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Vol. XI, No. 8 Apr. 20-May 3, 1987

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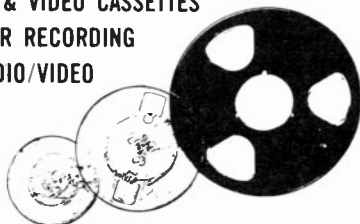


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## Feedback

### News Bulletin

Dear MC:

Was your band reviewer Steve Kozak asleep when he reviewed the Six O'Clock News in the Feb. 23 issue? I've seen this band several times, and never has there been any lack of energy or excitement, especially on the part of vocalist Janet Hart. They are one of the best unsigned acts in L.A. Period.

Sterling Haug  
President

Musicians Contact Service  
Hollywood, CA

I soon found myself waving hello to another musical diversion to complement my many moods and the moods of life in the city.

L.A. has everything you'd ever want, and now it has a new addition to the airwaves for the lost, frazzled listener. KTWV adds new meaning to the words "to each his own."

Doubters beware: The WAVE might drown you at first, but if you have a seed of curiosity, it might just grow on you.

Nick Pal  
West Hollywood

### Surf's Up

Dear MC:

Although people often think of me as a jazz/fusion player (Jean-Luc Ponty, Chick Corea), I'm very involved in pop music, having played with Bryan Adams, Edgar Winter, and most recently, Gregory Abbott. This is not meant to plug my capabilities, only to stress that I'm not a "jazzhead."

However, I find the new 94.7, KTWV, refreshing, interesting, and a pleasant alternative to the crap that major cities (like L.A.) offer on FM radio.

Contrary to Darryl Morden's Guest Commentary (March 23), The WAVE is anything but boring and muzak-like to me. It is wonderful to drive home from a recording session on the crowded Ventura Freeway and not be bombarded with contests, hyper jocks, and only the most commercial music in every style. How can a roster that includes everything from Windham Hill artists to Michael McDonald be considered dull?

If this kind of programming is the kind of music one finds in the waiting rooms of "feel-good therapists," as Mr. Morden claims, then more power to the doctors and patients who discovered The WAVE before I did.

Jamie Glaser  
Granada Hills, CA

### Still Waters Run Deep

Dear MC:

At first I felt shocked and betrayed that KMET switched format. I was determined not to ever listen to that station again. I purposely ignored their gimmicky "End of KMET" promotional build-up to the new format. I'm a rock musician and have been working in the business here in L.A. for over ten years. I love rock music. My stubborn rock-radio-programmed brain ordered my finger to push only KLOS and KNAC.

However, being a creature of habit and a nervous button-pusher, I soon found myself accidentally tuning into that "other" station, while driving madly about town in the usual L.A. hyperactive high-strung lifestyle.

In this frame of mind, suddenly switching to the sound of crickets or the ocean with floating music was at times a totally unexpected flash of pleantry for my brain while my eyes beheld the harsh daytime realities of this city's massive concentration of human existence.

The more I listened, the more I realized how tired I was of hearing "twofers," "six packs," "double shots," and "smokin' & humpin' hours"—the very same music and mentality I experienced in junior high school. God, how I loved old Cream, Zeppelin, and Doors. But that was then, this is now. Hearing those old songs only brings back memories of pimples, black lights, and throwing up.

Since the music and DJ jargon of KMET and KLOS were so similar, I could never tell which station was which. I found I didn't miss the DJs on The WAVE at all. I'm too hyper for classical, too dumb for jazz, too contemporary for old rock, too smart for thrash.

### Oversights & Omissions

Two people deserve credit for their contributions to our April 6 issue. Makeup artist Yvette Rosas was responsible for the rosy cheeks and fluffy hair of Jennifer Warnes and Leonard Cohen in Kristen Dahline's cover photo. And Michael Sinclair's byline should have appeared above his Showcase on the band Harlin. Additionally, in a March 23 news story on source licensing, Thea Zavin was described as the former president of BMI; Zavin was formerly BMI's senior vice president.





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MIDIopolis



MIDI City

## MIDI Marts The Hottest Trend in Music Retail

by Benjamin Krepack & Steve Katz

At the National Association of Music Merchants (NAMM) exposition last January, a leading music software company called Digidesign honored Los Angeles-based retail outlet MIDI City with its Most Promising New Dealer of 1987 award. Digidesign's Susan Alvaro explains that MIDI City is the perfect example of the latest trend in music stores. "Up until now," says Alvaro, "a lot of stores were carrying software on their shelves, but a customer was unable to ask any questions about it simply because the sales people on the floor had no idea what it was used for. Now we're seeing stores opening up that specialize in the new technology, and MIDI City is doing it in a very big way."

Indeed, MIDI City, which opened in November, 1986, is specifically set up to serve the growing legion of musicians whose unique needs are not being adequately met by the more traditional musical instrument outlets. Started by Mark Spiwak, a former professional musician, recording engineer, and manager of various music retail outlets, MIDI City is attracting a cross-section of musicians at its store on Pico Blvd. Spiwak believes that his outlet has filled a critical void in Los Angeles for everyone from music hobbyists to top-level music professionals. "I wanted to create an environment where people can come in, feel comfortable about talking to a knowledgeable sales staff, and provide a special focus on the MIDI

generation," he says.

At MIDI City, Spiwak explains that the emphasis is on working with musicians at all levels to enhance their understanding of current music technology, and to assist them in developing individual solutions that will satisfy their creative needs at the most reasonable price. "All of our customers," says Spiwak, "are entitled to a free class related to the instrument they purchase. In addition, we have sampling rooms that are available for demos or for accessing sounds from our sound library. We're a full-service resource and information center for the electronic musician."

Another retail trend is in evidence at various computer stores. Personal Support Computers in West Los Angeles, has an in-house music professional available by appointment three days a week. SOS Computers in Hollywood has started a separate division it calls MIDIopolis, which specializes in musical software, sampling, and synthesizers.

Because products change so rapidly, MIDIopolis features a staff trained in both music and computer technology—essential in providing the professional musician with the service and support he or she requires.

MIDIopolis provides a new

common ground where a musician can look at computers and see how musical applications work. "The way it used to be," says one experienced musician shopping at MIDIopolis, "is when I went to the computer store, I couldn't talk about music and when I went to a music store that carried the music software and equipment, it was difficult to find a sales person who knew anything about computers. This is the best of both worlds."

Because MIDIopolis is not a musical instrument dealer, it offers a neutral environment for customers to complete their MIDI studios.

On the other side of the coin is instrument dealer Guitar Center in Hollywood, which has set up a special MIDI area they like to call the "high-end room." Guitar Center has assembled a team of experts, all of them session player/programmers with extensive experience in MIDI recording applications.

The "high-end room" contains an array of samplers; sophisticated rack-mount synthesizers; keyboard, guitar, and percussion controllers; sequencers and SMPTE devices; computer hardware and software; multitrack recorders and automated mixing consoles; outboard gear and monitoring systems—all in a control-room-like environment.

Jonnie "Aloha" Eganhouse, keyboard department manager at

West L.A. Music, feels MIDI is the most revolutionary concept in the music industry since the invention of the piano. "We cater to the MIDI customer by thoroughly training our salesmen in all aspects of MIDI," Eganhouse says. "We maintain seven computer system displays on the floor, and we give hands-on demonstrations in our state-of-the-art MIDI demonstration room."

This room features an extensive sampling library (currently being converted via MIDI to digital sound files), sophisticated digital and sampling equipment, the latest keyboards, and a computer system tying it all together. According to Eganhouse, it is in this room that the "abstract MIDI concept" manifests itself to the customer.

Education is stressed at West L.A. Music for both salespeople and the customers, with MIDI being the hot topic today. Salesmen are trained by manufacturers to understand their products and to relay that information. Customers are invited to seminars which teach them about MIDI—how it works, and what it's used for. This pervasive attention to detail was a big factor in West L.A. Music being named Keyboard Dealer of the Year by *Music & Sound Output* magazine.

The five retailers mentioned above are by no means the only MIDI specialists in metropolitan Los Angeles. But they're in the vanguard of a retail movement that is quite clearly here to stay. ■



### Congress Opens Window for Intellectual Property Rights

by Murdoch McBride

WASHINGTON, D.C.—Several recent developments suggest that a legislative "window" is opening for intellectual property rights, as authors, publishers, and songwriters become more active in protecting their interests around the world.

In late March, Mayor Tom Bradley proclaimed "Howard Berman Day," during which virtually every songwriters licensing society and trade group joined in saluting the Congressman's longstanding support in the fight to defeat source licensing. Many in the songwriting community recognized the event as a conclusive statement of unity and political involvement from otherwise competitive camps, which now seem inclined to take mutual advantage of the "window" for improving intellectual property rights.

Meanwhile, in Washington, D.C., Congressman Robert W. Kastenmeier (D-Wisc.) introduced HR 1623, a bill which would amend the current U.S. Copyright Law of 1976 so that this country would be eligible to join the international Berne Treaty.

Following these two events, a reliable source indicated that Korea will become a signatory to one of the international copyright treaties some time this summer. Normally considered a haven for the piracy of intellectual properties, Korea's adherence to such a treaty is considered a dramatic and welcome advance toward reform.

The events outlined above could be attributed to a number of causes, some of them the work of ASCAP, BMI, and SESAC, along with such trade associations as the SGA, LASS, and NAS. All have become increasingly active in pursuing worldwide recognition and reform for creators of music.

"Songwriters, inventors, and all sorts of creators can expect to find a five-year window opening through which they can expect a great deal of supportive legislation to be passed," claimed a source in Washington.

Commenting specifically on HR 1623, the informed party expressed concern that members of the music community often seem preoccupied with such immediate threats as source licensing while virtually ignoring the long-term

implications of issues such as Berne. Over the course of the next few years, these issues could affect them greatly.

"The music community has been right out-front with protecting rights," the source continued, "but at the same time, they don't get motivated unless they see an immediate threat to their income."

Not everyone would agree with that statement. A growing number of music people have rallied against source licensing, which has freed the music community's leaders to direct more of their attention to Berne and other issues with equally important long-term implications.

"I think the Berne legislation stands a good chance," said ASCAP President Morton Gould during his appearance at the Berman tribute. "The climate is right."

While Gould's agenda for the past several months has been full of events aimed at defeating source licensing, his statement in support of Berne would indicate that the songwriting community stands ready not just to protect itself but to take effective action toward increasing the protection of intellectual properties around the world.

The Kastenmeier bill to implement Berne resembles a similar piece of legislation that was introduced last year by now-retired Senator Charles Mathias. Kastenmeier described Berne before the house last month; the following sections of his speech were excerpted from the Congressional Record.

"Like our law, the Berne Convention has changed over time. Its 76 adherents now include most of the industrialized world, a number of developing countries, and a few nations in Eastern Europe. The United States, the Soviet Union, and the People's Republic of China do not adhere. The United States and the Soviet Union along with another 76 nations, belong to a more recent treaty, the Universal Copyright Convention (UCC). Both treaties are administered by United Nations organizations: Berne by the World Intellectual Property Organization, and the UCC by Unesco. The United States has a seat on the committee that oversees the UCC, but, since we withdrew from Unesco, we have a smaller voice, and no formal vote, in the overall planning and budget-

ing process affecting UCC-related activities.

"Many nations adhere to both treaties, and the United States enjoys copyright relations either through the UCC or a formal bilateral relationship, with almost 100 states. If we adhere to Berne, we gain or clarify or improve our relations with 24 nations that adhere to Berne but not the UCC, and with whom our copyright relations are now non-existent, unclear, or otherwise problematic."

"Authors have a unique role, not only in our society, but in every free society," SESAC's Bob Thompson told songwriters gathered at the Bel Age hotel for Howard Berman Day. "It's you, ladies and gentlemen, who supply the soul of this society. . . I, like [BMI lobbyist] Jim Free, would like to turn this [unified stand against source licensing] into a positive situation, and I believe the opportunity has presented itself. Chairman Kastenmeier of the subcommittee of the House of Representatives on which Mr. Bergman serves, and which has jurisdiction over copyright matters, has introduced the Berne Implementation Act of 1987. There is no better time for authors in this country to be organized. . . than right now. If we are lucky, this will be one of the most important years in all of our lives." ■

### Beatles Battle Spins Capitol/EMI's Way

by S. Pilchard

ALBANY, N.Y.—Justice Michael J. Dontzin of the New York State Supreme Court dismissed six of the nine causes of action in the Beatles' lawsuit against Capitol Records, Inc. and EMI Records Limited. Among the causes of action dismissed were claims for fraud and conversion (i.e., a wrongful taking of personal property) involving punitive damages in the amount of \$50-million.

In its motion, Capitol and EMI had sought dismissal of seven causes of action, including a claim for breach of fiduciary duty (i.e., the breaking of a relationship of trust). While Justice Dontzin did not dismiss that claim, he wrote: "The contract here does not appear to create a technical fiduciary relationship." The Capitol-EMI motion to dismiss did not address the two remaining counts for alleged breach of contract.

Commenting on the decision, Bhaskar Menon, chairman and CEO of EMI Music Worldwide and Capitol, said: "We are very gratified by Justice Dontzin's decision. From the outset of this litigation, we have contended that it was nothing more than an alleged breach of contract case, and the ruling today confirms our view."

At presstime, no statement had been made by representatives of the Beatles. ■

### EDDY READY TO ROCK & ROLL



Duane Eddy, legendary guitarist whose twangin' style has influenced every rocker from George Harrison to Silverstone's Jimmy Wilsey, has signed with Capitol Records. The Rebel is currently rousing some helping hands for his debut LP, and names like Cooder, Harrison, Dylan, Setzer, and Edmunds are rumblin' through the grapevine like one of D.E.'s classic solos. Eddy (2nd from L) is shown here with Capitol A&R Manager Stephen Powers, manager Barry Coburn, and Capitol president Don Zimmermann.

### R&B Artists Grab Gotham Goodies

by Sue Gold

**NEW YORK CITY**—Gregory Abbott, Cameo, and Run-D.M.C. were the big winners at the Second Annual New York Music Awards, walking away with four awards apiece. The four-hour show at the Beacon Theater honored artists who either started their careers or were born in New York.

Abbott and Cameo dominated the R&B categories, with Abbott getting awards for Best Debut Album, Best R&B Album, and Best R&B Vocalist. Cameo won Best R&B Single & Group, Best Dance Record, and Best Single. Run-D.M.C. took all three rap awards and Group of the Year honors.

The Smithereens and Billy Joel won three awards each, with Joel being inducted into the New York Music Awards' Hall of Fame. Ronnie Spector, who opened the show, and "The Fantastiks," the longest-running show in the world, were also inducted into the Hall of Fame.

The first John Lennon New Age Hall of Fame Award was presented by Lennon's widow, Yoko Ono, to

rock promoter Bill Graham, for his longtime contribution to the New York music scene.

Other multiple winners, with two awards each, were Whitney Houston, Paul Simon, and country singer Kristi Rose. Major winners in remaining categories include Cyndi Lauper for Best Rock Vocalist, Female; Laurie Anderson, Best New Music Artist; "Little Shop of Horrors," Best Soundtrack; the Ramones, Best Rock Album, Group; and Dancing Hoods for Best New Band.

Lou Reed picked up one award for Best Video, showing his appreciation by closing the show with a seven-song set, including "Sweet Jane" and "Walk on the Wild Side." Run-D.M.C. and the Smithereens also performed several songs.

The show was hosted by WXRK-FM DJs Meg Griffin and Vin Scelsa, who kept the show moving as well as introducing performers and presenters. Presenters included a shockingly thin Meatloaf, Cissy Houston, Suzanne Vega, and New York DJ Howard Stern. ■

### HALLELUJAH, THEY LOVED HIM SO



Ray Charles recently presented a concert highlighting the work of over three-dozen American songwriters—in jazz, country, rock, R&B, and Broadway—for members of Congress at Washington's Kennedy Center. Shown here congratulating Brother Ray are (L to R) Rep. Bob Carr (D-Mich.), chairman of the Congressional Arts Caucus; event organizer and BMI President/CEO Frances W. Preston; and caucus member Beryl Anthony, Jr. (D-Ark.).

### Jazz Reissues Jam Marketplace

by Jim Maloney

**LOS ANGELES**—The classic jazz recordings of every era are reappearing in a big way, thanks to the long-overdue attention of major American labels to the treasures in their vaults.

The recent rejuvenation of the Blue Note catalog and the ongoing Jazz Masterpieces series from Columbia have sparked similar reissue efforts, and jazz lovers everywhere are ecstatic.

Over at RCA, executive producer Steve Backer has reactivated the Bluebird label—repository of some of the most sought-after sessions in the jazz canon. First came two incredible boxed sets: the 16-record *Benny Goodman—The RCA Victor Years*, encompassing the Swing King's big band, trio, quartet and sextet work for RCA; and *Duke Ellington—The Blanton-Webster Band*, a four-record collection of the early Forties band most consider the finest Ellington edition ever.

New Bluebird releases include *The Complete Fats Waller, Vol. IV* (RCA sextet recordings from 1934), Louis Armstrong's *Pops* (1946–1947 sides with Barney Bigard, Zutty Singleton, Kid Ory, and Jack Teagarden), Dizzy Gillespie's *Dizziest* (1947–49 be-bop and Afro-Cuban efforts), alto saxman Paul Desmond's *Late Lament* (1961–62 tracks with string accompaniment), bandleader/composer/trumpeter Shorty Rogers' *Short Stops* (a straight reissue of the first of a dozen discs he cut for RCA from 1953–61), and *Triple Play*, a 1967

session from Ellington's alto ego Johnny "the Smooth One" Hodges (featuring Ray Nance, Tiny Grimes, and Roy Eldridge). All Bluebird items are digitally remastered and available on LP or cassette.

Set for an April 27 unveiling is a series of CD-only releases from the CTI catalog. CTI was started in 1970 by Creed Taylor, and was known for its talent roster—George Benson, Freddie Hubbard, Stanley Turrentine, and Herbie Hancock, to name a few—superior engineering, and lavish cover photography. Its immensely popular output from the early Seventies has been out-of-print for several years.

The new CD series will be released under the CBS Associated logo and produced by Didier Deutsch. Each digitally remastered selection will feature the original cover artwork.

In the first batch are George Benson's *White Rabbit*, Freddie Hubbard's *First Light*, Ron Carter's *Blues Farm*, Deodato's *Prelude*, and Esther Phillips' *What a Difference a Day Makes*. In addition, three live CTI releases will be made available simultaneously: *In Concert*, with Turrentine and Hubbard; the all-star *California Concert*, with Hubbard, Turrentine, Benson, and Carter; and *Carnegie Hall Concert*, with Chet Baker and Gerry Mulligan. The second wave of CDs will include works by Kenny Burrell, Jim Hall, and Paul Desmond, as well as Hubbard's crimson classic *Red Clay*. ■

### Sony, A.F.I. Home Video Contest Underway

by Randal A. Case

**HOLLYWOOD**—Entries are now being accepted for the fourth annual Sony-sponsored, AFI-administered "Visions of U.S." video competition, the only national contest dedicated to videos made on home systems.

"Our first year out we had Fiction, Non-Fiction and Experimental categories, but we were prompted to add Music Video three years ago because so many Fiction entries used terrific music," says publicist Susan Roseman. "Music Video has become our most popular category.

Submissions can run as long as 30 minutes and must be on half-inch (Beta or VHS) or 8mm videotape. Winners will be chosen in early February by a celebrity panel consisting of Frances Ford Coppola, Laurie Anderson, TV critic Tom Shales, Shelley Duvall, and others. State-of-the-art Sony home video equipment will be awarded as prizes.

For further information and/or entry forms, call (213) 856-7622, or write Video Contest, Box 200, Hollywood, CA 90078. The deadline for entries is December 31, 1987. ■



## SIGNINGS & ASSIGNMENTS

by Jim Maloney

John A. Fagot, Jr. has replaced Walter Lee as Capitol Records' vice president of promotion. Fagot spent the last nine years with CBS in various sales and promotion capacities. Most recently, he was VP/promotion for Columbia Records in New York. At Capitol, Fagot will supervise all phases of CHR, AOR, A/C and secondary market promotion. He says he's "looking forward to breaking many new artists."

Butch Vaughn has been named vice president of national promotion for RCA Records-U.S. He will oversee all aspects of CHR/AOR/AC promotion, and be based out of New York. Darryl Clark has been appointed director of black music publicity for RCA; he'll devise and execute all campaigns for the label's R&B and crossover artists.

At Atlantic Records, Fran Lichtman has been promoted to the newly created position of director of international production. From her New York base, Lichtman will oversee the production of U.S.-originated audio recordings and home videos for international recordings by the affiliates of the Atlantic and Elektra labels.

Audrey Stahl is the vice president of publicity for Virgin Records America; she's headquartered in the label's recently opened New York offices. Stahl's staff includes publicity manager Katie Elliot in Los Angeles and New York-based copywriter Kathy Gillis.

Linda Rein has been named general counsel for the Chappell/Intersong Music Group-U.S.A. Rein was associated with the law firm of Silverman and Shulman for five years before establishing her own practice in the area of music and theater.

Paul Engemann, lead vocalist of the band Device, has been signed as a solo artist to compose and record a song for Carl Reiner's upcoming movie *Summer School*. Giorgio Moroder will produce the soundtrack, scheduled for a summer Chrysalis release.

Bill Traut and Rev Moore have recently re-formed Open Door Management, a personal management firm specializing in new age and fusion instrumentalists and vocalists. Initial signings include CBS Records artists Osamu Kitajima and Steve Kujala and former Oregon oboist Paul McCandless. For information, call (213) 459-2559.

Phil Graham has been appointed director of European relations as part of a move to expand BMI's London office. Graham, who boasts an extensive background in both retail and record manufacturing, has been a writer/publisher for the performing rights organization for the past seven years.

Veteran music business executive Arma E. Andon, Jr. has become president of the newly formed SBK Management, division of SBK Entertainment World, Inc. Andon will also assume duties as senior vice president of SBK. He was with CBS Records for 15 years, during which time he played a major role in the success of label artists like Bob Dylan, Julio Iglesias, and the Bangles.

A&M Records has named Michael Mitchell director of West Coast publicity. Mitchell, formerly of Michael Levine Public Relations in Los Angeles, will handle all tour press in the Western U.S.

Step Johnson has joined Capitol Records as vice president and general manager of the black music division. Johnson will lead a newly assembled team, including Ronnie Jones and Wayne Edwards.

## Radio by Ben Brooks

### Airwaves Behind the Scenes in Records & Radio

Just to remind us that textbook ballads with perfectly timed key modulations will never go out of style, "Nothing's Gonna Change My Love for You" by newcomer Glenn Medeiros (Amherst) is shaping up to be the next big independent hit.

In the wake of the Billy Vera & the Beaters' quirky rise to stardom comes the equally off-the-wall Medeiros, a 16-year-old heartthrob who was propelled out of obscurity when he won a singing contest put on by I-94 in Honolulu. The idea was to submit a vocal track to any song; the best performance would win \$1000 and get some airplay on the station. Medeiros won, but what's more, his rendering of the Michael Masser/Gerry Goffin tune lit up the I-94 request lines.

Enter Guy Zapoleon, program director for KZZP in Phoenix. While vacationing in Hawaii, Zapoleon happened to hear the Medeiros tape, got a copy, and took it back to Phoenix. After a couple spins, the station was swamped with phone calls, so he added it to the KZZP playlist.

Believe it or not, Amherst Records owner Leonard Silver happened to be vacationing in Arizona at the time. Silver heard the song and was intrigued when the deejay explained that there was no record on Meideiros! Silver picked up the master, put it out, and—surprise—Amherst has its first big hit in the company's twelve-year history.

\* \* \*

Speaking of indie singles, how about "Boom Boom (Let's Go Back to My Room)" by Paul Lekakis (ZYX). Here's a twelve-inch recorded in Italy and owned by a German label that did virtually nothing overseas, yet is a big hit for many stations in the U.S.

ZYX Records sent Gunter Blum to New York to singlehandedly launch the record in the U.S. For a year, he has promoted the label's product here all by himself. The Paul Lekakis hit initially broke out of the clubs, then had its radio debut in Florida, but it quickly spread to urban and dance-oriented top 40 stations across the country. Blum admits that his promotion efforts have been unorthodox—he still hasn't serviced all the trade-reporting stations. "We have our ad

regularly in *Billboard* and a lot of radio stations contact us and we put them on our mailing list," he explains. "All the independent promoters contacted me after I already had the record on the air all over America. It didn't seem to make any sense to me to start then with an independent promoter."

Blum's naivete is probably responsible for the failure of the Lekakis record to have a cohesive, unified effect on the charts. At any given time the record is being added at some stations, dropped by others, and still elsewhere is peaking inside the top ten. Apparently for Blum, the bottom line is record sales—and in that department Paul Lekakis is doing well.

\* \* \*

It looks like Ratt is the latest rock act to cross over from MTV to radio. Released in the fall, initial single "Dance"—from the album *Dancin' Undercover* (Atlantic)—really didn't generate much response outside of a handful of stations. But in the meantime MTV has been giving the song's video plenty of exposure. The single was re-released in February and now Ratt appears to be charging down the video-cum-radio trail blazed by Cinderella, Bon Jovi, and the Beastie Boys.

Looks like Kenny G's "Songbird," from the album *Duotones* (Arista), is shaping up to be the first instrumental to make waves on top 40 radio in some time. The record is breaking wide-open at some stations, causing skeptics to reconsider. Don't be surprised if this record eventually reaches the top ten.

\* \* \*

Fusion jazz continues to be on the upswing. Besides KKKO, KLON, and KUTE locally we now have KACE, The WAVE, and KNX-FM programming fusion. Such is the case in major markets across the country, where adult contemporary and album stations are getting in on the action as well. Don't expect this trend to fizzle any time soon. Statistics show that fusion and new age are converging and emerging as the new sophisticated, upper-demo music of the late Eighties. And with much of this music translating as well on CD, the explosion is just beginning. ■

## Airplay

The following cross-referenced Top Ten lists have been extrapolated from various trades, tip sheets, and inquiries, and in no way reflect actual record sales.

### Singles (Albums)

1. Franklin & Michael: "I Knew You Were Waiting (for Me)" (Arietta #19) [Arista]
2. Crowded House: "Don't Dream It's Over" (Crowded House #12) [Capitol]
3. Starship: "Nothing's Gonna Stop Us Now" (no LP) [Grunut/RCA]
4. Prince: "Sign 'O' the Times" (Sign 'O' the Times #18 debut) [WB]
5. Jody Watley: "Lookin' for a New Love" (Jody Watley #22) [MCA]
6. Steve Winwood: "The Finer Things" (Back in the High Life #9) [Island/WB]
7. U2: "With or Without You" (Joshua Tree #1) [Island]
8. Club Nouveau: "Lean on Me" (Life, Love, and Pain #6) [WB]
9. Madonna: "La Isla Bonita" (True Blue #26) [Sire/WB]
10. Lou Gramm: "Midnight Blue" (Ready or Not #29) [Atlantic]

### Albums (Singles)

1. U2: Joshua Tree ("With or Without You" #7) [Island]
2. Beastie Boys: License to Ill ("Brass Monkey" #46) [Def Jam/Columbia]
3. Paul Simon: Graceland ("You Can Call Me Al" #45) [WB]
4. Bon Jovi: Slippery When Wet ("Wanted Dead or Alive" #49/ "Livin' on a Prayer" #61) [Mercury/PG]
5. Genesis: Invisible Touch ("Tonight, Tonight, Tonight" #12) [Atlantic]
6. Club Nouveau: Live, Love, and Pain ("Lean on Me" #8) [WB]
7. Janet Jackson: Control ("Let's Wait Awhile" #34) [A&M]
8. Poison: Look What the Cat Dragged In ("Talk Dirty to Me" #29) [Capitol]
9. Steve Winwood: Back in the High Life ("The Finer Things" #6) [Island/WB]
10. Bruce Hornsby & the Range: The Way It Is ("Mandolin Rain" #37) [RCA]

### Breaking Singles

- Kim Wilde: "You Keep Me Hanging On" (MCA)
- Glenn Medeiros: "Nothing's Gonna Change My Love for You" (Amherst)
- Paul Simon: "You Can Call Me Al" (WB)
- Psychedelic Furs: "Heartbreak Beat" (Columbia)
- Kenny Loggins: "Meet Me Half Way" (Columbia)

### Records to Watch

- Greg Allman Band: "I'm No Angel" (Epic)
- Luther Vandross with Gregory Hines: "There's Nothing Better Than Love" (Epic)
- Atlantic Starr: "Always" (WB)
- Level 42: "Lessons in Love" (Polydor/PG)
- Herb Alpert & Janet Jackson: "Diamonds" (A&M)

# LOCAL NOTES

Compiled by Jim Maloney  
& Bud Scoppa

Contributors to this  
Tom Cheyney and Kevin

## MC LAUNCHES BAND

**SHOWCASE SERIES:** *Music Connection*, in conjunction with Alibi Artists of West Hollywood, announces plans for the first in a series of showcase parties designed to focus industry attention on local bands of note. The first showcase, set for June 1st at the Whisky on the Sunset Strip, will feature three as-yet-unannounced bands. Tickets are available through Alibi (Riki Rachtman 213-659-4777).

**MICHELE MYER:** The family of Michele Myer, the much-loved L.A. club booker who died of cancer on April 6th (see Club Data), has asked that no flowers be sent. Instead, donations may be made in her name to San Francisco General Hospital, Ward 86, c/o Dr. Donald Abrams, 1001 Potrero St. in San Francisco. Michele would have been 38 on July 7th.

**MIKEY LIKES L.A.:** Veteran reggae performer/producer/DJ Michael "Mikey Dread" Campbell has moved to the L.A. area. Known for his Dread at the Controls productions and international radio and TV shows as well as his work with the Clash and various reggae artists, Dread has been gigging more frequently lately, including "crossover" slots with B.A.D. and at the oh-so-hip Vertigo dance club. —TC

**BIGGER & BETTER:** The United Audio-Video Group, distributor of both pre-loaded and manufactured tapes, has relocated to 6855 Vineland Ave., North Hollywood, CA 91065; (818) 980-6700. Call for information on expanded distribution hours and new equipment.



ISAAC TURNS IT ON

**WESTERN STARS:** WB's coolest commodity, Chris Isaak & Silverstone, recently commandeered the Roxy in Hollywood for a wild night of old faves, tough new tunes, and ample doses of Isaak's Letterman-perfect humor. The club was appropriately strung with tacky lighted plastic tiki heads, giving the joint the aura of a barbecue at Grace-land. Isaak & band—lead guitarist James Calvin Wilsey, bassist Rolly Salley, and drummer Kenney Dale Johnson—are as tight and tasty as ever. Wilsey, who Chris called "the catalyst cat of the band," was unstoppable—especially on new songs like "Wild Love," "Waitin' for the Rain to Fall," and the dark, dreamy cover of the Yardbirds' "Heartful of Soul." Isaak was in splendid vocal form, besting the vinyl versions of great new tunes like "You Took My Heart" and "You Owe Me Some Kind of Love," not to mention Isaakklassiks like "Gone Ridin'" and "Western Stars." He was draped in a turquoise silk suit that made him look like an Aztec Amway salesman, and his between-song patter purred as smoothly as the gears on a new Barco-Lounger. He strutted and bobbed around the stage, fueled by Johnson's Penn Central shuffle drumming. The regular set ended with the as-yet-unreleased "T.V. Jungle," featuring a ferocious Isaak vocal and a screaming barrage of Scotty Moore and Duane Eddy licks from Wilsey. Hip covers included Them's arrangement of Big Joe Williams' ancient Delta blues "Baby, Please Don't Go," Rick Nelson's "Believe What You Say," and Bill Doggett's churning "Honky Tonk!"

**I WANT A NEW DROOGS** (or Everybody's Got Somethin' to Hide, "Cept for Me & My Mankey): The Droogs have completed a new album with producer Earle Mankey, and will be appearing in the L.A. area in May before returning to Europe for June festival dates. The LP features an unreleased Peter Case tune, "Call Off Your Dogs."

**D.Y.I. DEPT.:** Local jazz guitarist Terry Wollman doesn't have a record deal, but that fact didn't stop him from recording an album of his own compositions—and it's not just one of those glorified vinyl demos. Wollman raised the money needed to finance the recording himself, then he called upon some well-known friends to lend their veteran hands to the project. Wollman's studio band included guitarist Dean Parks, pianist Joe Sample, keys player Pat Coil, bassist Abraham Laboriel, drummer Tom Brechtlein, percussionist Paulinho Da Costa, and saxman Brandon Fields and Ernie Watts—some combo ya got there, Terry! Interested labels should be happy to hear that Wollman owns the masters himself. "It's easier to sell 'cause it's uncomplicated," he says. By the way, the LP, which is titled *Welcome to Paradise*, features brassy special guests Lee Thornberg and the Tower of Power Horns. So far, so good, huh?

**BABYLON OR BUST:** Longtime local reggae scenesters the Babylon Warriors have just released a new twelve-inch single, "L.A. Girls," b/w "I Need Your Love," produced by Stephen Barnard on the American Music label. Both cuts will appear on an LP scheduled for release later this year by one of the area's most enduring dance bands. —TC



WILSEY TURNS IT UP

**dB'S HAVE DIBS ON EDWARD:** After an extensive screening process, the dB's have chosen Greg Edward to produce their upcoming I.R.S. album. Edward's credits include engineering work for R.E.M. (*Life's Rich Pageant*) and John Mellencamp, and production of the new mini-LP from Hunters and Collectors. We hear upon good authority that Edward was up against such heavyweight contenders as Mitchell Froom, Benmont Tench, Don Dixon, Mitch Easter, and long tall Texan T-Bone Burnett in the final mix.

**L.A. GUNS RELOADED:** Local sharpshooters the L.A. Guns will debut their new lineup Friday, May 8th, at the Roxy in Hollywood. Latest weaponry for the band includes Kelly Nickels (ex-Faster Pussycat) on bass and vocals and the U.K.'s Philip Lewis (formerly of Girl) on lead vocals.

**THE WALL BELONGS TO GENESIS:** Fans of supergroup Genesis can get their paws on a free—you heard right, friends!—full-color poster of the British rockers, compliments of Michelob Beer, sponsor of the band's "Invisible Touch" U.S. concert tour. During the month of April, just stop by participating retailers displaying the Michelob promotion for your free poster.

**WITCHY WOMAN:** During Witch's recent show and EP giveaway at the Whisky, Lita Ford jumped onstage for a little impromptu jam. Perhaps she was celebrating the completion of her next Mercury LP, *The Bride Wore Black*. Perhaps she wanted to be sweatingly close to her boyfriend, Witch skinsman Punky Peru. That's Punky behind the lovely Lita in the pic.

**RYDE, SALLY, RYDE:** L.A.'s Sin City sultans, the Long Ryders, are ready with *Two Fisted Tales*, their second longplayer for Island Records. Produced by Ed Stasium (Julian Cope, the Ramones), the album boasts guest appearances by Bangles Vicki & Debbie and David Hidalgo of Los Lobos. The tunes are all originals from the pens of Sid Griffin, Stephen McCarthy and Tom Stevens—with the exception of a cool cover of NRBQ's "I Want You Bad."

**BOBBY'S BACK:** Singer/songwriter Bobby Caldwell has been out of live action for the past year or so. But the cat in the hat has been busy penning hits for others—including two tunes on the long-awaited return LP of Boz Scaggs, and the #1 Peter Cetera/Amy Grant duet "Next Time (I Fall in Love)." Now he's got a new band and he's once again firin' up that performing jones. He'll play At My Place in Santa Monica, Friday April 17th and Saturday April 18th, at 8 P.M. and 11 P.M. each night.

**STAR SIGHTINGS:** Patti Smith has been recording her first album in six years at A&R Studios in L.A.; hubby Fred "Sonic" Smith is producing. . . . And Keith Richards is rumored to have signed with Island Records.



PUNKY BACKS LITA

Dianne Carter

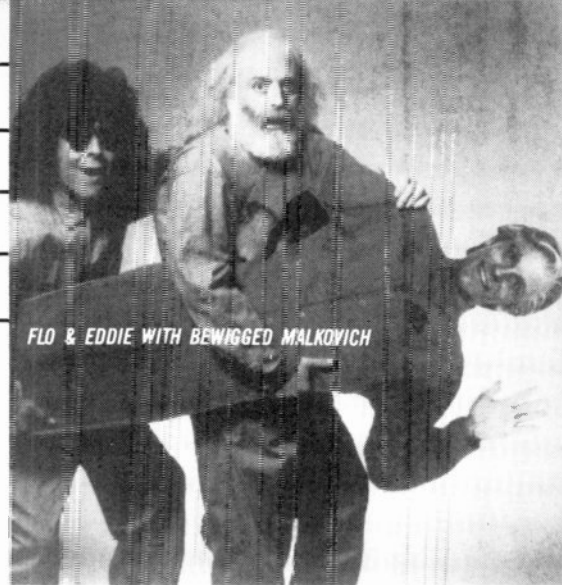




k.d. lang 'EM 'ROUND



ANDRE CYMONE + JODY WATLEY



FLO & EDDIE WITH BEWIGGED MALKOVICH

**WE CAUGHT THE k.d.:** k.d. lang and the Reclines, her hot band of Canadian cowboys, rode into Hollywood's Roxy like a cool breeze recently, and lassoed the full house with one of the most delightful displays of talent and originality to hit these parts in many a moon. Torchy blues, jacked-up rockabilly, cornstalk weepers, or flatland polkas—the 25-year-old performance artist from Edmonton, Alberta, turns them all over to a voice that could shatter a glass eye across Dodger Stadium! She made her entrance in chopped boots, a Wild West shirt and torn stockings. Her band matched her energy and emotion beat for beat, whether dosey-doin' with lang centerstage or twirling around in place like drunken prairie dawgs. The great tunes from her album were *really* revved up in their concert versions, especially "Turn Me 'Round"; "Got the Bull by the Horns"; "Pay Dirt"; and "Angel With a Lariat." lang changed to a slinky black dress and white elbow gloves for super renditions of "Diet of Strange Places" and Patsy Cline's "Three Cigarettes in an Ashtray." Guitarist Gordie Matthews is a picker to be reckoned with... I reckon he could stop James Burton mid-sentence. Ben Mink played crazed bluegrass breakdowns on a gutted fiddle that looked like something Schwarzenegger would have played had he been a musician in *Terminator*. lang's killer choice of the Presley obscurity "I'll Be Back" (from one of his dreadful early-Sixties flicks) only served to underscore the uniqueness of k.d. lang & the Reclines. Whatta voice! Whatta band!

**FOUND A NEW LOVE:** In this paparazzi pic, Jody Watley and Andre Cymone are captured as they leave the set of *Soul Train*. Watley was once a dancer on the show, which led to her joining Shalamar, which led to her solo career, which led to her current hit LP and single. Cymone, who produced the aforementioned wax, is said to have a more-than-sonic interest in Watley, who reportedly feels the same way. Couple or not, they sure do look good together. But who owns the movie rights?

**SWING SHIFT:** The Whisky, Hollywood's fabied Sunset Strip rock room, announces the opening of "Club Swing 99"—featuring the band Swing 99—every Tuesday night through May 5th. For one night a week, the club will be transformed into an avant-garde London-style dance club. The crowd will be videotaped during each of Swing 99's appearances (that should line 'em up around the block!), and celebrity guests will be part of the fun. Doors open at 8 P.M. each Tuesday, and tickets are \$3 with a club membership card. Call Violet at (213) 851-1054 for more info.

