the eighth

Patti Smith described Bruce as 'that spaghetti singer from New Jersey,' not without irony or cause.

row, which became ours. It was from here that we watched in awe as Bruce sang a heart-wrenching version of "Drive All Night" that left us feeling so much closer to each other and so much more alone. We felt ready to make that long drive just to buy you a pair of shoes.

After intermission, as "Dancing in the Dark" began and the crowd was on its feet, I danced in a circle around the entire upper level of the Arena, in and out of the darkness as ushers shone their flashlights on me, and I nodded in compliance and kept moving in to the dark curving tunnel ahead of me. Below me I could catch glimpses of Springsteen and the band going through their motions, but I was more concerned with my own motion and trying to decide whether to attempt to get near the stage. Two rules of rock & roll: (1) It should be free, and (2) It should be close. The first rule was already broken—I would be doing without for the next month to pay for

my ticket—and the second seemed impossible: too many hired goons for security; and, instead of a mass of crazed rockers on the floor, there was dancing in the seats.

Although Bruce turned the Arena into one of the most intimate parties for fifteen thousand I've ever attended, I missed the smaller numbers. I wanted to make eye contact and respond directly to his initiative and be rewarded further with his personal encouragement and approval. The first row was going for almost a thousand dollars a seat. And if I had it I'd spend it, because it would be worth it.

The night before Springsteen, I saw the best rock & roll movie ever made: *Stop Making Sense*, directed by Jonathan Demme. It has more rock & roll per square inch on the screen than any other movie. And because David Byrne is such an electrifyingly original performer, I was comparing him to Springsteen as I watched. David Byrne is the yin to Springsteen's yang in American rock & roll, and it is very interesting to compare their music and roles over the last eight years. Whereas Springsteen has taken the role model of the rocker-poet and moved it forward in an almost linear fashion, Byrne has jumped in where no rocker has gone and created a new dimension for himself and the Talking Heads. They are as different as two major performers an be, and yet they are both American artists working with the same tools. In *Stop Making Sense*, David Byrne gives the best performance by an actor in a film this year. It is startling, original, multi-faceted, intriguing, mesmerizing, frightening, and very funny. When he asks, "Are there any questions?" he might as well be asking, "Are there any answers?" One of the transcendental moments in concert and in this film is when David Byrne dances with the lampshaded light singing, "Home is where I want to be, but I guess I'm already there."

If Springsteen along with Prince is the hottest performer around, then David Byrne is the coolest guy in the world. And he wears his cool like a chicken on his

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head. (Thank you, Baby.) Both Springsteen and Byrne make a pilgrimage to the river, and, while Springsteen's river is dry, Byrne's washes him clean.

Water did play a part at the Arena as Springsteen dunked his face and eventually his whole head into a container of water and then shook the drops off in a mad display of frenzy. Like Jagger baptizing himself on stage with holy water and rose petals, this simple act created a mythical connotation and always generated an automatic explosive response in the audience. When the Stones played the Coliseum in '81 and people were fainting in front of the stage from heat and thirst, the hoses were turned on and we drank and bathed in the stream shooting at us.

One of my recurring thoughts was how important this concert was to me. It was life-affirming; and even though I eventually crashed a few days later from the high of Springsteen and Lou Reed and the power of rock & roll to sustain other energies, I knew as it was happening that this was more than special. This was what it was all about. And, until I can do it directly myself in my own way, this would keep me going.

A true highlight that most of the audience didn't seem to recognize was when Bruce sang "Because the Night," which he co-wrote with Patti Smith. While every-

one around me sat, I danced the wildest and yelled for the memories of the endless nights I spent dancing at Patti's feet in brainiac amour—my mind on fire, my body contorting, my heart pumping, my soul up for grabs. The thousands of fists

We heard the story of a man clinging to a shattered dream, trying to pick up the invisible pieces.

raised by Bruce were first raised by the hundreds by Patti as we followed her lead and shouted, "Go Rimbaud, Go Rimbaud, Oh Go Johnny Go!" The true test of rock & roll survival was down front at a Patti Smith concert. One time backstage someone mentioned Springsteen to Patti and she

described him as "that spaghetti singer from Jersey," not without irony or cause.

There is so much to praise about Springsteen's concert. I have a dozen or so separate images imprinted on my brain. I guess one of the most amazing things is how he has discovered his own body and his own sexuality. It's a proud and tender sexuality that's not cheapened onstage by false posturing or ugly threats. He danced a hypnotizing dance in a red light to "I'm On Fire" that was as erotic and honest as a first stolen kiss. It lingered on afterwards, and you could hear sighs of longing in the darkness. He was an American Pan out on the frontier, dancing in front of the fire as the coyotes howled in the distance. His sexuality feels brave because it is so vulnerable and accessible. He seems to want to give—and take. This is another part of his generosity. The actress-poet Sara Jones says in one of her poems to him: "Bruce, my childhood sweetheart / touches the secret neighborhood / in my heart / where all dreams are attainable / and Romance triumphs / over fear and desire." If there is a hint of confusion or hesitation in Springsteen's onstage sexuality, it is the confusion we all share when we lie down cautiously with another stranger and hope for the best.

Bruce Springsteen is our brother, our

Continued on page 42



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NEWMAN

Continued from page 18

wanted to be able to work and get organized and do the job and not get all scared before a test because I hadn't looked at the book. To have a nice neat notebook where I knew where everything was and not lose things. And I see it happen to my boy, and I just don't know what to tell him—it's an awful way to live, and I *still* live that way. If there's some order that by mistake gets imposed on my life, I do whatever I can to destroy it, somehow.

MC: So you've never *had* to take care of yourself.

RN: Well, I've lived in New York; I've been on the road—but they've got room service and everything.

MC: The St. Moritz Hotel isn't exactly roughing it.

RN: I believe I can do it, but I have no evidence.

MC: So basically you're going through life as a receptacle for the odd vignette.

RN: I don't *consciously*.

MC: Do you take notes?

RN: Nope. I don't think about writing except when I'm in there trying to write.

MC: But you find that the stuff is in there trying to get out.

RN: Oh yeah?

MC: Do you get on a roll?

RN: Sure do. Sometimes. Oh, man, that's great. It's like I'll have a whole good day. One time I wrote three straight, one a day, good ones, on the *Born Again* record—three songs I liked in a row. And I was sick the next day—really sick—and I went in anyway. Usually, if I'm sick, oh, man, I have to take a month off. But I went in anyway and wrote another one. But I didn't use it. That's the best feeling in the whole world. And you get in a roll with the movie stuff, too. Though you can't enjoy it too much cuz there's always the next problem to face.

It's tough, y'know—I'd like to be happier more of the time, but I don't know how to do it. . . . Acting! There must be something I can do besides writing and fucking that I would enjoy. . . .

MC: Are you gonna keep torturing yourself like this?

RN: I hope I mature about this—I really genuinely do. You're seeing me at the beginning, when I'm at my worst. I would hope that I'll write a show, that I'll continue to make records and perform, that I'll do a movie a year, maybe even someday write a book—do something outside of music. That's it.

MC: Anything else?

RN: Yeah, see if anyone'll give me an acting job. That seems like a good life to

me. Doesn't it? It isn't where I live. It wouldn't bother me. I wouldn't watch it. It's great—that video was really fun. I'd go in there in the morning, real early, get made up, have a cup of coffee, get in the car with a pretty girl. Fantastic. My cousin [rockvid director Tim Newman] is great—he's done a lot of people's favorite videos—ZZ Top. He made them five-million dollars. Me, too. It didn't make me any money, particularly, but it made me famous.

I have [ambivalent] feelings when people come up to me in airports and tell me they love my video—it's not really mine, in a way. It was a big deal—I didn't think it would be. But it really has invaded my privacy. There's so much [recognition] now. . . . You don't want anyone to see you loaded out in the street, or yelling, "Fuck you," out of the car. It'll go away, cuz it just happens with television, but I can't go anywhere now without some people recognizing me—but they're usually very nice. I just worry about it affecting the work. And I'll tell you another thing that all this notice and attention—this schlock sort of interviewing I've been doing lately: It's making me *listen* less well. I'll notice that people will be saying stuff to me, and I'm waitin' to see what *I'm* gonna say next. *Very* bad for a writer—I have to shut myself up. ■

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STEVEN BAKER, Exec. Asst. to Pres., WB	<i>The Endless Summer</i> (sndtrk)	Steve Reich: <i>Drumming</i> Jonathan Richman: <i>Jonathan Sings</i> Talking Heads: <i>Remain in Light</i>	<i>Everything But the Girl</i>	Elvis: "King Creole" Television: "Friction" Grand Funk: "Bad Time to Be in Love"	Lou Reed: "I Love You Suzanne"	Mickey Dora	Ramones	Bob Marley (Wolman Rink, NYC)
EXENE CERVENKA, X	Miles Davis: <i>Bitches Brew</i>	James Brown: <i>Sex Machine</i> Warren Zevon: <i>Werewolves of London</i> Sid Vicious: <i>My Way</i>	W.A.S.P.	Standells: "Dirty Water" Sid Vicious: "My Way" RATT: "Back for More"	Appolonia 6: "Sex Shooter"	Dvive	Lawrence Welk	Sex Pistols (Bijou)
JOANNA SPOCK DEAN, A&R, Columbia	<i>Meet the Beatles</i>	Jeff Beck Group: <i>Truth</i> Jefferson Airplane: <i>Volunteers</i> Buffalo Springfield, 1st	Replacements: <i>Let It Be</i>	Bobby Fullerfour: "Let Her Dance" Martha & the Vandellas: "Jimmy Mack" Bob Dylan: "Like a Rolling Stone"	Replacements: "I Will Dare"	John Hiatt	Redd Kross	Credence Clearwater (Shrine, late Sixties)
RON FAIR, A&R, Chrysalis	Tania Mana: <i>Come With Me</i>	Tania Mana: <i>Come With Me</i> D. Fagen: <i>The Nightfly</i> Nik Kershaw: <i>Human Racing</i>	Chaka Kahn: <i>I Feel For You</i>	Turtles: "Happy Together" Yes: "Roundabout" Earth, Wind & Fire: "September"	Romeo Void: "A Girl in Trouble"	Bob Buziak	Nik Kershaw	Previn/NY Philharmonic, Gershwin Concerto in "F"
JAY BOBERG, Pres., I.R.S.	Buzzcocks: <i>Singles Going Steady</i>	Roxy Music: <i>Avalon</i> R.E.M.: <i>Murmur</i> XTC: <i>English Settlement</i> (UK version)	Martha & Muffins: <i>Mystery Walk</i>	Monkees: "I'm a Believer" Police: "Roxanne" Go Go's: "Our Lips Are Sealed"	dB's: "Love is for Lovers"	Peter Holsapple	Peter Dinklage/Flestones	Go Go's (Perkins Palace, 8/80)
GARY GERSH, VP/A&R, EMI/America	The Who: <i>Live at Leeds</i>	Marley/Walters: <i>Catch A Fire</i> Van Morrison: <i>Astral Weeks</i> The Band: <i>Music From Big Pink</i>	Neville Bros.: <i>Nevilization</i>	Robinson/Miracles: "Shop Around" CCR: "Who'll Stop the Rain" Ross/Supremes: "You Can't Hurry Love"	Julian Lennon: "Vallote"	Woody Guthrie	Lou Reed	Al Green
JEFFREY GOLD, Ass't. to the Pres./Nat. Dir., Sp. Projects, A&M	Jimi Hendrix: <i>Electric Ladyland</i>	Dylan: <i>Highway 61 Revisited</i> Hendrix: <i>Electric Ladyland</i> Mothers: <i>Freak Out</i>	Rickie Lee Jones: <i>The Magazine</i>	David Werner: "Imagination Quota" Dylan: "Blowin' in the Wind" Herb Alpert: "The Lonely Bull"	Bryan Adams: "Run To You"	Van Dyke Parks	Flestones, Swimming Pool Q's	Bruce Springsteen (All)
TOM WERMAN, Producer	Beatles: <i>Revolver</i>	Edvard Greig: <i>The Peer Gynt Suite</i> Who's Next Stones: <i>Beggars Banquet</i>	Huey Lewis: <i>Sports</i>	Crystals: "He's A Rebel" Elvis: "My Baby Left Me"	Van Halen: "Hot For Teacher"	Gary Myrick	Bo Diddley	Beatles (Carnegie Hall, '64)
MIKE GORNLEY, LA Personal Direction	Whenever I get a platinum LP	Van Morrison: <i>Moodance</i> Gene Vincent: <i>Blue Jean Bop</i> 100's of others	Somebody must be writing it now	Mitch Ryder: "Jenny Take a Ride" Pete Shelley: "Homosapien" Chairmen - Board: "Gimme Just a Little More Time"	Nick Lowe: "Half a Boy and Half a Man"	Ersel Hickey	NRBQ	Springsteen ('74)
JOHN GUARNIERI, A&R/Production/International, I.R.S.	Beatles: <i>Sgt. Peppers</i>	Kinks: <i>The Kink Kronikles</i> Yardbirds: <i>Gr. Hits</i> Soft Boys: <i>Underwater Moonlight</i>	Capt. Sensible: <i>A Day in the Life of</i>	Sex Pistols: "God Save the Queen" Carole King: "It's Too Late" Beatles: "All You Need Is Love"	Every Bros.: "Wings of a Nightingale"	Capt. Sensible	Milkshakes	

When we spread questionnaires around the upper echelons of the music industry a few weeks ago, we had an ultimate goal: to find out whether the love and passion for music that brought people into the biz in the first place was still a motivating factor in their lives and work. The scope and intensity of the response suggests that many execs continue to have their hearts in rock & roll. While we only have room to print the responses of 25 or so Movers & Shakers, these provide a sampling consistent with the overall picture.

—Bud Scoppa

Ultimate club gig you've experienced.	Fave rock movie:	Fave all-time L.A. band:	Fave current L.A. band:	Producer to do fave artist's next project:	Band you'd most like to have play at your next party:	YOUR song and the songwriter who wrote it:	Most charismatic figure you've ever seen:
Marley (Roxy), Police (Wong's), Springsteen (Roxy)	<i>Performance, Jailhouse Rock</i>	Mothers	Los Lobos	Don Was	Was (Not Was)	Zappa: "Trouble Coming Everyday"	Martin Luther King
Elvis Costello (Oingwalks, '78)	<i>Blackboard Jungle</i>	Byrds	Los Lobos	Alex Sadkin	Los Lobos	R. Hell: "Blank Generation"	William Paley
Iggy Pop (Venue)	<i>This Is Spinal Tap</i>	Burning Sensations	Blasters	Mitch Miller	Big Boys	Troggs: "Wild Thing"	Ten Inch Men, Mr. T
Yardbirds (Hullabaloo, '64)	<i>A Hard Day's Night</i>	Buffalo Springfield	Long Ryders	Bob Clearmountain	'64 Byrds	Burt Bacharach: "Walk on By"	Jim Morrison
Eric Johnson (Lingerie)	Elvis Presley: <i>King Creole</i>	Armoured Saint	Cock Robin	Beau Hill	Los Lobos	Billie Holiday: "God Bless the Child"	Judy Garland
Police (UC Davis Coffee House, 3/78)	Beatles: <i>Hard Day's Night</i>			Rupert Hine	Replacements		Martin Luther King
Springsteen (Roxy, '75), Marley (Roxy, '74)	<i>The Last Waltz</i>	Jules & the Polar Bears	Cruzaos	Arif Mardin, Van Morrison	Prince & the Revolution	John Lennon: "Imagine"	James Dean
Springsteen (Roxy, '75)	<i>This Is Spinal Tap</i>	Byrds, Love, Mothers	Oream Syndicate	Trevor Horn	Frankie Goes To Hollywood	Zappa: "America Drinks and Goes Home"	Bruce Springsteen
Springsteen (Max's Kansas City, '72)	<i>Woodstock</i>	Beach Boys	Boy Meets Girl	Glyn Johns (10 years back)	J. Geils Band (orig)	"Broken Hearted Melody" (sung by Sarah Vaughan)	The first Motley Crue royalty statement
Singing w/The Dells ('74)	<i>The TAMM Show</i>	Love	Wall of Oingo Bongo	Rupert Hine	Truck Driver Nancy		Wazmo Nanz
Sex Pistols (1st U.S. show in Atlanta, Ga.)	<i>Clockwork Orange</i>	Chocolate Watch Band	Long Ryders	Oave Edmunds	Plasticland	Ray Davies: "Lola"	Paul McCartney

