

**MC GUIDE TO SO CAL REHEARSAL STUDIOS**

Vol. IX, No. 9 April 29-May 12

\$2.00

# *Music* **CONNECTION**

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**REHEARSAL STRATEGY**  
**A Step-by-Step**  
**Plan of Attack**

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**CHEROKEE**  
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## FEATURES

### REDD KROSS EMERGENCY! Teen Trash Rockers Thrash L.A.!

by Bruce Duff

These irreverent and irrepressible young rockers still live at home with their parents, so they have no responsibilities to speak of and plenty of time to goof off and watch TV. This kind of classic situation is, of course, what rock & roll is all about. Presenting the rock gospel according to the sharp 'n' snotty McDonald Brothers and their like-minded pals . . . . . 10

### REHEARSAL STRATEGY A Step-by-Step Plan of Attack

by Billy Cioffi

Here's an apt pairing: The author (whose *Dangerous Type* LP has just been released on GAL Records) has been a working guitarist/singer/songwriter since the late Sixties; he knows the how-to's and the how-NOT-to's of rehearsing inside out. The illustrator, "Vail" (whose "Long Arranger" cartoons often grace the pages of *MC*), is also a film composer/arranger; the rigors and pressures of the music biz have become the thematic source of his artwork. Here's the poop from two who've been there . . . . . 14

### THE CHEROKEE SAGA How a Minor Rock Band Became a Major Studio

by Paul Van Name

Way back in the early Seventies, the three Robb Brothers, who had a band named Cherokee, put a tape recorder in a Chatsworth barn and called it a studio. Those were the humble beginnings of Cherokee Recording, which has since become one of L.A.'s biggest, best, and busiest facilities . . . . . 16

### JEREMY LUBBOCK & JERRY HEY: Leading Strings & Horns Into Battle Against the Synthesized Hordes

by Sue Gold

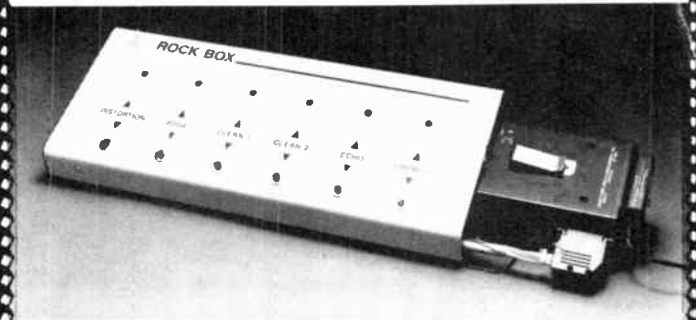
Grammy winning arrangers Lubbock (strings) and Hey (horns) are as happening as ever, despite the recent encroachment of synthesizers into their musical neighborhood. As far as this expert pair is concerned, the synth will never take the place of the classic acoustic instruments; it can, however, be used to work with strings and horns as a distinct but harmonious element . . . . . 20

## COLUMNS & DEPARTMENTS

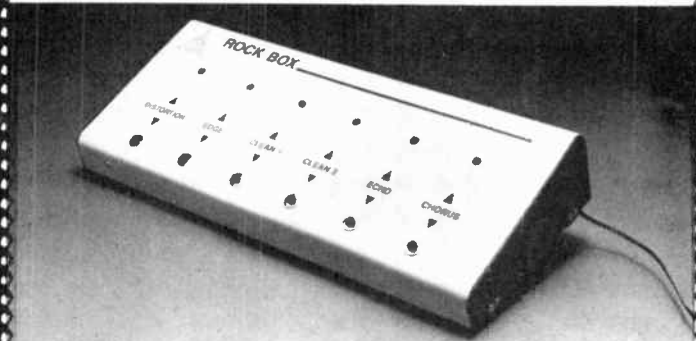
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Cover Photo by Kristen Dahline/JAI

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# Feedback

## Love(Bomb) Letter

Dear *Music Connection*:

Our thanks to Bruce Duff for the great review on the Tubes' *Love Bomb* album. It's great to read what you feel in writing—some of us other humans cannot express ourselves as well as Mr. Duff—he said it all! In his mentioning to write to the Tubes Fan Club for credits and lyrics, I'd like to give you our address: P.O. Box 6594, San Francisco, CA 94101. Sending a self-addressed, stamped, legal-size envelope will expedite the delivery for Tubes fans.

Again, my sincere thanks.

Marilyn Wood  
Director Tubes Fan Club  
San Francisco, CA

## Certain Scalpels

Dear *Cybil Layne*:

I felt compelled to write after reading your review of our album *Certain Sculptures* in the Feb. 28 issue of *MC*, not because of your degrading remarks regarding my playing (you're entitled to your opinion) but rather your apparent misunderstanding of our whole situation. First off, we're not an L.A. band as you seem to think ("the debut album by L.A.'s A Drop in the Gray"). I happen to be from Scotland, the bass player is German, the singer/writer is from San Francisco, and one of our keyboard players at the time of recording was from Iowa! Only our drummer Marty Frederiksen could remotely be said to be "from L.A." Which leads me to the next point, your quote, "A Drop in the Gray provides the American response to those moody/blue British groups like Roxy Music and U2." You can hardly call it an "American response" if half the band are foreigners, and wouldn't you expect there would be some British influence in there, as Danny Phillips and I have been working on these songs for over two years? Also, Danny didn't solely write all the songs on the album. I co-wrote "Past Your Frame."

I'd say the next time you review a record, get some more factual information in front of you first. It also seems strange

to me that you would lead off a review by saying, "Don't be leery when you toss on the debut album by..." Why would anyone be leery in the first place? We're a new band, we've had great reaction to our live shows for some time now, and we know there was a lot of anticipation for this record. Baffles me.

Colin Campbell  
A Drop in the Gray  
No. Hollywood, CA

## Power of the Press

Dear *Music Connection*:

Re Michael Fremer's cover story (March 14): Don Henley decal forthcoming!

KLOS Creative Services  
Los Angeles, CA

## Market Analysis

Dear *Music Connection*:

Thank you very much for listing my publishing company in the first Songwriters Market section (2/28). Just wanted you to know I have received over 100 cassettes with some excellent material and production quality from all over the United States and Canada.

Your exposure is truly phenomenal and I greatly appreciate your selecting Keristene Music, which is a subsidiary of my record company, D-Town Records. Many thanks again.

Kenneth H. Smith  
President, D-Town Records  
Hollywood, CA

## No More Pretenses

Dear *Music Connection*:

I'm not sure if the Pretensions really are a band or just a figment of somebody's imagination, but watching their story unfold is definitely good for some laughs! That cartoon was a classic and all too true. Keep 'em coming!

Paul Basta  
Santa Monica, CA

*Ed. reply: Yes, Paul, the Pretensions are for real. They are capable, however, of turning into cartoon characters whenever they so choose.*

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## Spring Cleaning

From time to time, it's important for a magazine to restate its intent to its readers, just as it's important for the magazine's staff to scrutinize the product in search of strengths and weaknesses. We still feel that the statement under the cover logo is apt: *MC* remains "The Alternative Music Trade Publication" in the minds of the people who put it together. Recently, though, we've been brainstorming phrases that would perhaps state this notion with a bit more... pizzazz, let's say; one amusing entry was "Where the Street & the Elite Meet." We'll come up with the right blurb one of these days.

In any case, it's the concept *behind* the phrase that's most significant. Some of our readers have told us we've put too much emphasis on the "elite" side of the L.A. music scene of late, while others see our industry coverage as being particularly meaningful to the "street" side of our readership, which is composed of aspiring artists, songwriters, tech-heads, and the like. Rather than add or subtract major components of the book, we've begun to amp up the intensity level of our existing format. To this end, the six pages that contain club and club band coverage have been slightly relocated so that they fall together into a section. We've put a greater quantitative emphasis on the Showcase section, which profiles particular worthy, popular, or unusual new talent, in an effort to give it the substance and impact its subject matter warrants. And we've spread the word among our club-band reviewers to state their opinions, pro and con, in a decisive, uncouched way, as well as supporting those opinions with detailed analyses; the "Critix Pix" section, which appears on page 34, reflects the current enthusiasms of our reviewing staff and will pop up as often as there's reason to have it. Hopefully, the sum total of these elements will keep our readers comprehensively informed about what's hot and what's not, in our humble opinions.

This refinement is just the first step in our efforts to optimize *MC* from cover to cover. Your suggestions will form a significant aspect of this process, so lay 'em on us. We also love to get provocative, pointed, and articulate Guest Commentaries, Feedback letters, and amusing and/or informative items for Local Notes—fire away, readers. Please send your suggestions and submissions to Bud Scoppa here at the mag, with the intended area of concern (Feedback, Commentary, Local Notes, or Suggestions) noted on the front of the envelope. We wouldn't mind getting some blurb ideas for under the cover logo, either.

—B.S.

## MANUFACTURING

# Pressing Plant Closes; Cassette Sales Cited

by Ben Brooks

**BURBANK, CA**—After 32 years in the industry, one of Hollywood's historical independent record pressing facilities has gone out of business. H.V. Waddell Co., located on Olive Blvd. in Burbank, closed its doors in March, citing a downward trend in the manufacturer of records and a long-awaited retirement by principals Horace and Bud Waddell as primary motivation for the shutdown.

"We're selling the equipment and we'll be going into escrow on the land shortly," said Bud Waddell, brother of founder Horace Waddell. "We don't want to sit here and milk it till we die."

Unlike many businesses that fail and close, the Waddells have enjoyed a long and prosperous relationship with the record business and will be very wealthy men when their valuable Burbank property, purchased in the Fifties, is completely sold.

Waddell was started by Horace in 1953 on Empire Street in Burbank. When Norman Granz of Verve Records tapped the fledgling company to press his jazz catalog, it moved to the larger Olive Blvd. location where the younger Bud Waddell joined his brother in 1960. "I came into it and ran a press just like the other wetbacks," said Bud Waddell. "When Norman [Granz] sold Verve to MGM Records we

## CONVENTIONS

# Commercial Radio Out of Touch, According to I.B.S. Convention

by Brian McGuire

**WASHINGTON, D.C.**—Commercial radio is getting out of touch with a large part of the popular music audience and college radio is filling the gap, according to 1500 college radio station personnel and record company representatives attending this year's Intercollegiate Broadcasting System convention held March 15, 16, and 17 in Washington, D.C.

IBS President Jeff Tellis told the students their stations are at the forefront of radio programming and proclaimed, "Commercial stations are listening to us to find out what to play."

Karen Glauber, A&M Records college rep, advised a group of college music programmers that their role in exposing new music will become even more important in the near future because of "the imminent demise of album-oriented radio." She predicted that labels will rely more heavily on school stations for promoting artists. "Already," she pointed out, "my label axes bands that don't happen on college radio in the first album or two."

During a panel discussion on alternative media networking, Josh Brickman of WRUV-FM of the University of New Hampshire cited surveys showing that many people older than college age listen to college stations in search of music outside the restrictive commercial outlets. Tom Terrell, who is both a deejay at WHFS-FM in Annapolis, Maryland, and a Tower Records store employee, explained that he often sees records sell that he knows are getting exposure only on local non-commercial stations. The point was echoed by Brian Tate of Washington's 9:30 Club, who said that he can be adventurous in his bookings because local college radio has developed an audience for bands not in the commercial mainstream.

College radio staffers displayed a great sense of dedication to the promotion of new music, although the term was never defined. At one point reps from PolyGram and Elektra accused the students of not including black music in that domain. And in a panel discussion on music programming, most station personnel indicated they would not play Duran Duran. ■

got both accounts and it was either get bigger or get out of the business."

The company prospered, leasing a building four blocks away and eventually purchasing a 100-thousand-square-foot building adjacent to the main property on Olive. Through the years Waddell has handled pressing chores for many labels including Disney, Motown, Rainwood, Crescendo, Pablo, Palo Alto, Buddha, Reprise, Sparrow, and Kids Stuff among many more. Waddell described the growth of record pressing technology from the Fifties through the Eighties—a process which began with primitive hand presses and is now totally automated. "We had several big runs with Disney and Verve," he said. "I remember we hand-pressed 750,000 Shelly Berman records on one occasion in the Fifties. We had eight presses with one man per press."

When Waddell started, seven-inch singles sold for twelve cents per record. When competition brought the price down to eight cents in 1959, the company temporarily curtailed its seven-inch service, a move that was repeated in its final months of business. Before its closure, Waddell was charging 27¼ cents per single. "I don't think we were the cheapest," said Waddell. "I think we were one of the fairest and we bent over backwards to do things for people. In the end we stopped pressing seven-inch because there were too many problems with customers over minor warpage."

Waddell, a survivor among a breed of rapidly dwindling independent pressing plants, was always under the shadow of major record company competition. "We used to have a guild with all the independent record presses and we'd have guest speakers," said Waddell. "One time we had one from Columbia [Records]. He said, 'We're going to let you stay in business, but when we're ready, we'll bury you.' Columbia almost bought us about six years ago but they ended up selling their plant in Santa Maria instead—the business was tapering off."

According to Waddell, the ratio between the manufacture of records versus cassettes has reversed in recent years. Where it used to be ten percent cassettes and 90 percent records, it is now 70 percent cassettes and 30 percent records. "I can't see anything that will bring it back," he said. "I think there will always be records because there will be a need for them. How many plants will be running in the future I couldn't tell you. Certainly there will be more closing up." ■

# News

## BENEFITS

# Renowned Latin Artists Unite for Hunger Record

by Murdoch McBride

**HOLLYWOOD**—Latin recording artists and dramatic stars from virtually every corner of the world gathered at A&M Studios on Tuesday, April 9, to record a relief song fashioned after the recent Band Aid and USA for Africa efforts to alleviate world hunger. Billed as Hermanos (meaning Brothers), the group performed the song "Cantare, Cantaras" ("I Will Sing, You Will Sing"), which was written by prominent songwriter Albert Hammond (who co-produced the project), along with Anahi and Juan Carlos Calderon.

Describing the scope of the Latin project, director of A&M's Latin Division, (AyM Discos), Jose Quintana, said, "It was an international effort. We had people from Brazil, Chile, Argentina, Columbia, Venezuela, Spain, Mexico, Panama, Puerto Rico, and Latin artists from the United States." Quintana, who also acted as project organizer and co-producer, confirmed that the project will be distributed by CBS Records, and the single and short form video will be released in the second or third week of May. A compilation album will be released sometime later, which will feature "Cantare, Cantaras" and nine other previously unreleased recordings from as wide a national spectrum as possible.

The list of 48 participating artists was impressive, including Pedro Vargas (considered an institution in the Latin world), Julio Iglesias, Jose Feliciano, Lucia Mendez, Mario Mareno "Cantinflas," Rocio Jurado, Jose Luis Rodriguez, Amanda Miguel, Vicente Fernandez, Emmanuel, Simone, Roberto Carlos, Vicki

Carr, Jose Jose, and Maria Conchita.

Co-chairman of A&M Records Herb Alpert was present during the session, and stood smiling with onlookers in the studio lot.

One unique aspect of the Hermanos project is Quintana's approach to showcasing individual talents from the project roster. "Some artists are not necessarily known internationally," Quintana explained. "No one knows who Simone is here, but in Brazil she's a monster. Yet in Brazil they don't know Jose Jose, while in Mexico he's the biggest. So what we tried to do was utilize people from all different countries."

The session was videotaped by veteran producer Jerry Kramer, who utilized five cameras to record the event. Kramer is donating his creative services, which will result in two videos. The short video will likely resemble the "We Are the World" video, while the following long video may evolve into an hour-long special for cable television, narrated by Ricardo Montalban and presented in both English and Spanish. The special will follow a documentary story line dealing with the making of "Cantare, Cantaras."

Musicians for the project included David Foster, Nathan East, John Robinson, Greg Phillinganes, and Carlos Rios. The session was engineered by Humberto Gatica, who also engineered "We Are the World."

Hermanos was sponsored primarily by Pepsi, who donated \$150 thousand to cover recording and video expenses, according to a statement by A&M Records. Other sponsors include Coors, Mexican Airlines, Music Express Limou-

sines, and Winterland, who will continue to be involved with Hermanos merchandising, Quintana said.

Proceeds from the Hermanos project will be divided in two parts, 90 percent to Latin Countries and ten percent to the USA for Africa effort. Quintana estimated the Hermanos revenue at "fifteen or sixteen million," then added, "But I'm staying optimistic!"

Hermanos also recorded in Portuguese, in case a demand for such material shows up in Brazil and Europe. ■

## CONTESTS

# Contest Winner to Play Playboy Jazz Festival

by Vince Cummings

**LOS ANGELES**—The winner of a talent contest put on by Hennessy Cognac and Festival Productions will perform at the Playboy Jazz Festival in Los Angeles in June. Hennessy Jazz Search '85 is now taking entries from unknown jazz talent throughout the country in an effort to support and encourage jazz musicians.

From entries received, three semi-finalists will be chosen from each region. These acts will compete against each other on May 28 at the Blue Note Jazz Club in New York City, in Chicago at Joe Segal's Jazz Showcase, and Los Angeles' Playboy Club. Three finalists will be culled from these competitions. The out-of-towners will be flown in to L.A. for the finals, and each act will be awarded \$1,000 and hotel lodgings here for five nights. The last contest will be on June 13 at the Playboy Club in L.A. and the winner will perform with Lee Ritenour, Sarah Vaughan, the Horace Silver Quintet, and others at the Hollywood Bowl on June 16.

A panel of experts will preside at all contests and will include a jazz artist, a jazz professor, and a jazz critic. Each act will be judged on the basis of creativity, technique, harmonic sense, and overall sound. Applicants are required to submit a cassette of no more than 20 minutes. For an application and more information write Hennessy Jazz Search '85, Suite C, 2801-B Ocean Park Blvd., Santa Monica, CA 90405. Entry deadline is Wednesday, May 1. ■

# RADIO REPORT

by Kenny Ryback

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

## KROQ 97.3 FM

Fishbone\*  
Screamin' Sirens\*  
Lone Justice\*

Stan Ridgeway\*

Nip Drivers

Los Lobos

Beat Farmers

Prime Movers

Tazers

Wall of Voodoo

Living Daylights

Danny Elfman

Untouchables

Sparks

Local Music Show

Doggy Style

New Edwardians

Unchartables

Christian Death

Ill Repute

Plain Wrap

Eddie & the Subtitles

Aggression

Zuma II

White Boy

Legal Weapon

SOBET 94.2 FM

Los Lobos

David Lee Roth

## KnAC 105.5 FM

Lone Justice\*

Fishbone\*

Legal Weapon

Zot

Blasters

Beat Farmers

Animotion

Living Daylights

Danny Elfman

Los Lobos

Sparks

Textones

What's New For Lunch

The Modsters

New Marines

The Tweekers

Razor



Los Lobos

Dokken

Local Music Show

Playgirl

Ruthless

Weekentin' Daze

Keith Cutt

Metal Six-Pack

Warrior

Motley Crue

Yngwie Malmsteen

Lita Ford

Spinal Tap

## FINE TUNING:

**PROGRESSIVE RADIO:** In the continuing search to find outlets for new music, KTCL comes to our attention. The pride of Fort Collins, Colorado, the station bills itself as "progressive radio." They continue to be one of the few "music" stations in the country—not just playing the hits, but good new music too. A lot of it is from Southern California: Gun Club, Unit 3 & Venus, the Knitters, Chris D. T. Roots, the Blasters, and Los Lobos, among others. Now, KTCL has expanded its programming with some new shows spotlighting even more yet-to-be hit music. *Random Access* is a new music show dealing with the other side of modern music; *Shades of Jazz* is a perennial favorite featuring both traditional and contemporary jazz; and *Innovations* is a new-age music show. Program Director John Hayes states, "The point is, anything obscure, off-the-wall, dance mixes, or anything tasty and different will be featured on one of the above shows, if not in our regular programming." Send your music—on vinyl or tape—to Random Access—L.A., KTCL, P.O. Box 2204, Fort Collins, CO 80522.



**IT'S CLOBBERIN' TIME:** By now, all members of the self-proclaimed hip set are aware of KCRW's (89.9 FM) *The Cool & the Crazy* show Sundays at 10:00 p.m. But did you know that in addition to the great music, they run a bi-weekly featured called *Major Bill's Comic Book & Wrestling Report*? Bill, in his spare time, owns the Golden Apple Comic Book stores. So if you missed *Wrestling TNT* or can't find the latest issues of *The New Mutants*, you know what to do. Same Bat-time, same Bat-channel.



We Are Hermanos!

# LOCAL NOTES

Compiled by Bud Scoppa and Vince Cummings

**LOCAL BAND BEAT:** Black Sheep has replaced guitarist Paul Gilbert with ex-Steeler Kurt James; Gilbert's about to start work on a solo record for Schrapanel Records. . . . Tom Kidd and his band, Kidd Solo, have finished recording a new LP, *If I Die Before I Wake*, for early summer release. Featured on the album are new drummer Ralph Loynachan and ex-Zippers guitarist Lewis Cammarata (Andy Bartel, formerly of Yipes, will be the guitarist in Kidd Solo's upcoming series of live dates). . . . And at Valley Center Studios the other night, a *bon voyage* party for Mick Fleetwood's Zoo (set to embark on a tour of Australia) turned into three-quarters of a Fleetwood Mac reunion, with Christine McVie and Lindsey Buckingham joining Fleetwood, Steve Cropper, Billy Burnette, Kenny Gradney, Steve Ross, and John Shearer.



**MOTOR CITY LUBE JOB:** Shown here getting reacquainted are fellow Deetroiters Maxine Petrucci of Madam X and Ted Nugent, who doesn't seem to mind at all.

**INSIDE THE PLEASUREDOME:** Remember last ish when we mentioned that our own Iain Blair had written a book on Frankie Goes to Hollywood? Well, here's what the cover looks like. Available in better headshops around town. Count say pick one up.

**VALENTINO CANTINA** is the name of a new club located in the Berwin Entertainment Complex (at Sunset and Hudson in the heart of Hollywood). The Cantina features specific themes to go with its talent, which has recently included *Mr. Aretha Franklin!*, the Plimsouls, in one of their final shows as a unit, and Fifties star Barbara Lynn. Call 871-2277 for taped info on upcoming events, or 371-2278 during the club's daily happy hour (4 to 8) for details—ask for Rod of Vicky. Tell 'em "Notes" sent ya.

**MEDIACOUTREMENTS:** There's a brand new company in town called Image Promotions that describes itself as "a collaboration of working professionals drawn from advertising, printing, photography, and marketing . . . from a music business background." Says Image's promo director, David Cowell, "The comprehensive services we offer are fairly unique. Only the top acts and clubs have previously accessed such a range of promotional services, and almost never under one roof. . . . We are helping clubs, bands, and manufacturers keep a tap on the state-of-the-art in their promotional advertising and image complementing their own efforts." The firm intends to offer media kits for band presentations to labels, brochures, posters, flyers, and ads, hoping that the struggling bands it helps out now will retain Image as clients when they're successful. Sounds like a good idea to us. Image is based in Manhattan Beach (P.O. Box 891/90026) and those desirous of more info can write or call (213) 328-4521.



**ROCKIN' RECEPTION:** When manager Mike Jacobs married Mary Hausmann last month, he pulled out all the stops. The unusual event was a combination industry gathering/jam session. The jamming was highlighted by the reunion of Eulogy (Jacob's first client), who were joined by Ronnee Blakely, Ian McLagan (Faces, Stones), members of Invisible Zoo, Tazers, and the Living Daylights. Also in attendance were Jim Rissmiller, a number of major-label and publishing execs, press people, Rick Carroll of KROQ, and industry attorney Eric Greenspan. Daylights (and ex-Eulogy) guitarist Rusty Anderson acted as the all-star bandleader, participating in most of the evening's musical delights. He closed the show with a solo rendition of Debussy's "First Arabesque." Earlier, Scott Richmond of the Daylights performed "The Wedding March" at the ceremony, which took place adjacent to the gig site. As if that weren't enough, the catering featured an original New York street corner hot dog stand, complete with umbrella. Even family members of the bride and groom were able to get in.

**THREE-PRONGED EXPOSURE AT PALACE:** KLOS recently sponsored "The Local Music Show—Vol. I," which the station hopes will become a fixture on the L.A. scene. Over a thousand people packed Hollywood's Palace to catch 40-minute sets by Swift Kick, the Brooklyn Brats, and Sound Barrier. The appealing concept for the series came from the desire to give local talent an opportunity to get airplay, perform at a major venue, and be presented to industry execs, all within the same context—a thoroughly terrific idea. Any unsigned (by a major) band with at least one indie single is a candidate for an upcoming slot, which could then turn into an opening spot on a major bill at the Palace. Keep your eyes peeled for further details.

**BOYS JUST WANT TO PAY ROYALTIES:** Poor Exude. They thought it would be a good lark to do a Weird Al-style send-up of Robert Hazard's "Girls Just Want to Have Fun," which had been turned into a standard of sorts by you-know-who. Maha. . . "Boys Just Want to Have Sex" . . . hee-hee. Well, folks, Exude's not laughing anymore. See how glum they look. In the wake of recent "hard negotiations" with Hazard's Heroic Publishing, their band was forced to pay an unprecedented 25-cents per record for use of the song. Ouch! Exude's debut LP, *Play With the Boys*, will be released by A&M/Canada in the near future.

**WHAT'S GOIN' ON?** Columbia Records has assembled a collection of Marvin Gaye songs, soon to be released, and entitled *Dream of a Lifetime*. The influential soul singer had recorded these eight songs shortly before his death two years ago. Columbia plans to follow up this record of previously unreleased material with another Gaye album featuring the vocalist's own interpretations of ballads such as "The Shadow of Your Smile" and "Maria."

