

Music CONNECTION

THE STATE OF A&R
MC Readers Fire Back

k.d. lang
Lower-Case Sensation

BRIAN WILSON
Suffering Surfer

ROBERT JOHNSON
Elvis of the Blues

PHIL JOHNSTONE
Plant's Tall Cool One

THE CHRISTIANS
MASSIVE in the U.K.
zilch in the U.S.

SASSIN
Rockin' in N.Y.C.

DON DIXON
MARTI JONES
Of Records & Romance
(Exclusive Joint Interview)

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Vol. XII No. 17

August 22—September 4, 1988

Lisa Johnson

Every so often, a story comes along that simply has to be told. When we heard that classy producer Don Dixon had tied the knot with equally classy singer Marti Jones, we sensed that this might be one of those stories. In this, the couple's first official joint interview, Jones and Dixon discuss the issues that are pertinent to their lives and careers—complex issues that form a microcosm of the art and commerce of pop music, circa 1988. As their collaborative and romantic relationship has deepened over the course of Jones' three A&M albums, all of which Dixon produced, the partners have learned—are still learning—the how-to's and the how-not-to's of making records and writing songs together, dealing with the record company, getting their music on the radio, finding an opening, increasing visibility, and the other crucial matters.

For these two, the personal and professional aspects of the experience have become as inseparable as the twisted vines Jones sings about on her impressive new album, *Used Guitars*, and this fact imbues their dialogue with a startling immediacy. This interview distinguishes itself from others in that, for the most part, Jones and Dixon are talking primarily to *each other* rather than to the interviewer, which gives the conversation a sense of intimacy and liveliness, of things being worked out as the tape rolls. We thank them for trusting our motives and speaking from the heart and for shooting from the hip—and we sincerely hope they realize the goals they've set for themselves.

—B.S.

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Cover photo of Don Dixon and Marti Jones by Lisa Johnson; reflector held by Bonnie Dixon.

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CONNECTION
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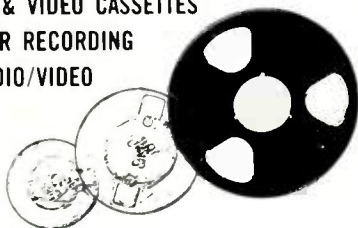
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Feedback

Placing the Blame

Dear MC:

Concerning Bud Scoppa's column, "Status Report: Good Field, No Hit" (July 25): Scoppa correctly points to one of the causes behind a release that "stiffs": poor promotion.

Promotion can be the livelihood of an act or its death-knell. It can put it over the top, or bury it in obscurity. Yet it appears that a lot of the promotion is not keeping pace with the creativity of some of the recent signings. It is not uncommon for the same techniques to be used promoting a Def Leppard as a 10,000 Maniacs. Promotion is too often a repetitive use of a formula. Promotion needs to be creative as well as aggressive. There needs to be the combination of "gut-level" support and business savvy when promoting a record, and neither can be lessened in intensity when the label also releases one of its mainstay acts. Airplay also depends heavily on the relationships that exist between promotion people and station programmers, and their ability to get the new release heard.

Promotion based on the [concept], "We'll give you concert tickets to give away for one of our major acts, if you play the single on this new release," is too common and lacks imagination. Yet it is done quite often, despite the quality of the new release and the originality of the act. It is used more to overcome resistance than to identify uniqueness.

Expenses for promotion that are charged back to the act can also spell disaster, as it can artificially raise the recoupment threshold. An act with moderate chart and sales success can still find themselves deep in debt to their label.

Acts can avoid a degree of difficulty by taking on some of the responsibility for their successes or failures themselves. Too many acts develop a star attitude just because they are *signed*. Being signed is not the be-all or end-all. Selling millions of records is.

Acts *can* promote and publicize. They *can* get on the phones, pitch the virtues of their music, and establish an industry presence. They will be creating an awareness about their music that will supplement the quality of the release. That, in turn, will help move product. Acts should also develop ways to get their music to the street. Once they do, radio will probably pick up on it.

And as Scoppa points out, "Don't

blame the people who are putting their asses on the line," until the act can say it did as much or more than anyone else to help make it work.

Adam M. Sandler, President
 Morse Entertainment Group, Inc.
 Beverly Hills, CA

Some Ray of Hope?

Dear Bud:


As your former A&R cohort at Arista Records, I read your A&R commentary ("Status Report: Good Field, No Hit") with a great deal of interest. I must commend you on a truly insightful and outstanding piece of essay journalism. Your perspicacity regarding this critical problem really hit the nail on the head. More importantly, you acutely revealed that there are more important questions at hand. Do these times abound with the kind of receptivity needed to nurture and develop acts of a unique, avant-garde, innovative, or radical sensibility of radio or the public-at-large? Do we, as a culture, desire to challenge our thinking to any significant degree? I believe you said it best when you spoke of how we have been given such a steady diet of dreck for so long that when something of uniqueness and innovation or *genuine artistry* comes along, we very often fail to even notice its existence, let alone its inherent attractiveness.

It is not only music that has been affected by this lack of interest; the same can be said of literature, film, and theater. There may be bigger films and more spectacular plays (*Roger Rabbit*, *Cats*), but their appeal lies in the spectacular special effects, sets, costumes, or staging, as opposed to what's coming off the page in the form of social content or commentary.

Today, the medium seems more important than the content itself, as exemplified by most heavy metal and dance music. There is nothing inherently wrong with these forms of musical expression, but I do believe today's music is in need of some artistic balance.

Today, with artists such as Suzanne Vega, Tracy Chapman, Michelle Shocked, Toni Childs, and the reemerging Patti Smith, there seems to be a ray of hope on the horizon. I hope that these artists signify a greater willingness on our parts to allow the nurturing of a wider variety of talent in the years to come.

Ritch Esra
 Trebas Institute
 Hollywood, CA



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Bad Times at Sounds Good

Indie Distributor Falls Victim to a Shrinking Marketplace

By Chuck Philips

HAWTHORNE, CALIF.—Making money in the independent record industry is not easy. Recent upheavals in product distribution have put the pinch on a growing number of small, domestic independent record labels.

In the last 18 months, major forces in West Coast independent distribution have all but gone belly up. Systematic is no longer in business; Greenworld declared bankruptcy; and the future of Jem, plagued by debt and legal battles, remains uncertain. The latest blow, the details of which have just been uncovered, is the impending collapse of Sounds Good Music Company.

Sounds Good Music Company is owned by Bob Marin, an 18-year veteran of independent record distribution; Richard Foos is a minority non-operating shareholder of the company. Sounds Good is located in Hawthorne and shares its headquarters with Marin's other company, an independent label called Chameleon Music Group.

Once a thriving enterprise boasting an expansive distribution network, Sounds Good has been forced by recent financial difficulties to reduce staff, recall product, and delay payment on outstanding accounts. According to executives, indie labels such as Frontier, SST, Dr. Dream, Twin/Tone and Bar None are all owed payments from Sounds Good.

"They did a great job of selling our records," Bar None executive Glenn Morrow said. "They just didn't do that great of a job paying for them." Estimates of outstanding accounts due, according to indie label officials, range from approximately \$2,000 to \$25,000 per label. Since February, payments have been few and far between.

"I'd like to know what on earth happened," Frontier Records executive Lisa Fancher said. "For years, Sounds Good did such a great job. Then all of a sudden [in February], everything just came to a screeching halt."

Sounds Good blames most of its financial difficulties on restrictive legislation banning parallel imports. The ban was instituted in 1986 to protect major American record companies (CBS, WEA, RCA/Arista/A&M, etc.) by preventing independent distributors from im-

porting European and Japanese versions of major record company releases. For instance, the legislation made it illegal for independent companies like Greenworld, Jem, and Sounds Good to import and sell English imports by popular artists such as Peter Gabriel or Elvis Costello. Prior to the advent of this legislation, import sales served as the major source of income for distributors like Sounds Good.

Coupled with the devaluation of the dollar abroad, the effect of the ban on parallel importing proved to be disastrous for independent distributors. "They virtually made us a ma-and-pa business instead of a major concern," Marin said in a recent *Los Angeles Times* interview.

According to shareholder Foos, the financial problems caused by the import ban were compounded by the time-consuming nature of product-return policies governing the independent record industry. Distributors sell records on consignment, as do the retailers they service. "In general, it can take a large [retail] account anywhere from twelve to 24 months to return product," Foos said.

The fact that Sounds Good Music Company and Chameleon Music Group operate under the same roof has fueled speculation within the industry as to whether Sounds Good distribution money was ever used to finance Chameleon label projects.

"That is 100 percent untrue," Foos said. "They are completely separate corporations. Sounds Good Music Company is a distributor of Chameleon and gets no more favorable treatment than any other distributor."

Robbie Fields, president of Posh Boy Records, once served as managing director of Chameleon. Although Fields has had his differences with Chameleon executives (Chameleon is currently operating under a cease-and-desist order from Posh Boy), he agrees with Foos. "Because they share the same staff and premises, Chameleon and Sounds Good seem difficult to disentangle from one another," Fields said. "But their proposed functions are clearly defined—Chameleon is a label and Sounds Good is a distributor."

Over the past few months,

Sounds Good has returned product to a number of independent record companies. Labels like Bar None, Twin/Tone, and Frontier have also reported payments of small increments on invoices due them. But the overall impact for the Sounds Good dilemma on the indie record industry has been devastating.

"The most galling aspect of this is that we were funneling records to people who obviously knew they were in trouble," Fancher said. "Sounds Good was placing huge orders with us right up 'til the end. For Frontier, it's been a nightmare. Just getting by month to month has become a real chore."

Dr. Dream's Dave Hansen agrees: "It puts a small company on the verge of going out of business. We feel we've been hung out to dry."

It's no secret that independent labels operate on tight budgets. Loss of income not only affects the wages of artists and salaried employees, but also the studios, CD and vinyl plants, color separators, and jacket manufacturers who help produce independent product. Due to problems associated with Sounds Good and Jem West, indie label executives maintain that the size of their market has shrunk by at least 30 percent.

"It not only affects how much money you can spend to record new artists," Bar None's Glenn Morrow said, "it puts severe restraints on tour support dollars, radio promotion, and advertising budgets. Everything shrinks. When distributors don't pay their bills, it causes damage throughout the entire industry."

"I hope Sounds Good is conscious of the repercussions of their actions, and how terribly they have injured the independent music industry as a whole," Fancher said. "I hope they realize the enormity of what they have done."

According to indie label operators, the future of West Coast independent record distribution remains uncertain. Allegations are circulating throughout the industry pertaining to pending lawsuits, cease-and-desist orders, collection agency intimidation, and rumors regarding the possible sale of Sounds Good to Bayside, a distribution outfit in Northern California.

Although Twin/Tone Records is one of the indie labels damaged by

unpaid Sounds Good debts, executive Chris Osgood offered a more optimistic perspective: "Lots of times, it's easy for pure indie labels, like myself, to throw stones at the distributors who have their own labels. When a distributor becomes insolvent, it's everyone's first guess that they poured all the money into their own label and it didn't work out. But I know the people at Sounds Good. Their hearts are in the right place. This situation is much more complicated than that."

"In my opinion, the indie distributors are not the bad guys to us labels—they are our sales people. They are the buffer between us and the goofy [retail] chains," Osgood added.

Glenn Morrow of Bar None concurs: "I don't think the people at Sounds Good want to screw anybody, really—it's not malicious. They just made some mistakes. I think in their hearts and minds, they believe they are going to pay everybody back. Whether they are too overextended to do it, though—that is the question."

As presstime approached, Marin issued the following statement:

"It has been our desire from the day it seemed that Sound Good was no longer a viable entity to see that the vendors that had supported us through the years were not hurt. Therefore, we have stayed open in order to collect our receivables. As these receivables have been collected, we have disbursed them to our vendors, whether through returned product or actual moneys."

"At the same time, we have tried to place Sounds Good with another entity who would not only assume our obligations, but also provide a viable distribution service for our vendors. At this time, it looks like we have accomplished our goal, as we are in the final stages of negotiations with another distributor, and we should have an announcement within the next couple of weeks."

"It should also be noted that the Chameleon Music Group is an entirely separate entity that will not be affected by any changes taking place in Sounds Good."

"I wish to personally thank all of the vendors who have been so patient with us during this unfortunate situation; we are quite confident patience shall be rewarded." ■

What's Wrong With Compact Discs?

By Michael Fremer

PLENTY. FIRST THERE IS THE PRICE. Did you know that it costs no more to manufacture a compact disc than an LP? I mean complete: fabricated, silkscreened, jewel-boxed, outer-theft-proof-boxed, and shrinkwrapped. It's true—it costs about three bucks. So why are you willing to pay \$15 for one? P.T. Barnum had the answer.

Oh, but CDs have "perfect sound forever," like the original hype stated, right? So why not pay twice as much? Well it's not forever, folks. The Archive of Contemporary Music, a New York non-profit repository of recorded music, reports that radio station DJs, who have had CDs longer than anyone, have been calling in complaining that their older discs—about four years old—no longer track.

The problem is "laser-rot." What happens is, air gets in between the plastic sandwich, and the aluminum reflective surface begins to corrode. The laser has trouble reading the "pits." Eventually it can't read them at all. End of disc, end of perfect sound forever. Mobile Fidelity makes gold-surfaced discs for \$30 apiece. They won't corrode. Thirty bucks? I'm sure you're putting down this magazine and running out to buy some.

Now it's being discovered that some of the inks being used to silkscreen those attractive labels contain corrosive materials that almost immediately begin eating away at the aluminum surface. An executive at one plant admitted it in a *Billboard* article. The next week he tried to retract it. It was probably that or the unemployment lines for him, regardless of the truth.

The truth is, if you're replacing your favorite records with CDs at \$10-15 a pop, you're crazy. Not just because it's possible that they'll corrode into uselessness in a few years (no one yet knows how big the problem will become), but because they simply don't sound anywhere near as good as records. Period! If you had a movie theater in your house, would you prefer watching the video on a TV screen because it's more of a bother to set up the reels and adjust the focus on the projectors? Not unless you're just plain lazy.

CDs are to records what videos are to movies: sampled, scanned, and coarse, missing huge chunks of

information. If your CD player sounds better than your turntable, you have a lousy turntable. It's like comparing the experience of watching a movie in a hole-in-the-wall theater with lousy projectors and a tiny ripped screen with watching a video on a decent VCR and television, and then declaring video superior to film.

It astounds me that people flinch at spending \$200 on a phono cartridge that will make their hundreds of records sound better than CDs, even after a hundred plays, but they'll eagerly run out and spend that \$200 to replace about 14 records with the CD versions. It's idiotic! Rebuying digitally remastered versions of your favorite analog recordings is like dumping movies you own for videos. (Digital recording is a sick joke in its current state of development, but that's another article).

Not only is CD technology inferior-sounding, but most of the guys doing the transfers are egomaniacal knobtwiddlers who can't leave well enough alone. They've got to whiten, brighten, and digitally reverberate everything they get their grubby little hands on. Gotta make 1968 Richie Havens sound like 1988 Madonna, you know.

If all this is true, why have CDs taken over you ask? Well, they haven't! What percentage of American homes do you think have CD players—20, 30, 50? Think again. It's a measly eight percent! The Record Industry Association of America (R.I.A.A.) had hoped to get it up to 13 percent by now, but they've failed, despite collusion between the record labels, the record stores, and the CD player manufacturers, who together form a mighty enterprise.

You walk into a record store and you'd think everybody had a CD player. You're literally banished to the back of the store if you want to buy vinyl, except for the new releases, which are out front. Curious, isn't it? Not really. Who the hell wants to spend \$15 for unknown music? Most people buy the cassette or LP first, and then if they really like the music, they'll go for the CD. If they'd go out and buy a good turntable, they wouldn't bother wasting the \$15.

You probably also think the CD manufacturing business is a gold

mine, right? Wrong again. One industry publication described last year "the bloodbath of '87." This year isn't much better. Many CD manufacturing facilities have gone under. The giant DuPont plant has yet to show a profit. There's a glut of facilities on the market, making the \$15 retail price of new CDs all the more disgraceful.

What's the solution? Get more players in people's homes and lower the prices of the discs. How is that being accomplished? The hardware manufacturers are making the players cheaper by using lower-quality, horrible-sounding digital-to-analog converters, the key element in CD players. Eventually, the software manufacturers will lower the prices, too, but also the quality, thus increasing the chances of the dreaded laser rot.

While the hype is that vinyl LPs are dead, this is simply not true. Fact: Rykodisc, which prided itself on being the only all-CD company, has begun making vinyl LPs. Fact: Dunhill Compact Classics, an all-CD company, is releasing its latest Ray Charles reissues on vinyl as well as CD. Fact: Mobile Fidelity, the half-speed mastering LP folks who recently switched to CD, are going back into the vinyl business.

Things in CD land ain't what they appear to be, folks, but why be surprised? You've got to be suspicious of anything or anyone who succeeds during the Reagan years, be it Madonna, the Boss, NutraSweet, or CDs.

If you want fake, processed, artificial, lifeless, dimensionless sound from all your music, if you want one-note "bass" where you can't tell a Hoffner from a Precision from a Jazzmaster, a pick from a thumb, go spend \$15 for the privilege and buy CDs. If you want what is still the finest way to enjoy music in the home, buy LPs and invest in a good belt-drive turntable like the Ariston Icon, the Linn Axis, or the Systemdek, among others. These superior tables set you back about the cost of 25 CDs. Have you got 25 records? Then what are you waiting for? Take a few down to a good high-end audio store, along with your favorite CDs, and hear the truth. You just read it. ■

Michael Fremer is senior music editor of The Absolute Sound, a high-end audio magazine.

Signings & Assignments

By Jim Maloney

Enigma Records has moved to new quarters: 11264 Playa Court, P.O. Box 3628, Culver City, CA 90231. The phone number for Enigma is 390-9969; if you're calling Restless Records, Enigma's independently distributed label, it's 390-5223. Also, **Enigma Entertainment Corporation** has announced a joint venture with the **GWR Entertainment Corporation, Ltd.** (and its label, **GWR Records**). The arrangement will provide the up-and-coming British label with a major North American pressing/distribution deal, as well as full promotional support from Enigma. Initial releases in the joint undertaking will include the work of **Fastway**, **Hawkwind**, **Batfish**, **Girlschool**, and **Adam Bomb**.

Virgin Records has named **Lygia Brown** to the position of regional R&B promotion manager. Brown, who will cover California, Washington, Arizona, and Denver from her Los Angeles base, was most recently in promotion at RCA Records.

Atlantic Records has appointed **Elynn Salis** to the position of tour publicist, based in New York. Salis will secure media coverage for touring Atlantic and Arco artists.

Lauren Ashlee Communications will be responsible for the West Coast public relations, advertising, media coverage, registration, and corporate sponsorship for the first hard rock and heavy metal convention, **Foundations Forum**, scheduled for September 30 and October 1 at the Sheraton/Universal Hotel. For information, contact the firm at (818) 761-5019.

Susan Blond, Inc. of New York has made several additions to its client roster. Uni Records artists and heavy funk duo **Eric B. & Rakim**, London/PolyGram's new Irish band **Hothouse Flowers**, Uni Record's glam-rockers **Transvision Vamp**, London/PolyGram hitmakers **Bananarama**, and **SBK Entertainment World, Inc.**, the largest privately owned song publisher in the world.

Claire West has joined the Studio City-based **Burns Media Consultants, Inc.** as director of sales and marketing. West comes to Burns—the oldest full-service consulting firm in the broadcasting field—from Jim West Company in Dallas.

RCA Records and **BMG Music International** have just finalized a deal with the newly-formed **Simmons Records** that will involve the worldwide promotion, distribution, and marketing of the new label. Simmons is owned by **Gene Simmons**, a member of the rock group Kiss. Initial releases will be by **House of Lords** and British artist **Loz Netto**.

Jem Records, Inc. of South Plainfield, N.J. has appointed **Richard Jensen** to national sales manager and named **Jonathan Mann** to the position of vice president of business affairs.

The Creative Service Company of La Crescenta, California has appointed **Charmaine King** to the position of publicist. Previously, King ran her own p.r. firm, King Communications. She'll handle such clients as Jean Luc Ponty, New York rock band Dead On, and Expansion Records.

Country music veteran **Cliffie Stone** has been named executive consultant and director for all of **Gene Autry's** music publishing companies. He can be reached at (213) 462-1366.