	LP that changed your life:	3 LPs you can't live without:	Fave recent LP:	3 Singles that create vivid memory:	Fave recent single:	An unsung hero:	A badly underrated band/artist:	Concert that most enlarged your perspective:
WILLIAM HEIN, Pres., Enigma	Doors	Brian Eno <i>Another Green World</i> Van Der Graaf Genera Iron <i>Pawn Hearts</i> Love <i>Forever Changes</i>	Madonna <i>Madonna</i>	Beatles "Strawberry Fields" Rory Music: "Do the Strand" Sex Pistols "God Save the Queen"	Van Halen "Jump"	Bonzo Dog Band	Kate Bush	See next answer
DANNY HOLLOWAY, Gen. Man., Island Music	Them <i>Them Again</i>	Elvis <i>Pink Double Album</i> Hank Williams' <i>Box Set</i> Reggae <i>Chartbusters Vol. 1</i>	Art of Noise <i>Who's Afraid Of</i>	Little Richard "She's Got It" J. Gilmer/Fireballs "Sugar Shack" T. Rex "Got it On"	Malcolm McLaren "Madam Butterfly"	Hoagy Carmichael, Joe Meek	Trio	Stones (Long Beach Arena '65) Monterey Pop Festival '67
WAYNE ISAAC, Dir. of Publicity, A&M	Springsteen <i>Born to Run</i>	Springsteen <i>Born to Run</i> Sly/Family Stone <i>Gr. Hits</i> Stones <i>Exile On Main Street</i>	Prince <i>Purple Rain</i>	Stones "Jumpin' Jack Flash" Police: "Every Breath" Springsteen: "Born to Run"	U2 "Pride (In the Name of Love)"	Phil Seymour	Swimming Pool Q's	Stones ('75)
AL KOOPER, Producer, A&R, PolyGram	James Brown <i>Live at the Apollo</i>	Swan Silvertones <i>Saviour Pass Menot</i> Elvis <i>The Sun Sessions</i> Music of Bulgaria	Nik Kershaw <i>Human Racing</i>	Paul Revere: "Good Thing" Jerry Lee Lewis "Breathless" Buddy Knox: "Party Doll"	Howard Jones "What Is Love"	Nik Kershaw	Donald Fagen	Ray Charles ('59)
ANDY McKAME, Dir. of Publicity, MCA	Smokey Robinson & the Miracles <i>Going to a Go-go</i>	Derek & the Dominos <i>Layla</i> Van Morrison <i>Moondance</i> Drifters <i>Golden Hits</i>	Joan Jett/Blackhearts <i>Glorious Results of a Misspent Youth</i>	B. Ward: "60 Minute Man" Buffalo Springfield: "For What It's Worth" Patti Smith: "Because the Night"	Tina Turner: "Better Be Good to Me"	Gil Scott Heron	Bryan Ferry, Brenda Lee	Miles Davis (Hampton Jazz Festival, '70), Stones/Stevie Wonder (Madison Square Garden, '72)
ARISTINE McKENNA, Rock Critic, L.A. Times	Sex Pistols <i>Never Mind the Bollocks</i>	Van Morrison <i>Astral Weeks</i> Sex Pistols <i>Never Mind the Bollocks</i> The Band (2nd LP)	Nick Cave: <i>From Her to Eternity</i>	Stones "Under My Thumb" Syndicate of Sound "Hey Little Girl" Love: "Orange Skies"	Morris Day & the Time: "Jungle Love"/"The Bird"	Nick Cave	Dan Hicks ⁸	Sex Pistols (Winterland)
BOB MERLIS, VP/Publicity Dir., WB	Dylan <i>Bringing It All Back Home</i>	Nathan Abshire <i>Pine Grove Blues</i> Abba <i>The Singles</i> Grateful Dead (1st LP)	Solomon Burke: <i>Soul Alive!</i>	Etta James: "Tell Mama" Sam the Sham: "Wooly Bully" Bettye LaVette "He Made a Woman Out of Me"	John C. Mellencamp "Pink Houses"	Swamp Dogg	Rubinoos	Blondie & the Wierdos (Palladium, '78)
RANDY NEWMAN, MC Man of the Year	<i>Genius of Ray Charles</i>	Beethoven's <i>Late Quartets</i> Barber of <i>Seville</i> Fats Domino <i>Million Sellers</i>	Pretenders <i>Learning to Crawl</i>	Fats Domino "Blue Monday" Beach Boys "Little St Nick" Marvin Gaye: "Sexual Healing"	Tina Turner "What's Love Got to Do With It?"	Van Dyke Parks	Rod Stewart	
RON OBERMAR, VP/A&R, Columbia Records	Elvis 1st RCA LP	James Brown <i>Live at the Apollo</i> AI Green's <i>Gr. Hits</i> Springsteen <i>Born to Run</i>	Prince <i>Purple Rain</i>	James Brown "Please, Please, Please" Beatles "I Want to Hold Your Hand" Elvis: "Don't Be Cruel"	John Waite: "Missing You"	Doug Sahm	Wilderness Road	Beatles (Washington, D.C., Coliseum)
BARBARA SHELLEY, Pub. Director, Arista	Stones <i>Aftermath</i>	<i>Ziggy Stardust/The Man, Who Sold the World</i> Led Zeppelin IV	Billy Ocean <i>Suddenly</i>	Lesley Gore: "It's Judy's Turn to Cry" Beatles "Here Comes the Sun" Animals "House of the Sun"	Michael Jackson: "Billy Jean"	Chuck E. Weiss	Gregg Allman	Stones (Hyde Park, '69)
TOM STURGES, Screen Gems/EMI Music	<i>Introducing the Beatles</i>	Doobies, <i>Living on the Fault Line</i> Dire Straits <i>Making Movies</i> Prince: 1999	Cyndi Lauper <i>She's So Unusual</i>	Van Morrison "Brown Eyed Girl" Eagles "Hotel California" Prince: "Purple Rain"	Benatar "We Belong"			Stones (Fillmore West, '72)
THOM TRUMBO, VP/A&R, MCA	<i>Meet the Beatles</i>	<i>Sgt. Pepper</i> Genesis, <i>Selling England by the Pound</i> AC/DC <i>Back in Black</i>	INXS: <i>The Swing</i>	Deep Purple: "Hush" Who: "Magic Bus" Doors: "Light My Fire"	Tina Turner: "What's Love Got to Do With It?"	Steve Morse	Dixie Dregs, INXS	Beatles (Dodger Stadium, '66)
TOM VICKERS, Independent A&R (various Companies)	<i>Elvis Presley</i> (1st RCA LP)	Van Morrison <i>Moondance</i> James Brown <i>Live at the Apollo Vol. II</i> Prince: <i>Dirty Mind</i>	Prince <i>Purple Rain</i>	Elvis: "All Shook Up" Beach Boys: "Don't Worry Baby" Beatles: "Day Tripper"	Whodini: "Big Mouth"	Arthur Alexander	Solomon Burke	Van Morrison (live w/Street Choir, Boston, '71)

Ultimate club gig you've experienced.

Fave rock movie:

Fave all-time L.A. band:

Fave current L.A. band:

Producer to do fave artist's next project:

Band you'd most like to have play at your next party:

YOUR song and the songwriter who wrote it:

Most charismatic figure you've ever seen:

Genesis (Rox, '73)

This Is Spinal Tap

Love

Too political a question!

Brian Eno

Untouchables

Brian Eno: "Dn Some Far Away Beach"

Fidel Castro, Aleister Crowley

Bob Marley (Speakeasy, London, '73), Doors (Whisky, '66)

Go-Go Mania, Charlie is My Darling, The Kids Are Alright

Plimsoul

Fishbone

Trevor Horn, Jimmy Jam/Terry Lewis, Peter Collins, Connie Plank

Frankie, or Bruce's band

King Cotton: "Stick to the Grnd"

Elvis Presley (Pan Pacific Auditorium, '57—on my Dad's shoulders)

Springsteen (Rox, '75)

Purple Rain

Doors, Beach Boys

Van Halen

Todd Rundgren

E Street Band

Springsteen: "Back Streets"

Bruce Springsteen

Prince (Ritz, NY, '81)

Stardust (dir. by Michael Arted)

Little Feat

St. Regs

Myself

I don't have parties

Holland Dozier: "Bernadette"

Russ Regan

Wailers/Springsteen (Max's K.C., '73)
Lou Reed (Bottom Line, '78)

Rock 'n' Roll High School

Buffalo Springfield

Blasters, What Is This

Tom Dowd, Jerry Wexler

Beatles

Bob Seger: "Against the Wind"

Bruce Springsteen or Miles Davis (live), Billie Holiday (TV)

X (Whisky, early days)

The TAMI Show

X

X

Don't believe in producers

X

Jonny Lydon, Dylan, Robbie Robertson, Werner Herzog, Patti Smith

Jerry Lee Lewis (The Scene, NYC, '67)

Mean Streets

Beach Boys

Kiddo

Huey P. Meaux

Dynatones

Knox & Bowen: "Party Doll"

Roy "Good Rockin'" Brown

My Father's Place. L.I.

Beach Boys

Circle Jerks

David Foster

Devo

Redding: "Dock of the Bay"

Pia Zadora

Springsteen (Max's K.C.)

Mean Streets

Doors

Cock Robin

Doug Clark & the Hot Nots

Springsteen: "Thunder Road"

Elvis Presley

Who (performing Tommy at Boston Tea Party)

Privilege (of course)

Knack

Bus Boys, Burning Sensations

Phil Ramone

Stones

Page/Plant: "Stairway to Heaven"

Brian Jones, Jimmy Page (for a live one)

Burning Sensations Thank You (Wong's West)

Eagles

Nile Rogers

Beatles: "I Feel Fine"

Police (Whisky, '79)

Oingo Boingo

Oingo Boingo

Keith Forsey

Prnce

Elton John: "Your Song"

Prnce, Hendrix

Little Feat (Corral, Topanga Canyon, '76)

The Road Warrior

Dyke and the Blazers

Kiddo, Rudi: Boys

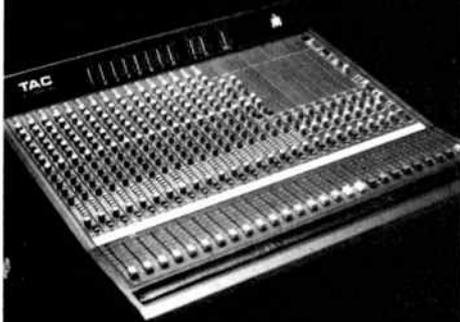
Arthur Baker

Dynatones

Too many to pick one

James Brown, George Clinton

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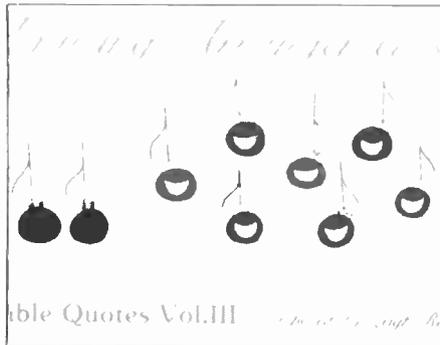
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Notable Quotes

Now there is a third classic collection to the *Notable Quotes* series entitled *Amusing Arrangements*.

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For more information, contact Rubes Publications, 14447 Titus St., Panorama City, CA 91402, (818) 782-0800.

New Rock & Roll Clothing Venture

Record stores and record departments of chain stores nationwide will serve as the retail outlets for ROADIE, a new jacket modeled after those worn by rock & roll stars and their crews. The innovative distribution system was announced by Bernard Braverman, president of United Pioneer Company, maker of ROADIE. United Pioneer Company is a division of the Salant Corporation, one of the nation's largest manufacturers of outerwear and sportswear.

ROADIE jackets will carry the official endorsements, names and logos of rock & roll artists such as the Police, Cyndi Lauper, Duran Duran, Journey, Judas Priest, Iron Maiden, Motley Crue, and the Rolling Stones.

Significant orders for the stylish jackets

have already been received from prominent record chains such as Tower Records, Strawberry's, and Turtles, as well as independent and regional record stores, according to Mr. Braverman. "The stores can sense a hit. They feel that audiences will feel a greater sense of participation with their favorite performers by wearing ROADIES."

The jackets will be available in Du Pont nylon satin with both a lightweight nylon and a poly quilted lining, and will carry a suggested retail price of \$49.95. A variety of colorful shades, with the group's names and logos embroidered on the jackets' breasts and backs, will be offered.

Purchase of a ROADIE jacket automatically enrolls the buyer in the fan club of the representative rock group, according to Mr. Braverman. The buyer also obtains a complete information packet on the group, including personal biographies, photos and new items. Mr. Braverman expects to add even more recording artists shortly to the current ROADIE roster of



rock & roll groups.

For more information, contact Hilka Klinkenberg at (212) 279-3931.

Multi-Purpose Studio Monitors

The new ME Series of professional speaker systems designed for studios and control rooms is presented by TOA's Professional Music & Entertainment Division. These eight-ohm speakers feature high-efficiency, low distortion, and very wide directional pat-

terns, suiting a wide variety of high-performance monitoring applications.

The top-of-the-line 312-ME is a three-way system of symmetrically-arranged components: dome tweeter with diffuser, mid-range cone speaker, and 11-inch woofer. It handles continuous program at 135 RMS. The front panel provides two convenient level controls, one for high frequencies and one for mid frequencies; these allow you to tailor the output to specific needs or room acoustics. Designed for primary reference monitoring, the 312-ME provides outstanding performance, superb transient characteristics, and a smooth, extended frequency response (50 to 20k Hz).

The 280-ME three-way monitor offers a wide frequency response (60-20k Hz), low distortion, smooth crossover, and wide dispersion. Its excellent response in the high frequencies is provided by two tweeters: one soft dome and one polyester dome "super tweeter," both with diffuser (the woofer is a 7.0-inch polypropylene cone). A helpful high-frequency level control that fine-tunes the output is located on the monitor's front panel. The 280-ME's continuous power handling is 90 watts RMS.

The two-way 265-ME is ideal for either primary or secondary reference applications. It handles continuous program at 75 watts RMS, featuring wide response (60-20k Hz), smooth crossover, and symmetrically-arranged components (6.3-inch woofer, 1.2-inch soft dome tweeter with diffuser) that provide a localized sound image.

The highly efficient ME monitors all include removeable black jersey grille covers and push-in input terminals. Compact and rugged, each ME system is enclosed in a bass-reflex design wooden cabinet with a scratch-resistant, charcoal grey finish.

For more information, contact Steve Caraway at (415) 588-2538.

Convention Tapes

Success and the Independent Record. The tapes from the August 23rd Independent Record Convention that featured seven of America's foremost authorities in the music field. With essential information on promotion, marketing, distribution, getting airplay, dealing with major labels, and more (including a step-by-step plan to reach the most important progressive and non-commercial radio stations in the country for nationwide airplay of your record or tape).

"...a giant step for a new industry that is just beginning to flex its muscles... seven industry figures spoke... in revolutionary tones that may eventually shake the



major to their foundations," said Albert Williams in *Music Connection* magazine. Six hours on four cassettes for only \$45.00.

Send to: Independent Records Unlimited, P.O. Box 2914, Santa Cruz, CA 95063, (408) 458-9882.

Minis

In the mini department, there's a somewhat new guitar amp which will knock your sox off. Put out by Gallien Krueger, it's becoming the rage of the studio players. The amp is called the GK 250 ML and it packs enough punch to knock Santa clear to China. This little baby is small in size but big in features, sporting two stereo-wired eight-inch speakers, stereo chorus, reverb, four-band EQ, channel switching, and 100 watts of solid-state power.

Sony has come to the aid of digital-disc freaks with the advent of its portable CD player. It's about the size of a Tupperware sandwich container.

For the songwriter, there is Yamaha's big sound/small keyboard, the MK-1000. It is loaded with random access pre-sets voicing instruments, bass and drums. Through something they call a "Multi-Menu," you can custom-tailor the voices. You can also store your "sounds" on cassette, thus emptying the memory for new information. The 49 keys can be split for even more versatility. A great little tool if you don't have the bucks for the high-end keys but want to get into the digital market. Yamaha also puts out a larger (but still portable) unit that brings the player piano into the space age. This baby is dubbed the PC-1000 with the "PC" being short for "Play Card." These "cards" are encoded with information which plays the synthesizer, drum, bass and instrument voices. You can also play this 49-key instrument yourself. Like its smaller cousin the MK-100, it offers a split keyboard. There are also several smaller versions of the PC-1000. Play cards come in packages such as *Presley's Greatest Hits*, *Beatles' Greatest Hits*, *Beach Boys' Greatest Hits*, plus groups of pop songs, standards, jazz favorites, and, of course, Christmas songs, so this year you can carol in style accompanied by your portable buddy from Yamaha. "Look Ma, no hands."

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SPRINGSTEEN

Continued from page 32

best friend, our neighbor, our lover, our son, our best instincts made visible. We are part of him and he is all of us. He is flawed and human, but when he is on the stage in front of us, he offers us the best qualities a person can attain to. He asks us to question our own lives and wants us to imagine a better world beyond tomorrow or the next day. There is goodness trying to break through the badlands. We, who live in the promised land where my grandparents came to be free and sought the small dreams of daily life and where I seek the big dreams of ecstasy and communion, we are all capable of being truer and braver. The limitations are self-imposed. The struggle is always not to surrender.

I went back East to my home town and it left something unresolved in me. There is still a quiet desperation that haunts Wellwood Avenue and threatens to explode in a drunken rage when the unemployment checks are cashed. This is another town where your choices are narrowed down and stripped away by the loss of youth and the burdens of responsibility. Your choice can be a slow bullet through the heart of your dreams or a fast bullet in your brain or escape. I see it as an outsider now although I still feel emotionally bound to its cruel lessons of denial and acceptance. It was fall when I visited and the leaves were on fire but I kept seeing the winter skeletons and recalling the icy cold rising from, the hard frozen earth through my teenage sneakers. Shivering at the train station, running away at every chance to hide in the artificial heat of the movie theaters, where the world was inhabited by giants and ghosts and nothing could hurt me ever again for an eternity of two hours or the Rolling Stones (and rock & roll), talking me down off the ledge to come back inside and have one more dance with my baby sister, sing one last song, struggle one last time with forgiveness and then close

the window and turn the volume all the way up until the window shatters, the ledge crumbles, and I *become* the Rolling Stones.

Springsteen turns into the local strangers I grew up with, but he articulates the longings that remain on the dead-end streets and dirt roads, in the closed factories and abandoned warehouses, inside the unheated homes filled with mortgaged lives, and under the overpass where the



Chrissie joins Bruce in a transcendent moment.

outpatients and transients fight for invisibility. And even sleep, the most precious narcotic in the world, is denied to Springsteen's survivors. They lie awake, too confused or wired to find peace in the night, and the dawn becomes just another senseless threat. The constant search is for release.

He sang a song (available on the flip side of "Born in the U.S.A.") called "Don't Shut Out the Light" to a hushed, darkened Arena with a single spot shining on him. It was a song that hurt because you felt that reservoir of pain flood out of him and carry us out to sea. We heard the story of a man clinging to a shattered dream trying to pick up the invisible pieces. He ends up standing in a dark,

nameless river, dreaming of his past. We are that river, and you and I are that dreamer.

There were so many other tremendous highs in the concert. I don't mean to downplay the sheer exultation and excitement in favor of quiet moments. I danced like a man possessed to the electrifying "Pink Cadillac." Bruce, I love you for your pink cadillac. "Jungleland" was like a blue opera, flawlessly sung and played—it left me breathless with its power and depth. Was it my imagination, or did the acoustic version of "No Surrender" send tremors through the Arena? We pledged with our hands over our hearts that we learned more from a three-minute record than we ever learned in school. This is true.

The finale exploded. The encores that every garage band in the house of rock & roll has done time after time simply turned the Arena into a colossal party. The songs were full of closing night mania—sometimes sloppy and hysterical, other times as tight as they come. Bruce paid homage to Mitch Ryder and Little Richard and Creedence and kept on rocking with the lights on and the night ablaze with calls of "Freedom" disguised as gibberish and poetry and (always) rock & roll (forever).

But looking back, nothing was mo, touching than the last poignant cries of "Don't Shut Out the Light." As Bruce played the harmonica and the spotlight faded, the sound of one man calling out against the approaching darkness was enough to give me hope. And then a few tiny lights like fireflies caught in a huge black bowl flickered in the silence, and waves of applause and love reached out to him and I tried to tell him, with my share of the clapping, all the things I've just written.

And he taught me that we mustn't shut out the lights. We must find some way to keep the lights burning in our eyes and in our minds and in our hearts. And in the darkest night, the ones who are lucky or blessed have someone to turn to and love is their light. Call me lucky. ■

Entertainment Attorney



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CRITIX PIX

Concerts

Springsteen's run at the Sports Arena overpowered every other live-performance event this year, including the on-again, off-again Jacksons spectacular (have they played L.A. yet?), but our critics found equal significance in Elvis Costello's revelatory solo appearance, REM's ringing atmospherics and Lou Reed's remarkably robust new persona. Universal, with its stellar acoustics, good sight lines, comfy seats and *full bars*, was the number-one venue for MC's hedonistic reviewers.

Bruce Duff

Siouxsie & the Banshees at Santa Monica Civic: They don't waste time talking to the audience and shun the trappings of modern rock concerts. What do they do? They play an hour-and-a-half of moving, riveting, completely original music, and they, as the song says, blow the house down.

Ronnie Lane's ARMS Concert at Forum: This all-star affair could have been a dismal jam session, but the stars gave their all to make it one of the best-paced, hit-packed shows ever. Joe Cocker, Jimmy Page, and Jeff Beck were highlights.

Billy Idol at Long Beach Arena: Mixing new sounds with plenty of rock tradition, Idol is pure entertainment, and guitarist Steve Stevens was one of the best new musicians to explode this year.