**FRESH FRETS:** A new folk/jazz/blues showcase club has opened in Covina, California. The Fret House has recently featured Ramblin' Jack Elliot, Herb Ellis, and Stickman Emmett Chapman. Coming Saturday April 25th for two shows is guitar guru John Fahey. For info, call (818) 339-7020.

**SST SONIC BOOMS:** The South Bay's studly indie label, SST, has moved its offices to Long Beach. Though they still retain their famous P.O. Box 1 in Lawndale, their offices are now located at 21176 Alameda Street in the Grand Prix city, with a new phone number of (213) 835-8977.

**SHELL SHOCKED:** In this pic, Turtles Mark Volman and Howard Kaylan desperately attempt to flag down an RTD bus by waving a cardboard cutout of John Malkovich, star of the new Orion film *Making Mr. Right*. Their 1967 smash "Happy Together" (it hit #1 exactly 20 years ago) is the theme song of the movie, directed by Susan Seidelman (*Desperately Seeking Susan*). Rhino Records—who've just released the classic Turtle wax as a single—have joined with Orion and director Nigel Dick to produce a "Happy Together" video combining old and new views of the Turtles.

## TRUE TRASH

"A dog is the only thing on earth that loves you more than you love yourself," said Josh Billings. Mr. Trash has been a bit under the weather this week, feeling slightly delirious as he sits at home typing this installment of irreverence. He apologizes for not returning phone calls right away, but by the time these words reach your eyes, he should be feeling much, much better.

Enough self-indulgence (although this column might be seen as the epitome of self-indulgence). Let's get on and explain the relevance of this issue's opening quote. Well, while Mr. T. was home in bed, his illustrious new source came across *quite* the amazing story.

Seems that Ms. Pirhana's best girlfriend is the good friend of a certain mega female rock star. It also seems that Ms. Rock Star had another fight with her husband over his always having male teenage hustlers hanging around the house, and she took off to a small private beach in Mexico with her best "girlfriend." One day, after taking a swim in a small lake, Ms.

Rock Star noticed that this little dog had followed her out of the water. The dog followed her wherever she went for the next three days, and when she went into the house, the dog would sit in front of the house waiting for her to come out. The dog was really, really friendly, and Ms. Rock Star was finally getting the attention she was craving from her husband. When it was time to go back to L.A., Ms. Rock Star decided to take the dog back with her. It loved her, and she had never seen anything like it before. She smuggled it over the border, and soon the little critter was scampering around her house, sleeping with her, and kissing her all the time with its little wet tongue. She even gave it a name—Nestor. After a few days back in L.A., however, Ms. Rock Star's husband noticed some gross little bugs hopping all over the animal's body. Mr. Husband was glad he and Ms. Rock Star had separate bedrooms. Ms. Rock Star freaked out and took her cute little pet to the vet. The doctor examined the animal,

looked up at Ms. Rock Star and said, "This is no dog—it's a Mexican water rat. What are you doing with a water rat?" and he promptly had the rodent incinerated. Two days later, Ms. Rock Star, devastated over the death of her new friend, ended up in the hospital (where she was just released from intensive care) with a very infectious disease.

Mr. Trash has attempted to devise a moral for this story, but he is too nauseated to even attempt such a task. (And if you're a regular reader of this column, which I'm sure you are, you know it takes a lot to nauseate Mr. Trash.) Oh, Ms. P. says if J.S. is reading this, to l.m.b.

Now after that tasty treat, Mr. Trash once again admits he is stumped by the Hollywood Kids. In their new issue, the kids report that a male bratparker was snagged shoplifting tapes at a Westside video store. The kids report the store didn't prosecute, otherwise Mr. Brat would have ended up in a cage.

Wall Street burned down last weekend. The "exciting

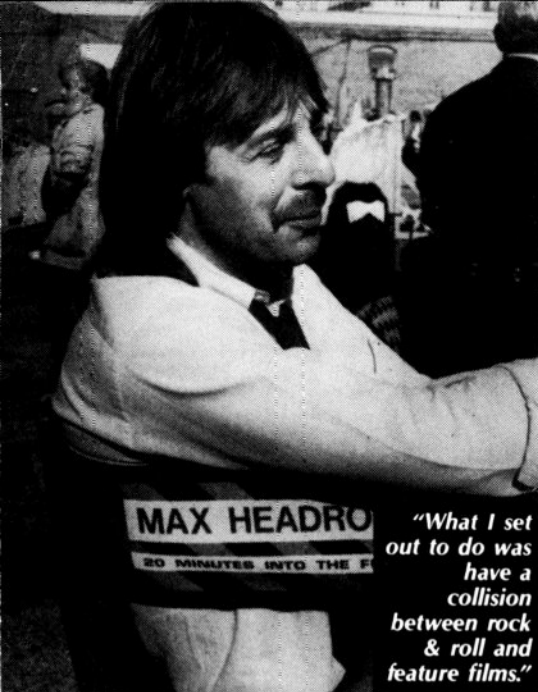
multimillion dollar entertainment complex" was reportedly torched by arsonist flames, but the investigation is still ongoing. PowerTools, the only club that Mr. Trash has truly enjoyed and appreciated since relocating to L.A. also closed this weekend. That should strengthen business for Vertigo. Speaking of Vertigo, Trash spy Ms. Thang reports that while Princess Stephanie is begging daddy to let her marry a commoner, the very same commoner is getting very cozy back at home with his old flame. Well, while the cat's away, the mice will play.

Finally, this little item on Joan Collins: Joan has earned herself sort of a reputation as a, uhm, trollop—yes, that's a good word. Recently while dining at Tramps, Joan was reportedly overheard saying, "No guy can be bad in bed; there's no such thing. All you have to do is work at grinding your hips. It's all in the grinding."

And on that fine note, I return to my sickbed. Until we meet again, one day at a time...

—Kevin Koffler





*"What I set out to do was have a collision between rock & roll and feature films."*

# PETER WAGG TAKES IT TO THE MAX

*The Official Headroom  
Story, As Told by  
Max's Main Man*

by Bud Scoppa

*If this decade has its quintessential superstar, it may well—for better or worse—be Max Headroom. Among other things, Max is a TV personality, a huckster for New Coke, a recording artist, and a bestselling author—all that, and he's not even real. . . exactly. Behind the rubber Max makeup is Canadian actor Matt Frewer; behind the plastic Max concept is English executive Peter Wagg, co-creator of the multimedia monster and executive producer of the ABC-TV series, Max Headroom: 20 Minutes Into the Future.*

*According to Wagg, the Headroom character was created in several stages, each one a practical solution to a specific conceptual quandry. Wagg's experience in London ad agency provided him with contacts in the cinematic world, while his work at Chrysalis Records linked him to the realms of marketing and video. Max was conceived in 1981, when Wagg created and staged the British "Top Twenty Video Awards" in 1981. But let's have him tell the story. . .*

I'll bet everyone asks you how Max works.

To be honest with you, Bud, I've been doing this for five years. The main problem is that I try and maintain this sort of illusion around the whole business. Which is why people get a certain amount of the facts down, and other people don't; even people who know exactly how it's done still don't get it right. So I never, ever go into the details, for example, of how the Max image is created. I cover it a certain way to provide enough information for a story. But that's why I never allow anybody on the set or in post-production, all that sort of stuff.

I'm more interested in the thematic aspect of the subject than the rubber facial makeup. That, along with the fact that you came out of the record business.

When people asked me what was basically Max, before we made the series, I always said it was a cross between *Blade Runner* and *Network*, inasmuch as the core of the series is television—the manipulation and power of the media, those people who make it and those people who watch it. I saw it as a *Network* depth of story with a *Blade Runner* look. And the funny thing is, just the other day I was sitting in my office trying to think of the different flavors and textures of the sorts of environments you would get in this world we've created, which I call "20 Minutes Into the Future." One of the sets was called the Ouzo Bar. We'd already had a bar in Show #2 called Caligula's, which had a very kind of punk/underground feeling, with a huge pig in there—the Caligula Pig. And that was very kind of rock & roll, if you like. And I suddenly remembered this video I'd made with Russell Mulcahy for Icehouse in Tunisia—it was called "Street Cafe." I asked Chrysalis if they'd send it over to me and they did, and I sat down with Tom Wright, the director [of Show #4], and put on this video. This was made in 1981 or '82. And I realized in watching this video how much of Max was in it—the wardrobe, the lighting, the whole texture of the piece. And the director got so kind of enthused with it, and with all those visual kind of reference marks—the fans hanging from the ceiling, and the sort of atmospheric

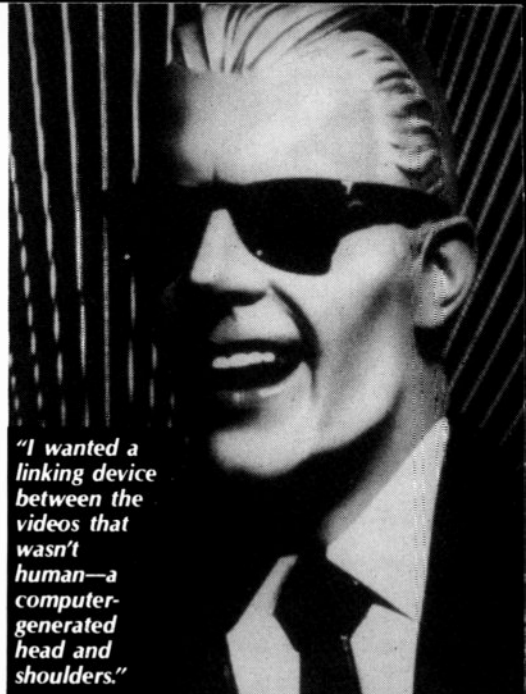
smoke, and the beams of light, the burning oil drums. The whole look of it was like *Blade Runner*.

There was such an explosion that came out of England in '81-'82: You had David Mallett firing on all cylinders with David Bowie, the Boomtown Rats, Queen, and everybody; Russell blasting out with Duran Duran, Ultravox, Icehouse and all those guys. And it was just fantastic.

It was this video explosion that made me decide to put on this showcase at the British Academy of the 20 best videos of the year. I got [directors] David Putnam and Alan Parker involved—and Andy Park, who was then the commissioning editor of music at [England's] Channel 4. And Andy asked me to look at developing and producing a video clip series for Channel 4. So the whole of Max literally came out of that.

**After you had the mandate to create a series, did this character appear in a burst of intuition, or did you systematically develop it with your collaborators?**

I would say it probably took the best part of a year and a half. . . ish—even up to two years. First of all, developing a video clip series was difficult because of having to get musicians union sanction [in the U.K.], because it would've been a completely pre-recorded show. So I lost about a year negotiating with the musicians union to even get permission to do the show. I also wanted a



*"I wanted a linking device between the videos that wasn't human—a computer-generated head and shoulders."*

linking device between the videos that wasn't human, because it was important to me from day one that it be an internationally appealing show, and Joan Rivers doesn't necessarily go down well in England, you know. So this in a sense is how the computer element began to start taking shape. It then became graphics and animation and so forth. And then we needed a title for the show and we had several, one of which was *Max Headroom*, for no real reason. We then said, "Why don't we actually make this voice and unseen presence and attitude and character we're building up a visual entity—a computer-generated head and shoulders. And Max Headroom worked as the name for a character. So I pitched the idea to Channel 4, and they said, "Fabulous, fantastic! But why'd you call this guy 'Max Headroom' and where did he come from and why is he computer-generated?" So then we went away and started to evolve a story line. It was like the cart before the horse. So we then worked backwards to a crash barrier and [the "max headroom" warning sign].

And then the whole Max image: We'd finished shooting the original film, and it was well over a month later, when I was developing and doing the half-hour shows, before we even got an image of Max together. So the whole film was virtually into the rough-cut stage before we had a Max Headroom. And what then became a linking device was always perceived as this quintessential kind of celebrity—the synthesis of lots of famous people. So to interview Sting in the final English show provided the springboard to his then interviewing Duran Duran, Boy George, and Roger Daltrey, which then was the springboard into the next series, which was with a live studio audience.

One of the things I always said to the directors and everybody involved was: "What I set out to do was have a collision between rock & roll and feature films. The key positions in the crew—like the director of photography, the editor, my line producer—were feature film guys. Then I'd throw a load of rock video type guys at them, and this kind of collision was like these two sticks rubbing together and the flames come out the mid-



dle, you know. And that was literally Max. So it really is a combination of all these things.

Then add to that all my advertising background at Collet, Dickenson & Pierce, where [directors] Alan Parker, Alan Marshall, David Putnam, and Nicol Wayland—who's doing the new *Cosby* movie—all were. And then, Ridley Scott [*Alien*, *Blade Runner*] and Hugh Hudson [*Chariots of Fire*] directed virtually all of their commercials at CDP. I was an account handler, which meant I was responsible for interfacing with the clients and putting the marketing strategies together. And then, of course, I did Chrysalis and headed up the creative side of the record company. Again, I was very lucky, in that very soon after joining there, I was given Blondie—to look at the presentation of Blondie, if you like. I did everything with Debbie and the band for like four or five years—their videos, and I did Debbie's album sleeve with [graphic artist H.R.] Giger, Debbie, and Chris [Stein].

What's been quite nice is, Debbie called me up the other week, 'cause now I'm here full-time, and we're getting together. And Huey Lewis called up and said, "Can you look at the next video?" and all that kind of thing. And I worked with Pat Benatar over here, and Billy Idol from his early Generation X days in England, on the album sleeves and videos, and then over here. So I'm very much tied to it. Music, of course, is a vital element of this series.

There's only one musician I ever wanted to write the original score for the first one we did, and that's Midge [Ure] from Ultravox. Midge is such a visual musician, which really hits you between the eyes when you look at their album cover designs and their stage sets. He directs all their videos with [bandmember] Chris Cross. I knew Midge would really get the kind of Ridley Scott feel or texture; you know, layers and layers of sound. It's almost sound *design* rather than a music score.

"But Midge didn't want to do it at first. he thought it was gonna be science fiction, and he said, 'I'm not into science fiction.' And I had to try and persuade him that this wasn't science fiction, that it was futuristic but just 'round the corner. We had a rough cut before he even agreed to do it, which was really far too late in the day if he'd said no. But I always believed unswervingly that this project was gonna be where it is. And I just knew that he was the only person to do it and that he would do it, because I wanted him that badly. And fortunately he did. Now, I just have to believe at the end it's pure instinct—that you just have to make leaps of faith and all the rest of it.

Cory Lerios [former Pablo Cruise keyboardist] is doing the music for me on this series. And what happens here is, there isn't a Max theme; every show has its own theme, which we will then interpret in different forms and styles, so that each scene and each set has its own environmental sound. And that thing will be taken and manipulated within each scene, so that half the time you won't realize it's the same theme, but it's gonna be there.

Well, that was a bit of a run, wasn't it?

**Actually, yes. To backtrack a little bit: When I watched the video, I noted several influences along with *Blade Runner*, which**

**is an obvious analogy: *Mad Max*, *The Prisoner*, Ken Russell—**

Before I forget, let me jump in here. When I was looking for an editor, it was important to me to get a very experienced, narrative film editor, someone who would take all our crazy images and make sure at the end of the day in the cutting room that we would have a story. That editor had to have all that experience, but also the ability to take a whole new language and grammar; somebody that would have to understand and be excited by the integration of monochromatic Securicam shots, the handheld videotape images of Edison, all that graphic and animation insert, and still be able to give it the pace that it needed. So it's a very unique person I was looking for, and I just couldn't find anybody. We'd even started principal photography, and everyone was saying, "This thing's gonna fall apart, we should have an editor on board now." But I held out, just as I had with Midge.

**"I hope Max opens the doorways for other people that have got unique ideas that so far have had the doors bolted on them because they're not like *The Cosbys*."**

Now I'm not a movie buff—I can't talk for hours about German B movies of the Fifties—but I saw *Tommy* on the television, and I thought, "God, who edits Ken Russell's movies?" That guy will (a) know how to tell a story, and (b) have the ability to take on this kind of fare." So I tracked down Mike Bredsal and managed to convince him to become our film editor.

And he was just absolutely brilliant. I mean, he cares deeply about what he does, he worries about it, and he'll call you up at four in the morning 'cause he's worried about it. And I love all that, 'cause it means people really care and they won't let things slip through.

You mentioned *Mad Max*—I guess yes. I always loved the play of *Mad Max*, for obvious reasons. It gave me a nice angle to talk to people. Now, *The Prisoner*—it's also very interesting you say that, because there were a couple of series with a unique feel. One was *The Prisoner* in England, and the other one was yours, *The Man From Uncle*. But *The Prisoner*, with the place where it was shot in Wales, has a whole kind of strangeness about it. And funnily enough, I'm surprised—I think you've picked things that influenced me, not necessarily intentionally.

**It's ironic that Max Headroom was concocted in 1984, which gives it an Orwellian aspect, at least historically.**

That I would disagree with, actually. It is not supposed to be a depressing look on things. I mean, obviously, *Brazil* had a feel to it, 1984 had a feel to it. I'd still rather go in the kind of *Diva/Blade Runner* end of things.

**I meant the 1984 reference in the allegorical sense. Although *The Max Headroom Story* is generally found in the comedy sections of video stores, it isn't really a comedy but a satire on the way we live.**

This was something that was bred to me through my advertising career—I hate hard-sell. I'd much rather set out to entertain people with a story, and if you look at any Alan Parker commercial, you find that it entertains, and in entertaining, it persuades. Because people (a) enjoy watching it, and (b) find it very credible, because it talks to them in a language they can laugh with and go along with. And the message is there, but you're just doing it in a nice soft approach as opposed to a heavier approach.

The series is slightly different from the English version; the integrity of it is still there, but it is cleaned up to a degree. It's important to me that you take people with you and they want to come with you. You want them to tune in every week, because, if they don't, no matter how important the message is, you're wasting your time. When you take people to the edge, you've gotta give them the relief by making them laugh; then they'll go with you. And if there are things you want to say, people will listen to them.

**What you're doing with this creation of yours is blurring the lines between dramatic content and commercials. That approach isn't surprising, considering your background in rock video.**

In "Vienna" [by Ultravox], you see, we did the first theatrical video—if you kind of forget *Tommy*. Queen's "Bohemian Rhapsody" was the first video that really had an impact on people—it really put video clips on the map. The second really influential video was the [Boomtown] Rats' "I Don't Like Mondays"; the third one was "Vienna." Because in "Vienna," you suddenly had, if you like, the performers as observers—there was no [lip-synced musical] performance in it, which was the first time it had happened. We had a clipped screen, so that you had a feature film format to it. We intercut monochromatic colors with full colors and full screen. The whole thing had a running story to it. And I think number four was probably "Ashes to Ashes," with David Bowie. And those four through that period were for me the ones that really changed the course of video production.

From about '84 onwards, it was lost. Everything since '84, with rare exceptions, has been very bland. It's basically followed a style that was set four years ago. What we did with "Vienna" I'm hoping we'll do with Max: that this will come on television and it will change television, too. I hope Max opens the doorways for other people that have got unique ideas that so far have had the doors bolted on them because they're not like *The Cosby Show*. It's such a high-risk area that people say, "Let's follow what's been successful in the past." The moment you get an *E.T.*, everybody wants to do an *E.T.*

The other thing, of course, is that I set out with this five-year sort of approach to the whole thing. The beauty of Coke was this: that New Coke had got nothing to lose. If Max was a total disaster for them, it really wouldn't have affected what was going on—they would've just moved on to Whitney Houston or whatever. Consequently, I was able—we were able—to do things for New Coke [because] we were given our head, we were given freedom, we could do a real Max on it. And of course, it's worked.



video clips and so forth. In-between, I've managed to get the record with Art of Noise, the top ten bestselling book of *Max Headroom's Guide to Life*, and the picture book of the story. On top of that, we've had computer games and bestselling T-shirts and everything. It was very important for me, then, to come in with this series, which is really gonna open people's eyes as to what the whole Max backdrop really is. And it looks so good. And, really, I have to thank ABC for giving me the chance to do it and to let me make the series I wanted to make.

What you've managed to do in creating and developing this phenomenon has a lot to do with your advertising background—not just in what the job was, but that there was such an incredible batch of talented people that you were working with. Which was fortuitous for you, because, if one were to describe your career, it would be that of a creative matchmaker who finds people with very specific skills and blends those people into a context.

Yes. My view of a producer is not somebody who raises the money. It's (a) basically having a nose for a good idea, and (b) in finding the idea. Being able, like you do in advertising, to put on paper in a concise brief exactly what it is that you want, what you're looking for, the direction of the project, who you're appealing to, and so forth. And once you've got all that focused in, it's then finding the creative talent, bringing them on board, so that they then have a very clear vision of what it is you want. Otherwise, they go off in all sorts of tangents and directions because that's the way *they* are. And then, once you've got the right people together, you then have to go out and sell the project to people to raise the money. And you then, more importantly, have to make sure that what you've sold is what you *deliver*, which is why you have to have the total control and final decision-making on the project from start to finish. It's not an ego thing, it's simply that you have to bring it in on budget, on time, and it has to be what you've sold to people. For that, you have to have all the control.

In something like Max, of course, it's almost a natural culmination of [my] advertising and marketing background. And then, the music industry side is part of the same thing. If you're driving down Sunset Boulevard, where you once saw Blondie on a big

billboard, now it's Max. In a sense, it's the same thing. It has to do with developing the artist in all the different levels of the media. not to over-expose them, to control it as much as you can, to have the right thing out there *when* you want it out there, to just kind of look at the various areas that you're developing. Like bringing the record out, so that in a period in-between TV shows, with the New Coke commercials starting to break, I was able to then back that up with continuous airplay on radio, a video on MTV, and the marketing of all that. Plus, it develops and extends the character into another area, so he's always surprising to you, it's always coming in from left-field. Another golden rule is, we never repeat the same stuff twice; it's not just repeats of things. Every time it's all new stuff.

**Ultimately, then, are you selling a product or are you presenting substance?**

I don't think it's selling. Hopefully there is an integrity about the project, so that when Max does constantly delight and entertain, there is another level where there are the things we're *saying*. Now, if you take the new series, there are many levels that it works on, in my opinion. Several of those levels will be completely missed by people. The reason I think it appeals to people from the ages of ten or eleven up to 45 or 50 is because it does work on these different levels. Each week, there will be an action/adventure where Edison Carter covers a story and exposes it. And that in its simplest form is a traditional style or format. At the same time, the subject matter is not traditional. And then the other things we're saying along the way will be seen by some and missed by some. But hopefully it's always the sort of program you could watch ten times, and in watching it ten times you get more and more out of it.

The key line in the first show, I thought was when Brice said, "This is the future—

“—people translated as data.” Well, you see, there is already in New York, at the Institute of Advanced Technology, a completely computer-generated talking character named User Friendly. One of the reasons I think this is so accessible to people is that the cornerstone of every story is based on something that’s real and credible. Subliminal advertising, computer-generated people, and so on all exist—we just put them together in a context that makes them slightly left of center.



# CHIPPING AWAY AT THE ROCK

## *The Musician/ Computer Interface*

by Benjamin Krepack

**T**he use of computers for musical and music business purposes has become extremely common over the past couple of years. In fact, many musicians have found that a rewarding and lucrative career can be achieved from the skills, knowledge, and expertise that they've developed on the personal computer. Take, for example, Ron Marinelli, a musician who's played in countless bands in Canada and Chicago before touching down to "make it" in Los Angeles in 1978. Among other jobs here, he managed a recording studio, provided financial and organizational advice to small businesses, and operated a computer store—which led him to witness the unveiling of the Apple Macintosh computer. "When I first saw the Mac," says Marinelli, "I knew it had to be the future for businesses."

Marinelli took his gut instinct about the Macintosh very seriously, teaching himself everything there was to know about how to get the most out of the machine. Today, he is one of the most highly respected computer consultants in Los Angeles, specializing in multi-user database systems for small, medium, and large-sized companies. Many of his past and present clients are entertainment businesses, including Triad Artists booking agency, Harmony Gold U.S.A. film distributors, a new weekly music trade publication called *R&B Report*, and Southern California's most successful concert promoter, Avalon Attractions.

"I was always the guy in the band who was really interested in all the latest technology," says Marinelli. "I always had to know what the newest special effect was, what devices were coming out, and all the latest equipment. So, because of that type of interest, the crossover into computers came pretty natural."

At Avalon Attractions, Marinelli is responsible for developing what is probably the most comprehensive and truly integrated multi-user computer system in the entire concert promotion business. "Ron is the OMNIS King," says Avalon Vice President Steve Rennie, referring to the sophisticated database programming system—known as OMNIS 3 Plus—which is used for the Avalon system.

Rennie tries a musical analogy to describe Marinelli's accomplishments at Avalon Attractions. "I may have written the lyrics for this system," says Rennie, "but it was Ron who

*"I tend to equate components of a program to the songs on an album," says musician/consultant Ron Marinelli.*

wrote the musical score. It's the look of the screens, the various options he's added, and all the other little touches he's put into it that make this system so incredible."

Marinelli says that he approaches computer programming and design with the same mentality he would approach the making of an album. "I tend to equate the various components of a program to the songs on an album," he says. "I put a lot of effort into the aesthetics of the screens, the fluidity of the interface, and other important elements of an efficient computer program. That's the same type of detail and concern I would use in balancing a mix or determining an appropriate arrangement for a song."

Bruce Kaplan, a veteran of the memorable Los Angeles music scene of 1979 through 1982, is a musician, writer and, for the past two years, computer consultant. He believes that it's the creative and natural impulse to express oneself that leads so many musicians into some sort of involvement with computers. "I can't put my finger on it," says Kaplan, "but an inordinant number of musicians are involved with computers. I mean, you don't see as many poets, painters, or actors into it. It's almost like in the Sixties and Seventies, when so much of the music we played and listened to was something more than just music—it was an important cultural force. I think computers are on the same cutting edge today. The classic way to express yourself was to pick up the guitar. Now, you can pick up a computer."

After working retail at a couple Westside computer stores, Kaplan started his own specialized consulting business, Mind Over Macintosh, finding work with a wide variety of clients, ranging from aerospace companies to entertainment firms. Comparing his new turf to his former incarnation as a member of a struggling Los Angeles band, Kaplan says that it's "a lot less of a jungle out there."

Barbara Macintosh, administrative director of the L.A.-based Association of Entertainment Industry Computer Professionals, says she's noticed an increase in consultants around town who are formerly or currently musicians. "We're considering a special panel discussion at our annual seminar this August that will touch upon this phenomenon," says Macintosh.

Many talented musicians are finding their niche by consulting other musicians in the

Macintosh self-portrait by Bruce Kaplan

use of computers. Marc Mann (see page 16), an accomplished musician with a masters degree in music from UCLA, has helped set up computer systems for Lionel Richie, Christopher Cross, John Fogerty, Michael Sembello, Quincy Jones, and many others. "I help design and implement their MIDI systems," says Mann, who is currently working on a film soundtrack with Stanley Clarke. "I explain the use of the software, the sequencing, the patch storage, and how it all works together in the creative process."

One of Mann's recent projects was to help Christopher Cross sequence a series of written musical parts that would enable Cross to communicate the sounds he wanted to a group of musicians who would be working with him in South America. "Another project," says Mann, "involved a guy who won a contest to have his orchestral composition played by the Denver Symphony. We had to put together a system that would generate scored music for all the different instruments in the orchestra in a short period of time. With the new tools available to musicians, it's possible to do these things." Ironically, Mann subsidized much of his college education as a music copyist. "I had the pens, and the special ink, and all the equipment to do the job. Now we have computers that can do it. I would never go back to the old method."

Ron Franklin, another musician with extensive formal music education, is a computer music consultant who works with musicians with varying degrees of musical knowledge. "They're all talented and creative people, but they don't know very much about computers. I show them how to connect everything, how to use the software, and about using the equipment. If they don't have the time or the patience to go through every page of the manual, then that's what I'm there for. I might even be able to share some tricks and tips that aren't even found in the documentation."

Rod Firestone, co-author [with yours truly] of *Start Me Up!*, the first book ever written about the use of high technology in the music industry, is another perfect example of a musician who has taken on new challenges with a computer instead of a guitar. Although he writes, records, and produces music in his home studio, Firestone is spending a great deal of time consulting, training, and designing systems for companies in the entertainment industry. One of his current clients is New World Pictures, where he is consulting on a major computer systems installation.

Echoing Kaplan's sentiments about the computer becoming the new tool of creativity, Firestone believes that many musicians are attracted to the computer because it offers another method of expression. "If you take two programmers," says Firestone, "and give them the same job to do, you're going to end up with two very distinct and unique results. As in the creation of a song, a program allows you to put your own style and personality into it, and I think that's the main reason why computers are so fulfilling to people who are driven by their creative instincts. Just like music, computers tend to give you an immediate feedback and response. What more can you ask for?" ■

# PAN PIPES IN THE FUTURE

## Linking Up to the Computer Music Network

by Marc Mann

**S**o you find yourself a musician in the modern age, lead sheets in one hand, data disks in the other. After reading "Computers and Music—The Bit Goes On" in MC's '86 computer special, you went straight out and got a digital wonder for yourself, right? Okay, so some of you had a computer already. Anyway, now you are in MIDI heaven, sequencing, patch-editing, music-scoring to your heart's content. Yet you want more. You want to share what you have created and learned about this brave new world of computerized musical assistance. Or more crucially, you want others who have gone before you to share what they've learned so you can avoid mistakes and solve those curious problems that seem to arise whenever you plug two or more electrical devices in at the same time. How can you meet other people who are traveling that same pioneering road of musical technology? Where do you find people who use the same software and know some great tricks, who have dynamite samples for the same rack unit you have, or who know about the latest hot audio processors? Well, you can hang out in music stores, attend seminars and user group meetings, read magazines (like this one, of course), or get involved with that Great Users Group in the Sky—Telecommunications.

### Heard It Through the Grapevine

Phone lines are being used these days for transmitting everything from electronic mail and stock reports to gift orders from shopping malls. Users of personal computers can hook up to information services almost anywhere in the world with just a local phone call. Thousands of electronic Bulletin Board Services (BBS) have appeared that cater to groups with common interests such as users of a certain type of computer, or those who share an occupation or avocation. One such service designed specifically for musicians and the music industry is PAN, the Performing Artists Network.

PAN is more than just a simple bulletin

board—it's a collection of useful services areas offering something for everyone involved in any aspect of music today. There are the typical menu items such as Mail and Conference, but also specific areas for Audio Users and Synth/MIDI Users. Music hardware companies from Akai and Casio to Kurzweil and Roland have support hotlines and officially sponsored Users Groups. Music software companies are also "on-line" for technical support. Magazines like *Keyboard*, *Electronic Musician*, and *Music Technology* can all be found on PAN—and yes, *Music Connection* is now up there too. And adding a nice group feeling to PAN's services are the open Forums, where people using the network can exchange ideas and comments.

### MIDI-ology

You can get questions on MIDI software or synth hardware answered without dialing long distance and waiting forever, or finding the person who knows the answer "gone for the day." You will usually get an answer within a day when you leave a message for a company, and if you also post a forum question, you will get replies from anyone else who might have a suggestion. The MIDI Manufacturers Association/Japan MIDI Standards Committee and the International MIDI Association are all involved with PAN. Reports of new stuff that is about to come out are frequent, along with discussions of hardware sound quality and software power. You can even be involved in the next generation of music hardware and software by making suggestions directly to manufacturers and acting as a tester of pre-release software.

Stored away in the data banks are patches for synthesizers which you can "download" or transfer onto your disks for use at any time. Samples, did you ask? Lots of those, too. These sounds are put there by the companies who make the instruments and also by other network users who share their sounds with whoever wants to use them. And there is lots of technical information as well, on how to interface gear together or find an obscure replacement part.

### Let's Get Down to Biz

Need a replacement drummer? Or an alternate route to the gig? How about information on record production, publishing, distribution, and touring? Whether you're a do-it-all-yourself musician or a band manager or record company exec, the PAN network has ways to make your life easier. Newswires and radio charts, clubs and concert halls, limousines and airlines, hotels and restaurants—the list is almost endless. Plan a tour ahead of time from the comfort of your own desk chair, and then bring your computer along to keep up to date with weather and what's happening "back at the fort."

Use PAN for immediate distribution of press releases to record labels and media with E-Mail, Telex, or E-Com. And you aren't limited to the U.S.A., since the network connects with both Europe and Japan. Don't speak the language? Just use the on-line translation service!

### Beam Me Up

By now you're beginning to wonder how you've lived without telecommunicating, just like in the old days before things like telephones, TVs, and VCRs. Well, to get yourself "on the wave," you'll need a couple of things in addition to your computer (which you already have, of course). First on the list is a **modem**, which is an abbreviation of Modulator/Demodulator. This translates commands from your computer into messages that can be transmitted over a standard phone line. Modems are rated by their speed of data transfer measured in characters per second, or Baud rate. The most common Baud rates used over phone lines are 300, 1200, and 2400. Faster transfers mean you get your mail quicker, but more importantly, it takes much less time to get those large files like digital samples. The faster the speed, however, the harder it is to make sure the data is sent and received correctly, so faster modems are more expensive to purchase. Also, some modem services charge more for faster Baud rates (PAN does not charge extra for any Baud rates between 300 and 2400), since the service then has to use more expensive equipment to allow customers to transfer information faster (and you're benefitting by being connected shorter amounts of time).

Second on the list is **communications software**, which allows your personal computer to "emulate" (no, not the sampling key-

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board) a terminal that the host computer knows how to interact with. The host computer is the one you call up to use a bulletin board or other service. Ask your local computer/software store which program would be the best for your computer and your communications needs.

Once you have these necessary items, you can log-on to PAN or any other modem service (see sidebar). The services out there in Telecom Land are not free, and can range from \$6/hr. on up to over \$100/hr., depending on which service and what time of day. PAN charges \$24/hr. during business hours and \$12/hr. evenings and weekends. All billing is done monthly to a major credit card, and includes a \$10 mailbox fee, plus your connect time. There is also an initial membership fee of \$150, which gives you your password, mail box, and one hour of connect time so you can get started immediately. Some software companies—like Opcode Systems, Southworth, Mark of the Unicorn, and Voyetra—offer free or reduced cost memberships with purchase of their software.

### Session: On the Air

You save on long distance charges by using a local number, which is called a carrier, that connects you to the PAN main computer. And you can get most of what you need done in a few minutes, especially if you use good modem etiquette. Here is a typical PAN session for a synth player:

1. PAN says Hello, alerts you to new mail, if any.
2. Check Mail, save to disk for reply later, send any new mail.
3. Go to Conference; check who's on at the same time; page another user if direct conversation desired.
4. Go to Synth/MIDI Section; announcements automatically greet you.
5. Go to Forum; read continuing discussions of current topics; add any comments or suggestions.
6. Check Databases of patches/samples for new stuff; if something looks interesting, "download" it.
7. Sign off with "Bye."

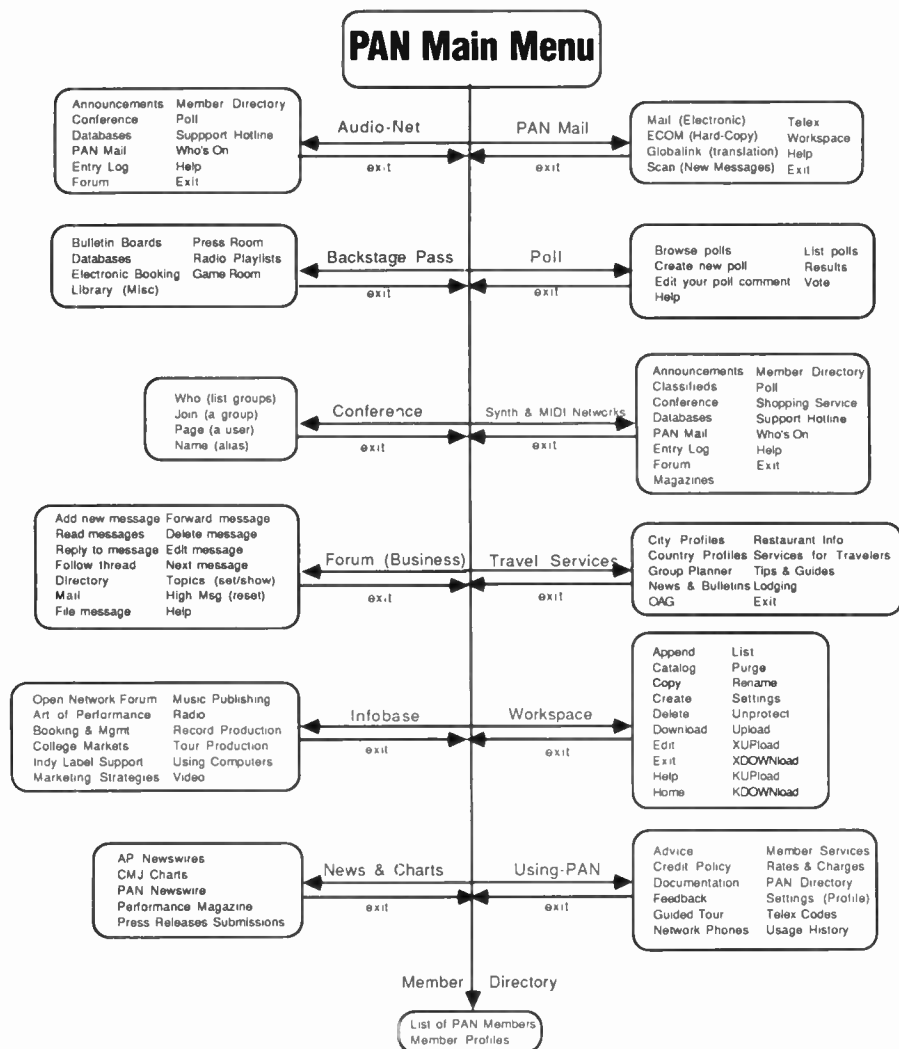
Depending on how much mail you've re-

ceived and how many forum messages have been added since the last time you were on, etc., an average session lasts about 20 to 30 minutes. An important time-saving habit is to save anything you want to read to disk and read it later when the meter isn't running. Other time-saving tips would be to use macros—single command for a series of typed events—to speed up telling the other computer what you want.

Well, I've got to get going—it's been too long since I've logged on and I need my on-line fix. It really can get habit-forming, especially when you consider how this amazing tool is enabling you to interact daily

with people just like yourself who love music, computers, and new ideas. Someday you may even be reading articles like this on your computer. For now, if someone asks you about telecommunications in general or PAN in particular, you won't have to say, "It's all Greek to me." You can say, "See you on PAN." (For more on PAN, turn page.)

Marc Mann has a masters in music from UCLA. He writes, performs, and programs music in L.A. studios and acts as music consultant for Personal Support Computers. His PAN handle is MACMUSE.



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## PAN PIPES IN THE FUTURE

# OK, How Do I Sign Up?

Now that you know about all the wonderful things waiting for you, here's how you can get on-line with PAN. (By the way, I downloaded part of these instructions from the Using Pan section of the network.)

### Sign-on Instructions

PAN can be reached by a local call from over 500 U.S. cities and 60 foreign countries via TYMNET or TELENET. To log in, please do the following:

(1) Dial your local access number.

TYMNET users can call (800) 336-0149 to find out the local number.  
TYMNET customer service can be reached at (800) 336-0149.

TELENET users can call (800) 336-0437 to find out the local number.  
TELENET customer service can be reached at (800) TELENET.

PAN may be dialed direct at (617) 576-0862. PAN customer service can be reached at (215) 489-4640. PAN's international host number is 311061703093.