BRS Entertainment has been formed by former Motown executive Steve Buckley, personal manager/stockbroker John Raatz, and business manager Robert Silvert. The first three signings are all jazz fusion artists—bassist Brian Bromberg, guitarist Joe Mely, and **Illustrated Man**. BRS is located at 3575 Cahuenga Blvd. West, Suite 251, Los Angeles, CA 90068. ■

A&R/ Bud Scoppa

Status Report: An L.A. Musician's Retort

THERE'S BEEN A HEARTENING response, pro and con, from industry types and aspiring musicians alike on my July 25 editorial, "Status Report: Good Field, No Hit." My piece, defending the judgments of the A&R community but lamenting the fact that the good music doesn't get exposed to the listening public, was inspired by Janiss Garza's anti-A&R column in the same issue. This issue's Feedback section contains a pair of responses to the issues raised by the two editorials. What follows in this space are excerpts from a provocative letter written by an L.A.-based musician who refers to himself only as J.C., explaining, "My management has requested that I submit my comments anonymously, so as not to strain relationships with the A&R people with whom we must remain in contact." Fair enough, J.C.

From where Bud Scoppa sits, most A&R people are "passionate music-lovers with unusually good taste"? Bud, which band are you trying to get signed? I agree with Janiss Garza. It's been my experience that the vast majority of A&R staffers are unimaginative cowards who, upon placing a demo into the cassette player, pray they won't like what they hear, lest they have to put their job on the line. Not their integrity, their job. It's easy to imagine them sitting around the office thinking up new ways to not say yes while not saying no. The most ridiculous I've received (and I have this on a major label letterhead) complained that my songs would be great if only they had a "lyrical bridge after the second chorus." What, did this guy take Pop Music Appreciation 101 at UCLA Exten-

sion? Need I rattle off the rock & roll classics of the past 30 years, starting with "Johnny B. Goode," that omit the "lyrical bridge"? And these are the people running the record companies?!

Call it coincidence, but the only two A&R people who have given me an honest, concrete evaluation of my music happen to be women. One positive, one negative, but both with solid opinions, not vague ramblings and "send us the next demo." EMI, PolyGram, and Chrysalis need A&R staff? Hire Janiss Garza! She displays more balls in her columns than any male A&R rep I've met. This is not to say that men hold the patent on ignorance. A phone call to a female A&R rep during her tenure at Slash went like this:

"Where's the band playing?"

"Lingerie."

"Oh. In town."

"I thought that might be convenient."

"Nobody goes to see bands in town. Where's the band from?"

"Milwaukee."

"Oh. Kiss of death. That was *last* year."

How can you reason with that? This arrogance assumes that because Los Angeles bands all follow on the shittails of the newest local trend, that bands everywhere do the same. Can you imagine someone turning down the Who because they had filled their quota of English bands with the Stones?

I do agree with Scoppa that the problem doesn't start and stop at A&R. But they more than help perpetuate the situation. A&R execs say, "We can't sign it because radio won't play it." Program direc-

tors say, "We can't play it because the audience won't listen to it." I say bullshit. The audience can't listen to it because you're not playing it! WXRT in Chicago is proof positive that a commercial FM station can have a playlist that extends beyond MTV and payola, and still earn top ratings and turn a profit. At least in Chicago they're giving listeners a broader choice from what's available; instead of the narrow, industry-bloated Los Angeles perspective.

It never ceases to amaze me that in art, which is supposed to have no rules, creative artists are continually battling restrictions placed upon them by people (unusually with money to lose) who feel uncomfortable in a rein-free environment. Rock & roll was supposed to be rule-breaking by nature. Too bad that every time an artist with vision is mistakenly allowed to slip through, the money people dictate that all new signings follow suit. The thicker the market glut, the thinner the fissures through which innovators can penetrate....

It's a miracle giants like Warner Bros. and CBS break any new acts at all. I can't imagine anyone getting Prince's deal today. The smaller labels are much more talented at finding and developing new artists who have something viable to offer. Too bad so many bands jump ship to the big guns at the first drop of a few extra decimal points.

The people commanding these ships live on a different planet altogether. Theirs is a world of profit, growth, and quarterly reports. They are people who refer to music as "product" and records as "units." They don't know from art. They are totally oblivious to rock & roll. But then, while I'm at it, so are most musicians. Who do you know in Los Angeles who puts a band together simply to play music? Nobody. It's a sad commentary that

bands are put together here with the primary objective to get a deal, not to create art. Music isn't even secondary here....

Anyone passing this off as sour grapes is probably a victim of the mindset I'm complaining about. Too many performers think they need industry approval to validate their talent. Wrong. You need to deal with the industry to get rich and famous exploiting your talent. But how can you hold respect or compromise yourself for an industry that continually throws away millions of dollars on William Morris-packaged deals giving albums to Justine Bateman and Bruce Willis, while practically ignoring master songwriters such as Long Tall Marvin Etzioni?

What's ailing music is the fault of the performers who forsake the creative process in favor of fame, fortune, and the live-fast-die-young myth started by Hank Williams. What's ailing the music business can be attributed to money. The dollar dictates who gets played on the radio and MTV, who gets chart position in *Billboard*, who gets their song in the new Columbia picture, who gets the promotion staff's attention, who gets signed in the first place. And we all suffer—bands, fans, the world in general. As an artist and fan, I look forward to the next voice that rises above the flock and elevates the art form that one teensy inch. As a being with an ego, I dream that someone gives me my shot, and that that voice is mine.

■
SHORT SHORTS: Concerning the unsigned bands I've been following in this column: At presstime, the Tubes are still alive at Columbia Records, David Shelley's second Club Lingerie showcase set on August 9 was extremely well-attended by A&R reps (no word yet on their responses, though), and there's an industry showcase set for

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August 18 (the day this issue hits the streets) for the soon-to-be-named band composed of **Billy Sheehan**, **Paul Gilbert**, **Eric Martin**, and **Pat Torpey**. Stay tuned.... **Jerry Greenberg** has hired a pair of street-level A&R guys to cover the L.A. club sector for his still-nameless CBS label; they're **George Sulmers** and **Joey Carvello**.... And don't get the wrong impression from the wording of the July 18 *Near Truths* column in *Hits*, which described **Michael Goldstone** as being "out" at MCA. The well-regarded A&R exec has moved over to **PolyGram's** new West Coast-based **Polydor** label by choice, and he's pleased to be working with his old friend **Bob Skoro**, PolyGram's West Coast A&R head.... **Chrysalis Records** has made some adjustments to fill its ongoing West Coast A&R vacuum. On September 1, New York-based A&R VP **Kate**

Hyman will begin an extended assignment in L.A.; and **Russell Ziecker**, of **Chrysalis Music** will split his time between publishing and A&R for the label.... Finally, I want to commend two of my colleagues for their perceptiveness. Garza's plea to local musicians to come to their senses with regard to heroin use (May 2) was not heeded, sadly, by **Jesse Ed Davis** or **Hillel Slovak**, but that in no way diminishes the importance of her words. I'd suggest that everyone in the L.A. music scene give it another read. And columnist **Lisa Johnson** was right on the money exactly one year ago when she predicted (in *Local Notes*, August 24, 1987) the breakthroughs of British acts **Terence Trent D'Arby**, **Swing Out Sister**, **Voice of the Beehive**, **House of Love**, **Pop Will Eat Itself**, and **Gaye Bykers on Acid**.

AIRWAVES/*F. Scott Kirby*

Jumbo Stars Hogging the Airspace

THE MOST GLARING DIFFERENCE between the singles charts of the Eighties and those of 20 years ago is the current predominance of acts with multi-hit albums. When **Simon & Garfunkel** and **Carole King** had three hits apiece off their *Bridge Over Troubled Water* and *Tapestry* albums, respectively, it was thought of as an almost Herculean feat. But three hit singles is merely chump change for mega-selling acts like **George Michael**, **Debbie Gibson**, **Belinda Carlisle**, and **Michael Jackson**, all of whom passed that conservative tally ages ago on their current LPs. But the \$64 question is: Does a Number One hit in 1988 reflect a killer song and performance, or merely a killer *image* and marketing/promotion campaign? Many industry insiders feel it's the latter.

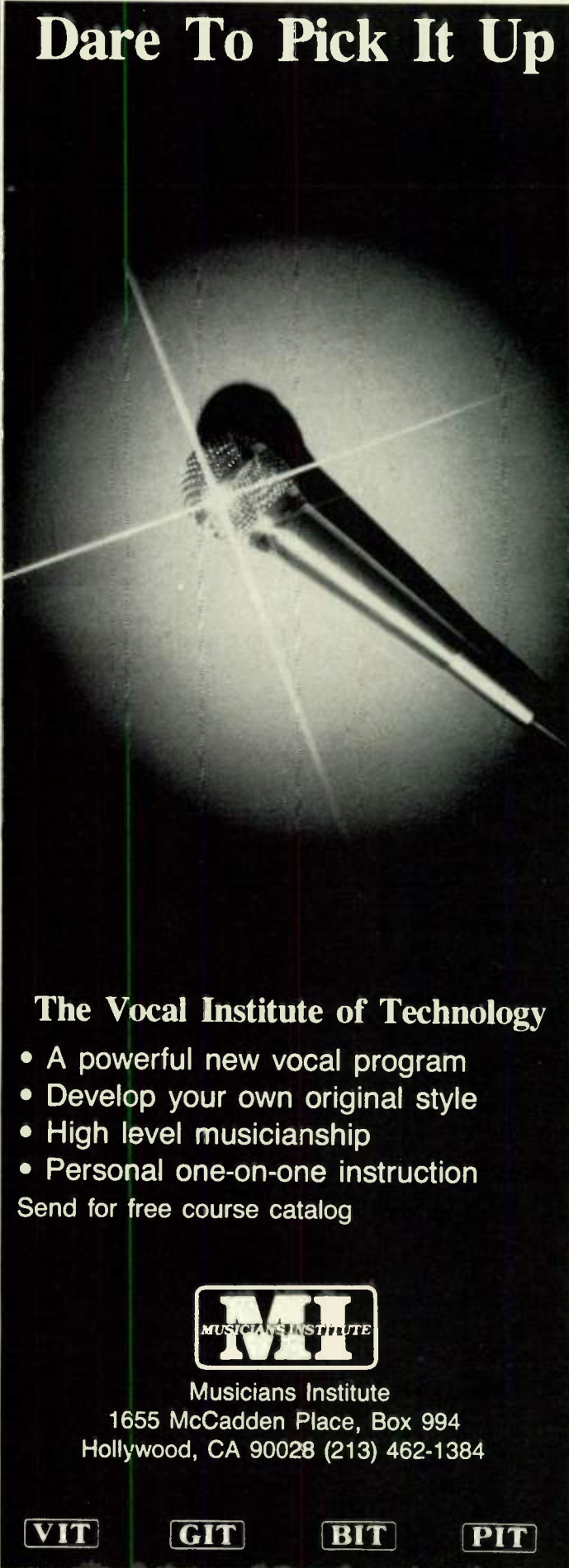
Through the dubious influence of MTV and other video outlets, corporate acts like those mentioned above can practically coast on endless waves of calculated, uninspired material that dazzles the masses without stirring them emotionally—a musical placebo, if you will. This reliance on image over substance does, however, seem to be creating a backlash, that being the continued reemergence of "gold" artists like the **Four Tops**, **Steve Winwood**, **Bobby Vinton**, **Chubby Checker**, ad infinitum. Another glaring sign is the disturbing trend of increased cover versions popping up, of which

"A Whiter Shade of Pale," "Don't Be Cruel," and "The Twist" constitute only the tip of the iceberg. Heaven help listeners attempting to broaden their musical spectrums via top 40 radio, as quality acts like the **Primitives**, the **Sugarcubes**, **Wire**, and **Crowded House** are being buried in an avalanche of beatbox-driven fluff. While the image-conscious hordes indiscriminately consume, truly deserving material is crying to be heard.

□

Ronald Reagan, D.J.? The mere thought is enough to dazzle the senses! But 50 years ago, in the sleepy midwestern town of Davenport, Iowa, our beloved President was employed for a brief stint as a Chicago Cubs play-by-play man by WOC-AM. Reagan recently returned to the station to dedicate its new office. Gynny O'Hara, music director at FM sister station KIIK, reported that the WOC was visited by a gaggle of 30 "extremely attractive" Secret Service men, who checked every nook and cranny of the building and made sure the president's dedication speech went smoothly. "My husband [PD Jim O'Hara] said the President did a live half-hour radio shift of a simulated football contest and still sounded professional after all these years," O'Hara said. Who knows? But for a bizarre twist of fate, perhaps we'd be listening to the Prez announce *Monday Night Football*.


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LOCAL NOTES

Compiled by Jim Maloney

Virginia Lee Hunter



DWIGHT & BUCK:
DANCIN' IN THE STREETS...

HOW BLUE CAN THEY GET? The 9th annual Long Beach Blues Festival, sponsored by FM 88-KLON, returns September 17th and 18th with a tuff enuff line-up of blues artists—many making their first Southern California appearances. Bernie Pearl will again emcee the event, held 11 a.m. to 5 p.m. each day at Cal State Long Beach. Saturday's line-up will feature Johnny "the Tan Canary" Adams with Walter "Wolfman" Washington, James Cotton, Ruth Brown, Albert King, and Johnnie Taylor. Sunday will boast Li'l Ed &

the Blues Imperials, the Kinsey Report with Big Daddy Kinsey, Bobby "Blue" Bland, the Staple Singers, and Albert Collins & the Icebreakers. Over 16,000 blues fans danced in the sun last year, and this year's facilities have been expanded to accommodate the expected throng. For ticket information, prices, and the latest on the many blues events surrounding the festival that weekend, call (213) 985-5566.

GIMME A BREAK: *Music Connection* and Trebas Institute of Recording Arts are jointly sponsoring the "Band Breaker '88" contest, a chance for two bands to win free recording time in a state-of-the-art 24-track recording studio. A producer and an engineer are part of the prize package that will produce a professional demo tape for each of the two lucky winners. To enter, visit either MC or Trebas—or call (213) 467-6800 for details or to request an entry form.

CONFIDENTIALLY YOURS: *Rock & Roll Confidential*, that too-cool monthly music newsletter edited by veteran rock writer Dave Marsh, has opened a West Coast office. The August issue marks the *R&RC*'s fifth anniversary. If you haven't yet acquainted yourself with this fascinating publication, you have some serious catchin' up to do (the Home Taping selections each month are priceless). Subscribe now—\$21 per year; \$3 for a sample copy—to *R&RC*, Box 15052, Long Beach, CA 90815.

TAKIN' IT TO THE STREETS: When it came time to film the video for their smash Warner Bros./Reprise single, "Streets of Bakersfield," Dwight Yoakam and California country czar Buck Owens hightailed it to—where else?—Bakersfield, California. Here, Yoakam doubles over and breaks into an impromptu version of "Ring of Fire," after having gotten mixed up with a bowl of lethal salsa in a local cantina. Buck, who wisely opted for the mild sauce, is trying to convince Dwight to fork over some dead presidents to two nearby scalpers for tickets to the Menudo concert. Yoakam's third album—*Buenas Noches From a Lonely Room*, produced by "Pistol" Pete Anderson—has just hit the racks.

THE STREET/Janiss Garza

The past couple of weeks seem to have flashed by in a blur of activity. There were tons of places to go, hoards of people to see. On the hairspray side of town, Michael Fell exited his post as Gazzarri's booker with a bang—on his final night, the club was packed from beginning to end, causing me to have a severe attack of claustrophobia. Apparently, Michael's planning to open up his own club on a typically grand Leo scale. Which leads me to my next case of claustrophobia: the Scream Leo Birthday Bash. Even though I'm technically a Cancer (with three planets in Leo), I managed to snake my way in as part of this event, with actual Leos Dayle Gloria, Michael Stewart, and Kelly Q. This was a fun night—lots of great bands played. Unannounced appearances were made by the Fuzztones, with the Cult's Ian Astbury once again in tow, and Social Distortion. This definitely outdid my "real birthday," when I was accidentally ditched by my friends at Enter the Dragon and was forced to find a ride home in a less

than a sober state.

Cathouse has been featuring some "secret" shows in the past couple of weeks—although the hints they dropped were blatantly obvious. Even the ditziest bimbo knew that the group that called itself "No Respect" was Faster Pussycat, and that the "Hollywood Vampires" were none other than L.A. Guns. Will Rikki Rachtman have more of these thinly veiled gigs in the offing? Only his tattoo artist knows for sure.

This has also been the time for out-of-towners to visit L.A. My San Francisco contact, Kat Sirdofsky, had all three of her bands play the Southland: Vain appeared at the Country Club, Death Angel slammed at the Celebrity Arts in Anaheim, and Verbal Abuse shook the Stardust Ballroom.

My other favorite non-local, Memphis resident Bobby Durango of the Rock City Angels, also hit town for a week. Literally everywhere I went—Scream, English Acid, Club Lingerie (to see Black Cherry and Rattlesnake Shake), White Trash (to see Fag and Shad-

owland)—I ran into the guy, who I haven't seen in nearly a year. By Friday, though, I wasn't sorry to see him leave—he's such an intensely loyal person that if he'd stayed any longer, he would have made long-time Rock City Angels supporters like me and Len Fagan so big-headed that we would have been insufferable.

Speaking of the Rock City Angels, a lot of people have been wondering: 1) What ever happened to them and 2) Why such a big fan as yours truly has been keeping quiet about them. Well, I've been patiently waiting for them to finish their Gefen debut. It's done now, and it's a double album. And it kicks butt! I can hardly wait for its September release so I can tell all the doubters, "I told you so." So there!

But enough childish nonsense—some people eventually grow up; some people even get married. On August 6th, Clay Anthony, Junkyard's bassist, exchanged vows with his bride, Sandie. That one was a shocker. Not because of the couple—everyone knew these lovebirds were headed

for the altar. The amazing part was seeing the Junkyard guys showered and clean-shaven—some of them even wore tuxes. Of course, by the time the non-married members hit Scream later, they had dressed down to some semblance of their former selves.

One group of people who were forced to miss Bonnie Bramlett and Danny Sheridan's wedding on August 8th were the members of Rebel Train. They just got back from New York, where they've been showcasing for several labels. Frontwoman Lisa Enterlin was surprised at how much more receptive the New York A&R people were. That's not surprising to me—L.A.'s so inundated with bands that it's difficult for anyone in search of new talent to muddle through them all. A solid but non-trendy band like Rebel Train can easily get lost in the shuffle. However, if anyone takes this as a message to "Go East, young band," they'd better take note that L.A.'s sunny skies will only be a distant memory as they schlep their gear through the snow and subways.

BANDS SOUGHT: Morse Entertainment Group is currently seeking unsigned bands with strong regional followings to pair with corporations, manufacturers, and retailers for promotional tie-ins and sponsorships. Morse claims they get five to ten band promo packages per week, but that there's a lack of bands that fit their needs. The most acceptable are commercial rock, adult contemporary, and country bands. If you think your band has what it takes—and if you play in any of those styles—send an LP, EP, or a tape of your three best songs, along with a photo and a daytime number, to: Morse Entertainment Group, Box 6980, Beverly Hills, CA 90212

PHANTOM, SETZER & ROCKER:
THE SECOND OF NINE LIVES

OZZY & OLSEN:
DOUBLE "O" AU GO-GO

GO, CATS, GO! The Stray Cats, the trio of Long Island natives who resurrected the almost-forgotten sounds of classic rockabilly artists like Carl Perkins, Eddie Cochran, and Gene Vincent—for kids more familiar with Carls Jr., Eddie Van Halen, and Gene Simmons—are back in the alley. Original members Brian Setzer, Slim Jim Phantom, and Lee Rocker made the announcement at an early morning press conference August 5th at the Hollywood Hills home of their manager, Eric Gardner. Plans call for the group to tour the U.S. through September and October, and record an all-new LP in November with their original producer, Dave Edmunds. The band, which spearheaded a rockabilly revival that took their music and their look everywhere from MTV to department store window fashion displays in the early Eighties, can be seen performing on an August 18th Cinemax/HBO tribute to guitar genius Les Paul. King cat Setzer said the regrouping seemed like the natural thing to do, and echoed the sentiments of Phantom & Slick when he proclaimed the three cool cats to be "the best rockabilly band in the world."

THEY ARE WOMEN, HEAR THEM ROAR: The National Academy of Songwriters (NAS) and Los Angeles Women in Music will co-sponsor an August 22nd SongTalk Seminar called "Women in Music: Update '88." The

panel will include LAWIM President Ethlie Ann Vare, Diane DeLouise Wessel of Inaudible Productions, Randy Hope of Vis-Ability, Nederlander concert publicist Karen Harwell, and Julie Clinard of Image Consultants. Discussion will center on opportunities for women in the music industry. The event will take place at At My Place in Santa Monica. Tickets are \$4 for NAS or LAWIM members; \$8 otherwise. Call (213) 463-7178 for details.