**SUGAR & SPICE:** The all-girl Tomboys have just completed a four-song demo under the supervision of local legend Emmitt Rhodes (whose work with mid-Sixties band the Merry-Go-Round has been compiled on an upcoming Rhino LP) in Emmitt's state-of-the-art garage studio in Hawthorne. Apparently, the experience was mutually beneficial: "Working with them was inspirational, and they're cute girls, too," Rhodes says. "Now I'm actually getting out of the MOR stuff. I bought myself a synthesizer and a drum machine, turned it up to 120 beats per minute, and I'm going for it. It's weird stuff—I hope people like it. I figure it's time to get out there again." You better believe it, Em.

Photo by Joyce Silverstein

Photo by Kevin Maser/Retna Ltd.



**WAITER, GET ME A BREWSKI TODOSKI!** Steve Plunkett of L.A.'s Autograph and solo artist (and famous relative) Simon Townshend put their ears together at N.Y.C.'s Limglight during a publication party for the *Rolling Stone Review 1985*. No promises were made, no deals were set, no secrets were exchanged, nothing of any significance transpired.

**TALENT HUNT:** Victory-Vineland Recreation Center (what'd you expect, Vegas?) will be having its 3rd annual "June Faire and Salute to the North Hollywood Volunteers" on the 15th and 16th. Along with various booths and exhibits, there'll be continuous entertainment from a variety of pro and amateur acts. Several hour and half-hour slots are open, and if you call (818) 985-9516 in due haste, you might be able to grab one.







**INTERFACE CORNER:** Classic Sound, L.A.'s first Computer/MIDI studio, is giving free weekly demonstrations of its twin computer multi-keyboard recording and sequencing system every Sunday night at 7:30 p.m. Classic's recording classes will also be starting up. Call (213) 664-7622 for details.

**LATE NEWS!** As of May 1, I.R.S. will be distributed by MCA. First release under the new pact will feature R.E.M.'s *Fables of the Reconstruction*, as well as LPs from the Three O'Clock and the Youth. A&M will retain the I.R.S. catalog.

**INSTANT BLISS:** On April 9, in front of a packed house at the Vine Street Bar & Grill, jazz singer Diane Michelle got a proposal from music critic and L.A. Nighthawks tour director, Charles Andrews, that she just couldn't refuse. Under the guise of a birthday celebration, a cake and caro were brought onstage. But instead of the expected birthday greeting, the card read "Will you marry me?" To the camera and hushed crowd she cried, "Yes!" Isn't it romantic?



Photo by Ed Freeman

**LEGENDS' DOMAIN:** A couple real-tasteful classic compilations have just hit the shelves, and no self-respecting rock & roll devotee should be without either. While preparing a series of Elektra reissues, the guys at Rhino discovered some *unreleased* tapes of exceptional quality from the legendary duo, including outtakes and demos of a number of their early classics. The resulting anthology, *All They Had to Do Was Dream*, is a store revelation—the masters were in such remarkably good shape that the stuff sounds like it was recorded last week, not 26 years ago. No lie. And RCA's latest addition to Elvis' 50th anniversary celebration is *Remember Baby*, a carefully annotated collection of the King's blues and R&B covers, which includes a bunch of B-sides, alternate takes, and hard-to-find cuts. Nice cover, too.

**MAXI MIDI:** In the last year or so, Crystal Studios' manager/house producer Robert Margouloff has revitalized the Vine Street facility (the new Bang-Bang and Weather Report LPs were cut there, and current projects include albums by ZOXO, Wayne Shorter, and Joe Zawinul, as well as the soundtrack to the new Lucasfilm, *Latino*). Crystal's latest acquisition is the hot new Fairlight 2X with its built-in MIDI interface. This is the first 2X in the country (there are three others in the world), and resident synthesist/programmer/producer Jerry Mosely has a full grasp of its myriad devices. In the photo are (from left) Margouloff, Mosely with Fairlight, and engineer Howard Siegel. You can reach these guys at 466-6452, if you're desirous of a passionate discourse on the unprecedented capabilities of the 2X.

**TOO HIP:** Allow us to blow our own horn for a short paragraph. You might expect the Los Lobos and Lone Justice covers pictured here to be previews of upcoming issues, but this is not the case. Actually, the Los Lobos *MC* cover is from Oct. 27, 1983, while the Lone Justice shot appeared on our Feb. 16, 1984 ish. Now, of course, the two bands are being ballyhooed from one end of the country to the other. Were we premature? Not hardly. It's the stated purpose of this mag to be on top of the ever-changing L.A. scene, and these two covers exemplify what we're up to. Who knows, for instance, where Redd Kross will be a year hence? Do Los Lobos and Lone Justice deserve another look? What do you think? (All three covers mentioned here were shot by Kristen Dahline/JAI, by the way.)

**SUPERGROUPS—NEXT CHAPTER:** Rolling Stones rhythm monsters Bill Wyman and Charlie Watts have joined forces with Andy Fairweather Low and others in forming the group Willie & the Poor Boys. They've put together an album full of vintage musical styles that features guests Jimmy Page, Paul Rodgers, and Kenny Jones, and have also made a 30-minute video in which one can get a glimpse of Ringo Starr and John Entwistle. These projects are the most recent offensive by rock vets against Multiple Sclerosis. In '83, a concert was put on by Wyman and others to raise money for the fight against MS. Wyman, the spokesman for this current assemblage of artists, says that in addition to fighting MS, he and his cohorts attempt to "make a new generation aware of some of the music that inspired all of us when we were growing up."

**IF IT'S TOO LOUD, YOU'RE TOO OLD.** The April 6 show of Japanese metallists Loudness at the Palladium was just what the band's name proclaims—*maximum volume*. Ouch! It seems that the happenin' place to be at the Palladium is the V.I.P. balcony. Many of the hard rockers present were presumably partying, but were they also keeping a watchful eye on their Eastern competition between cocktails and conversation? You bet. Spotted milling about in the V.I.P. section were rock-chic RATTs Stephen Pearcy and (new blonde) Bobby Blotzer, in addition to at least a dozen other rock sheiks. Motley Crue's Nikki Sixx and Tommy Lee (*sans Vince*) were hobnobbing along with newly teamed Rudy Sarzo (ex-Quiet Riot) and Tommy Aldridge (ex-Ozzy). Other notable attendees included W.A.S.P.'s semi-new drummer, Steve Riley, Jeff Watson from Night Ranger, and Ron Keel, accompanied by miscellaneous Keel personnel from Maidens vocalist, Bruce Dickinson, was anything but vocal (he sat sedately at his table all evening) while veteran rock mania; Ted Nugent was in rare gonzo form—he never even sat down! Obviously, if you're *anybody*, you were there, with earplugs. My ears are still ringing. —K.B.



**TUBES SI, DURAN ND:** Following our somewhat flippant note about the new video orientation of S.F.'s Stone (it ended with the quip, "Go easy on the Duran Duran clips, okay?"), we received a concerned call from former Dingwalls VJ Stefan, who programs the club's video presentations and wouldn't be caught dead with a Duran clip. "As a matter of fact," he proudly states, "I don't have a single one in my collection. I'm not into competing with the cable channels; smoke, girls, and cars don't even get a look in there. The closest I get is the Art of Noise." Stefan, who says 80 percent of the ambient videos shown are wholly original instead leans toward creative clips such as Captain Beefheart's "Ice Cream for Grows," vintage Zappa and ground-breaking pieces from the extensive Jobs Video Archives, some dating back to the early Seventies. Now, that's our idea of creative rockvid programming. Keep it up, Stefan, but go easy on the Art of Noise, okay? Just kidding.

**MORE BABY BUSINESS:** Okay, it's obvious now that we're in the midst of another baby boom now that the *original* boomers have finally gotten around to settling down and procreating on purpose. Here's a little update on recent arrivals: Star-child-wise, both A&M and WB have sent out press releases on the birth of the new daughter (3/26) of Tender Chrissie Hynde and Simple Minds singer Jim Kerr. To WB, the unnamed child is a "Pretenderette," while A&M has "the Kerrs" joining "the Baby Club." Speaking of A&M, Derek Alpert (nephew of Herb) and his wife Julie have collaborated on Jessica Leigh, who first saw the light of day on April 12th; dad's director of Almo Publications. We neglected to mention in our last item—which focused on the births of future A&R guy Rudyard Jewell Cohen and future P.D.A. frontboy Joseph Michael McFadden (both doing fine, by the way)—the initial appearance of Alexander Ryan McKaie, son of MCA Publicity Director Andy and wife Ria; Alex is groovy, too. Finally, closest to home, *MC* typesetter Elaine Farris hardly missed a key last Sept. 19 when she "produced" Erin Elaine Frawley, with the help of partner John Frawley. Erin's been hangin' out at the office and learning the ropes, although her first love would seem to be taking baths—happy kid! Erin's pictured here with her big brother, Dylan Verdo Farris, himself a Bicentennial baby (1/7/76). Ta-Ta, tots.



Photo by Mori

# REDD KROSS EMERGENCY

## Teen Trash Rockers Thrash L.A.!

by Bruce Duff

**T**he hardest part of this feature-writing gig is turning taped interviews of wit and wisdom into entertaining, concise reading. (*Then get on with it, Duff.—Ed.*) In the case of Redd Kross, it was more difficult than I had imagined when I'd originally talked my editors into putting the McDonald Brothers and their cohorts on the glossy front page of this periodical. It's not that the four young members of the band (Jeff McDonald, guitarist and vocalist, is the oldest at 21) aren't witty and at least partly wise; it's just that they are tricky to interview, especially for a "no-nonsense" publication such as this one.

Ya see, here at *MC*, we try to get to the heart of the matter with the artists we interview. We struggle to provide such info

*"I want my name on all the albums and interviews as 'Mick Jadestone.'"* —Jeff

as how an artist's music interacts with the business of getting it to his audience, dealing with labels, agents, and managers, long-term goals, recording techniques—this sort of gravy'n'taters stuff. Indeed, I brought up these questions with Redd Kross, and they earnestly tried to answer them as completely as possible. But the subject always seemed to change to something they found more interesting. So we wound up taking much more about the things they discuss all the time with each other than about music and music biz stuff, and their verbal ramblings were more interesting to me than the other stuff, anyway. The conversation drifted to subjects like band diseases, various *Brady Bunch* episodes, *Bewitched* episodes that featured rock music (such as Boyce & Hart's "Blow You a Kiss in the Wind," which is one of the best cuts on RK's most recent record, *Teen Babes From Monsanto*, a collection of cover songs they term a "rock & roll retrospective"), Disneyland, Disneyland detention centers, and drug abuse while at Disneyland. That's not all:



GLENN

We talked about the Manson family, crank calls to Chastity Bono, sports (current guitarist Robert Hecker was a track star in high school, and is the granola-eating, drug-abstaining member of the band), the Prince concert, free tattoos, and a movie with Peter Fonda and Dennis Wilson.

Jeff McDonald and his bass-playing brother Steve, 16, started Redd Kross five years ago, and since that time have gone through various stages and numerous guitarists and drummers. The brothers joined the school band to learn how to play, and soon got cheap instruments from their parents. Before they knew it, their first



JEFF (AKA "MICK")

Photo by Glen Gross/JAI

Photo by Glen Gross/JAI

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STEVE

band was recording for Posh Boy, which had been looking for a "gimmicky pop" band to promote, and found the McDonald Brothers a likely target. Steve terms this their "Velvet Underground" period, " 'cause we really didn't know how to play our instruments whatsoever." Since that time, the band has featured such local luminaries as Ron Reyes on drums (who later sang for Black Flag), guitarist Dez Cadena (who had previously sung for Black Flag, and currently plays with DC3 and Twisted Roots), Janet Housden on drums, who is now with Razebrae, guitarist Greg Helson of the Circle Jerks, Tracy

*"During our Velvet Underground period, we didn't know how to play our instruments whatsoever." —Steve*

Lea (guitar) from the Castration Squad, and most recent ex-drummer, Dave Peterson, brother of the Bangles' Peterson sisters, one of whom goes out with Jeff. It's all very confusing, and Jeff and Steve have trouble retelling it.

One thing they do know, however, is that they are tired of people referring to them as the McDonald Brothers, as I have already done numerous times above. They feel the brother aspect inhibits them from "just being a regular rock band." This is why Jeff has officially changed his name; he is now known as "Mick Jadestone," and the rest of the band considers the name "hot," which is as good as anything gets to Redd Kross. Of his decision, Jeff—er, "Mick"—says, "My friends can call me Jeff, I guess, if they have to, but I want it on the albums and all the interviews as 'Mick Jadestone.'" Steve hasn't thought of a name yet. New drummer Glenn Holland, who used to play for Naughty Women and HM band Pandemonium, is satisfied with his name the way it is. Holland got the gig when he tried out and it was discovered that all four members had one very important (to them) thing in common: They were all hardcore KISS fans. Upon discovering this significant point of agreement, the four guys ripped into KISS' "Got To Choose," and Holland's new position was secured.

Like KISS, or W.A.S.P. for that matter, all the members of Redd Kross are intimidatingly tall, and they subscribe to the "tall band theory," which posits that if you tower over your audience, they'll respect you more. Glenn's arrival after Peterson left the band meant that RK lost an inch, but as Mick is quick to point out, "We added a bass drum." Also like KISS, RK is totally dedicated to the showy aspects of performing. They wear bright outfits, the latest motif being American flag shirts and capes. Their energy and enthusiasm on stage is limitless. "We're just a young band who are all hams, and we wanna rock really hard, and write interesting songs, or [songs that are] kind of not quite so stupid, and, you know, just be cool, like Motley Crue with brains."

Unlike KISS, Redd Kross do not have a major label record deal. They have recorded for Posh Boy, as noted; a small label called Smoke Seven issued their first full-fledged LP, *Born Innocent* (titled after

*RK classifies their audience as "peace-bippie-punks, [pure] punks, and artist adults."*

the movie starring Linda Blair, another hot item in the RK list of idols), and currently have the *Teen Babes* EP of covers out on Gasatanka/Enigma. This latest waxing was recorded before Hecker and Holland joined up. (*Duff is too modest to mention his guitar solo on "Deuce"—hey, is this a conflict of interest?—Ed.*) Local knob-turner Geza X produced *Teen Babes*, which is an enjoyable outing through the fringes of their influences. Bowie, the Stooges, KISS, the Stones, and the Shangra-Las all get the trash-and-burn Redd Kross treatment.

Redd Kross has never approached nor been approached by any major labels. The band is sure, though, that the labels are aware of them. "Mick" opines, "The way I look at it is, we have the potential to make someone very rich, and if they are going to be too stupid and pass it by because they're all chicken . . ." Apparently, he has nothing more to say on the subject.

*Continued on page 22*



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# REHEARSAL STRATEGY

## A Step-by-Step Plan of Attack

by Billy Cioffi

Cartoons by "Vail"

**A** friend of mine once told me this story: It seems that when the Eagles were in their earliest stages, they showcased for producer Glyn Johns, with the hope that Johns would produce the band's first album. Johns, according to my pal, loved them but told the group to get their vocals together and call him in six months. Dutifully, the band went back to the woodshed and called the producer after the prescribed time. The rest—at least so says my buddy—is forged in vinyl. I can't vouch for the accuracy of the story, but there is no denying the point it is intended to make. In spite of the genius that many of us feel burns within, the reality is that in order to translate creative thought into solid accomplishment, it takes *work*. In the language of musicians, that translates as REHEARSAL. No one from Wolfgang Amadeus to ZZ Top ever sounded worth a damn with any regularity if they didn't rehearse.

### HAVE A SPECIFIC PLAN

The most important aspect of rehearsing is establishing your goals. When you and the rest of the act sit down and plot your road to success, it will be a lot less rocky with a practice plan. The bottom line is that unorganized rehearsal leads to boredom, which then leads to screwing around. The end result of screwing around is wasting time and that wastes money and that is DUMB. If you are serious about your art, you have to *think* about it.

The first questions you should ask yourself are what are the short-term practice goals and how do they fit into the long-

range plan of the act? Of course, you want a Number-One record and all that stuff, but what is the *immediate* reason for practice on Tuesday night? If, for example, your band is working on new material, there are a couple things you should consider: Is it worth going to a rehearsal studio to show the group the song when the band always works up the vocals first? If there are non-singing members, why should they attend a practice where, after awhile, they'll be bored, restless, and inevitably a distraction to the others? Nothing is more frustrating than sitting around with your amp on standby or your sticks in your hands while the rest of your band

argues about who's hitting the third flat. A lot of groups who emphasize vocal harmony would tell you the best rehearsal hall for them is a living room or a nice resonant bathroom or hallway. The truest test of good harmony is if it sounds good with an acoustic guitar or piano. The only thing a big

PA does for bad vocals is make them louder.

### FIND THE RIGHT ROOM FOR YOUR NEEDS AND BUDGET

Rehearsal facilities are available in every size, shape, and form, in and around our fair entertainment hub. Unless your trust fund takes care of your expenses (you're a lucky dog, Geoff), or some oil millionaire is using the band as a tax shelter (don't laugh, it *does* happen), cash is *always* a consideration. Some bands, especially if the members have day jobs

or other income, find that what works best for them is renting a studio full-time and in turn renting it to other bands when they are not using it. The Brooklyn Brats are a case in point, setting up a regular four nights a week for themselves and dividing up the rest of the time between two other

responsible groups. This allows them to have a spacious office/studio that can effectively double as a living room couch during domestic squabbles. This is a great way to go, but it has its downside. Bands break up and the landlord group may have to carry the financial burden



"Rehearsal's off—we're all outa dynamite, smoke bombs, and chickens!"

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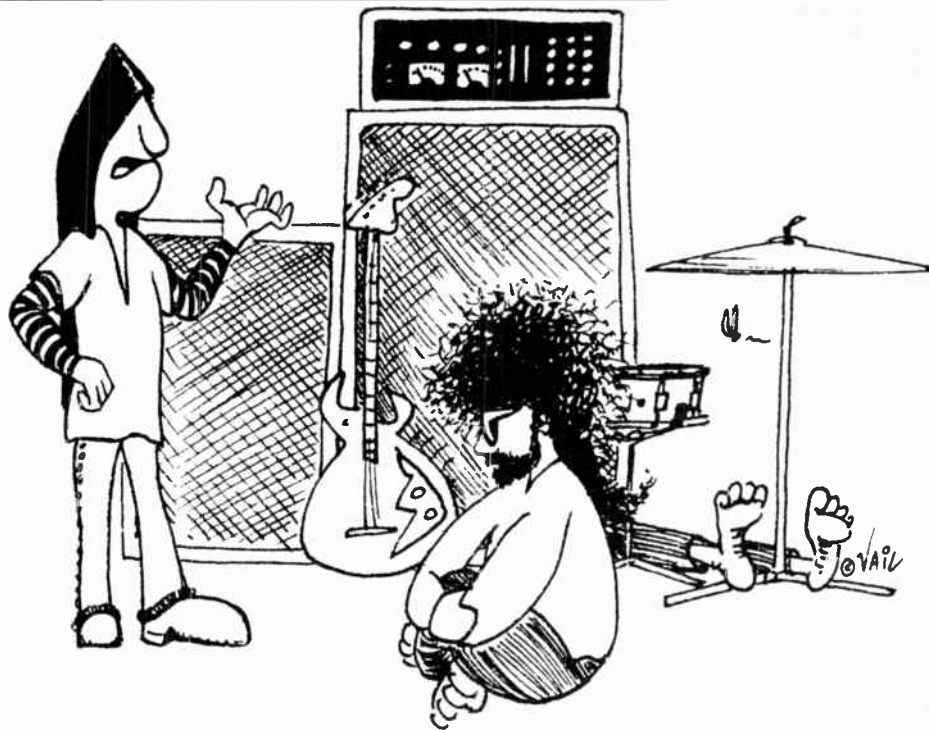
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while hunting up a new tenant, or—let's face it—you could get stiffed or even ripped off. This kind of rehearsal situation requires a sense of responsibility and more than just a casual commitment by the landlord band.

**GET YOUR SHIT TOGETHER:  
SHOWCASE ON A SHOESTRING**

Another option a band has is to gradually evolve into a more elaborate rehearsal room. Here's the scenario: Your poverty-stricken but dedicated manager has a B.T.L. (Big Time Label) that wants to see you in a showcase, and is sending down one of their A&R Ayatollahs to check you out. Since your true-believing manager has already mortgaged his home twice, once for the demo and once for the video no one will play (you just *had* to have the starlets in stockings, didn't you?), you guys have less than \$500 to get this whole thing together. Assuming you have two weeks, here is a suggested plan of action.

The first step is to figure out the set before you start rehearsing. Sure, you're going to make changes as you progress, but certain material is always absolute and other stuff you will feel instinctive about. This is no time for the *great experiment*. For example, to suddenly introduce that new ten-song musical adaptation of *Das Boot* that you've been working on is not recommended. Once everybody has agreed to the set list, the next step is to do some of those living room rehearsals so you know where the vocals stand. If you discover shortcomings or part-confusion, fix it right then and there. The next step is to turn the pages of this magazine till you find a studio in the five-to-twelve-dollar-an-hour range and then go and check it out. Make sure that the P.A. will accommodate your basic needs but don't be fooled by *acoutrements* that, at this stage of the game, are non-essential. The P.A. is the most important consideration at this time. All the mirrors and stages are terrific if you can get them for the price. But the mics, monitors, and P.A. are what's happening for right now. I can hear you thinking, how will we fit our six stacks of Marshalls into a little room like that? The answer is, you can't, so don't. What is the sense of trying to get a good balanced sound when the power hum off your amps is louder



*"Look... the drummer forgot his sticks, two bass strings are broken, we lost the new arrangements, and the singer's drunk! Let's hit the beach again..."*

than the P.A.? Even if you have to feel the "noise," you also have to hear the words. Your lead singer will thank you as well.

So you get this room and you set yourself up with a decent P.A. and you're using half-stacks. Now is the time to get down. Take five days in a row and rehearse three-to-four hours a night. Whatever else you decide to do in these daily rehearsals, try to get through the set at least once and toward the end of this period, *twice* a session. After the first day, you'll know where the strong and weak points are. I also think that unless a mediator is really necessary, the first couple of days the rehearsal should be closed to *everyone* except essential personnel. If the band is alone there is always less ego at work and a lot of games don't get played if the act doesn't have an audience. In the meantime, you're scouting around for the best room you can find available that the band can afford to

rent for three days.

The Los Angeles area is a buyers' market when it comes to recording and rehearsal studios. A band can find what they need and accommodate their budget at the same time; but remember, you get what you pay for. There is another side to the coin, however. If you're paying and not *getting*, you're entitled to bitch. Rehearsal studios are like anything else in this crazy business. After hearing a million bands, don't expect them to fall all over you no matter how good you think you sound. Don't ask for or anticipate any special treatment. If you follow the rules of each particular studio in regard to payments and behavior, you will find they will welcome you back with open arms every time, and when you really need a favor they will be more than happy to help once you have established a professional relationship.

*Continued on page 14*

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## REHEARSAL

Continued from page 13

### FINE-TUNE FOR THE BIG NIGHT

Back to your final three days of rehearsal. The studio you choose at this point should have mirrors and a stage for a couple of reasons. Firstly, now is when your performance should be closely scrutinized by the most objective of the act's inner circle. The mirrors will help group members pay attention to their own individual presentation. Keep in mind, a lot of this depends on the type of group you are. But natural, unself-conscious performance is generally what you're striving for. Secondly, in a showcase situation, a stage quite simply puts you above the audience. It is also a good idea to leave the smoke bombs, fog machines, and all of the rest of the B.S. at home. The idea is to look good and sound good and perform the potential hits. These A&R guys have seen it all, and any tricks you can come up with, the moneyed major labels can far surpass in terms of excess—so don't bother. The group shouldn't expect much the first day in the big room, because you'll be used to the earlier smaller room, so it will probably feel awkward. That first night, just get through the set once, right through and you'll be cool. The second night before the showcase is the night to invite your true fans, relatives, girlfriends, etc. The final rehearsal should be like the real thing. The main point to remember is, it's just like playing a live gig. Once you get started, *never, never* stop unless the P.A. blows up or your drummer self-immolates. By the night of the showcase, you should be tighter than a gnat's behind, so at the very least you will give a good professional accounting of yourself. If you have any doubts about acting professional and businesslike, ask yourself a question. Would you commit a half-a-million bucks to a bunch of people who act like jerks? Even if it isn't the A&R guy's money, it's still his or her job that's on the line. If your band is a bunch of bozos, you better have written "Thriller, Part II," 'cause you'll need it to get a deal. The majors may be at fault for not being innovative and all that other stuff, but your self-indulgence isn't gonna

help things either. Pop music is a commitment just like any other art form, and if it means that much to you, rehearse.

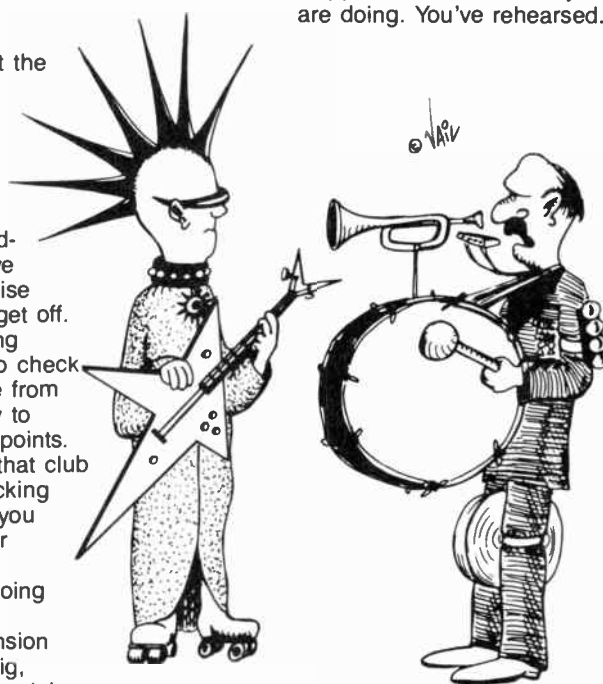
### BE REALISTIC: CLUB GIG TROUBLESHOOTING

When you are rehearsing in a studio showcase environment, the best advantage you have is the environmental control. You've got a few days to get used to the room and the P.A., so you can make whatever adjustment is necessary in a period of time. On the other hand, when you are going into an L.A.-area club for a gig, you are literally and figuratively a "band on the run." If your act has reached a point where you can draw enough people to command a favored spot on the billing, you get a little more time to get it together. But even Top Dogs run into big problems they never imagined during rehearsal.