(2) Identify your terminal type. As soon as your communications program says you have connected, type in one of the following codes to identify your terminal depending on which local carrier you dialed:

TYMNET: Type the letter "A" (without the quotes)

When "please log in:" appears, type: PAN, then hit RETURN

TELENET: Hit your RETURN key twice (<CR> CR>)

When "TERMINAL=" appears, type: D1

When "@" appears, type: C PAN

DIRECT: Hit your RETURN key twice (<CR><CR>)

(3) Tell PAN you want to join. After making the connection between your computer and PAN's computer and then typing in your terminal type, you will see a prompt (a question from your host):

USERNAME: Type in PANJOIN, then hit RETURN

PASSWORD: Type in NEWMEMBER, then hit RETURN

After that your host will ask you some questions—your name, address, and phone number, etc. You can then go on to take a guided tour of the network, and poke around to find some of the things mentioned here in this article. When PAN asks you who told you about the network, tell 'em MACMUSE sent ya. —M.M.

## Paging Mr. PAN

The man behind PAN is Perry Leopold, a songwriter/performer who once managed, booked, and handled logistics for his own band. So many aspiring musicians asked Leopold about the mechanics of getting an act together that he wrote a book on the subject. He decided to keep a mailing list of those who'd bought the book; this list would then serve as a "network" of bands, musicians, clubs, colleges, etc. To do so, he bought a computer—an IBM-PC to be exact—and jumped into the world of computer programming.

He set up the computer to keep track of all the information for the network. He also got a funny little box called a modem, which he wasn't sure was good for much until a friend showed him how to use it. In no time, Perry was hooked. This was the future, the way to make dreams of a music network into reality.

The future changes fast. Now Mr. Leopold acts as the SYSOP (system operator) on DEC Vax mainframe computers with over a gigabyte (1,000 megabytes—or lots and lots of kilobytes) of storage and 256 incoming phone lines. He acts as coordinator and program designer with a team of software programmers. The Performing Artists Network has expanded with sections devoted to audio and synthesizers in addition to music biz forums. And PAN now has connections to Europe and Japan. With wizards like Perry Leopold to help create it, the future sounds pretty good. —M.M.

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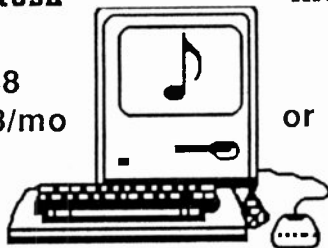
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*"I work like a painter. I take a sample of this, mush it on, move it around, take it off, try another, put it on the palette. It's an intuitive thing."*

Lawrence Henry

## PETER KAYE'S FAIRLIGHT AFFAIR

### Romancing the Silicon

by Lawrence Henry

**T**his is really, ultimately, a yuppie story," Peter Kaye said to me about halfway through our conversation. And it looked that way. We were sitting at a wooden trestle dining table in the 33-year-old Kaye's two-story townhouse apartment on lower San Vicente Boulevard, drinking coffee from a Krups maker (Kaye ground the beans), playing with his white cat Max.

Upstairs in an extra bedroom resided perhaps \$200,000 worth of musical equipment, including, most conspicuously, a Fairlight Series III. A full-blown Series II costs about \$84,000. Kaye owns two of them, one installed more or less permanently on Stage L at the Record Plant, and available for rental there. When I arrived, Kaye was practicing an important programming skill.

Typing.

"I was a street musician, playing guitar and writing songs," Kaye said. His last band gig was with Hunt Sales & the Big Nine, which Kaye describes as "a cross between Iggy Pop and James Brown."

But "You get older, start thinking about having a wife and kids, settling down. Rock & roll really does wear kind of thin. You can

appreciate it, but your hormones aren't quite there any more.

"I really didn't mean to change. But what happened was, I went out and bought synthesizers and drum machines for songwriting. Bought an Oberheim system way back when they first appeared. It was wonderful. It was a band that didn't talk back to me.

"Meanwhile I started hustling. Getting on the phone. Calling. I was approaching 30. And was sick of not living a normal life—being on the edge, just barely making the rent. I ended up working the studios a little bit, just to put some money together, playing guitar or synthesizer or drum machine, and renting them out. Boy, my friends will tell you: I was obnoxious. I'd go through my phone book at least once or twice a week: 'Hey, man, what's going on?' Going to parties—networking,' as they say."

Kaye, like so many musicians, wanted to produce. And he started noticing a more and more frequent credit on albums he admired: "Fairlight programmer." As he actually began to produce records and demos, he would occasionally call "the one guy I knew" with a Fairlight. "But he was pretty expensive. I

could afford maybe a horn hit, a string hit. Everybody does that.

"I knew there had to be something more you could do with it if you had the time. And the only way to get good at it is to sit in a room and play with it. And if you're renting the machine, you can't afford to do that."

So Kaye borrowed the money and took the risk. "I bought maybe the first or second production model [of the Series III] on the West Coast. It was sold as 'complete,' but really it's kind of like, 'The check's in the mail.'" Meaning that there were lots of capabilities Kaye has had to add on since.

"For the first three months it was wonderful—a complete immersion in computers. I had to hustle it to make the payments." And despite being "a little overextended . . . actually, I'm a lot overextended—I've been able to become the artist that I was in my teens. Music is fun again. I'm no longer a slave to the hit record factory."

What's it like having this magnificent, ultimate toy?

"The Fairlight is a sampler, which means you go around sampling real stuff. And what ends up happening is, you appreciate real sounds again, 'cause you listen to them so microscopically. And you start loving real instruments. Your ears open really wide, 'cause you're listening to every sound and every nuance in it. It's like closing your eyes and listening to the whole world through a set of headphones—an aural movie, if you can imagine that, a really accurate one, where you're hearing the air, and the ambience of the rooms. . . .

"So I work kind of like a painter. I take a sample of this, mush it on, move it around, take it off, try another, put it on the palette. There's not really a lot of thought. It's more an intuitive thing."

Kaye recently finished scoring his first film, *Death Spa*, which he describes, ironically, as "a brilliant piece of work. Your typical horror film: blood and guts, and silliness, and naked girls in showers." The movie, which was produced by Walter Shanson (who produced *Echo Park*, *The Mouse That Roared*, and *A Hard Day's Night*) allowed Kaye to "paint with music" on film for the first time.

It isn't his only credit. Kaye composed "Coco Don't," which was included on the recent Don Johnson album. And that makes him very happy: "It's kind of like an annuity."

So what does it all mean, Peter? That if I had \$80,000 to buy a Fairlight, I could do

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it, too?

Kaye acknowledges that it's easy to see it that way, but offered another perspective:

"There is a way to get out of that rock & roll rut. There are a lot of other ways to make money in music." The Fairlight, Kaye emphasized, "is just a tool. And there are less expensive samplers, and a lot of people are using them.

"This is a legitimate argument: I got a baseball, so I can play the game. I got all the toys—the electronic musician scene. I'm equipped that way. But there's a constant shortage of musicians in the studio who really know this stuff. It's not hard. But is the sort of stuff a professional musician should really make it a point to know. What is a MIDI controller? What are MIDI switches? What is a filter? Maybe get into channel bumping. Then you can get into system-exclusive stuff, and maybe go on from there—knowing enough electronics that you can walk into a studio and take care of the problems you have to take care of to make music happen these days. The information is all there. There's really no excuse not to be educated in it.

"I don't know what I'd do if I was in my early twenties again. I was real good. I am real good. My bands were really good. But there's so much that goes into making it, that it's possible to be really good and *not* make it. Okay, all the rock & rollers out there are probably saying, 'Not only has he got the money together for the machine, he's not a rock & roller anymore.' To some extent, that's valid.

"But I was a rock & roller. And I always

will be, on one level. But it's just like what my parents said to me: By the time you're 30, doing it for another ten years really doesn't connect. And dealing with the people and the lifestyle anymore really isn't wonderful. This sounds completely wrong; it sounds like a lecture I wouldn't want to get.

"There are a lot of older people in rock & roll these days, making it. They've kept the musicians from 20 years ago, and made them

**"I've been taking big financial risks. You have to learn how to swim real quick. But meanwhile—I've never said this before—I'm the best programmer on that Series III in town."**

into gods of some sort. You can't tear 'em down. But the new guys all come up and disappear. If you crack [the top 40], that doesn't mean anything, 'cause there's still that huge pressure from a million other people trying to crack it. So you've got to go back to the pack after your #1 hit, and do it *again*. There's no way to become a god anymore."

In other words, not only has Peter Kaye changed, the game itself has changed. On the simplest level, there is now a union scale for programmer—a far cry from recent years, when one union rep, in Kaye's experience, thought a drum machine was something in to which you inserted drum sticks in mechanical claws.

And in Kaye's view, he owes as much to realism and to skill as to money.

"You have to really want to win in this business. I'm pretty competitive—I never really admitted this to myself before this past year. You have to be. You can't take no for an answer. There is nowhere to fall back on, short of going back to school and becoming a lawyer.

"But I'm actually reveling in it. I was the long-haired kid in school who was not on the football team. I was beaten up by the football players more often than not. And now I kind of feel like I've come into my football game. I'm going for the throat.

"You end up loving your lifestyle. As my father used to say, 'You get used to hanging, if you do it long enough.' It ages you, worrying about the rent, worrying about making payments, worrying about the knock on the door. Not being able to sleep. You get in over your head. That's the other thing, is taking financial risks. I've been taking *big* financial risks. It's like jumping in the water. You have no choice, man. You're going to have to learn how to swim real quick.

"But meanwhile—I've never said this before—I'm the best programmer on that Series III in town. Mainly because I've had the luxury of being able to lock myself in a room with it. And through that, I've been able to work with some really interesting people, working higher and higher. A year ago, they were sort of dream people; now I'm just hanging around the studio with them. It's like buying into the upstairs. The machine will get you in the game. But you've gotta be good." ■



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# JOE ZAWINUL WEATHERS THE CHANGES Synth Star Goes Remote Control

"When I play a trumpet or a flute sound, I really am playing the instrument," Zawinul says of his approach to the synthesizer.



by Adam Ward Seligman

**T**here are some great synthesizer players out there, musicians who have changed our understanding of the role of electronic keyboards.

And then there is Josef Zawinul, who stands apart.

It is hard to characterize Zawinul's influence or impact. In the 15 albums he has recorded with Weather Report, he has significantly expanded the use of synthesizer technology, while maintaining a world-music style of composition. Whether he is creating new rhythms, new scale intervals, new keyboard inversions, or even new instruments,

Zawinul is always on the cutting edge of both music and technology. The role he now wants to play is that of Citizen of the World.

Zawinul is in an astonishing moment of transition. The day I spoke to him, he was in the process of moving from Pasadena to Malibu. Two of his sons had moved out; one is a musician, the other is studying in Zawinul's hometown of Vienna. Wayne Shorter, his partner of over 15 years, is working as a solo artist, and Zawinul is preparing a new electric band called Weather Update for a June tour of Europe.

The last Weather Report album, *This Is*

*This*, was disappointing to many. The band had a contract to fulfill, and Shorter was simply unable to spend much time on the project. Even the guest work of Carlos Santana wasn't enough to carry off the most spectacular jazz fusion group's contractual swan song for CBS.

At the same time, Zawinul released his first solo album in 15 years, an unusual work for synthesizer and vocal choir. *Dialects* was met with mixed reviews, but it showed an artist experimenting with both technology and new musical concepts.

Following summer tours by Weather Update in Europe and the United States, Zawinul returned to Europe to perform two very special classically oriented piano duets with his boyhood friend Friedrich Gulda, a noted conductor and pianist. What happened at their reunion was exhilarating even to Zawinul; the experience brought classical music back into his life, but in a new way. The two musicians, one classical, one more known for jazz, played to astonished houses.

Even while playing a classical concert, Zawinul shied away from the two-piano concept. "Piano piano piano, it's somewhat stifling. Regardless of how great the players are. So Gulda opened the first half, playing all Austrian composers, then we played a piece by Gulda together. I had a D5S1, a Korg sampler. I had a DW 8000 on the side of the piano. I don't enjoy just piano, I really don't. So I used the Korg instruments in order to get this variety I wanted. The audience was fabulous, the concert was absolutely a devastating success. This summer, in July, we will do ten more concerts together in Europe.

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"Gulda is one of the best recorder players in the world; he can play Dizzy Gillespie breaks on recorder. I had this real good harmonica sound on the DW 8000 that I played. That added variety. Then we played a little blues that I wrote; it had this great bass sound on the DSS1, really funky. On the top was a brass sound, sort of like James Brown and a little more into bebop. I'm talking only about soundwise. I played my own stuff."

Zawinul smiled as he remember the concert last November. "Then I played for 25 minutes solo, I did a song the Austrians really understand. In 1944, on September 10, we had the worst bomb attack—many thousands of people were killed. The city was almost totally destroyed. A lot of people in the audience remembered that and could feel it. I made a tape of sound effects, which ran while I played acoustic piano. Then I played a song, 'Peace,' after the war; and finally a song, 'The Result,' which is now. I had somewhat of a Third World concept and played inside the strings on a prepared acoustic piano. Then Gulda came back out, and played a free jazz piece. We had to play about five encores—Mozart, blues. I was very involved practicing, even before I left for Europe. That somewhat sums up last year.

"My family is undergoing a change in lifestyle with this move. For work I'll have a big garage I'm putting together for a studio. It will be a much better studio than I have now, because there is a distraction here; when the family goes upstairs I can hear it. I have a door which can lock it out now. Very tight and professional."

Zawinul wants to be able to put out

Weather Update, solo works, and classical works, including some of his symphonic pieces. He played me a cassette of one such piece; it was built around a Spanish theme and there seemed to be a trumpet solo in it. Of course, the various parts were all created by Zawinul on his synthesizers. "When I play a trumpet or a flute sound, I really am playing the *instrument*. I know how they should sound. A lot of synthesizer

---

**Zawinul's new group includes "Pepe," a small remote keyboard controller that will be to Weather Update what the synthesizer was to Weather Report."**

---

players play piano technique on everything. They don't use synthesizer correctly.

"I have about 2000 cassettes full of music that I found in the move. It would take about 13 weeks, 24 hours a day, to listen to it all. Somehow, slowly, I'm going to pick out the things I like the best and get it out on the market." Zawinul plays every day and records much of what he plays. Several of his improvised pieces have shown up on Weather Report or solo records.

For Weather Update, Zawinul is using two members of the Weather Report Band: bass player Victor Bailey and hand drummer Robert Thomas Jr. He has two more musicians in mind: drummer Cornell Rochester and guitarist Scott Henderson. He has wanted to

use Henderson for some time, but conflicts in schedule prevented the team-up before now. With Henderson living in Los Angeles, Zawinul hopes to regain the special working relationship that was so essential a part of Weather Report.

The final member of the new group is known simply as "Pepe." It's a very small remote keyboard controller that will be to Weather Update what the synthesizer was to Weather Report. Zawinul preferred not to comment in detail about "Pepe," but he expects it to trip many minds in its debut this summer.

"You can simply write that I invented an instrument that the Korg company built for me, and that there is only one in the world.

"I feel I can create different melodies, and the music I am doing now is totally different from anything I have ever done. That's another part of my transition, what I want to do. Columbia was always good in giving me enough freedom to express myself. Nobody ever bothered me."

Whether Weather Update will rise from the ashes of Weather Report like a Phoenix weathering a storm remains to be seen. One thing is certain, however: Joe Zawinul will continue to be one of the most influential synthesizer players in music today. This time of transition will no doubt be one of his most fertile periods. From the man who brought you "Mercy, Mercy, Mercy," "In a Silent Way," and "Birdland" will come new classics that musicians will sit around trying to figure out, wondering what the "Man With the Copper Fingers" has that is so conducive to great bands. ■

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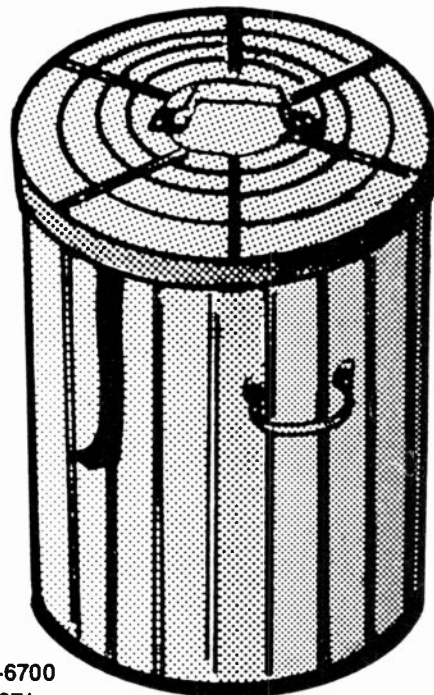
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## *The Mouse That Roared*

**Gene Coodley  
of S.O.S.  
demonstrates  
the SoundScape  
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the Amiga.**



Kristen Dahline/JAI

by Ira Cord Rubnitz

**A**t this point in time, most concerned musicians (professional and non-professional) have done some investigative work into the realm of computers. The days of cumbersome, awkward machines are over! Today's computers are user-friendly and versatile, making life a little easier—musically and otherwise. To compare computers is very subjective, as individual needs and purposes vary greatly. Suffice it to say that in the past couple of years, a few computers have dominated the musical field and account for the majority of use.

The most widely used machine is now undoubtedly the Macintosh, even though the Commodore 64 remains the most popular home computer. As an engineer/producer, I mainly see Macs—90 percent of the time running sequencer/librarian/editing programs. The Mac's quality software, ease of manipulation, and stability are, for now, unmatched. The IBM PC has a large percentage of the market (as do its clones), with some fine software; still, it's generally looked upon as a business machine. The Yamaha CX5M, while a fine music computer, is limited both in power and scope of software. Byte for byte, the Atari ST may be the best value for musicians looking for a computer. It features good software, color capabilities, and power. But for my money, the Amiga looms largest in terms of sheer creative potency.

Since its emergence on the scene in October of '85, the Amiga has slowly but surely been living up to its promise as a powerful, creative, virtually unlimited piece of machinery. Using the same Motorola 6800 microprocessor as the Atari and Macintosh, it's been reviewed as a better piece of hardware in *Byte* magazine and many others. It can be almost looked on as a Macintosh taken to its furthest extremes. It's fast, powerful, has three custom chips (to allow the main Motorola to work at max potential), 4096 colors, and 3D animation. There's more: The Amiga has built-in stereo with near hi-fi featuring four eight-bit companded (a hybrid term meaning compression/expansion) individual sound generators used with additive synthesis and sampling. In addition, it has true multitasking: You can be running a sequencer program at a gig, using an animation program like *Kaleidoscope* as a light show, and be loading instruments into the sampler that you're MIDI'd into—all at the same time!

The creative and artistic possibilities using the Amiga are enormous. For graphics and art, none of the other computers mentioned is in the same league. Of course, the Macintosh II looks incredible, but it starts at about \$5000, not including software (which does get quite expensive). This summer, a major company will release a dazzling 3D program for the Amiga that's likely to turn everyone's head around, considering that

similar ventures cost thousands of dollars per second when done for TV. With such tools as Genlock, you can interact computer graphics or digitized pictures with any video signal. Imagine creating your favorite cinematic or animation effects at a fraction of normal studio expenditures.

In the musical domain, the Amiga has just started to *really* shine. While people were hesitant about musical possibilities with the Amiga at first, the tools are now available. If you can't go out and buy a great sampler such as Kurzweil, Fairlight, Emulator, or even the new breed of Roland or Emax, with the Amiga's built-in sound and samplers such as Futuresound or the Mimetics Sound Sampler, you can create, alter, and use samples and layers of sound comparable to that of a Mirage or early Fairlight for a small fraction of the cost—less than \$200. With dynamic sampling, use of creative studio effects, and some experimentation, near-12-to-14-bit resolution and 28K sampling rate are possible.

In *Texture*, which will be out soon, Roger Powell of Utopia has created a very powerful sequencer package for the Amiga. The same program is being used by Jan Hammer and Peter Gabriel's band. Similar throughout to the IBM program, *Texture* is a pattern-based, 24-track sequencer that is in the same league as the Performer, Hybrid Arts, and Total Music packages. The editing features are very elaborate, and scaling and dynamic changes are superb. The high price and its failure to make full use of Amiga's peripherals are the only drawbacks.

More than 500 pieces of software are now available; these word processors, money minders, and mind-boggling games are truly state of the art. Also noteworthy is *SoundScape* by Mimetics, a modular-based music environment that started off as a MIDI interface/sampler/sequencer. Now, in addition to having a powerful composing/recording program, you can program modules to be anything you like. You want a Kurzweil or Roland librarian? A modified drum machine with your own samples? A mapper/splitter? An audio/video editing/production facility? Simulate any other piece of music software? It's all there for you. Also sure to make life easier is *Deluxe Music Construction*. This is a compositional tool that features 16 MIDI channels, music printing, notation, editing, and digitized sounds. It also gives you the ability to see and hear (on staff and keyboard) what you're writing in stereo. The advanced nature of the program enables dynamics and a wide palette of musical choices.

This summer, two new Amigas will be out: a low-priced bargain (\$500) with many features of the original, and a revved-up model (\$1500) featuring IBM compatibility, three drives, and the design elements that will keep your Amiga from becoming an apple of the past.

Obviously, I'm sold on the Amiga. But make your own choice. The best place to decide is at a specialized retailers like MIDI City or S.O.S. Look around and determine what best suits your needs—keeping in mind the question of obsolescence. The door is wide open—it's time to take that step. ■

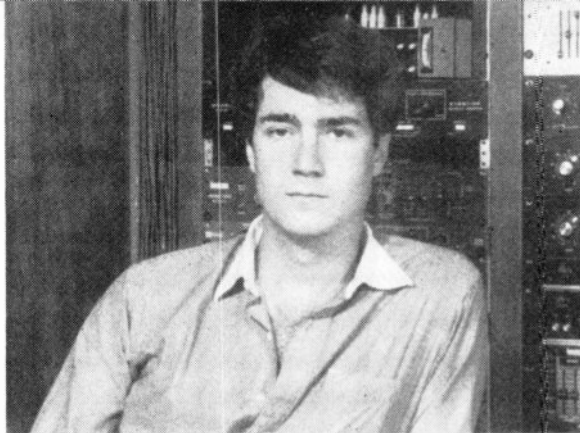
*Ira Cord Rubnitz is a staff engineer/producer at Chick Corea's Mad Hatter Studios.*



# THE PROS & CONS OF AUTOMATED BOARDS

*You Gotta Pay to Watch the Faders Dance*

by Lawrence Henry



**"The concept that automation is a time-saving device is not accurate," says Sound Solution owner David Epstein.**

Three years ago, when I was playing with a touring band in Alaska, we wanted to record a demo. As we paged through the phone book, looking for studios, we rapidly realized how spoiled we'd become from living in L.A. Anchorage offered two recording studios, both in basements of houses, neither one very good, and both extremely expensive.

"Anything you want, you got it right here in L.A.," to paraphrase Chuck Berry. And the latest technical innovation on the studio scene is automation.

Automated studios offer computerized mixing. To find out what automation is all about, and what the advantages—and disadvantages—really are, I talked with David Epstein, owner of Sound Solution Studio in Santa Monica.

Epstein cleared up one notion right away—the idea that a computerized board remembers and moves everything.

"The primary kind of automation," he said, "is a computer system that remembers, in relation to the position of the tape, which fader levels have been set up. Most boards automate only level and mute. Some have one or two channels of automated EQ, and some have automated panning, but that's rare."

Most systems use a dedicated computer—that is, a computer built specifically for that mixing board. Some aftermarket companies are now offering an add-on automated system using a standard, off-the-shelf microcomputer (IBM PC, MacIntosh, etc.). But there are special issues to consider, the very same issues you face when you try to resell a specifically modified guitar, as opposed to a factory model.

"The cost to automate a board that isn't designed to do so is substantial," Epstein said. "And what any studio needs to look at is the cost of doing something, and what it means in terms of resale. In other words, if we put \$30,000 into this console to automate it, is that \$30,000 recoverable, or what percentage of it is?"

Epstein is, in fact, considering automation for Sound Solution. With a substantial list of regular customers who love the way his current board sounds, it's not a decision he's going to make lightly.

"There's a different model of a very similar console, so the sound wouldn't change that much," he said. He also pointed out that "You don't have to buy a computer outright when you purchase a console new. Most are available either with automation or 'automation-ready.'"

Virtually every major console manufacturer now offers automation. There are basically two systems for memory, and two ways of executing the remembered information. Tape-based automation stores individual fader and mute settings on one track of the two-inch (24-track) tape, which can then be recalled by computer. Disk-based systems stripe the 24-track tape with SMPTE time code, so the computer knows the position of the tape at all times.

In executing the remembered settings, VCA (voltage control amplifier) automation sets fader levels electronically and internally. "You don't see the faders moving." Moving fader systems, on the other hand, actually move the faders as the mix is rerun.

"The main arguments in favor of the moving-fader system," Epstein said, "are, one, that you can manually override at any point,

and, two, that many people don't like the sound of a signal passed through a VCA. On the other hand, right now, the highest book-rate studios in town are using the new Solid State console, which uses plenty of VCAs in it."

What does all this capability actually mean in terms of money?

"The concept that automation is a time-saving device on a budget project is not accurate," Epstein said. "Automation is a very valuable tool in certain situations, provided that you need repeatability, which generally does not imply a medium-budget production. When you're talking about coming back in and remixing a song, starting where you started before, that's a major-label budget. But you don't find a lot of the independent record projects—either self-produced bands or small independent labels—that can afford the luxury.

"For general studio operations, a fairly quick project, a demo project, all the steps that are required to do a mix without the automation are [still] required, but then you systematically have to load each of the fader settings into the memory."

"The essential issue for automated board usage, then," I said, "is that unless you have a hell of a lot of money, it's not going to save you any money."

Epstein rolled his eyes, considering, and paused a long, long time.

"Right," he said... finally.

"From a studio owner's point of view," he added, "it's wonderful when clients use it, because you know that it not only means that there's additional time in the studio; it also means that there's a mindset that says, 'We've got it automated, so we can remix it.' So people actually do come in to remix. Don't get me wrong. I personally think that the ability to automate the mutes is worth the whole investment—just so you can continually mute the tracks that are not being used, so you don't have unused tracks contributing to overall noise levels."

Keeping in mind that, as Epstein said, "published rates and what studios actually charge can be different," automation now tends to cost \$15–25 extra per hour.

Is there an automated board in your future? What was that old TV mystery? The one where the parrot squawked, "Time is money! Look in the clock!"

For me, and for my clients, probably not. ■

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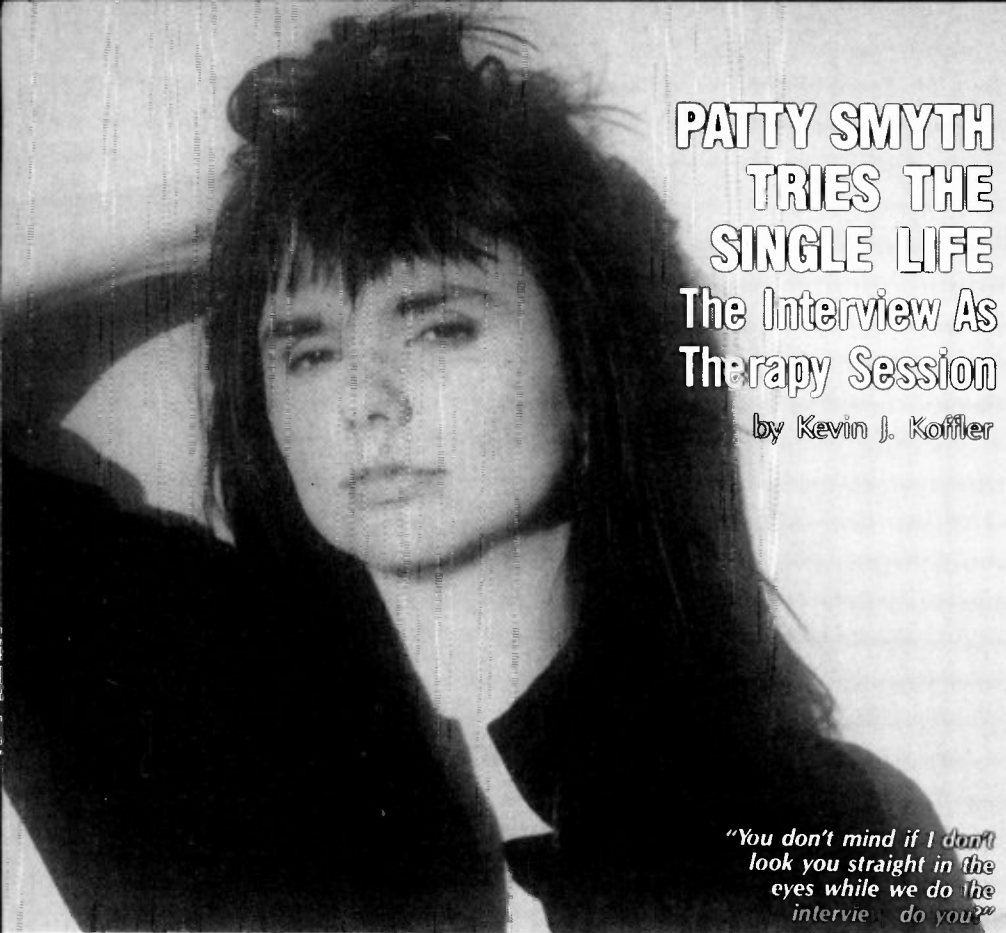
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# PATTY SMYTH TRIES THE SINGLE LIFE The Interview As Therapy Session

by Kevin J. Koffler

*"You don't mind if I don't  
look you straight in the  
eyes while we do the  
interview, do you?"*

**I**t is one of those incredible Southern California spring days, the kind one usually sees only in the movies. The sky is clear and brilliantly blue, and the Santa Anas are blowing hot, dry air over our vantage point, high above West Hollywood.

As we walk out of The Mondrian Hotel's lobby, singer Patty Smyth rolls her eyes and sneers at the ostentatious superficiality she witnesses poolside. We make our way past the trendites, wannabes, celebrities, and pseudo-celebrities, all vying for each other's attention as they soak up the rays, and find a quiet table away from the throng.

Dressed in a black Harley Davidson shirt (she bought it yesterday), black stretch pants, and an oversized belt, Smyth adjusts her sunglasses, leans back in her chair, and gets ready to roast. "You don't mind if I don't look you straight in the eyes while we do the interview, do you?" she asks, pulling a Camel cigarette out of its package.

"Not at all," I reply. "It will be more like a therapy session this way."

"Great," she says, as she strikes a match and attempts to light her cigarette against the breeze. "Where do you want to start?"

Where do I want to begin? It's been two long years for the former lead singer of Scandal. On the positive side, she gave birth to little Ruby Hell, recorded her debut solo album, and met Mark Spector, a manager who breathed new life into her career and spirit. On the negative side, Smyth witnessed the disintegration of her band and her marriage (to punk poet Richard Hell). I opt to disregard the immediate past and to go way back. "Tell me about the house you grew up in, and tell me about your family life," I say, to her apparent surprise.

"Wow, this is going to be like a therapy session," Patty exclaims. She takes a deep

drag off her cigarette, gets a little more comfortable in her seat (the interview is taking place during prime tanning hours, and since it's 20 degrees in New York City, I understand), and then gets pensive for a moment.

"I never lived anywhere for more than three years," she finally says. "I guess the longest I ever lived anywhere was an apartment in Queens [New York]. We were up on the sixth or seventh floor, and everything was blue and green. My mother was young and happening. She had all of these plants in the living room."

"From the living room to her bedroom, from ceiling to floor was glass. It overlooked the Throgs Neck Bridge, and I remember one Christmas they strung all different colored lights across the bridge. I thought I'd died and gone to heaven when I saw it. They only did it one year, and I was sad they never did it again."

"I lived with my mother and my sister. I shared a room with my sister. We had a live-in housekeeper because my mother had to work. She owned and ran clubs in the Village."

"Did you used to hang out at the clubs your mom owned and managed?" I ask.

"I had my first band when I was 15, and it lasted for about two weeks. My mom was running the Gaslight Club at the time, and I did one gig there on an off-night. It was a short stint. After that, I didn't do anything for a while, and I just hung around. I like to think of those years as my formative years, because I got exposed to all of this amazing music."

"I was in a cover band in Philly for a while, then I started singing at clubs like Catch a Rising Star and the Comic Strip. I was singing R&B ballads. At that time, I still didn't know what I wanted to do, and Ellie Greenwich came down to one of the clubs, saw

Laura Levine

me, and wanted to take me into the studio. She wrote four songs, we went in, and that was the first time I had ever really been in the studio.

"That was a big thing for me. It taught me a lot, but I wasn't really ready to start a career, and I really didn't know how to go about starting a career. What do you do? If you say you are really serious, and you don't make it, then everybody is going to know. I didn't know which direction I wanted to go in. I was just trying to live."

"I waitressed. I had left home really early, and I was always working, but I would take time off. A friend of mine was in a really bad accident, and I stopped what I was doing to take care of her because she was messed up. After that, I remember putting a trio together, and they were pretty bad."

"I remember Glen Frey came down to see us one night, and after Scandal came out, he sent me a letter saying, 'I remember you from JP's, and I wish you success.' It was a nice touch. Anyway, we played around town at Trax, Kenny's Castaways, and places like that, but I have the attention span of a gnat, and I got bored and disbanded the group."

"I went away for a while," she continues, "but I didn't feel bad. I don't know what was going on except I was a kid, and I wanted to do other things besides sing. It wasn't like I was driven, but around then, I started warming up to the idea of a record deal."

It's about time, I think to myself.

"I wanted to sing, and I wanted people to know I could," she says, all at once excited. "Yoko Ono and John Lennon used to go to clubs in New York. One of my things was that I wanted them to come sometime and just happen to be there when I sang. I think John Lennon would have liked the way I sing. Those are the fantasies I have—personal rather than massive."

"Well, what happened when you came back?" I ask, trying to move the conversation forward.

"When I came back, that's when I met Zack Smith [Smyth's ex-Scandal partner]. 'He had been trying to call me and find me. He heard about me from this bass player who used to play in Wings named Steve Holland. When Zack finally caught up with me, it was at the steakhouse where I waitressed. The pay phone rang. I picked it up and it was him. He had an attitude right away. What had happened was, I got a message he was trying to call me, and no one knew who he was. He wasn't on the scene. I left a message without my home number."

"Look, I'm listed," I said, but he had tried every way but the phone book at that point. We started off with an argument, and it went on from there. We had a volatile working relationship, but a good one. He had some tracks all of these session players in New York had played on, and I went in and did demos."

"We put a band together and we started doing gigs around town. We did Monday nights at the Ritz. We had a lot of people gig with us, and as a result, every musician in New York City says they played with Scandal at one time. As a matter of fact, across the country people say, 'I played with Scandal.' It's weird."

"We did a video, got signed by ITC, and every record company passed on us. We had



only been playing for four or five months. Then we made another video. My boyfriend at the time was a camera operator, and he shot it. Dee Murray was in it; me, Zack, and Jon Bon Jovi were in it. He faked guitar. It was this thing with me bouncing around. We sent this thing up to Columbia and that's when they decided to sign us."

"How did Zack know all of these people if he really wasn't on the scene?" I ask, somewhat bewildered and amazed.

"His wife was a fashion editor at *Vogue*, so he knew some fashion people," answers Patty, pulling yet another cigarette out of its package, "and Zack is very smart, charming, and persuasive. He just went after the people. He saw Paul Schafer on *Saturday Night Live*, and thought he was good, so he hired him, and brought him in. Zack would call up anyone."

"So what happened when you got the record deal?"

"We made the record with Vini Poncia. CBS threw it out there and nothing happened for a long time. It was released in July and it didn't break until January. MTV started playing the video, radio caught on, and we went out on the road for nine months.

"We started in January and laughed and drank our way across the country, up to Canada and then back down. I looked like hell when I got back home. We toured with everyone. We were the most sought-after opening act at that time."

At this point we are interrupted by Patty's manager's girlfriend. She has orange hair. I know you don't care, but Patty seems surprised and amused. I guess she changes her hair color. Anyway, where were we? Oh yeah, nine months on the road, drunk as a skunk.

"This is classic record-company stuff," she continues after our interruption. "As soon as we got off the road, I had walking pneumonia. I was really sick, and no time to get well. We had two weeks of preproduction, and went right into the studio to start *The Warrior* album. It was hurry. Hurry. Hurry. We got 80 percent of the record done, did a tour of Japan, came back—and Mike Chapman was sick. It takes us another six weeks to get back into the studio again. Then they finished it, mixed it—and then came my decision to break away from Zack and to change management. I did my thing with Zack first.

"That's why they put Scandal featuring Patty Smyth [Oh, that's why!]. Why'd they have

to put 'featuring'? Why couldn't they have just made it 'Scandal with'? The record company had to put it 'featuring,' uh. Let's face it, though, Scandal was always changing. On the EP was a different Scandal than went out on the road, the Scandal on the road was different than the Scandal on the second album. And the Scandal on the second tour was still different than the people who played on the album. It got to the point where there wasn't any Scandal. I got tired of trying to explain it.

"Zack was constantly trying to get me to do what he wanted, and I didn't always want to do what he wanted. It just got to the point where we did this gig in Hawaii at the CBS convention, and that was it. It was really bad. It just wasn't happening anymore. There wasn't any chemistry. It felt like I was chained and bound."

Chained and bound, I think, my mind racing. . .

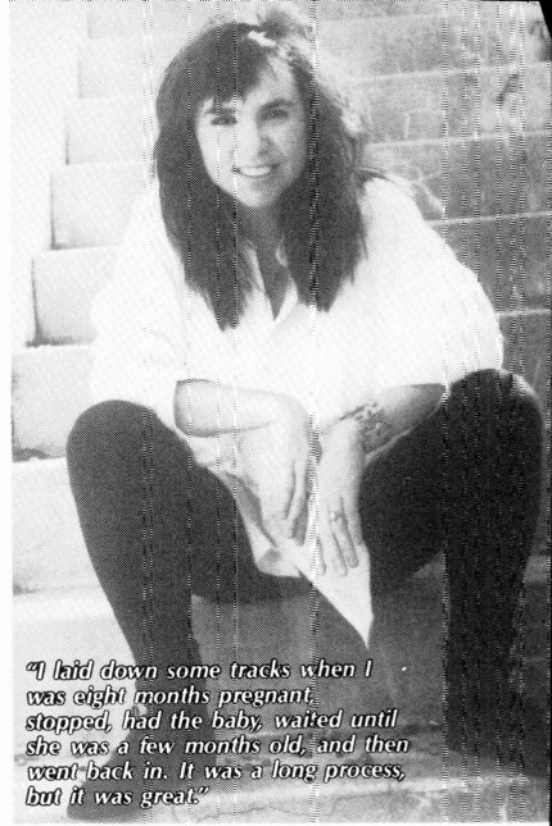
"I was ready to walk away from it all, and I ended up talking to Rick Chertoff, who ended up producing my new record. He was a friend I had known for a long time, and I felt there was nobody I could rely on to help me do what I had to do. That nine-month tour kicked my ass, and if it wasn't going to be fun, I wasn't going to do it.

"Zack and I are still good friends, but it was time for me to change. I got a manager and he knows what he's doing. It's the first time I feel like I have a manager who knows what he's doing. I never felt like I had a manager before Mark Spector. It's like 'United we stand.' It's us against the world, and I like that.

"After the changes came, it took awhile, but things started happening. Now it's my ass on the line, and it's something I'm doing. I have to participate. Rick Chertoff, Bill Wittman, and I all decided to work together. It was so right there. I almost had to say, 'What is wrong with this picture?' My new thing is to go with the feeling, and if it feels right, go for it. This felt right.

"It took awhile to make this record. I did some preproduction and laid down some tracks when I was eight months pregnant, stopped, had the baby, waited until she was a few months old, and then went back in. It was a long process, but it was great.