OOHS AND OZ: Epic recording artist Ozzy Osbourne is hard at work on his new LP, *No Rest for the Wicked*, with veteran record producer Keith Olsen (Fleetwood Mac, Pat Benatar, Whitesnake). The great and powerful Oz is shown here with Olsen at Osbourne's own studio, Goodnight L.A. He looks like he's shed a few pounds, no? Must be that new one-mouse-a-day diet!

WE'LL SWEEP OUT THE ASH GROVE IN THE MORNING: The Ash Grove, the newly

reincarnated version of the legendary Hollywood showcase club, is terminating its lease at its current location at 6820 Santa Monica Blvd. Owner Ed Pearl has entered into negotiations with the First Unitarian Church on Eighth Street in Los Angeles for use of its 600-seat Fritchman Auditorium, a smaller 250-seat room, and office space for Ash Grove Productions. Problems with the Hollywood location centered around Pearl's lack of a liquor license, the club's faulty air conditioning system, and the poor parking situation.

SCREEEEAM: No longer just for gloom-doom rockers, Screem has been booking a rather eclectic array of headliners for its Saturday night institution at the Park Plaza Hotel, 607 S. Park View. Screem has always been a firm supporter of local bands, but they've also featured some of the best on the import scene. Here's a taste of their upcoming shows: Saturday August 20th, Iceland's the Sugarcubes; the 27th, England's Chiefs of Relief; and September 3rd, Kill for Thrills, with Orange County's own Social Distortion. —LJ

THE OTHER SIDE / Lisa Johnson

Wasn't it just a celebrity watch au go-go at Bob Dylan's recent three-night stint at the Greek Theatre?! Opening night found personalities ranging from Crispin Glover, Thelonyious Monster's Bob Forrest, and Susanna Hoffs (still in the studio working on the next Bangles album), to Lone Justice's Maria McKee, who was chatting with Pamela (I'm With the Band) DesBarres. Shadowland's Darren & Kevin could barely keep from drooling over the former, and Kill for Thrills' David Scott mistook the latter for the Divinyls' Christina Amphlett. But he did properly identify the wife of Eurhythmic Dave Stewart, Siobhan (ex-Bananarama), seen leaving Dylan's backstage area behind her hubby, who was sans sunglasses! On their heels departing the revered one's dressing room were Tom Petty (what a surprise) and U2's Adam Clayton (who gets around a bit—read on). Nederlander publicist Laura Gold seemed to have her hands full, but even in the insanity managed to provide the

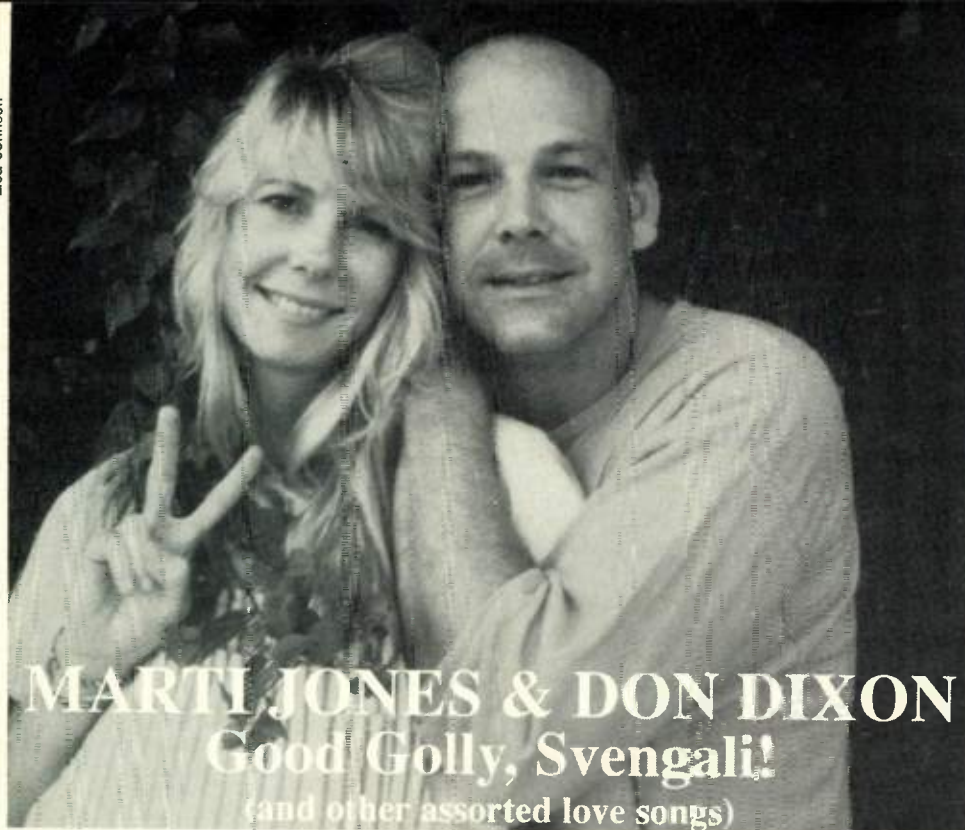
press with excellent seats. From his fourth-row aisle seat the *Herald Examiner's* Todd Everett didn't appear to be too impressed with the openers, the Alarm. In fact, he appeared to be napping, but seemed to pep up for Dylan and was spotted with a grin on his face during the show. I.R.S.' Cary Baker, who always has a grin on his face, was there to represent the everpresent industry, along with Geffen's Mark Kates, Capitol's Kathy Lincoln and Sharon Swab, Hits' John Sutton-Smith, Virgin's Mark Williams, and Enter the Dragon's Pam Turbow.

Speaking of Enter the Dragon, it's hot, it's hip, and it's totally happening! But it's more than just a place to rub elbows with superstar chart-toppers like the Beastie Boys, the Cult, Curiosity Killed the Cat, the Bangles, and U2. Enter the Dragon has a relaxing environment where the "elite meet the street" and let loose—some more than others. Among the looser were Laura Wood, wife of rocker Jimmie Wood (who makes her society

debut in this column), BMI's Lisa Gillette (no relation to the razor mogul), actress/singer Hilary Shepard (sans boyfriend Nick Turner, who was in the studio with locals Lock Up—whom he manages), Donovan the singer's son Donovan the actor (who can be seen in *The Blob*), and another actor, Sir Robert Downey Jr. On a night off from his arena tour with Rod Stewart, whiz-kid guitar virtuoso Stevie Salas got mobbed when he showed up with Island's latest A&R addition, Steve Pross. And it was no surprise to see Levi Dexter, formerly of the Rockats, since the handsome Enter the Dragon doorman is none other than former Rockat Smutty! But it was a surprise for Levi and his girlfriend when they discovered that while they'd been having oodles of fun inside, their car had been towed away (so don't park in the supermarket!). Better late than never, Faster Pussycat's Brent Muscat arrived just in time to have the big wooden door slammed in his face. I'm sure it was nothing personal.

Don't miss the Chiefs of Relief at the Lingerie on August 24th and Screem on the 27th. The Chiefs feature Paul Cook, who was a founding member of the Sex Pistols, and Bow Wow Wow's Matthew Ashman (the cute one with the mohawk... no, no, the singer was Annabella. Ashman was the guitarist, who incidentally, I met in the London Limelight VIP room on my birthday last year, when Smutty was the host there!). Imagine a rappin' B.A.D. with more angst...

Out of room again?! But what about Lions & Ghosts' bassist Todd Hoffman quitting the band during mid-recording to join the Voices; Peter Murphy and the Church, Shona Laing, Electric Angels, Tim Devine, (boy, was he mad), Pop Will Eat Itself, the mess on Fairfax, Voice of the Beehive, the Wonderstuff, Debbie Gibson's birthday party at Ed Debevic's, the end of the writers' strike, Heidi Richman's engagement to Zodiac Mindwarp's Slam Thunderhide, and David Letterman??



MARTI JONES & DON DIXON

Good Golly, Svengali!

(and other assorted love songs)

By Bud Scoppa with Michael Fremer

ON JULY 13, DON DIXON MARRIED MARTI Jones at the courthouse in Canton, Ohio. What makes this not-uncommon event worthy of more than passing interest is that Dixon is an in-demand record producer, and among his productions (the Smithereens, R.E.M., Marshall Crenshaw, In Tua Nua) are the three critically acclaimed A&M albums he recorded with Jones—including the just-released *Used Guitars*. Theirs is a romance born in the recording studio and toughened by adversity: For one thing, Jones' first two albums were commercial failures; for another, Dixon had been married for 16 years. "We had some rough times there, 'cause it was a real hard situation," Dixon says now. The deck may have been stacked against them, but they were clearly a match—the sharp, savvy extrovert perfectly complementing the introspective girl next door—and they both knew it, even while each was denying it.

In a sense, the albums Jones and Dixon have made together document the deepening of their relationship, as well as its attendant stresses: the innocent, beguiling *Unsophisticated Time*, the schizoid, uneasy *Match Game*, the reflective but finally exultant *Used Guitars*. (The last of these is a personal and artistic triumph for both parties, with its quasi-autobiographical theme and trio of Dixon/Jones songs—the first original tunes Marti has recorded.) And despite the fact that their story exists between the lines in many of the songs that Jones has chosen to cover on record, they still find it difficult to publicly express their feelings for each other, feelings they were forced to hide for so long. (Marti still calls her husband "Dixon," inflecting it in a practiced, one-of-the-guys manner that belies the look in her eyes.)

But when I called with my request for an

unprecedented joint interview, Don and Marti figured the time was right to talk as a couple rather than merely as collaborators. "We're not ashamed of being married," Dixon told me on the phone, "we just didn't wanna make a big deal about it." But a big deal *had* been made about it just a few days earlier when, on *Late Night With David Letterman*, the host matter-of-factly announced the nuptials to a national TV audience while introducing Jones, who was guesting on the show. By doing so, Letterman had provided the delayed answer to the musical question Dixon asked on his second solo album, *Romeo at Julliard*, when he covered David Enloe's "(Who Let the) Cat Out of the Bag?"

Indeed, there was a newly open feeling of mutual warmth and yes, relief, in the air when we subsequently visited the newlyweds in the Hollywood Hills apartment Dixon and his manager, Harry Simmons, keep for their frequent stays in L.A. They were elated not only because of their marriage, but because of the shows they'd performed together at New York's Bottom Line a few days after their matrimonial meeting with the county clerk. This quartet of performances was an outright celebration (a sort of belated wedding reception), as every writer whose songs appear on *Used Guitars*—Graham Parker, John Hiatt, Janis Ian & Kye Fleming, Enloe (who's a member of the Woods), and pianist Bland Simpson—joined the newlyweds onstage, along with writer/artists Peter Holsapple and Richard Barone.

On this trip to Los Angeles, Don was joined by his eleven-year-old daughter Bonnie, who half-listened to the grown-ups converse about records, radio, and relationships while cutting out photos of River Phoenix from a stack of teen magazines. —B.S.

MC: *Used Guitars* is your third record and you're just starting to get known; were you worried about being overshadowed onstage at your New Music Seminar shows? Sharing the stage with all those people was a very generous thing to do.

JONES: That's what everyone keeps saying, but it never occurred to me that this was a "generous" thing to do. I was just so honored that everybody agreed to come and do their stuff. It was the most fun thing that could possibly happen, and the best way to introduce this record to everybody and kick off the release of the album. I'm a huge fan of these people, and I really enjoy watching them play and perform, and for me to be on the same stage with them is incredible enough. They're all great players and they're all real quick. Everyone caught on to what was going on and it went real smoothly.

MC: When I first got the pre-release cassette of *Used Guitars*, which had very little information on it, I heard that it was a "concept" album—but I couldn't figure out what the concept was.

JONES: It's not a smack-you-in-the-face kind of thing.

DIXON: But we had been curious to see if anyone would pick up on the concept without external help. It's a real specific little story.

JONES: The whole idea was to tie together all these songs. Where we fell short on *Match Game* was that we didn't take the time—we didn't have the time—to find somethin' to glue all these songs together. They were all great songs individually, but they weren't quite glued together right.

MC: *Not the way the songs on Unsophisticated Time fit together.*

JONES: But we had all the time in the world to make those fit, and they just happened to fit, too. I think *Match Game* might've needed another week or two of work to get 'em to sort of fit.

DIXON: Out front.

JONES: Out front, yeah. So with this record, out front, I knew—we both knew and we talked about this—that it needed somethin' to make it fit together. And I thought, "Well, what if we have some sort of a concept?" And I joked, sayin', "Let's call it *Good Golly, Svengali*"—a poke at all of these things people had written about Dixon bein' my Svengali. And there would be a story, and then I could collect songs that fit into the story, and where the gaps were, I could write those songs. That way it gave me sort of a direction to write. Well, that just fell flat when I started gettin' songs that were really great and they didn't fit in at all to the story. But we had started to write—"Twisted Vines" was definitely for *Good Golly, Svengali*, and "Tourist Town" was somewhere in the crack, I think.

DIXON: "Tourist Town" and "Back of the Line" were supposed to be later on in the story, when she was trying to get away from this thing that had started.

JONES: "Back of the Line," definitely—because he's made her a star, and she becomes

famous, and then he gets too busy for her.

MC: *Sounds like the story is roughly autobiographical, but on some fanciful level.*

JONES: Yes. Then I thought, "What if it's a conversation between two women, with each song being sort of an illustrative point?" So we went in with that idea, and finished the songs, and they sorta went plop-plop-plop-plop-plop—they just fit together real well, and in a real logical sequence. We didn't work on sequencing hardly at all. We tried a few things, but certain songs just fit together. Like "Tourist Town" and "Wind in the Trees" [by Bland Simpson] were just automatically joined together.

MC: *How did "Tourist Town" get from later on in the narrative to the beginning of the album?*

DIXON: Well, because the story we ended up with became much more specific; it starts with her having a fight with her boyfriend, and the whole thing is her reflecting back and talking with people 'til she comes back to the end, and he's there—nothing's really changed. The record is the length of time that she thought and talked—the 45 minutes that happened right after the fight.

JONES: And "The Real One" [by John Hiatt] and "Ruby" [by Janis Ian & Kye Fleming] are the only ones where she steps outside of herself; it's sort of a diversionary thing.

DIXON: Yeah, but "The Real One" is sort of the introduction of the extra element, too, to get the conversation started. One of the reasons that we like the way the record fits—and I think a lot of people feel this real unity and continuity to the record—is this sort of stuff that we did out front, not in an effort to make it *Tommy*, but in an effort to make *us* understand it and have the songs actually go someplace.

MC: *What were the songs that you initially wanted to do that didn't fit the concept?*

JONES: None. There was a Jules Shear song that I really liked initially—I still really like it; I think it can be a hit for somebody. But with me doin' it, because of the way I sing, it was almost like Anne Murray doin' it. So we saw Jules and said, "You gotta pitch that song to Anne Murray," and he was like between being appalled, I'm sure, and kinda likin' the idea [laughs]. But we only cut a few more things, and there weren't many songs that I absolutely loved that I didn't try.

MC: *How did you get connected with Janis Ian?*

JONES: David Anderle from A&M introduced us. David has been really good to me since he signed me to A&M originally [as lead singer of the band Color Me Gone]. He introduced me to Janis, and he thought I should try to write with her or maybe just hang out, so we did. I met Janis and we agreed upon a time for me to go out to L.A. and work with her and Kye [Fleming], because they were writing together.

MC: *Were their two songs on the album written particularly for you?*

JONES: "Keep Me in the Dark" had already been written. Instead of writing together, we just got together and went through their back-

log of songs. They've got a jillion.

MC: *Did they just sit there and play them for you?*

JONES: One would trigger the other. They played me "Keep Me in the Dark" because we were sitting around thinking: "Why is 'Stand By Me' such a great song. What makes it a hit?" And then they played me "Keep Me in the Dark" because I told them I'd love to have something like that. And it is. Then Janis popped up and said, "You know what you'd sound great on? 'Ruby.'" And it's a song they only had a verse and chorus on.

But "Ruby" is the song I worked on hardest vocally in the studio, because I wanted it to be just right. It's such a great song, and such a fun song to sing.

MC: *You just feel like lighting a cigarette when you hear it.*

JONES: Yes, and a fifth of Jack Daniels in front of you.

MC: *When I first looked on the credits on the album, I didn't look carefully, and I read "Ian Fleming" and said to myself: "Ian Fleming's writing songs? The guy's been dead ten years. He's doing spy novels, he's writing songs...." Then I noticed it's "Ian/Fleming."*

JONES: Isn't that too much? Those two just happened to hook up, and you go ring their buzzer at their condo in Santa Monica and it's marked "007" [laughs].

MC: *You had a strong concept for the album and yet you didn't follow through with it on the cover or the title. Why?*

JONES: I was afraid it might be too serious. I didn't want a serious cover. Dixon came up with *Used Guitars*, and I loved it, because it's descriptive of the way the record sounds. We used every guitar I own, every guitar he owns, every guitar everyone we know owns. Piles of guitars—plus I loved the idea of the pictures of the guitars on the cover.

MC: *Our mutual friend Melanie Nissen [then an A&M designer, now Virgin's art director] executed your cover, and she told me she dressed you in her clothes for the photo shoot.*

JONES: The boots were the only thing I had on that belonged to me. Those are even Melanie's tights. Melanie took off what she had on that day! And she took the picture of my boots on the back cover—I love that photo. And you never know she's doin' this stuff.

MC: *In a more general sense, you two started out as musical partners, and then your partnership grew—that's a nice way of saying it.*

DIXON: Nice way to say it.

JONES: We're gonna touch on *this* now, are we?

MC: *No, no—I was dealing with this in a purely aesthetic way.*

JONES: Okay, I trust you.

MC: *I just wonder if you would go so far as to talk about how the character of your relationship is reflected on each of the albums you've done together?*

JONES: Oh, is it? Do we have to get into it [laughs]?

MC: *You just cut me right off, then.*

JONES: *Match Game* is like the most depressing record in the whole world!

DIXON: It's not really, but there are quite a few sort of... There are some lightweight songs in there, but the lightweight songs are kind of obvious, and the suicide songs are just as obvious, you know. The sort of desperate songs are the body of *Match Game*, really.

MC: *Did that sense of desperation make you care about it more at the time?*

JONES: I was real unsure of what was gonna happen because of bein' so surprised.... Bein' my first solo record—first record that I can call a real record—

DIXON: You talkin' about *Unsophisticated Time* now?

JONES: Yes. Right after that was a real strange time, anyway—I mean, it would've been for anybody—to try to understand what was on that record that everybody liked, and "why do I like that record?" All we did with *Match Game* was approach it kinda the same way as we did *Unsophisticated Time*, but in a real sped-up fashion.

DIXON: Also, we didn't... Oh, you're talkin' about *Match Game*.

JONES: *Match Game*. So—

DIXON: Now, the rules from the record company for *Match Game* were very different from *Unsophisticated Time*.

JONES: But see, I was tryin' to approach it from the same way. But it wasn't as much fun, so you can't force it—you can't hide that stuff.

DIXON: But it wasn't as much fun because the rules were laid down in a very different way. What they did with *Unsophisticated Time* was, "Let's give these kids some money and let them play around in the studio and see what they come up with."

JONES: So what A&M thought they had—what *they* thought they had—was a buncha demos, was what it sounded like to them. And they put it out anyway. And then, all of a sudden, it started gettin' these reviews—they couldn't believe it. And they thought: "Well, now's our chance. We gotta get in there right now and get another record done, but make it sound more like a record this time—make it sound *bigger*."

DIXON: Exactly.

JONES: The word "bigger" was used—

DIXON: A lot. Because it was at that awkward time where people were tryin'... Radio still is not a fantastic, foresightful sort of medium, but it's much better than it was three or four years ago. That 93.1 [KNX-FM] around here is pretty good, I think. Anyway, they pretty much said: "Can't be recorded in Charlotte. Must be recorded in New York, where we can keep an eye on it." At the time, I was in much less of a position to say much. When we did *Unsophisticated Time*, there was no reason for them to believe I could make a record that people would play on the radio, for example.

MC: *You've gained a great deal of credibility as a producer in the last couple years.*

JONES: Yeah.

DIXON: As far as radio goes, a whole lot. The three years have made a big difference in the

way they look at me.