Wall of Voodoo at Palace: The revitalized WoV has a topnotch show, great pacing, and the best arrangements they've ever pulled off live. New vocalist Andy Prieboy is a step in the right direction.

Judas Priest at Long Beach Arena: The prototype for all the

other heavy-metal bands to learn from. The volume, the bombast, the overdoing of anything and everything that can be overdone, and the precision with which they do it all, make them the best in the field.

Ronald Coleman

Los Lobos at Palace: Their homecoming since the release of *Wolf* was one of the most exciting concert events of the year in L.A.

King Sunny Ade/Black Uhuru at Greek Theater: A one-two knock-out punch of Third World rhythm, romance, and politics, delivered in an atmosphere of pure fun.

Steel Pulse at the Palladium: One of the most riveting reggae outfits of all blew out this arena with a soaring, dramatic performance.

Linton Kwesi Johnson at Country Club: Backed by the impeccable Dennis Bovell Dub Band, LKJ's social commentaries through his poetry readings and toasting were simply electrifying.

Gil Scott-Heron at Beverly Theatre: GSH and company were in fine form as he spewed out his biting

political satires and statements, set to a commanding, funky-soul backbeat.

Billy Cioffi

Paul Young at Beverly Theatre: The Great White R&B Hope! The best new singer I've heard in a long time. If he can keep his material as interesting and eclectic as this electrifying performance was, he'll be a major talent.

Neil Young at Universal Amphitheatre: A great concert by one of rock's most unique and eccentric visionaries. It is all too easy to overlook Young's enormous contribution to contemporary music.



Lou Reed

Photo by Lesley Campbell

The Thompson Twins at Greek Theater: A fully realized concert. The sets, lighting, and most importantly, the music, enhanced the group's perspective as well as entertained.

Lou Reed at Universal Amphitheatre: Reed's place in pop music is secure, but this triumphant tour, which seemed to celebrate survival as well as rediscovered creative juices, was inspiring.

George Jones at Beverly Theatre: My first time seeing a legend, and I cherish seeing the immortal bad boy of country sound so damn good!

Melinda Lewis

R.E.M. at Greek Theater: One of the most impassioned concerts I've ever seen (up there with Springsteen), capped with seven well-deserved encores. Although inviting inevitable comparisons with the Byrds, R.E.M.'s music has a much grittier, urgent quality to it, and make them a distinctive and powerful force on the current music scene.

Ramones/Black Flag: Every song the Ramones do is based on the same jackhammer riff—but hey, why branch out when you've got one of the greatest rock & roll riffs ever invented? Their energy and endurance when playing live puts some bands half their age to shame. I'd never seen Black Flag play live before, but will probably never miss a show from now on. Their explosive set—full of raw emotion and dark, chaotic energy—was one of the most impressive things I've seen in ages.

Quiet Riot/Whitesnake: Though I get no end of hell for it, I've always liked Quiet Riot, and have always believed Carlos Cavazo had the talent to break out of the Van Halen/Rhoads mold; their strong second album shows Cavazo beginning to carve out his own distinctive sound, showcased (along with the usual Q.R. antics) in a tremendously fun live show. Whitesnake has always been underplayed and underrated in the U.S., which is a shame, as David Coverdale has a wonderful whiskey-blues voice and his band is miles ahead of all others in their genre.

Psychedelic Furs: Expecting some effete, pretentious English art band, I was quite pleasantly surprised

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Concerts

when this band turned in a powerful, intensely hypnotic and rocking set. I never would've believed the audience would be up and dancing for a Furs concert unless I had seen it with my own eyes.

Alcatraz: This poor band has been buffeted around by so many storms that they've never really had a chance to take off in this country. In concert, Graham Bonnet is a magnetic performer with a distinctive voice, and hopefully he and the band will continue to deliver their intelligent, exciting, high-energy rock & roll.

Katherine Turman

Jim Carroll at Palace: A combination of wry humor, intelligent, thought-provoking lyrics, a unique presence, and a hard-rocking, guitar-oriented band proved Carroll to be a street-tough, charismatic performer.

Spinal Tap at Music Machine: These living legends are a head-banger's heaven—the most fun was watching some metalheads taking it seriously. Although, admittedly, songs like "Sex Farm" and "Stonehenge" are destined to become classics.

Chequered Past at Palladium: So their album wasn't a big hit. What a powerful, big-sounding (loud) lineup. Manaical Michael Des Barres is a performer par excellence and their shows are eclectic, intense affairs that command any audience's attention.

Accept at Country Club: This Germanic quintet has a sound reminiscent of AC/DC, but boasts a far more powerful frontman in the shape of Udo Dirkschneider. A great, straight-ahead metal band who write some very strong tunes.

Hoodoo Gurus at Club Lingerie: The Gurus are like taking a refresher course in American music. Derivative, but pure fun, with clever, witty lyrics and an energetic delivery.

Lawrence E. Payne

Golden Earring at Universal Amphitheatre: A rock & roll institution, and one of the only remaining rock groups not named after a bug or a drag queen, Earring transformed the Amph into a Canal Zone shindig.

Joe Jackson / Howard Jones at the Greek: A brilliant pairing of two dedicated musical artists. Joe Jackson has a great band; Howard Jones is a great band.

King Crimson at the Greek: Adrian Belew was incandescent; the perfect foil for Mr. Obnoxious, Robert Fripp. A really hot show.

Stephane Grappelli at the Beverly: What more needs to be said?



R.E.M.

Stephane Grappelli at the Beverly!

Bill Nelson at the Beverly: In a stunning show, Nelson single-handedly created a new context for visuals as applied to music.

Bud Scoppa

Elvis Costello solo at Universal Amphitheatre: Without the increasingly distracting Attractions, this consummate songwriter and vocal stylist was free to roam the myriad detail and nuance of three dozen songs. Mesmerizing.

Frank Sinatra at Universal Amphitheatre: Opting to avoid the Joe Piscopo trap by focusing on classic ballads, Sinatra emphasized his strengths; a ravaged voice with unmatched character, and an undiminished gift for phrasing. Those strings and horns sounded absolutely mystical behind him, too. Ronstadt simply isn't in the same league with this dude, folks.

Lou Reed at Universal Amphitheatre: It took him close to an hour to fully warm to the task—it may be getting difficult for this now-robust crooner to get inside those songs of dissipation and anxiety. But when he hit the section of the show dominated by tunes from his recent nifty *New Sensations* album, big Lou made it all worthwhile. It's heartening to see this former spook come out the other side, hale and hearty.

John Bitzer

R.E.M. at Greek Theater: It took me three times to figure out what people were talking about when they said this band was so tremendous live, but the transformation finally happened to me, too. They spin this yarn all around the audience, then gradually reel it in until you feel as close to the source of the music as they do—which is almost frightening.

Elvis Costello at Universal Amphitheatre (the acoustic one): An inspired artist at his bare-bones self,

at one with his audience. The place was hushed, so you could tune into every detail of his narratives, every haunting mood change, every startling crescendo.

Lone Justice at Palace: Finally, a brave new band has risen out of Hollywoodland to stand up for that sheer joy of being alive. Astounding-ly talented.

Pretenders at Universal Amphitheatre: Too much rehearsing and too little screwing around, but still a fascinating force to watch and be moved by.

Red Rockers at Palace: Almost exciting. They've amassed a surprisingly tasteful repertoire that goes over with ample immediacy when they're jumping around.

Note: **Bruce Springsteen** would probably be on this list if I had seen him.

Karen Burch

RATT at Fresno Selland Arena: Headlining for Fastway and Bronz, RATT showed no mercy to the crowd of RATT 'n Rollers. Especially watchable/listenable was Warren De Martini's superbly talented guitar playing. This show was proof that RATT has officially hit the Big Time.

Scorpions at Forum: A highly-charged show performed against a unique futuristic backdrop. The energy was non-stop, powered by Matthias Jabs' guitar and emotive vocals from Klaus Meine. The Scorpions' "Hurricane" blew me away!

Whitesnake / Quiet Riot at Forum: It was Quiet Riot's L.A. homecoming victory celebration, but Whitesnake was up to the party, too. In fact, it seemed that the Forum was Whitesnake's party and the Riots were the crashers.

Rough Cutt at Starlight Amphitheatre: Good bluesy rock from start to finish. Rough Cutt's rock fireworks brightened up an otherwise dull evening, playing to a small but enthusiastic crowd.

Photo by Ed Colver

Clubs

As was the case in '83 our critics reached no consensus regarding local and street-level bands this year. Their choices are scattered across the stylistic board, from heavy to hardcore, with nods to revivalism and cowpunkism along the way. Will some visionary new unit arrive on the scene and dominate L.A. Clubland, along the lines of past legends? Tune in next year.

Billy Cioffi

Commuter: Dave Merenda's blue-eyed soul voice coupled with some really good pop melodies—a lot of commercial potential.

Dwight Yoakam: The most authentic country stylist working in L.A., and an expressive songwriter as well. Yoakam has an odd charisma that makes him an exciting new voice.

Prime Movers: An interesting group who at times sound hugely orchestrated for a three piece. A real local dark horse.

Victoria Williams: A unique performer who might be an acquired taste to some. For me, her stream-of-conscious-like songs are fascinating and poignantly real.

Red Hot Chili Peppers: The most fun show I've been at all year. The Marx Brothers playing psychedelic funk—what a blast!

Melinda Lewis

Keel: An amazing talent who's finally getting the recognition he (and the band) deserve. This is the best band Ron Keel has put together, with a twin-guitar attack that could one day rate with Judas Priest's and Iron Maiden's.

Odin: This band has made amazingly rapid progress over the past year, and is one of the few remaining heavy-metal bands in town that's worth watching. They put tremendous energy into their shows (which are unrelentingly heavy), and if they keep up at this rate, they could easily be one of the best HM bands to have ever come out of L.A.

Sharks: The Sharks are one of the tightest, most entertaining, and hardest rocking bands in town. They have a special talent for classic hard-rock anthems, and a positive passion for playing—whenever and wherever possible—which is what makes them such great fun to watch. Highly recommended for anyone who wants to see the true spirit of rock & roll in action.

Stryper: Stryper is a very good heavy metal band that has tremendous potential, as long as they can overcome the public's initial hesita-

tion about their religion. They're very upbeat about their beliefs, but they don't get too heavy-handed about it.

The Unforgiven: One of the best of the new breed of traditional American guitar-rock bands, the Unforgiven's self-described "military-cowboy-gang-rock/music-to-march-by" is not to be missed. Only playing the L.A. circuit a couple of months, the word is already spreading about the band's eclectic, highly charged performances. They have all the passionate energy, faith, and talent necessary to make a strong impact on the music world.

Murdoch McBride

W.A.S.P.: A lesson in determination for any local band, Blackie and Co. demonstrated the virtues in picking a theme and never losing sight of it. Just goes to show what you can do with a dream. Or a nightmare. Find comparable songwriting in this vein and you have your ticket for 1985.

Stryper: The Christian metal band that could. Within a few years we will either see Stryper emerge as a more significant group, or be revered as true pioneers in the heavy-metal genre. Or both.

Unforgiven: Guitars slug low, the musical *Wild bunch* step up into the lights. They are dark and driven. Brooding black boots find their marks. Four guitars and as many vocals begin. "Amazing Grace." A



The Unforgiven

truly original act that has borrowed from everywhere.

Smile: While they only played a few gigs before almost changing drummers (he's back now), they drew the same big crowds and had the same magic. One of those bands you hope will make it. Year after year.

Non-locals: **Accept,** Germany's metal export that blew out the Country Club; **Loudness,** Japan's metal export that blew out the Country Club.

Martin Brown

Al Stewart: One of the best performers for developing a strong rapport with his audience, and one of the most enjoyable, musically.

SSQ: Vocalist Stacey Swain is a captivating performer and writer. Jon St. James has seemingly endless melodies and hooks to woo the audience with.

Daddy O's: A pop band with a definite future. Great dance-oriented material with strong hooks and a good visual stage presence.

Xeron: Commercial rock with power and intelligence and an exceptionally talented group of musicians.

Da Bronx: Hard rock at its best by this tight band of expatriate New Yorkers.

John Bitzer

Knitters: Spontaneity feeds the whole concept here, and that's what feeds rock & roll. Dave Alvin's anchorlike presence drives a mean, low-key, countrified-soul machine.

Rank & Rile: A-kicking and a-grinning. These boys can sure whoop it up, with their dang twin-guitar licks and sweat flying all over wheres.

Untouchables: Every time I see them, something's new, and every time it's been for the better. They've tailored their sound in a more commercial direction without losing their energy or integrity.

DI's: Noisy, but they keep im-

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Clubs

proving. A driving electro-boogie onslaught that's becoming more listenable, but which can fuel a dance floor regardless.

Beat Farmers: Irreverent beer drinkers that do everything but fart onstage, but underneath they're playing those yee-hah bar tunes with solid craftsmanship.

Richard Crowley

Dream 6: A tastefully forceful rock trio fronted by a star-quality female vocalist.

Precious Metal: An all-girl hard-rock band with all the ingredients for success.

Tex & the Horseheads: Vocalist Linda "Tex" Jones is L.A.'s reigning high priestess of rock & roll debauchery!

Rave-Ups: A very promising band with good songwriting and just the right amount of country-rock and Sixties flavor.

Melvis & the Megatonnes: Infectious, swinging, and jumping rock-a-boogie with the very stylish Melvis at the mike.

Tom Kugler

Minutemen: These guys can really cook. Tight, popping, punchy, and highly original music played with steaming enthusiasm.

Fents: With handbones healed and a new rhythm section, the Fents re-emerged this summer like a well-oiled machine and displayed their consistently stunning virtuosity.

T.S.O.L.: Angry and incisive, T.S.O.L. can get people stirred up and slamming. There is some catchy and exciting music under all the thrashing.

Knitters: The best of the new playing the best of the old and making country hip. Rockabilly originals and classics too, played with contagious enjoyment.

Flipper: Abrasion can be fun.

Mari L'Esperance

Long Ryders: A wealth of musical influences and a love for American music provide the fuel for this quartet's energetic and inspirational live performances. Their new LP on Frontier Records is a must-hear.

Social Distortion: Stalwart diehards of the L.A./Orange County hardcore scene, Mike Ness and Dennis Danell have persevered through frequent personnel changes and other extraneous complications to emerge as a local underground favorite who remain true to their



Cock Robin

Photo by Lester Cohen

roots. Intelligent, angry-young-man themes without excess.

Leaving Trains: These guys bang out a spirited, all-out display of wonderfully sloppy, minimalistic, bare-bones garage rock, offset by the impassioned vocals of frontman James, hooky melodies, and hauntingly metaphorical lyrics. If you like this kind of stuff, they're one of the best.

True West: The psychedelic influences are definitely evident, but the band's material manages to sound fresh and new. Their sound incorporates the mesmerizing guitar tapestries woven by Richard McGrath and Russ Tolman as well as Gavin Blair's wrenching vocal delivery in a set full of tight, driving pop tunes that thankfully escape soporific self-indulgence.

Willie Dixon: One of the true legends of our time, his energy, vitality, and dedication to all that is the blues haven't diminished over the years. When not entrancing live audiences, the writer of such classics as "I'm Ready" and "Little Red Rooster" influences the work of rock and R&B artists the world over, including the likes of George Thorogood, Chuck Berry, and the Rolling Stones.

Karen Burch

Ala Carte: Great stuff. Bluesy, punchy rock. Killer tunes. The drummer with the fastest double-bass foot in L.A. Unfortunately, I heard they've broken up. If so, boo-hoo!

Stryper: I guess God rocks after all. Stryper presents one of the best live performances I remember recently. Huge crowds from all walks of life pump fists to heavy metal with morals. Amazing vocals from the whole crew.

Odin: A top-rate young band that will knock your rock socks off! Their show's energy could light New York City if you could put a cork on it.

Jef Scott: Jef Scott has what it takes to make the big time: beautiful

tunes, compelling lyrics, and a warm stage presence as an extra bonus. He's well worth the watch and sings as if there is a fire lit beneath him.

Hurricane: A straight-ahead rock & roll outfit that's new to the scene. I saw them late one night at the Country Club, after sitting through two "major L.A. circuit" bands. They weren't headlining, but they will be... and then some. You heard it here first.

Katherine Turman

Michael McMahan Band: Honest, fast-paced American rock & roll delivered by a quartet of pro musicians. They have great original tunes that tell some interesting stories, two talented guitarists, and do a great cover of "Nervous Breakdown." A loud, solid, creative band.

Fools Face: Recently relocated to L.A., they put on a lively show with their very memorable, danceable songs in a wide variety of styles. This is what new music should sound like—a synthesis of keyboards, horns, guitars, and strong songs.

Timothy English: A wonderful synthesis of heavy metal/hard rock with punk influences that sounds like the Ramones meet John Cougar. Good songs and a likeable, frenetic frontman.

Beat Farmers: A real roots-rock band leaning toward country. Lots of fun cover songs from Conway Twitty to the Velvet Underground. Their drummer has a great image, an incredibly deep voice, and a barroom sense of humor.

Psychobud: A very professional, modern-sounding funk/rock/souful psychedelic band with a big sound, great rhythm section, and a lead singer with a very classy, emotive voice.

Bruce Duff

Darius & the Magnets: One of the year's most improved bands, they also are rocking harder than they

were a year ago.

Skin: A well-arranged and performed blast of pop-funk, led by Dean Chamberlain. At first glance, it would seem that their three-guitar, bass, and drums onslaught is excessive, but the music is so carefully assembled that there isn't a note out of place. Great songs, too.

Legal Weapon: It's great to see a raw, hard-edged rock band, especially one that rose from the L.A. punk underground, get a major-label deal, which is what Legal Weapon has done with A&M. Let's hope it leads to big success for this hard-working band.

SS-20: This band has come a long way in a year, and have successfully developed their own distinctive sound. The addition of a bassist to their bare-boned guitar-drums approach helped out their sound, and lead vocalist Madeline Ridley has developed a persona of her own.

Zoogz Rift: This grumbling critic of almost everything (Zoogz, not me), has finally landed an indy deal, and his epic *Ipacac* should be out early next year.

Lawrence E. Payne

Wayne Johnson Trio: A charismatic trio of world-class musicians playing beautiful, intense new jazz. As good a band as can be found.

Havana: These guys don't work, they *play!* Havana are loads of fun, and their songs could be hits.

Monopoly: Originators of the "Produce Man" craze are no vegetables onstage. They'll get their deal soon.

Yolie Lox & the Bears: A good show, not so much for their cute tunes as for their presentation. Yolie should have her own TV show.

Steve Vai: Alcatraz's newest member absolutely remodeled the place on a night guitar freaks will remember.

Ronald Coleman

Blasters: The undisputed movers, shakers, and rattlers of the blues-rock idiom, who deliver nothing short of a brilliant set live.

Phast Phreddie & Thee Precisions: A long-time blue-eyed soul revue of high-caliber roots energy and a flashy lead singer to boot.

Wigs: A young, finely meshed power-pop unit, loaded with ringing harmonies and guitars.