"It was like gestalt in the studio. I know everything about them, and they know everything about me. I feel like there's a lot of moments there, and it's because we were so tuned-in. A lot of this record is a result of me



*"I laid down some tracks when I was eight months pregnant, stopped, had the baby, waited until she was a few months old, and then went back in. It was a long process, but it was great."*

giving them the benefit of the doubt. I put my trust in them. It's not easy for me to do that, but I'm glad I did."

Patty's almost out of cigarettes and I'm almost out of time, so I ask her what she wants you to get from listening to *Never Enough*.

"I want people to get the feeling. I don't know if they'll like the feeling or not, but I want them to get it. I also think this record shows I can sing, and that it's not a one-dimensional kind of thing, and as time goes by, I'm getting better.

"I want people to hear it. I want people to really hear what's going on. I think this record shows a lot about me, because it shows my different sides. One is 'I can kick your ass, and there's no question about it.' And the other is 'Don't hurt me—or not 'don't hurt me,' but 'I'm vulnerable.'"

"I don't know why the hell I'm doing this," Patty concludes, "except that I love it."

On that note, Patty asks her manager to get her some espresso, but he says, "What do I look like, a waiter?" So she gets her own, along with another pack of smokes—and I go off to lie on the beach in Malibu. ■

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The ASCAP Board of Directors joined with musical citizens from across the country in Washington, D.C. recently to discuss their opposition to the "source licensing" bills with members of Congress. A highlight of the week's activities was the presentation of the ASCAP Pied Piper Award to Lena Horne at a dinner co-hosted by ASCAP, Concerned Senators for the Arts, the Congressional Black Caucus, and the Congressional Caucus for Women's Issues. The Pied Piper Award—ASCAP's most prestigious honor—is awarded to entertainers whose contributions to music have been of an outstanding and unique nature.



▲ **ASCAP Pied Piper to Lena.** Tony Bennett, who performed a special song segment, and Dionne Warwick, who spoke of her feelings for Lena as an inspirational role model, flank Lena Horne as she accepts ASCAP's Pied Piper Award. Horne remarked, "I am truly honored to receive the Pied Piper Award from ASCAP. ASCAP and its members have been rewarding me all through my performing life with great songs to sing. I am certain that the presence of so many legislators here this evening means you will think seriously about any legislation that might diminish the incentive of creative artists to do their work. The piper wants to be paid, needs to be paid, for the valuable service he renders to us all."



▲ **Patti Congratulates Lena.** Among those joining in the salute to Lena Horne was Patti LaBelle.



▲ **Songwriters Salute Lena.** Some of America's leading songwriters entertained at the salute to Lena Horne. From left are John Green ("Body and Soul"), former ASCAP President Stanley Adams ("What a Diff'rence a Day Made"), Alan and Marilyn Bergman ("The Way We Were"), former ASCAP President Hal David ("Raindrops Keep Fallin' on My Head"), Lena Horne, Burton Lane ("On a Clear Day You Can See Forever"), Sammy Fain ("Love Is a Many-Splendored Thing"), Cy Coleman ("Witchcraft"), ASCAP President Morton Gould, and Arthur Hamilton ("Cry Me a River").



▲ **Congressional Co-hosts of Lena Horne Salute.**

Shown as they were introduced at the salute are: (top) Rep. Mervyn M. Dymally (D-CA), Chairman of the Congressional Black Caucus; (center) Rep. Pat Schroeder (D-CO), who co-chairs the Congressional Caucus for Women's Issues; and (bottom) Sen. Howard Metzenbaum (D-OH), co-founder of Concerned Senators for the Arts.







▲ **Breakfast With the Majority Leader.** Four West Virginia composers joined Senate Majority Leader Robert Byrd (D-WV) at a breakfast in the Senator's honor. From left John Beall, Seseen Francis, Sen. Byrd, Paul Whear, and Frank-Josip Racic.



▲ **Luncheon With the Speaker.** Texas music creators joined the ASCAP Board of Directors at a luncheon with Speaker of the House Jim Wright (D-TX). From left Jeff Storie, Marilyn Bergman, George Bragg, Hal David, Speaker Wright, ASCAP President Morton Gould, and Jack Noble White.



◀ **Wisconsin Music Leaders Visit Kastenmeier.** Rep. Robert Kastenmeier (D-WI), chairman of the House Subcommittee on Courts, Civil Liberties and the Administration of Justice, addressed the ASCAP Board of Directors and a group of his musical constituents. From left William Sterba, Rep. Kastenmeier, Michael Leckrone, Robert Palmer, Ellsworth Snyder, and Joel Naumann.



▲ **Arts Caucus Chairman Greets Michigan Composers.** At a luncheon in his honor, Rep. Bob Carr (D-MI), newly elected Chairman of the Congressional Arts Caucus, met composers from his district. From left Kurt Alan Carpenter, James Niblock, Rep. Carr, Roseann Hammill, William Aldrich, Chris Rollins, and Jere Hutcheson.



▲ **Rodino Greets Composers and Publishers.** A delegation of composers and music publishers visited Rep. Peter Rodino (D-NJ), Chairman of the House Judiciary Committee. From left Edward P. Murphy, President and CEO of the National Music Publishers Association, ASCAP President Morton Gould, ASCAP Board Member Cy Coleman, Rep. Rodino (foreground) and Dean Kaye, Exec. V.P. and Gen. Mgr. of the Welk Music Group.



◀ **Composers Play D'Amato's Tune.** Sen. Alfonse D'Amato (R-NY) addressed the ASCAP Board of Directors at a dinner in his honor. Afterward, the Senator and the composer Board members got together to harmonize on many ASCAP standards. From left Sammy Fain, ASCAP President Morton Gould, Burton Lane, Stanley Adams, Alan Bergman, Sen. D'Amato, Cy Coleman (seated), John Green, Hal David, and Marilyn Bergman.



◀ **Country Music Leaders Greet Gore.** A group of country music songwriters and publishers joined the ASCAP Board of Directors at a dinner honoring Sen. Albert Gore (D-TN). From left (seated) Wayland Holyfield, ASCAP President Morton Gould, Sen. Gore, and Richard Leigh. From left (standing) ASCAP Board member Buddy Killen, Kevin Lamb, ASCAP Southern Executive Director Connie Bradley, Peter McCann, Mrs. Albert Gore, and Mike Reid.





"We wanted to be more spontaneous—human," Nunn says, explaining Berlin's metamorphosis into a rock band.

## BERLIN TAKES A DEEP BREATH

### Technopopsters Enter Guitar Hell

by Bud Scoppa

**Y**ou don't mess with success. That's a music biz axiom. Which made the psychodrama taking place during late '85 at The Manor, a live-in recording studio located in England's version of the sticks, all the more distressing to the movers & shakers at Geffen Records. In short, the label's platinum technopop group, Berlin, was not behaving. Out of the blue, Berlin's three core members—sultry singer Terri Nunn, songwriter/bassist John Crawford, and drummer Rob Brill—had initiated what amounted to an outright mutiny. They wanted to be a *rock band*. This was not going over with technopop specialist Andy Richards, who was attempting to produce *Count Three & Play*, follow-up to the synth-powered smash *Love Life*. They'd been there for three-and-a-half months, and they had maybe two tracks to show for it. Sounds like real Seventies-style self-indulgence, huh? Like the Eagles, maybe?

"Yeah, but it wasn't the cocaine road, where it's pure extravagance," the moussedreadlocked Brill hastens to explain. "This was constant studio work. But we'd fight so much in the studio that we wouldn't get anything accomplished. Andy would call us 'street brats' and 'the worst band in the universe,' and that just spurred us on even more. It was a mess—it was Guitar Hell."

Berlin had just replaced departed keyboardist/arranger David Diamond not with another synth specialist but with a guitarist—Stephen Dockerty, from L.A.'s Dogs of War—while Richards himself was slated to handle the synth programming on the LP sessions. The producer wasn't happy with the band's desire to record live in the studio, a predicament Richards blamed on Dockerty.

"It got to the point where Andy said, 'It's either him or me,' says pixie-sized femme fatale Nunn. (If they ever film *Interview With the Vampire*, that ultimate rock & roll novel, Nunn could play the little girl creature.) "I don't think Andy understands guitar players,

'cause he can't *program* them. So Stephen went. We then brought in [Cars guitarist] Elliot Easton, who's a friend of ours, and from day one it was horrible. Elliot walked in with his friends and said, 'How ya doin'?' and Andy turned around and said, 'There will be no talking in this studio!' And it got worse. So Elliot lasted four weeks—torture. And by that point we realized it wasn't working with Andy anyway, 'cause the music wasn't even getting done—we were fighting over the direction."

But Terri, why change your direction when you're selling so many records?

"We had been doing what we were doing for five years, and it was gettin' old," says the husky-voiced Nunn, who may well have been the Mr. Christian of the Berlin mutiny. "We didn't have the support on the outside to change it, because it was successful. But we lost David, and when he left, it helped us to say, 'All right, what are we gonna do? We gettin' outta this rut? Are we gonna do the same thing for two more years and then break up, or are we gonna do something new and stay excited?' And fight. And *hurt* each other with some honesty. Open up the writing, and change the sound—go for a live sound. We wanted to be more spontaneous—human."

It doesn't take a genius to figure out that Trevor Horn protege Richards wasn't exactly the ideal producer, given the band's unforeseen identity crisis. "He thought it was the token one or two live songs," Brill says. "He didn't know the *whole album* was meant to be that way. So we came back to L.A. with long faces, hunched backs and droopy lips. Still hoping to achieve what we'd set out to do."

Nunn effectively makes eye contact with the interviewer. "A lot of producers we met with, when we told them what kind of approach we wanted, they said, 'What are you—crazy? It's the Eighties, you've gotta have machines.'"

"The most natural thing," Brill explains, "is to go in as a group and lay your music down in the studio. On *Love Life* I literally hit one drum at a time, because the guy was so worried about getting any sort of bleed-through. And that is *most* unnatural."

But a funny thing happened while Berlin was waiting to go natural with hard-rock producer Bob Ezrin, who'd been chosen to replace Richards. The band got a call from Mr. Technopop himself, Giorgio Moroder, who wondered whether they'd be interested in cutting one of his songs for the soundtrack to the upcoming film *Top Gun*. What to do, they wondered.

"We had not seen the film," Nunn recalls, "but we had worked with Moroder on the second record, so he was an old friend. And we were waiting for Ezrin to finish the Rod Stewart project, so we went in for a week and recorded 'Take My Breath Away.' The movie came out and it went crazy."

Ironically, Berlin wound up with a Number One single—and more recently, an unofficial piece of an Oscar—with exactly the kind of record the band so devoutly desired to avoid making. This irony is not lost on Terri Nunn.

"So it's kinda both good and bad," she admits. "It's widened our audience—immeasurably. And it makes people think that that's all we are. But any success does."

Brill agrees: "Yeah, they did the same thing with 'Sex' when it came out: This is a novelty sex band."

With the smash Moroder tune and the pair of salvaged Richards-produced tracks breaking up the rockers, *Count Three & Play* didn't turn out to be the liberating vehicle Berlin's core threesome had envisioned. Nor did it achieve the commercial success Geffen had hoped for—the album barely grazed the sixties on *Billboard's* albums chart, despite the presence of "Take My Breath Away." Apparently, everyone who loved the tune bought the *Top Gun* soundtrack LP instead.

"It is disappointing," admits manager Perry Watts-Russell. "But at the same time, the album sold 300,000 units, which is only a little less than the previous one. And 'Take My Breath Away' has been beneficial to the band outside the U.S. and Canada. Still in all, the unexpected success of the single has confused the issue; depressing results, but a lesson learned."

"Berlin is bucking the pop-machine trend right now," Brill says. "We're not gonna just crank out hits, no matter who writes them, just for the sake of having a hit. If we can do that on our own terms, great. But if not, we'll just have to keep plodding away." it wants to do."

"We might suffer for it in the business marketplace," Nunn embellishes, "but we won't suffer for it—"

"—creatively or anything, Brill returns. "And we'll be happy doing it. We talked about this on tour: The three of us would like nothing better than to be responsible for both our success and failure—regardless of how many, or how few, albums that decision results in."

Given that notion, the title of Berlin's last album seems particularly apt. But you can't fault a band for wanting to play, can you? ■



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## Music Visuals

by Billy Cioffi

### WHO IS FOX BROADCASTING & WHAT DO THEY WANT FROM US?

The other morning, as I stumbled outside to gather my news fix, I looked up at the Hollywood sign and noticed that the lettering of the "HOLLY" part had been altered to read "FOX." Back inside, I saw that each of the Sunday TV sections in the local dailies were touting the new fourth network. *Fourth Network?*! The most perfect analogy here is the USFL. Remember those guys? It's been nearly 40 years since a major television network was launched (ABC came into existence on April 19, 1948). What are these guys *thinking* about? Why would anyone attempt to start a TV network in this age of cable and VCRs? It seems like a death wish for Fox, and a big yawn for the rest of us.

Nevertheless, you gotta believe in the two guys responsible. Rupert Murdoch and Barry Diller share an uncanny knack for seeing a public need and filling it. Murdoch, the Australian media king, has been creating a communications empire for the last decade, owning and operating everything from lurid tabloids to the *Village Voice*. Last year, after obtaining the ownership to 20th Century Fox Pictures, he purchased Metromedia's seven independent stations, which included New York's Channel 5 and Los Angeles' Channel 11. He's teamed with 20th Century honcho Diller (himself a legendary tough guy/brainiac) to form the Fox Broadcast-

ing Company (to be known henceforth as FBC. For some, this acronym could stand for "Foolish But Courageous"). But the Foxy team immediately went out—and got—NBC *wunderkind* (he's 29) Garth Ancier as their VP in charge of comedy. They also copped Kevin Wendle, another young NBC hot-shot. Quite a coup.

To cut right to the bone on all this, these guys realize that there is a window of vulnerability in the three networks. That is because—with rare (and over-exploited) exceptions like *Moonlighting*, *Cosby*, etc.—the Big Three have failed to deliver and are beached whales. While the overall number of network viewers continues to decline, the Big Three fight over the diminishing market with basically the same kind of programming that has consistently failed to win over TV watchers. Needless to say, this has a numbing effect on the audience.

FBC's game plan is to establish "beachhead" nights (i.e., nights when they can gain a significant share of the audience). To do this, they're airing shows three times on that particular evening. On April 5th, Fox kicked off the stratagem with a pair of series that may well be a harbinger of good things to come. The first of the two sitcoms is *Married With Children*, featuring, among others, former Harlette and local rocker Katy Sagal (who received quite a lot of attention last season in her supporting role on the ill-fated new *Mary Tyler Moore Show*). Billed as an *All in the Family* for the Eighties, *Married* is irreverent and realistic in a Norman Lear-like way. The second show, a variety/comedy affair starring Tracy Ullman, has enormous potential. Ullman is very British, and the writing has a Python feel but with American sense of humor. The show was created by James L. Brooks (*Taxi*), and it has a real *different* feel to it.

Can FBC find an audience? I say yes, only because people are hungry for alternatives, and the networks don't offer any—it's as simple as that.



**BIG MICK GOES MICRO WITH MAC MEMORIES:** Drummer Mick Fleetwood visited microPLANT, a full-service MIDI synth studio within the Los Angeles Record Plant complex, to share tall tales with KTXQ-Dallas announcer Redbeard for a twelve-hour radio special, "The British Invasion, 1964-70." The big Brit anchored Peter Green's Fleetwood Mac, a pioneering force in the British blues revival of the late Sixties.

## Rock Books by Billy Cioffi

**MELTZER'S BIBLE:** When Stephen Spielberg received the Irving Thalberg Award at this year's Academy Awards ceremony, the entire point of his acceptance speech was a call to the industry to encourage *reading*, of all things. Honorable as his intentions may be, underneath it all Spielberg's writer's heart was showing its engorgement. I'm a writer groupie, I must confess. I have undying respect for anybody who has completed A BOOK! One evening, while my wife, Ian Whitcomb, and I were having dinner, I told author Ian that I was puttering around with a script idea. He firmly admonished me, in Noel Coward-like fashion: "My dear boy, *forget* the bloody script!" He went on to tell me that writing a book is essentially the only way to actually say what you really mean; to make an uncompromised statement, if you will.

What Whitcomb felt was that a script, once sold off, becomes someone else's property and is therefore subject to the whims of its new owner. On the other hand, there remains a pervasive and deep-seated respect for the printed word (even when it's spelled wrong). Hence, if an artist wants to make some sort of statement, the printed page is less subject to outside whims under normal circumstances.

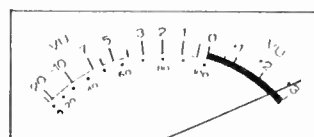
All this preliminary rambling is meant to introduce the subject of Richard Meltzer's *The Aesthetics of Rock*, newly reprinted by Da Capo

Press. First published in 1970, this book has raised hackles and consciousness among rockcrits and musicians alike. Meltzer's style predated Hunter Thompson's similarly gonzo approach by a couple of years, straining it through a transistor radio speaker and a 45rpm hole. What I mean is, he shot from the hip—and since he didn't have the aid of hindsight, he sometimes missed. Meltzer has written a new forward, which is as entertaining for his public self-flagellation as it is for his loss of innocence (he now disguises himself as a cynical hard-ass).

Meltzer is a wonderful writer. The difference between him and say, Stuart Goldman, is that Goldman is waiting to be mugged so he can say, "I told you so." Meltzer... well, let's just say I'd hate to be the mugger. The point is, beneath the layers of cynicism, you discover a hard-core optimist. Oh, he *hates* himself for it, but it's there nevertheless. If nothing else, the book is a vivid example of what writers got away with in the Sixties. It's a must. Meltzer doesn't write about music (so he says) anymore. It's music's loss.

There's a certain irony in the fact that "Bird is the Word," which Meltzer used to open his book, is now a commercial jingle for California Cooler, a soft/hard drink. In a Warholian/McLuhanesque twist, Meltzer's primitive/propulsive pop poetics have become the future past-tense media message.

## VU Readings by Jim Maloney & Bud Scoppa



**WEST OAK RECORDERS:** Producer/songwriter Peter Wolf (Jefferson Starship, Wang Chung, Kenny Loggins) and wife Ina were in working on a 32-track digital project for Warner Bros. with Dennis Lambert co-producing and Brian Malouf engineering. Wolf also recently came in with Kenny Loggins to work on his next LP.

**SOUND EMPORIUM:** I.R.S. artists R.E.M. are cutting their fifth LP at the Nashville studio. Scott Litt is assisting the band with production and Gary Lamey is at the console.

**QUADRASONIC:** The dB's have begun recording their I.R.S. debut album at the New York City facility. Producer/engineer is Greg Edward, and mixing will commence at Can-Am in Los Angeles.

**PRIME TRACK:** King Kobra visited the North Hollywood room to cut and mix four tracks, with Carmine Appice producing and Danny Tarsa engineering.

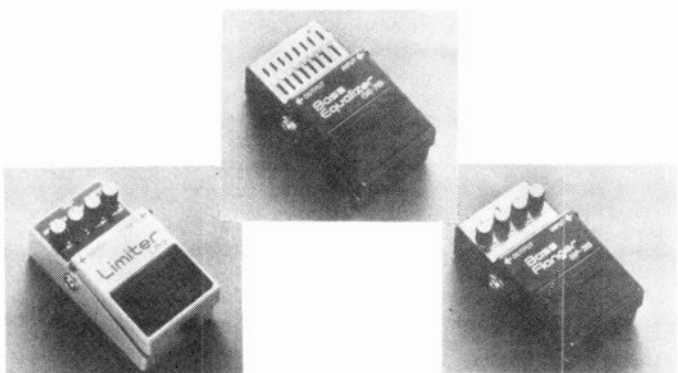
**QUANTUM SOUND:** Producer Reggie Lucas (Madonna, Stephanie Mills) is in working with new A&M artist John Adams. Blues-harp king

James Cotton put in a cameo on one cut. Gragg Lunsford and Craig Johnson were the engineers. Lucas has also been producing new MCA signing Leslie Smith; John Millius has been engineering... Singer/songwriter Rory Block has been putting together her new Rounder release with James Gallagher at the board... New York's Urban Blight completed a five-song EP with the help of Butch Jones and John Lombardo... New Jersey's Lance Larson is being produced by Jimmy Reardon and engineered by Tim Hatfield. Quantum also announced that they've added a second room featuring the Synclavier digital system.

**HIT CITY WEST:** The Los Angeles studio recently hosted Bobby Womack and Rusty Hamilton, in to produce their tracks for the upcoming movie *Beverly Hills Cop II*.

**SYNCRONIKZ:** At the new hi-tech Hollywood studio, studio percussionist Stan Wagner is in the midst of rearranging and producing a technopop version of Stravinsky's famed "The Rite of Spring," integrating elements of the Surfaris' "Wipe Out." Wagner's using an IBM computer and an Emulator II to perform the techno-musical feat. David Bergeaud, Synchronikz owner and a veteran film scorer, collaborated with Wagner to put the project together.





## PLAYTHINGS FOR THE BASS PLAYER!

Roland has introduced three pedals specifically for the bass player, who now can retain his or her fundamental bass tone and alter only the harmonics. The new pedals are the GE-7B Graphic Equalizer, the CE-2B Chorus, and the BF-2B Flanger.

The GE-7B Graphic EQ is basically a half-octave equalizer with seven frequency bands available for boosting or cutting by + or - 15dB: 62Hz, 125Hz, 500Hz, 1kHz, 2kHz, and 4kHz. Also a level control is provided to set the total volume out to your amp.

The CE-2B Chorus provides crystal-clear bass sound by altering only the harmonics while leaving the fundamentals unaffected. This would make for a more "in tune" effect on the bass. The three controls supplied for tweaking are Rate (or speed of the chorus), Depth (or intensity), and Mix (level between effect and dry sound).

If flanging blows your skirt up, then the BF-2B Flanger will keep the fundamental of the bass note solid and flange only the harmonics—unlike a guitar flanger, which can cause the fundamental to change all over the map. You get four knobs to play with: Man-

ual (sets delay time), Depth, Rate, and Resonance (feedback level).

Another pedal by Roland I should mention is the LM-2 Limiter. The LM-2 is modeled after a good-quality recording studio limiter-compressor in that it uses a VCA (Voltage Controlled Amplifier) with four controls to precisely adjust the dynamic range of any instrument or microphone.

The four knobs are Level (or output volume), Tone Control (allows tailoring of the tone color), Threshold (like a sensitivity knob), and Release Control (determines at what time the limiter action stops working after the input signal falls below the threshold level). Actually, just ignore all this stuff and plug it in and play until the battery goes flat—you should have it sussed by then.

By the way, Barbie at Roland wanted me to tell you all that *all* Boss Pedals now come with a five-year limited warranty—not bad for something that gets stepped on all night long.

Prices: GR-7B Graphic EQ sells for \$140, CE-2B Chorus is \$135, the BF-2B will set you back \$147.50, and the LM-2 is \$109 (all prices retail). For more info contact RolandCorp US (213) 685-5141.

## BACCHUS SOFTWARE'S TX81Z GRAPHIC EDITING SYSTEM

Bacchus Software has now introduced a graphic editing software package for the new Yamaha TX81Z tone generator. The company has for some time offered the fine Voice Manager Series for DX/TX and IMB users. It's exciting to see Bacchus growing with this new package for the four-operator TX81Z. Having some experience with the Voice Manager, I personally think the Bacchus Software/IBM PC combination is the finest, fastest, and most powerful way to manipulate the DX/TX FM voices.

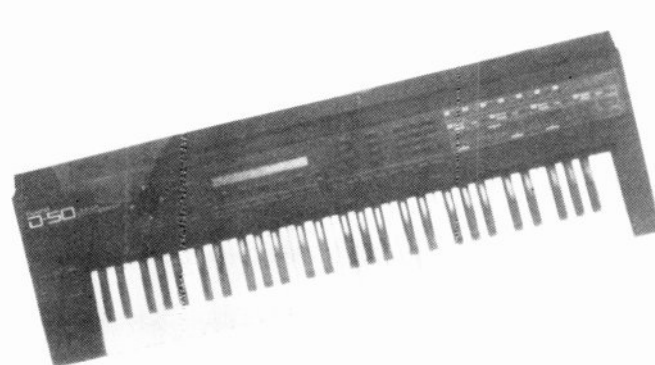
The TX81Z Graphic Editing System features icons, control panels, movable overlapping windows, and complete freedom to create or modify any sound. Under mouse control, the voice editor gives each one of the four operators its own window, while the Algorithm Window shows all eight configurations simultaneously. Any voice held in ROM or RAM can be instantly audi-

tioned or retrieved for editing.

The right side of the screen shows the performance editor, which can indicate up to eight independent instruments. Effects Windows show the status of note shift, pan, and delay—all of which can be adjusted via the effects editor.

The system can also graphically show the front panel functions of the TX81Z and pop-up menu stacks are used for instant help.

The TX81Z Graphic Editing System is designed for the IBM PC or true compatible with a minimum of 384K of memory. A Hercules or Wyse WY-700 graphics subsystem is required, along with a two-or-three-button mouse. To interface the TX81Z, you'll need a Roland MPU-401, Voyetra Technologies OP-4001, or compatible MIDI interface. The TX81Z Graphic Editing System sells for \$199 retail. Bacchus: (213) 820-9145.



## THE D-50 DIGITAL SYNTHESIZER BY ROLANDCORP US

Are you looking for a new synthesizer that doesn't sound like every other DX-7 or Oberheim? Roland's new D-50 digital synthesizer uses the new Linear Arithmetic (or L/A Synthesis) technology, which combines digital synthesis with PCM sampled sounds to produce very beautiful timbres of a complex nature.

The D-50 uses "partials" as basic building blocks for creating these patches. A partial can be either synthesized (e.g., digital waveform generator) or a PCM (Pulse Coded Modulation) sampled sound. The two partials can be mixed, processed, and looped in a variety of ways to make very complex waves.

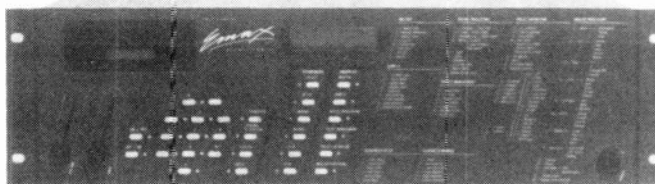
The D-50 includes over 100 PCM sampled sounds, such as the attack portions of plucked and bowed strings, piano and mallet instruments, woodwind and brass, as well as looped waveforms and noise. All PCM partials can be processed through a special five-stage envelope generator while all digital

waveforms can be run through a real-time digital filter and then a digital VCA (instead of using software-based algorithms, I guess).

The combination or mixing of partials can be realized in three different ways: two synthesized partials, two PCM partials, or one synthesized partial mixed with one PCM partial. Other processing available to manipulate the partials includes: ring modulation, digital parametric EQ, chorus, and reverb. The on-board joystick controls the mix between partials.

All patches can be stored on the futuristic IC magnetic card, which has four times the memory capacity of the Roland M-64C cart. In the MIDI department, the D-50 can act as two separate synths using one or two MIDI channels while in the Split Mode. Whole Mode means the 50 will play 16 voices with one tone, while Dual Mode allows eight voices with two tones.

The D-50 synth sells for \$1895 retail. For more info contact RolandCorp at (213) 685-5141.



## THE EMAX™ IS HERE!

E-mu Systems of Scotts Valley, California, has finally announced the shipment in April of the long-awaited Emax rack digital sampler.

The Emax sampling keyboard, which was introduced last year, is the successor to the highly successful Emulator II. E-mu had promised a rack version to a long list of anxious, would-be instant buyers. Evidently this rack unit is such a hot item that I've heard people have actually been paying *above* retail just to get their hands on one of these babies.

The Emax rack will give any MIDI controller *all* the capabilities found in the Emax keyboard. The rack is a true eight-channel digital sampler with eight assignable out-

puts and velocity crossfading of samples. E-mu's exclusive MIDI Overflow Mode allows for automatic reassignment of notes to other channels when the MIDI channel being used becomes congested.

E-mu says that the rack is the perfect "sound brain" for MIDI percussion systems; I say the rack would be better used in the way the E-II is used: as a dynamic keyboard for multitimbral orchestral sounds, vocal sampling, and sound effects. In any event, the Emax rack is a compact, easy-to-use piece of gear that any keyboardist would love to have MIDI'd up to his existing system. The Emax Rack sells for \$2,395 retail. E-mu Systems: (408) 438-1921.



# Reviews

## Concerts



Hiatt's not only an amazing songwriter, he's also the best honky soul singer since Van the Man left Them behind.

### John Hiatt McCabe's Santa Monica

Only a writer as secure with his Muse as John Hiatt would have the temerity to open his set (the first of three pre-sold-out shows) with three brand-new, just-wrote-em-last-week songs. But then, new songs are what Hiatt fans come to hear and he has shown off more than two dozen of them in a handful of McCabe's appearances over the last year. This time out, three-quarters of the set list hadn't yet made it to vinyl.

As usual, the standouts were numerous, right from the starter: a rousing plea to escape the "heart-felt guitar chords" of Nashville for the gritty bass riffs to the south ("Memphis in the Meantime"). Hiatt's songs typically pack in lots of words, delicious rhymes, an ironic perspective, and a strong rhythmic foundation. The latter is what keeps his solo shows out of the realm of folk music—the power with which he pounds on the piano or swipes at his guitar strings puts even the ballads in the category of acoustic rock. The beat is so strong to be anything else.

There are three particular areas in which Hiatt excels. He's the best honky R&B singer around, for one.

That sweet soul music lives on in him. Not blues, not rap, not funk, but the silky, sweaty soul of Otis Redding, Wilson Pickett, Sam Cooke with the Soul Stirrers, and of his idol, Marvin Gaye. Famous for contorting his features when he performs (Hiatt and Phil Alvin could have a face-off, as it were), there's only pure joy in his expression when he sings songs like "Have a Little Faith in Me"—pumping away at the keyboard, scatting between verses, spreading the secular musical gospel.

Contemporary love songs are another forte. Hiatt is ruthless in examining the emotion in all its permutations: affection, frustration, unintended miscommunication, cynicism, and more. There are serious ballads—"Real Emotion" cuts perilously close to the bone in its assessment of the damage we do when we can't or won't express what we feel—and they work on more than one level. His unrecorded gem, "A Crazy Girl Is Hard to Find," provokes laughter—unless you look past the words.

Humor is a thread that runs through Hiatt's material and performance. It's in blatantly funny songs like his tale of grand theft auto at Graceland ("Tennessee Plates") and the "first anatomically correct pop song" he included in a later

show ("Between Us"). It's in songs that are underpinned with poignance, as in his hilarious nightmare vision of suburban fatherhood ("Just Like Your Dad Did") and its reference to the horrifying revelation that, despite all efforts to the contrary, you have indeed turned into your parents. It's in eccentric lyrics in otherwise straight-ahead songs ("I bet the top of your refrigerator / Is dirty just like mine" and "Love, like cheap perfume, hangs around"). It's in Hiatt's droll observations, although his usual comedic monologues and audience dialogues—Hiatt's fans often supply comments when inspired and lyrics when needed—were limited by his exhaustion from a twelve-hour cross-country flight (possibly the first polar route from Nashville to LAX).

Nonetheless, by the second encore Hiatt looked to the audience for requests. He's so prolific, he has a hard time remembering things he's written—not just the titles, but of ever having written them at all. He was met with a cacophony of suggestions for unrecorded material that seemed to surprise even him.

The hiatus between albums may soon be over, the result of a recent deal with U.K. indie Demon Records (A&M has just signed Hiatt for the U.S.). His new LP, produced by McCabe's booker John Chelew and featuring luminaries like Ry Cooder and Nick Lowe, is said to be a real stunner. This may turn out to be the year the world discovers John Hiatt.

—V.F. Nadsady

### Carla Olson & Gene Clark At My Place Santa Monica

The latest exponent of NAMASO (the New Acoustic Movement Against Synth Overkill) is the team of Textone Olson and early Byrd Clark. That's about as unlikely a pairing as Princess Di and Boy George!

Yet, there they are, standin' tall and strummin' loud 'n' clear on amplified acoustic guitars, tradin' harmonies—Clark in that familiar Byrdsy quaver you either love or hate, Olson in a surprisingly *hal-lowed*, earth-madonna voice not unlike that of Mary (as in Peter, Paul & . . .). They sang material revolving around the generic coffeehouse folk/romantic-lovin'-loser axis of "Fair and Tender Ladies" and Woody Guthrie's "Deportee," as well as Clark's fine Byrdsong "Set You Free This Time" and Olson's new "Every Angel in Heaven."

Turns out the pairing was the sly work of a mutual manager, and yes, there is an affinity, as well as a certain chemistry, mutual charisma, and a well-communicated *excitement* (smiles, comments, etc.). However (sorry), as a *folk* singer, Olson's a better *rock*er, sounding strained and hoarse and overreaching on the higher notes; and despite the show's overall loose charm, the

groove settled early-on into a loping, relentless midtempo which rarely lifted.

Things picked up midset with the appearance of a band: Tom Stevens (Long Ryders) on bass, Skip Edwards (Johnny Rivers/Dwight Yoakam) on piano, and Michael Huey (Glenn Frey/Joe Walsh—he also produced the duo's new Rhino album) on drums. Finally, with "Drifters," an unrecorded Textones tune, Olson reproved her lusty rockin' mettle, which is where her real talents lie. Ensuing covers, from John Fogerty's "Almost Saturday Night" to—the highlight—Clark's reading of Gram Parsons's "I'm Your Toy" (a.k.a. "Hot Burrito #1"), were in themselves first-rate, savvy choices—neither too familiar nor too obscure. But by the encore (ironically, the highest energy of all), Joe South's "Don't It Make You Want to Go Home," you were dying for some fast-lane action, Sixties or Eighties style. (To be fair, the houseful of yups and furry freaks alike whistled, stomped, and cheered. So what do I know?!)

—Judy Raphael

### Chicago James L. Knight Center Miami, Florida

Miami—hot music, pastel backgrounds, sexy guys. No, this isn't the latest episode of *Miami Vice*—it's a Chicago concert. The band kicked off its 20th year as a unit with one of their most energetic and entertaining shows in years.

Playing to a sold-out crowd, that ranged from middle-aged couples to screaming teenagers, Chicago linked the generations by alternating hits from their early years with material from their latest album. With his vigorous bass playing and fiery stage presence, new bass player Jason Scheff gave strong vocal performances on several Chicago standards originally sung by his predecessor, Peter Cetera.

Keyboardists Robert Lamm and Bill Champlin (who doubles on guitar) split the remaining vocal chores, giving vigorous performances of "Saturday in the Park," "It's Alright," "Make Me Smile," and "Over and Over." Lamm also stepped out from behind the synthesizers to do a moving rendition of his new song, "Forever." In the process, he connected with the audience in a way this band hasn't managed in years. Perhaps the most powerful part of the two-and-a-half-hour show was the stringing together of their Seventies hit, "Dialog," and *Chicago 18's* "One More Day," which brought the audience to its feet.

For a band that has built its latter-day following on ballads, Chicago had no trouble keeping the pace lively. Wireless mics used by the brass section and a multileveled stage enabled everyone to stand in the spotlight. It all served notice that this venerable group is once again getting stronger every day.

—Sue Gold



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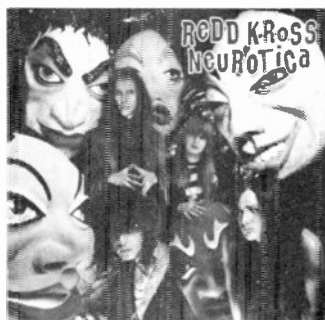
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# Reviews

## Albums



### Redd Kross Neurotica Big Time

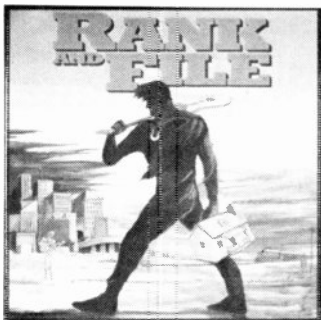
It's almost a Cinderella story (I don't mean that stupid band): Two teenage brothers from the South Bay stick with their wacky, offbeat, TV-influenced loud rock music and actually land a record contract—with a label called Big Time, no less. Right out of an old Partridge Family episode. Right out of the world that Redd Kross have in fact created for themselves, a psychedelic Disney place where bands with very long hair and loud clothes pop up out of the Tomorrowland stage playing obscure things from old TV shows. It's a happy scene!

RK have mixed the elements of their influences with their driving cause in life itself—to rock and to rock very hard—and with the help of producer Tommy Erdelyi, they've come up with an LP that may not make them as big as Motley Crue (though I feel pretty confident they will be someday), but nevertheless shows immeasurable growth. Best of all, it contains some songs that are completely unique and virtually impossible to forget.

"Peach Kelli Pop," a rollicking ride through teenage Hollywood, invites us to "Go to the Troubadour, pretend we're seeing stars," and "Laugh[ing] at all the assholes at the Rainbow, flying so high on coke—what a joke!" The tortured love ballad "McKenzie" follows in the tradition of their song "Linda Blair" showing that yes, these boys do fall head-over-heels for girls, but it helps if the ladies are troubled actresses. "Janus, Jeanie and Harrison" rocks along with this same madness, and I can't quite figure out what George has to do with any of this, until the next song, "Love Is You," which sounds like Harrison wrote it!

Redd Kross are very old-school-rock-band-sounding; by that I mean that they're a genuine self-contained quartet, doing backup vocals, simple leads, and placing a lot of the musical load on the rhythm section, which is, quite simply, excellent. Their look, sound, approach, songs and drive to succeed would seem to add up to "mega-group," and this record should finally

get them seriously on their way. Put it on your turntable and let it put a smile on your face. —S.L. Duff



### Rank and File Rank and File Rhino

When I talked to Rank and File's Chip Kinman a few weeks back, he told me: "You won't like the record—there are no songs about farmers, and no jangling guitars."

Well, darn if he wasn't right about a couple of things. The guitars do barely jangle. And there ain't no songs about farmers. But, surprise—I like a lot of it anyway. Rank and File have not really "gone glam" (though the back album cover finds 'em in black leather jackets and white tees, with longer hair—no makeup or ridiculous poses, though).

And the music? Well, their old country twang with the punky edginess is pretty much gone. They've cranked the volume and opted for lots of fat power chords, riffing away to set up a song; drums kick in and we're off-and-running. Works damn well, too. Check out "Black Book" or "One Big Thing." There may be power gain, but the voices are still the same—Chip's higher wail of pop angst and big brother Tony's deep bass tonsil tones.

The lyrics may not play on ruralism, but they aren't filled with party-hearty dumbness, either. "Pistol Dawn" is a compelling look at South Africa and the brutality of apartheid. Instead of a bad New World picture plot, the Hollywood emigre in "Oh That Girl" turns out all right. The band revs up the one-two cowbeat for "Unlucky in Love," then turns to rave-up.

At times, the stuff here reminds me of early Cheap Trick, or even the Sweet, to name a couple of "roots" bands for this kinda thing. And that ain't bad. Yeah, some of Jeff Ross' solos reach the heights of AOR clichés, indistinguishable from mucho melo-metal on KLOS. But if it gets Rank and File there, what the heck. I mean, you do what you wanna do, you do what you can. Right?