DIXON: Yeah, Smithereens are one of the bigger things. But even Marshall's record [Crenshaw's *Mary Jean and 9 Others*] has made a big difference. And Marti's critical success. And then sort of the success of R.E.M., with them actually retaining a lot of the original stuff that Mitch [co-producer Easter] and I did work real hard to protect, and not have them be turned into what woulda been popular in 1982, which was *extremely* different from what they were doing. And there was a lot of pressure on Mitch and me to sort of make one of these pop-sounding records with the big *k-r-r-r-r-r-r-r...* And we just wanted the drums to explode *sometimes*. The success of guys like Prince—strange-sounding records on the radio—all that stuff opened people's ears. And younger A&R people comin' in, people who were a lot younger than me that remembered weird alternative records that I made when they were DJs in college—there's a real effect, y'know. We reached a lot of people through that.

Carolina and kinda salvaged what we recorded in New York City—where Marti hardly was the artist at all. Was the *hostess* of this thing. There were so many people there all the time. I would have to drag her away from having to sort of *entertain* people out in the lobby to work!

DIXON: So we went down to Charlotte and

DIXON: Oh noooooooo. You could definitely

DIXON: When the A&R department lost so many people, startin' with Jordan [Harris, now co-managing director of Virgin], it was a very trying and difficult time for A&M during that period, tryin' to get things settled. They had their hearts set on Steve [Ralbovsky, A&M's new A&R head], and Steve was locked up with CBS for a long time, and there was a long period where it was difficult for David to sort of take over [as acting head of the department], because he knew he was in a real lame-duck situation. And that happened to be the time also that *Match Game* was coming out, and there was nobody really there to help get that through. I think there were some singles on *Match Game*—we did a great edit for "Inside These Arms"...it could've done something. They promised us it was gonna come out, and it didn't. They've never done a seven-inch [single] on Marti in the United States until this record ["The Real One" b/b/

the non-LP "To Sir With Love"). They've done some twelve-inch promo things, but they've never really focused on a song.

MC: That suggests that A&M had some question about where Marti fit in, I suppose. I mean, you're a pop singer, basically—

JONES: I kinda think I am.

MC: And yet, you don't fit in with what's on top 40 radio—nor do you fit in with AOR.

JONES [to Dixon]: What was it you brought up the other day? You said to me: "You've always had a hard time with AOR radio, and I think you're gonna continue to have a hard time, because you sing too good." I'd never thought anything about that, and I started to deal with it.

DIXON: Bill Hard [of *The Hard Report*, an AOR tipsheet] is the one who said that to me. He said, "Y'know, we have a real problem with Marti at AOR because she's a really good singer, and that's not really what they're lookin' for."

MC: Put Marti in the Sugarcubes and they'ds go down like an anchor!

DIXON: Right. But what was the rest of your thought? I'm sorry.

JONES: No, I just thought that was such a weird thing to think about. What have things come to?!

DIXON: The thing that I wanna try to get them off of is that you're not an adult contemporary singer because you're dealing with subjects that aren't that—

JONES: I know. Right. The thing that bothers me is, why are things termed "good" and "bad" singers? If you say that I'm a good singer, then do you have to say that Hope Nichols [of the Dixon-produced *Fetchin Bones*] is a bad singer? We're like apples and oranges—we both can carry a tune, but we do it in different ways.

JONES: Yeah, y'know, we realize we're dealing with absolute subjectivity whenever we're talkin' about somethin' like that.

JONES: But what a weird thing. Will radio not play a record because somebody plays a guitar too good.

DIXON: Yeah—that's absolutely the truth.

JONES: What the hell is that?

DIXON: Well, because it's all a relative thing, and with AOR, there's a lot of dogma—

MC: And a lot of dogshit! So as a singer with a classic pop voice and subtle, sophisticated material, where does your music fit in? You're not gonna get on college radio—'cause you sing way too good for college radio.

JONES: And I've never been institutionalized. If I had a horrible heroin problem in the past, or another haircut, even if I sang the way I do I think that it might change it.

DIXON: Yeah, a haircut might be a good idea. So CHR—normal hit radio—is really the place. The problem with CHR is it's incredibly tight—much tighter even than AOR. So it's a huge financial commitment on the part of the record company.

MC: The irony is that the record is so mainstream—it's such obvious pop music, and it's so accessible.

JONES: See, you think that, and I think that, but we're dealing with a lot of kids who don't think that. They want to hear Debbie Gibson, they want to hear George Michael, Tiffany, and whoever else there is. But I think it's improving. [Suzanne Vega's] "Luka" is a pop song, and for that to go top five was a real portent of things to come. And I was really proud of that happening and glad for Suzanne, but I'm sure that was the farthest thing from her mind. I think she's more concerned with the pictures she paints with her lyrics than anything else. I hope enough credit is given to Suzanne for marking that kind of change in radio. I think that's helped. I don't think people would be recognizing people like Tracy Chapman if it wasn't for Suzanne.

DIXON: I wanted to like Tracy Chapman real bad, and I can't.

MC: I feel the same way.

DIXON: I can't like her. I can't be preached to by a 22-year-old girl who was really helped by the system. Her politics are too naive for me, and it's irritating. I just wanted to like her. I wanted to like Guns N' Roses, too. It's done correctly for what it is, but I'm not a fan. I'd kinda like to be a fan, but I'm not.

MC: But you don't have to like Guns N' Roses and Tracy Chapman to appreciate the fact that they've broken—they've broken and they've broken the mold of what's acceptable on CHR.

DIXON: Oh yeah. Crowded House is another great example. And the Smithereens certainly fit into that category. Nobody at Enigma really wanted to sign them when they first got signed—it was a real beg-and-plead situation for them.

MC: How did they wind up moving over from Enigma to Capitol [which distributes Enigma] for the second album?

DIXON: It was a clerical error on the part of Enigma. They saw a chance to get out and renegotiate and they did. But they're only at 300,000 on both records, so it's not like they've cracked the market wide open.

MC: You'd think they were doing better than that.

DIXON: That's 'cause they've had these great singles. But they don't have a glamor boy that would make it that much easier. And they're hard to market because of that, which is unfortunate but somethin' that you deal with. It's real easy for me to understand marketing problems with the Smithereens; it's much more difficult for me to understand marketing problems with Marti. I mean, it's easy to understand that she hasn't shaved her head, and that her image is kind of Teri Garr-ish.

JONES: It has been said.

DIXON: But it's all a matter of priorities. This is the first record we've done for A&M with Marti where people like Charlie Minor [the label's head of promotion admit she exists. Where Gil [A&M president Friesen] gets on a conference call and puts people on the spot in different parts of the country about why a record isn't doin' well. That's never happened up to now. It's like [whispers], "Gil, Marti Jones is an artist; she's on the label." Up

to this point. Everybody that knows about the record really likes it. But with Gil, it's not somethin' you're gonna force. And so much of it is external stuff that you can't do anything about—the way people perceive you. It's hard enough for us to understand the radio business to begin with. But for somebody who's much less informed than me, it's this impossible thing. "Well, it's really good. I like it—why don't they play it on the radio?" The only way you can get to each programmer is to know them from the time they were a baby. To know what records they listen to at 11 A.M. and why these things fall in line—why they like music and why they wanna be there in the first place. Each story is different.

Marti's gonna find her audience through people that care about music initially. Her reputation is great—I mean, people trust that she's not gonna try to throw bad songs on 'em. It's hard to understand where radio programmers are comin' from, but the feedback you get from 'em is a real true sense of her integrity. Marti's not gonna sing somethin' she doesn't really like. It is a matter of perception, and for Marti to maintain integrity requires givin' up certain cash-in things. You need to like the record when the day's over—you need to believe in what you've done.

JONES: Which is why I never would've done "Walk Like an Egyptian." [Ed. note: Jones did the vocal on songwriter Liam Sternberg's original demo of the song; it can be heard on No. 1 With a Bullet, the new Cypress/A&M album of noteworthy demos.] And yet it was a Number One hit. But I never for one second said, "Shit, I wish I woulda done that."

MC: Wouldn't it be ironic if your version of "Walk Like an Egyptian" gets significant airplay? I wouldn't be at all surprised to see that happen. Couldn't hurt, career-wise. But how are things going so far with Used Guitars?

JONES: All I can say is, it's goin' a lot better than any other record has.

DIXON: It's already sold a lot more than *Match Game* in the first few weeks.

MC: Why do you think that is?

DIXON: The reception's been better.

JONES: I don't know. There's a big setup, I think.... This is what I'm gonna attribute it to: that people are a bit more open because of Tracy Chapman and Suzanne, and this variety of things that are on radio now, which is a real good sign. So maybe it's the timing, because what's around is better right now. Plus, with this whole "tampon-rock" thing goin' on, I don't agree with it, but it is helping to be a woman these days.

MC: That wouldn't mean anything if you weren't real good. So you're finally in a position where you might win the lottery. But then again, the odds are still against you. As an artist, you get so many chances, and then you go back to taking credit card applications at Sears.

JONES: It can be frustrating, but it's not. I mean, who gives a shit [laughs]?

DIXON: Ultimately, you wanna be proud of what you did, and that is the only thing you can hang your hat on. ■

k.d. lang:

Angel With a Larynx



Victoria Pearson

If you think lang is "just a country singer," you're missing the boat on one of the most compelling young artists of any genre to emerge in recent years.

By Jim Maloney

The most striking thing about k.d. lang is her voice. It's not her androgynous stage appearance. It's not her colorful Raggedy Annie Oakley outfits of cowgirl fringe and torn bag lady stockings. It's not the fact that the former Kathy Dawn Lang now spells her name in lower-case letters. No, it's simply that spectacular voice. It can be as majestic and enthralling as a wintry landscape in her native Canada, or as soft and cuddly as a baby seal. It can cut through the night like the scream of a timber wolf, or can whisk you across the hardwood like the rowdy yelp of a seasoned square dance caller.

Lang likes to call her style "torch 'n' twang." But her vocal range seems virtually limitless; there appears to be no style of music beyond her grasp. The 26-year-old girl from the North Country began singing at bake sales and lodge meetings before forming her band, the Reclines, and releasing a 1984 indie album called *A Truly Western Experience*. Her first real exposure to American audiences came with her 1987 Sire/Warner Bros. debut, *Angel With a Lariat*, and her first U.S. concert dates that same year, including a highly-charged appearance at the Roxy in Hollywood. She was universally compared to the late Patsy Cline, whom she not only admires, but who she can emulate with ghostly precision. She sang at the closing ceremonies of last year's Winter Olympics, and appeared on everything from *Late Night with David Letterman* and *Entertainment Tonight* to *Hee Haw* and the Country Music Association awards. She's endeared herself to the nocturnal among us by becoming a regular—and regularly devastating—performer on *The Tonight Show*. After recording a duet of Roy Orbison's 1961 classic "Crying"—with none other than the Big O himself—for the soundtrack of *Hiding Out*, lang joined Bonnie Raitt and Jennifer Warnes as backup singers for Orbison's celebrated all-star HBO/Cinemax special (now available on videocassette).

Recently, k.d. realized a longtime dream when that remarkable voice coaxed 73-year-old producer/arranger/composer/talent scout Owen Bradley out of retirement to produce her second Sire/WB offering, *Shadowland*. Bradley has been a major force in American music since the late Forties. He not only discovered and recorded Patsy Cline, but was responsible for some of the finest vinyl tracks left by Brenda Lee, Kitty Wells, Webb Pierce, Ernest Tubb, and Loretta Lynn. *Shadowland* works a more sultry, moody territory than its high-steppin' predecessor, and Lang's robust voice mixes the snappy honky tonk of Wells and Lynn with the cool, jazzy moves of June Christy or Peggy Lee.

The *Shadowland* collaboration with Bradley seems ideal—especially when you consider Lang's almost spiritual alliance with Patsy Cline. Working with the legendary producer satisfied a long-standing desire of lang's, and came about with the help of their mutual friend from Canada, Mary Martin of RCA Records. "Through my persistent wishes, Mary kept supplying Owen with my tapes and information about me," lang recalls. "It wasn't until June of last year—when I did my Johnny Carson 'Three Cigarettes in an Ashtray' performance—that he actually saw me. Next thing I knew, I was on the phone with him telling him how much I'd like for us to do some songs together."

One can only imagine how lang felt to find herself in the studio with Bradley, the mastermind of countless country sessions, especially the classic Cline sides that k.d. cherished. And not only was Bradley present, but among his battery of faithful studio sidemen were pianist Hargus "Pig" Robbins, steel guitar sultan Buddy Emmons, drummer Buddy

Harman, and the Jordanares—all of whom had graced many of the original Bradley/Cline sessions. "Yeah, that was really amazing," lang says. "I guess I was a little nervous—probably helpfully nervous, you know? But I didn't feel intimidated or uncomfortable in any way."

The cowbell clang of *Angel With a Lariat* had signalled to everyone who heard it that someone new, exciting, and durable had arrived on the scene. That album was an energetic mix of aching ballads and twangy hill-billy two-steps. Producer Dave Edmunds reportedly did not exactly endear himself to lang during the sessions, and criticism concerning heavy-handed treatment of the tunes bombarded the Welshman. Lang feels that, while it's pointless to compare Edmunds and Bradley as producers, the *Shadowland* material gives a much clearer indication of her talent and musical range.

"I think *Angel* is a really neat record in a lot of ways," she says. "It served its purpose. But I know exactly what went wrong and where. Edmunds just didn't understand it. That's all that has to be said. I don't think he cared to understand it. It was just another job, he was getting paid a lot of money, and six weeks later it was out of his hair, you know?"

"I think my vocal ability is much better defined on *Shadowland*," she continues. "It's more apparent that I can apply myself to, let's say, established forms of music. I think my live performances demonstrate that I can go in different directions at the same time, so I don't think it's a huge surprise that I'm doing that on the record."

Although, realistically, she can't travel with a string quartet and the Jordanares, k.d. has successfully worked material from the album into her riveting stage show. (You may have seen her tear the house down during the recent Universal Amphitheatre stopover of the Dwight Yoakam/Buck Owens tour). But what about Lang's powerhouse band, the Reclines? Did they feel slighted that the new album happened without them or did they realize what a labor of love the project was for their leader? "A little of both actually," lang admits. "Personally, I wanted them to experience Owen. But he felt uncomfortable with musicians he'd never worked with—after all, those players he used were all part of the 'Owen Bradley sound.' Also, I think the band understood that this was the fulfillment of a dream for me, and that it was the right thing for me to do."

With Bradley's name on the album, the temptation is to view the record as strictly a pure country effort. But lang is quick to remind you that the lush, big band stylings of some of the tunes are not at all inconsistent with Bradley's background. "I think you have to really be aware of Owen's abilities. I mean, he was a big band leader. At the time he was making Patsy's records, he was in some ways a pop producer. The Decca records he did with Brenda are even better examples of that side of him. Then, of course, he had his traditional country stuff with Kitty and Ernest.



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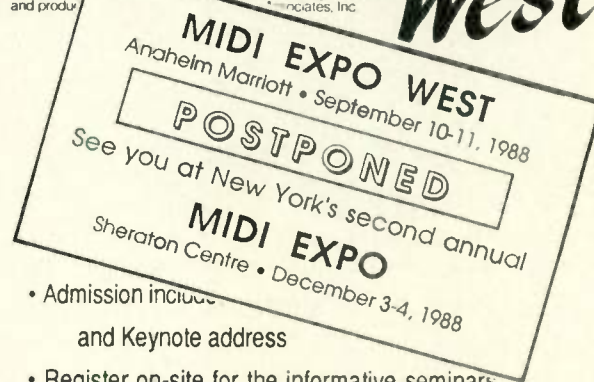


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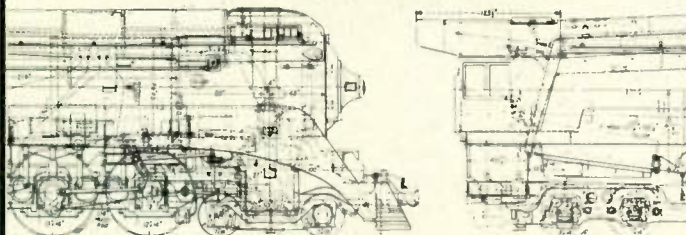
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Phil Johnstone's 50% Solution

"I wanted Robert to attempt to rap on 'Tall Cool One,'" Johnstone recalls, "but he refused to speak on a record." As a result, Johnstone wound up doing the rap himself.

By Elianne Halbersberg

As a member of the 45's, Phil Johnstone got his first taste of "a decent studio." Upon the band's demise, he pursued studio musicianship, seasoning his skills and eventually producing other artists, including the World's Best Trio, Terry & Jerry, and "a lot of other people, nobody particularly well-known." With partner Dave Barrett, he formed *The Rest Is History* and penned "Heaven Knows." Upon hearing the track, Robert Plant selected Johnstone as co-writer, co-producer, and keyboardist for the *Now and Zen* album and tour. And the rest is history.

How did you join Robert Plant?

The whole story will unveil, for the first time ever! CBS Records was very, very interested in signing *The Rest Is History*. We did a tape, including two songs we recorded with Robert. One has never seen the light of day; it might be on the next album. It's called "The World's Upside Down," which had a little of "Kashmir" nicked and put on it. The other was "Heaven Knows" and another called "Make It

Big." They were great songs. CBS was offering a huge amount of money for us to sign, then for reasons of internal politics, that fell through. Our singer left. We replaced her with a couple of other girls, who were great as well. But Virgin Music heard the tape and said, "That's great as songs," and gave us a lot of money, despite the fact the girl had left. "You two write the songs and that's fine."

They sent the tape to Robert's manager, saying, "Do you fancy writing with these guys, meeting up with them?" Robert heard "Heaven Knows" and said: "That's good. That's what I want to sound like." In fact, the record and demo sound almost exactly the same, because it's the same programming; I didn't change a thing. I just loaded up the computer with the same old song and away we went.

As a Zeppelin fan, was it difficult to avoid recreating that sound?

Yeah, it was. The thing is, I'm also a fan of a lot of other things. I like to mix things to-

gether. That's the idea of the rap on "Tall Cool One." I wanted Robert to attempt to rap, but he refused to speak on a record. He's gone much further now; he might actually speak on the next one! I nicked it from a Schoolly D song—"We rock, we roll, we scratch, and we mix, and the other MCs get off on our licks." That's where I took, "You stroll, you jump, you're hot, and you tease." The original idea was to sample the Beastie Boys, [in effect saying] "You're doing it to Robert." Unfortunately, their album doesn't sound that great to sample little bits off of. Zeppelin's great because you come up with this unique sound. I used bits of "Dazed and Confused" all over *Now and Zen*, but nobody noticed it. Half the guitars on "White, Clean and Neat" are played by Jimmy Page, but even Jimmy doesn't know!

Were you in awe at any point, producing Plant and Page?

That was the weirdest moment when I first met Jimmy, because he's my idol. When we started working, it was fine. But when we overdubbed the end section of "Tall Cool One," where the solo goes right over the rhythm, I'm going: "That's great! It just falls right over!" Jimmy's going, "Oh, yeah, it throws the rhythm that way!" Suddenly I thought [stiffens, grips chair]: "Ohhh, but I'm TALKING TO GOD! I'm going to sit down now." But in the end, Jimmy's just a guy from Windsor, that's all, and Robert's a guy from Monmouth, and there's no difference.

With three producers, how much latitude were you given?

The way Robert and I work is a turnaround for me. Normally, with Dave Barrett engineering, the esoterics—the musical, atmospheric side—was my bit. Whereas now, I was doing the programming. I had a lot of control; what I put in is what came out. Robert would talk about esoterics. I could say, "No, that's not possible," or, "Wow, yeah, that's a great idea." When the three of us [Plant, Page, Johnstone] were together, Robert was very quiet, actually. There were four of us, because Tim Palmer was involved. [See Palmer feature, MC, July 11.] He concentrated on making the guitar sound great, I went back to my normal role, and Robert and I helped throw in ideas. It was a bit different because we had the whole track recorded and Jimmy



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played over the top of it. He took a 24-track away with a mix on two tracks and put on a lot of other guitars, which we lifted little bits off here and there, and actually used the original solo that he did in the day.

How did you balance being boss and band-member?

It's very easy. It's a great band. All the people have produced as well. It's a very hi-tech band and my position as producer was such because half the album was done with computers and half with the band. Robert and I are pretty much of one mind. If you have five people doing it, it pulls apart, but there's a lot of mutual respect all around.

Is keyboard knowledge advantageous in production?

It really helps, considering computers have a typewriter keyboard. It's a logical step to a musical keyboard. It's a lot easier to play things in, create your demos. All that software and hardware is aimed at keyboard, because it's the simplest thing to do. I always think about things in terms of keyboards, and I love bass lines as well. That's really important, because by changing the inversion of a chord, you can change the atmosphere of any moment of a record.