James Harman Band: Blues-harp virtuoso Harman and crew are guaranteed to deliver 150% of boogie woogie blues on any night.

Knitters: Members of X and the Blasters perform spirited versions of classic country and blues ditties along with some fine reworks of their original material.

Records

For record buyers and MC viewers alike, Prince was the boss in 1984: words of praise for *Purple Rain* are ubiquitous on these pages. Close behind though, were REM's *Reckoning* and *Born In The USA* by the real Boss himself. Locally, more critics went for W.A.S.P.'s tunefully apocalyptic debut than any other LP by an L.A. band, but the Bangles and Minutemen albums were close behind. The general feeling among our writers was that, aside from two or three landmark albums, '84 was a subpar year, vinylyly.



Bud Scoppa

Prince: *Purple Rain* (WB)—Another work of unmitigated genius by the rock artist of the Eighties; at once frenzied, funny, and moving. Sure to spawn the first platinum videotape, as well. When you put the LP on cassette, be sure to include the 12" flip sides, "Seventeen Days," "Erotic City," and "God," which not only complement the LP, but rival its best tracks.

Bangles: *All Over the Place* (Columbia)—Terrific songs, captivating performances, and stellar production by David Kahne make this the most impressive LP from an L.A. band this year. Current fave tracks, "Goin' Down to Liverpool," "Dover Beach," and the unforgettable "Hero Takes a Fall."

Blue Nile: *A Walk Across the Rooftops* (Linn Import)—This wholly original mixture of hi-tech punch, lush atmospherics, and Sinatra-like crooning makes for a haunting, seamless LP along the lines of *Avalon* by Roxy Music.

Wang Chung: *Points on the Curve* (Geffen)—The English trio's second LP (on the first they called themselves Huang Chung) is a triumph of musical style, lyrical headiness, and integrated production, all of which come together strikingly on cuts like "Dance Hall Days," "Wait," and "Even If You Dream."

Pretenders: *Learning to Crawl* (Sire)—Chrissie Hynde's singular expressiveness as a writer/performer is positively inspirational through two-thirds of this mature, gutsy work.

What heart. What phrasing. And "Thumbelina" is the perfect opener for a long-drive tape.

Honorable Mentions: Springsteen's *Born in the U.S.A.* and "Pink Cadillac"; Lou Reed's *New Sensations*; *Hot House Flowers* by Wynnton Marsalis.

Biggest Disappointments: Duds from Costello, Bowie; the breakup of Roxy Music.

John Bitzer

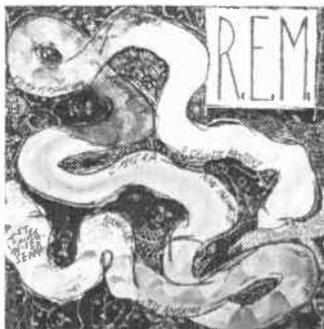
R.E.M.: *Reckoning* (I.R.S.)—It's all mood. Whenever I hear this, I get a lump in my throat that floats down into the pit of my stomach. It's like walking on the beach on a rainy day.

Bruce Springsteen: *Born in the U.S.A.* (Columbia)—"I'm Goin' Down" has everything I ever wanted in a pop song—the contrast of cold, perceptive—if somber—truth in lyrics, and spirited, grab-you-by-the-throat-and-don't-ever-let-go catchiness. The rest of it is right up there with his best work ever, too.

Prince: *Purple Rain* (WB)—Beneath the flash and often-disgusting egomania is a provocative, exciting communicator, which, in a year like this, is enough.

Bangles: *All Over the Place* (Columbia)—Honest, well-crafted pop without filler. Nothing moves me, but it's infectious.

Red Rockers: *Schizophrenic Circus* (415/Columbia)—When a band I had tried so hard to avoid because of their general KROQ haircutness impresses me with so much *substance* in their material, they must be applauded.



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Records

Lawrence E. Payne

Group 87: A Career in Dada Processing (Capitol)—Emotionally and musically complete, this album sets a new standard for modern implementation of electronic instruments.

XTC: Mummer (Geffen)—A walk in the country with some codgers who know all the good places. "Ladybird" and "Love on a Farm-boy's Wages" are just too fine.

Irmin Schmidt: Rote Erde (Teldec)—Einstein's Theory of Relativity set to music. Buy this record and listen to it!

Holger Czukay: Der Osten Ist Rot (CBS)—Czukay, a self-described "musical adventurer and acoustical landscape painter," is an artist who is more ticklish than tortured. His latest is a dub masterpiece.

Steve Tibbetts: Safe Journey (ECM)—Who needs Santa Claus? This record is all anyone could ask for: a sleighride into the optic nerve of humanity.

Karen Burch

RATT: Out of the Cellar (Atlantic)—RATT's first easily takes the cake (and the cheese) as one of the year's very best in the hard-rock category. If you don't have it yet, ask Santa.

Honeydrippers: Volume One (Atlantic)—Beautiful—superb orchestration and sterling vocals. Robert Plant and Company can do no wrong—all five tunes are winners. I can hardly wait for *Volume Two*.

Deep Purple: Perfect Strangers (Mercury)—They're back... and better than ever. 1984 was the year for bands to reform, but none have re-

surfaced with such a hit. Were they ever away? No rust in these wheels.

Black 'N Blue: Black 'N Blue (Geffen)—Another local band makes



good. All in all, a big step forward from their club days at the Troub. Black 'N Blue confirms the fact that rock & roll is meant to be fun.

W.A.S.P.: W.A.S.P. (Capitol)—Blood, cod-pieces, raw meat, and saw blades aside, Blackie Lawless is a pretty talented songwriter. In the studio, W.A.S.P. leaves the leg of lamb in the freezer and gets down to musical biz.

Bruce Duff

John Trubee: The Communists Are Coming to Kill Us (Enigma)—Trubee's audio variety show is a mix of modern jazz, electronic music, biting rock and those unbelievable phone-call tapes. It was the freshest, funniest, and most exciting record of the year. Buy it or John will vomit on ya.

Prince: Purple Rain (WB)—Everyone knows all about it, and you're all probably sick of hearing about Prince, but I listened to this LP a lot. Prince's productions are distinctive and unique, and this is his best, most concise batch of songs to date.

Siouxsie and the Banshees: Hyena (Geffen)—England's best band finally got a U.S. deal, and the result was this darkly beautiful LP. They continue to progress and lead the way for others.

Black Flag: Slip It In (SST)—Pure rock energy and one of BF's most consistent set of recorded songs add up to their best LP yet. L.A. should be proud of what is one of the most groundbreaking bands in the world.

W.A.S.P.: W.A.S.P. (Capitol)—People laugh and shake their heads, but W.A.S.P. got a deal and proved themselves. Their songs and their totally unique approach to vocal harmonies (not to mention Blackie's lead vocals) set them apart and above the heavy metal competition.

Michael Fremer

Art of Noise: Who's Afraid of... (Island)—The novelty record of the year and the production guide for the Eighties—perceptive and a lot of fun.

Wendy Carlos: Digital Moon Landscapes (Columbia Masterworks)—Even if the "classical" music (a suite inspired by the moons of our solar system) wasn't as powerful and inspiring as it is, this record would still be as great a landmark in the evolution of synthesized music as was her late-Sixties creation, *Switched On Bach*.

Church: Remote Luxury (WB)—Steven Kilbey's thin voice is a problem, but this band knows how to turn a pop phrase with the best of them. Syd Barrett fans should buy this.

Shriekback: Jam Science (Y Records/UK)—Rhythmic chanting with a dark heartbeat—melodic, disturbing, though-provoking.

Pretenders: Learning to Crawl (Sire)—A genuine personality makes it in the Eighties—a miracle.

Tom Kugler

Prince: Purple Rain (WB)—The album alone is a masterpiece, and combined with its explosive performance on film, it couldn't do anything but win. Prince captures many sounds and styles and twists them into unique and varied new shapes.

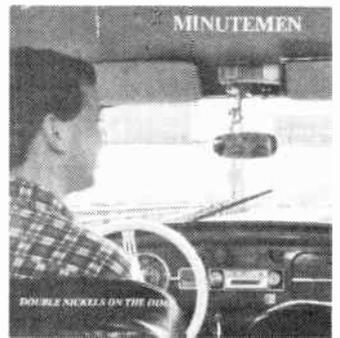
Talking Heads: Stop Making

Sense (Sire)—Animated renditions of Heads classics charged with live intensity. Although the songs are not presented chronologically, the Heads' various stages of development are represented quite well.

Lou Reed: New Sensations (RCA)—Lou came out in full force this year, and it's only natural that this seasoned vet is playing powerful, fresh new rock & roll for ya. Fun with a bite.

U2: The Unforgettable Fire (Island)—Although I miss the full-on guitar approach, the band is still on the mark. No one else now can sound so lush and majestic and get away with it.

Minutemen: Double Nickels on the Dime (SST)—This happening local band plays stripped-down, charged-up music that defies categorization. Many bases are covered on this album and blended with the Minutemen's out-there sensibilities.



Richard Crowley

Chequered Past: Chequered Past (EMI)—A classic example of aggressive rock, it goes gggrrr-eat with my morning coffee!

Rock Goddess: Hell Hath No Fury (A&M)—A powerfully hard-rocking vinyl debut that deserved much more AOR airplay.

Dream 6: Dream 6 (Happy Hermit)—A debut recording packed with potential; vocalist Johnette has one heck of a good voice.

Kim Fowley: Frankenstein and the All-Star Monster Band (Mystery



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Records)—Amusingly macabre and danceable: Fowley gets into a real "Thriller" groove.

Class Action: *Class Action* (NM Records)—A slick first EP with a super danceworthy version of the Stones' "Out of Time."

Billy Cioffi

Bruce Springsteen: *Born in the U.S.A.* (Columbia)—A major record by one of pop music's most significant voices.

Prince: *Purple Rain* (WB)—Prince along with Springsteen has galvanized the public's imagination. Not since the halcyon days of the Stones and the Beatles has rock & roll had such sociological importance. 1984 was the rebirth of America's polarization and these guys are a couple of the reasons for it (along with an election or two).

Thompson Twins: *Into the Gap* (Arista)—This young group fulfills its promise and delivers a hit-filled record that combines clever simple percussion with state-of-the-art technology to enhance unpretentious yet thoughtful tunes.

U2: *The Unforgettable Fire* (Island)—A stupendous-sounding record that really seems to reach for something new and different in overall ambience, both aurally and spiritually.

Various Artists: *Streets of Fire* Soundtrack (MCA)—I know...I know. The movie was the pits—just dreadful—but the Blasters never made a better recording. Maria McKee's song, "It'll Never Be You," as well as Dan Hartman's "I Can Dream About You," make this record a real sleeper. Besides, I'm a sucker for Jim Steinman *hombast*; he's the Phil Spector of the Eighties.

Ron Gales

Bruce Springsteen: *Born in the U.S.A.* (Columbia)—What hasn't already been said by the critics is said

by the album. The only artist whose work consistently moves me close to tears. Don't read, listen.

Prince: *Purple Rain* (WB)—A lot of mediocre material, but three outstanding tunes. "When Doves Cry," "Let's Go Crazy," and the title track, are in themselves better than 95% of all vinyl released this past year.

Talking Heads: *Stop Making Sense* (Sire)—Unbelievable how a band with such densely structured studio efforts can not only replicate but *improve* that sound live.

R.E.M.: *Reckoning* (I.R.S.)—Gets better with each listening. Want a quick chill down your spine? Listen to Michael Stipe's wail on the end of "South Central Rain." Equally gripping are "Second Guessing" and "Pretty Persuasion."

U2: *Unforgettable Fire* (Island)—What a paradox: sensitive and probing lyrics coupled with music that marches into battle. An album to lead a crusade by.

TALKING HEADS

STOP MAKING SENSE

(WB AND S)

Laurie Butin

Thompson Twins: *Into the Gap* (Arista)—Here are three talented individuals who have joined forces to create a stir in the music biz. Alanah Currie's lyrics are quite simple, yet colored with beautiful melodies and exotic, innovative use of percussion. From "No Peace for the Wicked" to "Hold Me Now," they've got it covered. One of my all time favorites.

Lindsey Buckingham: *Go Insane* (Elektra)—On *Go Insane*, Lindsey Buckingham manages to bare his

soul to the world and still maintain his cool badge. He does it with honesty and forthrightness, and it works. His quirky, offbeat use of vocals along with various techniques of sound create a haunting, memorable album. The title track is great stuff.

Bruce Springsteen: *Born in the U.S.A.* (Columbia)—With such hits as "Dancing in the Dark" and "Cover Me," this down home rocker has become America's musical messiah. This album packs a punch that stays. Springsteen mirrors our lives with passion and conviction; he reminds us that there *is* hope, there *is* a way out, if only we'd take the time to see what's going on. Such class, such simplicity; isn't there a little of that in all of us?

Cyndi Lauper: *She's So Unusual* (Portrait)—Cyndi Lauper is a calliope. Her debut album proves that she is one of the best female artists to come around in years. She reveals her mastery in all the styles of music that she attempts, with her highly *individual* style. "Girls Just Want to Have Fun" has got to be one of the best songs on the planet.

Culture Club: *Waking Up With the House On Fire* (Virgin)—Boy George takes a stand once again on this well-crafted LP. Always the outspoken one, he manages to make his point, and still have fun in the process. (The War Song is by no means subtle, yet it's a hell of a lot of fun to dance to.) The band gets progressively tighter with each album, as do George's vocals. Check out the boogie-woogie influence on "Crime Time." More, more.

Randal A. Case

Midnight Oil: *109,8,76,5,4,3,2,1* (Columbia)—While this had a late '83 release in the U.S., it didn't come to my attention before our last year-end issue's deadline. The Oils, the so-called "Australian Clash," have crafted such a brilliant LP it would be criminal for me not to include it here. Required listening.

Prince: *Purple Rain* (WB)—What's left to be said on the subject that hasn't been?

Public Image, LTD. *This is what you want...this is what you get* (E/A)—At first I loathed this glossy new effort from Johnny Lydon-Rotten, but after a few listenings it's really grown on me. (Sort of like a blemish, eh, Johnny? Heh, heh.)

Various Artists: *Nuggets Vol. 1-IV* (Rhino)—Rhino's ambitious newly released Sixties collection includes tunes by Blue Cheer, the Human Beinz, the Cryan' Shames, the Chocolate Watchband, Love, Teddy and the Pandas, the Seeds, and more. And just in time for Christmas!

Sue Gold

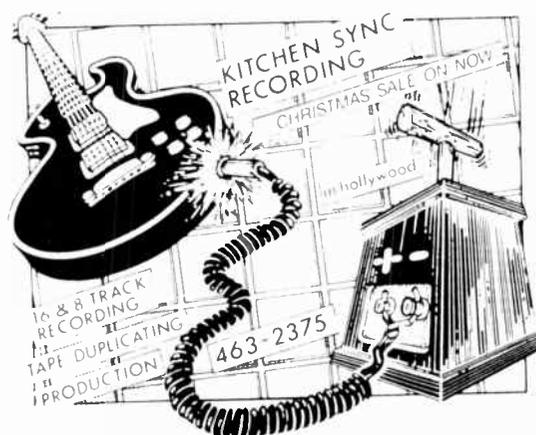
Fee Waybill: *Read My Lips* (Capitol)—With his catchy melodies and original lyrics, Tubes lead singer Fee Waybill takes the top spot for best album with his first solo project. The album is alive, exciting, and fun to listen to. Waybill could have a great solo career ahead of him.

Chicago: *Chicago 17* (Full Moon/WB)—The supergroup refuses to fade away into history. Their latest album has top vocal and musical arrangements to add to their solid musicianship and great songs.

Bruce Springsteen: *Born in the U.S.A.* (Columbia)—Springsteen's realistic approach to his lyrics and music keep him one of the best artists to hit the music industry in years. While some songs cross over into dance, his messages still come through clearly.

Various Artists: *Footloose* (Columbia)—One of the best collections of top writers and performers in years. Kenny Loggins is a major reason for the album being as good as it is, but all the artists on the album contribute effectively as much as they can.

Chaka Khan: *I Feel For You* (WB)—With so many producers on the album it's amazing how smoothly it all comes together. But Chaka Khan picked some of the best writers and producers, and the album is one to be listened to, over and over.



Club Data

by Murdoch McBride

Summarizing the club scene last year was simple: The major labels, approaching the heavy-metal resurgence with characteristic caution, eventually began to bite. Before it was all over, more than a dozen major deals had been struck. Those familiar with the club scene might recall that after the early part of 1984, which saw the majors picking up the last few likely candidates on the circuit, things cooled down and the signing spree came to a virtual halt. The club scene entered what could be described as a wait-and-see period.

Today, the club circuit may seem quiet; but what we are actually seeing here is perhaps the most intriguing aspect of the club system in the development of new music.

As you read this, the next trend in music has already begun to take form. The bands listen to the kids. Young girls have confided what they think is hot, and smart groups have listened. Yet it isn't all frenetic: many songwriters are incorporating valid social commentary in their lyrics.

Obviously, we rely on the insight of musicians and bookers as well as our eyes and ears to predict what may or may not happen next in music. And so this summary of clubs begins with the acknowledgment that in the lull of the past few months, the clubs have gone about their business while providing the incubatory environments for tomorrow's musical trends. Music is changing and the first place we're seeing it is in L.A. clubs.

Already, there are clear indications on the scene that the dark and ominous themes of heavy-metal have begun to swing significantly toward a more positive, colorful, sophisticated trend.

If we take a moment to glance at the year-end LiveAction chart, the pop category includes such bands as Rik Fox's Sin, but note the presence of Stryper. A year ago, the notion of a Christian metal band be-

ing one of L.A.'s Top-20 draws might have seemed ludicrous. Not today. Other aspects of popular music are following these more progressive elements with strong draws. Billy & the Beaters and Jack Mack & the Heart Attack continue to be among the most reliable and steady draws in town.

Indeed, heavy metal continues to be a safe and guaranteed house-packer; it is very hard to argue with numbers. But, we can expect to see substantial changes in the club fare for 1985. Even now the club listings reflect what can be described as sophisticated hard rock, where arrangements take the place of force, more emphasis gets placed on vocals and melody, and where even the costumes hint at a different direction. We will still see black leather, but we are also seeing more and more color in costumes. There is a touch of glamour. At the same time, it seems an earthier sound may be in store. Whichever way it goes, the sound and image in new music in the clubs appears to be headed away from the dark or negative and toward the positive.

All this notwithstanding, there were other stories on the club circuit that have affected the scene, as well as some that will continue to affect it into the new year.

The Stardust Ballroom opened and closed last year, but the booker, Michael Lashay, has recently taken over booking Madame Wong's West. This is a significant appointment in that LaShay brings to Wong's a progressive, national-level view to talent procurement which may shake up the leading pop/dance-oriented venue in town and give it new direction.

The Country Club was embroiled in controversy involving the "pay to play" situation, in which bands are forced to sell advance tickets to their own shows. After initial misunderstandings, it appeared that promoters solicited the musicians to sign for tickets and sell a certain quota in order to get on a bill. While there were cases where a band had not managed to sell its quota, specific

penalties were not enforced on the groups, according to the promoter.