—Darryl Morden

### The Washington Squares The Washington Squares Gold Castle

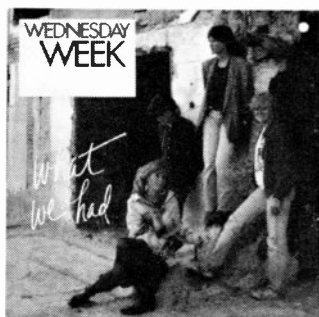
This debut LP from the New York-based folk/rock trio the Washington Squares portends great mu-

sic to come, and is a great first album. Well-recorded, well-produced, with both Sixties ambience and a sense of immediacy, this record begs for repeated listenings. Obvious comparisons between this group and Peter, Paul & Mary are bound to occur, but that is irrelevant because this music is excellent on its own terms.

The overall sound of the Washington Squares consists of well-blended vocal harmonies, shimmering acoustic guitars, an acoustic bass guitar, and (for this record) drums. The songs themselves are surprisingly strong, be they penned by the group or new arrangements of traditional songs like "Samson and Delilah" and "Walls (Polish Union Song)." Although the record starts out with the somewhat hokey "New Generation," the first side ends with a great original folk-blues tune entitled "You Can't Kill Me," written by singer/bass guitarist Tom Goodkind. This song bursts with sociopolitical overtones and youthful rage which sounds refreshing during these nauseating times when the burning ambition of most young people is to become their parents.

Singing guitarists Lauren Agnelli and Bruce Jay Paskow complete an exciting, cohesive musical team. Despite the shades, berets, bongos, and goatees—which are probably image-establishing devices rather than anything inherently necessary for the success of this group—the Washington Squares have genuine, solid music together for anyone who cares to listen. Highly recommended.

—John Trabee



### Wednesday Week What We Had Enigma

Okay, they're not an all-girl band (just three out of four) like the B\*\*\*\*\*s. There are two sisters, like the B\*\*\*\*\*s. But L.A. Style says they don't sound like the B\*\*\*\*\*s, and that's partially true. Wednesday Week do mine a similar musical vein, using Sixties stylings with an Eighties attitude. It's interesting, for example, the way Kristi Callen will step off the melody when she sings, with a Chrissie Hynde sense of resignation to it all.

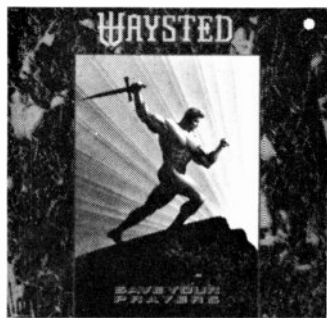
The songs are colored with unexpected minor key shifts. Strumming acoustic guitars are the underpinning of some of the best tunes, and you can really hear 'em. Lead guitarist David Nolte answers lyrical phrases with that post-surf,

verb string attack, while Heidi Rodewald, on bass and counterpoint harmonies, also tosses in sparse, effective bits of piano and organ.

Though not every one of the LP's twelve songs comes together, the band really clicks on "Sometimes," "Missionary," "Circle," and "Looking Back." It's marvelously produced by Don Dixon, whose sympathetic ear is once again in evidence.

Is it neo-semi-psychedelic Sixties through the maelstrom warp nouveaux Eighties retro gone forward to pure pop? [Knock it off, Darryl.—Ed.] Hell if I know. I do know that *What We Had* offers up numerous small pleasures and unmistakable potential.

—Darryl Morden



### Waysted Save Your Prayers Capitol

It's very seldom that I give an album a raving endorsement. You could count a year's worth on one hand. The last one was David Lee Roth's *Eat 'Em and Smile*. Some disagreed with me. I don't care. I like what I like. I like Waysted. A lot.

Most people don't know, or particularly care, that the band has two previous albums (both available as British imports), the second of which, *The Good, the Bad, the Waysted*, was very good. Nevertheless, it lacked that intangible something necessary for it to achieve "greatness." Ex-UFO alumni Pete Way (bass) and Paul Chapman (guitar) are the foundation here, but it's new vocalist Danny Vaughn who makes the big difference here. A cross between Survivor's Jimi Jamison and Journey's Steve Perry, Vaughn proves himself to be more than capable of handling the more accessible and melodic material as well as the out-and-out rockers. Songs like "Heaven Tonight," "Singing to the Night," and the real standout, "How the West Was Won" illustrate Vaughn's vocal range. While somewhat restrained here, Paul Chapman's guitar work is emotional, precise, and always within the framework of the song, never overshadowing it. Just the way it oughta be.

This is a great, hard-rocking album, and these guys sound lean, mean, and hungry for success.



With a little help from Capitol, and a snappy MTV video, this band could be huge. You heard it here first. Buy it. —J. Lopez

## Jamaaladeen Tacuma

### Music World Gramavision

Electric bassist extraordinaire Jamaaladeen Tacuma steps out with a globalist blend of rhythms and melodies recorded in Tokyo, Paris, Philly, New York, and Istanbul with local musicians. The first side features three pieces done in Tokyo with traditional Japanese instruments, along with state-of-the-art equipment. "Tokyo Cosmopolitan" mixes shamisen and koto with electrofunk, setting up some hip-hop in front of the rising sun. "Matsuru" is more contemplative, a piece of serenity before the barrage of Contortions-style bent funk, "Rouge," recorded in Paris. The side closes with "Kismet," where three Turks show off their prowess in groove and with Tacuma's bass belly-dancing all the while. The flip-side's cuts are a tamer lot, especially the somewhat turgid take on "The Creator Has a Master Plan," although original co-writer Leon Thomas does lend his fine voice to the effort. Tacuma should be lauded for presenting such a wide variety of sounds, but it's regrettable that the second half of *Music World* doesn't live up to the heady expectations created by the first side's eclectic excitement. —Tom Cheyney

## Singles

If you happen to be one of the very select group that can't get enough of Simon Le Bon and his cohorts, perhaps this little ditty from **Graham Grace** will suit your fancy. "Follow You, Follow Me" (Palace) is awash with the trademark Duranisms that endeared the band to millions of pubescent types. Mr. Grace's effort is "distinguished" by all the lyrical hodgepodge, sampled orchestra strikes, and imitation Euro-whine anyone could ask for. Heck, this drivel makes "Union of the Snake" seem like Keats!... If there is anything more offensive than a pompous Valleyite acting British, it's three British guys acting (or singing, in this case) like Bruce Springsteen. Only in this instance the three Brits pull off the feat with flair and conviction. On "Cross That Bridge" (A&M) the **Ward Brothers** offer a loud, hard-rocking declamation about the difficulties of facing a crumbling love relationship. The only hint upon first listening that the group isn't another Scotti Bros. rip-off act (see Beaver Brown, Weird Al, Survivor, etc.) is that the songwriting, singing, and playing are all topflight, with a modicum of glitz. Vocalist Graham Ward projects a fierce intensity and has no qualms

about baring his soul for all to see. Whether or not you approve of the ultra-American posturing, it's hard to discredit this kind of performance. Come to think of it, perhaps the trio owes more to local bards David & David than to Springsteen; that earthy street mentality seems more Pico & Sepulveda than Asbury Park... Remember "Jungle Love" by the Time? Great song, doncha think? Well, **Egyptian Lover** apparently thought so too; they stole the hook—hook, line and sinker—and wrote a little thang called "Freak-a Holic" (Maeola) around it. No matter, Morris Day probably pinched it from somebody else anyway. And if dance records were banned for lack of originality, there would probably be twelve released all year. Mebbe I'm whacked out, but I'd love to see the Egyptians release a real gone twelve-inch dance mix of this and go national with it—damn the torpedoes and lawsuits... "Lovers" (Solar) by **Baby Face** is cooed in a high-pitched delivery that flows through the speakers like warmed Velveeta. With the quivering intensity of the singer's throat, you can bet he's suffering from hormonal imbalance and reeking of Old Spice after shave. This kind of soft-core bedroom fluff has done well in the past for such luminaries as Prince ("Darling Nikki") and Ready for the World ("Digital Display"), and this one will probably attract the same crowd, if given a chance. Merchants who sell black light felt paintings (TJ variety) and cheap novelty sex aids would do well to stock up on this musky disc before the Valentine's Day rush... **What Makes Donna Twirl** is a neo-psychedelic outfit whose members have spent way too many nights hallucinating in the slums of San Pedro. But mere chemicals couldn't produce caterwaul this unnerving. "Amber Skin" (New Alliance) is an uneasy romp into a nightmarish world that threads a fine line between despair and damnation. What it all involves is a bit hazy, but the track employs fragmented images of bicycles, acrobats, and flawless amber skin stretched around the world in perfect geometry. Confused? Join the club. The black sermon is delivered in a tone-deaf Helen Keller approach that heightens the overall feeling of aural nausea. Not for the squeamish. —F. Scott Kirby

## Ear Wax

### The Alternate Route

**Words of praise about indie records of merit.**

**Thin White Rope: Moonhead** (Frontier)—This stuff—darkly colored by Guy Kyser's acidic vocals and Roger Kunkel's eerie axe—would be suitable for a slasher-flick soundtrack. TWR deserves credit for evoking such strong images, even though their sound is a limited one. The dark and forbidding "Take It

Home" will be a revelation for any Black Sabbath fans who happen upon it. The sparsely acoustic "Thing," "Wet Heart," "Crawl Piss Freeze," and the title track are the most affecting of these tense, troubling tunes. Frankly, this is not music for the meek. These guys convincingly put across a mood that suggests that they just may be hanging onto something as desperate as their moniker suggests. David Lynch should hear this record!

**Various artists: Big Hits of Mid-America Volume IV** (Twin/Tone)—This is arguably the best indie-label compilation disc you're likely to find, despite the presence of a few less-than-inspirational efforts. Highlights: the Magnolias' buzzing, Byrds-hewn anthem "When I'm Not"; Bob Dunlap & the Symphonic Fuzz's goofy "Loud, Loud, Loud, Loud Guitars"; Whole Lotta Love's hauntingly delectable "Maraca Club"; TWA Corbies' lilting "Kisses"; and David Postlethwaite's affecting country-folk ditty, "Hank Slumped." It'll be a long while before another compilation as solid as this one hits the bins.

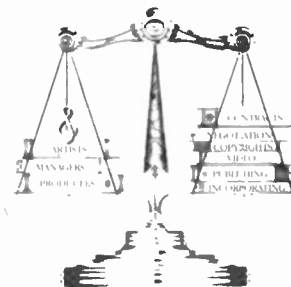
**Pascal Boidart: Neverland** (LVC)—French expatriate Boidart plays every instrument on this EP without ever sounding predictable. All four tracks are quite listenable—particularly "Rule," a complex composition that brings to mind the techno wizardry or Ryuichi Sakamoto. The sweeping sax parts on "Cocktail and a Zest of Lime" add a dash of sophistication in the manner of Roxxy Music's Andy Mackay. "The Ocean" showcases Boidart's knack for inventive vocal phrasing (despite his limited command of the English language). The graceful manner in which Boidart blends his influences reveals an artist who is more than just a connoisseur of progressive rock styles. The least inviting element here is Boidart's occasional calculatedness, which distances him from the beat he's laid down.

**The Figures: The Gateway** (Twin/Tone)—This band delivers straightforward rock with a sharp punch by incorporating dashes of bigtimers like U2 and the Clash while keeping those influences subtle. Producer Anton Fier has crafted a big, clean sound, much like his Golden Palominos efforts. Behind the stoic vocals of Jeff Waryan is a well-rehearsed outfit that cranks out some mean power rock. Steve Brantseg's engaging guitar duels with Waryan on "Lyndon Station" and "This Might End" are active and exciting in the tradition of Television. The backing vocals of "Words Unsaid" reach back 20 years for a soaring "sha la la" feel; instrumentally, the cut comes at you with the ferocity of the '77 Jam. Their ringing treatment of Lowell George's "Easy to Slip" is commendable as well. For all the big guitar rock that fills the grooves, there's an admirable lack of pretension here. Hot stuff.

—Ronald Coleman

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## Reviews

### C l u b s

#### Bohiems

Bebop Records  
Reseda

□ **The Players:** Dave Garver, lead vocals, guitar; Kim Garver, bass; Tim Garver, drums; Mark Nettleton, guitar, synthesizer; Rick Montano, guitar.

□ **Material:** The Bohiems perform original hard rock tunes of ferocious intensity. Although many of the songs are based on simple three-or-four-chord progressions, the melodic hooks are structured in such a way to maintain interest. The lyrics of "Bullet Proof" and "Do It For You" relate transformational situations not often mentioned in modern rock songs—this gives the Bohiems an edge and places them above most bands with similar stylistic leanings. Many of the tunes have a positive pop-anthem quality, which makes them highly listenable and accessible.

□ **Musicianship:** The band performs exceptionally well as a unit—they obviously have rehearsed with integrity and dedication until they play like a well-oiled train gliding on rails of cobalt plasma into nether regions of integrated audio organization. [You get the sentence of the week award, Trubee.—Ed.] Although none of the players is a virtuoso of the Eric Clapton/Steve Vai variety, they are excellent rock musicians and turned in performances worthy of unabashed enthusiasm. Particularly outstanding was drummer Tim Garver, who propelled the songs with controlled abandon. Also exciting were Dave Garver on vocals and Kim Garver on bass. Oh hell, everyone played their asses off!

□ **Performance:** As stated earlier the Bohiems are exceptionally well-rehearsed. Refreshing lunacy occurs when vocalist Dave Garver between verses hops up and down in place like a preschooler on speed. Guitarist Nettleton at times appeared paranoid or wigged-out, but this made his bandmates appear more normal—and it's very important to be normal, correct? Anyhow, Nettleton, despite looking somewhat apprehensive at times, played flawlessly, so who can complain? Gui-



Bohiems: A cut above the heap.

tarist Rick Montano looks and sounds like Mark Montijo from the late, great L.A. band Dogs on Fire. The resemblance was duly noted by many in the enthusiastic audience.

□ **Summary:** The Bohiems play with verve, style, extreme professionalism, and balls-out rock & roll fervor. As their stage presentation and material develop, their impact is certain to be felt, for they have all the earmarks of a band ready to make it. When they have a tune that sounds like something on the Top 20, then their success shall without doubt occur. Hailing from the Taos, New Mexico, area, this band will be returning in future months to further kick ass in L.A. Listen up, you dumb-butts in the music industry. Hubba hubba.

—John Trubee

#### Parking Lot

Wong's West  
Santa Monica

□ **The Players:** John Lindland, lead vocals; Larry Seested, guitar; Joe Cedron, guitar; Bermuda Schwartz, drums; Sal Lansdown, bass; Eve, keyboards, vocals.

□ **Material:** Parking Lot values melody. Sort of a cross between Tin Pan Alley and the Talking Heads, their songs are arranged so that the individual parts played by each instrument stick firmly in the memory. Best are "Time to Talk," which reminds one of the Psychedelic Furs, the pleasantly hummable "Silent Partner," and the touchingly autobiographical "Laughter Turns to Tears." If the Lot can be faulted for anything, it is that they cram so much into each

song. Memorability would be helped by a little less wordiness, though the words themselves are not to be thrown away. Lindland's themes of innocence and loss are usually difficult to get across, yet the singer had no problem connecting with the audience; a dangerous task done well.

□ **Musicianship:** The double guitar harmonies of Seested and Cedron are Parking Lot's most distinctive feature to the uninitiated. Both are fine musicians, though Cedron shined a bit brighter this night with a powerful lead during "Prisoner." One of this city's most popular drummers, Schwartz comes from Weird Al's band with a welcome cleanness and professionalism. Many kudos to Eve's refreshing woodblocks/xylophone/harp keyboard settings, and Lansdown's quiet yet forceful bass playing. As far as leader Lindland, give the man a "six" for vocal control and an "eight" for projected emotion. Though he obviously tired in midset, Lindland was refreshed by a couple of nicely done duets with Eve at the end of the evening. Due to their therapeutic effect, these two pieces should be placed earlier in the set.

□ **Performance:** Standing with hands on hips, Lindland faced the audience squarely. That is, during those moments when he was not bopping about the stage and dancefloor. In his ragamuffin threads, with a grin on his face, and a rather ungainly style of dancing, he looked like a Peter Pan puppet whose strings had been cut. This stage persona fit his songs' themes of innocence to





*Parking Lot: They made MC crit Kidd shed a tear, but then so does his MC paycheck.*

a "T." The leader made good use of the available stage room, exhibited an endearing sense of audience rapport, and communicated well with his bandmembers. Lots of smiles from the rest of the crew as well, which always infects an audience with a sense of a communal good time. Leave your jaded suit at home for this one.

□ **Summary:** "Together we do what we want to do," sings Lindland, and if this is what they really want to be doing, then count me as a fan. This is one team that has not only musicianship and material, but also *fun* on their side. On top of that, any band that can make a jaded critic cry (on "Laughter Turns to Tears") is quite unusual. You should see this band. Bring your dancin' shoes and a handkerchief. —Tom Kidd

## And And And Wong's West Santa Monica

□ **The Players:** Andrew Faunch, vocals, guitar; Michael McClure, vocals, guitar; Jody Motley, bass; Glenn Franklin, drums; David Friendly, percussion.

□ **Material:** Unlike their hesitant name, this band comes through with an obvious direction. Their main focus is rhythm, which puts them clearly in the realm of dance music. To complement the sound of funk, consistent in every song, a pop-rock factor brings them back into the realm of new music. Their pop sound is somewhat average, reminiscent of Duran Duran in its earlier stages. The overall sound is saved by the rhythm section, especially the added percussion of a cowbell and timbales. The rhythm guitar and vocals of Andrew Faunch are similar in spirit to that of David Byrne of the Talking Heads. His voice is insis-

tent, rich, and melodic, allowing his English roots to show through. A good example of this is "True Blue," where there is a good solid backing behind the vocals. Their cover of the Beatles' "Come Together" was excellent, forcing their soul funk sound to take over the tune in a new and different way.

□ **Musicianship:** There is a quality of consciousness in this band. They appear to be well-rehearsed and in touch with the music they are so intent on playing. There are no incredibly complicated riffs here, which gives these guys the opportunity to concentrate on their rhythm and feeling. Keyboardist/guitarist McClure has a lot of style on both instruments, but he should show it more. His playing adds a slightly psychedelic flavor to the music, and it is refreshing in the midst of the everpresent funk. His and Raunch's guitars work well together, while Motley's bass continually pumps out that soulful funk. Friendly's timbales and synthesized drums mesh nicely with drummer Franklin's rhythms, adding to and subtracting from the intensity all the time.

□ **Performance:** And And And is a high-energy dance band and looks the part. They came out strong and did not let up the entire set. There is a professional air about this band that cannot be missed, but in getting this across they lose that personal touch that should be there. They do come down to earth every now and then with a get-crazy kind of attitude. They are at their best when dancing and grooving around to their own rhythms. David Friendly is especially encouraging, looking like safari madness, strutting around stage with cowbell in hand.

□ **Summary:** And And And, what's next? This futuristic funk

band seems ready to roll. Where to, is the question. Their music is not so original that they'd be scooped up right away, but their ideas are new in nature and have good possibilities. They have relatively basic tunes but their strength lies in the originality of the vocals. It might be a good idea to capitalize on this. Musically, And And And is fairly talented but could "come together" a little more like they did in their Beatles cover of the same name. Perhaps with some time and work, they can achieve that stylized sound more and use it in their own tunes. But overall, And And And is close to making a difference in new music.

—Lauri Jill

## Curtis Peagler

*Catalina's  
Hollywood*

□ **The Players:** Curtis Peagler, alto; James Polk, piano; Stanley Gilbert, bass; Bruno Carr, drums.

□ **Material:** This fine straight-ahead quartet performed mostly older jazz classics, including Miles Davis' "Solar," Benny Golson's "Along Came Betty," the bossa-nova "Quiet Nights," "Stardust," and Stevie Wonder's "Isn't She Lovely." An ad-lib tune, "Blues for Buster Cooper" (the veteran trombonist was in the audience), gave Peagler a chance to make up a melody on the spot, and he built up his solo very effectively, using familiar blues licks to create an original statement.

□ **Musicianship:** Altoist Curtis Peagler was the main star of this date. An alumni of both the Count Basie (1970-77) and Ray Charles orchestras, Curtis' alto combines a blues instinct with complete mastery of the bop vocabulary. His very appealing tone would have permitted him to simply coast, but Peagler's



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solos were consistently searching, occasionally exploding with fiery bursts of notes. James Polk did his best to overcome an erratic piano, bassist Stanley Gilbert displayed a singing tone, and drummer Bruno Carr (featured on "Straight No Chaser") was tasteful in support.

□ **Performance:** Most of the selections followed a similar and logical framework: melody, alto solo, piano solo, sometimes a trading of fours, then the closing melody. Exceptions were "Isn't She Lovely" (a showcase for the trio) and "Stardust," on which Peagler took the opening verse unaccompanied and made some very pretty sounds. Even early in the evening, when the room was half empty, the musicians took inspired solos.

□ **Summary:** Although not exactly a household name, Curtis Peagler put in a very strong performance, making one wonder why he is not more widely recorded. Catalina's, a fine seafood restaurant, is fairly new in the jazz scene but has nice acoustics, a friendly ambience, and much potential for the future. There are even plans to put in a new piano! Both Catalina's and Curtis Peagler deserve the support of the jazz world.

—Scott Yanow

**The Balancing Act**  
**Al's Bar**  
**Los Angeles**

□ **The Players:** Willie Avon, lead guitar, vocals; Robert Blackmon, drums, backing vocals; Jeff Davis, guitar, vocals; Steve Wagner, bass guitar, vocals.

□ **Material:** Formerly an underground indie act, the Balancing Act is among the first roster-members of I.R.S.' infamous new label, P.M.R.C. Their name comes from their attempt to balance two stylistic extremes: the folk of the Fifties/Sixties with the punk of the Seventies/Eighties. It may sound like a mess, but it turns out not to be since they've done a good job of finding the common elements in each. Their songs with titles like "A Girl, Her Sister, and a Train," "A TV Guide in the Olduvai Gorge," and



Curtis Peagler: Ex-Basie and Ray Charles sideman on his own.

"Diagonally Yours" fit the Fifties-beatnik spirit, but they also fit the punk one. Then those lyrics are played by what's basically an old-fashioned folk trio (think Kingston), but with an electric bass and a fourth member who plays a punky staccato beat on the drums.

□ **Musicianship:** Drummer Blackmon scores points for being able to maintain that punk beat without overpowering the (amplified acoustic) guitars. One drawback is that the harmonies are too ragged to give the proper beauty to the lyrics, or for the listener to make much sense of them. Although they all sing, Davis and Wagner have the best voices and should concentrate on developing them.

□ **Performance:** In the idiosyncratic interior of Al's, the sound can take strange bounces and magnify every flaw, while watching the group can be equally challenging. (That's what makes the place fun!) That the Balancing Act could overcome these problems for a longer-than-average set and still hold the audience's attention is their best endorsement. One improvement besides working on their vocals would be to vary their originals with some well-chosen covers from their many influences. The encore of a revamped "Her Latest Flame" is a step in the right direction.

□ **Summary:** Several attempts have been made, and are being made, to keep the folk in rock—one thinks of Timbuk 3 or Phranc. The Balancing Act

place their own claim on the turf with their own unique earmarks. They've found a style that doesn't depend on how well it sells to be successful—although given current trends, it may do that too.

—Lyn Jensen

**Vogue 2000**  
**Wong's West**  
**Santa Monica**

□ **The Players:** Raven Kane, vocalist; Bettie Ross Simeon, keyboards; Jon Christopher Parr, guitar; Bob Wackerman, bass guitar; Bernie Dresel, drums.

□ **Material:** The two women who make up the core of Vogue 2000, along with their male accompanists, are making a stab at theatrical/art/technique rock, with classical and jazz overtones. However, there's nothing in their set that hasn't been done better long before.

□ **Musicianship:** The overall effect is of a troika of horses all running in different directions. Uneventful guitar solos from Parr were placed here and there, but Vogue 2000 could do without any guitar at all. Simeon's keyboards dominate everything else, and they do it at full volume. If the three backing men are this superfluous, then the women should have the nerve to go as a duo. Otherwise Simeon needs to integrate her playing into the ensemble. Kane, meanwhile, has an idiosyncratic voice that can glide over the notes, but she seems to prefer squealing them as a substitute for drama or emotion.





Vogue 2000: 1999 left to go.

□ **Performance:** Kane spends most of her time slinking back and forth between the guitarist and the bass guitarist, as if she's trying to interact with them but isn't sure how. She also strikes many arty and theatrical poses that do nothing to help illustrate the song's messages. The other members just play their instruments, which wouldn't be a problem if the frontwoman developed a stronger sense of overall performance. The set's length—45 minutes—was about right, but they need to fill those 45 minutes with more artistry and/or a greater sense of communication with the audience. The set seems thrown together without any regard for overall impact—the anti-drug song here, the pro-sex song there. For a group presenting themselves as deliberate artisans, such lack of care is inexcusable.

□ **Summary:** If Vogue 2000 wants to be accepted as an art group, they need to develop their sense of artistry to the point where their shows can be considered performance art. If they want to be accepted as a pop group, then they should drop all the arty pretenses and just concentrate on entertaining an audience, with any artiness developing naturally. Either way, they need to question everything about themselves, from the lineup itself to what kind of dance steps to do.

—Lyn Jensen

## David Harris

At My Place  
Santa Monica

□ **The Players:** David Harris, guitar, vocals.

□ **Material:** Engaging acoustic ballads and uptempo pop tunes that emphasize the offbeat are

David Harris' forte. From the soft love song of "Eve" to the harder, feistier "Walk These Streets Like You Own This Town" to his tribute to the Sixties spirit in "We March," David Harris hits a variety of bases.

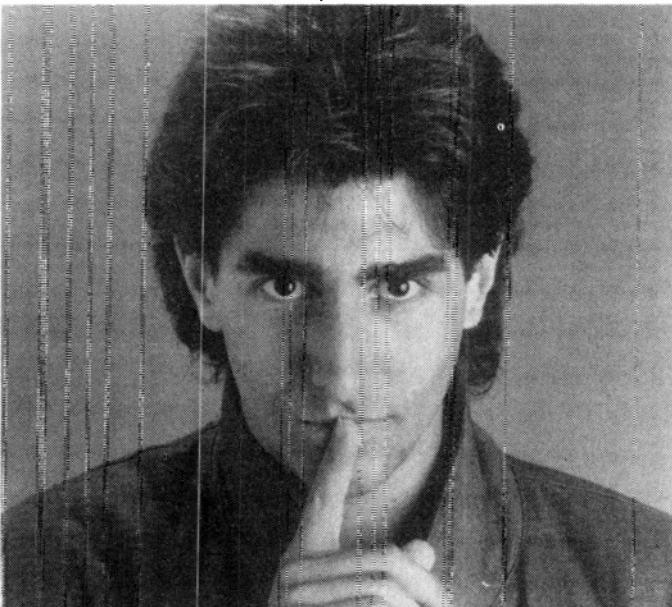
□ **Musicianship:** Rich, soothingly seductive throaty vocals with conviction and depth are the hook of Harris' show. Twelve-string expertise with well-placed, effective plucking and strumming adds an extra dimension of color to Harris' contemporary troubadour tales. Harris was at his best setting up a lonely but compelling mood in "On Any Other Night," with his entrancing somber vocals and tightly woven lyrics. "Girls Night Out" tells a story everyone can laugh and identify with as he beseeches his lady to put her makeup away and tell the girls to go home.

□ **Performance:** Dressed in Levi's and a sleeveless tee,

Harris performed with a restrained energy and an appearance not unlike a much mellower Springsteen. His seductive crackling vocals and his optimal use of the twelve-string guitar set the stage for a good show, but to make that a *really* good show, Harris needs to loosen up a bit, generate some warmth and genuine laughter, and pull in some good ol' audience participation. Maybe a couple Buds before the set would help.

□ **Summary:** Harris goes against the commercial mainstream with his one-man set. The uniqueness is refreshing and calming, but the jaded ear can't help but wonder what a few keyboards and a good drummer would do for his songs. But I guess that's defeating part of the charm David Harris has intended. [We've been informed he has in fact formed a band—Ed.]

—Terry Hall



David Harris: "Well, it's like this—I was super-gluing a broken cup when my lip started itching."

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# Club Data

by L.S. Duff



Karyn R. Cantor

*Dream Syndicate (pictured) and Concrete Blonde will share the Whisky stage on April 30th and May 1st.*

**AUTHOR'S PREFACE:** I would like to start off real philosophical-like, ya know? Something like: "The clubs of this beautiful city are a world unto themselves—one where lives are lived, loves are won and lost, careers launched, hearts broken, fortunes spent, and alcoholics are left in peace!" I would like to start off like that, especially since I don't really have a whole column's worth of news, but I can't seem to get my philosophical stance together. I'll give ya this, though: Don't fall for someone you meet in a nightclub. Just don't. Enough said, suffice it to say it's a fragile psyche and emotional Leaning Tower of Pizza [sic] (see Freud) that pounds the IBM today, my brethren, and sometimes I wish I could just run photos and not write anything at all. Forget I said anything. Where was I? Oh, yeah...

**CLUBHOPPING:** Saw the **Butthole Surfers** at **Variety Arts**, and holy shit, what can ya say? It's easy to see why the Austin loonies are the favored band of the LSD-for-lunch bunch, as their show is a complete assault on the senses, all six of them. Unbelievable lights, a handheld portable fog machine, live and taped noises beyond comprehension, an erotic dancer centerstage, two drummers performing some of the best synchronized beats ever witnessed, and a mind-boggling stream-of-unconsciousness musical set added up to the greatest show at the sub-arena level witnessed in some time. A must-see for everyone—hell, bring the grandfolks and the kids, the Buttholes are a breath of fresh air. Also saw opening acts **firehose**, enjoyable as usual, and **DC3**, who have improved so much now they might as well break up, because it's difficult to conceive of them getting much better. Next night, everyone who was anyone and a few nobodies tossed in for good measure went down to **Raji's**

to see **Frightwig**, who showed up late and were ultimately disappointing. They're a trio now, coz one of their guitarists is having a baby. Opening was **Cat's Cradle**, a new band featuring **Debbie Patino** (of **Club Lingerie** fame) and **Katy Childs** of **Rasabrae**, who have formed this new band with drummer **D.H.** of the **Dead Kennedys** and the near-legendary guitarist **Geza X**. This new group sounded pretty good, especially considering it was their first gig. Geza had some cool dance-groove songs, and as a whole the songs seemed better than the average **Rasabrae** set. Good luck to them. The evening closed with **Thelonus Monster**, whose **Bob Forrest** candidly informed me that I was the only critic ever who didn't like their album. Even though I explained to Bob how boring the world would be if we all liked the same things, I must admit that the Monster was a smokin' rhythm machine that Saturday. They were tight as could be, too.

**REST IN PEACE:** **Michele Myer** died on April 6th after a long bout with cancer. She had booked a number of clubs in town, most notably the **Starwood**, and for some time, both **Wong's** simultaneously. She was both loved and hated by many, which indicates she was nothing if not great at what she did. She will be missed by all the veterans of the Los Angeles rock music scene.

**RUMORS & CHANGES:** Last issue we reported that **Jan Ballard** has begun booking an OC club called the **Subterranean Club**, which is true, but now the rumor mill says that Jan will take over bookings at the **Music Machine**. Both the club and Ballard offered no comment, which means that by next issue we should be able to tell y'all something, one way or the other. Meanwhile, the folks from the **Sound-check** have moved their Wednesday

night activities—**Hokum Boys** and all—down the street to the **Stardust Ballroom**, where the **Krypt** was until recently. In the meantime, the **Krypt** has moved to 4720 W. Washington (don't know anything about that venue), where they opened on Friday, April 3rd with **Radio Werewolf**, the favorite band of the *L.A. Weekly*.

**THEM CHANGES:** Lotsa clubs doing renovations and upgrading, presumably for the upcoming summer season. **Wong's West** has "re-opened" (though it never closed) with numerous decorative and sonic improvements. The **Light-house** in Hermosa Beach has a new, brighter, updated look, thanks to extensive remodeling and painting. The folks at the **Country Club**, with **Whoa Nelly** settling in as promoters, have also been fixin' things up, with an overhauled P.A., repainted building, and new carpet soon to go in. The old carpet was only partially destroyed when **Ted Nugent** hopped up onstage to jam with **Pat Travers** on Friday April 3rd.

**SWING TO THE RIGHT:** Every Tuesday through the end of time (or May 5th, whichever comes first), the **Whisky** will host **Swing 99** with a different opener each week. **Swing 99** contains ex-members of dancehall faves **Bang Bang**, and tickets are only a measly three bucks.

**GEARLESS HORSEMEN:** **X, firehose**, and the **Hangmen** all donated their services at a benefit at the **Music Machine** to help out the **Divine Horsemen** on April 7th. The Horsemen had their van, with all of their touring equipment in it, ripped off in New Orleans while the bandmembers took a look around the French Quarter before the long drive back to L.A. The show sold out, so hopefully that will help things a bit.

**SUPPORT YOUR LOCAL MUSIC SCENE:** **Downey Mildew** and **firehose** at the **Lhasa** on April 17th (a *Contrast* magazine benefit); **Otis Rush** at the **Music Machine** on April 17th, **Cruzados** there April 24th; **Country Night** at **Club 88** on April 22nd with **Street Smart**, **Nigey Lennon & Hog Heaven**; **Autograph** at the **Country Club** April 18th, **Nazareth** (with all original members) there on the 23rd, both shows featuring local rockers **L.A. Rocks** as opener; **Odin** at **Gazzarri's** April 24th; **firehose** (Two gigs in one night! These guys are tireless!), **Painted Willy**, **Nymphs**, **Celebrity Skin** at the **Anti** on April 17th; MCA recording artists **Idle Tears**, with **Zerimar**, at the **FM** on April 18th; coming there May 12th and 13th, **Leon Russell** and **Edgar Winter**. Finally, what's gotta be the hottest show, **Dream Syndicate** and **Concrete Blonde** at the **Whisky** for two big nights, April 30th and May 1st.

# LiveAction Chart

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

Reporting Dates  
March 24-April 6

AntiClub  
Hollywood

1. Pontiac Brothers
2. The Need
3. Haigmen

Club Lingerie  
Hollywood

1. Soul Asylum/Mojo Nixon
2. Dave Alvin & the All-Niters
3. Richard Lloyd/Dancing Hoods/Carmaig de Forest

Lhasa Club  
Hollywood

1. His Body
2. Holy Sisters of the Gaga Dada
3. Jello Biafra

Music Machine  
West Los Angeles

1. James Harman Blues Band/Bonedaddys
2. Sammy & the Soultones
3. Caribbean All-Stars

Club 88  
West Los Angeles

1. Boom Shaka
2. Ten 28
3. Big G & the Hummers

Country Club  
Reseda

1. Racer X/White Tiger
2. Warrant
3. Pat Travers

Al's Bar  
Los Angeles

1. Swing to Bobbet

Troubadour  
West Hollywood

1. Hyde
2. Hot Wheels
3. Venetian Blinds

Gazzarri's  
West Hollywood

1. Hans Naughty
2. Shady Character
3. Steel Wolf/Samarin

FM Station  
North Hollywood

1. Beatlemania
2. Stallion
3. Trapper

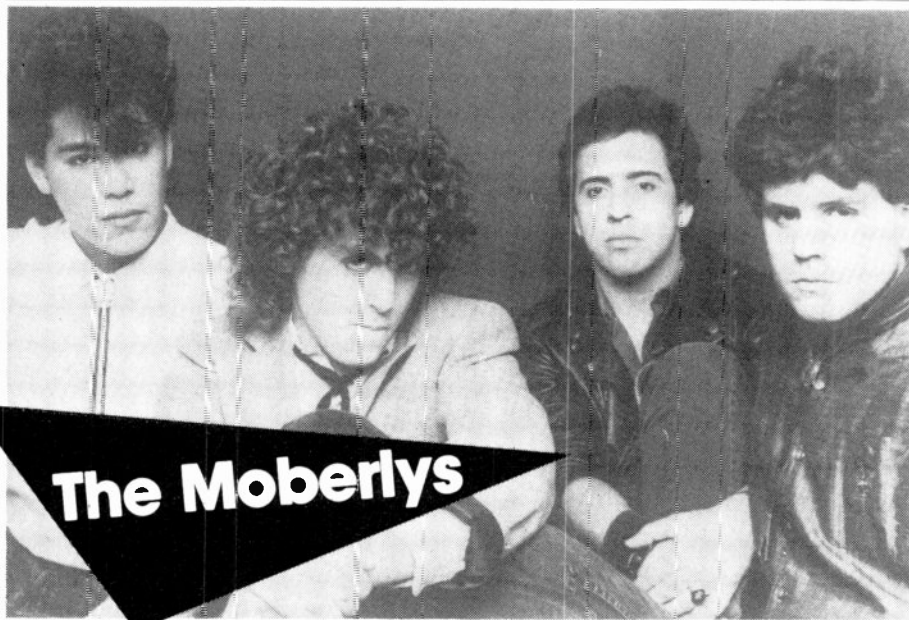
Lighthouse  
Hermosa Beach

1. Temple of Rhythm
2. Dallas-Hodge Band
3. Planet 10



# Showcase

by Katherine Turman



## The Moberlys

Kelli Rogers

From Seattle to New York to Seattle to Los Angeles—it's a mighty long way down rock & roll.

Seattle's Roosevelt High School sure turns 'em out. As Moberlys' drummer Dave Drewry notes, "In L.A., to make it in heavy metal, it's a prerequisite to be from Seattle. Or at least say you are." Luminaries such as Nikki Sixx, Steve Lynch, Taimex Downs, Duff McKagan, and those infamous Mentors all hail from Seattle. As do the Moberlys. Of course, the Moberlys are a far cry from heavy metal, but it seems like the Northwest rain grows a bumper crop of musicians in all genres.

The Moberlys—vocalist/guitarist Jim Basnight, Drewry, bassist Toby Keil, and guitarist Glenn Oyabe—have been called everything from power pop to garage rock, and Basnight was hailed in the *Trouser Press Record Guide* as a "power-pop titan," a title he calls an honor, though he blushes and laughs when it's brought up.

Together in various incarnations since 1980, the band had their first record receive a three-star rating in the *Rolling Stone Guide to Records*; had the No. 3 record of the year (1980) in *Trouser Press*; and released *Sixteen* in April, 1985—a French release that was "a big cult thing in Europe."

But shortly after the first Moberlys record, Basnight says, "the independent scene was

shifting more away from pop and into hardcore and reggae and dub funk and all that kind of stuff. The MTV generation were all switching over into synthesizers and blow dryers and video cameras." Through it all, the Moberlys stuck to their (original rock) guns. "We were doing really strongly felt rock & roll," explains Basnight. "A lot of people were comparing it to the Kinks and the Buffalo Springfield and the Modern Lovers and the Dolls. Just rock & roll, in other words."

Then, while other bands were jumping on the bandwagon-of-the-moment, the Moberlys broke up. "I split for New York; I wanted to meet some people and broaden my horizons," says Basnight. During the three years he lived there, he says, the scene there was "artsy and became less rock & roll"; nevertheless, he had a blast, seeing bands like the Dead Boys and Television, and the first Peter Gabriel tour. "All these people go to New York to write songs about heroin, and I wrote songs about love," he says of that productive songwriting period.

Due to the success of the first Moberlys record, "and a ton of grass-roots press," Basnight decided to keep the name when he put together a new band in New York.

While Moberlys II were doing well in the Big

Apple, "it was turning into the Madonna scene," says Basnight, who "saw the beginnings of what was happening here [in L.A.]" and decided to move back to Seattle with Drewry to put a solid band together.