What is a producer's responsibility?

To achieve what the artist wants, not do what the artist wants, because in many ways, what he wants to do, how he wants to go around something, can be so totally wrong. Sometimes people don't know what they want, but to make the artist happy in the artifact you're

creating is most important.

What's the most overrated function of a producer?

A lot of people get into production through engineering. There are great engineers and producers, but they don't have to be mutually exclusive. Laurie Latham's a great producer and engineer. But some people can do a real emperor's new clothes. The most important thing in production is the song. If you've got great songs, a great singer, and the drummer drums in time, that's all you need. The rest of it gets in the way if it's not good—and if it is good, it's never even heard. I've heard a lot of records where the engineer is so clever at getting sounds, everything comes to you bright and brittle, and there's no song underneath. Nothing. The first time you hear it, you go: "Wow! Listen to that!" In the end, you realize there's no intent. I think the engineer's role has become—especially with more and more machines—more and more important, and also more and more dangerous.

How do you translate such a complex album in live performance without losing spontaneity?

There are no sequencers, no tapes. Everything is played live. Harmony vocals are played on the drum kit; he hits the pad there. There are samplers every time he hits the snare that triggers another snare. If we all took our hands off during a song, nothing would carry on apart from the reverb. We as a band deliberately go for that spontaneity, so I'm glad you asked that question. It's a band

band, a good band, so we experiment a lot. Every night is completely different, though the average fan wouldn't notice.

What are your plans after this tour? Would you like to produce someone?

I've had offers, but first and foremost, I'm concentrating on the next RP record. I've done a worldwide tour with this band; it's what I'm totally focused on. I've got a load of songs ready to run, as does Robert, and it's very exciting. At the same time, some offers are too good to refuse, and having refused quite a few.... If I do record with other people, it will be in December and January; then we start Robert's album the end of January through June for anticipated August 1989 release, and a really, really long tour again.

What are you looking for in an artist?

I would like to find a young band who could really play. I'm fed up with the jangly Rickenbacker guitars we'll call "college rock." There have got to be lots of people who can do it and preferably can really sing as well. I'd like to meet the 1989 Beach Boys!

Are you getting tapes?

A lot. I do listen to them all, because you never know. You might hear the best song in the world off of one of them. You don't tend to, to be quite honest. It would be nice to be more encouraging, but I have a 50 percent theory—51 percent good is brilliant, 49 percent good is crap. Even if something is 49 percent, it's still crap; it's as bad as zero percent, really. This is my theory, and I'm sticking to it! ■



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The Christians: Faith, Hope, & Marketing

"I like the way our manager says, 'America will fall,' " Priestman muses. "But I'm not interested in busting a gut just to try and break America."

Curiouser and curiouser. Why in heaven's name are the **CHRISTIANS** (the British pop group, not the religion), so **MASSIVE** in the U.K. and Europe, while remaining obscure in the U.S.? **MASSIVE**, as in a double-platinum debut album, which entered the British *Gallop* chart at #2 and spawned no less than five top 30 singles, making the *Christians'* self-titled album the largest-selling debut album in Island Records history—and that's 25 years, matey! **MASSIVE**, meaning lead singer Gary Christian is mobbed on the streets at home and in Europe. Why haven't Americans caught on? Founder and creative force (i.e., songwriter) **HENRY PRIESTMAN** talked (and talked!) to **LISA JOHNSON** in Brighton, England, during the last leg of their European tour, and enlightened her on the ways of these politically correct Liverpudlians.

Certainly the Christians will have their work cut out if they plan to duplicate their massive European and U.K. success in the U.S. But will they?

"In America, I think they're confused whether we're black or white, or R&B or pop or soul, or....," Priestman pauses to collect his

thoughts. "I wonder if this is where America is going to have a problem. They seem to need categorization. And we always maintain that we abhor that sort of thing. In Europe the big thing is, 'Oh, you're part of this new wave of British soul.' And we're not. We're just the Christians. It's all music."

"We'll just challenge this stereotype all the time. The fact that there are two black faces in the band—'Ah, I see, so you're a soul band.' There's Tracy Chapman, she's a folk singer. The fact is, it doesn't matter. There's always this idea: If you're black, therefore you're soul. Let's just say the whole thing is breaking down and challenging the stereotypes, and not being categorized. And this is the difficulty we seem to be having with America at the moment."

But Priestman hasn't finished answering the question—actually, he's just getting warmed up.

"I think, as much as anything, it's probably the business that's doing it—people don't get to hear it. See what I mean? 'Cause, are we black or white? Do we go on black stations or white stations? Are we pop or R&B? Do we go on AOR or CHR? Maybe that's the confusion."

Maybe if people were allowed to hear it... In Britain we're lucky enough to get daytime radio play; we also get the more serious evening shows. And that's crucial.

"And then the name," Priestman continues. "I think not least the name [proves a problem]. In Boston, I heard that some Americans said: 'The Christians? My God, what sort of a name is that?' They think it's a really bad name. When I think it's the best name—you don't forget it. Once people realize it is our name, it has no religious connotation... Not that we're adverse to using gospel harmonies or religious imagery or spiritual feels to the songs, lyrically and musically. In fact, we owe a huge debt to the black vocal-harmony tradition. But as I say, there is nothing religious about the name. It's just a name."

"So I think when you say 'duplicate success,' I don't think we will," he concludes. "But I'm not worried about it."

Not worried about making it in the States?! True, the Christians are quite satisfied with the level of success they've achieved in their own corner of the world. And Americans could be accused of having an elitist attitude toward the importance of the U.S. market in the scheme of things. Cracking the U.S. can be profitable (so much so that it has led to tax exile for many British stars). But if America doesn't happen, will the Christians simply ignore it and stick with the U.K. and Europe?

"I think it's a bit of a myth to say you can only break America by touring—but maybe that's just wishful thinking," Priestman admits. "I don't want to do three-month tours in America. I think that would probably split the band up, fighting after the first month—first week!"

"I like the way our manager says, 'America will fall'—as if it's a foregone conclusion. I mean, I love the States. I was in a band called the Yachts, who did three great tours, and I really enjoyed it." (Priestman was also half of It's Immaterial.) "But I'm not particularly bothered. I'm not interested in busting a gut just to try and break America. Let's hope the music'll do it on its own, which is basically what happened in Britain."

"Another thing: I was annoyed that the cover was changed for America. Why? The American cover is horrible; the British sleeve is brilliant! The [original] cover is black and

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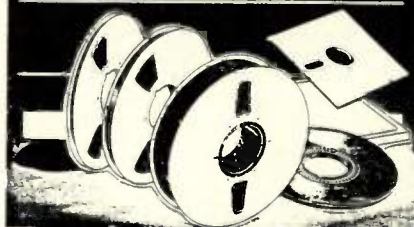
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white, which is apparently a problem. Why? Why is it a problem to have a black-and-white album? And it's a gatefold with the lyrics inside, which aren't even included for the U.S. On this particular album, we were keen that people should be able to find out what we were talking about and made a conscious effort to include a lyric sheet.

"We've also had to do special single mixes for America," Priestman complains. "And you think, well hang on, you're getting a slightly watered-down Christians. You're getting Christians that will appeal to the American market, or what the *business* thinks will appeal to the America market. But if it's appealed to 700,000 British record buyers..." (The original versions do appear on the LP, where dance-floor remixes of "When the Finger Points" ["Souped up 120 BPM, heavy on the bass drum"] and "Forgotten Town" have been released as singles.)

"But as I say, the cover was as much an issue. I know, don't judge a book by its cover, but the cover was just another part of this whole thing. But I'm sure the record company, in their 'infinite wisdom,' knew what they were doing."

You sound a bit cynical....

"Well, we were annoyed at first," Priestman confirms. "It was that initial 'why?' But then, why... why worry about it? 'All right, if you want to do it, do it. But don't come to us saying it's not selling, or I'll turn around and say, well, you should have been using the British cover.' I think if people could hear it in

THE CHRISTIANS



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THE CHRISTIANS



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the States, they'd pick up on it, I think they really would.

"I don't want to be fatalistic or pessimistic—mind you, we are *born* pessimists—but if it happens, great. If not, we'll carry on making good music. And we've got a great springboard now from the success we've had in Britain and Europe. And America *will* fall."

Without a major tour ahead to support the album, just how do the Christians plan to attack America?

"We'll just let the music do it," Priestman says confidently. "There was a plan to tour with Terence Trent D'Arby. Then we were offered the Rod Stewart tour. But that would have been totally wrong. I think we need to come do our own shows. But we'll see. There are no plans as yet to tour America, but no doubt we will do it at some point."

"For the moment, we're keen to get new songs sorted out. We thought we'd start the second album by last February. We're keen to get on with it. But this album's done so well that we've been busy promoting it."

"I think if it did start selling in the States, we would come over. We're not snubbing it. Basically we'll wait 'til people want to see us, rather than having to play with another band, when people don't really know who you are. We're keen to do it on our terms, and let the music come through. We're waiting for them to show some appreciation."

To beg for you?

"Beg for us," Priestman concurs. "That's the word." ■

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I Like New York in June

Our wings extend into the morning sky. And far below, there is suddenly the tiny island of Manhattan, with its giant projectiles dwarfed by sky and space. The sun has just broken from the horizon and bright, fresh light is spreading across the rising face of the day. Water flows and moves across the still earth. There are rivers, lakes, bays, the Sound, and an ocean. Eastern pools are locked into the confines of Queens and Long Island. These are the only moving bodies visible from our great height. Everyone is invisible in Manhattan, and as the plane swerves back toward JFK for a second, Central Park glistens at the center of its green and then stone setting. Christ sits beside me looking out the window, his face glowing with recognition and excitement. He has never been to New York City. I am bringing him with me to meet the other people in my life and already I see that his opened blue eyes are seeing for the first time what I had seen for the last time.

Fishermen are beneath us, their boats cutting through the waters. They are blessed and continue unannounced. Now a train slides through the buildings and light flashes off the windows between graffitied messages of Revolution/Revelation. I see myself as a child waving up at this plane, calling to its passengers, signaling to its pilot, praying for its Christ, spreading my arms and taxiing in its racing shadow until the shadow climbs up the side of a house and is gone. I am left with the fantastic thrill of escaping into my own future and in celebration I spin in ever-faster spirals, forcing the dizzying blue sky to fall and fill my arms, and I roll with it and fuck its brilliance in the hard dirt, where only wild seeds can break the earth. I am inside that blue sky and it is inside me. Looking down and back I see that child fucking the sky and earth, a body in motion, struggling with gravity as I now accept and disprove it. I see his face wet with sweat streaked with dirt fall back, and as a jet breaks the sound barrier, a column of clouds comes across the sky and he shoots the earth with love. Christ touches my hand as we prepare to land. No one sees him but me.

MDM is waiting at the baggage area with B and K. Outside it is a glorious morning. It is one of the rare days that appear in spring or autumn to remind New Yorkers of the temporary beauty that others take for granted. K drives, B lights a Jewish candle on the dashboard, and we drink champagne as we travel, with all the windows open, through the half-life of Queens. The vegetation growing along the roads and in miniature front yards and in cracks everywhere is the pulsing green of schizophrenia. Vibrant and shining and lunging outward in distress and in uncontrollable growth the plants and trees shimmer and adore themselves in these brief natural holy days.

Hundreds of gravestones and monuments appear beside the road, filling the sides of low hills with interlocking patterns of loss and granite. An occasional stone angel stands transfixed and serene among the city of remains. And rising behind and out of the cemetery is New York City in the distance. The titles read, "Christ Sees New York City For the First Time." His eyes see the wonder and the majesty and I share the vision as we speed ever closer to the source. We pass MDM's Italian mother sweeping the sidewalk outside her house and drunk on champagne, we cross the 59th Street Bridge and enter the true dimensions of the City.

The streets are empty and clean after six days of rain. Christ looks, up, searching for a glimpse of heaven between the towering skyscrapers. There is a beautiful blue sky above that will last for some days. It is reflected in his upturned eyes. Diagonal shafts of sunlight cut across the shadowy streets. Subways roar under us. Thick white smoke escapes from manhole covers in the uneven streets and we drive through a cloud of hallucinating space which takes us back inside the car where our bodies are touching and our vision is of shared flesh. Our eyes see other eyes. The mountains of stone have vanished and we are in a cave of light. I watch the smoke rise up and envelop us and I am glad to be held in its grasp and be flooded with the intimacy of friendship. We are laughing. We are radiating. The car moves forward and we look out again at the city which surrounds us. We slow down outside Saint Patrick's Cathedral which is closed and locked against transient prayers. "God bless us," says MDM. We stop at Rockefeller Center and shoot Polaroids in front of the huge golden Prometheus stretched across the wall. We are golden, too, in these photos. The skating rink brings back cold memories and we huddle in the car and drive through Times Square's artificial heat. Downtown past Macy's, past the Flat Iron Building and Andy's old Factory and into the Village, where old Italian widows and dayglo punks are breathing in the sweet smell of bread just out of the oven.



There will be other music playing during this visit, but "the black album" is the authorized soundtrack. It is a dirty, funky, bad, unrelenting, pumping, jamming, jammed, juiced, juicy, funny, foul, foot-stomping, grinding, bootlegging piece of brilliant black trash. It's brave and careless. The groove threatens to never stop. From the top of the Empire State Building, where Christ scrawls his name along with the other tourists, to the depths of the West Fourth subway station,

the Black Album is on track. There's junk on the streets, sweat on the flesh, dirt in the air, and the beat on the back. "That skinny motherfucker with the high voice" lays down a sound, then makes you search for it.

We go to places and do things you don't do if you live in New York City. We take the ferry to the Statue of Liberty one bright blue day and she rises green and historic, touching even the most cynical with a sense of past struggles and survival. In America the streets were paved with gold. We eat in Chinatown. We visit the dinosaurs and even Christ is dwarfed by their skeletons. There is a downpour as we walk through Central Park and steam rises from the hot streets. I walk down Bleecker Street in the rain, and an old lady under a pink umbrella asks me if I'm getting wet. On the fire escape we watch the cool June evening open up around us.

We are waiting for our limo. Miss Sara Jones is dressed to stop traffic. MDM wears my tuxedo, I wear stripes, and Christ wears white. We are having one last dance when the limo beeps below in the street. Miss Jones runs downstairs, with Christ following protectively. Traffic is backed up on Thompson Street behind the limo and Miss Jones opens the back door and tells the driver to go around the block as she gets in. The driver tells her to get the hell out of his car. This is not our limo.



We take a taxi to David Hockney's retrospective opening at the Metropolitan Museum of Art. It is filled with the old, the bored, and the boring, who have no interest in art. We have the museum to play in. We drink expensive champagne and laugh at old money. In an Egyptian temple MDM lifts Sara's skirt and strangers disapprove. A very old woman on stick legs wears a Christian Lacroix original. We are the only life in the party until David Hockney arrives. He is kind and sweet to us. On the walls his art is bursting with genius and art.

We try to amuse ourselves. I remind Annie Liebowitz that Rolling Stone printed a photo that she took of me in a tongue loincloth at the Rolling Stones concert at the Garden. She suggests I let my hair grow. The party is over and outside there is a cool breeze blowing away all pretensions and poses. Later that night it is cold and we walk close to the buildings that shield us from the elements, and above the stars are sharp and bright.

The next night there is the real party for Hockney on a beautiful yacht which circles Manhattan. Seen from a distance the city looks wonderful and unreal. I walk out on the deck as we sail under the Brooklyn Bridge and I feel Christ beside me as we pass under this joyous structure. All the vertical restraints

have been removed and the world seems endless and new. Tony Bennett sings accompanied by a pianist in the lounge. The city looms out there and we will sleep on an island made more mysterious and fragile by being outside of its tainted heart.

On Second Avenue at a sidewalk joint we meet DNV, who's very funny and plays keyboards for Patti Smith. We reminisce briefly about the glory, the madness, the drugs, the trials and tribulations of rock & roll. Then we cross the street and change the subject. We enter the Orpheum Theatre and are seated in the third row. For the next 90 minutes we laugh. Sandra Bernhard takes the world, shakes it up, and lets it splatter all over us. We laugh hard. She turns a flashlight on the audience and pins me like Terence Stamp. We laugh harder. She reads my jacket and sings, "It's just a kiss away..." Nothing seems sacred. Since the last time I saw her she has tightened her act into a perfect summation of rock & roll: musically, lyrically, and spiritually. She has always been ahead of her time; now, in this show, her incredible energy and wit are focused with total precision and abandon. You haven't seen anything until you've seen her encore, in which she drops her Blackglama mink coat and reveals the truth. We couldn't laugh any harder. We were delirious. Besides Prince, Sandra Bernhard is the only performer who matters right now.

We walk down St. Marks afterwards, and either they're spitting on us or it is starting to rain. We go to the feast on Sullivan Street. It

is getting ready to close but there are still pastries, pasta, and crucifixes for sale. I lose Christ in the crowd, but soon he rises up wearing a crown of colored lights; only the religious and loving can see him. We take him home and he drinks cranberry juice while writing postcards.

Beautiful Roe and Tony drive us upstate into the mountains and we climb in mud and over boulders to a four-story waterfall that pours down from a ridge just below the clouds. Sunlight breaks through the wall of green leaves and flickers over us. The water tastes clean and pure. I kneel and drink a handful. We gather wildflowers, plants, and even trees to take with us back to Long Island, where Michael will plant them in his garden and where Maryann will open their house and hearts to our visit. But that's another story, in which we save surfing in Babylon.

For two days and nights back in Manhattan the heat hits. It is unbearable. Everyone becomes a terrorist to escape the torment. There are the outlines of dead AIDS victims painted on the sidewalks. Junkies shoot the poisoned air. Men and boys relieve themselves against walls and New York becomes Piss City. We go uptown to hear Cole Porter songs. We go dancing at the World and hurl ice cubes and invectives at the yuppie scum trying to be cool. Near dawn we walk through the hustlers, junkies, crazies, and homeless. *People Are Scum*, MDM says, is the name of this TV show.

Then, miraculously, the heat breaks. In a

massive Sunday traffic jam Christ flies off to his home. I walk alone. I see Rod after ten years and listen to a Dream of Life 42 stories up. Patti Smith lives. In Detroit. So does Aretha. Robert Mapplethorpe is dying. Down at the piers I walk out to the end and suddenly a huge white ocean liner appears like a Fellini vision and sails past, while next to the pilings under this same bright blue sky some guy getting a blowjob stands and ejaculates into the blue water.

I have found things I thought were lost in New York. I remembered my nakedness in the city; I have found time that I thought was lost. Part of me still lives there in the hearts of my friends and in the fugitive dreams that escaped and haunt the famous streets. So that when June had ended and I was in July in Santa Monica, I was able to imagine being in Room 310 at the Mayflower Hotel in New York City some years before with the Stones playing in the background, and I could feel that same tender breeze enveloping you, while out the window the promise of glory waved above the changing traffic lights on Broadway. Now all the lights are green and I am 3000 miles and still just a kiss way.



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I Can Hear Music Part 2

The goosebumps were there on my forearms just a few bars into Brian Wilson's "Love and Mercy." My eyes got a little misty. By the second verse, I was thrusting my fist in the air shouting, "Go, Brian!" at 200 pounds of booming Altec's in my living room. Without a doubt, that was one of the happiest musical experiences of my life. Even I can't argue with the goosebump test.

This record may not rank with the greatest of Brian's work, but it is unmistakably Brian's, and he ranks with the greatest in my book. The world may not be waiting for him or care what he can be. But I for one am thankful for what he is.

Whenever I tell someone I'm a songwriter, and I'm inevitably asked if I've had any songs recorded, I always answer, "Yes, I had some songs on a Beach Boys album." Let's just say the reaction that response elicits is different than if I were to say I had a couple of cuts on a Patti Smith album (I didn't). No matter what age or from what part of the world, no one's ever said they haven't heard of the Beach Boys. So forever, no

matter what else I ever do in my life, part of my identity to the outside world is welded to the Beach Boys and in the shadow of Brian Wilson. Ten years from now, if my son asks what I did with my life, I'll be able to answer, "Twenty years ago, I wrote some Beach Boys songs." He'll know who I'm talking about and we'll both be proud.

Everyone knows the Brian Wilson story. The genius who went off the deep end. The great American rock & roll success, reduced to stopping cars in front of his million-dollar Bel Air home to bum cigarettes. The drinks, the drugs, the sandbox, the disappearing acts, the incredible talent gone south. You would think it would be hard to feel sorry for somebody who had everything going for him—someone who would have blown everything, except that it's hard to blow everything with million-dollar annual BMI advances. Unless you die—and it's a miracle he didn't.