Take it from a nerve-frayed musical masochist who speaks from nightmarish personal experience, *never* should you ever say these words: "We'll rehearse it at the soundcheck." There are some clubs in town that book five bands a night, 360 days a year (that's um . . . let me see), 1,800 acts a year! You want to make a club soundman love you? All you have to do is take a short, concise sound check, get on and get off. So while you are rehearsing for the club gig, it's best to check the room out at least once from an audience viewpoint. Try to find out its good and bad points. If, for example, you know that club XYZ's P.A. is boomy or lacking a decent monitor system, you should figure that into your game plan. No amount of bitching and moaning is going to improve things. In fact, it's just going to create tension all around. You took the gig, so *play* it. Of course, some clubs do have a certain, shall we say, reputation for rather idiotic

rules. But it's their house, so you're stuck. In rehearsing for a club or concert, just keep in mind the mobility factor and limitations of the room.

If the club has a lighting system, write down who does what where during each tune while you're rehearsing and give it to the lightman or make sure someone is assigned the responsibility. You'd be surprised how effective and dramatic a few lighting cues can be. If you don't have a manager or soundman and you have different lead singers and hardcore harmony, you're suicidal if you don't sit down to write it out for the soundman. When instructions are written clearly for the house soundman as well as your own, your group has basically drawn a road map so it is simple to make the adjustments even if you don't get enough time at the soundcheck or (and this is *not* uncommon) you don't get one at all. So when you are rehearsing for a live gig, this kind of homework is important. It's probably more valuable than the band members' set lists. After all, you're supposed to *know* what you are doing. You've rehearsed.



"My nephew can't make rehearsal so I'm sittin' in tonight."

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**TIGHTEN UP MATERIAL YOU PLAN TO RECORD**

Unless your group is a Top-40 band, sooner or later you're going to make some demos. Here is where the rehearsal process can really be used effectively to save you bucks. It's better to pay for a rehearsal studio than to waste anywhere from two-to-ten times the dough in the recording studio. Here are a couple ideas I would like to throw out for you to think about:

If a band has synthesizers, do as much programming as you can at home or in rehearsal. It's a lot easier to tweak a sound than it is to come up with one on the spot. Spend some rehearsal time planning and discussing the tracking and overdubs, then write it down. One of the biggest problems in transferring the live performance to tape is the emotional feel. That's why it makes sense to rehearse the basic tracks. A band will unconsciously be manipulated by a song's peaks and valleys. The rhythm section in particular can be affected by the soloing and musical pads. When the band gets into the studio, it's not hard to lose the energy or even go to the other extreme and try to force it because, all of a sudden, there are fewer instruments coming through the headphones. Rehearse the basics, cut out the solos and what you expect to be overdubs, and try doing it with just the lead vocals as a scratch. If the energy can be maintained at this stage, putting it on tape should be no problem.

More than likely, you will find things that work great live but will be distracting in the

overall arrangement when it comes to recording. The group should find itself doing editing and tightening. It's also not a bad idea to set tempos at rehearsal with a click, run the click through the P.A., and play along to it. This isn't only for the drummer, it's for the whole band to find the "pocket." Once again, write the tempos down so you'll have them to refer to in the studio and bring the click with you. You can always change your mind, but at least you have a point of reference. The guitar player and keyboardist should be rehearsing their rhythm parts so that they will know what they are playing behind their solos. It's a shocking revelation to a band when the act finds out their budding guitar hero can't play the right chord or play in time to his own flaming licks.

When you're preparing for recording, it's also important to pay attention to the sound of your instruments. The rule to follow is this: "The recording studio is an enhancer; it can make good sound better or even great, but it has a hard time making bad sound good." Drum kits in particular are subject to this rule, so make sure the kit sounds the way you want it to before you get in the studio. Echo, reverb, delays, and all that aside, spend time in your rehearsal paying attention to extraneous noise, rings, and tone. The same goes for the electronic instruments. Now we are right back at the beginning with the vocals—lead and background. If you want your vocals to sound good on tape, the best way to accomplish it is to sit around

and sing with minimal accompaniment. Finding out what's not working on your own turf is easier on the old ego than hearing it back on those big-load studio monitors that show no mercy.

**GET OVER IT**

I'll be honest with you. I *hate* to rehearse. It's a real bore at times. It's not hard to think of close to a million things I'd rather do. Of course, you can feel a great deal of accomplishment after a successful rehearsal, but it will never have the same thrill as a live performance or putting it on tape, and this is because it is never an end in itself. That is the best reason for setting the goals clearly so that a group of musicians don't feel that they are working in a vacuum for no reason.

The question I ask myself when I do one of these articles is, "If you're so smart, why aren't you rich?" When I started putting together this piece, I sat down and tried to figure out how I'd *like* it to be ideally and tried to remember every dumb, stupid mistake my bruised and scarred psyche would allow me to recall. Obviously, whatever works for your particular needs is what works best. The last thing to keep in mind as far as rehearsing goes was related to me by Yngwie Malmsteen during a recent interview: "Practicing something five times correctly is a lot more valuable than doing it wrong a thousand times." ■

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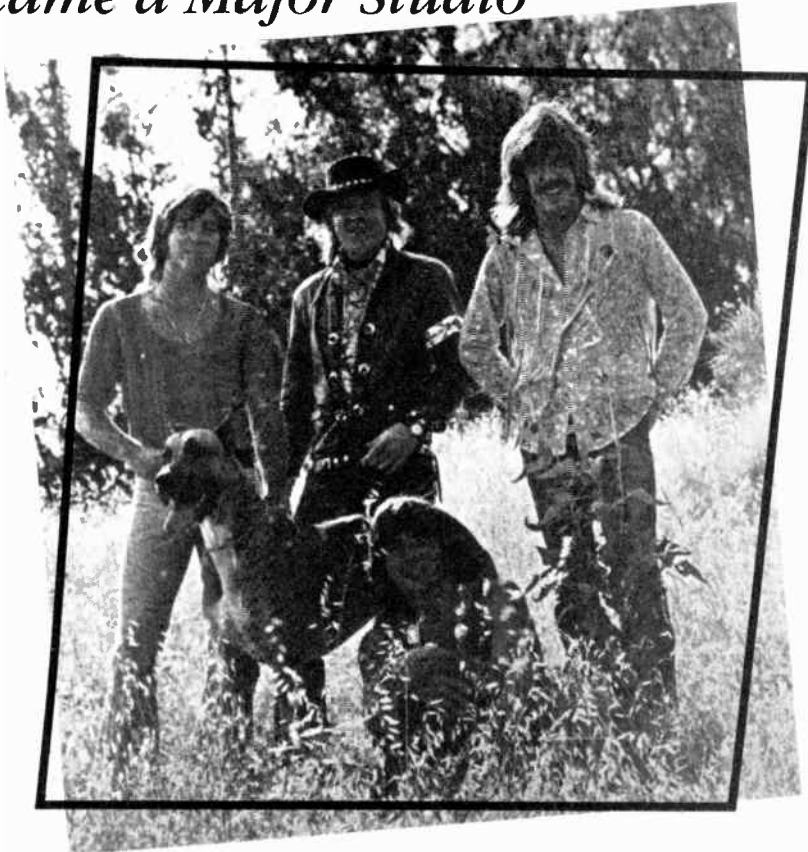
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## THE CHEROKEE SAGA

### *How a Minor Rock Band Became a Major Studio*



Fourteen years ago, Cherokee was a band made up of the Robb Bros. and drummer Craig Kampf (with moustache) . . .

by Paul Van Name

**T**he time was 1971; the band was known as Cherokee. As studios go, it wasn't much to look at, just an old barn in Chatsworth littered with recording equipment acquired willy-nilly from various sources around town. But it was all theirs, and they could demo tunes to their hearts' content.

But the next thing they knew, the Turtles and Del Shannon were dropping by to check things out, and a while later, Steely

Dan cut a 24-track recording of "Rikki Don't Lose That Number" that wound up in the Top Ten. Cherokee's studio was off and running.

Fourteen years down the road, the Robb brothers, Dee, Joe and Bruce—along with then-band manager, now-chief of staff Con Merten—are still riding a hot streak. Roosting over the multimillion dollar complex they purchased back in 1975, the boys were quick to share some insights into the recording business.

"Looking back on our transition from musicians to studio owners, we'd have to say that being in this end of the business is hands-down the better lifestyle for us. Even when we were touring the country or taping TV shows [their band was a regular on *Where the Action Is*, with Paul Revere and the Raiders], we always had an overriding technical interest in sound quality. We looked forward to making the records more than anything else. Sure, the live performances were fun, and the rush of being onstage is something that could never be replaced, but let's face it, nothing else replaces being 20 years younger either," eldest brother Dee says ruefully.

Now, the Robb brothers are especially keen on a new division of their company they call "Cherokee Technical Services." With studio savvy on tap, the out-call service promises to be making visits to ailing studios in the Southern California area by June, operating 24 hours a day, seven days a week. "We know what it's like to have something go out on you at two in the morning, right in the middle of a session. So the service is geared to provide an immediate response to any problem from a broken microphone to diagnostic computer analysis for the most sophisticated systems." Having been deemed "the plumbers of rock & roll" by friends in the music community, the Robbs see "technical services" as an extension of the family-oriented, customer-service philosophy which has been a part of their larger operation from the very beginning. "We've also gotten our preventive maintenance program to what we feel is a science. Our rates will be based on a sliding scale, depending on the number of calls we get from any particular studio and the degree of technical expertise required to meet the problem."

Cherokee Recording Studios is noted worldwide for superior sound quality. But even among the busiest studios in town, Dee insists that the competition has never been stiffer. "Much of the time, we're operating on a 20-year-old rate scale. When the recession hit in the early Eighties, the record labels cut their artist budgets back severely, which had a direct effect on our industry. A lot of other studios around town invested in elaborate, overpriced equipment, hoping to gain an edge

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on the competition. What they failed to realize is that the business they were attempting to attract no longer existed. They expected the industry to rebound as it had several times before in the last decade. We, on the other hand, reached the painful but very obvious conclusion that the golden days of the unlimited budget were gone forever. We immediately streamlined our operation and watched as some of our competition—and we're talking big names here—withered and died on the vine, vainly hoping that things would turn around in another month or two. To make a long story short, they never did."

But given that 1984 was one of the most profitable years in the history of the record business, it had come time to utilize some of the new technology, which had advanced in spite of the recession. "One of our latest projects, aside from buying new tape machines, has been the design and construction of four highly modified Trident recording consoles." Trying to picture any one of the group working late nights with a soldering gun and schematic is an image that comes easily to mind.

Dee recalls with Frankstein-like fervor that "building our own board was something that we'd been thinking about for years, but at the same time swore that we'd never undertake. We bought our first British-made Trident board in 1976 and were immediately struck by the quality. We fell in love with it." Two weeks later, the honeymoon was over. "We found ourselves



... but now Cherokee is a heep-big studio, among whose chiefs are Dave Donaldson (the Robbs' dad), Bruce Robb, Con Merten, and Dee Robb. Joe Robb was too busy to pose.

wishing that the board would do *this*, or wouldn't do *that*. Modification seemed to be the only answer." The reason for gutting, redesigning and rewiring an existing chassis was that "it's simply too expensive for console manufacturers to build our kind of board."

Life may have been simpler down on the ranch, but as Dee starts another pipeful of robust tobacco, he claims that it has never been more fun. "There is hardly a day that goes by where some idol of mine isn't sitting in my office, depending on me, complimenting the studio. It's funny, but when we built our first studio, we never intended it to be a commercial venture. It was years later when we finally sat down with pencil and paper and arrived at the

brilliant conclusion that, "Gee, what if we started *charging* for this. How does ten bucks an hour sound?" To date, over 175 million records have been sold which were recorded, either in whole or in part, at Cherokee, their client list resembling a who's who of modern music.

"Oddly enough," remembers Joe, "once we became involved in the technical end of things, we never had the time to complete the album we built the studio for in the first place! Our father, Dave, Sr., who's president of the company, had invested in our big move from the ranch to our present location, and we felt a tremendous obligation. We should have been scared to death, but we were too busy." They still are. ■

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# JEREMY LUBBOCK & JERRY HEY:

## Leading Strings & Horns Into Battle Against the Synthesized Hordes

by Sue Gold

If modern electronics is taking over the music industry, somebody forgot to tell Jerry Hey and Jeremy Lubbock. In spite of the increased use of synthesizers the past few years, they are working harder than ever—Lubbock as a string arranger and Hey arranging horns.

Lubbock recently won a pair of Grammy awards in the arrangement categories, one for his work with Chicago, and the other for the Olympic theme, "Grace," which he did with Quincy Jones. He has also arranged for such artists as Lionel Richie, Kenny Rogers, Olivia Newton-John, and Al Jarreau.

Hey is no stranger to successful albums, either. His work can be heard on Michael Jackson's *Thriller*, as well as various records by Toto, Al Jarreau, and Rod Stewart. He's won three Grammys for his work with Quincy Jones and Toto.

While more and more Top-Ten albums are coming out with new synthesizer sounds, taking away work from many studio musicians, Hey and Lubbock aren't afraid of the competition. "A synthesizer can't create the exact sound of an instrument," Hey says. "It's another instrument totally."

"There will never be a synthesizer that will sound like a string section, not ever," Lubbock adds. "You see, when you have 30 people, even if they are playing the same note, they're all fingering and bowing differently. And all of these sounds play off of each other and mix in a certain way that you can never get out of a synthesizer."

Hey continues: "Synthesizers have

taken over some sessions that I call filler horn parts, pads and backgrounds, and that's fine. Now, when there is a horn on a record, it's there for a reason. They are going to be heard, for the most part, and aren't there because somebody needed to play pads here and there."

Lubbock explains that "the Olympic theme was entirely synthesizers, except for the string section. You can never make that sound with a synthesizer. I like synthesizers and love to use them, but certain things remain constant, and I believe a string section is one of them."

Lubbock feels a mistake people make is that they think synthesizers replace strings. "They're an adjunct to them," he says. "It's too perfect. You will never replace that sound any more than you will the human voice. I don't look at it as competition. I think it's an expansion."

Hey feels another reason they still do so much work is the involvement they have in each project. "It probably has a lot to do with the writing. If they're going to play synthesizer horn parts, it's probably going to be just some rhythm section hits or chords of some kind. They aren't looking for something I could bring into the record or song."

"Also, in a session with four or five horns, you can bring in an attitude to the project that one synthesizer player can't," Hey says. "And I call them up and I hound them."

Jackson's *Thriller* provided opportunities for both of them. Besides doing most of the horn arrangements and playing trumpet, Hey also arranged some strings.

"I did a few things on 'Billie Jean.' But

what I do is generally less important than if Jeremy were to do them, obviously, since he does it better than I do. But I have done quite a few [string arrangements]."

"On the uptempo stuff, Jerry is a very good string arranger," Lubbock claims. "Quincy tends to get Jerry in for both the horns and strings. If you have six different arrangers, it can be pretty confusing."

And while Hey did the string arrangements, Lubbock conducted them. "Quincy came over to me and said that Jerry had written the strings, but wasn't around, and could I conduct it. I have to be honest, there's not much involved in that. You move your fingers," Lubbock admits with a smile.

Lubbock also arranged and conducted on the *E.T.* album. "It was strange, because we cut it live," Lubbock recalls. "Michael [Jackson] sang with the orchestra. We didn't track anything at all. It was wonderful to conduct Michael. It was a team thing with everybody following each other."

Lubbock and Hey say they get called in to arrange during various parts of a song. "I usually get called in after they cut the tracks, but sometimes I get called in before," Lubbock explains. "One of the hazards is that you are mostly presented with a track and vocals and asked to put strings to it. Afterward, there is so much stuff on the tape already, there's only so much room for strings. They cut the track without thinking about what the strings will do."

"It's pretty much a finished product by the time I get [a song]," Hey says. "The concept of the song is already finished—the overdubs, background vocals, every-



thing except the horns or whatever I'm going to do on it. It doesn't always happen that way, but most of the time it does."

Hey started arranging horns while he was with his band, Seawind. And while he has done countless sessions as a trumpet player, lately most of his calls are for arranging. "I get to play whatever I arrange, so that's okay," Hey admits.

Unlike Hey, Lubbock was never a studio musician. "I'll play [keyboards] if I think it's something I can handle or if it's one of my songs. It's easier for me to play than teach someone else," he says.

Playing the violin and studying classical music for the first 18 years of his life gave London-born Lubbock the background he needed to be a string arranger. "There's a very strong tradition in England of string writing, and if you listen to the stuff for enough years, you start to pick it up. It's the foundation for an orchestra."

Hey and Lubbock agree that arrangers and musicians tend to work with the same producers repeatedly. "Yeah, it seems to work out that way, especially with the people who are producing the top records," Hey says. "If you produce a record with such-and-such a rhythm section, and use certain people to produce that sound, it would be foolish to try and change and go to a totally different sound. It becomes part of the way that producer's records sound."

"I think it's true at some times more than others," Lubbock notes. "[Producer] David Foster and I have a good musical rapport. We work together a lot. If you can't



Jeremy Lubbock (top) and Jerry Hey



Photo by Sue Gold

communicate musically, you're at a disadvantage, I think."

To break into the music industry as an arranger is difficult. "It really is kind of a dying breed," Hey says. "I guess you have to be at the right place at the right time and know the right person. I'm not an arranger. I'm a trumpet player who arranges and was in the right place at the right time."

"Arranging is a limited activity," Lubbock adds. "When you think of all the money involved in making records, arrangers are not left with a very big paycheck compared to the other participants on the project. But you can make a very nice living as an arranger. Make no mistake about it."

Hey feels that "there's always going to be a need for some kind of arranging, whether it be the traditional kind, which Jeremy and I are involved in, or some kind of computer-type programmer. The synthesizer has taken over a lot of the stuff, but I do think that horns are making a little bit of a comeback now. We did five songs on Rod Stewart's last album. I don't know. Maybe that's just my hope."

Control over a project is often limited, according to Lubbock, although the arrangement often makes or breaks a record. "I've done some producing, not very much, but enough to know that's the area I want to go into, because that's where you have the control over the sound. On the Jarreau album, I wrote a song and played all of the instruments," Lubbock says delightedly. "I mean, what more could you want?" ■

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## REDD KROSS

Continued from page 11

Redd Kross *could* make someone a lot of money. They are in many ways a "kross-over" band, which is why they can open up for Blue Cheer one night and Social Distortion the next. The psychedelic crowd likes them, the punks like them, and the metal-heads are acquiring the taste. The band classifies their audience as "peace-hippie-punks, [pure] punks, and artist adults." Their artistic goal on their march to the top? "We want to get good reviews from Robert Hilburn but we want to be in *16 Metal Issues*, too," Mick announces.

MTV recently did a short news piece on the so-called Seventies revival, and pointed to RK, with their spandex pants, fringe vests, extra-extra long hair and ten-year-old trash-Seventies rock sound, a la N.Y. Dolls or Alice Cooper, as leading the revival. Although quick to defend the past decade, Mick's not too sure about this revival thing. "I can't really see jumping on that bandwagon, 'cause that's instant death right there. Who knows, we don't know what we'll be playing in three years; maybe all of a sudden we'll smoke too much pot and go insane and want to play reggae." As to the Seventies being written off as a musically useless decade by critics, "Mick" responds, "That makes me nauseous, when people like don't realize like there was a Deep Purple, Black Sabbath, KISS, like Aerosmith, all that hot shit. I mean, so 'Psychotic Reaction' is a bitch-

en song, but it doesn't really compare to—" 'Deuce' [from *KISS Alive*]," Glenn offers. "Or '48 Crash' by Suzy Quatro," "Mick" adds.

**T**he McDonalds live at home with their parents, "who have put up with a lot over the years," as you can imagine, and this makes the life of a fledgling rock band a little easier, as well as providing free time, since they don't have to work other than performing. How do they fill their idle time? Television. Aside from Seventies rock, or maybe even more so, TV is the biggest influence on their lives, as well as their music. "We were brought up on TV," says "Mick." "Why should we be stupid and not say that we dig it? I mean, I probably watch six hours a day of television—I can't help it." The band can converse for hours about reruns of faves like the *Brady Bunch* or the *Partridge Family*, and though it might be difficult to see the connection between the Partridges and KISS, somehow it all comes together into making Redd Kross the tweaked, bizarre, yet ultimately enjoyable unit that they are.

As far as time off from the band, some of the guys are actually going to school! College sophomore Robert is an accounting major, a skill that could come in handy in the band; and Steve is a senior in high school. Will he be going on to college? "Hopefully, I won't have time," he replies. "Mick" is a high school dropout.

During the interview, I learned that RK hates Springsteen, but likes the other king

of critical-media overkill, Prince. They loved his concert. "Mick": "All that Jesus backward masking was like—oh, gimme a break—this man's like Yoko Ono making it huge at the Forum." Mick and Steve complained about having to sit directly behind Prince's band during the show. Says Steve, "KISS and Aerosmith never did that!" On a more positive note, "Mick" claims that "rock & roll special effects rule and they'll never die. People tend to get all snooty and 'Spinal Tap' about the whole thing." But you guys don't use special effects, I point out. "We can't afford it," they announce gloomily. "It's only \$40 to rent a Rosco Fogger," Glenn informs. "Mick" directs back, "See, we didn't know that! We need somebody to invest a little bit of money for our stage show."

The final mention of KISS comes when Mick says that "we would like Paul Stanley to produce our next album." Their immediate plans involve cutting a few more cover tunes for the overseas version of *Teen Babes*. After that, they plan to record a two-record set, which Steve likens to "our equivalent of *Physical Graffiti*."

With the onstage insanity that is a Redd Kross show, and the confused mixture of cultural (or anti-cultural) influences that bombard Redd Kross, it is hard to pinpoint a classification for the band's work. The bottom line is fun, which is, after all, the bottom line of rock & roll itself, correct? Steve, nonetheless, can put it all into perspective: "We're music to fingerpaint by." ■



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# FIELD TEST

**SUBJECT:** UTP-1 Tube Preamp

**MANUFACTURER:** JHD Audio, Costa Mesa, CA

**TEST SITE:** Sounder Recording, Granada Hills, California

**REPORTER:** Mark Gordon Creamer

Guitarists are an unusual breed. While some of their time is spent playing, the rest is used in seeking amplifier non-linearity "distortion." They use words like "bite," "crunch," "growl," and "edge" (so do professional wrestlers) to describe the attributes of particular amps or distortion boxes. In search of a good basic guitar sound, manufacturers have filled those "little boxes" in imaginative ways, but each manufacturer had a single goal—to simulate the sound of good old fashioned tubes being driven to—and beyond—the brink.



The introduction of the UTP-1 Tube Preamp shows me that at least one manufacturer has not overlooked the obvious. That is, when you want the sound of a tube—use a tube.

The UTP-1 is a tube preamplifier that comes in either a standard or a rack mountable version. It contains two 7025 or 12AX7 tubes. While it can be used with other instruments, it (in my opinion) is best suited for use with guitars.

The front panel contains the following:

**Input:** Regular ¼-inch phone jack.

**Gain (hi/lo):** This button selects the input sensitivity by bypassing one of the input gain stages.

**Preamp Setup:** This is where the UTP-1 gets very interesting. The preamp setup is an array of 10 tiny switches that are the heart of the system. These switches change the voicing, as well as the gain and high frequency contour of the preamp. Switches 1 & 2 set the bass response and switch 3 sets the gain (sensitivity) of the first stage. The next 3 switches do the same for the 2nd stage. The 7th switch sets the gain of the third stage while the 8th sets the overall output level (up to 3.5 volts rms). Number 9 controls the output current limiting (to be selected as to whether or not you are using the UTP-1 to overdrive another tube amp). The final switch cuts the high frequency output. This was designed to be used with or without an amp's bright switch.

**Bypass:** This works the same as any bypass with the exception of the bypass routing. More on this later.

**Gain and Output Level Controls:** These work the same as any pre/post gain controls.

**Main Output:** Standard ¼-inch phone jack. If nothing is plugged into the bypass output, both the clean (bypassed) and the effected signals appear at this point.

**Bypass Output:** Standard ¼-inch phone jack. If this output is used in conjunction with the Main output, only the clean signal appears at this point.

**LED's:** Both the Main and the Bypass outputs have LED's to indicate which mode has been selected.

**Footswitch:** Rear panel ¼-inch phone jack. When in use, a footswitch plugged into this jack will work the same as the bypass button on the front panel.

## THE SOUND

When the UTP-1 arrived at the studio, I connected it to a particular guitar amplifier that is currently known for absolutely nothing. I plugged in both the UTP-1 and the "transistor tragedy" and waited for those little tubes to warm up.

WHOA! The amp (on a clean setting) jumped to life with a sound that I couldn't

believe was emitting from something with such a low resale value.

Experimenting with the tiny switches and gain controls yielded a vast assortment of guitar sounds. What impressed me is the fact that the controls allow the player to tune in on the nuances that even the custom-made amplifiers leave only to the designers. With a little searching, I was able to "nail" a lot of the sounds that I'd enjoyed from one amp or another. This device is expressive and versatile.


If you know binary math it's easy to understand that the 10 preamp parameter switches give you 512 different settings. While the differences between settings are sometimes small (almost subliminal), the requirements of the player, in achieving that "ultimate" sound, are also sometimes pretty small.