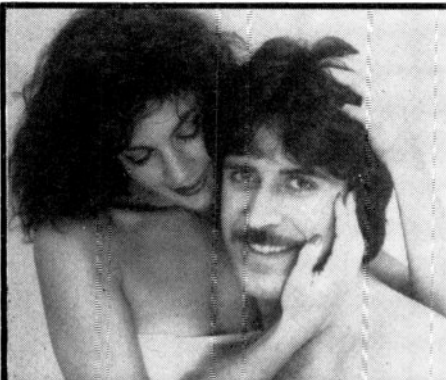
In 1983, Keil and Oyabe cemented the lineup, and the Moberlys were gigging constantly, driving down to L.A. every six or so weeks to open for the Fleshtones and others. "We knew the scene down here was really tough and there'd be a lot of political bullshit," says Basnight. "Part of the problem in Hollywood is that you don't play as often as you should." In Seattle, bands can make a living playing music, and the Moberlys went from making \$1500 a night to "making \$5 to split among the band. In Seattle, you can play every weekend and the same crowd will come to see you. People up there aren't jaded, they aren't trendy. Down in L.A. every gig is like a big thing, a showcase. It's the showcase mentality," he says. "The L.A. music scene can be a mind-fuck for anybody."

Nevertheless, they're here for the duration. "I've had that Seattle-to-L.A. drive too many times," Basnight groans. "The worst is Williams, California. Every guy in the band has gotten a speeding ticket there." When Basnight moved to L.A. about a year and a half ago, he didn't have a car, which "forced me to stay home and write songs" (with an occasional walk to "heavy metal pizza" on the Boulevard for sustenance). Typically, the band's day jobs support their musical habits rather than raising their standard of living. Basnight's first job—at a supermarket—was solely "to buy a decent guitar." And it's the same Fender Jazzmaster he plays today.

You'll see no black nail polish or Clairol hair dye on these boys. Basnight likens their image to early Stones. "Like when Keith Richards' hair was sticking up, it wasn't because he spent hours on it—it was because he just fucking got out of bed."

"When I started with the Moberlys, what I was doing was painfully unhip," he admits. "But from a standpoint of karma, I'm happy about it. I'm glad I never tried to pull this nouveau-metal-glam Aerosmith-copy shit. Basically, we really don't take all these trends that seriously."

As for the holy grail—a record deal—Basnight isn't worried. "We never went with independents, and as a result, we're in a real good position," he says. "We didn't sell out, and I'm glad of the chance to develop." And if they can't interest any major in signing them, they have an ace in the hole: "We have enough dirt to blackmail the whole industry." Whatever it takes. ■



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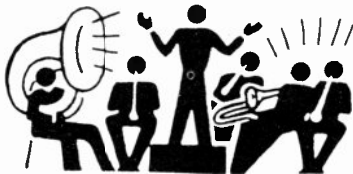
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**Club Capacity:** 200  
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**PA:** Yes  
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**Piano:** No  
**Audition:** Send cassette to P.O. Box 875454, L.A., CA 90087-0554  
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**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Send tape, call  
**Pay:** Negotiable



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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.

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8852 Sunset Blvd., W. Hollywood, CA 90069  
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**Type of Music:** R&R, rock, pop  
**Club Capacity:** 120  
**Stage Capacity:** 10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send package to club: Attn. Becky  
**Pay:** Negotiable

### CLUB 88

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

### COCONUT TEASER

8117 Sunset Blvd., Hollywood, CA 90046  
**Contact:** Len Fagan (213) 654-4887  
**Type of Music:** Upstairs—R&R, originals, R&B/Downstairs—Lucifer's (jazz & blues)  
**Club Capacity:** 285  
**Stage Capacity:** 15  
**PA:** Yes  
**Lighting System:** Yes  
**Piano:** Upstairs no, downstairs yes  
**Audition:** Send cassette, photo & bio to attn. Len Fagan  
**Pay:** Negotiable

### COMEBACK INN

1633 West Washington, Venice, CA 90291  
**Contact:** Will Raabe or Jim Hovey (213) 396-6469  
**Type of Music:** Original acoustic material with emphasis on jazz & world music  
**Club Capacity:** 100  
**Stage Capacity:** Indoors 6, outdoors 10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Send cassette, LP or 1/2" video to above address; live audition Tuesdays 9 p.m.  
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18415 Sherman Way, Reseda, CA 91335  
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**Type of Music:** All types R&R; originals only  
**Club Capacity:** 980  
**Stage Capacity:** 20  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call or send promo pack to Whoa Nelly Productions, 8217 Lankershim Blvd. #1, No. Hollywood, CA 91605.  
**Pay:** Negotiable

### FM STATION

11700 Victory Blvd., North Hollywood, CA 91105  
**Contact:** Jana (818) 769-2221  
**Type of Music:** All new original music, all styles  
**Club Capacity:** 500  
**Stage Capacity:** 12-15  
**PA:** 4-way concert system with 16-channel board with independent monitor mix system, full effects, houseman  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape, promo pack, SASE  
**Pay:** Negotiable

### GAZZARRI'S

9039 Sunset Blvd., West Hollywood, CA 90069  
**Contact:** Michael Fell Productions (818) 893-7799  
**Type of Music:** All  
**Club Capacity:** 301  
**Stage Capacity:** 10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call or send photo, tape & bio  
**Pay:** Negotiable

### LHASA CLUB

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

### THE MUSIC MACHINE

12220 Pico Blvd., West L.A., CA 90064  
**Contact:** Betty (818) 286-1681  
**Type of Music:** All types  
**Club Capacity:** 500  
**Stage Capacity:** 15  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Send materials to above address  
**Pay:** Negotiable

### ONE WEST CALIFORNIA

1 West California Blvd., Pasadena, CA 91105  
**Contact:** Debbie Simes (818) 795-5211  
**Type of Music:** Original, T40, rockabilly night  
**Club Capacity:** 350  
**Stage Capacity:** 6-8  
**PA:** Partial  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call or send tape & bio  
**Pay:** Negotiable

### THE PALACE

1735 N. Vine St., Hollywood, CA 90028  
**Contact:** John Harrington (213) 462-7362  
**Type of Music:** Original, all styles  
**Club Capacity:** 1200  
**Stage Capacity:** 10-35  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape & bios  
**Pay:** Negotiable

### PALOMINO

6907 Lankershim, N. Hollywood, CA 91605  
**Contact:** Bill (818) 764-4010  
**Type of Music:** Original, rock, country, reggae, no T40  
**Club Capacity:** 450  
**Stage Capacity:** 15  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Call Bill at club or Mac Faulk at (619) 481-3030  
**Pay:** Negotiable

# GET SOME GROUP COVERAGE...

## MC's 1987 AGENT & MANAGER ISSUE



Ad Deadline: April 23, 1987  
 Call Steve at (213) 462-5772

It's not always easy for a band to find the right agent or manager. But our annual AGENT & MANAGER special makes it easy for them to find you.

Your ad will give your group complete coverage with the agents and managers of Southern California and beyond. They'll all be looking. One may be looking for you.

Make big plans for your band. Plan to be covered in the year's most requested issue.



## THE STAGE

10540 Magnolia Blvd., N. Hollywood, CA 91602  
**Contact:** Bryce, 11am-10pm (213) 465-1765  
**Type of Music:** Rock, T40, originals, R&B, blues  
**Club Capacity:** 150  
**Stage Capacity:** 8-10  
**PA:** Yes  
**Lighting System:** Yes, with operator  
**Piano:** No  
**Audition:** Send pics, tape to above address  
**Pay:** Negotiable

## TROUBADOUR

9081 Santa Monica Blvd, L.A., CA 90069  
**Contact:** Gina or Bobby (213) 276-1158, Tues.-Frid. 2-6 p.m.  
**Type of Music:** All types  
**Club Capacity:** 300  
**Stage Capacity:** 8  
**PA:** Yes, must bring own mic, stands, & cords (low impedance)  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Tape, bio, picture  
**Pay:** Percentage of door & 50% of discount tickets on weekends

## WATERS CLUB

1331 S. Pacific Ave., San Pedro, CA 90731  
**Contact:** Dorian May (213) 547-4423 or 547-4424  
**Type of Music:** Rock, HM, speed metal, new wave; all styles considered  
**Club Capacity:** 1000  
**Stage Capacity:** 20  
**PA:** Complete with pro soundman  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call first  
**Pay:** Pre-sell tickets/negotiable

## ORANGE COUNTY

### THE COACH HOUSE

33157 Camino Capistrano, San Juan Capistrano, CA 92675  
**Contact:** Ken Phebus (714) 496-8927  
**Type of Music:** All original, all styles  
**Club Capacity:** 350  
**Stage Capacity:** 8-15  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Call for info  
**Pay:** Negotiable

## JEZEBEL'S

125 N. State College Blvd., Anaheim, CA 90028  
**Contact:** John Schultz (714) 522-8256  
**Type of Music:** R&R, metal, original rock  
**Club Capacity:** 368  
**Stage Capacity:** 5-10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call for booking  
**Pay:** Negotiable

## JOSHUA'S PARLOR

7000 Garden Grove Blvd., Westminster, CA 92683  
**Contact:** Toby (714) 891-1430  
**Type of Music:** T40 & original R&R, metal  
**Club Capacity:** 408  
**Stage Capacity:** 4-8  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call & send tape, bio  
**Pay:** Negotiable

## GOODIES

1641 Placentia Ave., Fullerton, CA 92631  
**Contact:** April York (714) 524-7072  
**Type of Music:** All types of new music, originals, no punk or HM  
**Club Capacity:** 300-plus  
**Stage Capacity:** 7  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call, bring tape  
**Pay:** Negotiable, escalating ticket sales

## SAN DIEGO COUNTY

### BACCHANAL

8022 Claremont Mesa Blvd., San Diego, CA 92111  
**Contact:** Jeff Gaulten (619) 560-8022  
**Type of Music:** All styles, national acts  
**Club Capacity:** 500  
**Stage Capacity:** 15  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call for info  
**Pay:** Negotiable

## SPIRIT

1130 Bueno St., San Diego, CA 92110  
**Contact:** Madalene Herrera (619) 276-3993  
**Type of Music:** Originals only, up & coming local & national acts  
**Club Capacity:** 350  
**Stage Capacity:** 20  
**PA:** Yes, with operator  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape, record, bio  
**Pay:** Negotiable



## MISCELLANY

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

**TRULY TASTELESS MUSIC** videos wanted for compilation tape. Will pay royalty, maybe small advance. Please send 3/4", VHS or Beta to: Rhino Video, 1201 Olympic Blvd., Santa Monica, CA 90404.

**PROFESSIONAL SALES REP** needed to market various insurance products exclusively to music industry. Commission only—set your own hours—be your own boss. Send resume to JA Associates, P.O. Box 65767, Los Angeles, CA 90065.

**NEW RENAISSANCE RECORDS** seeks energetic metal fan to assist in promotions dept. P/T, no pay, but may develop into paid situation. No experience necessary. Call (818) 909-9807.

**SOUNDMAN WANTED FOR** rehearsal studio, nights & weekends, P/T work, call Brad (818) 244-8620.

**COCONUT TEASER SEEKS** experienced pro soundman for our 16-track board, occasionally backup for our staff engineer. Must have experience working live venues & capable of doing electronic repairs & stage management. Call 654-4887 or see Jerry (soundman) Sun-Thurs pm, Coconut Teaser, 8117 Sunset Blvd.

**COCONUT TEASER SEEKS** attractive knockout female booking assistant. Knowl-

edgeable in rock history & current local acts. Some nights scouting other clubs & bands. P/T 3 days per week, 10-2pm plus some evenings. Salary neg. Call Len 654-4887.

**LOOKING FOR A challenge?** Fast-growing, small indie label needs promotion/publicity director. Knowledge of all formats, with specialty in alternative rock required. Must be exceptionally well organized & able to direct interns. Salary to be neg. Resume to Marketing Director, 3355 West El Segundo Blvd., Hawthorne, CA 90250.

**CABLE TV SHOW** needs camera, lighting & makeup people. No pay, but great experience & lots of fun. Phone Gloria Warner (213) 752-1008.

**SALES: AT LAST 10 1/2% VISA.** I need PT/FT money motivated people. Unbelievable response. Outstanding commission with six-figure income potential. Ask for Victoria (213) 857-8477.

**P/T RECEPTIONIST NEEDED** three days per week for heavy metal record co. No experience required. May develop in FT position. Small salary. (818) 909-9807.

**P/T DELIVERY PERSON** needed two days per week for record co. Must have own transportation with insurance & enjoy heavy metal music. May develop in FT. Small salary. (818) 909-9807.

**TELEPHONE SALES, MAKE \$500** per week in commission plus bonus. Paid training. (818) 993-3509.

**APPOINTMENT SETTERS NEEDED** for security company. \$6.00 per hour to start. No. Hollywood location. Must be dependable, punctual & have a serious business attitude. Call Jeff Dunham (818) 765-0600.

**NEED \$\$\$ ? MAKE \$5.00** per hour & more telemarketing. Call Dale (213) 460-2087.

**ATTN MUSICIANS: WAREHOUSE-type** temp work available with small major co. Work involved QC testing of signal processing units. Slight knowledge of digital studio effects required for monotonous work. Dependable. \$5.00 per hour. For info call Jason (818) 982-1776.

**RECORD COMPANY/DISTRIBUTOR** needs receptionist, heavy phones on an electronic switchboard, type 40wpm & some bookkeeping. Call Personnel Dept. between 2-4pm for an appt. (213) 973-8800.

**INTERN NEEDED! ROCK & roll** publicist seeks eager energetic rock fan to assist & alleviate workload of indie publicist. P/T, no pay, but will become paid situation if you are right for the job. Responsible, mature applicants only. Typing preferred, but not a must. Call (818) 763-1744.



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 Lexicon Prime Time  
 Aphex Aural Exciter  
 Pitch Transposer — Steinway Grand  
 Yamaha SPX 90 & Much More  
 Oberheim DX Drum Machine  
 or Prophet 5 —



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 5 HR. BLOCK \$32/HR  
 16-TRACK \$30/HR  
 5 HR. BLOCK \$27/HR  
 8-TRACK (1/2") \$27/HR  
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ON NEXT PAGE**

## SESSION PLAYERS

### ANDREW GORDON

Phone: (213) 379-1568

**Instruments:** Oberheim OB8 Polysynth, DX digital drums, DSX digital sequencer, Fostex 4-track, Ensoniq Mirage sampling machine, 2 Yamaha DX-7s, Yamaha TX-7 expander, Yamaha QX-7 sequencer.

**Read Music:** Yes

**Styles:** Versatile in all styles, especially pop, R&B, jazz & dance music

**Qualifications:** Played keyboards for 25 years before moving to L.A. 7 years ago from London. Co-production credits with Gary Wright, arranged music for NBC-TV & Peters/Gruber. Background theme music for *General Hospital* & *AM Los Angeles*. Member of BMI. Sponsored film scoring class taught by Earle Hagen. Working touring Europe & U.S.A. Written commercials & music for TV. Contacts with record company in London & L.A. w/solo synthesizer album release with nationwide airplay including KGGG, KACE, KJLH. BMI published writer. Easy to work with. Reasonable rates.

**Available for:** Film scoring, commercials, producing, arranging, songwriting, demos, casuals, sessions, gigs, has pro experienced band for backup work, career counseling, instruction in all levels & areas of keyboard performance.

### ACE BAKER

Phone: (818) 760-7532

**Instruments:** Korg DSS-1 Sampling, DX-7, Jupiter 8, Linn 9000 with huge library of custom drum sounds, Yamaha TX81Z, lead & background vocalist

**Styles:** All styles, especially rock, pop, hi-tech, R&B, funk

**Read Music:** Yes

**Vocal Range:** 3 octaves

**Technical Skills:** Songwriting, arranging, production, strong soloist with a feel for pitch bending, great with MIDI, acoustic pianist, very realistic drum programming

**Qualifications:** Recent sessions include Lion Share, Westlake, Indigo Ranch, Salty Dog, Hollywood Sound, Hollywood Central, Track Record, Staggo St., Hit Man. 10 years classical piano training & competitions, 3 years Univ. of Arizona (jazz, theory, voice, etc.), toured extensively in Western U.S. & Japan, 1000+ hours 24-track studio work as keyboardist, producer. Classical chops, jazz feeling, rock energy, pop mind. Tapes, resume, references on request.

**Available For:** Sessions, concerts, preproduction, MIDI sequencing, programming & arranging, songwriting projects.

### WILL RAY—COUNTRY PICKER

Phone: (818) 848-2576

**Instruments:** Electric & acoustic guitars, vocals

**Styles:** All styles country including bluegrass, swing, mutant country, cow metal, farm jazz, heavy hillbilly, modern & traditional country

**Qualifications:** Many years country experience including TV & record dates on East & West coasts, plus tons of country sessions both as a musician & a producer. Have developed unique picking style using string benders & mini slides, can authentically simulate pedal steel for great country flavoring, currently using 5 Fenders (including 12-string) equipped with string benders. Have access to the best country musicians in town for sessions & gigs.

**Available For:** Sessions, live work, demo & record production, & co-songwriting. All at prices you can live with.

### BRIAN KILGORE

Phone: (818) 701-5615

**Instruments:** Hundreds of Latin percussion instruments & toys, timpani, mallet instruments, Prophet 2000 Plus w/separate outputs & extensive library of sounds, octapad, rack of effects

**Read Music:** Yes

**Technical Skills:** Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion, as well as electronic samples & sound effects

**Qualifications:** Recording &/or live performances with the following: Teena Marie (Starchild Tour, Emerald City), Cock Robin, Clare Fischer, Bill Watrous, Betty Buckley, Steve Hufsteter, *Solid Gold*, *Glory Years*, *The Last Resort*, *Code Name Zebra*, *Coors Lite*, & more.

**Available For:** Records, TV, film, tours, demos & videos

### BILL DONATO

Phone: (714) 547-6110

**Instruments:** Sax & sax synth, custom touring system all wireless, DX-7

**Styles:** Rock, pop, R&B, jazz, reggae, wave, future, Italian folk

**Read Music:** Yes

**Technical Skills:** Player/performer

**Qualifications:** Featured in current issue of *Roland Users Magazine* regarding performance techniques; HBO special *The Making of Disney's Captain Eo*, featured sax soloist; MTV current airplay with the Untouchables; movie release *No Mans Land* (with Charlie Sheen) performing segment; *Hollywood Closeup* segment with Steve Edwards on studio recording & record production.

**Available For:** Sessions, live showcases, video performance

### STEVE REID

Phone: (818) 508-1509

**Instruments:** Percussion, mallets, sound effects, over 300 acoustic instruments; Emulator II w/ Sound designer & total music; large library of hi-tech electric percussion & elec. drums & Linn 9000

**Technical Skills:** All manner of Afro-Cuban, Latin, Brazilian, orchestral, contemporary jazz & pop percussion, production & sequencing

**Read Music:** Yes

**Qualifications:** National recording & touring with Miles Davis (WB), Nu Shooz (Atlantic), Cornel Abrahams (MCA), Dazz Band (Atlantic), Cheryl Lynn (CBS), Robert Tepper (CBS), Stan Ridgway (IRS), Ray Parker Jr., Randy Hall (MCA), Emotions (Motown), Russ Freeman, Dan Siegel, Osborne & Giles (RL), Linda Clifford (RL), Olie Brown, Bell & James (A&M), Nicolette Larson (WB), Bobby Caldwell, Kittyhawk. TV & Film: *Mary, Brothers, Bob*, *Newhart*, *Love American Style*, *Rocky IV*, *Cheers*, *Family Ties*, *Puttin' on the Hits*, *Voltron*, *Paper Dolls*, *Supernaturals*, *Rock'n'Roll Summer Action*, *Washintoons*, *Alfred Hitchcock Presents*, etc. National experience 16 years, accurate, quick & creative, professional & dedicated to the success of each project.

**Available For:** Albums, TV, film, touring, demos, videos, producing & MIDI sequencing, sound shaping

### KIM EDMUNDSON

Phone: (818) 892-9745

**Instruments:** Drums & percussion, Linn 9000 with disk drive & sampling, rack of effects, library of sounds

**Technical Skills:** Acoustic & electric drummer & percussionist; writer & arranger; MIDI keyboard sequencer, MIDI drums & computer interface

**Styles:** All

**Read Music:** Yes

**Vocals:** Yes

**Qualifications:** Extensive recording & live experience

**Available For:** Concerts, sessions, touring—pro situations only

### MICHAEL KRAMER

Phone: (213) 969-9585

**Instruments:** Guitar, TR-505 drum machine, Roland Octapad, 64-trk computer sequencer system, SPX-90, Rocktron XDC, Digitech RDS-900 DDL, Aphex aural exciter, volume pedal, Roland CE-3 stereo chorus, Rat distortion box, Randall RG 80-12 SC amp, HiWatt 4x12 cabinet

**Styles:** '60s to '80s rock, pop, contemporary

**Read Music:** Sight-read chord charts

**Technical Skills:** Strong, hook-oriented lead, solid rhythm guitar, composer/singer/songwriter, computer/MIDI technician/programmer

**Qualifications:** 20 years experience includes: GFT-S.U.N.Y./Alfred, recording sessions, lead guitar/singer/songwriter for Right Angles, computer engineer & consultant, MIDI software writer

**Available For:** Recording, demos, live, songwriting, touring, consulting

### ROBBIE MYERS

Phone: (818) 761-1299

**Instruments:** Gretsch acoustic drum sets, assorted snares, Simmons SDS1 & clap, stereo submix rack, Paiste & Zildjian, various hand percussion

**Read Music:** Yes

**Technical Skills:** Great groove player, big sound, single or double kick

**Vocal Range:** Tenor

**Styles:** All—contemporary & traditional

**Qualifications:** 12 years concert/recording experience. Performed with George Thorogood; members of Hooters & Zappa; Earth, Wind & Fire. Quick learner. Reasonable rates.

**Available For:** Professional situations

### JAMIE GLASER

Phone: (818) 366-3116

**Instruments:** All electric & acoustic guitars: Strat, Aria Pro, Ibanez Artist, Gibson Les Pauls, ES-345, Ovation/Martin acoustic, Gibson 12-string, banjo, Ibanez bass & Gibson fretless bass, Keyboards: Juno 106, TX-7, Casio 101, MSQ-700 sequencer, MIDI system, Korg sampler, Korg DSS1

**Read Music:** Yes (treble & bass clef)

**Styles:** All

**Qualifications:** B.A. Berklee College of Music. Has recorder &/or toured with Jean-Luc Ponty, Lenny White, Bryan Adams, Edgar Winter, Gary Morris, Chaka Khan, John Davidson, Iyo Matsumoto, Esther Williams, Freda Payne, Patrick Henderson, Melba Moore, the Temptations, Englebert Humperdinck, Chick Corea & the Electric Band, Gregory Abbott. TV: *Dynasty*, *Hotel*, *The Colbys*, *Dreams*, *Glitter*, *Our Family Honor*, *Love Boat*, *Merv Griffin*, *Late Night With Joan Rivers*, *Perfect Strangers*, *Deliberate Strangers*, *The Charmings*. **Available For:** Sessions, jingles, major tours, pro-

duction, songwriting, arranging, double scale casuals

### TOMMY BOLTON

Phone: (818) 244-2887

**Instruments:** Pearl maple drums, Simmons SDS1000 kit with TriggerMIDI interface, Korg DDD-1 sampling drum machine with sound library, Dynacord, Alesis Microverb, Zildjian & Sabian cymbals

**Styles:** All

**Read Music:** Yes

**Technical Skill:** Pro sound, single & double bass kicks, programming, excellent meter & feel

**Qualifications:** Honor graduate Musicians Institute, 15 years road & studio experience. Played with members of Bob Seger & Chicago. Versatile, clean image, business attitude, contacts. Tapes, photo, resume available.

**Available For:** Demos, tours, casuals, club work, sessions, showcases

### STEVE WIGHT

Phone: (714) 546-4079

**Instruments:** Akai S900 sampler, DX7/HFD, TX7, Super Jupiter, Prophet 600, Chroma Polaris, MKS-30, RX11, Octapads, IMB PC w/Texture II sequencer by Roger Powell, notation & librarian software. Roland SBX-80 SMPTE, very large library of original DX, Jupiter & Polaris sounds.

**Technical Skills:** Keyboardist, arranger, orchestrator, conductor, composer

**Styles:** Rock, pop, funk, classical

**Read Music:** Yes

**Qualifications:** 12 years professional studio experience including work for RCA Records, Dick Clark Productions, MTM, KCOP-TV, HBO, Tom Churchill Productions, Ground Control Studios, Executive Mgmt. Assoc., Pacific Symphony, etc. Masters degree in composition from Cal Arts. Conductor of the Newport Chamber Orchestra.

**Available For:** Session work, demos, TV & film

### JIM WEST

Phone: (213) 372-3782

**Instruments:** Electric, acoustic & synthesizer guitars; digital, analog & sampling keyboards with MIDI sequencing

**Read Music:** Yes

**Styles:** All styles from modern textural & melodic to burning rockability & country

**Technical Skill:** Strong soloist & rhythm player, songwriting, arranging, production & engineering, MIDI sequencing

**Vocal Range:** Tenor

**Qualifications:** Many years stage & studio experience. Four albums with CBS/Scotti Bros. artist "Weird Al" Yankovic. Have played on features, TV & radio commercials & demos. Member: AFM, AFTRA, NARAS.

**Available For:** Sessions, touring, casuals, production

### CHRIS STEVENS

Phone: (213) 640-9576

**Instruments:** Very quiet—Gibson Les Paul modified by John Carruthers; stereo amp setup, one tube (Marshall) & one solid-state Peavey; custom pedals & rack effects; good ears & great soul

**Vocal Range:** 2nd tenor

**Styles:** R&B

**Read Music:** Yes

**Technical Skills:** I play screaming solos!

**Qualifications:** "On time & in tune"

**Available For:** Helping to make your records/tapes/tours & showcases sparkle

### DAVID LEWARK

Phone: (213) 324-3205

**Instruments:** Electric & acoustic guitars, slide guitar a specialty

**Read Music:** Yes

**Technical Skills:** Published songwriter, arranger, vocalist; slide guitar, both neck & lap steel, flat picking, fingerstyle; strong soloist, exceptional rhythm player; adept in a variety of tunings; creative commercial approach guaranteed; versatile; keys & bass also

**Styles:** Rock, R&B, country

**Vocal Range:** High baritone

**Qualifications:** Albums with Sammy Hagar, Eddie Money, Lee Michaels. Sessions for dozens of others in San Francisco area. Toured the world with Eddie Money for three years. Television appearances worldwide including live TV on *Fridays*. Extensive jingle experience both as player & writer/producer. I love to play.

**Available For:** Sessions, demos, gigs, jingles, quality situations

### "YER BEAT"

Phone: (818) 956-5157

**Instruments:** Electric bassist & drummer

**Read Music:** Yes

**Styles:** All

**Technical Skills:** Have an excellent sense of time. Would be more concerned with how your stuff sounds than ours.

**Qualifications:** Have played together for 3 years and know each other's sound. Extremely tight rhythm section.

**Available For:** Anything & everything except major commitments, death rock, heavy metal & any other boring, bogus, brainless, bull dung. Paid gigs only.

### DE BOAL

Phone: (213) 374-6281, (714) 894-3619

**Instruments:** Drums—Simmons SDS5 & 7-drum set; Yamaha RX-5; Roland Octapad 8; E-mu MIDI drum machine, E-mu digital drum set modules; Atari ST computer w/Hybrid Arts program; Syn-Hance merger, Casio CT 6000 & CZ 101 keyboards; Ludwig & Rogers acoustic drum sets

**Read Music:** Yes

**Styles:** Versatile in most playing styles, pop, rock, R&B, country

**Qualifications:** Over 20 years playing, recording, programming, touring. Many years private instruction, courses at Dick Grove. Has taught drum seminars featuring electronic drums & drum machines. Playing with such groups as England Dan & John Ford Coley, Coasters, Peaches & Herb, etc. Studio & soundtrack credits include Mystic Records, Record Plant, Total Access, Star Search, etc. Write-ups in *Billboard*, *Music Connection*, *L.A. Times*, etc. A dependable solid professional with good attitude & image.

**Available For:** Recording & demo sessions, concerts, club work, videos, touring, equipment rentals

### JERRY JOHNSON

Phone: (213) 204-6108

**Instruments:** Sonar Phonic plus drums, Zildjian Z-line cymbals

**Vocal Range:** Smooth-sounding background vocals; I can handle any harmony

**Styles:** Hard rock to ballad rock (Journey-style)

**Technical Skills:** I play left-handed set, tight meter, enthusiastically, young exciting stage presence

**Qualifications:** Extensive studio & live drumming in K.C. & St. Louis, MO. Always in top band in these areas. Refs available

**Available For:** Touring, recording, or any very pro working situation.

### YALE BEEBEE

Phone: (213) 254-8573

**Instruments:** Emulator II + HD; Kurzweil Midi-board; Yamaha DX-7, TX216; Roland MKS-80 Super Jupiter, MKS-20 digital piano; Memorymoog Plus; Roland MC-500 sequencer; E-mu SP-12 drum machine, Yamaha REV7 (2), D1500 (2); Macintosh Plus computer with sequencing, notation, voice libraries & editing capabilities

**Technical Skills:** Keyboardist, arranger, composer, conductor

**Styles:** Commercial rock, plus all contemporary & trad idioms

**Read Music:** Yes

**Vocal Range:** Tenor

**Qualifications:** Recently moved from Boston. B.M. & Graduate Studies at Univ of Miami & Eastman School of Music in Theory & Composition with Piano principal. Extensive pro recording/performing/touring/video/conducting experience. Tapes, resume, refs available.

**Available For:** Any professional situation

### GREG K. DEGLER

Phone: (818) 353-7867

**Instruments:** Horns & keyboards, tenor sax, flute, clarinet, DX7, Super Jupiter (MKS80) and rack; horn sections

**Read Music:** Yes

**Technical Skill:** Exceptional soloist, reader, writer, arranger

**Styles:** All, from classical to country

**Qualifications:** 15 years international performing, touring, recording experience. Some credits: Steve Vai LP *Flexile*, James Brown, Anita O'Day, Rick Dee's show, Albert King, Frank Sinatra Jr. Bachelor of Music, Berklee College of Music. Recent work with Capitol & Columbia, Broadway show "Ain't Misbehavin'."

**Available For:** Quality situations

### BRUCE BLAIR

Phone: (818) 763-1145

**Instruments:** Yamaha KX88, TX416, DX7, Rev 7, Akai S900 sampler, Oberheim Matrix 6R, Korg EX-8000, Linn sequencer, Roland TR707, SDE 1000 DDL, DynaMite comp/limiter, '57 Fender Strat, full stage rig & four tape decks

**Technical Skills:** Keyboardist, arranger, composer, songwriter, guitarist, backup vox, sequencer

**Styles:** Rock, pop, contemporary, film scores

**Read Music:** Yes

**Qualifications:** Have played keyboards & guitar professionally for 15 years. Have arranged & produced demos with film scoring ability. M.A. from UCLA. I am interested in helping to shape ideas both technically & creatively & I'm easy to work with.

**Available For:** Sessions, arranging/producing, film scoring, showcasing, touring, equipment for sessions

### GARY FINE

Phone: (213) 859-1851, 976-BASS

**Instruments:** Bass, some keyboards, Sears Silvertone amp, Pignose amp (batteries not incl.)

**Vocal Range:** 1/2 step

**Styles:** R&B, pop, West Coast fusion

**Read Music:** Yes

**Technical Skills:** Very little

**Qualifications:** Russ McKinnon's favorite bass owner. Have toured w/Reverend Jerry Falwell. Played on Ronald Reagan's total sellout "Iran for Contra-Base" (although he might not remember) orchestrated by Ollie North. Guest appearance on "Keep Oral Roberts Alive" telethon.



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#### BILL CONN

**Phone:** (714) 596-7526  
**Instruments:** Fairlight Series IIX, Roland Jupiter 8, Roland Jupiter JX, Oberheim OBXa, Yamaha DX7 II-DF, Korg DDD-1 drum machine  
**Read Music:** Yes  
**Styles:** All commercial styles, especially rock, pop, dance  
**Technical Skills:** Keyboardist, songwriting, arranging, synth programming, conducting, backup vox  
**Qualifications:** 10 years private classical training. B.A. in arranging Berklee College of Music, eight years live & studio including musical director for *The Best of Betty Midler* & wrote & arranged music for cable TV show *Time Out for Trivia*. I am very reliable & easy to work with.  
**Available For:** Album dates, demos, commercials, co-songwriting, tours

#### DAVID ARNAY

**Phone:** (213) 681-9185  
**Instruments:** DX7, Ensoniq ESQ-1, Oberheim DX drums, rack gear, Yamaha EM 150II PA  
**Technical Skills:** Keyboardist, pianist, arranger, composer, guitarist, bassist, drummer, programmer  
**Read Music:** Yes  
**Styles:** All rock & jazz idioms plus "legit" chops  
**Qualifications:** 12 years pro experience in recording, concerts, jingles, TV & film. Gigs with the Burns Sisters (CBS), Chuck Berry, David Torn (ECM), many others. Imaginative, efficient, reliable.  
**Available For:** Any professional situation

#### SPENCE BRODIE

**Phone:** (818) 346-2795  
**Instruments:** All keyboards incl. Yamaha 6'8" grand, KX-88, TX 4-16, Super Jupiter, OB-8, Moog Source, Linn 9000 w/huge library of drum & percussion sounds on disk, MIDI sequencer, all effects  
**Technical Skills:** Piano/synth player, composing, arranging, full MIDI sequencing, synth & drum programming  
**Styles:** All bases covered, emphasis on authenticating style & providing "up-to-date" sound  
**Read Music:** Yes  
**Qualifications:** Ten years professional live/studio/concert piano & multikeyboard player teacher. Solo album (instrumental) released in '86. Currently staff keyboard player/arranger—assist producer for EDB Audio & Video Recording. Very imaginative & elaborate synth facility. 25 years classical/jazz background, piano.  
**Available For:** All recording needs including custom album projects, film, video scoring & all levels of song production from writing to playing to mastering.

#### VOCALISTS

##### L.A. VOCAL REGISTRY

**Phone:** (213) 465-9626  
**Vocal Ranges:** All  
**Styles:** All  
**Qualifications:** We have vocalists of all styles & levels of experience.  
**Available For:** Sessions, demos, casuals, everything

##### COSMOTION

**Ramona Wright & Gael MacGregor**  
**Phone:** Ramona (818) 504-9537, Gael (213) 659-3877  
**Vocal Ranges:** 3 octaves  
**Styles:** All  
**Sight Read:** Yes  
**Technical Skills:** Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can also provide additional singer(s) as needed. Fun, fast, clam-free.  
**Instruments:** Synths, percussion. Also have numerous pre-recorded instrumental tracks: These equal a full band/orchestra (on tape) for Cosmotion who perform live to the pre-recorded instrumentals. Perfect for casuals, especially when stage/space considerations don't allow for lots of bodies.  
**Qualifications:** Have shared studio &/or stage with: Aretha Franklin, Howard Smith (of Heart), Henry Mancini, Ray Charles, Bruce Broughton, Jack Mack & the Heart Attack, Mary Wilson (of the Supremes), Preston Smith & the Crocodiles, Ken Lewis (of the Steve Miller Band), Cornelius Bumpus, Dick Dale & the Deltones, numerous club bands.  
**Available For:** All types of sessions, demos, jingles, casuals, club dates, etc.

##### JESSE TURNBOW

**Phone:** (714) 980-3646  
**Vocal Range:** 3 1/2 octaves, high baritone & falsetto  
**Styles:** Rock, country-rock, pop, contemporary & traditional country & ballads  
**Qualifications:** Former lead singer of T40 & original act. Have shared stage with Algie Cooper, Eric Burdon, Wolfman Jack, Rascals, Doors, Van

Morrison, Sir Douglas, Spirit & many others. Performed clubs, concerts, TV, videos. References &/or tape sample available.  
**Available For:** All types of sessions, demos, jingles, etc.

#### TECHNICAL

##### GARY J. COPPOLA

**Phone:** (213) 399-8965  
**Technical Skills:** Recording engineer/producer/arranger, specialize in selecting the best format (8-24 trk), studio, & musicians to suit your music & budget.  
**Qualifications:** 10 years in L.A. music business, worked at Cherokee, Kendun, A&M, United Western, Wally Heider's studios & with many major recording artists, labels, & producers (Stanley Clarke, Ken Scott, Motown, Warner Bros.).  
**Available For:** Demos, record projects, song consultation, master recordings. Call for references & details.

##### ERIC DI BERARDO

**Phone:** (805) 259-0828  
**Technical Skills:** Recording engineer/producer with full production staff & complete recording studio production facility. 20+ years pro guitarist (acoustic, electric, synth); complete synth set-up & Yamaha grand; Linn 9000 programming.  
**Qualifications:** Ten years in L.A. music business, worked on different projects ranging from country, pop, contemporary Christian, classical etc. & such artists as Kenny Loggins (rhythm section), John Patitucci-Chick Corea electric band bassist, Richard Souther-Meadowlark Records, George Highfill (WB), Steve Lively-Honda jingle, R.K. Fraser-Kenyoma Records-Sparrow Dist., Steve Reid-Joan Rivers percussionist, Bob Wilson of the Front-RCA Records, demos for WB, Geffen, MCA, etc.  
**Available For:** Demos, custom record projects, music for film or video, label record projects; package deals available. Please feel free to call & ask questions. No project is too small; serious inquiries only.