Miracles aside, it's easy to feel sorry for Brian. He's so painfully shy, painfully uncomfortable in the spotlight. Last year, backstage at Caesar's Palace in Las Vegas, he looked great—dressed in a shiny dark suit, hair neatly in place, clean-shaven, trim and fit. He even did a few awkward dance steps while standing behind the keyboard onstage. He actually seemed to be having fun. He still had trouble singing "Surfer Girl." A joke I love to share with myself, while singing "Surfer Girl" as I go through my Beach Boys' Songbook, is to change the first line to "Do you love me? Do you suffer, girl?" It just seems more appropriate, since Brian suffered a lot more than he ever surfed.

Watching the Beach Boys for the first time, my wife noted that it seemed the whole audience wanted to "Hug him and tell him, 'Everything's gonna be all right.'"

I first met him a few years after the "Brian's Back" campaign that accompanied 15 Big Ones. By then, Brian had been back and left again, though everyone wanted to keep him involved with the upcoming album—the first under a new contract for CBS.

He had a song on their *L.A. (Light Album)*, "Good Timing," which reached #40, as well

as an arrangement of "Shortening Bread," but these were completed with minimal input from the man himself.

As many times as I have met him, I wouldn't dream of shaking hands with him without reintroducing myself. I've never had a conversation with him. I never felt the need to force myself on him, and he never seemed to show an interest in me. To the contrary, for the most part, Brian would leave the room if I was present.

Strange as it seems, one of my idols, someone of whom I stand in awe, was intimidated by my presence. Not that he was afraid of me, but rather of what I represented.

I had written three songs with Carl for the album and helped Dennis finish another. These were the first songs that Carl had written since *Holland* in 1972. Dennis had just finished his well-received solo effort *Pacific Ocean Blue*. Both of Brian's brothers were pleased and excited. I was the fair-haired boy, and that implied a challenge to Brian that he wanted nothing to do with at the time.

One day, before a session at Shangri-La in Zuma, I was in the control booth. The engineer was running reference tones and calibrating the machines. Brian ambled into the studio and began some aimless noodling on the piano. The instant the engineer realized it was Brian playing, he pushed the record button, and recorded over the \$600 reference tape, under strict instructions (not from Brian) to record anything Brian did in the studio. That is a subtle kind of pressure that you and I will never experience.

I've written enough of these columns for faithful MC readers to be familiar with my approach to lyrics. I prefer not to get into that here, because it forces me to speculate what part is Dr. Landy and his girlfriend, and what part Brian and professional songwriters. I am very uncomfortable with that whole issue, and my personal opinion has little to do with music appreciation. Besides, I can honestly say that the lyric that sticks in my head is the "hey, hey (oh, oh)" pickups in "Love and Mercy." That's the distilled essence of Brian Wilson, anyhow. He is God's anointed King of Oohs and Aahs. He says more with vowel sounds alone than most

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◀ 16 k.d. lang

masters of language that come to mind, and I will never understand how he does it.

How good is this album? Better by far than I expected. By my standards, I can recommend an album if there's a minimum of three outstanding songs. This one's got 'em: "Love and Mercy," "Melt Away," and "Baby, Let Your Hair Grow Long." About "Rio Grande," the eight-and-a-half-minute opus, there are spectacular sections. But as a whole, I'm not the only one to come to the independent conclusion that it sounds like it could be a ride at Disneyland. It might work for you, but it doesn't work for me.

As much as anything, I am happy Brian got together with Seth Riggs, who is the voice teacher. Only someone with Riggs' skill and authority could help Brian get over his fears and misconceptions about singing. Brian actually believed singing in higher registers or falsetto was not manly. Finally Brian has gotten his voice in the same kind of shape as the rest of his body.

Despite all the credit Brian is willing to give Dr. Landy and the rest of his support system, I've had enough therapy myself to know that no psychologist ever helped anybody who did not first want to help himself. Somehow, in Brian's world, his great gift became his curse. The world does want Brian to make music—is there any doubt? But Brian can't stop to worry about what the world wants. What matters is whether *he* wants to make music. He's shown us here that he does. That's fine with me, because the highest compliment I can pay his music is that it makes me feel good all over. Again. ■

So I look at *Shadowland* as much as an Owen Bradley record as my record, because I'm really just retrospectively the musical gamut he ran as a producer—from jazz to blues to country to pop to whatever."

The album displays an impressive variety of tunes, indeed. It includes a shimmering cover of Chris Isaak's campfire ballad, "Western Stars," and an obscure Roger Miller tune, "Lock, Stock & Teardrops," that—well, dang me if it doesn't sound tailor-made for lang. "Sugar Moon" is an old Bob Wills tune that k.d. had only heard in a Bradley-produced version by Bobby "Jingle Bell Rock" Helms. Lang breathes lush life into the Peggy Lee/Bobby Darin torch touchstone "Black Coffee," brewed to perfection over the steel guitar/sax fire of Buddy Emmons and Jim Horn. ("I've wanted to do 'Black Coffee' with country instrumentation for about five years," she says). Of her wonderful reading of "I'm Down to My Last Cigarette," lang simply declares: "No country album is complete without a Harlan Howard song!"

Shadowland closes with something called the "Honky Tonk Angels Medley," where country music queens Loretta Lynn, Brenda Lee and Kitty Wells join lang to work out on a medley of the old Leroy Carr blues "In the Evening (When the Sun Goes Down)," Ernest Tubb's "You Nearly Lose Your Mind," and the Delmore Brothers' "Blues Stay Away From Me."

"We decided to do that about halfway through the sessions," lang reveals. "Actually, Owen has wanted to get those three

together again for a long time. So it was really a celebration to praise Owen's work and show him that we all love him. I just happened to be the great beneficiary of it all!"

While much has been made of Lang's infatuation with the doomed Cline, she can easily name quite a few other musical influences—some quite surprising. "Julie Andrews was actually my first influence," lang confesses. "Broadway musicals with Julie Andrews. As a kid, I listened to stuff like Delaney & Bonnie Bramlett, Eric Clapton, Leon Russell, Maria Muldaur. I moved on to people like Gram Parsons, Emmylou Harris, Linda Ronstadt. Then, I started listening to a lot of Joni Mitchell, Rickie Lee Jones, and Kate Bush. After that, I just immersed myself in any good, unique vocalists I could find. Of newer singers, I really like Sinead O'Connor, Tracy Chapman, and Jane Siberry."

Lang has particularly fond memories of working with rock & roll pioneer Roy Orbison. "Roy's simply awesome," she gushes. "A great, great singer—a great, great songwriter. Learning the background vocals to his songs for the Cinemax special really gave me a perspective of how immense his songwriting ability is. His songs are very intricate, more like little classical pieces than pop songs. He doesn't stick to the standard verse-chorus-verse. 'Running Scared' is a perfect example. He wrote five verses, then a bridge, and the song's over! Plus his character is so stable and so humble. He really inspired me as far as how to accept stardom into your life."

And not a minute too soon, k.d.

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VU Readings By Jim Maloney

SKIP SAYLOR RECORDING:

CBS Records artist Eddie Money was in mixing "I Can See the Love in Your Eyes" with producer Richie Zito. Mix mogul Chris Lord-Alge hugged the hardwood, with an assist from Pat MacDougall. . . . Swedish rockers 220 Volt were in mixing a CBS International project with producer/engineer Max Norman. . . . Vesta Williams and Michael Craig are both in tracking and overdubbing with producer Zane Giles and engineers Bobby Macias and Joe Shay. . . . Guitarist Eric Gale was in overdubbing with producer Richard Perry on an assortment of projects, including sessions for Howard Hewitt, Michael McDonald, and Elton John. . . . The studio announced the completion and opening of their newly remodeled Studio B. The room features the API customized console that was previously housed in Studio 2 of Sunset Sound.

PARAMOUNT RECORDING STUDIOS: Eddie Murphy and his brother, Vernon, were recently in the Hollywood studio cutting tracks for Vernon's upcoming Arista LP. . . . Yamaha "Soundcheck" winners, the Ventilators, are in Studio C. . . . Jimmy McNichols is in working on a new single. . . . Bloodstone is in preparing a new album for CBS Records. . . . Klm Fowley was in producing a new LP for Australian artist Paul Stevens.

VALLEY CENTER STUDIOS:

Guitarist Dave Winnans overdubbed and mixed three songs with his partner David Lamb for their group, the Glass Bead Game. Dave Jenkins and Kevin Reeves engineered the sessions. . . . Motown Legend Wally Cox was in producing a secret project with engineers Reeves and Jim Albert. . . . Jeffrey Osbourne was in auditioning players for his upcoming tour. . . . Bill Bergman, sax sultan with Jack Mack & the Heart Attack, was in doing pre-production for his second solo album. Bergman's Mack-mate drummer Kevin Cloud added some stickwork to the sessions. . . . Guitarist Gary Myrick, jazz drummer "Stix" Hooper, former Go-Go Kathy Valentine, singer Deon Blue, and guitarist David Shelley were all in doing pre-production.

M'BILA RECORDING STUDIO:

The studio has relocated to 1800 N. Argyle Ave., Ste. 200, Hollywood, CA 90028. . . . Re-mixer Michael Moore has been in working on three Alexander O'Neil tunes off the artist's current *Hearsay* album. . . . Newcomers Savoir Faire has been in working on their debut album.

D.M.O. PRODUCTIONS: The Van Nuys facility recently welcomed vocalist/drummer Buddy Miles (the voice of the California Raisins on the award-winning television spots). Miles was in tracking for his upcoming album, a Miles-Gary McLaughlin production.

ATM AUDIO/SOUND REINFORCEMENT, INC.:

The new location for the popular sound equipment rental company is 19122 South Santa Fe Ave., Rancho Dominguez, CA 90221. The new phone number is (213) 537-2426. ATM Audio also has plans to offer a new line of affordable racks, cases, and do-it-yourself handle and caster kits.

NRG RECORDING SERVICES:

The North Hollywood studio is currently recording the first entire Synclavier direct-to-disc album for PolyGram Records. Michael Howlett is producing the project.

and outside of America.

In the book *Walkin' to New Orleans* by John Broven, the author describes how regionalism works by citing the Fats Domino record "Be My Guest," which was a huge hit in the Caribbean in 1959. Now this wasn't anywhere near as big a hit as some of the Fat Man's other records, but it was a smash in the Bahamas, Jamaica, the Virgin Islands—the English-speaking islands as opposed to the Spanish-speaking islands. If you take a close listen to the record or any of Domino and Dave Bartholomew's productions and arrangements, you'll hear the peculiar upstroke of the rhythm guitar. It's a feel that's played on the upbeat—sort of *against* the drums. Slow it down and you have reggae, speed it up and you've got ska or any one of a half-dozen other Caribbean offshoots. All of it evolved because of a few American hit records significantly influencing the culture of a people several hundred miles away from the U.S. mainland. Lest you think that "Be My Guest" is a down-home, funky, jam-type record, it should be noted that the song was written by Tommy Boyce, a very mainstream songwriter by anyone's definition.

(The day after this hits the stands, Todd Everett's interview with Jimmy Cliff will appear in the *Herald Examiner*. Todd is one of L.A.'s most learned music writers—much more reliable than some with higher profiles—and he spends some time with Cliff talking specifically about the New Orleans influence in Jamaican music.)

A week ago I had the opportunity to work in the Virgin Islands with—ta da!—the Coasters. Now, to make the synchronicity even more ridiculous, I'm substituting for Leo Nocentelli, guitarist extraordinaire. And if you read your *Rolling Stone*, you know Leo was the hero of the New Orleans Jazz & Heritage Festival. He's played with the Meters, Allen Toussaint, Dr. John, and can be heard on scads of the greatest records ever made in the Big Easy. Leo was the player on "Mother-In-Law," "Working in the Coal Mine," "Cissy Strut," and "Right Place Wrong Time," fer crissakes! Brudder, that's about as "N'wahllins" as it gets! as it gets! The Coasters were Jerry Leiber & Mike Stoller's brainchild, with "Yakety Yak," "Young Blood," "Charlie Brown," and a zillion others. So as you can imagine, the combination of this and a few external stimulants set my brain a scramble!

As I checked into the hotel, a very low-key place, the TV's on, and what's playing? MTV, of course, broadcasting live from Venice Beach. Just exactly what is the *meaning* of all this, I ask myself?

After we played a concert on the island, the group and I did a show in a club called the Wreck Bar in Christensted. Hemingway would

have loved this local hang, whose clientele is made up of white and black expatriates. After our show at the Wreck, the locals took us to an after-hours joint a couple miles outside the city called the 2 Plus 2 Club. As we walked into the sweltering darkness, weaving our way through tall, dark bodies packed like sardines, we heard a groove that cut a swath through the undulating hips on the dance floor and hit us in the gut. Bobby Sheen turned to me and laughed. "Man, this is the stuff!" says Bobby. He should know—he's pretty much the real deal himself.

The band onstage was the strangest mixture of hi-tech and earthy funk I've ever seen. They had more electronic gear than most of the groups that play Madame Wong's, and yet their raw syncopation just *hammered* the dancers, hypnotizing them. The drummer had a complete set of Simmons pads, the percussionist/toaster played a rhythm machine, the guitar player had a Steinberger (and his picking hand, strumming the rhythm, was a blur), the keyboardist had a MIDI stack of various keys, and the bassist played through a rig that would have done Toto proud.

All the new stuff did not take from the music's sensational, torrid feel—and suddenly all that stuff the tech-haters say about the coldness and insensitivity of synths, MIDI, and programming melted in the heat of the sound and performance coming off the stage. I've *never* felt anything quite as awesome, groove-wise. Ahh, maybe it was the night, the islands, the ganja—or just the fact that I was grooving so hard. I don't know, but later, when I was thinking about the whole bit, I realized that the idea that MTV and other video shows blasting the different styles and kinds of music all over the world is in fact a cool thing. While no one can say I'm that big a booster of the MTV/VH1 networks, I had to stop and consider that the video networks influence people all over the world, much like those 100,000-watt stations in the Fifties and Sixties that scalded civilization with rock & roll (as in Wolfman Jack and Alan Freed). Though I complain a lot about the programming stupidity and all that jazz, there is an upside. Just as a Billy Ocean from Trinidad makes great R&B records in England, Ziggy Marley carries his father's legacy to (believe it or not), county fairs in whitebread America, and the Coasters take their old friend Charlie Brown to the islands, there's a lot of ears out there to absorb the sights and sound of music. They take it in and make it their own, make love to it, drink to it, fight to it, and dance to it. The way musical idioms from all parts of the globe influence each other is a marvel in the modern world. While on the one hand regionalism may be dying, on the other hand the music media may be forcing it to evolve at an even faster and more invigorating rate than it has in the past. Just as Alvin Toffler describes man's agro-industrial-technological evolution in *The Third Wave*, pop music and its exploitation by visual media may trigger a real and predestined unification of cultures across the planet.

Music Visuals By Billy Cioffi

REVERBERATIONS: About a year ago, I had the pleasure of spending an afternoon with songwriter Jerry Leiber in his Manhattan home. During the course of our conversation, Jerry spent some time mourning the death of regionalism in popular music. According to the legendary lyricist, it is the unique regionalism of American music that encourages its creativity. How people play music in New Orleans, for example, is much different from where they put the beat in New York City or Chicago.

In the days before satellite transmissions, regionalism flourished, fed by the big national hits. At the same time, the uniqueness of the individual musicians and songwriters in each corner of the country was enhanced. There is no "pure" American music and there never has been—just as there's no pure race of any sort. American music is the ebb and flow of musical/cultural absorption as reflected in the pop music charts, which in turn reflect the influence of regional music within

New toys By Barry Rudolph

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tory sounds and has twelve polyphonic voices. There is also the ability to simultaneously play back a sample while re-recording it to add another sound or effect.

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For more information (I'm sure you'll need it!), call Korg at (800) 645-3188.

MC Guide to MIDI: Addendum

In our *Music & Technology* issue (August 8), we neglected to list three MIDI-oriented retailers; additionally, there was an incorrect phone number listed (yes, folks, it was a case of human error). The following should set the record straight.

AMERICAN MUSIC

5100 Lankershim Blvd., North Hollywood, CA 91601
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Equipment Sold and Serviced: Atari

MIDI Equipment Brands Sold: Atari computers, Korg, Ensoniq, Kurzweil, Fostex

Software Sold: Hybrid Arts, Steinberg, Doctor T, Compu-mates, Adap I & II

Are equipment and software demo'd? Yes
Demo room? Yes
Training seminars? Daily
Other services and facilities? Factory-authorized warranty & non-warranty on all brands.

PERSONAL SUPPORT COMPUTERS

10431 Santa Monica Blvd., Los Angeles, CA 90025
(213) 474-1633

Equipment Sold and Serviced: Apple
MIDI Equipment Brands Sold: Apple
Software Sold: Opcode, Mark of the Unicorn, Passport, Digidesign, J.L. Cooper, Southworth

Are equipment and software demo'd? Yes

Training Seminars: Once a month

Other services: Trouble Hot line Service & Support Dept. (213) 474-5228

MIDI CITY

18725 Ventura Blvd., Tarzana, CA 91356
(818) 996-6434

Equipment Sold and Serviced: Apple, Atari, IBM clones

Peripherals (if different than computers) sold: Citizen, Epson

MIDI Equipment Brands Sold: Korg, Akai, J.L. Cooper, Digital, A-Dap, Fostex

Software Sold: World's largest software seller

Are equipment and software

demo'd? Yes
Demo room? Yes
Training Seminars? Yes (group)
Over the phone questions answered? Yes
Trouble hotline? Same
Other services and facilities? Bootleg classes, sample library—1 million discs

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Equipment Sold and Serviced: Atari, Amiga

MIDI Equipment Brands Sold: Roland, Yamaha, Korg, Kurzweil, Fostex, Alesis

Software Sold: Passport, Soundquest, Mark of the Unicorn, Steinberg, Hybrid Arts, Voyetra, Roland, Micro Illusions

Are equipment and software demo'd? Yes

Is there a demo room? Yes

Training Seminars? Yes

Other services and facilities? Sound libraries, custom programming, trouble hotline

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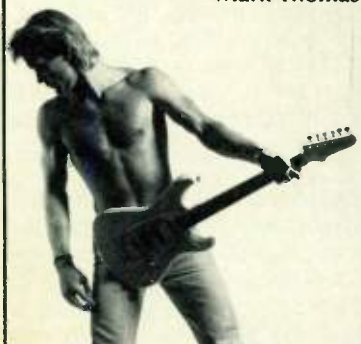
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Chris Morris

About a month ago, I heard a young and quite promising rock 'n' roll band called Scarecrow bear down on Robert Johnson's "32-20 Blues" as the opening number of their set at Club Lingerie. Quite coincidentally, only a couple of weeks later, I heard another version of the same song; a musician named Tom Canning whipped through his own cover of the Johnson tune on a Roland Axis during a lively performance at At My Place in Santa Monica.

The song itself is one of the least remarkable in the Johnson blues canon. Recorded for the Vocalion label on November 26, 1936, it was in fact a highly derivative variation of Skip James' 1931 Paramount recording "22-20 Blues." Yet, some 52 years later, both a traditional rock group and a synthesizer soloist had both hauled out Johnson's larger-caliber carbon copy of the James song. That's convincing evidence of the persistent resonance of the Robert Johnson myth among contemporary musicians of very dissimilar stripes.

During his short, slimly documented life, Mississippi bluesman Robert Johnson recorded only 29 songs; the majority of his recorded work (originally released takes and alternates) appear on two Columbia LPs which bear the title *King of the Delta Blues Singers*. (Another eight alternates are collected on one side of an obscure Austrian album called *Delta Blues*.) In spite of the thinness of his repertoire, Johnson is generally recognized as the most influential of all country blues musicians.

Johnson's impact may be felt most potently in the rock 'n' roll of Eric Clapton (who, taking Johnson as his avatar, recorded a wildly inspired solo on Cream's version of the bluesman's "Cross Road Blues") and the Rolling Stones (who cut both Johnson's "Love in Vain" and "Stop Breaking Down"); many lesser rockers have also taken up his music. Many of our best-known and deepest music journalists—Samuel Charters, Robert Palmer, Greil Marcus, Peter Guralnick—have written with inspiration about Johnson. Even filmmakers have essayed the Johnson legend: Walter Hill's execrable feature *Crossroads* touched on the power of that legend, and Allan Greenberg's resounding script about Johnson's life, *Love in Vain*, has been published but remains unproduced. (Incredibly, the screenplay was recently optioned by Prince's managers!)