In the studio, the UTP-1 runs much quieter than most of the other amps (set for distortion) that I've recorded and when "tracking," we can turn the amp down and rely on only the UTP-1 for the grit we need. This is really helpful for the engineer who's tired of the "Rockman" sound but still needs a greater degree of isolation. In most of the tracking situations, the guitar is playing rhythm patterns, and getting a good rhythm sound has always been difficult for guitarists. The UTP-1 allows for a greater degree of control, both in setup and in touch sensitivity, than most of the amps and outboard effects have.

The only problem that I have with the UTP-1 is that the tiny switches are very tedious to work with. The manufacturers told me that future preamps will be shipped with a stylus to help set the switches. This seems like it might still be pretty slow, but the sounds that I've been able to find have been well worth the time and the tedium invested.

At \$410 for the standard and \$430 for the rack mountable version, the UTP-1 is a little pricey, but when you consider that it just might keep you from having to spend really big money for another amp, it seems worth checking out. Even at its worst, it's the best distortion box I've used. ■

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




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# AUDIO/VIDEO UPDATE

## AUDIO

by Jeff Janning

**Mad Dog Studio**, Venice, CA: Equipment updating is the story here, as the studio's 24-track Otari MTR-90 is now modified with the newest factory updates. Faster punch-ins and lower noise and distortion are the results. They have also added Yamaha NS 10's, the speakers with built-in hype that are so popular in the studios these days. New outboard toys include a second Harmonizer and a Lexicon digital reverb. Rock on!

**Producers 1**, Los Angeles, CA: Arista's Air Supply, who have been bouncing around the Los Angeles recording studio circuit, are in overdubbing, tracking lead vocals, and mixing their new single with producer Bob Ezrin and engineers Brian Christian and Rick Hart.

**Score One Recording**, North Hollywood, CA: Panacea Management's group, Jane, are in tracking seven new songs with producer Joey Scrima and engineer Al Johnson.

**Sound Vault Studios**, Sunland, CA: Latin crossover act Zerimar (that's Ramirez spelled backward) are in completing an album. Bill Hawkins is engineering the project and Tim Gorman is producing the Clasica Moderna Records act. . . . Panther is in tracking eight sides for label-shopping. Bill Hawkins engineered and co-produced the tracks with the band. Bill also engineered and co-produced two sides with Stone Soldier. Tigress is also in tracking material with Bill Hawkins at the board.

**Sunset Sound Studios**, Hollywood, CA: A&M Records artist Joyce Kennedy is in with producers Fred Washington and Raymond Jones, who are mixing her new album. Peggy McCreary is at the board with Mike Kloster assisting. . . . Producer Tommy LiPuma is in tracking synthesizer overdubs for Peabo Bryson's upcoming Atlantic album. Erik Zolber is engineering the sessions. . . . Diana Ross is recording vocal overdubs with producers Karl Richardson, Alby Galuten, and Barry Gibb; Richardson is also engineering the ses-



Photo by Julian Wasser

*Precious Metal and producer/engineer Paul Sabu enjoy some downtime during the recording of their PolyGram LP at Preferred Sound.*

sions. . . . Island's Bourgeois Tagg are in tracking overdubs with producer David Holman and engineer Bill Jackson. . . . Artist Darrell Coleman, also on Island, is in with producer David Kershenbaum, engineer Terry Christian, and assistant Stephen Shelton.

**Redwing Studios**, Tarzana, CA: Studio owner Tom Seufert has added an impressive list of equipment to the studio, including a Linn 9000, a 360 Systems midi Bass, the rack-mounted Yamaha TX816 Tone Generator System (which is like having eight DX7's), and a Master Controller KX 88 keyboard. "We also put in an Apple II E, which handles data management of the sounds on load and a Polywriter to print out the arrangements."

**Preferred Sound**, Woodland Hills, CA: Precious Metal, who were just signed to PolyGram by Russ Regan, are tracking their debut album for the label with producer/engineer Paul Sabu. Alex Rylance, the band's bassist, tells *MC*: "These were the best sessions to date. The new drum kit made all the difference in our sound. . . ." Stevie Nicks came in for three nights doing pre-production on new material. Dennis Maze and Matty Spindell engineered. . . . Fortune, on MCA/Camel Records, are in starting work on an album under the direction of REO's Kevin Beamish, who is in producing and engineering the sessions. Bill Thomas, Preferred's new studio manager and chief engineer, tells us the

studio has just put in the AMS Digital Reverb and Digital Delay unit.

**Conway Recording**, Los Angeles, CA: Sony/CBS artist Bobby Mardis is in with producer Larry Robinson mixing down a twelve-inch single. Peter Chaikin is engineering the mix, with Daren Klein and Richard McKernan assisting.

**Sammy Gene Music**, San Anselmo, CA: Quicksilver Messenger Service (is that an acid flashback, or what?) are in tracking a new album with producers Gary Duncan, Sammy Piazza, and Bob Olhsson, with Sammy and Bob also wearing the engineering hats. . . . Automatic Pilot is in self-producing tracks with engineer Bob Olhsson at the board.

**Total Access Studio**, Redondo Beach, CA: The Meat Puppets were in for 72 straight hours recording and mixing their just-released SST album, *Up on the Sun*. Spot and the band produced the tracks, with engineer Darrell DeMarco at the board.

**Sound Solution**, Santa Monica, CA: American Music Records artists the Babylon Warriors are tracking their second album.

**T.O.N.T.O. Studios**, Woodland Hills, CA: Bobby O & the Motorpsychos are in tracking five songs for label shopping. Malcolm Cecil engineered the project and co-produced with Bobby O, who tells *MC*: "We also recorded a single for D-Town Records with Ken Smith, who produced and engineered the tracks."

## VIDEO

by Iain Blair

**Dennis De Young**, founder and leader of Styx, has embarked on a solo career, and he recently took his act back to the bars for the filming of his latest video, "Don't Wait for Heroes." Directed by Jack Cole, the clip features De Young as a down-and-out musician badly in need of a break. The singer assembled his studio band from Chicago in a Hollywood bar to complete his followup to the highly successful "Desert Moon" single and video.

No, it wasn't a scene from *That's Incredible*, but the latest video location shoot for **Dan Hartman's** new single, "Second Nature." The production, featuring one of the largest casts ever employed in a music video, gathered over 400 extras in a downtown L.A. industrial area recently and let the cameras roll. The list of characters included the Pierce College marching band and cheerleaders, the Jefferson High School football team, scores of assorted street people, a dozen nuns, 48 chickens, 120 watermelons, and a nearsighted sheep wearing prescription glasses.

**Pendulum Productions** have been busy of late shooting videos for RATT, Bonnie Pointer, and Jack Wagner. RATT's "You Think You're Tough" was co-directed by Snade Krellman and Alexis Omeltchenko, and



produced by Omeltchenko and Kris Mathur. It combines live footage shot at the Long Beach Arena on New Year's Eve with location sequences. Bonnie Pointer's "The Beast in Me," from the soundtrack album *Heavenly Bodies*, was directed by Michael Heldman and produced by Omeltchenko and Joanna Bongiovanni. Jack Wagner's "Premonition" was directed by Dominic Orlando and was produced by Omeltchenko and Simon Straker.

**Media Home Entertainment, Inc.**, of Culver City is releasing home videos of Elvis and Judas Priest, both in long-form concert formats. The Elvis tape, *Elvis—Aloha From Hawaii*, features the late, great King performing such classics as "Blue Suede Shoes," "Hound Dog," "Blue Hawaii," and "Suspicious Minds," along with 25 other tracks. *Judas Priest Live* showcases a bone-crunching barrage of their heavy metal hits, including "Breaking the Law," "The Sinner," "Hell Bent for Leather," and "Metal Gods."

L.A. group *Stone Fury*, whose debut album, *Burns Like a Star*, was released on MCA Records recently, has just completed shooting their second video for the single, "Life Is Too Lonely," directed by Marty Callner (whose credits include such favorites as Twisted Sister's "We're Not Gonna Take It" and Pat Benatar's "We Belong," as well as some 130 Home Box Office music specials for such artists as Stevie Nicks, Hall & Oates and Diana Ross. Callner shot the clip in Los Angeles and described the mix of conceptual and perfor-

mance footage as "romantic tragedy."

**Scratch Magazine**, the well-known underground L.A. newspaper, is now starting its own TV show featuring the latest in rock & roll news, fashion, and music. The show's premiere will include live videos by Tex & the Horseheads, the Joneses, Legal Weapon, and the Screamin' Sirens, all taped at the Club Lingerie in Hollywood. The show debuts on Group W Cable and Communicom Cable.

Kevin Wall and Jo Manuel have announced the formation of **Radio Vision International**, a new company specializing in the distribution and licensing of long-form music video programming. Wall will head up the L.A. office, and Manuel (who recently closed a deal with the video arm of the U.K. *Daily Mirror* newspaper group for a 60-minute Rod Stewart special) will head the New York office. Before forming Radio Vision, Wall and Manuel independently handled the licensing of more than 150 shows, including specials on U2 at Red Rock, Asia in Asia, Elton John, and the US Festival. The company currently represents all foreign rights to hour-long specials on Rod Stewart, Yes, and the Cars.

**Rudy Vallee** may be 84, but he's not too old to rock, as he proved by recently appearing in his first ever music video. The famous crooner of the Twenties and Thirties plays the headmaster of a girls' school in Linda Nardini's new clip, "Girl's Talk." The shoot, which avoids sex, violence, and special effects, was directed and produced by Michael Coyte.



Crooner Rudy Vallee, who caused women to scream and faint in the Twenties, is seen rehearsing with rock artist Linda Nardini on the set of "Girls Talk," a rock music video starring Linda Nardini and Rudy Vallee.

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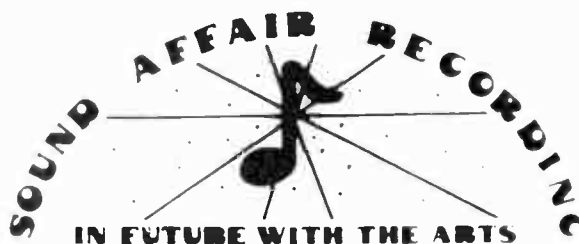
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# Reviews

## CONCERTS

### Blue Cheer, Redd Kross, White Flag, Soldiers of Fortune

At Fenders Ballroom  
Long Beach

This unlikely bill made for an evening packed with fun, even if it wasn't always musically rewarding. Opening act Soldiers of Fortune played a hodgepodge of punk, metal, and blue-based rock without ever really grabbing hold of anything or anyone. They did a good job of moving Blue Cheer's amps and selling BC's T-shirts, though.

Satirical punkers White Flag were lucky to have the best sound of the evening, especially since they were recording a live LP. They also had the best presentation, as the band members were all dressed like hooded monks and vocalist Al Bum was decked out in policeman's garb. White Flag utilized a flashy backdrop and even did some snappy costume changes from monks to more rock-star-ish attire. Their songs, fast and funny, show roots from KISS and Cheap Trick as well as Black Flag and the Germs.

The downfall of the evening was the sound system and sound crew, who seemed bent on singlehandedly destroying rock music once and for all. They wholeheartedly mutilated the sound of Redd Kross and Blue Cheer, though both bands carried on admirably. RK never had both of their vocal mics working at the same time, and this caused them to constantly switch stage positions and be generally confused. It didn't stop them from delivering a rockin' set of originals and cool covers such as "Ann" by the Stooges and a medley of the Bay City Rollers' "Saturday Night" with their own classic, "Linda Blair." The guys are

wound up like electric troll dolls and give the most high-energy performance of anyone around, and that's saying a lot. New drummer Glenn Holland (from Pandemonium) fits in well, and adds to the group's trash-glam image better than his predecessor.

Finally, Blue Cheer, the guys who brought Cream's power-trio blues to the U.S. and infused it with hippiedom, noise, paranoia, and more Marshall stacks than had previously been piled up by anybody, reincarnated themselves to destroy the eardrums of another generation. BC, of course, doesn't have their original lineup, but Tony Rainier has proven to be a suitable replacement for original string mutilator Leigh Stephens. Rainier combines modern Van Halenesque techniques with Stephens' Marshall-Big Muff sound for the right mix of old and new. He may look older, but Dickie Peterson plays bass and sings just about the same as he did 18 years ago. The drummer, who looked too young to be Paul Whaley (although he played identically), turned out to be the star of the show. The guy purveyed an absolutely incredible double-bass style, as good as anyone I've seen and better than most. It might have been Whaley, who did the new LP, but he takes the same drugs as Dick Clark if it was. New tunes like "Nightmares" and "Heart of the City" fit right alongside chestnuts like "Parchment Farm" and "Summertime Blues," showing the genre hasn't changed a whole hell of a lot in nearly two decades.

—Bruce Duff

### Let's Active

At the Palace  
Hollywood

Let's Active are in the forefront of the new Southern pop sensibility that has garnered



Let's Active's Mitch Easter and Faye Hunter uncork some blue lines.

much critical praise as well as growing public acceptance in the past couple of years. Mitch Easter, the band's lead singer, guitarist, and principal songwriter, first came to prominence as the producer of fellow popsters R.E.M. as well as others in the incestuous musical mafia of the Deep South. Easter and his cohorts' live performance was as quirky and interesting as the other acts he does studio time with, but at the same time there are some reservations. Instrumentally, the band is more than up to the task, especially the rhythm section featuring bassist Faye Hunter and newly added drummer Jay Peck. Hunter is one of the more inventive players I've seen in quite some time, playing consistently in the pocket, and singing a good share of the lead vocals with a charming girl-next-door delivery that is unique and fun.

The songs are strong on melody and lyrically memorable with titles that stick in your mind like "Funny Coincidence" and "Ring True." And, for my money, "Blue Line" is an absolute gem. The group also included a great version of the MC5's "Shakin' Street" that should not go unrecorded. I can't understand why this commercial little s.o.b. hasn't received more airplay. On the downside, Easter's voice, intriguing at first, became grating and off-pitch as the set progressed.

Chris Stamey's opening set was a disappointing exercise in "oh so pained" looks and dirge-like murkiness, further sabotaged by an atrocious sound mix which rendered both his voice and Fender guitar distorted and unmusical. The crew at the Palace seemed to be

having a tough go of it on this particular night; whether the regular sound crew or the personal mixers for the acts, somebody was asleep at the boards and did both bands, as well as the audience, a disservice.

—Billy Cioffi

### Neville Bros.

At the Palace  
Hollywood

Lost amid the technomania sweeping the country are R&B purists the Neville Bros., a band of Crescent City veterans who hammered out a rich mix of syncopated funk and propulsive soul music at the Palace recently. Since they refuse to compromise their sound, the Nevilles will be forever banished from the mainstream. What a shame. When it comes to producing jagged, danceable rhythms, this band could raise the dead.

The Nevilles also explored the various musical strains that permeate the New Orleans musical culture. There was a heavy Cajun and calypso flavor to some selections, in addition to splashes of jazz and gospel during the 90-minute set.

Vocally, the band is a superb blend of contrasting styles. Aaron Neville is the group's balladeer, caressing his signature "Tell It Like It Is" with an angelic tenor. Brother Art, meanwhile, better personified the New Orleans R&B sound with gruff, church-inflected readings of classics like "Fiyi on the Bayou" and "Mojo Hannah."

—Kevin Henry

# Reviews

## ALBUMS



### Meat Puppets

*Up on the Sun*  
SST

Talk about summer music! This isn't just a cruising-with-the-top-down album, it's a stay-inside-with-the-air-conditioning-on-sipping-a-cold-one album. But then any group that hails from Arizona should know how to deal with heat. The Puppets (guitarist/singer Curt Kirkwood, bass player Cris Kirkwood, and drummer Derrick Bostrom) hit the scene a couple years ago as an interesting but crude thrash band. Now they have matured, along with SST labelmates Husker Du and the Minutemen, into a truly inventive, thoroughly enjoyable, consistently challenging entity. Most striking is the music: energetic and tuneful, deftly played, featuring guitar work that shimmers like the sun on these boys' favorite swimming hole. Set against this are childlike stream-of-consciousness rhymes full of little pearls of existential wisdom, like "I'm a buckethead / that's the truth / what I do / sure shines through / and what goes in / gets mixed around / and overflows / and makes this sound"; and "well I don't see no greener pastures / this must be where I belong." It may not make your grandmother turn off her hearing aid, but it will make you smile.

—Steve Hochman

### Boy Meets Girl

*Boy Meets Girl*  
A&M

*Boy Meets Girl* centers around composer/vocalists George Merrill and Shannon Rubicam. The cover photo of said performers looks like a meeting between Kenny Log-

gins and Carly Simon. Indeed, Merrill's voice has a striking resemblance to Loggins; while Rubicam's is more or less unclassifiable, save to say it's dextrous and pretty, like any self-respecting pop singer's.

In short, happy and conventional pop is the order of the day for *Boy Meets Girl*; each and every tune is sassy and upbeat (imagine that!). Diffusive love lyrics abound, and the instrumentation fades into the background behind the singers. For those of you who like solid vocals, it's pretty good. "In Your Eyes" centers around a good chorus and is my pick for the catchiest song on the record. "Premonitions" is an interesting song about a Middle Eastern woman whose child and husband are slaughtered by guerillas. This one is especially anomalous considering the tenor of the other tunes. I think it's a credit to Merrill and Rubicam that they turn this one, too, into a love song.

One might not be able to say *Boy Meets Girl* is profound (what pop is?), but like good pop, it's unobtrusive and easy to get along with.

—Vince Cummings



### Lloyd Cole & the Commotions

*Rattlesnakes*  
Geffen

The debut album of this five-piece Scottish band has a real Sixties feel—primarily in the Dylanesque lyrics and jangle-jangle guitar work. *Rattlesnakes* strikes quickly with "Perfect Skin," featuring some well-placed Byrdcalls by guitarists Cole and Neil Clark. Cole's singing is very Ferry-like on a slab of Scottish Stax-Volt called "Speedboat." It's powered by a punchy organ/guitar riff that suggests James Brown's "Cold Sweat" in the hands of Little

Feat. "Forest Fire" builds from a bare-bones organ and drum spark to a swirl of blazing guitars.

"Four Flights Up" is jump-started with a rhythm guitar intro a la *Rubber Soul's* "I've Just Seen a Face," and is kicked along by Stephen Irvine's ferocious drumming. This song shows the most obvious Dylan/McGuinn echoes—pairing organ antics that recall Al Kooper's classic mid-Sixties work with the rollicking feel of a souped-up "Wasn't Born to Follow." They sound like the house band in a roadhouse along Highway 61.

I could do without the strings on some of the cuts, but *Rattlesnakes* is an impressive first outing. You can bet this is no Highland fling—these Scotsmen are serious about their music. They may not have been born in the U.S.A., but they know the neighborhood.

—Jim Maloney

### Graham Parker & the Shot

*Steady Nerves*  
Elektra

First the bad news: *Steady Nerves* is not up to the dynamic level of Parker's best records. The songs don't jump out like they did from 1979's *Squeezing Out Sparks* and the sound isn't as fiery as that of 1980's *The Up Escalator*. The good news is that on his first album for Elektra, after disappointing (sales-wise) stints with Mercury and Arista, Parker seems to have recaptured the edge and drive that had made him one of the great hopes of the late Seventies.

"I can do without the Rumour," Parker sings slyly near the end of "Canned Laughter," but this album's billing indicates that he's recognized he cannot do without a real band. The Shot, Parker's first specifically named band since *Escalator*, adds a lot of the punch that was missing from his last two efforts. Still, they never really achieve the nearly anarchic Dylan & the Band-like intensity GP & the Rumour were capable of.

Since the Shot consists of musicians that played on Parker's last two albums, including Rumour guitarist Brinsley Schwarz, a lot of the credit for this record's relative sharpness

must go to Parker. The songs are focused, covering topics such as Central America ("Beat Them Down"), American attitudes toward the death penalty ("Everyone's Hand is on the Switch"), love ("Mighty Rivers," "Wake Up"), and sex ("When You Do That to Me").

Co-produced by Parker and William Wittman, who had a hand in Cyndi Lauper's *She's So Unusual*, the album sounds clean and direct, with a good percentage of solid rockers. Side Two is particularly upbeat, with a boisterous highlight in the teasing "Black Lincoln Continental," which has a higher cruising speed than Springsteen's pink Cadillac.

Parker loyalists need not worry that the years and family life—he proudly displays his gold wedding band on the cover picture and recently became a father—have overly mellowed the man. Parker, however, must worry about finding new fans. Despite *Steady Nerves'* strengths, it will not likely reach many uninitiated ears. Perhaps his upcoming tour opening for Eric Clapton will do the trick. —Steve Hochman



### Batteries

*Think of Somebody Bop O' Bay*

Tony Canipe, the lead singer/lyricist of Batteries, is a writer who straddles a precarious artistic fence. Canipe and his band walk a tightrope, trying unabashedly for a commercial hit and at the same time attempting to interject commentary not necessarily associated with the Top 40. Produced by Tubes founder Bill Spooner (no stranger to art was himself), the Batteries' mini-LP sounds something like technopop filtered through a San Francisco bar band. Although one has to strain a bit to hear the lyrics, the sound is pretty excellent overall,

with some of that Tubes sheen reproduced on what seems to be a beer budget. The album's standout song, "Spoiled Americans," is an absolute *killer*, with a thrusting dance beat, great melody, snotty lyric, and a chorus that holds up after repeated playing. (Actually, it's not too hard to envision Waybill and Spooner having a go at this ditty themselves.) In today's atmosphere of new patriotism, I'm sure the title alone would scare off mainstream majors, but for my money, "Spoiled Americans" is a hit!

The strength of the song is also in some respects the LP's downfall. While the other tracks are nowhere near as compelling as the opener, "Think of Somebody" is a sharp blend of Sixties and Eighties ambience, and "Don't Be a Target" has a neat quirky rhythm with an understandably paranoid attitude.

As a band, Batteries offer nothing out of the ordinary in performance or image, but Canipe's gritty vocals and sardonic lyrics provide a focused point of view. The record gives listeners a peek at what could be an important new writer. If "Spoiled Americans" is any harbinger of things to come from Tony Canipe and the Batteries, I can't wait for the next record. In the meantime, this record is recommended if only as a preview of what I hope will be coming attractions.

—Billy Cioffi

## Various Artists

*Radio Tokyo Tapes, Vol. 3*  
PVC

Don't let the name fool you; this has nothing to do with Japan. It's a compilation of acoustic American music with

a folk emphasis, recorded and produced by Ethan James at Radio Tokyo Studio. The occasional electric guitar pokes in here and there, as in Dave Alvin's crisp, cutting licks on the Knitters' "Wild Side of Life"/"Honky Tonk Angel," and drum machines are even featured on several tunes, but the main idea of this project is to showcase acoustic music. The package includes musicians who generally perform acoustically, such as Phranc and Kerry McBride, as well as others who are branching out from their electrical outfits, such as the Knitters, Black Flag's Henry Rollins, and the Minutemen. Many of the tunes are rooted in the American folk tradition, and these often revive the Sixties-style vocal harmonies of bands like the Byrds. The best of these include the Balancing Act's "The Red Umbrella" and Revolver's "Where You Goin'?" This is, however, a varied assortment of styles that ranges from the straight C&W of the Knitters to Drew Steele's bluesy (what else?) "Jillionaire's Blues" to Sandy Bull's instrumental, "Never Go Back," on which he plays a sitar-like instrument called the sarod. Henry Rollins goes characteristically wild on "Al Jolson's Bedroom," a performance-poetry selection in which he enacts a scene of violent revenge on his father; this is accompanied by an acoustic guitarist playing dissonant intervals to enhance the uncomfortable feeling which Rollins delights in provoking in his audience. The Beef Sisters sing a chorale accompanied by a viola, and Carraig deForest does a sing-songy ditty with a ukelele. With a record like this, everyone will have his own favorites, but I'll go with the impassioned vocal performances of Kerry McBride on "Love Is

Not Gold," Linda Albertano on "No Holds Barred," and the winning, drown-your-sorrows approach of the Knitters. For those who like diversity.

—Tom Kugler

## EAR WAX

The newly modified title of this column is intended to more vividly convey its function, which is to draw attention to noteworthy records, some of which might otherwise be overlooked. In this sense, the term "Wax" makes for a handy double metaphor. This issue, we'll take a look at some upcoming releases. Most of the following LPs will be out within the next two or three weeks.

**Paul Young:** *The Secret of Association* (Columbia)—This soulful English singer is no fluke; here, he's singing with the authority of Robert Palmer and he's working with better material than Palmer is saddled with throughout much of *The Power Station* (just out on Capitol). Young and Nik Kershaw represent the renewal of vocal technique among British singers, something that's been in short supply since Johnny Rotten revised the criteria back in '77. The electric sitar makes a strong comeback here, too.

**Belouis Some:** *Some People* (Capitol)—Imagine Ric Ocasek doing the vocals on Bowie's *Young Americans* and you'll get a rough idea of what Neville is up to with a changing cast of players that includes erstwhile Bowie guitarists Earl Slick and Carlos Alomar. Apparently, "Belouis Some" is the entity that includes this Neville guy and his moveable musicians. In any case, this is gleaming, chunky mid-Eighties pop with character.

**Eurythmics:** *Be Yourself Tonight* (RCA)—Clearly, Dave Stewart is a collaborator by nature (witness his work with Tom Petty and the boffo appearances on this new LP of Aretha Franklin, Stevie Wonder, and Elvis Costello) and an assimilator by craft (note the witty intersections of honking Stax/Volt horn lines, ringing guitars, and churning rhythms with the duo's trademark air-conditioned hard pop). This new LP contains the Eurythmics' most varied and provocative work

since their first, *In the Garden* (available only as an import). Annie Lennox may still lack warmth, but she definitely cuts the mustard.

**Green on Red:** *Gas Food Lodging* (Enigma)—It's great to have Neil Young & Crazy Horse back with us, even if they've changing their name and switched labels.