#### 2 PA'S AND AMPS

• **Fostex stereo reverb**, \$80 obo. 818-909-0120  
 • **Kelsey 8-chnl mixer w/eq**, \$400 obo. 818-909-0120  
 • **Two Marshall bass cabs w/4-12"** Celestions in ea, new, never used, \$525 ea. Greg 213-324-4341  
 • **Acoustic 230 amp**, graphic EQ, reverb, footswitch, etc. 213-281-3031  
 • **Fender cab**, custom loaded w/2-15" JBLs, \$175. Kenny 213-281-3031  
 • **Acoustic 150B bass amp & 2-15"** Acoustic cabs, sell sep or together, \$240 obo. Skidmark 818-334-4033  
 • **Marshall 100w super lead**, \$400. Marshall tall slant cab. 818-845-8856  
 • **400 or both \$750** 818-785-9572  
 • **Two JBL D-100F 10"** guitar spkrs, \$213-851-2303  
 • **Yamaha F4115H cab w/4wvl cs**, 15" woofer w/horn, \$250. Ron 805-255-5679  
 • **Crate PA system**, 6-chnl brd, 2 spkrs w/orns & tweeters, also Delta Lab DDL, mic stands & cords, \$1500. Jack (after 4) 818-785-9572  
 • **Two JBL 4311 studio monitors**, perf cond, snt grt, \$250 ea. Dean 213-702-9131  
 • **Bass bins w/15"** JBL spkrs, 5' long, big, blk & loud. Xlt cond, \$395. 213-969-8327  
 • **Fender Deluxe reverb w/Full Lee Jackson mods**, xlt cond, \$575. Corky 213-969-8327  
 • **Acoustic 450 amp**, \$250; Peavey 400 amp, \$250, IVP preamp, \$125. Mike 213-483-4780  
 • **Anvil type road case**, 4 1/2 x 1 1/2 x 2 1/2", recessed hdwr, \$150 obo. 213-306-3200  
 • **AC cable**, 14 ga, 15ft/ft obo; lg casters. 213-306-3200  
 • **EAW hi-pass filter**, 1 kz, \$10 for 2; Torr rack fans w/metal screens, \$5 ea. 213-306-3200  
 • **8-chnl mic stage box**, xpdable to 15 chnls, \$75 obo. 213-306-3200  
 • **Gold plated**, multi-pin connector 213-306-3200  
 • **Steel cab corners**, \$2 for 4 213-306-3200  
 • **AC power outlet boxes**, switches, circuit breakers, new & used, \$1 ea & up. 213-306-3200  
 • **Recessed Vega type handles**, new, \$12 pr; rack security screw system, 1 driver, 1000 screws, \$275 obo. 213-306-3200  
 • **Urei 813 spkrs**, 1800 pr, Klipch corner horn spkrs, \$900 pr. 213-852-1961  
 • **Fender Twin reverb**, 135w rms, courtesy plug, gmd switch, extension spkr output, line out, Vibrato, footswitch, casters, etc. \$300 Alan 714-983-3851  
 • **Traynor custom special hd w/verb & master vol**, 100w rms, early 70s, \$275. Gene 213-670-9142  
 • **Cause 15"** spkr, in cab, new, \$235. Bran818-900-1204  
 • **Shure Vocal Master spkr cols**, \$150 pr. Roger 818-762-9493  
 • **Kelsey 8-chnl brd**, AB-1000w power amp, Tapco EQ, two EV SH15-2 spkrs w/4wvl cases, \$1300. Bill818-994-3244  
 • **Marshall JCM800 lead series 100w master vol** hd w/EL-34 tubes, brand new, unopened box, \$590. Stuart213-469-9227  
 • **Gallien Kruger 400B bass amp**, \$300. 818-784-2730  
 • **Two Marshall 50w vintage w/active fx loop**, mounted in custom built rack w/drawer, road-ready, \$1000. Todd 818-286-1972  
 • **Two Yamaha 4115 spkrs**, horns, 15" woofers, \$275 obo. 818-344-2163  
 • **Dave** 818-886-4518  
 • **Sansul 3-way stereo elec xover**, gd cond, \$95. Jim (after noon) 818-886-4518  
 • **Fender pre-CBS dual showman amp**, modif for Marshall snt w/Celestion 2-12 spkr cab, \$300. 213-396-9641  
 • **Sunn Model T**, 150w hd, 2 chnls, master vol, \$175. Stuart 213-469-9341  
 • **Crate PA system**, 6-chnl brd, 2 spkrs w/orns & tweeters, also Delta Lab DDL, Mic stands & cords, \$1500. Jack 818-785-9572  
 • **BGW 500D**, 250w/side, grt cond, \$395 obo. Peter 818-508-9456  
 • **Marshall 50w hd w/fx loop & chnl-switching**, \$575 obo. 213-851-8821  
 • **Fender 2-12 amp w/verb**, \$150 obo. Bob (after 6) 213-851-8821

• **EV 15"** bass spkr in cab w/wheels, \$75 obo. 213-466-1929  
 • **QSC-1400 stereo amp**, 225w per side, lk new, \$500 obo. Greg 213-665-3427  
 • **Carwin Vega mid-range horns**, RM-300, \$400/pr obo. 213-467-3418  
 • **Carwin Vega hi-freq horns**, RMH-1000, \$250/pr. Lorne 213-467-3418  
 • **Bass spkr cab**, 1-15 w/o spkr, hvy duty, big snt, xlt cond, \$100 obo. Lorne 213-467-3418  
 • **10a mixing brd**, 12-chnls, DJ, live perf or recording, bulk-in amp & EQ, never used, \$895 obo. Greg 213-650-6765  
 • **Peavey CS-400 stereo power amp**, 200w rms per side, incl x-over module, rack-mntd in cs, \$400. Ted213-862-3237  
 • **Peavey 4-chnl hi-imped mixer amp**, 130w rms, grt for keybds, \$125. Ted 213-862-3237  
 • **Marshall 4x12 cabs**, Celestions, 1 slant, 1 straight, \$300. Lorne 213-529-2922  
 • **Small PA system w/JBL D-130 spkrs**, 2-15" spkrs, in small Fender-style cab, snt gd, \$180 both. 213-821-6700

#### 3 TAPE RECORDERS

• **Shurewood FM tube tuner**, \$25 obo. 213-306-3200  
 • **Empty reel**, flanges, boxes, all sizes, \$1 & up; Simpson VU meters, \$5 for 4 213-306-3200  
 • **Ampeg 407 recording tape**, new, 10" pancake in box, \$10. 213-306-3200  
 • **Ampeg 440B 1/2-trk 15 ips**, \$900. 213-852-1961  
 • **Tascam 22-4 4-trk rr recorder**, \$500. Alan818-767-4492  
 • **Tascam 106 mixer**, 6x4, xlt cond, \$425 or trade for SPX-90. 213-680-9501  
 • **Tascam MS-16 w/autolocator & stand**, used 20 hrs, still under warranty, \$9000. Sally 818-768-1919

#### 4 MUSIC ACCESSORIES

• **Electro Harmonics micro-synth**, \$100. Lany213-207-0134  
 • **Fostex stereo reverb**, \$80 obo. 818-909-0120  
 • **Yamaha E1010 analog delay**, \$150. Ron 805-255-5679  
 • **Sesam FX controller**, 1 rack spc, brain & one remote foot control, handles both rack & foot fx, \$500. Craig 818-705-2246  
 • **Whirlwind snake**, 16-chnl, xlt cond, \$250. 213-969-8327  
 • **Boss super chorus CE-300**, stereo, xlt cond in box, \$150. Corky 213-372-9702  
 • **Roland SDE-1000 DOL**, xlt cond, in box w/ manual & warranty card, \$325. Corky 213-372-9702  
 • **MXR Phase 90**, xlt cond, \$35. Gene 213-670-9142  
 • **Yamaha PB-1 bass preamp**, \$200 firm 818-784-2730  
 • **Yamaha drum machine RX-11**, 1 yr old, perf cond, \$450. Pat 213-920-2952  
 • **Hybrid Arts MIDTrack III w/Otan 130 computer**, disk drive, & extras, \$450 or trade SPX-90. 213-880-9501  
 • **MXR limiter w/sensitivity attack/release & output**, gd cond, \$75 or trade for? 818-509-8588  
 • **Kramer 22-fret rosewood fl neck**, on Kramer Pacer series, one of a kind, will trade for Charvel 22 rosewood, ebony or maple neck. Must hv logo. 213-258-7278  
 • **Roland SDE-100 DOL**, xlt cond, \$280 firm. Ethan 213-462-4298  
 • **Wallend Dep 5 w/footswitches**, \$650 firm. Janey 818-997-4925  
 • **MSQ 700**, perf cond, \$350. Lisa 818-906-7229  
 • **MXR distortion plus**, quartz metronome, Fender Strat, snt tremolo, bridge, \$15/ea. 213-396-9641  
 • **MCI JH-428 recording console**, xlt shape, new parts, current wiring hd, \$12500. Adrian 213-212-0947  
 • **Furman RV-1 reverb w/lf**, \$110; Ashley SC-44 4-chnl para EQ w/fx loop, \$195 obo. Peter 818-508-9456  
 • **Roland MSQ700 digital gear recorder** in box, comp. 818-784-8459  
 • **Seg Circa Drumtrax**, MIDI, sep outs, indiv tuning, very much like Linn drum, xlt cond, \$450 firm. Randy 818-763-3535  
 • **Apple users**, update your Passport MIDI w/MasterTrax, unused software, \$75. Dave 714-621-5106

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Read Music: Yes ☐ No ☐ Styles: \_\_\_\_\_

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- Roland RE-501 chorus echo, gd cond, \$125 obo 213-466-1929
- EY PL-76 mic, grt snd, \$65 Michael 818-980-5850
- E-mu Drumulator, MIDI-in, \$225, DSX sequencer, near new, \$225 obo, Seq Circ Prophet remote, near new, \$150 213-874-5693
- DX-DMX-DSX memory batteries, \$11 50 ea; RSL studio monitors, \$225 pr, service manuals, \$7.50 ea Dennis 213-874-5693
- Seymour Duncan active EQ J-bass pu's, brand new, hardly used, \$100 firm, Steve 818-763-7061
- Roland MSQ-700 sequencer, \$350 obo, Greg 213-650-6765
- Boss HC-II hand clapper, \$50 obo, Greg 213-650-6765
- Four Anvil cases, 1 for Gibson V, 1 for Charvel Star, 1 for Marshall slant cab, 1 for Marshall full alt hv combo locks, \$150 ea Andre (eves) 213-395-1952
- Snag, gd cond, \$200, 213-395-2926
- Oberheim promoter, brand new in box, full warranty, \$600 818-377-9730
- DMX drum machine, brand new in box, full warranty, \$850 818-377-9730

## 5 GUITARS

- Ibanez Artist, semi-hollow, xlt cond, w/cs & straps, \$300 Michael 213-829-3143
- Gibson Les Paul sunburst, flame top, \$250 Andrew 213-663-7843
- Fender P-bass, fretless w/Duncan active EQ pu's, Badass bridge, xlt cond, \$475 Kenny 213-281-3031
- Beautiful jazz guitar, Gibson ES-175, vintage 1952, all orig, \$900, Larry 213-207-0134
- BC Rich Bitch 8-string bass, blk whcns, 1981, \$1000 obo Johnny 818-782-4230
- Gibson Les Paul Std, '59 reissue, flamed maple top, zebra Duncan pu's, blk ABS flight cs, mint cond, \$800 obo 213-274-0408
- 1986 Gibson pearl white Les Paul custom guitar whcns, xlt cond, \$550 obo Richard 213-399-0678
- Ovation guitar, acous/elec, nylon strings, model 1613-4 w/neck blk cs, perf cond, \$275, Roberto 213-473-5038
- Les Paul style guitar, sunburst finish, rosewood fb, all gold hwr, mop inlays, \$1150, Craig 818-705-2246
- Fender Jazz bass whcns cs, hardly used, new cond, xlt piece, \$495 213-969-8327
- L6 Gibson elec guitar w/dual pu wood body, \$400, Susan 818-985-2264
- Kramer deluxe custom Pacer, 2 3/4 coils, 1 humbucker, all Duncan, blue w/blk hwr, Floyd Rose, Explorer neck, rosewood fb, hsc, \$525 firm, Anthony 714-841-3894
- Ibanez Roadstar bass, xlt cond w/extra strings & hsc, \$225 213-396-9641
- 1964 Gibson classic 12-string acoustic guitar, no cracks but needs work, \$65, 213-396-9641
- Fender Tele, simline, 1970s, xlt cond, custom w/Duncan stack, Schecters, Ramson sks, \$675 obo Gene 213-670-9142
- Arlo Pro IIRS Knight Warner, still in box, White w/FFD Rose, \$325, 213-422-4226
- Ovation acous/elec, nice snd, hrd cs, \$300, 818-901-0444
- Fender Strat elite 1985 w/cs, color burgundy mist, split coil pu's, \$550, Jean 213-691-3502
- 1970s Fender Tele w/Duncan pu's, grt snd & feel whcns, \$350 obo, Randy 818-763-3535
- Ibanez Musician, 8-string bass, custom made, gold hwr, active EQ, mint cond, previous owner Leland Sklar, very rare, \$750 obo, Randy 818-763-3535
- Rickenbacker 4001 black on white, immac cond whcns, many extras, \$450 Mark 818-986-5825
- Steinberger guitar on a budget, exact Hohner copy, blk w/white pu's, trem & cs, \$150 Jeff 213-377-5680

## 6 KEYBOARDS

- PPG Wave 2.2 w/Anvil cs, \$5900, 714-540-7718
- Roland JX3P w/cs, \$450 obo or trade Joe 213-392-4876
- Fender Rhodes modif by Bozz Watson, \$225, Mini Moog, \$350 818-281-5730
- Juno 106 synth, \$350, very new Brenda 213-851-4000
- Roland JX-10 2 mos old, ik new cond, w/all accs, \$1900 Bill 213-850-6433
- Korg Poly 800, \$350, Aka S-612, \$450 David 818-768-5454
- Roland Super JX module, \$1500 obo 213-394-5031
- Yamaha KX-5 remote keybd, Sod, MIDI, pitch ribbon, many features, \$375 obo or trade for drum machine, prof Drumrat or RX-11, Ron 213-261-7105
- Yamaha '62 grand, \$4000, Baldwin '63', \$8500 213-852-1961
- Yamaha FB01, new in box, \$325 firm Kent (1-7pm) 818-508-0139
- Roland Jupiter 6 w/anvil flight cs, custom memory expansion w/192 grt snds & MIDI, \$1195 obo Stu 805-495-0304
- Fender Rhodes Stage 88, xlt cond, \$500, 818-780-7685
- Roland SH-1000 synth, \$100 obo, gd cond, Wurlitzer elec piano, \$75, gd cond Steve 818-799-4111
- Baldwin elec/acous piano, full-size keybd, xlt cond, \$500 818-789-9751
- Roland SH-101 programmable lead synth w/sequencer, xlt cond, \$260 obo, Peter 818-508-9456
- Multi Moog synth, xlt cond, \$250 w/cs, Dave 714-821-5106
- Custom Hammond B-3 & Leslie 145, \$900, will not sep Dave 714-821-5106
- Oberheim OB-8 & DSX sequencer & cs, \$1000, Louis 213-665-3427
- Full-size solid oak upright piano, \$600, Ed 818-508-5882
- Wanted to rent: electric piano, can afford about \$45/mo, ASAP, for home use only, Gesine 818-449-8812

## 7 HORNS/WOODWINDS

- Good sax, alto, w/extras, \$150, Eric 818-788-9643
- Selmer Alto sax, Mark VI, high F#, 1958 Pans model, serial no 83545, absolutely perf, totally redone, \$1250, 818-762-9962

## 8 PERCUSSION

- Oberheim DMX drum machine, \$500 obo, 818-909-0120
- Ludwig white 10-pc kit, 6 Zildjian cymbals, 2 sets hihats, all sides, pedals, anvil cases, mint cond, \$1800, Joe 818-501-7016
- Yamaha RX-11 drum machine, \$300 obo, fairly new Brenda 213-851-4000
- Last chance to save the drum set: 9-pc dbl bass w/stands, \$200 obo Grit-shng set, Clay 818-845-3581
- Vibraphone, Mussar pro vib w/cs, xlt cond, xlt motor, \$2000 obo Mark 818-762-2563
- Timpani, two Ludwig 28" & 25" machine type w/copper bowls, portable, gd cond, \$1500 obo, Mark 818-762-2563
- Zildjian 16" crash, \$50; Paiste 18" 2002 crash, \$75 or trade for Rude Mark 818-841-5180
- Brand new Zildjian 14" Emir hi-hat cymbals, \$100, hvy duty hi-hat stand, \$40 Chris 818-706-3844
- Tama & Zildjian power drum set, \$2000 213-659-5842
- Pearl chain drive bass drum pedal, barely used, \$60, Chris 818-706-3844
- 5-pc Simmons set, 8 series, black, \$500, Rob (early am or eves) 818-956-0557
- Heavy duty dbl boom arm cymbal std, holds two cymbals, \$80 obo Chris 818-706-3844

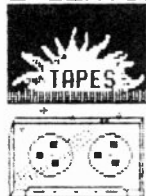
- Sonar drum stool, top of line w/back, very hvy duty, \$190 Chris 213-665-6476
- Yamaha snare drum, natural birch finish, 5 1/2" x 14", used twice like new, \$165 firm, Greg 213-665-3427
- Simmons SDS-7, 5 pads, stands, cables, selector pad, gd cond, \$1500, 213-945-4865
- Tama Swingstar drum set, 16x22, 6 1/2 x 14, 12 x 12, 13 x 13, 16 x 16 10 mos new, midnight blue, w/hdr & cases, \$600 213-665-3427
- 14" Zildjian quick beat hi-hats, \$100 or trade to Paiste 2002 or Paiste sound edge hi-hats, Greg 213-665-3427
- Tama 6 1/2 x 14 snare drum, gr cond, \$75 Michael 818-980-5880
- Linn drum machine w/extra chips & shuttle cs, \$925, Ed 818-508-5882
- Simmons SDS-5 elec drum set, \$825, Ed 818-508-5882
- Yamaha natural wood finish drum set, 6 toms, bass, snare, all hwr, seat, no cymbals, \$1000 obo Ron 714-531-6423

## 9 GUITARISTS AVAILABLE

- Ex-Warrior guitarist sks well-estab band. Hv demo, trans, equip, 12 yrs exp Bryn 714-548-2155
- Guitarist 23, avail for commerc oriented art/rock/progress pop grp. Must live/recording exp 213-376-6268
- Guitarist/lead singer coming from Hendrix/Steve Ray style sks estab'd rock'n'blues band Versatile plyr, xlt equip, stage/studio exp Mark 213-320-8388
- Aggressive guitarist/singer into early Who, jam mod trad, sks band, 213-871-0776
- Jazz rock guitarist, 28, ex-names, very impres, flowing imps, provs, young exp, team plyr, rack & Passport avail for band, Dale 213-942-7944
- Outrageous guitarist avail for band 21, vox, image, Styles: metal, prog, R&R, Mike 818-244-8958
- Lead/rhythm guitarist, 23, inf, Scorpions, Nugent, Mar, shall/Kramer equip, Hard-edge band plyr, Rich 213-559-3772
- Atmospheric guitarist sks club band 818-842-7523
- Guitarist avail for orgn trash tech glam band inf Missing Persons, Anvil Rocks, Lords of New Church, Queensryche, Adam 213-689-0921
- Exp'd, aggressive yet melod lead guitarist w/unique style sks band, 213-328-8875
- Classically inf'd lead guitarist sks melod HR band or musicians to start explos prj ala Dokken, Rising Force, Europe Neal (eves) 818-894-2404
- Guitarist lking for bass, drums, vox for Holdsworth-inf prog jazz/rock music, Westside pls, John 213-392-9741
- Guitarist/songwriter/singer wishes to cross Velvet Undergrnd w/Talking Heads/Tom Waits. Sks band, serious reliable, Mike 818-787-7385
- Guitarist/lead vocalist, gd performer, lking for wkng T40 grp. Avail starting 4/15. Also, drum machine, synth, hot ongs Evan 213-656-624C
- Guitarist sks serious bass plyr, drummer & vocalist to form all-ong powerful melod HR band w/commerc edge. Inf: Dok, Shenker, Europe, Blake 714-595-5471
- Guitarist/lead vocalist lking to form org roots rock band w/mrldn edge Bruce-inf for creative, people Jeff 213-657-4683
- Artistic guitar plyr lking for light & creative R&B band w/gt along at xlt vox Hvy keybds, will travel Ron 714-992-6450
- Guitarist/composer sks melod HR band w/pos att & grt rock image Craig 818-705-2246
- Lead guitarist, 26, 13 yrs exp, inf Shenker, Blackmore Scorpions, Davey 213-739-0906
- Young prog guitarist, very tasty, gd lks & att, plays all styles prefs R&B Call only if you're hungry for success Mark 213-837-1152
- Glam guitarist, lots of bleached blond hair, pro equip, exp Jon or form 2-guitar band, Marshall equipped, will relocate 714-883-8424
- Singer/songwriter/guitarist, also plays harmonica Blues & R&R Lking for band or people to jam with; age 19 Frez (after 6) 213-475-3762
- Pro HR guitarist w/gt mtl & image, exp, to jon estab com-mer: HR band w/mgmt, Serious only, Johnny 213-638-2435

- Two guitarists want to form band. Hv demo, grt ongs Mark 213-458-1334
- Blues rock lead guitarist avail for clubs, casuals or shows Much exp, grt equip w/hrs Brad 818-368-9320
- Acid blues guitarist inf Robin Trower, Hendrix, Chicago Blues, avail now for bi-monthly jams, Bill 213-468-0101
- Lead guitarist/singer/songwriter, 27, sks indivs or bands: inf Stones, Dylan, Lennon, T Rex, Hank Williams, Hendrix 818-899-1006
- Psychedelic soaring guitarist w/lots of pedals & creativity, Call BODHITREES 213-463-3848
- Guitarist/singer/composer, formerly w/Barry White, Isaac Hayes, Wolfman Jack, R&B, blues, gospel, reggae, Emmet only Jazz, pop, R&B, blues, gospel, reggae, Sling 213-969-8848
- HR/HM guitarist sks touring/recording grp w/label/hvy backing only 8 yrs pro exp, inf Moore, Beck, Lynch, Young Tape, bio, photos, Chase 818-330-3552
- Creative guitarist sks org band, inf a-ha, Sade, Sling Serious only Hit oriented 213-821-3501
- Strong lead/rhythm plyr, very strong songwriter, some backgr vox, image, album exp'd, GIT grad, Mike 818-994-8615
- Lead guitarist, 20, sks young commerc hard-driving rock band, playing clubs or close, Hv equip, trans, gd att, inf Hayland, Campbell, LaToro Serious only 213-258-7278
- Lead guitarist sks org prj w/mgmt, T40, rock, funk, R&B Pros only, Anthony 714-841-3894
- Exp'd guitarist avail for casuals band, Rock, blues, jazz T40 Sings, reads, easy to work with, gd equip & trans, Peter 213-458-3270
- Lead guitarist winnow Holdsworth meets D'Mola style sks HR band ala Dokken & Journey, Hv xlt equip, image & att, Keith 805-526-8125
- Bart Walsh, guitarist, sks commerc HR band w/keys, xlt equip, apprc, inf Rhoads, VH, Lynch 818-763-2891
- Craig Collins Turner, formerly of Network, Spotlight column Guitar Player, sks commerc rock, HR or metal bands w/mgmt, label intr 818-769-2682
- Metal guitarist, lead, in B.A., loud, rowdy, fast, flashy, Try me, I'll prove, Fleed 213-380-7319
- Pro lead guitarist, formerly wkng w/lex-member of Alice Cooper, sks HR/HM band w/mgmt/label intr Serious only 213-876-4290
- Guitarist sks h-energy rock band. Will play 1st or 2nd lead, inf Europe, Gary Moore, Night Ranger, Journey, Sings, arranges, backgr vox, xlt equip Doc 818-980-6685
- Versatile guitarist/vocalist w/gt equip & exp sks wkng band, Jim (afternoon) 818-886-4516
- Versatile lead guitarist/vocalist sks F/T wkng band, Read music, Terry 213-866-6947
- Country picker w/unusual style sks band w/unusual apprch, I like real music w/an edge, Will 818-848-2576
- Guitarist, 24, dbl bass, sings, avail for P/T wkng bands only, all styles, Logan 213-647-8696
- Guitarist/vocalist skng T100 R&R band to tour HI for 3 mos w/gt pay, Jim 213-479-5006
- Christian guitarist avail to form band inf Leo Zep, the Firm, Rainbow, Robert Plant, Deep Purple, 805-527-4393
- Guitarist/songwriter/singer sks musically intense, lyrically intel psycho garage band, inf Nomads, Fetchin Bones, early Who, Very serious & reliable, Mike 818-787-7385
- Female guitarist avail for new music or R&R band or forming band, Gd image, stage pres, equip 213-850-9980
- Guitarist sks wkng T40 or cover band, Gd equip & trans, plus vox, Culver City area, Pros only, Jay 213-559-2505
- Guitarist/vocalist lking to join or form grp along the lines of the Who, Stones, Cheap Trick, etc. Grt att & songs, Scott 213-876-6807
- Melodic versatile lead guitarist sks org band w/intel melod, current rock pop songs Gd backgr vox, equip, att Pros only, Will relocate, Alex 619-459-0194
- Atmospheric guitarist sks club band 818-842-7523
- Guitarist inf Back, Clapton, Gray, Kings, sks wkng or stb-wkng blues-based band Mike 213-837-6374
- Guitarist, lead/rhythm, backgr vox, equip, trans, lking for T40 band to do covers, Kenny 818-703-7127

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## 9 GUITARISTS WANTED

- Guitarist wtd for dance band w/maj label intr. Looks & att, 20-25, infl Nile Rogers, Dead or Alive, Alphonse 818-344-6552
- Lead guitarist needed for female band. Must hv own equip. Michael (1-6pm) 213-733-1283
- Robert (5-9:39pm) 213-583-3961
- Guitarist wtd in OC area into Mike Steam, Hiram Bullock, Bill Connors bag Steve 714-630-7043
- Female lead guitarist/lead vocalist sought by wking T40 band. Jay 818-897-3207
- Commercial HR grp sks well-rounded 2nd guitarist. Must be dedic, tasteful team plyr, demo req'd. Joe 818-334-4033
- Lead guitarist wtd for all female country rock band. Style of Steve Earl, Rave-Ups, CCR, Emmylou Harris. Bart 213-823-7122
- Pro rhythm solid guitarist needed for org commerc pop band w/it edge, w/gigs. Andy SummersEdge 818-887-2001
- Female guitarist infl in playing in all-grl KROQ style band, w/gtr potential, call Melinda. 213-629-1508
- At current rate of musical evolution, the next logical step should be music! Tchakovsky, Brian Epstein, Little Richard. John/Rock 818-768-8475
- Lead guitarist wtd for org rock band infl Night Ranger, Rush, Triumph, Chops, dedic, image, backgr vox, willing to share solos. Roger 213-989-1645
- Bobby 818-768-6850
- NATURAL ACT sks lead plyr to fill recent vacancy infl U2, XTC, Beatles. Vox helpful, no GK's pls. Rick 818-841-9795
- Pro metal outfit sks exp'd melod guitarist ala Lynch, Shenhart, Kaufman, to compl studio prj w/probable longterm commit. Howard/Larry 818-960-9165
- Guitarist/singer wtd for hd-wking org band. Must sing to high C. No falsetto, infl Fogerty, Georgia Satellites, Stones, Lynyrd Skynyrd. Jim 213-489-2584
- Guitarist wtd for hot commerc fusion prj. 213-202-9313
- Pro guitarist wtd, must be image-cons, hv chops. Dedic, trans musts, no drugs or egos. Must be willing to share lead. Roger 818-989-1645
- M/R guitarist w/vox to join creative 3-pc grp. Must hv strong exp, no HM or HR. Brian 213-413-7559
- Metallica/Megadeth guitarist wtd by bassist. 213-947-2653
- Creative lead guitarist wtd for org pop rock band infl Scandal, Glass Tiger. Serious only, no smoking/drugs. John 818-840-913
- Guitarist wtd, rhythm, must hv image, att, abil. John 213-668-1212
- Rhythm guitarist wtd for HR/HM band w/alb. Must hv abil, xlt image, vox a must. Pro only. Mike 818-994-8615
- Versatile lead guitarist wtd to compl funky rock band. You must be reliable. Gigs, recording. John 213-462-3020
- Guitar plyr w/lot of hair & dark image needed by moody emo't'l powerful band. Cure, Lords. Acoustic, 12-string. 818-375-0632
- Singer/songwriter sks guitars/songwriter. Forming org R&B band w/HR edge ala Aerosmith. Hv mgmt, rh/s spc. Freaks & weirdos, pls apply. Rocky 818-709-9209
- Wanted: Male musicians wtd to form pro hi-energy rock act. Must be determined, flexible, serious. 213-436-6072
- Guitarist/vocalist wtd, straight-ahead style, infl Pimpsoulz, Jam, Beatles. 818-763-1413/213-465-6813
- FOR FUTURE USE sks guitarist w/backgr vox. Evan 213-275-4677
- NY-based HR band sks 2nd guitarist infl Perry, Richards

- Bery, Thunders. Pros only, lks a definite must. 718-528-5285
- Female lead guitarist wtd for all-grl band w/mgmt. Must be grt lking, infl Steve Stevens, Jimmy Page, AC/DC, Mtna 818-909-9743
- Christian guitarist needed desperately for Orange Co-based band. Very unique, hv gigs, albums, things lined up. Mike 714-522-0276
- Lead guitarist wtd by rock band w/lot of exp, most all L.A. & Valley club concs. Ready to play & record when you are 818-967-5567
- Lead guitarist, male, wtd immed for WYLD HEARTS, commie org pop rock band. Energetic w/gtr rock lks & willing to work hard a must. 818-996-4278
- Guitarist sought by bassist to form new rock grp. Frpp/Belew infl, energy like Hendrix or own. Fresh new Queensryche, Ron 213-876-0745
- Guitarist, 27-37, wtd for Janis Joplin imitation band. Showcases & concs. Mick (before 8:30pm) 213-851-4363
- Female versatile guitarist Billie 805-265-0297
- MAXX, pop fusion band, sks THE guitarist. Sam 805-965-8465
- Guitarist/keybdist wtd for rock groove band w/maj label intr. vox helpful. John 213-478-7234
- Joe 213-392-4876
- HM band or just musicians to play various shows around L.A. area. Serious only. Bill 213-281-8256
- Guitarist wtd, 2nd lead or rhythm, HR, glam, punk, biker, cowboy image. Backgr box a must. Roger 213-550-1924
- Female guitarist for T40 wking band w/lead vox, pro att, gd lks a plus. Why work a day job? Michael 818-980-5850
- Lead guitarist/vocalist wtd to play fast blues-infl thrash-style American roots music. Indie albums & tours. Greg 213-931-9808
- Lead guitarist infl Possessed & Holdsworth for hv thrash. 818-993-3895
- Guitarist wtd for forming T40 band. Must hv strong lead vox & pro att. Joel 818-577-0423
- Very cool guitarist wtd by very hv R&B band from NY infl Steve Stevens, Johnny Thunder, Keith Richards. No phones. 213-969-8169

## 10 BASSISTS AVAILABLE

- Bassist lking for jazz or funk grp. Many years exp fretted & fretless. Alan 818-761-6205
- Bassist & drummer avail for serious wking/recording act. 213-465-6351
- Male bassist/writer w/exp in all styles sks appealing styles. Ralph 213-664-6997/855-7890
- Bass plyr w/extensive road/studio exp, slap, improv, all styles, sightread, vocal abil, sks recording band. Larry 818-994-5714
- Rock bassist, singer/songwriter, hv look, equip, mtl, hv sold mother's soul. Lking for intense committed prj headed for the top. Drew 714-635-0465
- Pro bassist, 36, plays all styles, avail for wking band. Mike 818-483-4780
- Female bassist/vocalist w/7 yrs exp sks band w/mgmt & R/r rh/s spc, recently toured w/Let's Active, opening for Ror. Janine 213-301-6584
- Bass plyr sks band, infl Chemical People, Poison, Guns N' Roses, Motley Crue. The whole glam idea. Brian 818-968-9481
- Bassist sks post-punk glam-type band w/cool image, Solid, equip, trans, infl Damned, Hanoi, Sxouxe, Lords. Earl 213-565-5721
- Bassist w/pro fusion backgr, xlt equip, backgr vox, avail for any profitable band. Kenny 213-281-3031
- Bassist sks guitar & drums, infl Pistols, NY Dolls, Damned, Hanoi Rocks. Mix punk w/glam for new att & ind. Kevn 213-391-8124

- Bass plyr, Willy Duet, formerly in Taz, lking for hi-energy trash R&R band. Tastes vary from Cult to Cheap Trick 213-462-4298
- Pro explosive bassist w/stage/studio exp, long hair image, sks HM/HR show w/pro mgmt & backing. Mickey 714-531-8969
- Bassist sks powerful infl image-consc band infl Killing Joke, Cheap Trick, Chameleons, New Order, Sxouxe. 213-936-3090
- Pro bassist, current top name creds, young, gd-lking, versatile, sks touring/recording band. Four & 12-string basses. Serious only. Jamie 818-967-5567
- Bass plyr lking for multiple vox HR grp in the way of Boston, Scorpions, etc. Nicky 818-761-5238
- Bassist sks estab'd rock band w/financial backing infl Queensryche, Ron 818-366-1940
- Bassist/vocalist, 35, into Dire Straits, Clapton, Cougar, Hooters, Cray, Fogerty, Stones, etc. sks org prj infl by any of the above. Tape req'd. Phil 714-775-3306
- Bassist sks unique band to mix my aggres slap funk rock style w/hard-edge power guitar. Roni 213-655-7374
- Unique aggres hard-driving HM bassist sks estab'd grp w/mgmt & backing only. 14 yrs pro exp, tape, photo, bio. Ted 213-862-3237
- Bassist/vocalist/songwriter w/equip & att sks infl HR band w/sense of humor. Currently wlor wking toward label deal. Tim 714-861-8818
- Bass plyr/singer lking for wking T40 band. Bob 818-282-1631

## 10 BASSISTS WANTED

- Two folkie guitarists sk bass plyr for upbeat pop ongs infl REM, Smiths, Roxy Music, Kate Bush. Patina 213-281-9871
- Bassist wtd ASAP for org melod HR band. Album due in May, gigs waiting. Versatility, power nec. Pros only. Nice people. 213-762-2344
- Bassist w/vox & writing abil wtd for newly forming commerc infl rock band. Infl Whitesnake, Yngwie, Zep, Trower. Keith 213-663-4312
- Mike 818-906-0435

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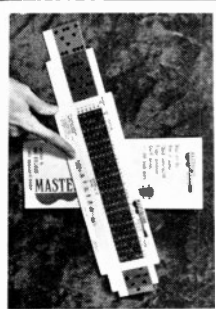
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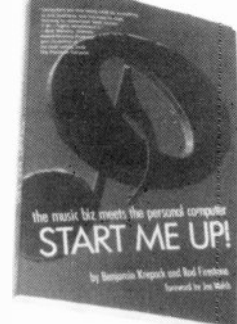
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groove, w/d by guitarist/singer/songwriter for new band.  
**Male**  
 • **Bassist** w/d for HR band. Music infl by early VH & Charlie Sexton. Image infl Police, no metalheads. Pros only. 213-969-8327  
 • **Bass** plyr w/d for all-orig mdrn rock band w/maj label intr. contacts, xlt mtl, no metal. Jim 714-673-3965  
 • **Big bouncy boomy bassist** w/d for all-orig art music proj. Ministry Numan, Killing Joke infl. Fretless finger plyr best! Trans a must. (eves) 213-463-3648  
 • **Bassist** w/d for unique rock ensemble, casual jam sessions inviting almost any musical infl. Intern or pros ok. No premature commitments. Rick 818-785-6900  
 • **Working vocalist** & guitarist w/wknd gigs & gd pull sks new bassist & drummer. HR/HM backgr, image a must. Stuart 805-962-6270  
 • **Bass** plyr w/d for hot commec fusion proj. 213-202-9313  
 • **Pro bassist** w/d for pro band infl Crue, Rainbow, etc. Xlt image, team att req'd. 818-349-8993  
 • **Bassist/vocalist** w/d for ong pop rock band infl Outfield, Glass Tiger, Scandal. Serious only, no smoking/drugs. John 818-904-9131  
 • **Newly forming commec infl band w/female vocalist** lking for bassist w/d & writing abt. Infl Zep, Whitesnake, Heart. No glam/flakes. Sandy Keith 213-663-4312  
 • **Bass** plyr w/d for HM/HR band w/album/conc. Must hv abt. image, att. att. Long hair. Mike 818-994-9615  
 • **GYPSY** ska bass plyr, image/style of Aerosmith, Guns N' Roses, Hanoi. Equip, backgr a must. We hv major conc. Seth Randy 818-377-9520  
 • **Powerful driving bass** plyr, prod by moody emotl image a must. 818-894-8974  
 • **Male musicians** w/d to form pro hi-energy rock act. Must be determined, flexible, senous. 213-436-0632  
 • **Bassist** w/d for ong rock band, Orange Co area. 714-545-7163  
 • **Bassist** w/d mdrn exciting band. Maj label intr. currently gigging. Infl Simple Minds, INXS, Roxy Music, etc. Tom 818-501-3342  
 • **Wanted:** HR bassist for HR music w/funk back grooves. Leonard 818-761-9004  
 • **FOR FUTURE USE** ska bass plyr who dubs on keys w/backgr vox. Evan 213-275-4677  
 • **Exp'd reggae bass plyr/vocalist** w/d, roots to mdrn. Wking sit w/recording potential. Jay 213-663-1866  
 • **Bass** plyr w/d for ska band w/world beat, infl Police, Beat, General Public. Vox a plus. Ed 213-469-3312  
 Steve #2061\_ 213-454-3708

• **Bassist** needed immed. Serious punk-infl band. Must possess wking knowledge, versatility, abt to play fast & fierce. No metal, no flakes. Brian 213-275-8675  
 Mike 213-454-5708  
 • **Female bassist** w/d for all-orig female commec rock band. Must hv gd equip & trans; backgr vox, songwriting helpful. Only dedic & serious apply. Lisa 818-982-4153/343-8315  
 • **TUFF**, recording artist, now skng hot aggres bass plyr. If you've got what it takes, it's time to get tuff. Gerald 213-738-5915  
 213-216-6904  
 • **Dedicated bassist** for down to earth, colorful, fun in the sun party band. Mainstream HR/R&R. Hair length not important. No metal, no dark side. 818-5UN-HATS  
 • **Bassist** w/d for world class qual HR band w/ign mtl. Long hair image & pro musicians only, infl early VH. 818-783-9668  
 • **THE PROMISE** ska bassist to compl ong wking band, Hiywd based. Private hrs spc. Must sing. Stage/studio, no metal. Dedic team plyr 213-665-6667/659-1815  
 • **Bassist** w/d for T100 R&R band to tour Honolulu, HI for 3 mos. Gd pay. Jim 213-479-5005  
 • **Bass** plyr w/d by Christian guitarist to form band infl Led Zep, Deep Purple, Rainbow, Firm, Robert Plant. 805-527-4593  
 • **Bass** plyr w/d by estab'd L.A. fashion-rock band. Only young, long hair, image-minded people nd to call. 818-362-5665  
 • **Unique powerful band** lking for creative dedic bass plyr. High goals, hard work, a little magic req'd. infl Floyd, Beatles, Zep, Bowie, Mark/Vicky 213-460-6946  
 • **Major estab'd L.A. HR** act lking for bassist to fill the groove. 213-969-8821  
 • **Female versatile bass** plyr. Billie 805-265-0297  
 • **Bassist** w/d for hard-edged R&R band ala Tyler, Elliott, Kiefer. Dedic/att musts. Anthony 213-851-8821  
 • **Rudy Sarzo** & Billy Sheehan hybrid w/d for commec rock band recording in one of L.A.'s finest studios. Free hrs spc, label intr. Bart 818-783-2891  
 • **Melodic metal** band ska bass plyr w/long hair image, gd equip, reliable. Skip 213-591-1536  
 • **Bass** plyr w/d for ong R&R proj infl Charlie Sexton, Andy Taylor, Cult. Young, exciting performers only. George 818-343-0146  
 • **The best deal in L.A.** Have songs, producers, recording budget, label intr & wking showcases. Infl Gabriel, TFF, Little Feat. Must play w/soul. 213-822-4188  
 • **Bass** plyr needed for Christian metal act/album proj. 818-846-6841  
 • **Totally pro metal bassist** w/d for maj proj w/ignmt & vinyl. Promo pkg to P.O. Box 5005, Anaheim, CA 92804.  
 • **Female star qual bass** plyr w/ignmt vox w/d for T40 wking band. Pro att, gd lks a plus. Michael 818-980-5850  
 • **Solid bass** plyr w/d for band w/explosiveness of Cheap Trick & Clash & groove of T. Rex & the Stones. Scott 213-876-6807  
 • **Bassist** w/d for estab'd HR ong band CHAOS. Success must be your motivatn drive. Joe 213-644-9141

• **Bassist** w/d by estab'd L.A. rock band infl Aerosmith, VH. Must shred. Oz 213-539-2922

## 11 KEYBOARDISTS AVAILABLE

• **Pro keyboardist** avail for ong pop rock band, estab'd w/ignmt or label. Tons of gear, chps, gd image. (6-8pm) 714-540-7718  
 • **Keyboardist, female**, gd snds, gd stage pres, much exp, sks ong band infl KROQ. 213-929-1508  
 • **Keyboardist** aka wking band. Equip incl 4 DX-7s, Roland digital sampler, Macintosh Plus, compl PA. Dick Grove grad. Pete 213-479-3489  
 • **Multikeyboardist/lead** vocalist/songwriter sks pro wking band. Extens tour/studio exp, all styles, will travel. Tape, bio. Paul 408-356-8597  
 • **World class multikeyboardist** w/sota equip, rock image, strong solist, songwriting avail for HR band. Pro signed acts only. Philip 213-677-7960  
 • **Piano, synth, vox, rhythm, melody, moods**, 33, avail for Westside band or musicians. I write also. Any sngs considered. Mark 213-306-5188  
 • **Male keyboardist** avail for in-town or traveling T40 & rock band. Sings lead, dubs on guitar, has wide range, equip, att, lks Steve 213-650-4498

## 11 KEYBOARDISTS WANTED

• **Keyboardist** w/d for dance band w/maj label intr. Looks & att, sampling equip a plus, infl Dead or Alive, Depeche Mode. 818-344-6552  
 • **Keyboardist** w/d by art/rock composer/vocalist infl Gabriel, Bowie, Roxy, Heads, Beatles, etc. Xlt equip, image & att a must. Proj hvs mgmt. Daniel 818-989-3547  
 • **Female keyboardist** w/d by THE TOMBOYS, 18-24, pro equip & strong backgr vox, ong power pop. Sally 818-376-0276  
 • **Multikeyboardist** needed for female band. Must hv own equip. Michael (1-6pm) 213-733-1283  
 Robert (5-9:30pm) 213-583-3960  
 • **Male keyboardist** w/d for T40 band w/orig proj, serious only. Able to assign harmonies, sing, relocate. No drugs. Steady money, pleasant work. 805-833-9912  
 • **Great band** walking on the way, prog & dynamic, incorp svrl styles, leaning toward rock. Lking for talented senous plyr. Mary 818-362-9154  
 • **Keyboardist** w/d for ong prog HR band w/diversty in mind. Gt songs. Album & tour due in May. Gd plyrs & people only. 213-782-2344  
 • **Creative keyboardist** w/d for the GHOSTERS, must love music. 213-467-4108  
 • **Synth** plyr for commec new music. Mdrn, musical, orchestral, artistic, snd-consc, subtle, spacious, gd image, team plyr.