Why such great ado? Some revisionist blues scholars wonder likewise. Many not the prevailing influence of such earlier bluesmen as Skip James, Kokomo Arnold, Son House, and Lonnie Johnson on Robert Johnson's style; there is even a Yazoo Records compilation called *The Roots of Robert Johnson*, which collates many of the sources from which Johnson borrowed. A few writers call Johnson's stylistic lifts outright plagiarism.

Robert Johnson, In the Darkness

This critical carping may be put aside readily; a quick listen to the two Columbia collections of Johnson's work makes evident the force and originality that has fired the imagination of musicians, writers, and listeners for decades.

While some of Johnson's songs do reflect the stamp of his precursors (quite naturally, for he was recording in a style that had been documented for nearly two decades), he made some music that was unique in the literature of blues. "Cross Road Blues," "If I Had Possession Over Judgment Day," "Stones in My Passway," "Me and the Devil Blues," "Hellhound on My Trail," "Come On in My Kitchen"—these songs, tearing at the seams with a kind of dread that is absent in even the most rarified blues performances, are the rock upon which the mythic house of Johnson is built. His silvery slide guitar playing and thin, pained, expressive voice, which are achingly clear on the Columbia albums, drive these forbidding tunes into the upper reaches of the blues atmosphere—an area of great and awesome darkness where few men tread.

Johnson's music has been a good companion for me since I was 19 years old; his was the first country blues music I ever heard, and it has remained, for me, the most durable and enduring playing in that style. Other artists I have heard since may display greater instrumental virtuosity or vocal prowess, but none holds his emotive charge. When my own blues "fall down like hail," as Johnson's do in "Hellhound on My Trail," I turn to his music to salve my wounds. If the blues may be said to be a psychic elixir, then Robert Johnson's are the most powerful on the market.

Not long ago, while browsing through Robert Palmer's superior history *Deep Blues*, I ran across the fact that this August 16

marked the fiftieth anniversary of Johnson's death. He died outside Greenwood, Mississippi, on that date in 1938, apparently poisoned by a jealous husband or boyfriend after a country dance. (There can be no doubt that Johnson was a supreme ladies' man—just listen to his erotic "Terraplane Blues" and "Phonograph Blues," a pair of honey-dripping double-entendre numbers.) He was 26-years-old when he died; this is one of the few facts researchers into his misty history have been able to determine.

This chance reading planted the seed of an idea for a concert commemorating the anniversary of Johnson's death and his vast influence, both on his contemporaries and on the young players of today. I brought this wacky inspiration to my friend Betty Miller, co-owner of the Music Machine, former honcho of the Southern California Blues Society and longtime blues enthusiast. To my astonishment, she said, "Let's go ahead and do it," and set Saturday, August 20 as the date for the show.

Together, we've assembled a show that hopefully will pay fitting tribute to Johnson's music and to the looming shadow it has cast in the half-century since his death. Betty industriously found two artists who actually traveled and performed with Johnson—Johnny Shines and Dave "Honeyboy" Edwards, both 73 years old now, and two of the last surviving links with the fabled bluesman and the country blues tradition. Johnny and Honeyboy have both recorded extensively since the Forties; to the best of my knowledge, neither has performed in the L.A. area for many years, and they have never played together at a local concert. This in itself should make for a unique evening.

I went ahead and enlisted a number of local friends whose music has been touched by Johnson's. They include Phil Alvin of the Blasters, with whom I have been arguing the finer points of blues history for nearly a decade; his brother Dave Alvin, who now leads his own superb band and has his own blues story to tell; guitar hotshot Billy Ray Martin of Red River; Bob Forrest and Mike Martt of Thelonious Monster; Jimmie Wood, the "Bel Air Blues Boy," and his redoubtable guitarist "King" Emason; Jimmie's pal Chuck E. Weiss, who agreed to sit in on a couple of numbers for chump change; and Ian Espinoza, a well-traveled and sorely overlooked local guitarist who plays a very mean slide. To this gang I added Tom Canning, who is living proof that modern technology can be applied to the blues with no loss of feeling or expression.

With that pitch made, let me emphasize to you that I'm not seeing any dough from the show; I put the program together as homage to a musician who I think of as a long-departed friend. If you don't know his work, I believe you'll find Robert Johnson a worthy companion. I hope you'll try to join us at the Music Machine on August 20 and blow your own blues away. ■



Reviews

Concerts



Hey little boys—Cristine Amphlett owns a great set of pipes and fronts a totally shreddin' band. Yow!

The Divinyls

*The Roxy
West Hollywood*

In these days of corporate/platinum/street rock, an awful lot of people, bands and fans alike, have forgotten the simple truth: Rock & roll is supposed to be fun, goddammit! Australian garage/pop band the Divinyls and their fans haven't forgotten, and both parties celebrated the fact on a beautiful hot summer night with the best no-holds-barred R&R show I've seen in years.

From the opening note, it was obvious the crowd adored vocalist Christina Amphlett as she strutted/staggered/stalked the stage with bugged-out eyes and a sneer/pout that Billy Idol can only dream about. (This woman can do things with her lips that must be seen to be believed.) Dressed in heels, long-legged stockings and one of those skintight numbers you gotta wash in Woolite, and a wild mane 'o hair, she resembles a psychotic white Tina Turner. Oh yeah, she can sing, too—

boy can she sing. She can also growl, howl, and purr like nobody's beeswax. The band ain't no slouches, either. Every member of the band was a standout, but guitarist Mark McEntee played some of the most planet-scorchin' garage-type lead I've heard since the twin-axe onslaughts of the MC5 almost 20 years ago—passionate stuff.

Now the best set of pipes in the world and a shreddin' band ain't nothin' if there's no material to back it up. But lemme tell ya, the Divinyls give great song. They got it all: pogo anthems like "Science Fiction," soulful ballads like "Punxie," flat-out steamers like the title track off their new one *Temperamental* (which is mispronounced and comes out sounding like "Temmermeanee!"—I shit you not, those zany Aussies!) And, of course, their rave-up encore of the Syndicate of Sound's "Hey Little Girl" was gender-bent to read "Hey Little Boy" and rendered with a gleeful cat-who-swallowed-the-canary grin that had the whole place howling and stomping.

Credit where credit's due: I don't

know if it was their own soundman or the house guy, but I gotta mention that the sound was crystal-clear and power-perfect. Good job—you made it sound easy.

If it's been too long since you've seen a band that not only has it all, but offers it all to you, do yourself a favor—try spending the night with the Divinyls. It'll be a night you won't soon forget.

—Jeff Dahl

Toure Kunda Strunz & Farah

*Wiltern Theater
Los Angeles*

With the Flaming Colossus promotion crew, it was not surprising that there was more to this show than two sets of music. You could get your photo taken in the lobby or relax to the dulcet tones of a squawking middle-aged "gypsy" woman who strummed speedily on an acoustic. Various *objets d'art* decorated the stage setting, but they were in no danger of ignition when flame-eater Cissoko jammed with Toure Kunda. And French was spoken nearly as often as English by the beautiful chichi people ogling each other. Ladies and gents, you get moist, you get hard....

Guitarists Strunz & Farah traded off flamenco/jazz hormone-shot solos, clipping along with sub-light sensuality. They were most effective when they humped dual leads, trading off in short bursts and playing in unison. Teamwork rather than ego-pleasing forays worked best. When Meso-American percussion expert Luis Perez was featured, he took us back to the celestial concerns of the Aztec/Mayan/Toltec ancestors—a nice break from the incessant virtuoso axe-sharpening. No complaints from the chosen ticketholders, though, as they gave this L.A.-based ensemble a near-unanimous standing)

Then it was time for the polyrhythmic pachyderms. Toure Kunda means "the family of man-elephants," and it is definitely the name of the three talented Senegalese stepbros (dad had five wives) who front the band, singing and sticking and slapping and stomping. With an international blend of homegrown roots, R&B, rock, and reggae, Europe's most popular Afropop band carried a diverse set of chops. But their wide stylistic range didn't always jell into a memorable groove. Yes, they were tight and well-rehearsed, and they sprang exuberantly into their well-choreographed dance steps. Yet at the same time, there was a certain lack of spontaneity and a bombastic though lightweight feel to some tunes. Only rarely did the ol' out-of-control, you-have-no-choice-but-to-dance trance kick in.

Despite these quibbles (and bits of trivia, it was an enjoyable evening appreciated by the revelers. Nabu, wild woman singer/dancer, has some of the best tremorous shakin' moves in the biz. "Sidiyale," surging up-

stream on a musical steamer, used the ceremonial coming-of-age rhythms of the *djamba dong*, or dance of the leaves. There were a few elements of surprise: An unfamiliar number boiled inna Afro-ska stylee, as I skanked and futilely sought a spare porkpie hat. The swingin' minichoral response harmonies on "Saliya" eventually overshadowed the newer, more discoey arrangement.

As medley-style encore finally turned the wish inscribed on Nabu's shirt into reality—"we want a musical chain." And a chain of tunes it was, professionally delivered albeit with little apparent transcendence or crowd levitation occurring. The feet were moving, but that deep spiritual place remained unaffected.

—Tom Cheyney

The Del-Lords

*The Roxy
West Hollywood*

What's the matter with people these days? Tiffany makes it to the top of the charts, and the Del-Lords barely pack the Roxy. Common sense says it should be the other way 'round. But common sense isn't a part of rock & roll.

In case you didn't know, the Del-Lords are an awesome foursome. Their sound is New York street-tough with middle-America musical sensibilities. Sort of like the Dictators meet John Cougar Mellencamp. Or the Georgia Satellites meet Jim Carroll. You get the idea. Intense yet countrified. Intelligent yet accessible. Power pop with teeth.

Instrumentally and vocally, the Del-Lords are tight as a drum. Opening with "Jumping in the Night" by the Flamin' Groovies, they tore into a catchy, foot-stompin' 15-song set. Syd Straw lent her considerable vocal talents to "Judah Kiss," the sweet summertime single that should have been a hit. And the amazing a cappella version of Springsteen's "Johnny 99" was like voices from heaven. Corny but true. These guys can sing.

The rollicking "Get Tough," the commercial rough "Cheyenne," and the grooving, T. Rex-ish "River of Justice" were standouts, as was the intense teen-beat tune "I Play the Drums," sung by skin-basher Frank Funaro. Lead vocalist Scott Kempner (aka Top Top from the Dictators) is an able frontman, and adorable guitarist/vocalist Eric Ambel also shined.

So why haven't they had a hit? Well, it's true that some of their more countrified songs tend to sound alike, and radio programmers may have a tough time finding a niche for the Del-Lords. They don't have the gimmickry of a "Keep Your Hands to Yourself" tune, nor enough straight country appeal for country stations. So they've kinda been lost in the shuffle. But hey, don't let it stop you from seeing 'em. You won't be sorry.

—Katherine Turman

Reviews

Albums



John Hiatt Slow Turning A&M

Last year's magnificent *Bring the Family* was one of the most deeply emotional and neatly executed records to ever snuggle up to a spindle. Finally, Hiatt had been presented in a way that gave longtime fans an "I told you so" glow and enchanted the uninitiated in a big way. *BTF* is a tough act to follow, but here comes Hiatt with a fresh batch of tunes produced by Glyn Johns in Nashville. In place of last year's telepathic triumvirate of Ry Cooder, Jim Keltner, and Nick Lowe, is a sizzling little outfit called the Goners—who get real, *real* gone (as a juiced-up hillbilly once said).

Hiatt opens with "Drivin' South," a twangy travelogue about motorvatin' with your baby by your side. Stoked by a slick dobro, the tune tools along effortlessly, with power surges each time Hiatt hits the irresistible hound dog chorus harmony. On "Trudy & Dave," Bernie Leadon's cool blue mandolin wind howls alongside Sonny Landreth's bayou slide guitar, as Hiatt relates the saga of a whacked-out couple who shoot up an automatic teller machine for laundry money.

It's nice to hear "Tennessee Plates," long a staple of Hiatt's solo acoustic shows, cranked out by a hot band. From Hiatt's guitar intro—a souped-up variation of the opening descent into "These Boots Are Made for Walkin'"—to the squeals-on-wheels electric slide of Landreth, this sucker never lets up. Musically, it's half Cajun stomp, half highway blues—sounding sorta like some crazed hybrid of Johnny Horton's "Battle of New Orleans" and Springsteen's "Cadillac Ranch." Hiatt's vocal is as funky as a fur-lined Fleetwood as he peeks into Presley's carport at Graceland: "Well there must have been a dozen of 'em parked in that garage/And there wasn't one Lincoln and there wasn't one Dodge/And there wasn't one Japanese model or make/Just pretty pretty Cadillacs with Tennessee plates."

The moody drone of a twelve-string acoustic guitar cracks open "Icy Blue Heart," and Hiatt slips into

his best country drawl. "She came on to him like a slow movin' cold front/His beer was warmer than the look in her eyes." Yikes! Haggard oughta lasso this one for his next album. Spiked by Leadon's mandolin and Landreth's hiply hypnotic steel guitar, Hiatt tags the choruses with a great frontier falsetto reminiscent of Michael Nesmith on "Joanne" or the *Stage Frighter* Rick Danko. Big Bad John is very much the family man these days, and his "Georgia Rae" is an unabashed song to his daughter. (I don't know if her name is a clever nod to Brother Ray Charles, but the refrain *does* go "Georgia Rae, What'd I say....") Anyway, it's a very heartfelt tune, and a soulful companion piece to Lennon's "Beautiful Boy."

"It'll Come to You" is the real bell-ringer here, though. After a tasty guitar intro that echoes Derek Clapton's lead-in to "Tell the Truth," Hiatt tears into a Dixie swamp stomp that displays his underappreciated savvy as blues singer. When bassist David "Now" Ranson and drummer Ken Blevins mix it up with Landreth's Albert King-drenched guitar, the whole mess sounds Howlin' Wolf bellowing over Creedence Clearwater Revival.

There's not a weak cut here, kids. "Is Anybody There" is sweet soul music; "Paper Thin" rocks like a lost *Sticky Fingers* track. After a boilin' Memphis guitar ignites "Feels Like Rain," Hiatt unleashes the unbeatable vocal style he fashioned from the fabric of gabardined gods like Al Green and Marvin Gaye. Slip this thang in alongside the Temps' "I Wish It Would Rain," Ann Peebles' "I Can't Stand the Rain," and Elmore James' "The Sky Is Crying" on your next compilation tape of drop-down classics.

If you were knocked out by *Bring the Family*, this is gonna do it to you all over again. This is real music, baybees—real instruments, real songs, and real emotion. But don't take my word for it. Take Hiatt's own invitation from a wonderful song he wrote years ago: "Turn off that elevator music, your computer program/How'd you like to rock with a real man?"

—Jim Maloney

Tater Totz Alien Sleestacks From Brazil Gasatanka

Hmmmm... nothing about this record seems to make any sense. Side Two filled with a long, convoluted cover version of Yoko Ono's "Don't Worry Kyoko"? Hayley Mills listed as a musical influence, along with her photo on the back cover? A "special guest appearance" by Danny (Partridge Family) Bonaduce? The cover a crappy imitation of the cover art for the Beatles' *Yellow Submarine* LP? What he hell is going on here?

Tater Totz (a dopey name, if you ask me) consists of Jeff and Steve McDonald of Red Kross, Pat Ruthensmear, Trace Element, and Pat Fear. A gaggle of other hip people

from semi-famous bands like Celebrity Skin and Frightwig contributed their time and talents to this strange piece of plastic. This record has the feel of a bunch of musician-types who all know each other and who assembled various oddball tapes at different times and studios for the hell of it, rendering a crazy-kooky patchwork album that gives tribute to early radical Yoko One and other puzzling Sixties artists, along with a general nod to the Beatles. "Tomorrow Never Knows" is covered here and actually sounds amazingly similar to the original recording, complete with freaky backward tracks and such. Danny Bonaduce's rendition of "I've Just Seen a Face" merits warm applause, and Pat Fear's Onoesque "Don't Count the Waves," with a shrieking baby voice in echo, is reminiscent of a stray cat drowning in a sewer.

On first listening, "Bharta's Boogie" sounds like a godawful bunch of self-indulgent bullshit, but on repeated listenings the elegant power and humor of the track may bring a smile to the audiophile's lips.

The LP is split into nine parts, with such titles as "Child With Child," "Man Who's [sic] Teeth Were All Exactly Alike," "Elvis Has Left the Building," and "Bharta's Boogie" is a psychedelic hodgepodge of various tape events, spliced and mixed into something that has to be heard to be fully appreciated. "Don't Worry Kyoko" (which is incorrectly subtitled; it should read "Mummy's Only Looking for Her Hand in the Snow," not "Mummy's Got Her Hand in the Snow") is also well beyond description.

Alien Sleestacks is a unique but incoherent concept LP by a buncha semi-famous music hipsters, whose humor and inside jokes could be better appreciated if you only knew their source. The LP features the most atrociously ugly cover design found anywhere, but filling up Side Two with variations of "Don't Worry Kyoko" more than redeems this error in aesthetic judgment. Not bad, considering. Thirty-eight minutes of Psycho-Delic Insanity; indeed!

—John Trubee

Sparks Interior Design Rhino

How fitting that Sparks once appeared in a film called *Rollercoaster*—their own career has had more twists and sudden drops than Magic Mountain's Ninja ride. And like the "trackless" Ninja, you never know where Sparks are going. Zoom, it's Eurosynth experimentation! Zing, high-pitched rock! Zap, bad disco! What they're up to with *Interior Design* is more dance hits, starting with the already-hot "So Important," and fewer surprises.

Now, hits don't come easily to Sparks. If clever concepts and couplets guaranteed chartbusting sales, Ron and Russell Mael would be as famous as the brothers Jackson and

Everly, but smart-guy cool only gets you so far. To move those platters, the boys cashed in on the KROQ modernist disco sound, and that's what's offered here. The funky synth stylings outstrip some of their recent efforts, but they fall far short of the sparkling last album, *Music You Can Dance To*. That broke ground, where this paws ditches already dug by OMD and others. In fact, "Just Got Back From Heaven" resembles a *Xanadu* outtake, which is distressing when you consider that the Mae! brothers pioneered modern synth-rock back in 1979. Still, the more outdated they sound to long-term fans, the better they sound to the nightclub crowd, which may be what Sparks really care about now. They even cite a dance-club promtoer on the new album.

But for all their new DOR popularity, Sparks' lyrical idiosyncrasies are as much fun as ever. Once again, Russell warbles about going to heaven (as he did on *Kimono My House* and *Number One in Heaven*) and raves about a place called "Love-O-Rama," where "all your love will be required" (see also "Sextown USA" on *Angst in Your Pants*). The words really redeem *Interior Design*, from the goofy "Lots of Reasons" ("You're intelligent but that's no threat/I've been reading every chance I get") to the name-dropping "Madonna" ("Well, she took me back to her penthouse/And showed me all of her platinum records/And of course there were a lot."). And yes, it's THE Madonna, and that rascal Russell is still around at breakfast.... Wait until Sean hears about this.

Penn-baiting aside, the high point of *Interior Design* is "The Toughest Girl in Town." A delicious arrangement enlivens a brilliant song about a girl "more interesting than the rest," sung by Russell with curious conviction. It's a moment of pure Sparks, which alone makes the album a must for those who still care about such things.

—Darcy Sullivan

The Primitives Lovely RCA

The only primitive thing about this band out of Coventry, England, is their return to simple three-chord songs. "Crash," the first single, is an instantly memorable tune.

Siphoning punk rock's raw energy and rough guitars, the band has blended these elements together with singer Tracey Tracey's dreamy, Georgy-girl vocals. The sound and spirit recall vintage Blondie, especially on "I'll Stick With You," "Out of Reach," and "Thru the Flowers." The album's 14 cuts, all of them short and written primarily by guitarist/vocalist Paul Court, flow seamlessly and vibrate with energy. The doo-wop choruses and optimistic lyrics evoke memories of Sixties girl groups like the Shangri-Las, the Ronettes, and the Dixie Cups. But the Primitives have laid all this cheeriness atop Buzzcocks-style chainsaw guitars, Jesus and Mary Chain-like feed-

back, and a bopping Ramones beat. "Spacehead," "Stop Killing Me," "Nothing Left," and the bluesy "Buzz, Buzz, Buzz" are optimum examples of this approach. A Velvet Underground bass line shows up on "Run Baby Run." Through it all, Court's manic twelve-string guitar, Steve Dullaghan's bass, and Tig Williams' drums work in perfect synchrony. Tracey's vocals are set in front of the heavy guitars, which give the music its cutting edge. Working separately, producers Paul Sampson, Mark Wallis, and Craig Leon have managed to retain the intensity while not allowing the music to degenerate into mere noise. *Lovely* is an unpolished gem of an album.