**Cock Robin:** *Cock Robin* (Columbia)—This LP by a fairly new L.A.-based band picks up where *Dr. Byrds & Mr. Hyde* left off by offering country-flavored rock & roll for astronauts. Writer/keyboardist Peter Kingsbery's a crooner, and Anna LaCazio belts it out, but when the two sing together—as in "Thought You Were on My Side"—the blend is something else entirely. Slick production by Brit art-rockster Steve Hillage.

**The Truth:** *Playground* (I.R.S.)—Pub rock lives on in the debut of this unpretentious and charming young English band. At some moments, the songs bring to mind the Dave Wakeling side of label-mates General Public, while the title track sounds like an outtake from *Who's Next*.

**Suzanne Vega:** *Suzanne Vega A&M*—Here's a latter-day folk-singer (of all things), but on second thought, she has more in common with Laurie Anderson than Judy Collins. Humble, straightforward, and on the money.

**New Order:** *New Order* (Qwest/WB)—This is the first domestic album release by the moodily effervescent spinoff of Joy Division, and while Bernard Albrecht's vocals are still nothing to write home about, they're kind of *cute* in an earnestly amateurish way. The band's incongruous style, an intertwining of the mechanical and the organic (like crossing Depeche Mode with Big Country), remains as haunting as ever. Haven't seen the cover yet (I'm working from a pre-release cassette here, as is the case with most of the above albums), but every one of New Order's English (Factory) releases has been graphically exquisite; I'm gonna take mine to the framing store one of these days.

**Mark Isham:** *Film Music* (Windham Hill)—Move over, Eno.

—Bud Scoppa



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# Reviews

## CLUBS

### Pleasure Mask

*At the Music Machine  
West Los Angeles*

□ **The Players:** Gina Menicucci, guitar, lead vocals; Skip Martinelli, synthesizers, percussion, vocals; Keith Washington, bass, vocals; Tim Paris, drums, vocals; Jay Work, sax, vocals.

□ **Material:** Tropical-Rock or modernized Tito Puente-flavored new-wave Latin conventions abound, propelled by dynamic arrangements and breezy melodies. The tunes often have a sense of humor reminiscent of the better moments of Dan Hicks and his Hot Licks. The writers in this group, while displaying the latent talent to do so, still are in search of the monster hook they'll need to score big with this ensemble.

□ **Musicianship:** This is a very talented outfit, with all the tools necessary to grow into a memorable unit. Washington and Paris, on bass and drums respectively, ignite the melodic components, and Gina's vocalizing is very stylistic, at times sounding like a young Maria Muldaur. Her rhythm guitar work is exceptional, and her tastefully sparse. Martinelli, on keyboards, fills in all the empty spots with richly-textured parts. Reedman Work seems to be searching for a way to fit into the musical scheme of things, and while he is a fine player in his own right, seems a bit reserved for the energy level being generated by his colleagues.

□ **Performance:** Considering the buoyant vibrancy of the music, the visual impact falls short of the aural images. Every once in a while, during an in-



*Pleasure Mask: Tropical rockers looking for the monster hit.*

strumental section, Menicucci does a happy little jump, but that's about it for physical motion with these guys. With such energetic and danceable tunes, all it would take to elevate the excitement-level of the audience would be a reaction of the musicians to their own music.

□ **Summary:** With a record in their hands, produced by the capable Earle Mankey, and a sizeable following, Pleasure Mask is at a point where it must make all the right moves. If they don't have that monster hit written, perhaps they should tap the vast resources of what this city has more of than anything else, namely talented songwriters. With the right song, and some work on their stage show, this band could be with us for a long time. —Albert Williams

### Perfect Stranger

*At the Music Machine  
West Los Angeles*

□ **The Players:** Marc Medina, vocals; Randy Szilinsky, lead guitar; Adam Medina, rhythm guitar, vocals; Matt Terone, drums, vocals; Paul Terone, bass, vocals; Todd Rodgers, keyboards, vocals; Mina Chang,

background vocals; Frankie Hill, sax.

□ **Material:** Perfect Stranger is power pop all the way. The songs, written by lead singer Marc Medina, stay within the bounds of new love or broken hearts, with the notable exception being "Lives in Danger," which was written about the band and is lyrically the most enjoyable. Medina writes in a well-crafted melodic style. Unfortunately, he writes great verses that set you up for a killer chorus that doesn't deliver, exceptions being "So Be Kind" and "Make Love Goodbye;" which both come across commercial and satisfying.

□ **Musicianship:** The rhythm section of Matt and Paul Terone is exceptional, especially Paul Terone, whose bass playing and energy kept the band moving. Together, the Terones formed a strong framework for the band to build on. The band's weakest points were the solos. Guitarist Szilinsky was the main soloist, and his work was competent, though unexciting. Frankie Hill was brought in on sax for two numbers but was never allowed to stretch out, which was a shame, as more room for the solos would have helped the show considerably. As it was, the band played very well as a cohesive whole with both Medina's rhythm guitar and Todd Rodgers' keyboards adding strong support.

□ **Performance:** This is Medina's band, and as the focal point he handles it well. He is a likeable presence onstage, yet loose enough to make everyone feel comfortable. It is a cultivated pop image which, at times, comes off a little too contrived, but will probably work well for the audience they're aiming at. The show was well paced, with guest saxophonist Frankie Hill



*Perfect Stranger: Power pop all the way.*

# Reviews

## CLUBS

coming in at appropriate times, and Mina Chang on background vocals working as a good contrast to Medina.

□ **Summary:** Perfect Stranger have a lot going for them, and with some polish and a bit more attention to material, could do very well on the circuit. Maybe then life will go as Medina imagines in his song "Lives in Danger": "Soon we'll have auto crashes and champagne bashes by the score..."

—Randy Heddon

## Leaving Trains

At Hogie's Hollywood

□ **The Players:** "Falling" James Moreland, lead vocals, guitar; Tom Hofer, bass, backing vocals; Manfred Hofer, guitar; Jason Kahn, drums.

□ **Material:** The Leaving Trains do not fool around with undirected dabbles into so-called progressive areas of music. Instead, the Trains' approach is simple, honest, and straightforward rock. Call it thrash-Creedence, if you will. Songs like "Bringing Down the House" and "Creeping Coastline of Lights" (which appear on the band's debut LP *Well Down Blue Highway*) are nothing less than

bitter assaults, yet remain melodic and create something few new bands do: appropriate mood. So many bands' songs are filled with dour lyrical content, but the atmosphere is a bright and joyful backdrop. When singer "Falling" James sings "These wrists were made for cutting / Empty out the lakes at the bottom of my eyes..." the gristle in his voice and the grunge in guitarist Manfred Hofer's Gibson Les Paul build a tidal wave of sound, painting a clear picture that suicide is imminent.

□ **Musicianship:** Although one could label this veteran unit of the club scene as mere thrashers, Moreland and Manfred Hofer team up for some distinctive and uplifting guitar combinations. Amongst the roaring wall-of-guitar sound, bassist Tom Hofer and drummer Jason Kahn amazingly anchor down this rocking beat. The vocals of "Falling" James are deep howls of desperation that trample up and down the backbone of listeners, especially on numbers like the rumbling and defiant "You Can't See" and "Cigarette Motel!"

□ **Performance:** Visually, "Falling" James is the focal point, creeping into the audience like a stray cat, clinging onto the pillar that stands near the front of the stage at Hogie's. He flails about, violently shaking at times, while at other times he straddles the microphone stand as if hanging from the gallows. In short, he is as riveting a figure as L.A. has to offer. Manfred

Hofer accents his slashing guitar work with appropriate leaps and lunges. Brother Tom is a human anchor, spreading his lanky legs in a splits stance, holding down the band's roof (or it just might fly off).

□ **Summary:** The Leaving Trains are dedicated to their roots that are clearly implanted in, yes, punk rock, but also straightforward, adrenalin-enriched rock & roll that can be enjoyed by any young audience. To be sure, the Trains are not a pretty sight to all eyes or a gorgeous sound to all ears, but it is obvious that they need only to force the issue of either being loved or hated, just not overlooked. Given just *half* the chance, this band could walk hand in hand with the newly signed Replacements to a major label record contract and make the powerful steps that the Sex Pistols and the Clash made when the Leaving Trains began in a garage well down blue highway some five years ago.

—Bill See

## Movers

At Sasch Studio City

□ **The Players:** Craig Stull, lead guitar, lead vocals; Rob Hayes, keyboards, saxophone; Ron "QB" de la Vega, bass; Steve Strazzeri, drums.

□ **Material:** The Movers' sound fits comfortably into a gray zone between metal and average-sounding commercial pop. Though this crossover



Leaving Trains: Not a pretty sight to all eyes.

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# Reviews

## CLUBS

lends itself to varietal forms, their material lacks original hooks that would make their music distinctive. The tunes, usually adhering to a straight-ahead rock beat, deal with themes of love or the lack of it. Their most distinctive cut is "The Way We Run," primarily because it has more of a contemporary eclectic feel to it.

□ **Musicianship:** Here the group excels. Undoubtedly each musician has been schooled and can confidently play in a number of styles. The musicianship in each cut is executed in a crisp and flawless manner. When Stull plays lead, he does so with imagination and structure that heavy metal guitarists are incapable of. His vocals are understandable with just the right dose of vibrato. The rhythm section, held together by Strazzeri's impeccable beat and QB's slight tinge of funk on bass, complements but does not distract from Stull's leads. Hayes, on the high end of the rhythm section, is Stull's extra hand in the Dixie Dregs-like guitar/keyboard unisons. In addition, he plays an emotive sax that should be utilized a lot more.

□ **Performance:** Onstage, the Movers are a professional crew who play with the look of experience. In spite of the band's fairly large following, they need to develop a unique image that will single them out from all the other similar-sounding and looking bands. Stull possesses an ample amount of charisma, but aside from his playing ability, he remains almost inacces-

sible, having little or nothing to say between songs.

□ **Summary:** This band has a lot of potential, but their material needs to par-up to their playing ability. Instead of rehashing what's currently happening already, they should try to create more original, new sounds.  
—William J.

## True Believers

*At Club Lingerie  
Hollywood*

□ **The Players:** Alejandro Escovedo, vocals, rhythm guitar; Javier Escovedo, vocals, rhythm guitar; John Dee Graham, lead guitar, lap steel, vocals; Denny DeGorio, bass; Ray Washam, drums.

□ **Material:** Some call it "cow punk" or "Tex-Mex," others "neo-country," "roots rock," "new sincerity..." but whatever you care to label this burgeoning, yet hard-to-define new musical subculture, the True Believers file in at the top of the list. Perhaps a hybrid including all the above, this unrecorded, unsigned team from Austin, Texas, hit the Lingerie with such an incredible twang that "major" heads must be turning. Led by brothers Alejandro and Javier Escovedo, the five-piece band draws from associations that reach back to the late Seventies West Coast punk scene (i.e., the Zeros and the Nuns) and the more current country trend (Rank & File). This explains their broad range of material. From country songs like "Ring the Bell" (dedicated to Blood on the Saddle) to the Velvet Underground's "Foggy Notion" to the defiant "Rebel Kind," the Believers definitely

know how to stir up an eager crowd.

□ **Musicianship:** The trademark that distinguishes this "neo country" sound is the authenticity of each instrument played. The lamenting whine of a lap steel, for instance, is really a lap steel, drums are actually played, a bass is a bass, not a synthesizer. In the True Believers' case, this element of purity is taken to its extreme. Their bright guitar oriented sound is so finely tuned that it comes off sounding symphonic. Graham, who leads both on guitar and lap steel, offers a restless, high-strung tension that threads through the band's massive chordal sound. The Escovedo brothers, both impeccably sympathetic to one another on rhythm guitar, share equal weight when it comes to vocals. Alejandro, with his edgy, high-pitched voice takes charge of the country numbers while Javier, whose approach is smoother, drives out the band's faster numbers.

□ **Performance:** Here is a band that completely controls an audience. Their well-crafted set progresses in such a way that each song picks up with a little more momentum. Beginning with laid-back country tunes, then gradually evolving into faster, more country-punk numbers, the Believers keep an edge ahead of the listener and leave him feeling uplifted.

□ **Summary:** If the name True Believers sounds vaguely familiar to you, chances are you saw them recently as an opening act for Los Lobos. Furthermore, I place a heavy wager that by the time you read this they will have secured a recording contract. Rumor has it that Steve Berlin (Los Lobos) will be producing.  
—William J.



Photo by Pat Blaschill

*True Believers: Leave their audiences feeling uplifted.*

## Intra Muros

*At the Golden Bear  
Huntington Beach*

□ **The Players:** Jon Broderick, vocals, guitar; Mark Romero, guitar; Joel Simpson, drums; Julie Willing, bass, vocals.

□ **Material:** What is appealing about Intra Muros' material is the diverse set makeup. The band can deliver the fashionable influences from the schools of Bauhaus and Shriekback, but also add the quirky, rough-edged and melodic approaches of such old timers as XTC and



# Reviews

## CLUBS

Talking Heads. From bassist Julie Willing's intense vocals on "Flag" (featured on the band's debut album) to the swiny jazz-age echoes on Broderick's "University Rag," the band delivered not only an interesting set of material, but one that was almost danceable as well.

□ **Musicianship:** Although the band appeared to be nervous as it ran through the first few songs, they turned in a surprisingly tight set for such a young outfit. Broderick's guitar work was at the least interesting, strumming various counter-patterns to Willing's bass, while guitarist Mark Romero added interesting sounds by running a screwdriver up and down the neck of his guitar. Although Simpson expertly expanded on the rhythms built up on Willing's bass, what was absent was a harder, maybe more accessible rhythmic approach to complement Broderick's guitar.

□ **Performance:** Broderick definitely has fine stage presence, dancing in and out of his vocals, but did not seem to be able to keep up the finesse he displayed on guitar. At times, Willing's bass appeared to nag her performance. Up until the closing number, when Romero took over on bass, her movements were cold, which was a sad contrast to the band's compassionate delivery. When she did take over on vocals (without bass), she had fine stage presence and a definite charismatic command of her vocals and dance.

□ **Summary:** Intra Muros is a fine young band with a good framework of roots. Their strong delivery and fine guitar work are the band's strongest points. With the release of their debut album, *Intra Muros—Why Not More Parmesan*, it will be interesting to follow the band.

—Joshua Kramer

## In Vitro

At Wong's West  
Santa Monica

□ **The Players:** Shandra Beri, lead vocals; Peter Hughes Snell, guitar; Bryn Mathieu, drums; David Sutton, bass.

□ **Material:** In Vitro explore human relationships with a ma-



*In Vitro: Commerciality with brains.*

ture perspective in their intelligent pop. From top to bottom the repertoire is extremely commercial, yet doesn't play down the fact that these people have minds. "Some Little Something" and "The Eye of Love" are outstanding examples of how contemporary songwriters can compose accessible, hooky tunes and not sacrifice integrity along the way. This is not to say that the group is especially stodgy or lyrically obtuse, nor do they lack a sense of humor. In fact, my personal favorite, "The Secretary Song," is a wry, soul-based chugger reminiscent of Betty Wright's "Cleanup Woman" that had me grinning from beginning to end ("What do you see in the secretary, that you don't see in me!"). Also high on my list was "Cry" and "I Got Freedom." All the songs were well honed and clearly focused.

□ **Material:** The entire group was in command of their respective instruments. Peter Snell's guitar synthesizer filled out the band's sound without distracting from it, avoiding the electronic overkill that sometimes accompanies the instrument's use. His rhythm guitar, being the only chordal instrument, must carry the burden of orchestral textures, and he is more than equal to the task. He was subtle, inventive, and in the pocket throughout the set.

Shandra Beri has a commanding stage presence as well as a unique and powerful voice that combines technical quality with buckets of emotional depth. The rhythm section of Sutton and Mathieu played as one unit, precise and punchy. The bass player and drummer played with technical prowess that didn't sacrifice any rock fervor, a beat with a concrete cortex.

□ **Performance:** Exuberant and winning, Shandra Beri fronts the group with personality for days. The late-night crowd at Wong's West responded enthusiastically to her conversational asides and her full-tilt vocals. I think the phrase is "star-quality"; the woman is a pistol! Beri is sexy yet displays none of the Bambi/baby doll characteristics that so many of today's female vocalists seem to think is required for commercial success. The rest of the group, while by no means reticent, wisely allow her to be the focal point of the show.

□ **Summary:** Los Angeles seems to be emerging from the metal/Melrose doldrums that has held the music scene in its boring, vise-like grip for the last couple of years. In Vitro are one of the exciting new acts that are part of this New Phase. Commercial but with brains, I should think they'll need a club to beat back the A&R people.

—Billy Cioffi

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# Club Data

by Murdoch McBride

A whole bunch of travel to report in this installment on the local club picture. **Screamin' Lord Duff** has ventured north to record in San Francisco but returns to this column and live gigs with **Twisted Roots** and **Jesters of Destiny** later this week. The travelling theme continues as groups sweep in to garner coveted local gigs. Australia's gem, **Renee Geyer**, will join **Lee Oskar** on April 28 at **At My Place**, and clubowner **Matt Kramer** confirmed that Irene Cara will speak at the forthcoming **NAS** (songwriter's union) seminar, which will be held at the Santa Monica club on May 14.

**Brendan Mullen** from **Club Lingerie** has confirmed a booking from **Kazumi Watanabe** on his first U.S. tour. Described as a Japanese John McLaughlin, Watanabe will perform May 3. The club will also host New York's harmolodic champion, **James "Blood" Ulmer**, on May 11, and Brendan recommends **Guadalcanal Diary** May 10, with a series of Monday night punk shows, including the **UK Subs** and the **Exploited** on May 13, and **DOA** on May 20th.

It's official, **Country Club** manager **Jack Waslewski** has left as of April 15. Known for his accessibility and helpful nature, Jack apparently went to Texas and the ever-beckoning restaurant business there. He is replaced by **Chris Hoftrup** as manager of the popular showcase venue. Good luck to both.

Moving east in the Valley to **Sasch**, **Bill Willens** has a special date for April 30th. The first hundred persons through the door to see **Chris St. Ives** and the **American Girls** will receive their own copies of the single, "**We Are the World**."

At the **Palace**, Scotland's **Lloyd Cole & the Commotions** (see pic) took a break in their travels to pack the place as part of their first domestic club tour. The **Geffen** act did quite well, according to reliable sources.

Returning from a European tour that included a stopover date in New York, travelling **Jack Lee** scored big once again at **Madame Wong's**, possibly regaining his crown from rival draw **Jef Scott**. While **Alan Wong** and **Jimmie Wood** are still deliberating as to which is the top draw, word has it



The Immortal Jimmie Wood honks and books at Wong's West.

there are other great shows in store. **Chinatown** hosts **P.J. Sloan** May 24th, who you will remember as the man who penned "Eve of Destruction" and "Secret Agent Man." Also May 24th, **Wong's West** sparks off with the **Unforgiven** and **Jimmie Wood & the Immortals**.

While the only recent travelling he's done might have been to the other side of Burbank to join fellow musicians protesting limited jazz exposure by **NARAS**, **Tonight Show** drummer **Ed Shaughnessy** still rates mention for reforming his big band, **Energy Force**. The band plays **One for L.A.** on April 26 and 27. One for L.A.'s **David Abhari** says the club continues to feature Latin jazz as well.

For those who want to travel themselves, **Chick Corea** plays the **Golden Bear** in Huntington Beach on April 26 and 27. This might be a good second chance to catch his show if you missed him at the **Queen Mary Jazz Festival**.

More aggressive shows include **Stukas Over Bedrock** at the **Anti Club** April 28, with **Radwaste** and **Healing Dream**. Of course, if that isn't aggressive enough for you, there will be the May 4 show at the **PVA** featuring **Lords of the New Church**, **Agent Orange**, and the **Flamethrowers**.

**Big Rawn Tackacs** of **Troubadour** fame may be gradually phasing out the flashlight in favor of the meat cleaver, as he now informs us that he has taken over the **Troubadour** kitchen. A renowned barbecuer, **Rawn** will keep the kitchen open till club closing every night of the week.

Two final wrap-up notes: **Michael** from the **Cathay de Grande** announced an aborted escrow with **Maclovio Perez** (Channel 2's weatherman), and said that he will remodel and reopen instead. And lastly, tickets are on sale for the **Playboy Jazz Festival** at the **Bowl**, June 15-16. Plenty of seats available in all price ranges.



Lloyd Cole & the Commotions have "Perfect Skin."

# LiveAction Chart

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

Reporting Date  
April 2-April 16

Club Lingerie  
Hollywood

1. Screamin' Jay Hawkins
2. Del-Lords
3. Johnny Adams

Country Club  
Reseda

1. V.V.S.I.
2. Raven/Thor
3. Marcus

Sasch  
Studio City

1. Steppin' Lazer
2. Cynthia Manley
3. Tahnee Cain

At My Place  
Santa Monica

1. Billy Vera & the Beaters
2. Rhythm Kings
3. Heros

One for L.A.  
Studio City

1. Bruce Lofgren's Jazz Orchestra
2. Steve Hulsteter's Hotsauce
3. Wet Paint

Golden West  
Gardenia

1. American Made
2. Duke Davis & Buckshot
3. Western Union

Palomino  
North Hollywood

1. John Stewart
2. Paul Butterfield
3. Jack Mack & the Heart Attack

## CRITIX PIX

In an effort to help you maximize your entertainment dollar, **MC** is introducing this listing of recommended bands and artists; we'll run it whenever there's something to get ranked up about. The following choices reflect the current enthusiasms of our reviewers and other contributors. We should add, however, that these are by no means the *only* worthy bands around; this is merely a sampling of the vibrant, ever-changing L.A. music scene. For upcoming shows, your best bet is to consult the listings of L.A.'s better daily and weekly papers.

**THE UNFORGIVEN:** Moby Grape meets Sergio Leone. Is it the band's songs, four-guitar attack, or sophisticated packaging that has A&R people at several labels drooling? See them and find out for yourself. But don't wait too long; once a band gets signed, it disappears from local stages.

**POP ART:** These three brothers from Granada Hills purvey an intellectual/romantic lyricism animated by snappy acoustic arrangements, and their smarts enable them to avoid the sappiness that plagues the idiom they're working in.

**TRUE BELIEVERS:** They're back home in Austin, Texas, now, but this band—featuring two more members of the Escovedo family—has its roots in the West Coast club scene (Rank & File, Zeroes, S.F.s Nuns), so they qualify as quasi-locals. Besides that, they blew the roof off the Club Lingerie recently, and we don't know of anyone present who wasn't enthralled by them. A must-see on their next visit to L.A.

**JEF SCOTT:** This long-time club fave has an all-new band and a greatly improved show. Scott plays guitar with edgy virtuosity, and he delivers his songs with an authentic sincerity.

**THE BALANCING ACT:** Very unusual sounds come out of the band's assortment of novel instruments—tiny Casios and melodicas prominent among them. The fun comes from these variations in scale, along with the impressive versatility of the players, who work in a loud and witty folk-rock vein.

Photo by Barbara Pidgeon

# Showcase

by Randal A. Case

## John Trubee

Some of the best mail I get these days is from John Trubee, the same twisted soul who brought us such underground classics as "A Blind Man's Penis" ("I got high last night on LSD / My mind was beautiful and I was free / Warts loved my nipples because they are pink / Vomit on me, baby / Yeah, yeah, yeah") and *The Communists Are Coming to Kill Us*. (Both the "Penis" tune and *Communists* LP were released by Enigma Records, which is threatening to issue a new Trubee masterwork, *Nation of Sheep*, in the near future.)

"Dear Lucky Person In My Address Book," Trubee's latest letter begins. "Until recently I have been working in a film vault cleaning movie film. Due to constant contact with methyl chloroform, a powerful carcinogen which is used as a cleaning agent, I found it necessary to find a new job."

This new day job, the missive explains, is "scurrying about the nuts and bolts department of a hardware store, locating dorky little items for the customers." (There evidently isn't much money for John in his permanent passion: music.) "Although I may appear to whine and complain about my job situations, I am a very dutiful and responsible worker with a very stable employment record. My problem is getting

paid for doing the things I enjoy. It seems to me that people will only pay you to do things which are boring, stupid, tedious, and unpleasant. Call me or write if you can suggest any better jobs than working in a hardware store."

While I couldn't think up any solid job leads, I got in touch with Trub (pronounced Troob) anyway. How're the sessions for *Nation of Sheep* coming along? I ask.

"All right," says John. "It's not your typical rock instrumentation. We have lots of musicians; there're two bass players, and this guy Rik Simmons, who's basically an electronics design/repair person. He invented his own instrument called a Ridiculatron, which is made up of a series of oscillators and filters and voltage control generators—it gets the most otherworldly sounds you can imagine.

"There was a book with the name (*Nation of Sheep*), I think it came out in the Fifties; it has nothing to do with me, I just like the phrase. I think people adhere to what authority figures tell them out of laziness. I have this theory there're two kinds of people in the world. There's the mischievous young schoolboys and the bitchy, prune-faced old teachers. The old teachers are the protectors of social propriety who think that anyone who doesn't conform needs to be stamped out or killed. So, in life, you have to figure out which one you are: a mischievous young school boy or a bitchy, prune-faced old teacher."

Maybe MC readers can come up with job suggestions, I offer. Trubee seems heartened. What kind of work are you looking for? I ask.



John Trubee speaks to a nation of sheep.

Photo by Michael Rosen

"Anything that's even slightly more interesting than what I'm doing now [at the hardware store]," he says.

What you you like to do?

"Nobody would pay me to do the things I like to do. I'd like to stay in my apartment and write music for my ensemble, write weird poems that I would xerox in little disgusting booklets and send out to people. [I'd like to] draw disgusting little pictures and dub tapes of my unusual prank phone calls and music and send them to people, even people who didn't ask for them, just to offend them."

Those with helpful ideas, solid job offers, fan mail, or anything interesting that can be sent, can reach Trubee c/o Enigma Records, P.O. Box 2896, Torrance, CA 90509. ■

### THE INSIDE DIRT ON JOHN TRUBEE

**Equipment:** Abused '72 Strat, old Fender Bandmaster head with reverb and tremolo, MXR Dynacomp unit, Ibanez distortion unit, two crap 12-inch speakers in an old wood PA cabinet, and Minimoog synthesizer.