Carson 213-609-8311 Steve 818-994-6484 Chris 213-828-9109  
 • **Hot female singer/songwriter** sks keyboardist/pianist for sits, gigs, collab. M/F. Brooke 213-859-5866  
 • **Guitarist** w/Warner Bros recording contract sks ridiculously gd bass plyr. Jim 213-938-5961  
 • **Great-lking male keyboardist** needed for dark moody dance rock band w/maj connex. Infl Christian Death, Bauhaus, Love & Rockets. Must hv wild image. 818-768-6852  
 • **Modern shock** rock band sks human/hi-tech keyboardist/guitarist willing to pay the price. Very image-oriented. 213-665-6667/659-1815  
 • **Keyboardist** w/d for unique rock ensemble. Casual jam sessions inviting almost any musical infl. Intern or pros ok. No premature commitments. Rick 818-785-6900  
 • **Great-lking male keyboardist** needed immed for very happen-ing band w/maj connex infl Christian Death, Bauhaus, Love & Rockets. Must hv wild image & equip. 818-768-6852  
 • **Keyboardist** w/d for hot commec fusion proj. Cosmic a plus. 213-202-9313  
 • **British keyboardist/songwriter** w/d to collab w/artst w/ignmt, label intr. Infl Police, Wang Chung, Paul Young, Human League. 213-939-9248  
 • **M/F keyboardist** w/vox to jon creative 3-pc proj. Must hv stage exp, no HM or HR. Brian 213-413-7850  
 • **Keyboardist/vocalist** w/d for ong pop rock band infl Scandal, Glass Tiger. Serious only, no smoking/drugs. John 818-840-9131  
 • **Keyboardist** needed for mdrn pop rock proj w/ignmt, gigs, recordings. No concealed mdrns in shopping mall rock star outfits pls. 213-396-9558  
 • **Keyboardist** w/d for ong mdrn power pop grp. Mgmt/gigs, infl INXS, serious pros only. Paul 213-655-0377  
 • **Versatile keyboardist** w/d for casuals grp. Must be willing to rhrs, vox a plus. Marie 818-952-0919  
 • **Male musicians** w/d to form pro hi-energy rock act. Must be determined, flexible, senous. 213-436-6072  
 • **Keyboardist** w/d for commec HR band w/upcoming recording & gigs. Must hv image, equip, dedic. Scorpions/Bon Jovi style. 818-704-7272  
 • **Keyboardist/songwriter** w/d by vocal duo for collab on proj. Veronica/Sonia 805-483-3946  
 • **Funky keyboardist** w/prod skills & equip needed to co-write w/female artist for recording proj. Imaginative, unique. Goal: record deal. Robert Palmer/Cherelle 213-469-9227  
 • **Female keyboardist** w/d for all-orig female commec rock band. Must hv gd equip & trans. Backgr vox & songwriting helpful. Dedic & serious only. Lisa 818-982-4153/343-8315  
 • **TUFF**, recording artist, now skng multikeyboardist ala Jim Jam. Serious pros only, it's time to get tuff. Gerald 213-738-5915  
 213-216-6904  
 • **Keyboardist**, M/F, w/d immed for WYLD HEARTS, commec ong pop rock band. Energetic wight rock lks & willing to work hard a must. 818-996-4278  
 • **Keyboardist** w/d for T100 R&R band to tour HI for 3 mos. Gd pay. Jim 213-479-5005  
 • **Unique powerful band** lking for keyboardist who has gd ear for orchestration & snd fx. Infl Floyd, Beatles, Zep, Doors. High goals, dedic req'd. Mark/Vicky 213-460-6946  
 • **Multikeyboardist/composer** wikeys sought to form prod co/band w/instr-instrumentalist/writer w/8-trk studio. Mdrn

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rock & dance styles. Mike 213-851-0721  
 •Versatile female keyboardist. Billie 805-265-0297  
 •MAXX, pop fusion band, sks THE keyboardist. Sam 805-965-8465  
 •Top L.A. grp w/record deal, mgmt rep, sks keyboardist for collab on 3 melodic rock songs. Infi Babies, Bon Jovi. 213-878-9348  
 •Multitasking backgtr keyboardist wtd by hi-integrity mdrn band w/tales aia Roxy Music, Simple Minds, Matti 213-472-6225  
 •Female pop keyboardist w/voxd wtd for T40 skng band. Pro att, gd lks a plus. Michael 818-980-5850  
 •Keyboardist wtd by bass plyr for casual jam sessions. I'm willing to learn. Mark 818-986-5825  
 •TROXX is lking for multikeybdist w/serious att & gd lks. If you play guitar it's a plus. Infi UFO, Scorpions, VH. Andrew 213-395-1956  
 •Keybdist wtd, must hv mdrn equip/image, sing backgr vox. Kenny/Craig (days) 818-345-8860  
 •Estab'd Euro-beat hi-energy grp w/maj label recording deal nbs keybdist/MIDI sequencer wizard. Lks are important. Jeff 818-765-4838

## 12 VOCALISTS AVAILABLE

•Female lead vocalist, exp'd, infi Benatar, skng all orig mainstream commrc rock/wave band. Serious pros only. 213-372-0573  
 •Frontman, formerly of Smln' Jacks, w/xtens touring/recording exp, sks R&B-based rock or HR band w/mgmt. No metal or Steve Perry-seekers. Ron 213-467-8418  
 •Female vocalist w/10 yrs exp & no time to waste avail for serious band. Pop, R&B, 3 1/2 octaves. Tapia 818-957-6361  
 •Vocalist avail inspired by Peter Gabriel, Bryan Adams, Bono, Van Morrison, Danny Wilde. Pro, smol't, powerful. Bill (eves) 818-344-4886  
 •Killer vocalist lking for killer metal band. If you're lking for a particular and in a singer, pls don't call. David 818-982-3675  
 •Vocalist/lyricist sks keybdist &/or musicians wtd to form '80s style R&R band infi Doors. Serious only. Ed 213-858-8108  
 •Lead vocalist/guitarist/songwriter w/exp sks band. Voice lks DLK, infi VH, AC/DC, Craig (after 6) 714-965-8417  
 •Singer & guitarist to join or form orig fun image-oriented rock band w/punk edge. No metal fans, serious only, infi Cramps. 213-859-3884  
 •Female vocalist sks musicians/band infi by life imitating art. Hg orig mt/contacts, infi Costello, Bush, Motels, Gabriel 213-592-5751  
 •Pro lead vocalist, 33, 1st tenor, studies voice, sks orig proj w/backing or mgmt. Into showcasting, into Journey, Toto, Mr. Mister, Foreigner, Survivor. Jay 818-764-1721  
 •Female vocalist w/rt image/power sks unique ending band aial Grace Jones, Sade, Brooke 213-858-5886

•Male singer, hi-energy, high voice, powerful. Gaylen 818-244-5351  
 •The most sought after vocalist in L.A.—he owes everybody money. Mark 213-938-8336  
 •Vocalist/songwriter/guitarist, live/studio exp & trained, to join or form roots rock band w/indm image for thinking creative people. Jeff 213-857-4683  
 •Christian pop grp sks frontman, no amateurs, egos, fakes, drugs, pros, booze. We want to make it in the end. Booth 213-931-4225  
 •Female singer/songwriter sks wkng band. Xit orig mtl, pro, charismatic. Duo to full band. 9 yrs exp, demo avail. Cindy 213-655-3786  
 •Country rock singer lking for T40/orig country band infi Patsy Cline, Ronstadt, Honsby, Cougar, Springsteen. Nick 213-325-3360  
 •Female vocalist avail for C&W band. Pref classic country music. 213-464-8676  
 •Singer/writer lking for demos, showcases. Gt voice, versatile, hd-wkng, stage pres, exp'd, energetic, gd range, flexible, knows how to move. Jackie 213-664-3841  
 •One of Todd Rundgren's a capella choir, singer, lking for wkng band. Lead or background. Doug 213-866-5004  
 •Female vocalist skng serious songwriter or band to collab w/melodic or pop rock. Christy 714-536-3574  
 •Female front from Boston w/3-oct range, image, energy & enthusiasm, skng serious pros to take it all the way. I write Exp'd only. Dee 818-966-8012  
 •Female vocalist, model type, sks T40 or orig band. Pro & exp'd. Angela (weekdays only) 213-473-6563  
 •Male lead vocalist, 1st tenor, grt voice, avail for band w/mgmt, backing, showcasng, live. Also will consider steady wkng band. Eddie 714-980-5432  
 •Female vocalist skng serious recording/perf proj. Xit vocal abil, some recording exp, contemp image, well versed in variety of styles incl country. 213-473-0519  
 •Hot female vocalist into R&B, pop, rock & blues! lking for your demo in exchange for tape. Also avail for ong pros & casuals. Much exp. 818-907-5840  
 •Female vocalist w/strong vox & exp & image w/job connex sks keybdist for duo parts in hotel clubs. Loyce 213-733-8918  
 •Hi-energy female rock singer w/mtl sks commrc rock band w/mtl. Torie 213-874-9529  
 •Vocalist, male, 35, into American pop rock, R&B & C&W inft. Cassette/LP, xit mag reviews, sks band needing dynamic singer/writer/rhythm guitarist. Phil 714-775-3308  
 •Lead vocalist/songwriter w/rt natural voice & training sks tight commrc pop band w/industry inft. Infi Kenny Loggins. Eddie 714-980-5432  
 •Male vocalist/songwriter w/rt range sks commrc pop rock band. Serious pros only, infi Boston, Foreigner, Survivor. Michael 213-397-8708  
 •Female vocalist wts to start band inft Hazel O'Connor, Ann Clark, Nina Hagen, Liza Girard, Siouxsie, Blackie (before 10pm) 213-874-6997  
 •Female vocalist & male keybdist sk wkng band. Ann 213-854-7341

•Male vocalist/songwriter w/soul sks writing collab & band. Brian 818-789-9751  
 •Dynamic female singer, very energ, low smooth voice, very pretty and, country/pop/stds. Can sing lead, harmony. Carmen 213-382-6466  
 •Vocalist/writer w/exp & strong mtl sks intel band to do orig, eclectic pop ala Beatles, Cars. Long Bch area. Michael 213-439-2264  
 •Singer/songwriter, 23, NY's hottest rocker, is now in L.A., sks orig act w/current label or ready to attempt virgin vinyl. Pros only. Ronnie 213-376-7785  
 •Vocalist avail for in-town or traveling T40 & rock. Dbls on guitar & keys, has wide range, equip, att, lks. Steve 213-650-4498  
 •Exp'd female vocalist sks wkng band. Image & abil, strong. Michelle 818-985-9649  
 •Female vocalist sks exp'd ong commrc dance rock band w/dge ala Pretenders, Eurythmics, TFF. Rachel 818-506-8774  
 •Vocalist/co-songwriter, inft Stanley, Plant, wts old kks type music style w/Poson stage show abil. Must hv lkg & backing, pros only. Mike 714-988-5353  
 •Female vocalist avail for acoustic jazz band, Orange Co area. Cory 714-497-7451  
 •Vocalist into American pop rock, R&B & C&W inft w/self-released cass/LP, gd reviews, sks band needing dynamic singer/writer/rhythm guitarist. Phil 714-755-3306  
 •Female vocalist w/exp sks country musicians to form band for clubs, showcases, demos. Infi Judds, Ronstadt, Kathy Mattea. Marybeth 818-988-7394  
 •If you're a serious country or pop songwriter, exp'd female vocalist avail to record your demos in exchange for copy. Marybeth 818-988-7394  
 •Pro lead male vocalist, 29, sks mature pro commrc rock band w/gd backgr vox, inft Dokken, Scorpions, Boston. Singer 818-781-2790  
 •Lead vocalist/composer sks pro wkng R&R T40 band. Also play sax. Mike 213-478-4893  
 •Singer/songwriter, English, mainly blues & own style incl English folk music, 4-oct range, rhythm guitar. Paulina 714-735-8758  
 •Female vocalist avail for rock band. 3-oct voice, lking for band that's in Hlywd-SM area. I hv little exp, but a great voice. Tracy (eves) 213-431-7412  
 •Enter-tainer/singer skng serious musicians to form band w/blues edge inft Roth, Tyler, Coverdale, Hv connex. Scott 818-969-0392  
 •Black-clad, black-haired, white mid-tenor sks loud, fun-loving, glam, punk band into L.A. undergr scene. Human frailties & drug habits okay, bath req'd. Marshall 213-460-4618  
 •Female lead vocalist for wkng band. Country rock or country pop inft Reba, Janie, Rosanne, Crystal. Serious only. Julie 213-925-2051  
 •Female lead vocalist for wkng band. T40 &/or R&R. Jenna 213-925-2051

•Lead singer lking for R&R band inft Stones, Who. Also sing R&B & music of the 50s, D.C. (after 6) 213-855-0970  
 •Anyone skng attractive female vocalist inft Bangles, Missing Persons, Berlin, Yaz, call John weekdays 8-5, ext. 230. 714-540-4850  
 •Xit singer songwriter avail for band. Lots of stage/album cred, pop/R&B. Elmer (before 6pm wkdays) 213-383-0411 (aft 6pm 7 days/wk) 213-450-5879  
 •HR commrc metal vocalist w/PA lking for pro band. Pica, tape, vinyl. One of the best voices in town. Brenda 818-352-7419

## 12 VOCALISTS WANTED

•1st tenor needed for male vocal grp. Must hv high range, natural voice if poss, inft Philip Bailey. Michael (1-6pm) 213-733-1283  
 Robert (5-9-30) 213-583-3980  
 •Bassat wtd for male vocal grp. Must be able to sing baritone, inft Melvin Franklin. Michael (M-F 1-6) 213-733-1283  
 Robert (5-9-30) 213-583-3980  
 •Xit band w/album on the way, progr & dynamic, incorp svl style, leaning toward rock, lking for talented serious vocalist. Marty 818-362-8154  
 •Female backgr vocalists needed for band w/album & ggs. 818-997-7847/213-389-1501  
 •Vocalist/frontman needed to compli orig pop mo into late '70s rock trad. Must hv lyrics & self-confidence. Ocean 213-871-0778  
 •Upbeat melodic HR band w/mgmt, backing & own studio sks singer w/ftn, assured stage style & strong vox. Long hair image, "anything to make it" att a must. Joe 818-447-7501  
 •POWER, a HR/HM band, now auditioning vocalists/lyricists. Equip helpful. Jim 213-860-1572  
 •Commercial HR grp sks pro vocalist. Reliability & gd vocal skills a must. Demo req'd. Joe 818-334-4033  
 •Singers/dancers, 10-20, all ethnics encouraged, for the Be Aware Girls. 818-768-1919  
 •Singer wtd for maj L.A. hard pop grp w/mgmt & huge following. Hoople, Babies, Rich Kids. 213-989-8134  
 •Male vocalist wtd for T40 band w/orig prod. Must be serious, high range, write origa/lyrics, no drugs, relocate. Steady money, pleasant work. 805-833-9912  
 •Female singer for rock theater debut, demo a must. All pop styles. Blonde hair or wig req'd. Mr. Perman 213-467-3478  
 •THE GHOSTERS are lking for grt vocalist, must be able to sing harmony easily. 213-467-4108  
 •Hot guitarist, bassist & drummer, LITTLE WING, active-ly lking for lead vocalist catering to T40/dance. Rhns SGV area. Jim (after 6) 714-980-5480  
 Steve 818-285-4828

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 The City: "When you study with Sabine, you walk out wanting more. I can sing really aggressively, then turn around and be clear and passionate." Billy Trudell  
 Love/Hate: "I count on my voice every day, and thanks to Sabine it's always there." Jizzy  
**Rock 'n' Roll Evening News**  
 "Sabine is the voice guru for dozens of the hardest rockers. Her methods, which emphasize singing and screaming, have bands singing her praises." Marjorie Wallace  
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- Male vocalist wtd to front newly formed orig rock band ready to make debut. Must be energetic, dependable. Infr. DLR, Police. Enc 213-431-8631
- Lead singer wtd for supergrp w/arena moves & voice for newly formed band w/plys whose past incl WASP, Jethro Tull, Tommy Bolin, Angel. Gio 213-843-8094
- Band Infr. Jefferson Starship, Led Zep w/Warner Bros recording contract sks rdiculously gd frntman for the 90s. Jim 213-938-5961
- Are there any vocalists similar to Peter Gabriel in style & att? If so, call Ocean. 213-550-9121
- Seeking vocalist into pop & R&B snds for recording work. Bill 213-298-4550
- LOVESIKK, L.A.'s hottest band, skng vocalist. Must be total pro w/own PA. Poss recording contract, tour & work. Penny 213-479-3489
- Vocalist/lyricist w/pos att & grt rock image wtd by guitarist/composer to form melodic HR hit songwriting team. Craig 213-705-2246
- Female vocalist wtd for wkng snts. Pros only pls Pete 213-489-7996
- Singer/songwriter wtd for HR glam band. Must be very dedic, xlt hair, image, infli Stryper, Poison, Crue, Ratt, Greg 213-489-7996
- Great-looking male keyboardist needed for dark moody dance rock band w/maj connex. Infr. Christian Death, Bauhaus, Love & Rockets. Must hv wild image. 818-768-6852
- write different music & need very gd vocalist. William 213-876-3414
- ROYAL TEAZE, L.A.'s org party rockers in search of ultimate singer/frontman. Label intr, serious pros only, no flakes. Kurt/Sean (after 5) 213-874-0454/818-763-9133
- Pro guitarist & drummer w/grt mtl, equip, image, extreme dedic, sk male vocalist. Image important, talent a must. All org melodic but ballsy rock Tony 213-948-5510
- Great-look male vocalist needed immed for band w/maj connex. Infr. Christian Death, Bauhaus, Love & Rockets. No flakes. 818-768-6852
- Male lead vocalist needed for top L.A. band, presently showing commecr HR mtl. Must hv gd att & stage exp. Jim 818-485-1954
- Vocalist wtd, M, F, 18-25, pros only. Record deal poss, maj label intr, Larry 213-754-1115
- Lead vocalist who dls on keys or lead guitar or bass wtd for org pop rock band infli Scandal, Glass Tiger, Serious only, no smoking/drugs. John 818-840-9131
- Male vocalist wtd for rock band w/orig mtl. James 818-509-8918
- Female backgrounds for dance music duo, 18-22. Looks com first, dancing & singing second. Joseph 213-374-2864
- Male vocalist wtd for hi-energy Christian R&B band infli Midnight Oil, X, Husker Du, Enc/Mark 213-474-0265
- Three female R&B singers w/Patti LaBelle/Whitney Houston snd. Bett 213-388-2136
- Male R&B vocalist wtd Bett 213-213-36
- Male musicians wtd to form pro hi-energy rock act. Must be determined, flexible, serious. 213-436-6072
- Female vocalist/instrumentalist sought for psych HR band. Jerry 213-274-4846
- Melodic HR band w/label intr & mgmt skng exp'd lead vocalist. Mike 818-349-7501
- Male vocalist wtd to front newly formed orig rock band ready to make debut. Must be energetic, dependable, infli DLR, Police. Enc 213-431-8631
- Vocalist needed for 60s rock & roul band. Gd wkng snt, tight outfit. Serious only. Andy 213-592-5165
- NY-based HR band sks male lead vocalist infli Tyler, Jagger, Brown. Pros only, lks a definite must. 718-528-5285
- Are you willing to die for R&R? No mgmt, no labels, just incred songs. Hv long-term goal. Magical snts, intense emotions w/pos att. Brent 818-718-1370
- Lead vocalist wtd, HR band, must be male. Rock image, xlt voice, writing capability. We hv label intr, local follow-up, mgmt. 218-785-9086
- Male vocalist for innov duo, 19-23. Severed Heads/Psychic TV/Cabaret Voltaire/William S. Burroughs. Instr abt a plus. Chris 213-395-8598
- Male vocalist/frontman wtd for formed hard hard prog rock band IRIIS. Hv gvg in May w/come covers, then 99% org after May. Jeff 213-827-5780
- Vocalist wtd by Christian guitarist to form band infli Led Zep, Deep Purple, Rainbow, Firm, Robert Plant. 805-527-4593
- PASSION aka pro male vocalist/frontman w/orig HR image. No screamers. Tape/photo to 235 N Valley, #237, Burbank. CA 91505 213-827-5780
- Female vocalist/musicians needed. Billie 805-265-0297
- Singer/frontman wtd for hard-edged R&B band aka Tyler, Elliot, & Keifer. Dedic/att musts. Anthony 213-851-8821
- Steve Walsh & David Coverdale hybrid wtd for commecr rock band recording in one of L.A.'s finest studios. Free hrs spc, label intr. Bart 818-763-2891
- M/F vocalist to form HR org techno band infli Missing Persons, Power Station, Cars, Dokken. Top connex. Dave 818-357-9584
- Vocalist wtd, pro att, gd range, for hard melodic rock act w/label 213-422-4226
- Female pro star qual vocalist wtd for T40 wkng band. Pro att, gd lks a plus. Michael 818-980-5850
- ECSTASY, L.A.'s premiere T40 band, skng attractive talented white female singer/perf. Extensive club exp req'd, 3 nites, top pay. 213-761-4809
- Vocalist wtenor range for mdrn prog rock band w/ward edge infli Rush, U2, Yes, Boston. Music over image. So 213-328-0379
- Estab'd Euro-beat hi-energy grp w/maj label recording deal & current prod sks female backgr vocalist. Lks & stage pres important. Jeff 818-765-4838
- Very cool singer wtd by very hv R&B band. No label. Simple solid creative & very cool, infli Tommy Lee, Charlie Watts, N.Y. Dolls 213-969-9169
- Totally pro metal bassist wtd for maj prog w/mgmt & pro mo p/q to P.O. Box 5005, Anaheim, CA 92804. 213-969-9169
- Very cool singer wtd by very hv R&B band. No metal. Charnika, lks, att, pro qual perf. Infl NY Dolls, Stones, Hanoi Rocks 213-969-9169

## 13 DRUMMERS AVAILABLE

- Cocky HR drummer Michael G. sks estab HR band. Pros only pls. 714-842-8224
- Drummer avail for wkng band, hard-hitting, 4-on-the-floor drummer, much exp w/may bands, serious. Marc 818-786-5774
- Drummer, 25, 19 yrs pro exp, tour/session exp, sks estab'd band w/label. All styles welcome, pros only pls. Clay 818-845-3581
- Electronic percussionist avail for big beat reggae unit, pros only. 213-399-6831
- Exp'd drummer lking for wkng snt or stb. PIT grad, xlt equip, gd rock image. Bill 213-876-3134
- Drummer/producer, raised on TX circuit & ready to smash L.A., sks hv rock org band w/career-minded rockers. Xlt equip & PA. Rusty 213-461-7339
- Drummer avail for wkng band. Top equip, reliable trans, solid & creative for all styles. Lawrence 805-495-7643
- Acoustic Linn McIntosh, infli Snt, Weather Report, David Sanborn, Rhys spc. Andrew 213-397-7754
- Drummer, 21, wlt jn form T40, 60s/80s cover band. Sks people w/PA, rth spc, lks, humor, versatility, att. No serious pros, beginners, egos, drugs. Jerry 213-748-8586
- Drummer, 10 yrs exp, PIT grad, sks pro band, T40, jazz, R&B, etc. If it pays, I'll play. Mark 818-841-5180
- Pro rock drummer into elec setups, w/album/vcd credits, sks elec-oriented commecr band w/ld songs & gd vox. Must be managed & backed. Mark 818-761-8482
- Drummer avail for T40, casuals, commecr fusion. Swiss clock, tasteful. 213-202-9313
- Pro drummer avail, hi-energy, hard-hitting, xlt timing, showmanship, image. Herbert 213-654-1330
- Linn drum programmer sks prod co. (after 11) 213-807-2203 (after 5pm)
- Cocky HR pro pounder, Michael G, sks estab'd HR band. Pros only pls. 714-842-8224
- Top-notch drummer avail for pro grp w/credentails. Hv all skills & quals needed to be extra hot. Louie 213-305-0236
- Electronic drummer lking for funk trash pop gr alia Starpoint, Morris Day, Jettis, Janet Jackson. No egos pls. Pro. Tracy 818-501-4310
- Drummer avail for jazz, fusion, R&B or funk band. Super exp w/vox, own mtl, xlt equip. Serious pros only. Johnny 818-718-2683
- Drummer/vocalist, exp'd all styles, sks casual or T40 band. Brian 818-789-9751
- Drummer, 26, energetic, hrd-hitting w/stage/studio exp, sks pro R&R/80s band. Bon Jovi/Ratt infl. Dan 818-346-2023
- Drummer lking for org grp. Hv current studio demos & video; am xlt plyr. Bill (after 6) 818-980-5850
- Michael Graves, formerly w/Bang Bang, CBS, Danny Spanos, Lita Ford, Landon, Swing 99, sks pro wkng band. Willing to travel. 818-980-5850
- Pro drummer w/mgmt & backing sks pro HR/HM style band w/mgmt or record deal or intr. Totally serious, gd image/att, totally dedic. James 213-376-6453
- Solid hard-hitting drummer lking for hard-edged blues band. Infl John Bonham & Cozy Powell, pros only. Justin 818-340-1572
- Drummer avail for wkng band. Grt plyr, hrd Simmons, acous set, reads, percuss, vox, trans, all styles. Pete 805-499-9129
- Double bass drummer w/mgmt sks commecr rock band w/mgmt or label intr. Hv xlt equip, infli Ratt, Dokken, Bon Jovi, Cinderella. Serious only. 818-443-4621
- Smashing rock drums, pro metal bands only. Wayne 213-466-6844

## 13 DRUMMERS WANTED

- Two folkie guitarists sk drummer to play upbeat pop orig infl REM, Smiths, Roxy Music, Kate Bush. Patia 213-281-9871
- Drummer wtd, serious pros only. 213-281-8561
- Drummer wtd for band infli Descendents, Social Distortion, The Last. No drugs. David 213-271-7086
- Singer & guitarist sk drummer to join fun image-oriented rock band w/punk edge. No metal fans, serious only, infl Cramps. 213-659-3884
- Female drummer wtd for orig female country rock band. Hard-hitting, style of Steve Earl, Rave-Ups, CCR, Emmylou. Barb 213-823-7122
- Drummer wtd for all-org mdrn rock band w/maj label intr, contact, xlt mtl. No metal. 214-673-3965
- Beaters beware! Smart drummer wtd for wkng trio w/label & gd songs. 213-207-0854
- Drummer w/Euro look & style, 16-19, dedic, gd att, infl Copeland, Pearl, Moon. Serious only. Mark 818-247-2708
- Female drummer intr in playing in all-girl KROQ-style band w/orig potential. Call Melinda. 213-829-1508
- Drummer wtd for org R&B band infli Pretenders, Flesh for Lulu, Billy Idol. Serious only. 213-851-7167
- Drummer, mdrn, musical, artistic, percussion-minded, solid, placement, processing, team plyr, gd image for commecr new music. Carson 213-608-8311 Steve 818-994-6484 Chris 213-828-9109
- Internal! New music band under gd mgmt sks perm drummer for recording. Greg 213-874-2803
- Hard-hitting drummer wtd by hi-energy rock band who just released debut LP. Gd equip, exp, willing to travel a must! Infl Clash. Scott 818-957-2858
- Drummer wtd for HR glam band w/outrageous image that wlt potential. Call Melinda. 213-468-7996
- Drummer auditions being held for new upcoming metal ensemble. Must play w/late & power. Pros only. Brad 818-966-0310
- Great-lking drummer needed for dark moody dance rock band w/maj connex, infli Christian Death, Bauhaus, Love & Rockets. Must hv wild image. 818-768-6852
- Drummer wtd by R&B band infli Cheap Trick, Hanoi Rocks, Beatles. Image, drive, dedic musts. 213-724-3431
- Dance drummer w/trans, electric & acoustic lks, creative att. Serious only. 213-463-3848
- Drummer for jamming w/hopes of becoming serious. Infl U2, Mission, Christian Death, Cult, TSOL. Intern w/ld att. Rick 818-764-4749
- Drummer wtd for tight melodic HR band. Hv connex. Jim 213-938-5961
- Drummer wtd for unique rock ensemble. Casual jam sessions, inviting almost any musical infl. Intern or pro ok, no premature commitments. Rick 818-785-6900
- Great-lking male drummer needed immed for dark moody dance rock band w/maj connex. Infl Christian Death, Bauhaus, Specimen. Must hv wild image. 818-768-6852
- Fastest drummer in L.A. wtd by former members of Agent Steel, must be hard-hitting, extra fast, infli Slayer, SOV. Hv 3 albums out. Guy 213-202-1123
- Working vocalist & guitarist w/wknd gigs & gd pull sk new drummer & bassist. HR/HM background image a must. Stuart 805-962-6270
- Pro drummer wtd, must be reliable, very dedic & image-conscious, styles ranging from Rush to Duran2. Roger 818-989-1645
- Drummer wtd for org band, estab'd on shows club circ, recording soon. Infl Pretenders, Petty, Byrds, U2. Ted 213-769-8850
- Exp'd singer/songwriter forming band around org mtl. Xlt musicians involved, rd equally xlt drummer to complete picture. Infl Dylan, Dire Straits, Beatles, Michael 213-627-8949
- Drummer/percussionist/elec drums wtd for org music by synth/pianist. Instr/vocalist, 4-trk & live. Creative minds, nice souls. 213-306-5188
- Drummer needed for funky jazz-infl psych HR band w/mtl & gigs Jerry 213-274-4846

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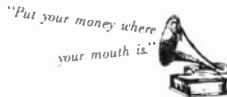
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•Dedicated drummer for down to earth, colorful, fun in sun party band. Mainstream HR/R&B, hair length not important. No metal, no dark side. 818-518-SUN-HATS

•Drummer wtd for T100 R&B band to tour HI for 3 mos. Gd pay. Jim 213-479-5005

•Drummer wtd. Solid, dbl bass, xlt meter, image, 20-23. Dependable. We hv mgmt & producer 213-851-0838

•Drummer wtd by Christian guitarist to form band. Infl Led Zep, Deep Purple, Rainbow, Firm, Robert Plant. 805-527-4593

•Drummer wtd for all org HR band. Solid beat, tasteful fills, hd-wking. H/v mgmt & backing. No att 14-952-3338

•Drummer sought by bassist to form ultimate new rock grp. Brutal/Bozzio infl or own. Must hv new fresh approach. No dinosaurs. Romanus (after 10pm) 213-876-0745

•Drummer needed for org barroom R&B band. Sloppy aggressive meter, trad Facets style infl Stones, Cougar, Pretenders. Charlie Watts meets Martin Chambers. Jonesed 213-975-2654

•Drummer wtd for wking '80s band. Absolutely must play note for note like the records. Xlt ear for harmonies, high voice. Gd pitch a must. Ethan 213-545-3774

•Orig band s/s drummer, mid-20s to compl grp infl Simple Minds, OMD, Duran2, Mike 213-851-4363

•Tommy Aldridge & Steve Smith hybrid wtd for commie rock band recording in one of L.A.'s finest studios. Free rhts, label intr. Bart 818-763-2891

•Drummer wtd, classy melod pop rock grp. 18-25, gd-ling, strong backups a must. Euro image, must breathe meter. H/v producer &/or investors. Rick 818-763-1395

•Steve 818-764-7108

•Percussionist wtd for band to play various shows around L.A. area. Serious only. Nds to be very versatile in sound. Bill 213-281-8256

•Drummer wtd for Euro/techno/rock/funk recording/performance act. Must hv elec drums & sota drum mach. American roots music indie albums & tour. Greg 213-931-9908

•Solid drummer wtd for band w/explosiveness of Cheap Trick/Cash & groove of T. Rex/Stones. Scott 213-876-6807

•Drummer wtd for org HR band the DAGGERS. Hard-hitter, death rock image a must. Immed gigs. Recording & label intr. Drack 213-473-1760

•Hard-hitting drummer needed for org hi-energy HR grp w/gsl. Must hv exp, backgr vox, gd rock image. Bonham infl welcome. 213-466-2869

•Cool drummer needed w/pos infl Cult, Poison, Duran, Echo, Doors, Tall, gd lks important. No Simmons, no extensions. Darren 213-664-6006

•Drummer wtd for estab'd HR org band CHAOS. Success must be your motivating drive. Joe 213-644-9141

•GASLIGHT, 60s style pop rock, is in the critical stage due to lack of a musician who is also a drummer. Clean, committed only. Fussiest only. 818-366-5323

•Double bass drummer wtd for Christian metal band w/recording deal. Dedicated. 818-846-6841

•Estab'd Euro-beat hi-energy grp w/maj label recording deal & current prod nds elec drum machine. Image/style important. Jeff 818-765-4838

•Totally pro metal drummer wtd for maj pop wimgmt & vinyl. Promo plq to P.O. 5005, Anaheim, CA 92804.

•Heavy hitter wtd by very hvly R&B band. No metal, Simple solid creative & very cool, infl Tommy Lee, Charlie Watts, NY Dolls. 213-969-9169

## 14 HORNS AVAILABLE

•Cornet player s/s Dixieland band. 213-204-3650

•Sax, clarinet, flute, vocalist avail for T40 wking band. Lee 818-788-7532

•Mean & nasty tenor sax w/strong lead & backgr vox lking for pro T40 rock R&B band Mike 213-478-4853

•Sax/keys also plays flute, clarinet, harmonica, sings lead & backgr vox. Ron 818-765-3179

## 14 HORNS WANTED

•SMALL FAVOURS, local band on playing circuit, w/recording video, s/s F/T sax plyr, Tom 213-532-9448

•Ladies, we need horns & we need woodwinds. Billie 805-265-0297

## 15 SPECIALTIES

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•Lestat, if you are alive, pls make yourself known to me Mike, April, 1987.

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•Do you have a sampler, sequencer, or drum machine & need extra money? If you answer yes, I'll pay you cash for your time. Reuben 213-281-7126

•Serious investors needed by all-org funk dance rock band w/whol female lead singer & mgmt. No BS, just hd-wking pros. John 213-462-3020

•Wanted: Rock/HR band who would like to have tapes/records played on upcoming new radio show. 213-469-6481

•Keyboard coach wtd to teach chord progressions & some theory. Irene 213-592-5751

•Determined mgr sought by commie compat HR band. We hv what it takes, do you? 818-982-7829

•Hot female sng special investor for demo. Brooke 213-859-5866

•Wanted: Photographer to shoot album cover for world-class rock artist w/solo vinyl ready, on spec. You shoot 'em, I'll press 'em. Johnny 818-782-4230

•Roadie w/truck or box van wtd for org female hvly rock band. 818-953-4251

•Singer/guitarist lking for hot plyrs for exciting proj. Recording/lvs shows, singing a plus. Jackie 213-664-3841

•Versatile 4-pc backup band of 5 yrs avail for anything. Bass, keys, guitar, drums. Fred 714-995-5563

•Wanted: Investors for HR glam band w/outrageous image that sells. Greg 213-469-7996

•Booking agent wtd for wking T40 band. Greg 714-548-3343

•Bassist & drummer needed by pro guitarist infl VH, Travers, Beck, Beatles. Pls, no stuck up atts. Covers/ongs. Pros only. Michael (9-6) 213-462-5998

•Manager needed for solo artist into dynamic American pop rock. Recent release cass/LP, also 45, xlt reviews. Top record. Bio/tape avail. Phil 714-775-3306

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•Rock lead guitarist w/custom-made special guitar system sng to share rhts sng w/ndw or musicians. 3 days/wk use, must be safe area & reas rent in Hlywd/NH area. 818-509-8588

•Wanted: Pro C&W band for female vocalist. Also need person to write notes for music. No drugs. Darryl 818-842-1628

•Venice/SM area musicians wtd by piano/synth/composer. 33, Creative instrumental & vocal music. No beginners or stars. 213-306-5188

•Wanted: Female to trade housework for recording studio time. Home of music publisher/recording studio owner Elizabeth 818-780-3146

•Musicians wtd for Christian pop rock proj. Lisa 213-398-1459

•Rockers PYROCERE lking for agent/mgr for backing & PR work. We've got the hits & the image. Aaron 714-986-5579

•Serious R&B pop solo artist/songwriter/drummer s/s mgmt &/or investors. H/v demo & hit mtl & industry connex. Action (days) 213-738-2561

•E.A.-based band D.C. LACROIX, currently signed to Enigma, s/s road crew. All positions open, pay neg, van pref'd. 818-989-1810/213-654-4707

•Drum roadie/tech needed for hot pro drummer. James 213-775-6453

•All pro soundman band forming. If you're a present or former soundman, can play an instrument well & are up for a little fun. Marshall 213-460-6016

•Estab'd Euro-beat, hi-energy grp w/maj label recording deal & current prod, s/s publicity agent. Exp not a requirement. Jeff (24 hrs) 818-765-4838

•Need any pro music software for my Macintosh. I hv all maj writing & graphics software that's avail for Macintosh for trade. Let's make a deal. Bill 213-978-1201

## 16 SONGWRITERS

•Female vocalist s/s guitarist/songwriter for collab on org mtl to form solid foundation for commie rock band. 818-841-5160

•Sexy female vocalist/lyricist aia Sade, Grace Jones, s/s org hot mtl & collab. Brooke 213-859-5866

•You're lking for an incred lyricist who's not only a very witty wordsmith, but grt to work with. You've just found one. 213-313-0901

•Songwriter/perf s/s other creative musicians to form eclectic roots rock band. Jeff 213-657-4683

•Female jazz pop band w/strong plyr sng mtl for org proj. Sylvia/Rene 213-540-9834

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