Elsewhere on the club scene, Bob Selva closed the ON Klub, but has since teamed with veteran PR man and 321 Club affiliate Howard Paar to begin The Edge on New Years.

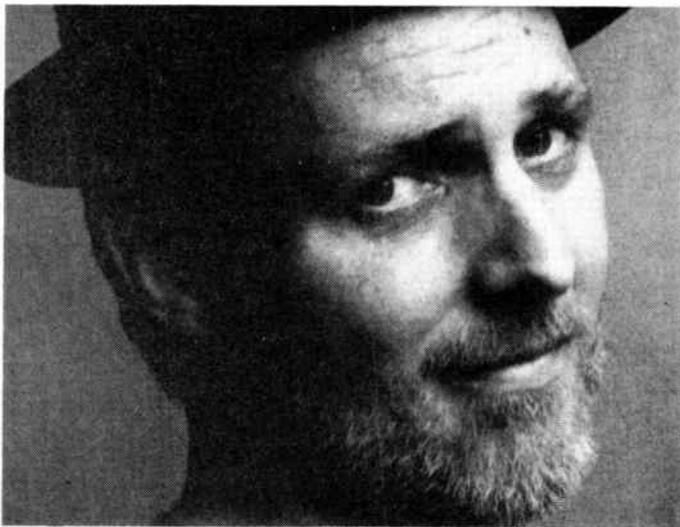
Michael Brennan is hopeful that he will be able to provide a new outlet for punks following his closing the Cathay de Grande to punk music. The official pressure made further punk shows impossible.

There were tender moments on the scene as well. The Banjo Cafe closed and Nancy Covey and Tracy Strann left

washroom water or be forced to swallow intimidation from someone three times their size looking for an emotional outlet.

There are negative elements in any crowd, and perhaps club personnel could be chosen with regard to their ability to realize that such elements do not constitute a majority, and that most clubgoers are not looking for a fight.

In closing our summary of clubs, it might be nice to mention an anniversary. The story involves a familiar dream, shared by most bands that struggle from gig to gig trying to get it right. If we look back ten years, some of us will



Billy Vera & the Beaters enjoyed another big year in L.A. Clubland.

McCabe's to pursue other interests. McCabe's continues with John Chelaw booking.

Late in the year, there were rumblings from musicians and patrons concerning club cleanliness and club violence. The former inspires such dread in women that they reportedly go to great lengths to avoid club facilities whenever possible. Some say they would drink more if they felt the bathrooms were maintained. As for violence, perhaps the combination of noise, alcohol, youth elements and the close proximity in a club combine to make this a built-in dilemma. If so, it is a wonder there isn't more violence.

However peculiar these two problems are to clubs, and however longstanding they are, it is apparent that patrons are tired of paying good money to tread through a quarter inch of

remember a band that was playing Gazzarri's on a regular basis. They did cover tunes long before trying original material.

At the beginning of the year, Van Halen's sixth album began with an instrumental piece that recalled images traditionally associated with the year 1984. But with the first few notes of "Jump," the Orwellian curse was lifted. The cloud gave way to a call to party...and we were all invited.

If a local band could ever realize a dream, what greater reward for a decade of work than to be able to send an innocent generation out into a new year with smiles on their faces?

They were a local band once, and this was their year. The next one, 1985, is up for grabs. ■

Music Connection Exclusive

LiveAction_{CHART}

1984 1983 Cumulative

1984 Year End Results

ROCK/POP VENUES

1	4	21	Billy Vera & the Beaters
2	3	13	Jack Mack & the Heart Attack
3	—	9	Rik Fox's Sin
4	4	16	Steppin' Lazer
5	—	5	Dickies
6	6	5	Los Lobos
7	—	5	Keel
8	—	7	Stryper
9	—	5	Odin
10	—	5	Tower of Power
11	—	7	Exposure
12	—	7	Population 5
13	—	4	Red Hot Chili Peppers
14	—	4	The Ventures
15	—	4	Scoundrel
16	—	5	Preston Smith & the Crocodiles
17	—	5	Minutemen
18	—	3	Jan & Dean
19	—	4	Gun Club
20	—	5	Cruzados

JAZZ/BLUES VENUES

1	1	23	Don Randi & Quest
2	10	11	Richard Elliot
3	6	9	Milcho Leviev
4	—	7	Charlie Haden
5	—	10	Dog Cheese
6	12	6	Arco Iris
7	19	6	Koinonia
8	—	5	Full Swing
9	—	7	Bill Watrous
10	—	5	Robben Ford
11	—	3	Automatics
12	—	3	Harold Land
13	—	6	Fents
14	—	6	Lenny Breau
15	20	6	Karizma
16	8	4	Wayne Johnson Trio
17	9	5	Shelby Flint
18	—	7	The Whodunnit Band
19	—	7	Haden, Higgins & Butler
20	—	6	Mike Miller

COUNTRY/FOLK VENUES

1	5	19	Western Union
2	2	18	Duke Davis & Buckshot
3	10	19	Travis Young Band
4	7	15	Geary Hanley
5	17	17	Doo Wah Riders
6	6	19	Larry Dean & the Shooters
7	4	6	Gerry Gaze & Touch o' Country
8	—	9	Susanville Stage
9	9	6	Gerald Ray Band
10	—	11	Red River Band
11	3	5	Golden State Cowboys
12	13	9	Bull Durham Band
13	—	8	Michael Kidd
14	—	8	California Express
15	—	9	Reunion
16	—	4	John Stewart
17	—	14	Johnny Meeks
18	—	5	Terry Gregory
19	—	3	Bellamy Brothers
20	11	2	Cowboy Maynard

Compiled over 1984 by Murdoch McBride, Ron Gales, and Bruce Duff. Please note: The results of the LiveAction Chart are based on a point scoring system which is in turn based on attendance figures from the venues played by the bands. Therefore, an act can have a higher position on the chart with a smaller "Cumulative" weeks-on-chart number than another act farther down the chart with a higher cumulative. Also, some groups that played to consistently filled houses in smaller venues week after week may be placed higher than another act that performed less frequently in larger venues. Figures are based on club bookers reports.

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2808 W. Sepulveda Blvd., Torrance
(213) 539-3131
Type of Music: R&R

JEZEBEL'S

125 N. State College Blvd., Anaheim
(714) 776-4546
Type of Music: Top 40

JOHANNA'S

810 W. 19th St., Costa Mesa
(714) 631-9991
Type of Music: R&R

LA CABARET

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LINGERIE

6507 Sunset Blvd., Hollywood
(213) 466-8557
Type of Music: All styles

LION D'OR

11849 Lakewood Blvd., Downey
(213) 923-1181
Type of Music: R&R, R&B, technopop

MADAME WONG'S EAST

949 Sun Mun Way, Los Angeles
(213) 624-5346
Type of Music: Pop, rock, etc.

MADAME WONG'S WEST

2900 Wilshire Blvd., Santa Monica
(213) 829-7361
Type of Music: Pop, rock, etc.

MARILYN'S

220 S. Lake Ave., Pasadena
(818) 796-8662
Type of Music: Top 40, originals, rock, pop

McCABE'S

3101 Pico Blvd., Santa Monica
(213) 828-4497

METROPLEX

9300 W. Jefferson Blvd., Culver City
(213) 870-1595
Type of Music: All styles

MISSISSIPPI MOONSHINE

409 W. Katella Ave., Anaheim
(714) 056-0690
Type of Music: Top 40

MONTEBELLO INN

624 W. Whittier Blvd., Montebello
(213) 722-2927
Type of Music: All styles, Top 40

MUGSY MALONE'S

1731 S. Harbor, Anaheim
(714) 947-2051
Type of Music: R&R, Top 40, new music

MUSIC MACHINE

12280 Pico Blvd., W. Los Angeles
(213) 820-5150
Type of Music: All styles

ON BROADWAY

814 Broadway, Santa Monica
(213) 394-1583
Type of Music: Jazz, solo singers

OSCAR'S I

21160 N. Kramer St., Fullerton
(714) 630-0121
Type of Music: R&R

OSCAR'S II

2916 W. Lincoln Blvd., Anaheim
(714) 828-CLUB
Type of Music: R&R, Top 40

OSCAR'S CORNHUSKER

975 W. Foothill Blvd., Anaheim
(818) 814-2224
Type of Music: Rock, pop

P. T. BILLY'S

870 S. Citrus Ave., Covina
(213) 254-3349
Type of Music: Top 40

PALACE

1735 Vine St., Hollywood
(213) 462-3000
Type of Music: All styles, recording acts

PALOMINO

6907 Lankershim Blvd., N. Hollywood
(818) 764-4010
Type of Music: C&W

POMONA VALLEY AUDITORIUM

235 W. 3rd St., Pomona
(714) 620-4384
Type of Music: All styles, originals

QUIET CANYON

901 Via San Clemente, Montebello
(213) 724-9284
Type of Music: Salsa, Top 40

RADIO CITY

945 S. Knott Ave., Anaheim
(714) 826-7000
Type of Music: Rock, heavy metal, new wave, rockabilly

RED ONION

Various locations
Check directory assistance in your area
Type of Music: R&R, Top 40

RICHARD'S INN

203 N. Sierra Madre, Pasadena
(818) 792-3735
Type of Music: R&R

ROONEY'S

512 E. Katella Rd., Orange
(714) 633-3280
Type of Music: '50s, '60s R&R

ROSEY'S

3200 N. Rosemead Blvd.,
Rosemead
(818) 572-7144
Type of Music: Top 40, R&R

SARDO'S

259 N. Pass Ave., Burbank
(818) 846-8126
Type of Music: Top 40

SASCH

11345 Ventura Blvd., Studio City
(818) 769-5555
Type of Music: All styles

THE SAWMILL

340 S. Lake, Pasadena
(818) 796-8388
Type of Music: Singles, duos, trios

THE SILVER SADDLE

801 N. Beach, La Habra
(213) 694-8404
Type of Music: Country, originals

SIMPLY BLUES

6290 Sunset Blvd., Hollywood
(213) 466-5239
Type of Music: Jazz, blues

SPANGLERS CAFE

3009 W. Ball Rd., Anaheim
(714) 527-5255
Type of Music: Originals

THE STAGE

10540 Magnolia Blvd., N.
Hollywood
(818) 985-9937
Type of Music: Rock, Top 40,
originals

THE STAGE WEST

10744 Chatsworth St., Granada
Hills
(213) 360-3310
Type of Music: Rock, Top 40,
originals

STEVEN'S STEAK HOUSE

5332 Steven Place, Commerce
(213) 723-9856
Type of Music: Salsa, mariachi

STUDIO CAFE

100 Main St., Newport Beach
(714) 675-7760
Type of Music: Jazz

SUGAR DADDY'S

888 N. Garfield Ave., Montebello
(213) 722-7535
Type of Music: Top 40

SWALLOW'S INN

31786 Camino Ave., Capistrano
(714) 439-3188
Type of Music: All styles

THE SUNSET

322 W. Sierra Madre, Sierra
Madre
(213) 355-3469
Type of Music: Top 40, R&R,
dance, originals

TAHITIAN VILLAGE

8855 Rosecrans Blvd., Downey
(213) 633-9580
Type of Music: Top 40

THE TAPESTRY ROOM

CSUN, Univ. Student Union A117
1811 Nordhoff St., Northridge
(818) 885-2491
Type of Music: Easy listening,
duos, trios, singles

**TED KWALICK'S TENNESSEE
GIN & COTTON**

19710 Ventura Blvd., Woodland
Hills
(818) 347-4044
Type of Music: Originals

TIMBERS

1920 Alosa, Glendora
(213) 681-1930
Type of Music: R&R, heavy metal,
new wave, originals

TROUBADOUR

9081 Santa Monica Blvd., W.
Hollywood
(213) 276-1158
Type of Music: R&R, heavy metal,
originals

TUDOR INN

11607 E. Firestone Blvd., Norwalk
(213) 868-0769
Type of Music: Jazz

VIA MARIA

9969 Walker, Cypress
(714) 776-4912
Type of Music: Top 40, R&R,
dance

VINE ST. BAR & GRILL

11610 N. Vine St., Hollywood
(213) 463-4375
Type of Music: Jazz

THE WATERS CLUB

1331 Pacific Ave., South Bay/San
Pedro
(213) 547-4223, (213) 547-4424
Type of Music: Rock, heavy metal

MUSICIANS & BANDS

For our Seventh Anniversary Issue, MC presents a special Gig Guide Club Listing section. As always, the listings provide leads for musicians and bands seeking work, but are not construed as endorsements of clubs. In order to provide a more extensive list of clubs in the L.A. area, each listing has been shortened to include only the club name, address, phone number, and type of live music each club offers. Call the club for additional booking information. Miscellany and Song Market sections will return to the Gig Guide in January, 1985.

6 O'clock News

Headlines: Sightings * Drug Sm...
ality * Teen Runaways * City Sch...
... * ... * ...
Crime * Food Additives Cause Ca...
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- 1978: 6 O'Clock News begins playing the San Francisco Club Circuit
- 1979: 6 O'Clock News records first album
- 1980: 6 O'Clock News named by radio KMEL "Bay Area's Best New Band"
- 1981: 6 O'Clock News featured in PBS documentary "Television in America"
- 1982: 6 O'Clock News named by Video Disc News "The Band to Watch in the Eighties"
- 1983: 6 O'Clock News relocated and recorded in Los Angeles
- 1984: Music Fans, Music Industry, don't be misled. The 6 O'Clock News is the only news to watch.

**SOUND MASTER
YOUR AUDIO/VIDEO
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Are you a musician, vocalist, actor, entertainer, talent manager, interviewer?
Do you produce a variety, cable TV, or rock show?
We have a complete Color Video Studio, equipped for up to an 8-Camera shoot with Ikegami and JVC K-Y 2000 cameras, lighting, computer editing, two TBC, computer titler & unlimited special effects.
Our facilities include an in-house 24-track State of the Art, automated recording studio, disc mastering, live sound, and remote recording to satisfy your audio needs.

For personal attention and information contact Barbara at
SOUND MASTER AUDIO/VIDEO RECORDING STUDIOS
[213] 650-8000
10747 MAGNOLIA BLVD., N. HOLLYWOOD, CA. 91601

PRO PLAYERS

**NEXT PRO PLAYER DEADLINE
MON., DEC. 17, 10 A.M.**

**SEE PRO PLAYERS COUPON
ON NEXT PAGE**

SESSION PLAYERS

DENNIS MARCELLINO

Phone: (818) 994-7762
Instruments: Tenor Sax, doubling on Flute, Bass, Guitar, Keyboards.
Technical Skills: Arranger, Writer.
Read Music: Yes.
Vocal Range: 3½ octaves.
Styles: All.
Qualifications: Over 50 album credits. Most in the top 100. Formerly a member of Rubicon, Sly Stone, Elvin Bishop & The Electric Flag. Professional, creative and dependable. Demo tape available upon request.
Available For: Sessions as soloist, parts player, arranger, producer and casuals.

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.

ROBERT MICHAELS

Phone: (213) 657-5841
Instruments: Oberheim System: OB-8 Polyphonic Synthesizer, DSX Sequencer, DX Digital Drum Machine, Acoustic Piano, Electric Piano.
Styles: R&B, Techno, Pop, Rock.
Read Music: Yes, and write charts.
Qualifications: Worked for Phillip Ingram, Gene Dozier, Alan Thicke, Payolas, Terry Jacks, Rocky Swanson, Pepsi jingle. Playing 16 years, writing and arranging 8 years, expert arranger, sequencer programmer.
Available For: Sessions.

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.

GEORGE BORAVICH

Phone: (818) 799-0402
Instrument: Electric bass.
Styles: All.
Read Music: Yes.
Qualifications: 12 years experience recording and live, including Ann Jillian's live act, TV and film.
Available For: Sessions, live, casuals, teaching.

RIC SANDLER

Phone: (213) 851-6946
Instruments: All keyboards and synthesizers, drum machine, drumulator & drum programming.
Read Music: Yes.
Styles: All.
Qualifications: Performer, composer, songwriter, drum machine programming, arranger, producer, etc. (Also scoring, movies.) Have written songs for Dionne Warwick, Anne Murray, Jermaine Jackson. Co-produced, arranged, wrote and sang music for Ralph Bakshi film *Hey Good Lookin'* in 1982. Sing 2 octaves: C below middle C to high C, plus strong falsetto.
Available For: Any and all paying work or original projects. Recording studio and drum machine programming available at \$10 per hour.

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, Sylvia St. James. Day-time drama music supervisor.
Available for: Sessions, recording projects, film writing & scoring, demos & teaching.

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 Philianganes, Stephanie Mills, etc. Also extensive video acting and asst. production.
Available For: Recording, soundtracks, tours, consultation, equipment, rentals, pro band situation.

HARVEY LANE

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

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, Clifford Coulter, Tim Goodman, Taboo Zoo, John Banning, Tom Johnston, and Lacy J. Dalton. Live performances with Doobie Brothers, Jeff Lorber, Lacy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, numerous club bands.
Available for: Anything.

PERRY A. CELIA

Phone: (818) 906-7105.
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, (Pleiades 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 Devilo (A&M), Revenge of the Nerds (sound track "Right Time for Love"), John Denver and Sylvie Vartan ("Throwing Darts"), David Hallyday (Scotti Bros.).
Available for: Studio sessions, (playing, programming), demos, live performance, video performance, equipment rental, consultation.

STEVE REID

Phone: (213) 255-9999
Instruments: Percussion, mallets, electric percussion, over 300 instruments.
Technical Skill: All manner of Afro-Cuban, Latin, Brazilian, orchestral, contemporary jazz and pop percussion.
Read Music: Yes.
Qualifications: National recording and touring with Emotions (Red Label), Cheryl Lynn (CBS), Nicolette Larson (Warner Bros.), Bell & James (A&M), Philippe Wynne (Modern, Atlantic), Linda Clifford (Red Label), Eloise Laws, Willie Tee (Red Label), Kitty Hawk (Zebra), Michael Wykoff (RCA), Stan Ridgeway (I.R.S.), Dan Siegel, Pat Williams, TV shows (*Brothers, Family Ties, Cheers, Legmen, Puttin' on the Hits*), National jingle experience—15 years. Accurate, quick, and creative. Professional, dedicated to the success of each project.
Available For: Recording sessions, touring, demos, videos, rentals, any other professional projects.

ERIC ALLAL

Phone: (213) 463-5466
Instruments: Ibanez Artist, Fender Strat, Martin D41.
Styles: Jazz, fusion, funk, R&B.
Qualifications: French, Berklee alumni, extensive playing in Europe, Boston and New York. Extensive arranging experience and teaching.
Available For: Studio work, live performance, TV and club dates, arranging and teaching.

DAVID KITAY

Phone: (213) 476-8164, (213) 471-3975
Instruments: GR707 and G*300 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 falset to 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 Osborne, 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.

KEVIN M. MILLER

Phone: (714) 546-6229
Instruments: Drums, percussion, vocals.
Technical Skill: Player-performer, enthusiasm plus!
Styles: All rock, pop, fusion, funk.
Vocal Range: Tenor.
Read Music: Yes.
Qualifications: Much stage and studio experience. Solid groove, great attitude, love to play.
Available For: Sessions, demos, live work.