**Record that changed his life:** *Sergeant Pepper*

**Favorite unsigned local acts:** The Mope, Severed Head in a Bag, Richie Hass & the Beatniks, the Ear Wax Floozies.

**Favorite acts who have released records:** The Four Tops, Tangerine Dream, Sun Ra, Abba.

**Song that brings back the fondest memories:** "Nubian Sundance" by Weather Report.

**Favorite composers:** J. S. Bach, Frank Zappa, Eric Clapton.

**Favorite radio stations:** KROQ, KRLA, KNX.

**First thing he'd do if elected President of NARAS:** Permanently discontinue the Grammy Awards; music shouldn't be a competition.

**Dream of a lifetime:** To get out of my shit job.

**Major inspiration for writing songs:** Frustration that I'm wasting my life in a 9-to-5 shit job.

**Favorite live concert:** I can't afford to go to many and I hate what I see.

**Three records he'd take to a desert island:** *Layla* by Derek and the Dominoes; *Hot Rats* by Zappa; the *Four Tops' Greatest Hits*.

**Reasons he'd be on a desert island:** To get away from the idiots.

**How he got his record deal with Enigma:** I sent a suicide letter to [label president] Bill Hein. Really. I did.

**Biggest influence musically:** Social isolation as a teenager.

**Favorite local club:** The Anti-Club, without question.



**Biggest gripe about local clubs:** They don't ask me to play.

**Worst local club:** The Troubadour—they're jamokes.

**The moment he realized music was his life:** In high school, when I realized everything else was stupid and boring.

**His main message:** Don't conform.

**What he thinks of his audience:** What audience? No one shows up. We have no audience.

**Worst local unsigned act:** Ecstasy (the Top-40 house band at Sasch)

**What he thinks he'll be doing in ten years:** Working as a janitor. Hey, I'm serious.

**Prime motivation for being in music:** To give the finger to the entertainment industry in all its crass glory. Also, I love listening and playing music over anything else, even screwing.

**The reason he thinks Man created music:** Because everything else was boring and stupid, even screwing. Especially screwing.

**Favorite food:** Candy.

**Thoughts on love songs:** Anyone who writes one is a retarded moron. It's been done. How boring.

**Has he ever been accused of being sick?** Yes, often.

**Does he think he'll ever be able to support himself through his music?** Absolutely not. I don't delude myself like all the other idiots trying to be musicians. When bands send demo tapes to record companies, it's like supporting Hitler.

## CLUBS

### LOS ANGELES COUNTY

#### THE POMONA VALLEY AUDITORIUM

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

#### THE STAGE WEST

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

#### TIMBERS

1920 Alosa, Glendora, CA 91106  
**Contact:** Steve Hibbard, (818) 577-1895  
**Type of Music:** Heavy metal, rock, new wave, orig OK  
**Club Capacity:** 600  
**Stage Capacity:** 7  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Live, or send tape to: Steve Hibbard, c/o Ice House, 24 N. Mentor, Pasadena, CA 91106  
**Pay:** Percentage of door

#### LHASA CLUB

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

### MUSICIANS & SONGWRITERS

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

#### LOUIE LOUIE'S

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

#### MAX'S CABARET

4711 Sunset Blvd., L.A., CA 90027  
**Contact:** Rick Benson (213) 644-5207  
**Type of Music:** All musicians welcome. Wed. night variety showcase 9-1. Comedians, etc.  
**Club Capacity:** 150  
**Stage Capacity:** 10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call first  
**Pay:** No charge showcase, no pay.

#### DB SOUND

8217 Lankershim Blvd. #1, North Hollywood, CA 91605  
**Contact:** Dennis (818) 504-0494  
**Type of Music:** Rock, heavy metal  
**Club Capacity:** 300  
**Stage Capacity:** 7  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send promo kit  
**Pay:** Percentage of door

#### BLUE LAGUNE SALOON

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

#### THE SAWMILL

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

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

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

#### OSKAR'S CORNHUSKER

975 W. Foothill Blvd., Azusa, CA 91702  
**Contact:** Patrick, (818) 814-2224

**Type of Music:** Rock, pop. Acts based in San Gabriel Valley preferred  
**Club Capacity:** 450  
**Stage Capacity:** 10-12  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call, send tape, pics, bio  
**Pay:** Negotiable

#### CLUB 88

11784 W. Pico, L.A.  
**Contact:** Wayne, (213) 479-1735  
**Type of Music:** All styles of rock and roll, originals only  
**Club Capacity:** 250  
**Stage Capacity:** 20  
**PA:** Yes, w/operator  
**Lighting System:** Limited  
**Piano:** No  
**Audition:** Tape  
**Pay:** Percentage of door

#### TROUBADOUR

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

#### HENNESSEY'S TAVERN

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

#### THE SUNSET

322 W. Sierra Madre Blvd., Sierra Madre, CA 91024  
**Contact:** Doug Huston, (818) 355-3469  
**Type of Music:** T40, R&R, originals OK, dance music, Sunday jazz  
**Club Capacity:** 225  
**Stage Capacity:** 4  
**PA:** Yes  
**Lighting System:** No  
**Piano:** No  
**Audition:** Send cassette or video, or call  
**Pay:** Negotiable

#### FM STATION

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

## ORANGE COUNTY

#### GOODIES

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

#### RADIO CITY

945 S. Knott, Anaheim  
**Contact:** Mars Black, Mon-Fri after 3 pm, (714) 826-7001  
**Type of Music:** Heavy metal, straight ahead rock, modern rockabilly, new wave  
**Club Capacity:** 315  
**Stage Capacity:** 8-10  
**PA:** Yes  
**Lighting System:** Yes, w/operator  
**Piano:** No  
**Audition:** Tape or live  
**Pay:** Negotiable

## MISCELLANY

**VOCALISTS WITH** original cassette demo tape wanted for *The Sampsell Showcase*, a Cable TV show for Group W, produced and directed by Gareth M. Sampsell, for ongoing tapings. One-half hour show features singers and vocalists on the rise in the L.A. area. Call for audition appointment, leave message (213) 394-0957.

**FREE COMPUTER SYNTHESIZER** class at 24-track studio. Cut recording time and costs and have amazing sounds and techniques at your disposal. Call Patti at (213) 664-7622.

**MUSIC VIDEOS WANTED:** If you are an L.A. musician and have a video you would like to have aired on a local cable TV Music Video Show, send 3/4" tapes to: Eye Music, 1765 N. Highland Ave., Box 999, Hollywood, CA 90028 or call Syn Sadoux at (213) 728-4592.

**NEOPHONIC RECORDS** seeks intern-type help to assist in promotion and sales/distribution. Some administrative duties. Experience helpful. Send resume to Neophonic Records, 6404 Hollywood Blvd., Suite 406, Hollywood, CA 90028.

**MUSICIANS: STAR MUSIC** is always in the process of signing talent. We play, perform, publish, produce, and promote music. This includes booking bands & musicians in clubs, concert hall and recording studios, as well as managing musicians. Please send tape, pics, and bio to: Star Music, 1865 N. Fuller Ave., #104, L.A., CA 90046. For info call (213) 876-2852.

**FORMER LAS VEGAS** manager/producer seeks original self-contained groups (rock, R&B, country) to represent. Nightclubs, concerts, records, etc. Send tape, pics, & resume to: Milky Way Prods., 8033 Sunset Blvd., #4007, L.A., CA 90046.

**AGENCY SEEKS GROUPS** who play originals and Top 40 to go to Vancouver, Canada, 1-2 weeks for promotional purposes. Must have studio master recording for video production. Contact Talent Agency at (213) 467-9475.

## SONGWRITERS' MARKET



This songwriters' guide is edited and researched by Rand Ruggenberg, editor of *Songwriters Market*, the annual hardbound market directory for songwriters, featuring over 2000 places where you can sell your songs. Published by *Writer's Digest Books*, 9933 Alliance Road, Cincinnati, Ohio 45242. To find out where you can get a copy of *Songwriters Market*, or to order a copy using your Mastercard or Visa, call toll-free 1-800-543-4844 (not good in Ohio).

**INDEPENDENT RECORD COMPANY** seeks professional, attractive singer to record album (pop/rock) for release in Nov/Dec, 1985. Send demo and pictures to: Chocolate Records, 2554 Lincoln Blvd., #527, Marina del Rey, CA 90291.

**MANAGEMENT COMPANY SEEKS** part-time assistant with secretarial skills. Great opportunity to learn about the business, get help in your career. No pay, flexible hours. Culver City area (213) 838-0634.

**SPECTRUM ARTIST MANAGEMENT** seeks a keyboardist, background vocalists, and a sax player for its Jeffrey Doyle project. For more info, call (818) 892-1911. Paid positions.

**PRODUCER SEEKS BAND** to back artist on recording date at major label studio. Contact: J. Mejia, 2040 Ave. of the Stars, Suite 400, Century City, CA 90067. For more info, call (213) 277-3595.

(619) 466-7625 **ANYTIME**. Musicians: Can a phone call change your life? This one just might. Employment opportunities throughout California. Rockit Talent Agency, 5515 Jackson Dr., #211, La Mesa, CA 92041.

**ARE YOU LOOKING** for us? We're looking for you! Management Production Company is searching everywhere for hot new acts. Send tape and any other info to: Whitney Entertainment, 1341 Ocean #177, Santa Monica, CA 90401.

**THE CITY STAR Club** is looking for management or production companies that book only the best L.A. and Orange County acts for Southern California's hottest nightclub. Also booking agent wanted. Must be of highest pro calibre. References required. Will be checked. (714) 636-4532.

**INDEPENDENT RECORD COMPANY** looking for best female voice in town. Must be thin and attractive with strong, emotional voice for rock ballads, pop, R&R tunes. We have hit material; do you have the voice and looks? If so, send pic, tape & resume to R&R Productions, 1851 Dana St., Glendale, CA 91201. SASE for returns.

**BANDS WITH FOLLOWING** wanted to play at "The Malibu Summer Rock Festival" June-Sept. Bands will be paid reasonably. Please send recent tape and bio to: 22524 Pacific Coast Hwy., Malibu, CA 90265. Attn: Rear office, "Malibu Summer Rock Festival."

**RECORD COMPANIES WANTED:** Artist development & relation manager seeks professional record companies to build program or strengthen already existing department. I have ten years experience in helping to develop the careers of artists and their managers. Please, serious inquiries only. John (714) 494-8969.

**ROCK SINGERS WANTED:** Management/production company will pay to train and develop young male rock singers between 17 and 21 years old with great look and image. Send photos and tapes to: Management, 8033 Sunset Blvd., #5013, L.A., CA 90046.

**HOT DANCE BANDS** wanted: Record producer seeks dance bands for recording project. Send cassette and info to: Time Stream Productions, 4670 Hollywood Blvd., #345-M, L.A., CA 90027.

**LOUNGE BANDS, COUNTRY** bands: R&R Productions will provide you with extraordinary promotion and booking. Possibility for future recording or originals. (818) 340-8879.

**GIRL FRIDAY WANTED** for music production company. Promotion and data entry. Part-time in exchange for commission and studio time. (213) 463-SONG (7664). David

**NEW INDEPENDENT RECORD** company seeks creative bands, any style. Send tape and info to: Talent Group, P.O. Box 944, Del Mar, CA 92014.

**NEW YORK MUSIC** Television looking for music and art videos. Send for info: P.O. Box 724, C.P., NY 12065. (518) 465-9690.

**WANTED: EXPERIENCED** 24-track engineer by 24-track recording studio. (213) 664-7622.

**ROMEO & JULIET'S** currently auditioning singers, comedians, jazz groups, and singing guitar players for Skip E. Lowe's Talent Showcase. Sunday and Monday, 9 p.m. No cover charge. For info call Skip (213) 656-6461.

**NEW YORK Music** Television Show looking for your music videos—free New York exposure. Call (518) 465-9690 or write P.O. Box 724, C.P., NY 12065.

**MINIMUM THREE** players with fully mastered, completed audio wanted for video LP project. We pay you a token fee plus a royalty on sales, & of course produce the video. For consideration, send cassette & picture to: Crayon Video Project, Suite 121, P.O. Box 7304, N. Hollywood, CA 91603.

**COVER BANDS**, Top 40 and Country. R&R Production will provide you with extraordinary promotion and booking. Possibility for future recording of originals. Call (818) 340-8879.

**THE MUSIC INDUSTRY** Network is now accepting demos for a special recording EP project. Send two copies of demo along with two complete sets of lyric sheets to: Joe Macaluso, A&R Dept., Music Industry Network, 6255 Sunset Blvd., #208, Hollywood, CA 90028. Demos must be received no later than 4/19/85. Send SASE for returns. Songwriters: We are also screening material for use in this project. Above submission procedures and deadline apply.

**THE USO IS** looking for performing groups to join their 1985 tours to Europe, the Caribbean, and the Pacific. For more info, call (23) 650-2395.

**SONGWRITER'S NETWORK:** Friday, April 12, 8 p.m. An intimate evening of contemporary music featuring the music of several L.A. songwriters. Producers, publishers, songwriters and artists welcome. Brand Park Library, Northwest Glendale. For info call (818) 956-2051.

**WYOMING COUNTRY** Music Foundation seeks groups or solo acts to participate in a "Hootenanny" in Kaycee, Wyoming, June 24-30, 1985. Negotiable pay, possible radio and TV exposure. Sound system and accompaniment provided. Contact Glenda E. Moore, 875 Dunnuck #F-S, Sheridan, WY 82801. (307) 672-7705. For audition send tapes, pics, and bio.

**CELEBRITY CENTER** Showcase seeks rock, R&B, jazz artists. Contact Teri DeVon (213) 465-3200 for audition. Shows every Saturday with negotiable pay. 5930 Franklin Ave., Los Angeles, CA 90028.

**FOUR STAR SALOON**, 8857 Santa Monica Blvd., West Hollywood, seeks singers for Friday Cabaret Night. Three-piece band provided. Auditions held every Monday at 8 p.m. Possible future paid bookings. For info call John (213) 263-2633.

### DUNSKY ADVERTISING

Reg Weiswall  
General Manager/Production  
1310 Green Ave., Suite 230  
Montreal, P.Q. Canada H3Z 2B2  
(514) 937-4257  
**Expertise:** Advertising Agency  
**Credits:** Serves automobile leasing, office furniture and highway transport clients.  
**Looking For:** MOR for jingles, music beds and background music.  
**Submit:** Cassette. Does not return unsolicited material but prefers to keep on file.  
**Comments:** Reports in 2 weeks. Pays by the job. Buys one-time or all rights.

### DOBIE GRAY PRODUCTIONS

210 25th Ave. N., Suite N-101  
Nashville, TN 37203  
**Expertise:** Producer/Publisher  
**Credits:** *Offer I Couldn't Refuse*, by Kathleen Baker (country); *Dark Side of Town* and *Something We Won't Lose*, by Dobie Gray on EMI/Capitol (country LP's and singles).  
**Looking For:** Country, Pop, Rock  
**Submit:** Write first (include SASE) and obtain permission to submit, then submit 2 songs on cassette and lyric sheet.

### OMAR ADVERTISING INC.

Paul Sierra, Creative Director  
5525 N. Broadway  
Chicago, IL 60076  
(312) 271-2720  
**Expertise:** Ad Agency (Hispanic)  
**Credits:** Serves variety of clients including Jewel Stores, Illinois Bell, People's Gas, Jay's Potato Chips, WBBS TV.  
**Looking For:** Music with "hispanic" flavor for jingles, music beds and background music. "We prefer light music. Jingle-type music that can carry a voice-over."  
**Submit:** Reel to reel or U-matic (¾") videocassette. Generally does not return unsolicited material (unless specifically requested and SASE enclosed), but prefers to keep on file.  
**Comments:** Reports in 2 weeks.

### THE RAINBOW COLLECTION LTD.

Herb Gart, President  
Box 300  
Solebury, PA 18963  
(215) 297-8437  
**Expertise:** Producer/Publisher/Personal Manager  
**Credits:** *Blues Explosion*, by Sugar Blue on Atlantic (blues LP); *Automatic Man*, by Jack Bruce on Epic (rock-fusion LP); and *Dominion*, by Don McLean on EMI (folk-rock LP).  
**Looking For:** Rock, Pop, Country, Blues, Jazz and Reggae  
**Submit:** 1-6 songs on cassette or videocassette (VHS or Beta) with lyric and lead sheets. Does not return unsolicited material.  
**Comments:** Reports in 6-8 weeks. "Send me what you think is your finest work. If you believe in yourself and your artistry, contact me."

### STREET SINGER MUSIC

Mark Meckel, President  
117 W. Eighth  
Hays, KS 67601  
(913) 625-9634  
**Expertise:** Publisher/Record Company/Producer

**Credits:** "This One's For You," written by M. Ferguson, recorded by Kim Haiger on MDM Records (slow rock single); "Promise Given," written and recorded by Bill Sanchez on MDM (Christian single); and "Cadillac," written and recorded by C. Conlee on MDM Records (rock single).  
**Looking For:** R&B, Country, Gospel, Christian Rock and Fifties Rock  
**Submit:** 2-4 songs on cassette with lyric or lead sheet and SASE.  
**Comments:** Reports in 2 weeks. "Be willing to make changes and work with a producer."

### SUITE BEAT MUSIC

Bob Marin, President  
1201 Olympic Blvd.  
Santa Monica, CA 90404  
(213) 452-5949  
**Expertise:** Record Company  
**Credits:** *Back to the Know*, by Bad Religion on Epitaph Records (punk LP); "Goddess In Progress," by Julie Braun on Rhino Records (pop single); and "Beat Farmers," by the Beat Farmers on Rhino Records (pop single).  
**Looking For:** Rock/Pop, New Wave, Psychedelic and Jazz  
**Submit:** Maximum of 3 songs on cassette or VHS videocassette with lyric sheet and SASE.  
**Comments:** Reports in 4-6 weeks.

### THREE HEARTS MUSIC

Gordon Perry, President  
11260 Goodnight Ln.  
Dallas, TX 75229  
(214) 241-5182  
**Expertise:** Publisher/Producer  
**Credits:** "Rock & Roll Me Again," written by Marc Benno, recorded by the System on MCA Records (R&B single); "Saddest Victory," written and recorded by Sandy Stewart on Modern Records (pop/rock single); and "If Anyone Falls," by Sandy Stewart and Stevie Nicks, recorded by Stevie Nicks on Modern Records (pop/rock single).  
**Looking For:** Pop/Rock and R&B  
**Submit:** 4 songs on cassette or 15 ips reel to reel with SASE.  
**Comments:** Reports in 4 weeks.



**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.

**DONNA HADDAD**  
Phone: (213) 653-8272  
Instrument: Voice  
Technical Skill: Singer, writer  
Styles: Rock, pop, MOR, R&B  
Vocal Range: Alto to soprano  
Sight Read: Yes  
Qualifications: 10 years live and studio, recording experience. New Yorker. Manhattan School of Music grad. Warm mellow to big gripping sound. Chest to head tones. Can also sing in other languages.  
Available For: Sessions, demos, jingles, videos

**DOMINICK CERTO**  
Phone: (213) 653-8272  
Technical Skills: Singer, writer, percussion  
Vocal Range: 1st tenor (3 octaves)  
Styles: Pop, rock, R&B, soul, reggae  
Sight Read: Yes  
Qualifications: 10 years live and studio, records (backing and lead), demos, commercials, films. Voice quality similar to Bobby Kimball (Toto) or, in reggae style, Sting (Police).  
Available For: Sessions, demos, live, band situations

**L.A. VOCAL REGISTRY**  
Phone: (213) 254-0711  
Vocal Ranges: All  
Styles: All  
Qualifications: We have vocalists of all styles and levels of experience.  
Available For: Sessions, demos, casuals, everything

**MERRILL LEIGHTON**  
Phone: (818) 760-0148  
Vocal Range: Soprano (3 octave)  
Styles: Pop, light rock, R&B, jazz standards, Broadway  
Sight Read: Yes  
Qualifications: 13 years live and recorded experience including Broadway shows, industrial shows, commercials and club dates, recording and TV.  
Available For: Sessions, jingles, demos, videos

**FEMALE VOCAL TRIO**  
Jill Freeman, Claudia Russell, Laura Zambo  
Phone: (213) 654-5852, (818) 763-2505, (213) 939-4365  
Vocal Range: Alto to 1st soprano  
Styles: All styles except opera  
Sight Read: Some  
Qualifications: Club and showcase performance, studio background and lead experience.  
Available For: Session work

**NANCY ROCHE**  
Phone: (818) 906-0611  
Instrument: Voice  
Technical Skill: "Instant" harmonies, writer  
Styles: Pop, rock, C&W, R&B, jazz  
Vocal Range: 4 octaves  
Sight Read: Yes  
Qualifications: 10 years clubs, studio work, TV, radio commercials  
Available For: Sessions, jingles, demos, concerts

**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." Limit: 25 words maximum per ad. All buy and sell ads must have a price. At the end, give your name and phone number (with area code).

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

**NEXT CLASSIFIED DEADLINE WED. MAY 1, 12:00 NOON**

**2 PA'S AND AMPS**

- Fender Super Reverb amp, 45 watts, \$300. 213-823-9135
- Two Yamaha S4115 cabs, 15" spkr & hom, mint cond, \$490 obo. Ron 213-371-0970
- Fender Twin Reverb, perf cond, \$325. Forrest 213-659-8270
- Peavey 4-12 cab, Scorpion spkrs housed in flight case, \$250. Mike 818-341-2514
- Peavey SR1200 12-channel stereo mixing board, still under warranty, mint cond, \$759. 213-376-5580
- Roland JC120 Jazz Chorus amp, xlt cond, \$350. 213-376-5580
- Peavey Mark 3 series lead guitar amp, 3 mos old, \$250 obo. David 818-244-0423
- MusicMan 1-12RD, 100 watt, self-contained amp w/EV 12" spkr, reverb, channel switching, no price!
- Yamaha Q100, one 12" spkr, \$300, no phone number!
- MusicMan RHD130, one 15" spkr, \$350, no phone number!
- Roland Q40 keyboard amp. xlt cond, \$225 obo. 805-984-1534
- Adam Marshall 50 watt Mark II lead amp & 4x12 spkr cab, xlt cond, \$750 obo. Kerry 213-392-3690
- Mesa soundlike tube amp, 200 watts, parametric EQ, \$150 obo. Scott 213-396-6337
- Seymour Duncan modular top, 100 watts, 1 extra module, brand new cond, 4 mos old, \$900. Paul 818-344-3859
- Kustom PA mixer head, 300 watts, 7-band EQ, hi-lo inputs, perf cond, \$275. Kevin 213-931-2122
- Fender pre-CBS Twin w/two 12" EV SRO spkrs, \$300. Bob 213-305-8908
- Fender Baby Bassman spkr encl w/two 12s, very gd cond, \$175. Ron 213-395-4172
- Roland JC120 chorus vibrato, two 12s, \$350. 213-874-2766
- Bi-Amp, power amp, 125 watts per channel, good cond, \$600. Miss Hawkins 818-841-9777
- Marshall-type amp made by Sound City, 100 watt combo style w/two hvy duty 12s, reverb, master vol, xlt cond, \$275 obo. 818-985-5158

- ElectroVoice 100 watt monitor, SM12-2, w/cover & cord, used 4 mos, grt for vox, \$270. 213-465-1617
- Two custommade spkrs in traveling cabs, grt for small P.A., keyboards, etc, no price.
- Sunn Beta bass amp head, 100 watts, 4 ohms, gd cond, \$125. 213-836-9338
- Mesa Boogie 60 watt amp, black, 12" spkr w/road-case, perf cond, \$575. Ron 818-982-6791
- Marshall 4-12 spkr, straight cab w/wheels & cover, gd cond, \$425. Ron 818-982-6791
- Yamaha 100-G two 12, like new, \$350 obo. Jim 213-463-8843

**3 TAPE RECORDERS**

- Studio Master 16x8x2 recording/mixing console, \$2990, brand new cond. Mike 213-662-5291
- TEAC rack, holds any size TEAC reel-to-reel recorder, w/casters, \$25. 213-382-8749
- TEAC Model 5 mixing board 8-in, 4-out, \$950 obo. Doug 213-850-5288
- Foxtex A4 recorder, brand new, \$750 obo. John 818-845-2097
- Tascam Model 106 board w/Model 234 recorder, brand new, \$950 for both. Dave 818-994-9159
- Foxtex A-8 8-trk recorder, 350 mixer w/meter bridge & remote control, brand new w/warranty, \$2350. 213-399-3078
- Ampex MM1000 16-trk recorder w/DC servo & remote, gd cond, \$7500. Paul 818-628-8029
- Yamaha MT44 Portastudio, 4-trk cassette recorder w/4-channel mixer, patch bay, simulsync & pitch control, 6 mos old, \$750 obo. 818-884-8016
- 3M M79 2-trk recorder, xlt cond, \$2500. Steve 818-762-2232
- TEAC A7030 2-trk, 15 & 7 ips, xlt shape, \$550. Steve 818-762-2232

**4 MUSIC ACCESSORIES**

- Anvil guitar case, holds up to 5 guitars, \$100 firm. 213-382-8749
- Roland TR606 drum machine, \$175. Art 818-509-8678
- Fender Rhodes 73 stage model Anvil case, \$160 obo. Art 818-509-8678
- Hohner D6 clavinet Anvil case, \$150. Art 818-509-8678
- Shure mixer TE68M, high impedance, \$75. Eddie 818-281-5730
- Mixing board, 2A, 6-channel 4-trk, \$350 obo. Pascal 213-450-5728
- ElectroVoice RE15 mc, xlt cond, \$75. 213-735-6221
- Morley Wah volume pedal, xlt cond, \$50. 213-735-6221
- MXR doubler/flanger 126, \$75. 213-822-7629
- Pignose amp, \$50. 213-822-7629
- Two Bose spkrs, 901 series 3, \$425 obo. 213-822-4928
- Anvil case, blk, hvy duty casters, 52x38x22, xlt, \$225 obo. Tony 213-653-0237
- Boss OC-2 octaver, \$70. 818-761-3735
- Fender Strat tremolo assembly, \$45. 818-761-3735

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- Guitarist w/chops, songs, lks att, sks hard rock band w/same Bob 213-305-8608
- Guitarist/vocalist w/image, equip, stage/studio exp avail. Serious only 213-399-1995
- Pro guitarist lking for R&B or medium grp. Must have mgmt. 818-989-3277
- Aggressive energetic rock band sks singer to continue raunchy longhair tradition of old Stones, early Aerosmith. The real thing need only apply. Slash 213-659-6325
- Exp'd studio guitarist avail, have xlt sound, orig style. 213-461-5217
- Guitarist avail, totally pro, xlt equip, trans, att, lks, have tapes, pics, refs upon requests. Solid business 818-797-1872
- Lead guitarist, 20, sks 4-pc melodic hard rock band w/female vocalist. Have xlt equip, unbelievable contacts 818-766-5532
- R&R guitarist skng pro rock band. Have image, equip. Pros only. 213-874-2049
- Lead guitar plyr w/grt chops & taste sks fulltime wking T40 or orig band. 714-626-5257
- Image guitarist sks talented hard rock glam band, must have gd tunes, no egos. Rick 818-892-1257
- Lead guitarist w/speed, talent, creativity, sks HM band. Xlt equip, att. Pref recording proj. Infi Lili Roth. Call Keith evens. 213-842-2439
- Exceptional guitar hero, young, serious, ambitious, classically infl w/xt phrasing, style, image, att, sks recording/showcasing band sit. Hard rock to metal, pros only Brad 213-464-6495
- Craig Collins Turner of Network, featured Apr iss Guitar Player, sks pro qual comm hard rock metal band or members to reform NETWORK. 818-769-2682
- Guitarist lking for rock band, xlt equip, stage pres, also trans. Allen 818-887-4712
- Lead guitarist, sings lead, sks casual band, current repertoire. Mitch 213-660-1841
- Female rhythm guitarist sks all-female w/ straight-ahead rock band. Xlt equip, gd att. 818-240-5829

9 GUITARISTS WANTED

- Versatile guitarist needed by singer/songwriter/pianist for duo &/or band. Jeremy 213-942-7340
- FLUID DRIVE desperately skng lead guitarist who is ready to work immed. Nancy 213-822-5634
- Rock guitar teacher & soundalike plyr w/method plan for unique business oppty, pay plus percentage. Saul 213-932-0445
- Guitarist wtd for modern rock grp w/completed video & demo tape now under various label consid. Must sing & have innovative plyng style. Chris 213-928-6795
- Guitarist/vocalist wtd for orig contemporary guitar-dominated dance rock band, also has cover repertoire, T40, oldies, etc. Monty 213-661-5300
- Seeking musicians for jam sessions. Art 818-509-8678
- Creative tasteful melodic guitarist/singer wtd for song-oriented band. Major producer, record label interest, infl vary but Beatles/60s rate high. 213-665-1050
- QUANTUM LEAP sks guitarist for orig pop rock band. Have good ear for tunes & be prepared to make commitment. We are new, now forming. Steven 213-850-1660
- Guitarist w/original snd & R&R image wtd by keyboardist for collab. Luke after 8 pm 818-942-4565
- Christian, has 45, sks strong lead guitarist for secular rock, new wave, old wave, all wave, recording, video, live shows. 213-820-0404
- Female vocalist ala Chrissie Hynde, Patti Smythe, sks gd lking lead guitarist, bassist, drummer, & keyboardist for upcoming recording proj. Marisa 213-278-6426
- Pro rhythm guitarist/background vocalist wtd by lead guitarist/songwriter w/10 yrs concert/recording exp w/name plyrs to form dynamic metal band, pros only. 213-876-4290
- Creative energetic guitarist w/orig image & backing vox wtd for orig pop rock band infl by Blondie, Babies, T Rex. Kathi 213-392-1415
- Guitarist wtd for working T40 rock band, lead vox, high energy & image musts. 213-820-2162/818-709-8598

- Guitarist who dbls on synth wtd, not T40. 213-656-2797
- Wanted: Guitarist who can play minimalist in early Cure vein & can also appreciate Neal Gerald. 213-653-2991/213-935-1612
- M/F lead guitar wtd for orig rock band infl Springfield, Journey, Survivor. 20-25, vox pref. Serious only, no smoking, drinking, drugs. 213-479-8942
- Lead player, country/country rock & blues, band leaves for Wyoming May 3rd. Pete 818-943-0825
- Lead guitarist w/vox into higher self for orig comm pop rock. No drugs or smokers, positive energy only. Bruce 818-761-7612
- Female country lead guitarist wtd for popular all-grl country rock band. Voice helpful. 818-906-4482
- Guitarist w/vox, M/F, wtd to complete newly formed orig rock band ala Pretenders, Talking Heads, U2. Responsible only, Westside area pref. C213-839-1490
- Rhythm guitarist wtd w/some lead abil & backup vox. Must have pro image, equip, dedication. Youth-oriented band, 80s sound. 213-392-1839
- Guitarist wtd desperately, touring within 6 mos. Infi must be Prince, Jimi Hendrix, Stones. Serious only. 213-631-1384
- Guitarist wtd for collaboration w/other guitarist for heavy group bound for success. Solo talent, long hair image musts. 714-650-3853
- Singer/songwriter sks Strat/Tele style guitarist for collaboration, recording & band. Petty, Kruger style. Kevin 213-931-2122
- Mike Stern, John Scofield, Andy Summers, Pat Metheny, just to name a few. Guitarist wtd for new American music band. John 818-956-5157
- Recording & touring band DUNGEON sks high estab'd melodic metal guitar plyr w/vicious lking lks. Must be comm yet strong & raw & aggressive. Pros only. 213-631-1403
- Guitar plyr needed immed for wking 80s rock band, must know/play songs like the records, sing, good chord knowledge, pros only. Ethan 213-318-6147
- Male guitarist, 19 & under, wtd to form orig band infl Metallica, Maiden. Must have image & att. L.A. area. Mike 4-9 pm 213-733-6478
- Looking for able pro HM musicians (bassist, drummer, guitarist). Joe 213-394-8054
- K13 lking for bassist, drummer, guitarist, pros only. Sinclair 213-465-6503
- Female guitarist for new group by estab'd prod co. Recording, touring. Send tape, bio & pic to PFL, 217 W. Alameda, Ste. 202, Burbank, CA 818-760-0224
- Guitarist wtd by guitarist/vocalist to form T40 band. Image, vox, gd equip musts. 213-399-1995
- ANANDA, who has sold thousands of recordings, sks spiritually attuned guitarist for 2 large concerts in L.A. Contemp sound ala We Are The World. 619-329-3349
- Guitarist sought by performing act. Recording exp & vox required. Orig rock blues, energetic only. 213-372-9126

10 BASSISTS AVAILABLE

- Bassist/songwriter w/pro studio & stage exp lking to join band Frank 213-838-1174
- Bass plyr w/extensive road/studio exper sks wking T40, casuals or recording band. Larry 818-989-2234
- NYC bassist w/vox, super hot, 7 yrs road exp/studio work, T40, jazz, rock, pop, R&B & funk. Recording artist, writer, producer. Pros only. Keith 213-431-8585
- Bass plyr w/xt image, pro equip & att lking for wking T40 band. Pat 213-667-2027
- Bassist from New Orleans avail for studio & live work & teaching. 16 yrs exp, wide range infl, tape avail. 818-760-0224
- Bassist, 30, for casuals & gigs, all styles, gd lks. 213-838-0210
- Bassist, 8 yrs pro exp, xlt equip, van & PA, sings, sks wking parttime T40 or casuals band. Tom 818-906-7027
- Bassist/vocalist, dbls key bass, reads, sks wking or soon-to-be T40 band. Skip 213-399-7641
- Bass plyr w/vox sks wking band, country, jazz, Latin, T40, oldies. Easy-going & responsible, also play some guitar. Gary 818-994-8369

- Ace synth bass plyr sks wking group, R&B, rock, T40, has xlt equip & trans. Marvin 818-765-4905
- Bass plyr/singer avail for wking band. 213-661-6399
- Bassist/keyboardist songwriter sks collaboration w/qual musicians & vocalists on orig proj. Near Granada Hills. No metal or beginners. Rick after 6 pm 805-268-1335
- Bassist, 32, w/lead vox & dbls on synth, also writes, sks ong band, studio & club work. Xlt equip & att. very serious & hardworking w/clean image. Jay 818-982-3155
- Bassist sks pro band using high tech ideas that blend into comm dance format. 213-376-5580
- Bassist, pro, 15 plus yrs exp, transcribes, improvises, travels, knows C&W, plays most roots styles, will consider showcases w/estab'd band, no vox. Chuck 818-784-1830
- Bassist wtd for performance art ensemble. Gigs happening now! Kevo 213-874-4303x704
- Bass plyr wtd for high energy new country band w/vmynl & good conn's. Currently gigging & recording. Kerry 213-392-3690
- Bassist wtd for West L. A. band ready to showcase. M/F, ET, whatever 818-999-2354
- Jazz rock fusion band lking for bass plyr, sks hot players only. Randy 818-988-1288
- Female vocalist ala Chrissie Hynde, Patti Smythe, sks gd lking lead guitarist, bassist, drummer, & keyboardist for upcoming recording proj. Marisa 213-278-6426
- Bass plyr wtd to complete estab'd melodic hard rock band w/gd edge. Serious only. Scudder 213-465-4348
- Bassist wtd for band currently finishing EP, w/gigs & showcases upcoming. Must have gd equip, trans, att Brad 213-931-8547
- Bassist w/modern sound, decent equip & trans, needed by estab'd grp w/gigs & EP pending. 213-399-7259

10 BASSISTS WANTED

- Bassist wtd by lead guitarist/songwriter w/10 yrs concert/recording exp w/name plyrs to form dynamic metal band, pros only. 213-876-4290
- Bass plyr wtd to replace injured bassist in modern rock grp currently recording indie EP. Must enjoy ????. Have good equip & trans Bruce 213-399-1008
- Bassist wtd, not T40 213-656-2797
- Bassist for pro R&B recording & live proj, some byrd abil required, kybd provided. Peter 818-500-7381
- Powerful female vocalist ala Benatar & A-1 lead guitars/songwriter need bass plyr & drummer to complete melodic hard rock act. Gd equip & trans musts. Tom after 5:30 pm 805-373-1984
- Bass player for country/country rock & blues. Band leaves for Wyoming May 3rd. Pete 818-943-0825
- Bassist wtd w/vox, must be into higher self, for orig comm pop rock. Postive energy only, no drugs or smokers. Bruce 818-761-7612
- Bass plyr who sings lead needed to complete trio for hotel circuit, must travel. Primarily T40 & oldies. 213-996-9432
- M/F bassist wtd, trans, equip, pos att musts. High energy R&R. Gary 213-392-7323
- Maureen 213-558-8021
- Christian, has 45, sks strong bass guitar for secular rock, new wave, old wave, recording, videos, live shows, contract. Van 213-820-0404
- Hard rock band needs solid bass plyr. Must have melodic aptitude, long hair image, 18-23. Kevin 213-461-5217
- R&R Bassist needed for pro showcase band w/gigs, image, backing. Serious only. Nancy 213-822-5634
- M/F bassist wtd for orig rock band infl Springfield Journey, Survivor. 20-25, vox pref. Serious only, no smoking, drinking, drugs. 213-479-8942
- Exciting stylist, rocker into today's snds & fashions, San Gabriel Valley, infl Idol, U2, Bowie. 818-285-0658
- Bass plyr wtd for TOKYO, pop rock grp infl Prince, Idol, H&O, Prodigy only. Randy 818-337-8613
- Female bassist wtd for wking all female band, T40 & orig, live & studio work. Must read, play pop rock funk styles. Angel State Prods 213-396-4668
- Creative tasteful melodic bass plyr/singer wtd for song-oriented band. Major producer, record label interest, infl vary but Beatles/60s rate high. 213-665-1050
- QUANTUM LEAP sks bassist for orig pop rock band. Have good ear for tunes, be prepared to make commitment. We are new, now forming. Steven 213-850-1660
- Bassist wtd for new orig rock band w/female vocalist, versatile, grt att, backing vox pref. 19-25. Courtney 213-883-1179
- Dynamic duo lking for big bass. Join singing lking songwriting guitar & synth on smokin' techno pop rock 213-455-2288 & orig, live & studio work. Must read, play pop rock funk styles. Angel State Prods 213-396-4668

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- Looking for able pro HM musicians (bassist, drummer, guitarist). Joe 213-394-8054
- K13 lking for bassist, drummer, guitarist, pros only. Sinclair 213-465-6503
- Female bassist wtd for contemp all female band w/paid T40 gigs & upcoming orig EP. Must read, backup vox plus. Angel State Prods 213-396-4868
- Female bassist for new group by estab'd prod co. Recording, touring. Send tape, bio & pic to PPL, 217 W. Alameda, Ste. 202, Burbank, CA. 213-939-1995
- Bassist wtd by guitarist/vocalist to form T40 band. Image, vox, gd equip musts. 213-399-1995
- Bass plyr needed for orig rock recording proj. Girls only. Perry 213-966-5165
- ANANDA, who has sold thousands of recordings, sks spiritually attuned bassist for 2 large concerts in L.A. Contemp sound ala We Are the World. 619-329-3349
- Metal band NETWORK feat Craig Collins Turner, Apr las Guitar Player, sks pro qual bassist. Singer/players only, pros only. 818-769-2682
- Bass plyr wtd, M/F, for ong funk rock band. Dedicated only. Club dates, demo, 20-23. Danny 213-939-1463
- Bassist sought by performing act. Recording exp & vox nec. Orig rock blues, energetic only. 213-372-9126
- Pro melodic rock band ala Foreigner, Boston, in process of recording EP, sks pro bass plyr, image & backup vox a must. 714-661-3016

## 11 KEYBOARDISTS AVAILABLE

- Keyboardist sks vinyl-quality melodic hot band. Much stage & studio exp, writes, sings, arranges, produces. Alex. 714-534-1578
- Multi keyboardist complete w/ Dyno My Piano, Rhodes, Juno 60 poly synth, MiniMoog & stereo system, lead vocal ability, 12 yrs exper. Berklee grad 1981. Pros only. 818-281-5730
- Keyboardist avail for orig band or wking sit, studio/concert exp, vox, pros only. Luke after 8 pm 818-842-4565
- Multi keyboardist/writer/vocalist sks complete gd pop rock grp infl H&O. Tears for Fears. No drugs. Emjay 818-788-3260
- Keyboard plyr/fiddler, female, w/voice, sks wking country rock band. 10 yrs exp, pro att & equip. Nel 213-650-9958
- Keyboardist/singer, plays harmonica, thinks music should be fun, sks wking blues swing band. I have the gear & the ear. 714-534-7112
- Piano plyr/singer avail for wking band. 213-661-6399
- Keyboardist, also vocalist, w/DX7 & other keyboards, avail for wking sits. Les 714-856-2923

## 11 KEYBOARDISTS WANTED

- Pro singer, high energy, jazz/rock/fusion act, dancer to collaborate with keyboardist arranger &/or band w/standards & ongs for ACT OF PASSION for recording & Las Vegas-type club work. No MOR need apply. Bobby 818-242-0598
- Christian musician & composer skng ministry-minded keyboardist for ??? FACE, the unique Christian new wave grp. Mike 213-936-3656
- Multi keyboard synth plyr wtd for T40 & ongs band currently recording & on our way. Jeremy 213-942-7340
- VIZUAL WYTES needs synth plyr w/ears. Jazz rock pop band, background vox helpful. Don 818-956-5157 Scott 818-906-7008
- Keyboardist/synth wtd for orig non-metal band. Quality plyr, goal-oriented performer. Band has mgmt, financial backing, producer. 213-324-2407 213-374-3733
- Keyboardist/synth wtd, hrd rock only, no egomaniacs, must have own equip, read & write music, for band w/mgmt. Bnan 213-461-9697
- Synthesist/multi-instrumentalist for electro pop fun, textural melodic unusual sounds. Team effort, emph on form, simplicity, fun, overcomplexity, sensuousness, stardom. Mike Jones 213-465-5677 Carson Farley 818-783-4234
- Al Kim, call 818-769-7420
- Keyboardist Chris, 19, lives in Reseda/Valley area, pls call Michael. 818-769-7420
- Hard rock keyboardist wtd for orig band, must have xlt equip. John 818-343-9625
- Rad keyboardist needed, must be gd arranger, infl Van Halen, Survivor, Duran Duran. 818-769-7420
- RAMSES II needs multi keyboardist for college perfs, rehearsals & recordings. Financially secure only need apply, pref reliable exp'd musicians. Thomas 213-927-5380
- Synth plyr w/reading chops wtd for estab'd new wave funk band w/whorns, record label & records. Infl Oingo Boingo, Zappa. Vocals pref. 213-261-8146 213-978-9502
- Seeking musicians for jam sessions. Art 818-509-8678
- Female multi keyboardist for modern rock recording proj. Strong image, gd att, able to rehearse a must. Vox/writing ability a plus. Cindy/machine 818-997-6209
- Keyboard plyr wtd, jazz standards to R&R, must have synth. Immed work. Paul 213-638-0210
- Keyboardist wtd to complete 5-pc all orig hard driving pop proj. Members 21-22, must have att, image, equip, trans. Darrell 213-327-0434
- Piano plyr wtd for one man gospel musical. Home 213-850-1766 Work 818-843-6000x6687

- Wanted: Keyboardist/synth to complete creative orig band, solid proj w/definite goals, will be waiting for your call. Brett Scott 714-521-9187
- Female vocalist ala Chrissie Hynde, Patti Smythe, sks gd lking lead guitarist, bassist, drummer, & keyboardist for upcoming recording proj. Marisa 213-278-6426
- CITY BEAT sks female keyboardist/vocalist for T40 to Vegas. Exp not nec, creativity, talent & desire to work musts. Gayle Louise 213-594-8147
- Keyboardist wtd for comm rock band w/album, nat'l distr, airplay, touring soon. Must sing, have modern rock image. Pros only. 714-964-0509
- Arranger/accompanist wtd for emerging male singer, pop, R&B, soul, etc. Anka 213-388-8245
- Keyboardist wtd for wking T40 rock band, lead vox & image musts. 213-820-2162/818-709-8598
- Keyboardist/synth wtd, not T40. 213-656-2797
- Keyboardist wtd for orig R&R proj. David 818-985-3024
- Keyboardist/synth wtd for orig comm pop rock. Must be into higher self. Positive energy only, no drugs or smokers. Bruce 818-761-7612
- Keyboardist wtd desperately, touring within 6 mos. Infl must be Prince, Jimi Hendrix, Stones. Serious only. 213-631-1384
- Rock poet singer w/mgr & lawyer lking for mad/genius/ethical keyboard synth w/equip & vision. No drugs. Trakker 213-669-1637
- Singer/songwriter sks keyboardist w/vox for recording & band proj. Petty, Springsteen style. Kevin 213-931-2122
- Progr hard rock band ala Night Ranger, Rainbow, needs classically infl keyboard plyr ASAP for immed recording for major label. 818-904-0697
- Hot working orig pop rock band w/grm material lking for exp'd keyboardist w/equip. No drugs or pers problems, serious only. 213-469-4785
- M/F keyboardist w/Cars/Eurythmics style wtd for rock band, 20-25, vox pref. Serious only, no smoking, drinking, drugs. 213-479-8942
- Pro orig band w/image, strong vox, press kit, & xlt mat sks keyboardist, vox a plus. Kevin 714-546-6229
- Female vocalist w/mgmt sks keyboard plyr for showcase & studio work. 213-871-0521
- Keyboard plyr w/rad image, dbls on rhythm guitar, wtd for top draw melodic hard rock band w/record & top mgmt. 213-271-8150
- Multi keyboardist wtd for orig rock grp TUXX, pro equip & att, mod image a must. Dan after 8 pm 818-980-9680
- Female keyboardist/synth for new group by estab'd prod co. Recording, touring. Send tape, bio & pic to PPL, 217 W. Alameda, Ste 202, Burbank, CA.
- ANANDA, who has sold thousands of recordings, sks spiritually attuned keyboardist/synth for 2 large concerts in L.A. Contemp sound ala We Are the World. 619-329-3349
- Keyboardist wtd for emerging male singer of jazz, pop, R&B, for showcasing. Must be creative. Jay, Adam 213-388-8245
- Keyboardist/synth plyr wtd for all orig dance rock new wave band. We have own recordings, nightclub work. Must have own equip, trans. Ash 213-923-4410
- Keyboardist/synth plyr wtd for all orig new wave dance rock band. We have own recordings, club work Dale 213-860-8712

- Multi keyboardist wtd who also sings, writes, w/R&B, jazz & some T40 flavor to form trio for work. 213-461-4036
- Keys sought by performing act. No T40. Vox required, organ & synth provided. Orig rock blues. 213-372-9126
- Keyboard plyr w/rad image capable of dbing on rhythm guitar wtd for top melodic hard rock band w/record & top mgmt. 213-271-8150
- Keyboardist wtd for all orig pop rock band w/rit material. Decca 213-256-6397

## 12 VOCALISTS AVAILABLE

- Male vocalist/tenor, unique sound, avail for recording, studio session work etc. Sings lead & background, great at harmony. Tom 213-652-5416
- Lead female vocalist skng R&B band (bass, drums, lead guitar, kybds, sax). W/Creative Image Assoc. Serious pros only, demo & exper a must. 213-856-0823
- Female vocalist skng tight T40 rock band. High energy, stage pres, willing to travel. Laurie 818-760-1533
- Outstanding young female vocalist sks a competent mgr or very outstanding competent agent. 213-850-7583
- Female lead singer, attractive yes, wts challenging pro projs, 3-nighters, orig bands, studio. Powerful yet sensitive, plays keyboards, DX7, xlt theatrics, dancer. Kanga 213-667-0260
- Exp'd female lead vocalist w/grt stage pres & voice sks wking casual band. Has charts, is reliable. Serious only. 818-761-3735
- Exp'd female vocalist, lead or backup, avail for demos, sessions, clubs, jingles. Alto to mezzo soprano, jazz fusion, R&B, pop. Good image/stage pres. 818-368-0900
- Richard Jennings, call the office to place your Pro Players ad. 213-462-5772
- Male lead vocalist/lyricist avail for band w/contract/financial backing. Hot image. 213-850-8155
- Female singer w/strong & unique vox lking for progr band interested in big band sound/new wave. Gal after 7 pm 213-483-3612
- Xlt female vocalist avail for demos, jingle sessions. Serious only, call eyes. 213-595-3834
- Female vocalist, R&B, Motown, oldies, sks laidback wking band. Evamarie after 4 pm 213-487-1377
- Female vocalist w/control, range & guts avail for serious projs 10 yrs exp. Tapia 818-957-6361
- Pete Preston, lead singer of MANSFIELD, lking for members to start his new band proj PROWER. Call after 5 pm 213-250-7942
- Female vocalist will sing your demo in exchange for demo copy. Gd strong voice, infl Tina Turner, Nicks, Patty Smythe, Lennox, Motels. Pro att. Mary 213-278-3209
- Attention Marny: I'm not Karen. 213-374-0629
- Pro high range vocalist sks powerful HM band. 818-506-0578

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- Lead vocalist lead guitar play avail for wking T40 band. Exp'd, serious, dependable. JT 213-876-7086
- Lead vocalist, strong dynamic range, infl Perry & Waite, sks pro sit w/poss contracts & grt mgmt. Serious only. No drugs, I want the bigtime. Daniel after 5 pm 805-259-2864
- Female vocalist in need of T40 R&B jazz band. Also avail for session work. Cordia 714-624-3964
- Serious female vocalist avail for demo work & sessions, soft rock, pop, R&B. Fill 213-461-4356
- Lead singer lking for band, infl Elton John, Stones, Foreigner. BC 213-653-0367
- Frontman, great range, infl everybody, sks proj w/contracts & mgmt. "Here's the missing link." No jerks or druggies. Daniel after 5 pm 805-259-2864
- Male lead vocalist w/stage & studio exp sks comm rock band, dance-oriented, soulful vox, ballads, image-conscious, dedicated, serious. 818-344-5311
- Vocalist, writer, guitarist, stage/recording credits, sks country pop band. Demo avail. Phil 714-775-3306
- Christian vocalist lyricist avail, skng heavy Christian band w/heavy sound. 213-329-3130
- Lead singer w/strong stage pres, infl Chaka Khan, I'm a white male but so what? Sks band to develop indiv style, let's talk! Brian 213-978-8227
- Female lead vocalist/songwriter skng T40 wking band, pros only. 213-313-0069
- Male vocalist lking for hardworking ong rock band. Bill Collins 805-942-8152
- Refined soulful lady sks to front dedicated type band. Blues, R&B pref, infl Aretha Franklin, Janis Joplin, Mary 213-396-5313
- World class rock singer, infl Graham, Coverdale etc, much exp, xit voice, image, sks class rock act w/top mgmt &/or major label. David 818-355-5238
- Young male & female vocalists sk young gd-ikng band w/comm qual into R&B & funk. Nile or Bianca 213-650-9707
- Female vocalist searching to form/join rock band. Exp'd live/recording (local airplay). Have some orig mat. Lisa 213-424-6089
- Female vocalist, exp'd, versatile, reliable, gd ear, dils on sev mstr, avail for sessions, demos, jingles, other recording proj. 213-483-8439
- Female vocalist/lyncist lking for casual or club band. Standards, x-overs, T40. Claudia 714-771-2786
- Vocalist, cross btwn Tina Turner & Amy Grant, skng band to make committed pro team, dedicated to making a difference in the industry. Carolyn 213-459-6209
- Lead vocalist/frontman guitarist sks estab'd hard-working ong rock band. Berkeley grad, live/recording creds, great orig mat, alive pres, lks, att, exp. Randall 213-276-5371
- Pro male vocalist w/soul style & studio/road exp sks pro band, also avail for demo recording work. Wayne 213-874-5711
- Vocalist/lyricist avail. 213-329-3130
- Lead vocalist w/strong tenor range skng estab'd band, orig or T40, working or soon-to-be. Serious, dedicated, quick learner. Victor 213-750-7038
- Vocalist sks casuals or road work. Country rock pref. Rick days 213-538-9990
- Male lead singer/songwriter avail for some P/T live work. Can imitate pop singers, R&B, pop & jazz flavor. Teddy 213-461-4036
- Attractive female vocalist w/energy & feeling sks wking band, T40, standards, blues, oldies. Pretty melodic voice ala Ross, Easton. Intrsd overseas travel. Barbara 213-933-1721
- Female singer lking to join T40 wking band. Rachel 213-784-0585