JULIE CHADWICK

Phone: (213) 876-4489
Instrument: Acoustic piano.
Styles: Pop, rock, R&B, MOR, gospel.
Vocal Range: 3½ octaves, alto to soprano.
Read Music: Yes.
Qualifications: 10 years club and studio experience, vocal arranging.
Available For: Sessions, videos, demos, casuals and some club work.

ARNOLD MITCHEM

Phone: (818) 367-6637
Instrument: Bass guitar.
Styles: Groove.
Read Music: Yes.
Qualifications: Call for info.
Available For: Paid showcases.

GUY BABYLON

Phone: (213) 664-7284
Instruments: Synclavier II, EMU digital drums, Minimoog, Clavinet, Roland VK1, ARP Odyssey, Rhodes, Vox Jaguar.
Styles: 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.

JIM McCARTY

Phone: (213) 663-2795
Instruments: Acoustic drums and Simmons SDS-7.
Styles: All, specializing in rock, pop, R&B, jazz-fusion.
Read Music: Yes.
Qualifications: Numerous jingles, some records, recently recording for KBIG contemporary easy listening, good attitude. Easy to work with. Demo tape upon request.
Available For: Demos, sessions, casuals.

DAVID B. BARANCO

Phone: (818) 906-1933
Instruments: Electric bass.
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.

WILL RAY

Phone: (213) 876-8443
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.

VOCALISTS

CAROL WEBER

Phone: (818) 891-1609.
Vocal Range: 3 octaves.
Styles: R&B, pop, blues, jazz, C&W.
Sight Read: Yes.
Qualifications: 10 years clubs, studio work, TV, radio commercials, concerts, videos.
Available For: Videos, 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.

JUDY STARKS

Phone: (818) 505-0577
Vocal Range: A below middle C to E above high C.
Styles: Pop, country, Broadway, background or lead.
Sight Read: Great.
Qualifications: Excellent musicianship, 10 years live and recorded work. Balladier extraordinaire, who can also rock out.
Available For: Demos, jingles, record backgrounds and live work.

LINDSEY MERRIT

Phone: (213) 558-3056 or (213) 393-7709
Vocal Range: G below middle C to C above the staff.
Styles: Pop, rock, country, R&B, blues, you name it!
Sight Read: Excellent, also good with "head dates."
Qualifications: Eight years live and recording experience including TV, background vocals, solo and group major product commercials. Big, contemporary sound from sensitive melodic stylings to high belt rock and country. Tape on request, plus personal recommendations from studio producers.
Available For: Making your demo, backgrounds, lead live dates, and product jingles come alive with energy.

24-HOUR HOTLINE (213) 462-3749 • NEW DEADLINE: WEDNESDAY 5:00 P.M. • GET CONNECTED! • 24-HOUR HOTLINE (213) 462-3749 • NEW DEADLINE: WEDNESDAY 5:00 P.M.

REENIE MATTHES

Phone: (213) 656-9492
 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.

TECHNICAL

JACK LANCASTER

Phone: (213) 838-7015
 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.

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.

ALBERTO ROBERT

Phone: (213) 874-7772
 Technical Skills: Composer, arranger.
 Instruments: 6-track Sequential Circuits, Drum-trax, 4-track tape recorder.
 Styles: Pop, rock, jazz, experimental.
 Qualifications: Experience working with film, video, theater, dance (multi media) in Caracas and Boston. Graduated from Berklee College. Currently going to California Institute of the Arts for a Masters in Composition.
 Available For: Arranging, composing, demos.

PRO PLAYERS:

If you are interested in appearing on the Pro Players page, you should do one of the following: Fill out the "Pro Player Coupon" found in the previous issue, or call Karen at our Main Office.

(213) 462-5772

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).

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

NEXT CLASSIFIED DEADLINE
 MON. DEC. 17, 10:00 A.M.

2 PA'S AND AMPS

- A.B. Systems power amp 5010, biamp, \$300, 818-367-6637
- Bass cabinet, E.V. 15-inch 10-inch Gauss, \$300, 818-367-6637
- Furman PQ3, \$100, 818-367-6637
- Peavey 400 watt power amp, excellent condition, only used twice, \$400, 213-221-7354
- Snake, 16 channels for mixing, brand new, custom-made, excellent condition, low impedance, 100-feet long, \$275, 213-221-7354

- Boss 6-channel stereo mixer, new condition, \$150, 213-935-1879
- Fender Sidekick 30, with reverb, one 12-inch speaker, 30 watts RMS, like new, \$120 obo, 213-393-2455
- Nakamichi electret condenser microphone with windscreen, \$40 obo, 213-393-2455
- Tangent 2402 AX 24-channel mixing board, used in studio for masters, \$2000, Patty 213-664-7622
- Marshall 50 watt heads, modified by Jose with bottoms. Heads at \$525, bottom \$400, Ray 214-767-5324
- JBL model 3120 crossover unit for \$70, 2420 driver \$90, 213-213-2175
- Slant cabinet, custom-made, four 30-watt Celestion speakers, \$350, 213-693-8879
- Acoustic 370 bass amp with 18-inch speaker cabinet, \$500, Pat 818-780-0926
- Sunn monitors, two 10-inch speakers in each, excellent condition, \$125 apiece, 818-343-7919
- Shure Pro Master PA with speakers, \$995, Kris 213-857-1945
- Kustom Lead 3 130 watt amp with 15-inch SRO EV speaker, with cover, casters, new condition. Great for keyboards, guitar, bass, \$450, 818-345-1916
- Tapco 4400 stereo reverberation unit, \$150, Mark 818-761-8482
- Kustom Lead I 30 watt combo amp with 12-inch Celestion speaker with master volume and reverb, \$200, Craig 818-881-2401
- JBL Model 3120 crossover unit, \$70, JBL 2420 driver, \$90, 213-214-2175
- Vox Scorpion 100 watt guitar amp, four 10-inch speakers, \$350 obo, John 818-790-7664
- Bass cabinet with 18-inch EV, made by Bullfrog, \$225, Brian 818-509-8155
- Two 15-inch JBL studio monitor woofers, just reconed, \$75 each, Tom 818-703-1454
- Carpeted double two-inch bass top cabinet without speakers, \$60, Tom 818-703-1454
- Rickenbacker bass amp, 15-inch speaker, 35 watts, brand new condition, \$150, 213-856-9130
- Ampeg V4 100 watt reverb amp with master volume, four 12-inch speaker cabinet, \$300 obo, 213-828-2842
- Wanted: Kelsey 12-channel board. Will pay \$400, PJ 213-938-4790
- Allen and Heath system, 12x8, too many features to list. 30-day warranty, excellent condition, \$2500, 818-786-2261
- Altec 604E studio monitor, \$500 obo, 213-540-2539
- Shure Pro Master PA with speakers, \$995, Kris 213-857-1945
- 7140 Dokorder reel-to-reel 4-track, built-in echo, sound-on-sound, perfect for songwriters/arrangers, \$150, Julie 213-454-0389
- Sony TC355 reel-to-reel tape deck, \$75, Tom 818-703-1454
- 4-track pack, complete with studio cabinetry, listing 3340S, Tapco, Revox, patch bay, EQ, \$1950 firm, JC 213-935-3558

4 MUSIC ACCESSORIES

- JBL K140 bass speaker, newly reconed to 4 ohms for maximum power, \$120, 213-462-4502
- String bass bows and covers, from \$60-\$200, 213-462-4502
- String bass, 3/4-size, Meisel, made in Germany, \$700 firm, 818-989-2234
- Boss SCC 700 computerized effects switching system, like new with Anvil case and remote, \$750 obo, 213-393-2455
- Univox drum unit, good condition, \$40, Good for piano bar, 213-693-8879
- MXT flanger/doubler, \$225, 213-693-8879
- 26-inch Yamaha custom recording bass drum, white with case, \$400 obo, 213-693-8879
- Echoplex, good condition, \$75 obo, 213-693-8879
- Chrome Slingerland snare drum, deep power sound, \$100 obo, 213-693-8879
- Boss Roland, SCC 700, \$750 obo. Computerized effects switching system, like new with Anvil case and remote, 213-393-2455
- Roland MSQ700 sequencer, 6500 note memory, 16 tracks, \$725 obo, Ron 213-433-2110
- Shure mic, model 548SD, on-off switch, excellent condition, \$50, 818-344-7919
- Ampeg two-inch tape, full reel, never used, \$95, Kris 213-857-1945
- Barcus-Berry piano pickup, preamp has gain, volume, and depth control, \$35, 818-769-5114
- Sennheiser 421 microphone, excellent condition, \$175. Drumulator drum machine, excellent condition, \$500. Includes crash cymbal chip, Greg 714-632-6032
- Direct box with 6-position attenuator, 10db per notch, \$25, 818-769-5114
- Morley wah volume fuzz, \$65, 213-372-7454
- Boss TU60 tuner and DOD overdrive preamp 250, excellent condition, \$40 and \$30, obo, Craig 818-881-2401
- Sony CDT200 compact disc player with 15 discs, won on MTV, mint condition, \$550, Alice 714-823-7572

5 GUITARS

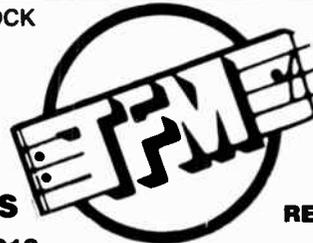
- Stringbass—3/4 American-made bass with cover, pickup and bow. Big sound, \$800, 213-462-4502
- Fender Precision bass copy, made by Hondo. Sunburst body, maple neck, sound and action comparable with current Fenders, \$225 with case, 213-462-4502

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- **Hagstrom Swede**, excellent condition with new case, \$350 obo, or will trade for Strat. May include Casio MT45 in deal. 818-506-0578
- **Gibson 1966 SG** double neck guitar, burgundy, immaculate, very rare, \$1000 firm. Call Eric after 6 p.m. 213-666-6588
- **String bass**, 3/4-size, Meisel, made in Germany, \$700 firm. 818-989-2234
- **Ibanez solid body Artist**, immaculate condition, \$300 obo. Greg 818-986-0939
- **Gibson ES 335**, 1958 dot neck, sunburst finish, original sound, \$950 obo. Swap for Fender guitars. 213-393-2455
- **Gibson S1** solid body electric, good looking, with case, three pickups, great sound and condition, \$200 obo. Ron 818-986-3785
- **Gibson ES 335**, \$950. 1958 dot neck, sunburst finish, original condition. Swap for Fender guitars? 213-393-2455
- **Gibson 335** walnut with stud tailpiece, \$465 obo. Will consider trade. Jeff 818-780-6207
- **1966 Fender Jazzmaster**, original hardware, blonde finish, excellent condition, \$725 obo. TJ 818-367-1597
- **Black Gibson Explorer**, 8 months old, Seymour Duncan pickups, \$700 obo includes case. 805-527-2691
- **1984 Fender Stratocaster**, white on white, with tremolo bar, plush case, perfect condition, barely used, \$850 obo. Doug 213-548-5915
- **Yamaha SA2000**, 335 style, sunburst finish, mint condition, 3 years old, \$500 obo. 213-472-9625
- **ESP Tele**, black, rosewood neck, Seymour Duncan pickups, hardshell case, \$300. 213-451-0802
- **'73 Gibson Flying V**, '73 serial number, \$450 obo. 213-467-0280
- **Kramer bass**, KXB-20 model, black, with preamp in hardshell case, \$300. Rickenbacker 6-string '60s vintage single pickup with hardshell case, \$275. Basky bass pedals, \$200. Ampex B-25 amp head, \$195. JC 213-935-3558
- **Roland GR500** guitar synthesizer and controller, \$750. Also, Group 6 Passport Designs 16-track digital synthesizer for the Apple II with Anvil case, \$750. Earl 805-497-9953
- **Hard shell** electric guitar case, extra heavy duty, excellent condition, \$50. 213-653-3381
- **Violin for sale**. Old Bohemian violin, excellent condition, beautiful tone, \$1500. Mrs. Weedman 213-759-9593
- **Gibson Birdland** round cutaway, black, mid '70s, two DiMarzio's with split coil, modifications, excellent condition. Larry 818-765-8033
- **Yamaha electric keyboard**, hardly used, excellent condition, \$475. Richard 213-850-7729
- **Yamaha SK20**, \$500 obo. Dave 714-630-7947
- **Micro Moog synth**, great shape, \$100 Ron 818-986-3785
- **Moog Source**, like new, lead keyboard, 2 oscillators, monophonic, 88-note sequencer with gig bag and US44 keyboard stand, \$500 obo. Louis 714-599-6970
- **For sale or trade**, Oberheim 8-voice or Prophet, OB-2-voice with sequencer, monophonic, ARP 4-voice electric piano, Hammond Porta Bee with 71" Leslie and footswitch, Cerwin Vega folded bass cabinet, Mitchell D cabinet, both with JBL speakers, \$5000 all obo, or will sell separately. Steven 714-995-8414
- **Fender Rhodes** suitcase 73, \$750. Clavinet D6, \$250. 714-838-7558
- **Yamaha DX7** synthesizer for sale, new in box, \$1550 obo. Ron 213-433-2110
- **Pro One** synthesizer with case, \$250 obo. 818-990-0577
- **Roland EP20** electric piano with case, \$250 obo. 818-990-0577
- **Yamaha CP30**, \$500. Oberheim 1 synthesizer with Anvil case, \$500. Mark 213-466-0358
- **Univox compact piano**, good condition, stand and sustain pedal included, ideal for beginner. Mike 213-381-6799
- **Fender Rhodes** stage model 73, very good condition, \$450. 818-995-4302
- **Roland Juneau 60** synthesizer, shuttle case, Ultimate Support stand, Roland stereo volume pedal, cords, \$900. 818-995-4302
- **Dyno My Piano**, custom Rhodes with active EQ, modified action and case, incredible tone and feel, excellent condition, \$1100. Bob 619-272-4572
- **Wanted: Heipenstijl** piano pickups, will pay \$150. PJ 213-938-4790
- all cases included, \$850. Jeff (eves) 213-388-1914
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- **Chrome Slingerland** snare drum, deep powerful sound, \$100 obo. 213-693-8879
- **Simmons 7-piece SDS-7**, brand new, unused, in box, digital analog system, \$4975. 213-393-2455
- **Simmons 5** electronic kit, excellent condition, \$2500. Syndrums single unit CM, \$85. Roland PL606, \$150. Syndrum quad set, \$500. 213-390-1265
- **Rogers vintage 66**, 4-piece drum set with hi-hat, two 20-inch Zildjian cymbals, seat and cases, \$600. Jeff 213-397-3840
- **Ludwig 14x8** chromewood snare drum for sale, \$150 or trade for Ludwig bronze snare. Mark 818-761-8482
- **Zildjian rare** old Istanbul Ks, 13-inch hi hats, \$175. 18-inch heavy ride, \$165. 20-inch Zildjian pang, \$130. Call Adam after 6 p.m. 818-954-0015
- Robert after 2 p.m. 213-854-4954
- **Sizzling melodic** guitarist available. Another great Italian. Serious, humane, dedicated, easy to work with. Seeks signed band or band with pro management. Gary 818-347-0627
- **Guitarist with poly synthesizer** seeks other musicians into Echo, Television, and/or orange juice. Non pro situation OK. Jeff 818-780-6207
- **Female rhythm** guitarist seeks female hard rock metal band. Have excellent equipment and attitude, influenced by Scorpions, UFO, Krokus, etc. Cindy 818-240-5829
- **Pro guitarist** with vocals and writing ability available immediately for pro band situation. Greg 213-461-1582
- **Male lead** guitarist and attractive female multi keyboardist/key bassist, both with excellent lead vocals and musical ability, seek working situations only. Carrie or Mark 818-781-7935
- **Guitarist available** modern rock group ala Pretenders, Idol, Genesis. Seeking aggressive players with unique style. 213-382-8749
- **Guitar player** seeking band. Pros only. Randy 818-988-1288
- **Guitarist/songwriter** with road and studio experience seeks original rhythmically-oriented hard rock band. Influenced by Hendrix, Bowen, Van Halen, Beck, Steve 818-882-6268
- **Guitarist seeks** band on West Side. Pros only. Joe 213-453-1468
- **Guitarist seeks** hard rock heavy metal band. Have excellent chops and equipment. Serious only. Craig 818-881-2401
- **Lead guitarist**, 24 years old, pro attitude, image and sound, excels live and in studio. Mark 213-215-3413
- **Hard rock lead** guitarist seeks established 4-piece hard rock band with management. 213-836-3369
- **Guitar player** seeks original act, session work, Top 40 group. Have good image, hard rock heavy metal. Robbie 818-769-9862
- **Lead guitarist** seeks commercial hard rock heavy metal band. 213-254-9938
- **Lead guitarist/songwriter**, experienced, versatile, seeks working or soon-to-be working band. Heavy rock fusion country-rock preferred. Influences Beck, Clapton, McLaughlin, Ritenour. Have equipment and transportation. Call Kurt anytime, keep trying. 213-313-1184
- **Guitarist seeks** complete original project, age 24, playing 19 years, demo on request. No heavy metal. David 213-651-1904
- **Guitarist available**, 18 years old with 3 years experience seeks rock and roll band. Influences Eddie, Randy, great equipment and good image. Eagle Rock or Glendale area. No copies, serious only. Pros only please. Tape available on request. No heavy metal please. Mon-Fri 11 a.m. - 4 p.m. 213-256-4064
- **Lead guitarist**, doubles on bass, mandolin, others, good vocals, seeks working band. Dan 213-667-0834

9 GUITARISTS AVAILABLE

- **Lead guitarist**, 22, seeks original pro hard rock/heavy metal band. Influences are Jake E. Lee, Scorpions, Gary Moore. Have writing abilities, recording & stage experience. No speed metal Eddie 213-838-2776
- **Guitarist from Woodpeckers** available for pro blues/R&B band. Some vocals. Have following and paid gig connection. 213-465-1871
- **Lead guitarist** seeking very melodic hard rock heavy metal band with female vocalist. Have very original style, own excellent equipment and have unbelievable contacts. 213-762-0449
- **Outstanding lead** guitarist seeks original hard rock or heavy metal band. Have excellent equipment, attitude, stage/studio experience. Pros only. Call 10 a.m. - 9 p.m. 818-244-0467
- **Lead guitarist** available for sessions and club work. Prefer originals. 805-643-2139 or 805-654-8121
- **Flying guitarist** and exploding bassist seeking musicians to collaborate with melodic heavy metal project. Looking for operatic vocalist with metal edge, and double kick drummer with impeccable timing who seriously shreds. Inf Van Halen, Rhodes, Blackmore. Must have excellent image, stage presence, and equipment. Mike or Tim 213-396-8801 or 213-452-0768
- **Lead guitarist/lead** vocalist who doubles on synth and owns Drumulator with real drum sounds and Simmons chips seek working Top 40 band. Keith 818-764-6201
- **Young wild** aggressive guitarist with excellent equipment and killer image, seeks image-oriented metal band in Valley area. Influences Crue, RATT. 818-782-3281
- **Guitarist seeks** heavy metal band, influences Paganini, Bach, Beethoven, Blackmore. Call

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•Hard rocking lead guitarist seeks original hard rock or heavy metal band. Have excellent equipment, attitude, stage/studio experience. Pros only. Call 10 a.m. - 9 p.m. 818-244-0467
 •Guitarist/songwriter looking for new wave rock band. Influences U2, Idol, Gang of Four, Crimson, Steve 818-882-6268

9 GUITARISTS WANTED

•Guitarist wanted for cosmically-minded progressive rock band, influenced by Yes, early Genesis, Marillion. Hav 8-track, some material. PA and dedication. Stuart 805-255-0112
 •All female metal band seeks serious lead guitarist. Influences UFO, Scorpions, Porsche 213-876-6183
 •Lead guitarist with emphasis on rhythm wanted to complete creative act. Influences Floyd, Dead Kennedys, Beatles. Ability to play acoustic. David 714-630-7947
 •Lead guitarist wanted for all girl band, must have own equipment, play well. Call Michael Mon-Fri 1-4 PM 213-733-1283
 •Guitarist wanted for album project, 9 tracks Must know music and have good equipment 818-891-0391
 •Pedal steel guitar wanted for solo Jerry 818-241-8542
 •RAMSES II wants guitarist for college performances, records, and rehearsals. We prefer dedicated innovative musicians. Thomas 213-827-5380
 •Guitarist wanted, must sing, 6-piece show band, road work, good pay. 818-363-9181
 •Vocalist with strong lyrics and melodies seeks guitarist or keyboard player to form songwriting team. Influences Billy Joel, Elton John, Hall & Oates. Re (days) 213-517-1067 (eves/wknds) 213-874-9310
 •BLEW NONE is auditioning male and female guitar players for writing and live gigs. Heavy metal look and sound, some experience on classical guitar. Blue 818-980-0379
 •Guitarist wanted for soon-to-be recording hard rock band, new music influenced. Must sing backgrounds, have good equipment and image. Have management 213-656-8845

•Creative guitarist wanted by serious keyboardist/songwriter with own style, into pop, R&B, funk and ballads. Must be committed and willing to go for it all. Reliability expected. Doug 213-548-5915
 •Lead guitarist wanted for soon-to-be recording rock wave band with backing. Must sing backgrounds, have good equipment, image, and stage presence. Send tape and pic to: 5227 Hermitage Ave., No. 306, No. Hollywood, CA 91607.
 •Second lead guitarist wanted by pro metal act with aggressive stle. Must have excellent attitude, equipment and image. No speed metalers or clones. Very serious only Jim 818-703-0326
 •Second guitarist wanted by aggressive straightforward hard rock band. Must have pro attitude, image and equipment. We have recording budget and great songs. 818-442-3637 / 818-703-0326
 •Management backing and great producer/label. It's all yours if you can play sizzling fast and incredibly melodic, with looks somewhere between Randy Rhodes and Jake E. Lee. We're together, no hard feelings if you're not. Save yourself twenty cents. Call between 12 noon and 7:30 p.m. 213-885-1601

•Guitarist wanted. Modern and musical, high harmonics essential. Modern image necessary for original band with English accent. Work waiting. Graham 213-398-9816
 •Guitarist wanted to collaborate with keyboardist/songwriter to create fresh modern pop sound. Lyrics a plus. I have 4-track, RX11 drums, and DX7. Jim (days) 213-450-9755 x 339 (eves) 213-436-8366

10 BASSISTS AVAILABLE

•Bass player with musical education, with studio/stage experience, seeks working Top 40 or casual band. Pros only please. 818-989-2234
 •Female bassist/vocalist available for working country western band or duo act. 7 years experience, good chops, looks, and attitude. 213-658-5635
 •From NYC, Silverflash Ferguson, writer/arranger/producer/vocalist available for gigs. Funk, street rock, Top 40. Also available for sessions. 213-480-9562
 •Bassist with much experience, creative, solid, and reliable 213-254-2115
 •Bassist seeking work. Eddie 213-592-3565
 •Bassist/vocalist seeks original band. Influenced by Survivor, Journey, Love Affair. Rob 714-750-5497
 •Flying guitarist and exploding bassist seeking musicians to collaborate with melodic heavy metal project. Looking for operatic vocalist with metal edge, and double kick drummer with impeccable timing who seriously shreds. Int. Van Halen, Rhodes, Blackmore. Must have excellent image, stage presence, and equipment. Mike or Tim 213-396-8801 or 213-452-0768
 •Bassist seeks modern group. Influenced by Fixx, Simple Minds, Dolby Electric and synthesized bass. Serious and pro. Lucky 213-649-6970
 •Bassist/lead vocalist with great voice, gear and experience, seeks group with record deal or ultra close. Serious pro inquiries only 213-343-7919
 •Bassist/songwriter available for Granada Hills-based band. No metal. Call Rick after 5 p.m. 805-268-1335
 •Former bassist/vocalist and friend of BW seeks casuals, standins and semi pro gigs. Any style for pocket money and fun. Bob 818-368-6209
 •Bassist, doubles on string bass and vocals, excellent stage presence and equipment, into jazz fusion, R&B, pop. Pros only. Duane 213-295-0237
 •Bassist with technique, excellent equipment, good looks and stage presence, will travel. Bill 714-837-7475
 •Available immediately: extremely accomplished rock-progressive rock bassist with full concert equipment and video experience. Extensive recording and performing experience, intelligent, highly dedicated, own transportation. Mike 213-735-3917
 •Bassist seeks working full or part time Top 40 band, or overseas tours, parties. Don't know current tunes, but I learn quickly. Business inquiries only 213-389-1063
 •Bassist/vocalist available for working band, session work and casuals. Pro, experienced, excellent equipment. 213-214-2175

•Bassist/lead vocalist, new image, reads, pro equipment, seeks working cover or original band. Lauren 818-509-1886
 •Bassist seeks currently working Top 40 band. Have transportation and equipment, BA in music, play all styles. Call Jim Mon-Sun, 6-10 p.m. 818-440-9794
 •Bassist seeking band with singer. Serious only. 818-992-5324

10 BASSISTS WANTED

•Original new rock band seeks bass for recording, video, and gigs. Vocals preferred. Must have excellent chops and equipment. Pros only. Dan 213-935-1879
 •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
 •All female metal rock band seeks serious bass player. Influences UFO, Scorpions, Porsche 213-876-6183
 •Bassist wanted for original commercial hard rock band. Vocals a must. Jeff 818-362-4525
 •Bassist wanted for original trio project. Dean 818-980-9122
 •Pro bassist wanted for original commercial rock band, excellent melodic tunes with beefy sound. We have corporate backing, ready to release hot video and market the band. Ron or Scott 213-379-1073 / 213-376-7775
 •Bass player wanted, must sing, 6-piece show band, road work, good pay. 818-363-9181
 •BLONDE ON BLONDE seeking bassist with imagination, modern image and style. 818-981-3065
 •Vegetarian blues/rock bassist wanted by band doing covers and originals. Influences blues, bluesrock, Zeppelin, Hendrix, Yes. Billy 213-672-1823
 •Bassist 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
 •Bassist wanted for soon-to-be recording hard rock band, new music influenced. Must sing backgrounds, have good equipment, and image, long hair and commitment. Have management. 213-656-8845
 •Are you ready for THE FINAL ASCENT? Do you have the experience, attitude, image and equipment to make it in hard rock? No one under 25. Red Room Productions 213-923-0231

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tion. Micky 213-466-6920
 • **Bass player** wanted to play 4 times a week, rock originals and select covers.
 Alan 213-208-5289
 Craig 213-663-9954
 • **Educated bass player** wanted for new wave group. Must play all styles. Influences Police, Roxy. Larry 213-313-1507

11 KEYBOARDISTS AVAILABLE

• **Organist seeking heavy metal band.** Steve 213-391-9014
 • **Attractive female multi keyboardist/key bassist** and male lead guitarist, both with excellent lead vocals and musical ability, seek working situations only. Carrie or Mark 818-781-7935
 • **Keyboardist, female,** great sounds, Prophet 5 and Orchestrator, much experience and backgrounds. Seeks good original band. Santa Monica 213-829-1508
 • **Organist seeks heavy metal band.** Steve 213-391-7014
 • **Multi keyboardist,** new in town, many live and studio credits. Influences from R&B to techno pop. Textural and melodic rhythm player, strong soloist. Excellent computerized equipment and polished pop image, seeking original signed or soon-to-be success oriented team project with strong management. Preference to situations with backing. Team player. Stetson 213-470-5097
 • **Pro multi keyboardist/vocalist** with modern taste and image seeks working rock Top 40 band, or original situation. Will travel. Jerry 213-396-3115

11 KEYBOARDISTS WANTED

• **Keyboardist wanted** for cosmically minded progressive rock band, influenced by Yes, early Genesis, Marillion. Have 8-track studio, some material, PA, OB-8 and dedication. Stuart 805-255-0112
 • **Seeking hot keyboard player** for hot R&B group. Record deal pending, must have own equipment and transportation. Al 213-979-7424

• **Keyboardist wanted** for high energy modern sounding band. Visual image and creativity important. 818-506-8774

• **Vox Talent Agency** seeking new bands and solos to represent. Call PJ between 10:30 a.m. and 5:30 p.m. 213-461-1153

• **Hit songs** wanted by Ready To Rock Publishing, prefer new artists, ages 18-22. PJ 213-461-1153

Julie 213-454-0389

• **Band seeking** two soundmen who also have quality voices for DJ announcements. 213-779-9261

• **Standup syncussionist** seeks conceptual futuristic electro synth funk tech unit. Influences Prince, Madonna, Dolby, Kraftwerk, Devo. Pros only, prefer with record deal. 213-390-1265

• **Musician wants** to share very large ranch house in Chatsworth. Dean (eves) 818-700-1419

• **Strong guitarist/singer/songwriter** with many originals seeks drummer and bass player with rehearsal space to form serious committed act for recording and club showcase work. Influences Romeo Void, Fixx, U2, Scandal. Serious only please. Alan 818-848-7837

• **Financial backer** wanted for L.A.'s best commercial rock band. Serious inquiries only. 714-750-5497

• **24-track recording studio** with 5 year lease. 213-850-1653

• **Vocalist/keyboardist** and guitarist seeking creative keyboardist, bassist, and drummer. Influences new wave, techno pop. Must be 15-21 years old, have transportation, attractive looks, equipment, dedication. 213-274-7981

• **Female with good voice,** moves, and modern image wanted for band into scratch, punk, and waltzes. 12-inch EP out, many U.S. and international connections. No "desperate" pros. Call M or A 818-989-0574

• **New in town, original artist from Europe** with excellent material, needs drummer, bassist, and keyboardist to form band. Modern image, major label interest. Serious only. Call Manu 6-7 p.m. 213-854-6279

• **Rehearsal space** wanted, to rent or share. Manu 213-854-6279

• **Soundman wanted** for original and Top 40 rock band. Salary negotiable. Contact JTM, ask for Jake. 213-532-2787

• **Management with something** to offer wanted for commercial metal band doing LP. Will be ready for road soon. Call Mark after 5 p.m. 213-428-8768

• **'71 customized Ford school bus,** used by Ruth Gordon in major motion picture *Mugsy's Girls*, great for touring group. 213-456-5397

• **Manager wanted** for reggae funk new wave rock band, now working L.A. club circuit. 213-932-8244

• **Road/tour manager** with pro references and experience seeking immediate road tour. Dave 213-387-7337

• **Dynamic lead singer/songwriter** and guitarist seeks drummer, bassist, and synthesist for high energy original new music band. Strong material, demos, and image. Must be serious, dedicated, and reliable. Soko 818-908-9035

• **Musicians and lyricist** for recording and live ensemble wanted by guitarist/composer with 8-track studio, track record, and varied though identifiable eclectic style. Rhythmically tight pros only, please. 818-763-5763

• **Singer/songwriter** wanted for band doing original material. Definite goals in mind. Serious only. Bret 714-521-9187

• **Keyboardist wanted** for CROSSWORD, psychedelic '60s funk band. Must be imaginative. Excellent musicianship not a must. Working band. Dean 818-785-1554

• **Vocalist with strong lyrics** and melodies seeks guitarist or keyboard player to form songwriting team. Influences Billy Joel, Elton John, Hall & Oates. Re (days) 213-517-1067

• **Keyboardist with Yamaha electric grand piano** wanted for established original rock band. Tom 818-287-0534

• **BLONDE ON BLONDE** seeking keyboardist with imagination, modern image and style. 818-981-3065

• **Band seeking** keyboard player with good transportation, good attitude, good equipment, and who can play Ervin 213-779-8414

• **Keyboardist/synthesist** wanted for tasty mainstream pop rock band with great material and good attitude. Experienced and dedicated. So Bay rehearsal studio. Jack 213-427-3877

• **Synthesist seeks** synthesist for techno band. Pros only. 213-935-0518

• **Synthesist with vocals** wanted for soon-to-be recording hard rock band, new music influenced, must sing backgrounds, have good equipment, and image. Have management. Call between 6-10 p.m. 213-461-1153

• **Bass synth writer** with Devo-type sensibilities seeks synth/writer/player for electronic pop fun. Team effort, no egos or stars. I emphasize form, simplicity, and fun over complexity, seriousness, and stardom. Carson 818-783-4234

• **Creative male keyboardist** sought by vocalist/keyboardist and guitarist. Influences new wave, techno pop. Must be 15-21 years old, transportation, attractive looks, equipment, dedication. 213-274-7981

• **Synthesizer player,** experienced with programmable equipment wanted for live shows and videos. There is pay. Ramone 213-434-8856

• **Keyboardist/synthesist** wanted. Must be creative with rhythmic styles for original funk rock band with major label interest. Michael 213-664-4949

• **Multi keyboardist** wanted. Dance oriented original band with major label interest seeks innovative multi keyboardist. Committed pros, call for audition. Griff 213-684-6104

• **Seeking keyboardist** who writes ballads. Have 4-octave range. Serita 213-558-8103

• **Backstage keyboard player** wanted for classical metal band, classical training a must. Touring. Pro only. Mark 818-761-8482

• **Keyboardist/synthesist** wanted for modern original group with strong management. Brian 818-509-8155

• **Simmons drummer** seeks poly synthesist into London pop and new wave scene to create original noise. Frank 213-473-8962

• **New in town, original artist from Europe** with excellent material, needs drummer, bassist, and keyboardist to form band. Modern image, major label interest. Serious only. Call Manu 6-7 p.m. 213-854-6279

• **Synthesist/guitarist** wanted for recording soon-to-be performing band, all original, no influences. Female/male. Doran 213-376-7471

• **Seeking pianist** for Christmas Eve from 7-11 p.m., party in San Fernando Valley. Adie 818-887-5511

• **Multi keyboardist** wanted for all original rock band. Great commercial tunes with pro musicians. Craig 213-895-1945

• **Keyboardist wanted** by group doing power pop rock with solid connections and material. Randy 213-931-3778

• **Mean local band** with deal and major distribution seeks progressive keyboardist/harmony vocalist. Tweed 213-463-7733

• **Musician wants** to share very large ranch house in Chatsworth. Dean (eves) 818-700-1419

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12 VOCALISTS AVAILABLE

- **Male lead vocalist/sax & flute player**, seeks working band. Kevin 213-313-3237
- **Pro singer/songwriter** with credits and connections putting together backing band that plays and sings great. Sounds like Don Henley meets Rick Springfield. Image, no drugs. Kevin 818-248-0288
- **Female vocalist** available for original projects, leads, backgrounds. Call Lois for more information. 213-850-5888
- **Experienced male vocalist/frontman** from Detroit available for recording and Top 40 situations. Strong tenor, influenced by Jeffrey Osborne, Shalamar, pop dance ballads, serious only. 213-758-5043
- **Female vocalist, dancer/lyricist**, seeks new wave band, Westside. 213-399-1645
- **Female vocalist** seeks Top 40 band, or other working situation. 213-382-0355
- **Female singer** with knockout appearance and stage presence seeks band who wants to be put on the map. Some original material, all styles considered. Vicki 213-556-0299
- **Singer/songwriter** seeking rock and roll band to save the whole world. No L.A. clique studio twits wanted. Dave 213-469-2637
- **Male lead vocalist/lyricist**, mid tenor, with looks, talent, and drive, seeks situation ala Waite, Adams, with solid management and/or label interest. Jamie 213-850-6072
- **Male vocalist**, 28, seeks vocal type early Queen band. David 213-657-3127
- **Lead vocalist**, 27, formerly with Don Costa, seeks pro hard rock to heavy metal band. Have equipment and transportation, ready to rock. Roy 213-631-3007
- **Strong versatile vocalist** available for studio work, demos, paid gigs. Experienced in jazz, pop, rock, country. Pros only. Doree 818-986-3785
- **Versatile experienced female lead singer** seeking casual Top 40 band for holiday season and demo work. Call Vivian noon - 5 p.m. 213-466-1691 x 223
- **Male tenor** seeks to join well-established vocal group, Hollywood area only. Mister Dana 213-465-9961
- **Female singer**, 15 but serious, looking for metal or R&R band to form or join. Leslie 213-255-6309
- **Versatile pro male lead vocalist** frontman, excellent range, also plays guitar, bass, percussion, 10 years experience, seeks to join working band or form duo. Wayne 818-344-7371

- **Lead vocalist/frontman** with great blues-influenced rock voice, good looks and experience, doubles on bass and guitar, seeks group with record deal, or ultra close. Serious pro inquiries only. 818-343-7919
- **Seeking keyboardist** who writes ballads. Have 4-octave range. 213-558-8103
- **Male lead vocalist**, pro with looks and charisma and distinctive voice, seeks pop band with edge and management or label interest. Jamie 213-850-6072
- **Singer**, 28 years old, stage acting experience, seeks band with early Queen style. David 213-657-3127
- **Vocalist available**. Influences Talking Heads, Sparks, B52s, Mike 213-936-3656
- **Female lead vocalist** available. Alto soprano, attractive, good attitude, lots of energy. Career in singing Top 40, pop. Kathie 213-454-4745
- **Foxy female vocalist** available, can belt out any style. Seeking Top 40, trio, or working or soon-to-be band. Dianne 818-789-7749
- **Female vocalist** seeks working band, prefer Orange County area. Strong 4-octave range, influenced by Talking Heads, Dolby, B52s, Mary Rich 714-756-1232
- **Sexy strong lead singer** with good image seeking to join pro rock band, original band. 10 years live and studio experience, have connections for deal and club. Wendy 213-874-2062
- **Female vocalist**, outstanding voice, great looks, great attitude, learns fast and lots of class, seeks steady working top dollar situation. 714-897-5861
- **Lead male vocalist** with powerful voice, good range and strong metal rock direction seeks established band ala RATT, Scorpions, Seasoned pros only, dedicated. 818-997-3269
- **Lead vocalist/songwriter/rhythm guitarist**, styles pop, rock and R&B, seeks to join pro original band. Jessie 213-657-6133
- **Female pro vocalist** with powerful voice and range available for sessions and demo work. Susy 213-372-9318
- **Serious male lead singer**, great image, looking for dedicated success-oriented band. Influences Michael Jackson, Prince, Van Halen. 714-688-8587
- **Pop rock singer**, experienced, seeking working band. Mike 714-970-0536
- **High energy female vocalist**, 23, distinctive dynamic voice and presence. Influences Scandal, Talking Heads, Eurythmics. Available for creative committed band or recording project. Dawn 213-470-4896
- **Pro female vocalist** with label and producer interest seeks to join forces with pro level funk rock

or hard pop rock band. Will consider Top 40 bands with strong original material. 213-306-6815