12 VOCALISTS WANTED

- SARDONYX lking for male vocalist, must be serious pro, have trans, San Fernando Valley area only, ready for clubs. Rob 818-789-6950
- NAKED EDGE sks male vocalist, much power, lks, range. Backed by advertising co., ready to work. Pat 818-843-4693
- Singer wtd, wide range, hard rock only, no att or egomaniac, must have own equip, for band w/mgmt. Brian 213-461-5697
- T40 band lking for quality female vocalist. Grt lks & killer vox a must, able to travel. Tom 818-763-0782
- Koala Bear Songs sks female singer age 20-25 for independent production, masters to be shipped internationally. Must have outstanding lks, pro att. Micky Mark 408-287-8281
- Lead vocalist/frontman wtd for dbl lead guitar metal band—must have power, range, image, gd att, willing to collaborate. Serious rockers only. Butch 213-652-1438
- PARRAGON, melodic HM band sks male lead vocalist w/gd image & equip. Rob 818-363-1038
- Female vocalist wtd for steady wking casuals band. Must be very accomplished, pro, gd appearance & att. Must have pic, tape, resume. Dennis 818-345-7586
- Rap writer sks gd lking young serious M/F rappers for live new proj of pop rap from Santa Ana Rap Co. Prefer Orange Cty. Dennis after 5 pm 714-754-9477
- Vocal recording grp now shopping completed album, sks soulful white male tenor w/broad vocal range similar to Micky Thomas of Starship, or Sam Harris. Melvin 213-831-3273
- Vocalist wtd for commercial rock band I/ROCK. We have lks & snds that kill, upcoming video & recording. Pros only. Kenny 818-506-3105
- Vocalist wtd infl Murphy Eno, male pref. Jim 818-842-4018
- Seeking musicians for jam sessions. Art 818-509-8678
- Vocalist wtd for glam metal band. Lks a must. Ronnie 213-860-8291
- QUANTUM LEAP sks tenor male Caucasian lead to do ong pop rock. Be stage/studio exp'd, specially strong w/ballads. Phil Collins/Jeff Osbourne type. Steven 213-850-1660
- Wanted: Male vocalist/frontman w/equal amounts of talent & image for Orange County's premiere hard rock/melodic metal band. John 714-540-0181

- Vocalists, all styles, needed for poss session work for demos. Kris 213-372-9214
- Female vocalist wtd for happening country R&R band. Part harmony, part lead vox. Must be dedicated & serious about having fun. Kerry 213-392-3690
- Male vocalist wtd for estab'd rock band, must have versatile voice & pro att. 213-659-2670
- Hard rock act sks male vocalist, must have tenor range, long hair image, gd writing skills. Inquiries confidential. 213-461-5217
- Female vocalist for trio, ala Vandy 6, lead & harmony, gd dancer, pro att. JR 818-761-1230
- Major rock band out of SF, now residing in L.A., lking for lead vocalist for recording & touring. 213-656-2108
- Band forming, into Prince image, sks female vocalist—dbl on keyboard/synth & program drum machine. Must have unique image & grt pro abl. Drake 213-292-1927
- Dynamic male lead vocalist wtd by lead guitarist/songwriter w/10 yrs concert recording exp w/name plyrs to form dynamic metal band, pros only. 213-876-4290
- Bass singer needed for male vocal grp, must sing baritone, know harmony. Michael 1-4 pm Mon & Tues, 2-6 pm Sun. 213-752-7462
- First tenor needed for male vocal grp, must be good, must have high range. Michael 1-4 pm Mon-Fri, 2-6 pm Sun. 213-752-7462
- Former Lizzy Borden members sk powerful vocalist for progr aggressive metal. Steve 805-527-5534

- Aggressive young male singer w/originality, style, grt lyrics, sense of humor sought by modern melodic R&R band. 80s lk, gd att important. Tom 213-476-1605
- Asian or mixed Asian ancestry female vocalist wtd for contemp all female band w/T40 gigs & upcoming ong EP, dynamic stage pres, strong range musts. Angel State Prods 213-396-4668
- Male lead vocalist who plays bass needed to complete trio for hotel circuit, must travel. Primarily T40 & oldies. 213-396-3432
- Estab'd group, record credits. TV & motion picture soundtrack credits, 7 yrs, sks lead vocalist. Mgmt cofecond co backing. 818-710-9452
- MANCHILD, recently relocated Portland metal band, sks hot male vocalist. Have lots of conn's, gd orig, presence a must, tape pref. 818-786-8348
- Male vocalist frontman w/powerful md tenor range ala Fee Waybill, John Waite, needed by GLASS HOUSE, all ong mod rock band w/unique snd & direction. Scott 818-891-1365
- Aggressive energetic rock band sks singer to continue raunchy longhair tradition of old Stones, early Aerosmith. The real thing need only apply. Slash 213-659-6325
- Lead singer wtd for heavy group w/quick songs. Poss backing, long hair image & talent musts. 714-650-3853

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•L.A. blues punk funk band sks high energy vocalist/lyricist, pref 20-25. Infi Stones, Clash, X. 714-960-5892  
 •Larger-than-life frontman w/guts, pipes, lks, att, wtd by guitarist w/same to write & form dynamic hard rock band. Bob 213-305-8608  
 •Female vocalist wtd for wkng all female band w/pad T40 dates, upcoming sessions for org pop rock EP Dynamite, strng voc range, personality. Angel State Prods. 213-396-4668  
 •Desperately seeking Susan or anyone with the look & sound. THE ROMEOS after 6:30 pm 213-466-2974  
 •Female vocalist for new group by estab'd prod co. Recording, touring. Send tape, bio & pic to PPL, 217 W. Alameda, Ste. 202, Burbank, CA.  
 •Hard rock/HM band w/3 albums, record label interest, sks exp'd gd lknng male vocalist over 25. Must be able to charm birds out of trees. Brian 818-780-0113  
 •ANANDA, who has sold thousands of recordings, sks spiritually attuned vocalist for 2 large concerts in L.A. Contemp sound ala We Are the World. 819-325-3349  
 •Metal band NETWORK feat Craig Collins Turner feat Apr iss Guffar Player sks pro qual vocalist, voice & image musts. 818-769-2682  
 •Vocalist wtd for operatic classical new music band inlf Cockteau Twins, Dead Can Dance. Dave 818-360-9228  
 •Wanted: Singer for jazz vocal trio, strong jazz feeling & reading abil musts. 213-933-4215  
 •Modern male vocalist/lyricist wtd for new music rock recording projs, grp to be used in feature film. Wade 818-705-2767

## 13 DRUMMERS AVAILABLE

•Double cannon kicks rock-n-roll drummer seeks original project. Brains, taste, balls, fire, pros only. Will tour. Mike 714-364-3078  
 •Drummer, 30, sks Hall & Oates-type sit. Call after 5:30 p.m. 818-352-9326  
 •Pro drummer avail for tours, sessions, showcases, much exper all areas, extremely energetic, hardhitting, creative. 818-507-0030  
 •Drummer w/experience for jazz, show, R&R, Celso Campillo 213-908-1573  
 •Standup electronic drummer sks conceptual futuristic electro funk tech unit ala Kraftwerk, Devo,

Depeche Mode, Thompson Twins. Pros only, prefer wirecord deal. Irwin 213-390-1265  
 •Drummer sks band w/modern darkside edge, inlf Joy Div, PIL, Echo/Bunnymen, Full Simmons & acoustic kit, touring/recording exp, gd image, mgmt pref. 213-876-9822  
 •In the pocket drummer sks estab'd hard rock band, xlt image, att, feel. Pros only. Randy 213-874-7356  
 •Drummer sks band w/modern sensibilities, Well versed, hard hitting, w/recording/touring exp, Simmons & acoustic kits. Gd image, pref mgmt. 213-876-9822  
 •Extraordinary drummer avail for live shows & recording sessions. Flob 818-981-5310  
 •Solid drummer sks steady wkng sit, T40 or funk, rock, jazz. Have room, trans, dependable. Randy 213-851-4285  
 •Drummer, formerly w/Jethro Tull & ZZ Top, skng band. Rick Lord 818-338-7791  
 •Jazz drummer sks sit, mainstream to prog fusion. John 213-827-4283  
 •Drummer avail, much pro exp, play all styles, gd equip, also sing. Wkng sits only. Barry 818-982-7373  
 •Drummer/percussionist, exp'd all styles, sks grp. Has played w/top artists. Also avail for fill-ins, one-nighters, sessions. Read or pickup by ear easily. Jeff 213-827-4258  
 •Drummer, singer, steady beat, all styles, dependable, sks band w/club or lounge gig. Jim 213-374-1412  
 •Hard rockin' hard hittin' drummer lknng for estab'd band or signed act. Dbl bass, album credits, 22 yrs old, 15 yrs exp, xlt image & meter. Kriss 818-848-1376  
 •Drummer vocalist avail for T40 or prog country band. Steady meter & precise execution. Beach or West L.A. area gig pref. Tom 213-558-8277  
 •Drummer, 13 yrs pro exp, stage & studio, has technique & feel, skng wkng band. Jack 818-994-9969  
 •Pro drummer, all styles, solid steady groove, 15 yrs exp, lead vox, no ego. avail for sub, casuals, sessions. Kevin 213-259-9238  
 •Drummer avail for ong band inlf Journey & Survivor. Studio/stage exp, 10-pc kit, gd image & showmanship. Stan 213-721-5921  
 •Pro drummer w/??? Simons & Rogers. Kelly 213-392-5072  
 •Drummer, female, dbl bass, sks R&R ong band. 9 yrs exp, studio/stage, inlf Zeppelin, Rush, UFO, Yes. Mgr a must, \$\$\$ no object. Sabina 213-214-2246  
 •Smashing rock drums, outrageous equip, att, chops. Waiin 818-845-1695  
 •Drum player/programmer, has Linn, Simmons & acoustic drums, exp'd studio & clubs. Dave 818-761-0363

•Drummer, sings lead & backup. skng wkng band. Larry 818-786-4269  
 •Drummer avail, high energy, rock stylist, mod music, sks band w/grt bag of tunes. Barry 818-995-3786  
 •Drummer sks estab'd T40 band, wkng sit, can travel, avail immed, solid time & image. Barry 818-995-3786  
 •Drummer avail, 12 yrs pro exp, skng club gig while at M.I. Xlt equip, mics, groove, meter, stage pres, trans. Tommy 818-766-0810  
 •Drummer w/Simmons SDS7 avail for demos, work etc. Jordan 818-366-9646  
 •Rock drummer sks wkng band plyng T40 & orig. Ray 818-841-8332  
 •Female drummer avail, solid, good time, good att, attractive, lknng for wkng or soon-to-be T40 band. Judy 818-765-8458  
 •Female drummer, 22, ex-Precious Metal, sks new sit, pros only. 818-708-3789  
 •Hot pro drummer, dbl bass, sks hot hard rock band or members to start one. Serious only. Richard 818-848-3048  
 •Highly seasoned drummer sks touring & recording hard rock metal band. Must have pro touch & capabilities. Rusty Lee 714-670-1403  
 •Drummer sks band w/modern sensibility, acoustic & Simmons, road/recording exp, gd image. 213-876-9822  
 •Drummer lyricist/vocalist, 30, sks org R&R wave band, or start. Also demos, sessions. Inlf Pretenders. Fixx. Larry 213-850-7663  
 •Puerto Rican percussionist avail, all styles. Serious only. Alexander/Sesueh 818-993-4531  
 •Drummer lknng for T40 wkng grp or ong band. 213-728-8778  
 •Drummer sks modern band inlf Simple Minds, Echo/Bunnymen, Siouxsie/Banshees, Full Simmons & acoustic kits, touring/recording exp. gd image/chops. 213-876-9822

## 13 DRUMMERS WANTED

•Christian musician & composer skng ministry-minded drummer for ???? FACE, the unique Christian new wave grp. Mike 213-936-3656  
 •Drummer wtd for ong R&R band, home recording & live. needed immed. Must be full exp'd & equipped. 818-989-3277  
 •Drummer wtd, hard rock, no egomaniac, must read & write & have equip, for band w/mgmt. Brian 213-461-9697  
 •Solid state drummer w/no fear of repetition wtd for techno pop vocal band. Howard 213-344-7252  
 •Drummer wtd for double lead guitar metal band—must have big drums, gd att & image. Serious rockers only. Butch 213-652-1438  
 •Drummer wtd for R&B new image dance band. Heavily inlf by the Prince family, serious only. Joe 818-358-0468

•Drummer wtd for modern rock grp w/completed video & demo tape now under various label consid. Must sing, have innovative plyng style. Ken 213-927-8070  
 •Drummer wtd by forming glam rock band inlf early KISS, Hanoi Rocks. Must have talent & outrageous image. Joe 213-869-0664  
 •Original creative experimental band inlf Birthday Party, Cockteau Twins, Killing Joke, Magazine, travel to light touch. Jim 818-842-4018  
 •Drummer wtd for classically progr HM band, fusion exp a must. Musicians only, no rock stars. Jeff 714-595-2819  
 •Seeking musicians for jam sessions. Art 818-509-8678  
 •Versatile solid musician to audition for steady wkng T40 band. Vocal exp desired. 714-626-0295  
 Mark before noon 213-621-4320  
 •Drummer wtd for energetic modern sounding band, must be exp'd, pro, inlf INXS, U2. Idol 818-506-8774  
 •Hard rock drummer inlf Medusa, Grateful Dead, Hanoi Rocks, Fat Boys. Must have own sunglasses. 213-763-4444  
 •M/F drummer wtd, inlf Police, U2, Phil Collins, for orgs, gigs, some pay. Andrew 213-599-2670  
 •Drummer wtd by newly formed rock funk pop w/chops band, rocks a plus. 18-24, progr att, all org. Guitarist w/vox Linsey 213-387-3186  
 Bassist w/vox Bruce 213-467-7186  
 •Modern, simple, tasteful, solid, cross btwn U2 & Police w/understanding of Lauper & Madonna style. Peter 213-748-4737  
 •Dynamic rock fusion drummer bwn 25-35 w/powerful feel, technique, image, pos outlook, wtd by spirited hard rock trio w/quality songs. Paul 213-431-7014  
 •Female band skng drummer, must be serious, hard working, theatrical, hard rock inlf. 818-845-9125  
 •Drummer needed for pro all org modern pop band w/mgmt & tapes. Westside, no pay. Kelly or Janet 213-396-9558  
 •Female vocalist ala Chrissie Hynde, Patti Smythe, sks gd lknng lead guitarist, bassist, drummer, & keyboardist for upcoming recording proj. Marisa 213-278-6426  
 •Drummer wtd by popular ??? band. Must like the Jam, Pimpsoul, Bangles drumming. 818-799-9746  
 •Pro dbl bass drummer wtd by lead guitarist/songwriter w/10 yrs concert/recording exp w/name plyrs to form dynamic metal band, pros only. 213-876-4290  
 •Powerful female vocalist ala Benatar & A-1 lead guitarist/songwriter need bass plyr & drummer to complete melodic hard rock act. Gd equip & trans musts. Tom after 5:30 pm 805-373-1984  
 •Drummer wtd w/vox, must be into higher self, for org comm pop rock. Postive energy only, no drugs or smokers. Bruce 818-761-7612

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• **Backer** wtd for European style sound w/big hit to come, video proj in works. Nucci 213-659-3274  
 • **Producer/engineer** w/studio lking for grrps or musical proj. Poss financing. Paul 213-748-2057  
 • **DAY ONE**, phenomenal mainstream rock grp in the tradition of Journey, Night Ranger, sks financial aid to promote xlt orig LP. Sounding investment. Craig or Larry 818-709-3602  
 • **Top engineer/producer** avail for studio work. Call for credits & refs. Andre 213-653-9119  
 • **Chicago-based** rock act w/all orig comm mater lking for investor for proj w/major hit producer. Min invest ment \$50,000. Serious only. Jim or Mark 312-289-8895  
 • **Young male & female** vocalist sks young gd-lking band w/comm qual into R&B & funk. Nile or Bianca 213-396-9707  
 • **Finally**, under Scott Alllyn, qnt contemp sound incl lush ballads to on-the-edge rockers, arranging & some prod, 15 yrs exp, sax & piano etc. no phone number!  
 • **Asian** or mixed Asian ancestry female vocalist wtd for contemp all female band w/T40 gigs & upcoming orig EP, dynamic stage pres, strong range musts. Angel State Prods 213-396-4668  
 • **Female vocalist** wtd for contempo all-female band w/paid T40 gigs & upcoming orig EP. Angel State Prods 213-396-4668  
 • **Female bassist** wtd for contemp all-female band w/paid T40 gigs & upcoming orig EP. Must read, backup vox plus. Angel State Prods 213-396-4668  
 • **Master guitarist** w/mature att, book & patented prod, sks studio work, mgr, investor or both. Steve 213-439-5780  
 • **Musicians** wtd by guitarist/vocalist for melodic comm rock band w/mgmt interest. Infil Badfinger, Lover Boy, Foreigner. Image & vox a must. 213-399-1995  
 • **Lead vocalist**/frontman guitarist sks estab'd hard-working orig rock band. Berkeley grad, live/recording credits, grt orig mat, alive pres, lks, att, exp. Randall 213-276-5371  
 • **Wanted: Personal** mgr for rock artist w/composite 24-trk Apple master. Press kits avail. David LaDuke, P.O. Box 58368, Louisville, KY 40258. (24 hrs) 502-635-3848  
 • **Position** wtd in industry. Articulate/responsible music student sks P/T work in held. Have P.R., secretarial, publ, sales, mgmt, record & video prod exp. 818-509-1833  
 • **One of L.A.'s** best R&B vocalists has seen hard times as of late & needs mentor. Your support now will reward you later. Sean 714-670-6874  
 • **Seeking alternative** videos & acts for public access TV show. Submit material to *Aware* mag, 3208 Cahuanga Blvd, West #13, Hollywood, CA 90068.  
 • **Manager** &/or producer wtd for female singer songwriter guitarist w/qual songs & musicianship. Diana 213-439-5780  
 • **Danny Frankel**, where are you? Please call for the chance of a lifetime. Dan 213-224-8323

• **Powerful charismatic** vocal recording artist sks musicians to combine creative styles into one hot solid sound. Damien or Dwayne 213-467-7224  
 • **Accepting orig** masters, cassettes & albums to air on KCMC cable radio show *Hurry Up & Wait*. Reaches 75,000 homes. Brian Connie 213-663-5904

## 16 SONGWRITERS

• **Pro singer**, high energy, jazz/rock/fusion actor, dancer to collab with kybdist arranger &/or band w/standards & orig for ACT OF PASSION, recording & Vegas-type club work, no MOR. Bobby 818-242-0598  
 • **Singer-songwriter** lking for musicians to trade ideas & play. Into many styles except HM. Have tape, live in W. Hollywood. Harvin days 213-653-2991  
 • **Lyricist/artist** sks collaboration w/dedicated new wave/pop musicians etc. Flexible. Also album cover design concepts. Serious only. Sherry 818-891-8310  
 • **Country artist** w/pro 16-trk master sks motivated publisher contacts etc. All publ negotiable, let's wheel & deal. George 213-859-7227  
 • **Paul Hansen**, cousin of Billy Gibbons of ZZ Top, has orig country demo & pop rock demos, sks music publ & mgr. Buccaneer Production, P.O. Box 314, San Gabriel, CA 91778. 818-794-3314  
 • **Songwriter**, internationally known for work w/Dalry, Edmunds, & Holdsworth, giving instruction. Reasonable rates. 213-465-7342  
 • **Producer** needs R&B material for recording artist. 213-757-5141/213-631-8363  
 • **Now viewing** orig mat for two well known female Motown artists. R&B, pop, soft rock. Send wts w/cass to Southwind Recording & Prod., P.O. Box 4886, Sylmar, CA 91342.  
 • **Novelty songs**, offbeat, publ or not, for Lighten Up broadcast. Clear fidelity, cassettes or records. P.O. Box 8827, Universal City, CA 91608. Marcia 818-508-7994  
 • **Songwriters** avail. Kniss 213-372-9214  
 • **Independent songwriter** w/lots of material—lyrics but no music. Anyone interested pls call Steve. 213-461-2127  
 • **Keyboardist & bassist**/songwriters, wtop contacts, lking for creative people for demos &/or band. Infil Thompson Twins, Howard Jones, the Fixx. Lynn 213-656-4345  
 • **Need a catchy** guitar part? An appropriate guitar solo? I'm avail for co-writing & sessions. Very versatile sound capabilities. David 213-851-7225  
 • **Pro keyboardist/arranger** w/demo studio sks R&B, pop, rock, & country lyricists w/completed lyrics for collaboration. Aaron 213-465-1684  
 • **Prolific lyricist** avail for major league composer. 213-850-8155

• **Session guitarist** avail for demos, masters, etc. Reads, plays all styles, easy to work with. Tape avail upon request. Mark 818-967-5077  
 • **Male vocalist** skng uptempo/ballads, orig R&B, pop/soul material for clubs, demo & poss recording. 532 S. Orlando Ave., L.A., CA 90048. Jay 213-852-1668  
 • **Hot dance** tunes wtd for recording proj, send cassette & info to Time Stream Prods, 4070 Hollywood Blvd., #345-M, L.A., CA 90027  
 • **Exp'd pro** composer sks exp'd pro lyricist for collaboration on pop tunes, country, ballads, rock, new wave, etc. John 818-981-8633  
 • **White female** vocalist has to have orig R&B/contemp hit tunes ala Chaka Khan, Tina Turner, Teena Marie for record deal. Kanga 213-667-0260  
 • **Songs wanted:** Pop, rock, ballads, for upcoming album proj. Your best 3 on cassette w/SAFE to Upbeat Prods, P.O. Box 3348, Arcadia, CA 91006.  
 • **Female songwriter**, 22, publ & credited, sks guitarist & keyboardist to help write new pop rock tunes. L.A., 818-708-3789  
 • **Songwriter** avail, lyrics in English & Spanish, translations also. Serious only. Alexander 818-993-4531  
 • **Pre-recorded reggae** & R&B music needed for feature film. Good project for undiscovered talent. ??? Prods, 9200 Sunset Blvd, Ste 1215, L.A., CA 90069.  
 • **Writer of No. 1** million seller "Born to Be Wild" would like to co-write w/grp or artists w/record or prod deal. Dennis 213-462-8781  
 • **Lyricist** wtd, Orange County area, T40 sound. 714-560-0660  
 • **Wanted: Roadie** for very hot talented serious drummer w/large kit James 213-376-8453  
 • **Female lyricist** sks pop rock R&B composer w/lots of talent & ambition. Serious inquiries only. Pam after 6 pm 213-461-9417  
 • **Seeking composer**, Have wide range of lyrics on hand. Promise of possible publication. Write Barbara Ingram, 230 N. 10th., St. Maries, IDA 83861. 208-245-4770

• **The mind** of Prince & the body of Donald Fagen. Songwriter sks other wacky songwriters. Larry 213-655-8238  
 • **Songwriter/producer** sks financial investor for 12-inch disc & video. 818-891-5167  
 • **Producer** wks R&B funk material for production & publ proj. Send best material to Silver Arts Music, P.O. Box 16316, Long Beach, CA 90810.  
 • **Paul Hansen**, cousin of Billy Gibbons of ZZ Top, has orig country demo, sks representation. Write Buccaneer Productions, Box 314, San Gabriel, CA 91778. 818-794-3314  
 • **Xlt versatile** composer avail for collab on pro intelligent proj. Writing music my second nature. NARAS member, credits, tape avail J Edward 213-467-2646  
 • **Singer/songwrtr** sks same for orig pop act. 818-782-8779  
 • **Rock songs** needed for background of low budget feature film. Grt opportunity to be heard. Send tapes immed to Progressive Film Productions, P.O. Box 3652, Hollywood, CA 90028.  
 • **Female vocalist** skng orig R&B tunes ala Jarreau & Khan, for recording deal. Send tape to Dick Grove Music, 12754 Ventura Blvd, Studio City, CA 91604 c/o Jana Brown  
 • **Material available** for bands currently recording. Butch 213-545-9768  
 • **Lyricist** wtd, comm rock style. xlt st, band, studio, etc. Tom 818-763-4006  
 • **Songwriter** w/music & words wts collaborator w/strng contempory chord progressions & guitar rhythms. Michael 213-828-4283  
 • **Black female** new wave country singer lking for great orig tunes ala Lone Justice, Long Ryders et al. Send 3 song cassette to: Miracle Records, 6715 Hollywood Blvd Ste 228, Hollywood, CA 90028. 213-469-1577  
 • **Wanted: Composer** for lyrics. Have a variety of material. Must be pro. Contact Betty Chase, P.O. Box 1411, Fruitland, NM 87416. 505-598-6896

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