12 VOCALISTS WANTED

- **Two female vocalists** wanted by producer. Send tape and resume to: Cosmotone Music, P.O. Box 71988, Los Angeles, CA 90071-0988
- **THE GAME** seeks charismatic tenor for commercial rock project. John 213-851-5642
- **Vocalist wanted** for cosmically-minded progressive rock band. Influenced by Yes, early Genesis, Marillion. Have 8-track studio, some material, PA and dedication. Stuart 805-255-0112
- **Vocalist/lyricist** wanted to collaborate as band. Heavy Stones and '50s rock influence with modern edge, ala Talking Heads, U2, Echo, Clash. Call after 4 p.m. 213-466-1094
- **Creative singer/songwriter** wanted for band writing original material. Definite goals in mind, serious only. Bret 714-521-9187
- **Original band** seeking male lead vocalist. Must be serious, versatile. Must have own equipment. Adam 213-506-9973
- **Terrence** 213-763-0159
- **Rich** 213-985-8731
- **Bass singer** wanted for male vocal group. Must be good and know harmony, sing baritone. Influence Melvin Franklin, David English. Call Michael Mon-Fri 1-4 p.m., Sundays 2-6 p.m. 213-733-1283
- **Male tenor** wanted who plays either guitar or keys, for nucleus of variety band. Strong harmonies, originals and copies. Lance 818-706-3041
- **Female alto** wanted, who plays either guitar or keyboards, for nucleus of variety band. Strong harmonies, originals and copies. Lancy 818-706-3041
- **High energy vocalist** wanted for heavy hard rock band. Must have experience. Ray 818-845-7024
- **Male vocalist** wanted for original heavy hard rock band, must have experience and dedication, rehearse in No. Hollywood. Ray 818-845-7024
- **Band** seeking male lead vocalist, must have good stage presence and PA system. Call 24 hours. 213-982-8330

- **Flying guitarist** and exploding bassist seeking musicians to collaborate with melodic heavy metal project. Looking for operatic vocalist with metal edge, and double kick drummer with impeccable timing who seriously shreds. Inl Van Halen, Rhoads, Blackmore. Must have excellent image, stage presence, and equipment. Mike or Tim 213-396-8801 or 213-452-0768
- **Guitarist/songwriter/producer** seeks young female vocalist with dance experience ala Madonna and modeling experience for record deal. Have major label interest and own recording studio. Hit songs are ready, must be single with no relationship problems. 818-342-7163
- **Dynamic lead singer**, influenced by ska, reggae, funk, pop, rock. Pros only. Philip 213-935-2391
- **Female lead**, excellent working conditions, steady work that's fun with responsible pros. No drugs. Dancing helpful, but not necessary. Top 40, rock, pop, country and oldies. Some Vegas work. Mostly So. Cal. Style ala Ronstadt, Easton, Cara. Should be this, with good stage presence. 714-653-5353
- **Male vocalist** wanted for hard rock band in No. Hollywood. Jim 818-956-5476
- **Female vocalist**, preferably writer too, wanted by established L.A. band with internationally distributed EP. Must have modern image, personality, and straight job for now. Should be very adventurous. Mike 818-989-0574
- **Guitarist and drummer** writing team with years of stage/studio experience seeking male vocalist/frontman with no less than 10 years experience, hard rock image, and pro attitude. 213-932-0231
- **European classical metal band** seeks male lead vocalist with technical training for touring and recording. Mark 818-761-8482

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• **Sixties showband** seeking two girls. Must dance and sing, have costumes. 818-363-9181
 • **Hot singer** wanted for hot band with hot management. 818-980-6282 or 714-845-2032
 • **Male or female lead vocalist/frontperson** wanted, sensual but outrageous, prefer athletic, long hair image, great voice, serious attitude necessary. 213-656-8845
 • **Are you ready for THE FINAL ASCENT?** Do you have the experience, attitude, image and equipment to make it in hard rock? No one under 25. Red Room Productions 213-923-0231
 • **Seeking two strong female vocalists** for recording project and live gigs. 213-462-7804
 • **1st tenor** wanted for vocal group. Must have high range, pro only. Call Michael Mon-Fri 1-4 p.m., Sundays 2-6 p.m. 213-733-1283
 • **Lead singer** wanted for vocal group. Pro only. Call Michael Mon-Fri 1-4 p.m., Sundays 2-6 p.m. 213-733-1283
 • **Brilliant yet unpretentious male singer/songwriter/performer** with different look and sound invited to join original tasteful melodic hard rock band. Caution, this is not heavy metal. Tom 213-476-1605
 • **Male vocalist** wanted for hard melodic rock band. Influences Van Halen, Journey, 19-24 years of age, ready for work. 213-372-7454
 • **Vocalist and bassist** wanted for band, influences Rush, Led Zeppelin, originals. Pete 818-339-7126
 • **Vocalist** wanted for original melodic rock band with club work. No screamers or egos. JJ 818-341-9123
 • **Seeking female vocalist** for country-rock group, steadywork. Phil 818-989-5386
 • **Male vocalist** wanted for new original melodic rock band with heavy metal overtones, good image, serious only. 213-318-3266
 • **Thanks pro vocalists!** Response has been both overwhelming and impressive. Replies forthcoming. John on Lexington.
 • **Urgent: R&B band** with record contract seeks serious personable and handsome male lead vocalist 18-24 years old. 213-293-6048
 Mike or Pierre 213-389-1986
 Terry 213-389-1986
 • **Wanted immediately:** Outstanding male lead vocalist for commercial melodic hard rock band with backing and major label interest. Pros only. Phil 818-886-2714
 Mike 213-735-3917
 • **Outstanding male lead vocalist** wanted for commercial heavy rock metal band with backing and major label. Pros only, send tape, photo and resume to: P.O. Box 5477, Glendale, CA 91201.
 • **Energetic male lead vocalist** wanted for pro hard rock band. Must have powerful voice and sing hard rock to ballads. PA optional, must have obsession for success. Greg (eves) 213-461-2210
 • **Pro European style metal band** seeks technically proficient male lead singer for recording and touring. Mark 818-761-8482

• **Strong male or female frontperson** wanted to join existing group. Recording will be done very soon on completion of album project. Send picture, tape and bio to: Mister Salas, SG Productions, 2515 W. Beverly Pl., Montebello, CA 90640.
 • **Vocalist** wanted by modern rock band. Good image, transportation a must. Rehearsals in Burbank. 818-240-0274
 • **Versatile and pro guitarist** seeks female vocalist, preferably in San Fernando Valley, to form duo for extra money with club gigs, weddings, etc. Alan 818-786-4607
 • **Two female vocalists** wanted. Rafael 818-578-1858
 • **Singer/songwriter** wanted for band doing original material. Definite goals in mind. Serious only. Bret 714-521-9187

13 DRUMMERS AVAILABLE

• **Pro drummer** available. High energy, hard hitting, melodic, highly creative, excellent timing and showmanship. Good image. Eclectic in styles. Herbert 213-558-5966
 • **Young pro, creative and empathetic**, from New Zealand, seeks name or semi-name original working band. Will tour. Miles 714-897-5463
 • **Drummer available**, for pop rock. Great meter, writes tasty drum parts (great for a starving band!!). No metal or punk. Jeff (eves) 213-389-1914
 • **Drummer available**, 15 years stage/studio experience, great time in rock, jazz. Top 40, excellent equipment. Bob 818-880-5479
 • **Pro drummer** seeks working situation with pro band only. Seasoned players only. Have toured with many top acts. Many years of studio/stage experience. Rod 714-880-1088
 • **Pro rock drummer**, solid, versatile, excellent equipment, good meter, 17 years stage/studio experience. Seeking band of same. George 213-978-9502
 • **Versatile drummer** available for Top 40 bands or original working situations. Have equipment and transportation. (days) 714-640-0959
 • **Drummer** seeks casuals band, plays all styles well, also sings. Good equipment. Barry 818-982-7373
 • **Drummer** seeking working Top 40 band, or soon-to-be working, have good equipment. Joe 818-247-5606
 • **Percussionist** available, all styles, experienced. Image conscious, seeking a good time. Senor Conga 818-710-1332
 • **Drummer, 28**, seeks pop rock band, with management, or all original. Jim 213-836-4007
 • **Experienced drummer**, great looking, solid ground, seeks working or soon-to-be Top 40 or original melodic hard rock band. Todd 818-901-7181

• **Drummer** seeks new music band. Have Simmons and acoustic drums, recording and tour experience. Solid, creative, and good image. Prefer management situation. 213-876-9822
 • **Drummer** with Simmons and acoustic drums, solid, dependable, seeks recording and demo sessions and live gig work. 213-374-6281
 • **Pro jazz** vibe player, all style percussionist, seeking work with any type band. 818-783-7218
 • **Simmons drummer** seeks poly synthesist into London pop and new wave scene to create original noise. Frank 213-473-8962
 • **Drummer** seeks pro original rock band, preferably with management. I have stage/studio experience, great equipment and good looks, some vocals. Own studio. 213-850-0173
 • **Drummer** available, modest, intense, modern music, electro acoustic gear, unique pro. Barry 818-995-3786
 • **Bassist and drummer** team, together 5 years, seeking band with vocalist. Serious only. Mike 818-340-1727

13 DRUMMERS WANTED

• **Drummer** wanted for killer all original new romantic band with tons of material, connections, etc. Must hit hard, good timing, etc. Image important. 213-659-7642
 • **CSB recording artists** with new hit in UK auditioning musicians for tour. Will consider individuals or already formed rhythm section. Influences Prince, Thompson Twins. Rehearsal studio also needed in L.A. Call in New York. Marcus 212-724-2800
 • **Female drummer** wanted for working casual band, versed in all styles. 714-642-4267
 • **Drummer** wanted for melodic metal band. Must have excellent image and equipment. Days—Andre 213-641-1875
 Eves—Tim 818-287-8568
 • **Dynamic drummer** wanted for original commercial pop rock band. Serious career minded only. Ages 20-25. No smoking, drinking, or drugs. 213-479-8942
 • **Percussionist/drummer** wanted by forming band. Influenced by reggae and African beat, Thompson Twins. Attitude essential. Seriously goal oriented. Siobhan 818-793-3747
 • **THE FENCE** are still seeking the perfect drummer. Must play jazz and rock. Adam 213-255-7325
 • **Drummer** wanted for all original band from New York with modern new music sound. Influences U2, Echo, and Simple Minds. Must have driving solid style with great rhythmic chops and modern image. Long Beach area. Thom 213-591-2756
 • **Double kick drummers** are now being auditioned by metal group SABOTAGE. Send resume to: 1513 No. Wilcox, Suite 520, Hollywood, CA 90028.

• **Female drummer** wanted for all female original band into Springsteen, CCR, and early Stones. Barb 213-396-0072
 • **Drummer** wanted for talented original modern rock group with great songs. Must sing back backgrounds. 818-994-6484
 Steve 818-896-1281
 Michael 818-896-1281
 • **Vocalist, keyboardist** and guitarist seeking keyboardist, bassist, and drummer. Influences New Wave techno pop. Must be 15-21 years. Transportation, attractive looks, equipment, dedication a must. 213-274-7981
 • **Needed: female drummer** for rock concert video shooting in early February. Send photo and resume to: Hawthorne Productions, c/o Craig Cunningham, 1825 No. Cherokee, No. 106, Hollywood, CA 90028.
 • **Female drummer** wanted for R&B pop project. Reading and vocals a must. There is pay. DB Management. 213-855-1047
 • **Drummer** wanted by original hard rock band. Will soon be recording and touring. Long hair required, pros only. Have management and direction. 818-990-0557
 • **Drummer** wanted for young rock band, age 18-25. Must be easy to get along with. Bring tape to Wally Studios, 650 No. Bronson, Suite 110, or call for more info. 213-856-8649
 • **Female drummer** wanted for female band. Straight R&R like Stones, Dolls. Sharon 213-839-8703
 • **Drummer** wanted for original high energy new music band with strong material, demos, and image. Must be serious, dedicated, and reliable. Soko 818-906-9035
 • **Drummer and guitarist** wanted to form positive energy band with material. Originality, dedication, and improvisation a must. Serious only. Jim, 7 AM-10 AM. 213-316-0719
 • **Drummer** wanted for original hard rock band. 3-piece with female bassist/singer. For show-casing and recording demo. Calla fter 5 p.m. 213-464-7811
 • **All female metal band** seeks serious drummer. Influences UFO, Scorpions. Porsche 213-876-6183
 • **Original new rock band** seeks drummer for recording, video, and gigs. Vocals preferred. Must have excellent chops and equipment. Pros only. Dan 213-935-1879
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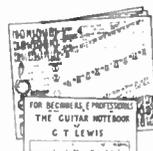
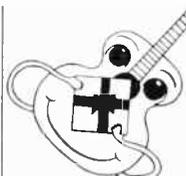
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 • **Guitarist/songwriter/producer** seeks young female vocalist with dance experience ala Madonna and modeling experience for record deal. Have major label interest and own recording studio. Hit songs are ready, must be single with no relationship problems. 818-342-7163
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 Julie 213-462-8781
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 • **Lead guitarist/songwriter**, experienced, versatile, seeks working or soon-to-be working band. Heavy rock fusion country-rock preferred. Influences Beck, Clapton, McLaughlin, Ritenour. Have equipment and transportation. Call Kurt anytime, keep trying. 213-313-1184
 • **Singer/songwriter** wanted for band doing original material. Definite goals in mind. Serious only. Bret 714-521-9187
 • **Paul Hansen**, cousin of Billy Gibbons of ZZ Top fame, has country demo, seeks representation. P.O. Box 314, San Gabriel, CA 91778. 818-794-3314

16 SONGWRITERS

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 • **Vocalist/lyricist** wanted to collaborate as band. Heavy Stones and '50s rock influence with modern edge, ala Talking Heads, U2, Echo, Clash. Call after 4 p.m. 213-466-1094
 • **Creative singer/songwriter** wanted for band writing original material. Definite goals in mind, serious only. Bret 714-521-9187
 • **Attention:** Songwriter has great songs. 213-665-1050
 • **Singer/songwriter** team with own recording studio, record currently in rotation on local radio, seeking management. 213-973-5465
 • **Producer seeks** new songs, R&B, pop, light rock, ballads, for upcoming female vocalist. New artist album. Send tapes, lyrics, leadsheets to: 2039 No. Las Palmas, Suite 326, Hollywood, CA 90068. 213-876-5111
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 • **Songwriter/keyboardist** seeking lyricist and/or songwriter to work toward a fresh progressive modern rock sound. I have DX7, 4-track, drum machine. Jim. 213-450-9755 x 339 (eves/weekends) 213-436-8366
 • **Attention lyricists/songwriters**, black female artist with manager seeking hot hit tunes for demo package for record deal. Influences and styles of Tina Turner, Madonna, Prince, Porsche 213-978-9374
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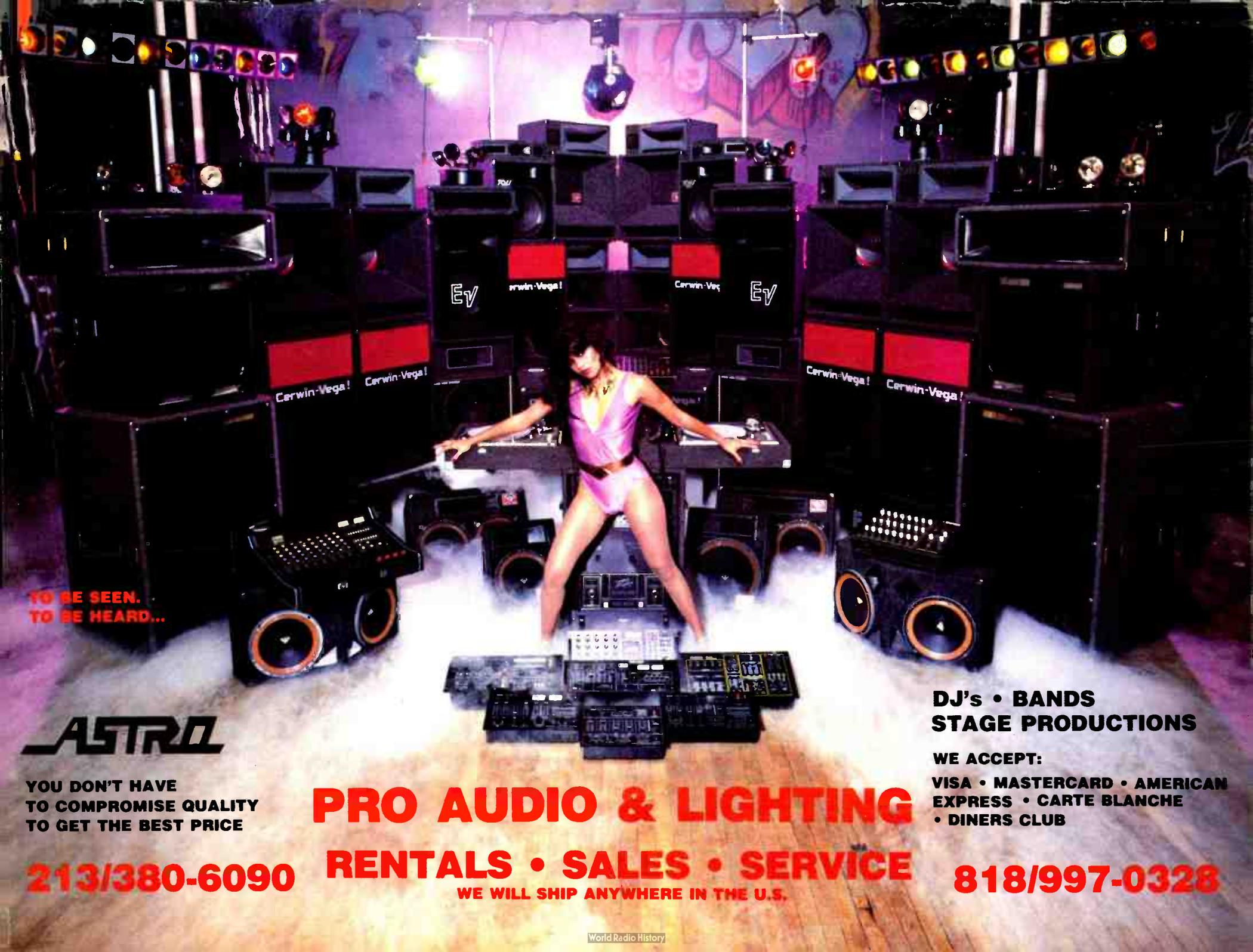
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