—Debbie Richard

Singles

After experiencing the hypnotic, undulating bliss of **Ranking Roger** at a recent Hollywood Palace gig, I'm convinced: DA MAN BE ONE COOL DREAD DUDE. His latest release, "So Excited" (I.R.S.), veritably oozes scintillating jungle venom and should really send shock waves through the Jamaican/American dance-club circuits. As a vocalist, Roger is cool but never aloof, and his drums/Latin percussion/bass axis rocks with a gentle syncopation that lingers in the air like bay rum on a summer's evening. Should you be one of those who thought Dave Wakeling was the heart and soul of the English Beat, take a listen to this platter for quick enlightenment.

My first introduction to the the **Primitives** was an MC feature story some weeks back that shed a thimble full of light on the then-unknown U.K. four-piece. On the wings of that report comes "Crash" (RCA), a positively swinging little gem that establishes vocalist Tracey Tracey as the hippest English import since the Rover Sedan. Ms. Tracey may not be as multidimensional as Bjork of the Sugarcubes or as wacky as Sinead O'Connor, but she is *numero uno* as an interpreter of Mersey-tinged power pop; "Crash" is beautifully constructed and honestly performed. What's more important—it is one of

those rare melodies that sends tingles down yer spine from the first refrain and delivers what it promises. A smash!

The **Book of Love** employ an unusual juxtaposition of flavors on "Tubular Bells"/"Pretty Boys and Pretty Girls" (Sire), wherein the New York-based husband-and-wife team of Susan and Ted Ottaviano blend a hyper-speed rendition of the old Mike Oldfield classic with a smooth, synthesized dance groove. There is a decidedly robotic quality to the piece, but Susan's passionate vocals keep things from sounding sterile. The lyric revolves around sexual decadence and polytheism [*huh?—Ed.*] in the seedy "anything goes" world of New York discos. While the "Tubular Bells" portion of the song sounds a bit dated at times, it fuses seamlessly with the more conventional segment of the tune and makes for some pretty interesting dance fare.

As time goes on, **Let's Active** becomes increasingly more aggressive. On "Every Dog Has Its Day" (I.R.S.), guitarist/vocalist/founder Mitch Easter does a pretty groovy impersonation of Keith Richards, unleashing a volley of searing guitar chords straight out of "Jumpin' Jack Flash." What's refreshing about the Tarheel balladeer is the characteristic "country bumpkin" charm that he injects into his rustic melodies and themes. Mitch is obviously proud of his gentry roots, and that pride is the backbone of the group's development and longevity.

—F. Scott Kirby

Ear Wax

Getting to the Roots

Coming out spotless: As of this writing, it appears **Butch Hancock's** mid-month trek to L.A. is sans **Sunspots** after all. Seems the booking situation was such that it wasn't economically feasible to bring the band. Pretty appalling, considering Hancock's stature as a writer/performer; last time out with a band, he packed **Club Lingerie** and held an art/photography show at **Rhino** Westwood to boot.

Record buyer for **Rhino** (the store not the label) Sam Epstein, vouches that the **Sunspots** are hot Spots,

based on a tape he has. (Copies will probably be available for purchase at some point, adding to the store's prodigious Hancock tape catalog.) **Rhino** also had some other goodies in stock my last time in, like a British reissue of my favorite **Everly Bros.** LP, **Roots**, and a renewed supply of early **Ely**, (try saying that ten times quickly.)

The release date for **Tin Star's** still-untitled album (personally, I liked *With a Bullet*) on **Rhino** (the label, not the store) is October 26, with a single or two preceding. **Rhino** is also releasing **Clive Gregson & Christine Collister's** excellent **Demon LP, Mischief**, here in the States. If you've never heard them before (shame on you), you're in for a treat.

Tin Star, by the way, is in residence at the Music Machine this month, anchoring the Wednesday night TSB nights. Come fall, they'll be heading for borders not only northern to support the record.

Next time I'll turn down my hearing aid: As another depressing birthday whizzes by, I relate this true conversation, overheard in a local record emporium. Young patron holding copy of **Wings Over America**, pointing out **Paul McCartney** on the cover to his friend, "This guy's really famous. He used to be in a band before this one, but I can't remember the name of it."

At the movies: **Richard Ferreira** has two songs in the upcoming film *Prince of Pennsylvania* and another (with backing by **Garth Hudson**), that may appear in *Pow Wow Highway*. The latter's story concerns the Indian movement and includes a speaking role for **John Trudell**, with musical contributions from **Lyle Lovett, Robbie Robertson, and Nancy Griffith**, to name a few. Not to ignore tape, Nashville's **Ethel & the Shameless Hussies** (well, "Ethel" moved there from L.A., but why quibble?) will be doing a video of Ferreira's "Mr. Cadillac."

Richard, who'll be playing **BeBop** in early September with his **Book Burners** and **Lucinda Williams**, also gave me a tip on where to find at least some old folk albums: **Counterpoint** in Hollywood. He'll be sorry—now we'll be duking it out over the **Ian Tyson** cutouts.

Bonnie come lately: Resolving last column's kvetch about scouring the Westside for a copy of **Bonnie Koloc's With You on My Side**, McCabe's record buyer, Nancy Felixson, called every indie distributor around, to no avail, then found an international one that located the copy in town.

Koloc came out of Chicago's Old Town folk circle, which also produced **Steve Goodman**. Though her previous LPs focused on material by a cadre of fine writers (Goodman, **John Prine**, the undeservedly obscure **Mike Smith, Murray McLaughlin**), as well as her own songs, her forte is **Forties/Fifties white jazz-pop**.

Like **Jennifer Warnes**, who covers some of the same terrain, Koloc meets the genre's demands for faultless pitch, fluid movement within a multi-octave range, perfect breath control, and thoughtful phrasing—in Koloc's case, clearly influenced by Chicago's blues/jazz greats.

With You on My Side is filled with original love songs; if they aren't as strong melodically as some of her earlier efforts, she still has a graceful way with a lyric. Her voice is more effective an instrument than ever, swinging suddenly from mid- or low register up to the top of her range, stretching vowels so the sound is more like a cornet or tenor sax. Though the overall feel may be a little too soft or smooth for some tastes, others may find its cool, sensual serenity just the ticket for steamy summer nights.

A side note: I accidentally came upon another album I've been searching for. On Koloc's '76 LP, *Close-Up*, she recorded two songs by Chicago blues singer **Lil Green**. When I looked for an album of Green's recordings, I found there wasn't one. Until recently: a 1985 release of *Lil Green, Chicago 1940-1947*, in **Rosetta Records' Women's Heritage Series**. Many of the **RCA** tracks feature **Big Bill Broonzy**, and the liner notes are informative.

The question remains, how does one find records like this? One way to get indie roots music from all over—and you wouldn't believe the amount and variety of product available—is via mail order. It's easier and faster, though probably not cheaper, than you think. Next time: **Down Home**. —V.F. Nadsady

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Reviews

C l u b s

Dancing Hoods

Club Lingerie
Hollywood

□ **The Players:** Bob Bortnick, vocals, guitar; Mark Linkous, guitar, vocals; Don Short, drums; Mike Garacino, bass.

□ **Material:** Like the Replacements, the Dancing Hoods aren't averse to traveling all over the rock & roll map in search of musical inspiration. The Hoods live are apt to launch into just about any cover at a moment's notice, whether it's a Sixties chestnut or a funky Prince workout. This anything-goes sense of spontaneity and adventure brought a keen sense of fun to the band's Lingerie show. Nonetheless, the L.A.-based quartet's strong suit is its original tunes. For the most part, the Dancing Hoods write rich and stylistically diverse material. They're equally adept at thrashing out earthy garage numbers or conjuring up melodically strong pop-rock material. During the course of the evening, the Long Island transplants moved convincingly from the catchy, should-have-been-a-hit "Baby's Got Rockets" to the hard rock drive of "Puppet Dancing" to the country-spiked "Welfare Shoes."

□ **Musicianship:** This isn't exactly a group of virtuosos, but great rock & roll has always been more about raw passion and inspiration than instrumental prowess. The Dancing Hoods do possess plenty of passion and inspiration. Mark Linkous is your basic street-level raunch 'n' roll guitarist. His no-frills style allowed the focus of the band to gravitate toward the songs and the group's impassioned vocals. Bob Bortnick's clear-toned sing-



Rosanne Olson

Young Fresh Fellows: Silly covers, rockin' tunes, good-time party rock, and traditional American pressboard guitars. Who could ask for more?

ing provided the group's melodic strength with a strong and able conduit. Bortnick also growled out the more roughly hewn rockers with convincing bite. The Dancing Hoods displayed some strong harmonies as well. Linkous showed he can sing the subsidiary vocal parts with style and grace. Don Short and Mike Garacino provided unobtrusive rhythm support.

□ **Performance:** When the Dancing Hoods first hit the stage, they did so with the kind of cigarette-smoking, beer-guzzling bravado of the Hank Williams, Jr. Band or the Georgia Satellites. But when the smoke cleared, the Hoods actually turned out to be a rather amiable and unselfconscious group of rockers. Far from being distasteful rednecks, the Hoods were simply a band having a good time playing their tunes and tuning into their audience. Bortnick worked the audience in an engaging and humorous manner, going as far as to step down into the audience during the encore. It was clear that clubs are his natural element. The Dancing Hoods must have set a record for song dedications,

which were offered to everyone from a transvestite auto mechanic to the recently deceased chanteuse Nico. This is a salt-of-the-earth, jeans-and-flannel-shirt band that John Fogerty would be proud of.

□ **Summary:** The Dancing Hoods are undoubtedly one of the better bands on the American independent record scene. Their latest album, *Hallelujah Again*, is a tough but tender collection of chart-smart heartland rock. Since this is only their second LP, look for the Dancing Hoods to continue to climb the

rock ladder. —Jon Matsumoto

The Young Fresh Fellows

Club Lingerie
Hollywood

□ **The Players:** Jim Sangster, bass, vocals; Scott McCaughey, vocals, guitar; Chuck Carroll, guitar, vocals; Tad Hutchison, drums, vocals.

□ **Material:** The Young Fresh Fellows brought their unique brand of jocular rock & roll to Club Lingerie recently, and after



Ed Colver

To L.A. via Long Island, the Dancing Hoods bring with them the best of heartland rock and a gritty street-level sensibility.

delivering a dynamic hour-and-a-half set, they established themselves as not only a great band but as a musical force, both funny and indelibly entertaining. What this Seattle-based band has going for it is not only material—although they do have that in abundance—but also a healthy dose of humor and sarcasm, two ingredients absolutely necessary in making great rock & roll. In mixing such offerings as Bobby Goldsboro's "Watching Scotty Grow" and Neil Sedaka's "Calendar Girl" with original material like "Amy Grant" and "Don't Look at My Face, You Might See What I Mean," the Young Fresh Fellows could be accused of overdoing their sarcastic side, but that's not a fair criticism, given the other excellent material they performed. This is a band that is anything but a novelty. Although some of their songs are funny, there is a core of seriousness and dedication that comes through in their performance. These guys are serious about their music, but they're smart enough to know that rock & roll is still essentially party music.

□ **Musicianship:** I could spout off about the five Seattle music awards these guys won recently for their excellence in musicianship, but that wouldn't make a damn bit of difference to us here in the City of Angels. Suffice it to say these guys can play. Especially noteworthy is drummer Tad Hutchison who can bang 'em with the best. Exemplary on all counts.

□ **Performance:** Any band that can come on at 12:30 A.M. and get a tired, overweight, and pissed-off music critic dancing by the fifth song deserves more than a rave review in *Music Connection*. [Keep your eyes off the other critics and watch the band, Frank.—Ed.] Special kudos should go out to lead singer Scott McCaughey for being the hippest dude to ever grace the Lingerie stage.

□ **Summary:** The Young Fresh Fellows have reinforced my faith that rock music can be funny and entertaining without giving off the stench of idiocy. After seeing these guys, I got the feeling that what they gave the Lingerie crowd was just the tip of the iceberg. I hope so, as it would be a shame if we saw everything the Young Fresh Fellows have to offer, and that in the future they are relegated to being a cheap replica of themselves. But I don't think that will happen. I have a feeling that the crowd



Tony Joe White: Sock-a-little Techno-swamp to me, uh uh.

wasn't kidding when they requested "Afternoon Delight," and ABBA. It's a tribute to the Young Fresh Fellows that they left the crowd wanting more after delivering such a satisfying evening of music.

—Frank Holly

Tony Joe White

Club Lingerie Hollywood

□ **The Players:** Tony Joe White, lead vocals, guitar, harmonica; Michael Saleem Smith, drums, percussion; Darrell Rose, percussion; Mike Smoot, bass; Carson Whitsett, keyboards.

□ **Material:** The godfather of swamp rock, whose songs have been recorded by artists as diverse as Elvis Presley and Chic, showcased a batch of new material, in hope of attracting record label interest. In other words, it wasn't oldies night at Club Lingerie. But the absence of legendary gems like "Rainy Night in Georgia" and "Polk Salad Annie" didn't dampen the response of the celebrity crowd. In fact, diehard fans were in top form, whoopin' and hollerin' whenever White so much as spoke. His current technoswamp numbers got plenty of cheers. Heck, this one lady and her husband who come from White's hometown of Goodwill, Louisiana, flew into Los Angeles just to catch this gig. Highlights included "Steamy Windows" (which sounds like Dire Straits' "Money for Nothing"), and "Main Squeeze," "Bayou Rhythm," and "You Don't Look Good in Bloomers."

□ **Musicianship:** First-rate. Tony Joe White has got himself one crack band. The veteran

swampster picked out four solid backing players, who looked comfortable and sounded right at home delivering tasty southern-fried bayou licks and rhythms. This reviewer couldn't take her eyes off of the fancy fretwork that adorned White's shiny, baby-pink pearl electric guitar. Darrell Rose's rack of percussive instruments, featuring an odd assortment of bells and chimes, was impressive too. Carson Whitsett's colorful keyboard work added a nice touch to this thoroughly robust and professional set.

□ **Performance:** White may appear to be a low-key performer in that he doesn't engage in a lot of between-song banter or move all over the stage. Nevertheless, he exudes a dark, inner sexual cool that many hyperactive entertainers lack. His somewhat aloof, mysterious presence was very appealing. White's unpretentious manner blew fresh air into this smoke-filled club. And his trademark mush-mouthed vocals were right on the money.

□ **Summary:** White put on a very good show. Those in attendance will remember this inspired performance for a long time to come. Hopefully, some record company will have the smarts to sign this man and get his talent back onto vinyl where it belongs. Comebacks are fashionable in the music industry. John Fogerty made a successful one; now it's Tony Joe White's turn.

—Harriet Kaplan

The Unforgiven

Madame Wong's West Santa Monica

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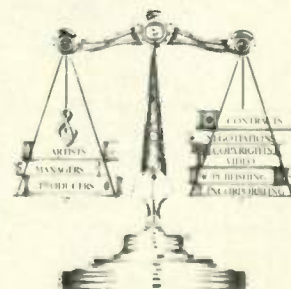
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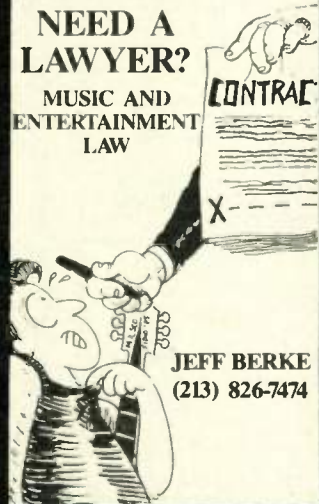
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Reviews
C l u b s

Jones, lead vocals, guitar; Jay
 Lansford, guitar, vocals; Larry
 Lee Lerma, bass, vocals; Allen
 Waddington III, drums.

□ **Material:** The Unforgiven are
 now playing gut-wrenching rock
 & roll with a heavy metal influ-
 ence. The quartet kicked the set
 off with an Ennio Morricone-style
 instrumental, but at this point,
 remnants of their original spa-
 ghetti western trappings fell
 away, as they rolled into a brace
 of hard-driving rockers. "They
 Shoot Horses" has a beat that
 will get the adrenalin pumping,
 enhanced by Lansford and
 Lerma's backup vocals and a
 fiery guitar solo by Lansford.
 "Somewhere They Can't Find
 Me Now," another great rocker,
 is faster-paced, with a powerful
 beat and strong guitar leads.
 These are the kind of songs that
 could provide the Unforgiven with
 the long-sought-after break-
 through that has thus far eluded
 them.

□ **Musicianship:** Led by Jones
 (who has a powerful, raspy voice
 reminiscent of AC/DC's Brian
 Johnson), the Unforgiven played
 a very tight set. Lansford smoked
 on guitar, and most of the group's
 songs were laced with his metal-
 influenced leads and solos.
 Waddington pounded away at
 the drums with nonstop fury,
 never tiring, and always provid-
 ing a propulsive beat.

□ **Performance:** The Unforgiv-
 en started off strong and power-
 ful and maintained a high level of
 energy throughout the set. The
 front-line trio often harmonized
 together, constantly moving to
 and from their respective micro-
 phones. Lansford proved to be



**The Unforgiven: Streamlined to a foursome the band has
 toned down their Old-West look unless you can imagine a
 guy in a covered wagon with an Iron Maiden T-shirt.**

the most energetic and enter-
 taining member of the group. He
 was everywhere at once, con-
 stantly running, jumping, and
 kicking. Just as significantly,
 there was a palpable feeling of
 unity emanating from the band.

□ **Summary:** It's no secret that
 these guys have been around
 for a long time, but this shouldn't
 desensitize people to the band's
 possibilities. It's obvious that the
 Unforgiven take what they do
 very seriously. They are well-
 rehearsed and tightly organized,
 with no lulls in their high-energy,
 fast-paced performance. These
 "hicks" from Rancho Cucamonga
 know what they're doing, and
 they do it well. The Unforgiven
 have paid their dues.

—Frances Foley

Betsy
Gazzarri's
West Hollywood

□ **The Players:** Betsy, vocals;
 David Carruth, guitar; Ron
 Cordy, bass; Robby Settles,
 drums.



**By losing the bondage gear and lightening up their attitude,
 Betsy and company have given themselves a new lease on life.**

□ **Material:** Formerly Bitch, the
 group now seeks commercial
 acceptance, as evidenced by
 their new name and more ac-
 cessible material. Concentrating
 on guitar-dominated, straight-
 ahead rock songs, the troupe
 now sounds like Pat Benatar,
 rather than the Motorhead-influ-
 enced Bitch of old. Singer Betsy,
 the group's lead vocalist and
 namesake, has tossed aside her
 trademark whip and most of her
 S&M image and has made the
 music the focal point of the
 group's attack. The band has
 not lost their sense of humor,
 thankfully. Evidence of this could
 be found during the song "Devil
 Made Me Do It," which scoffs at
 satanism.

□ **Musicianship:** Guitarist Car-
 ruth can match riffs with most
 prominent local players, and the
 rhythm section of bassist Cordy
 and drummer Settles was very
 tight as well. Mainly, however
 the band relies on Betsy's im-
 pressive and forceful singing.
 She showed a valuable ability to
 combine power and feel into her
 vocals, showcasing these attrib-
 utes particularly on the song
 "Rock 'n' Roll Musician." No
 question about it, Betsy can sing
 her ass off. [That could be dan-
 gerous.—Ed.]

□ **Performance:** This is where
 the band still shines most brightly,
 despite the toned-down the-
 atrics. Betsy, dressed tightly in
 black, proved to be a command-
 ing frontperson. Songs like
 "Flesh and Blood" kept the pace
 brisk overall; other tunes, such
 as the intimate "Turn You Inside
 Out," fitted in well within the
 context of the set. Betsy has the
 ability to make her lyrics sound
 sincere, not the easiest task in
 hard rock. Carruth displayed a
 clean, hard rock sound, and

along with bassist Cordy, provided dynamic backup to the frontwoman.

□ **Summary:** Betsy is making her strongest bid yet with her new self-titled Metal Blade album and performances like this one. Original fans need not fear a sellout, though—the band has carefully retained their roots while broadening their musical horizons. Indeed, the Bitch is back. —Gerry Gittelsohn

Jailhouse

*The Country Club
Reseda*

□ **The Players:** Danny Simon, lead vocals, rhythm guitar, keyboards; Michael Raphael, lead guitar, backing vocals; Bryan Scott, bass, backing vocals; Mark Vernon, drums, backing vocals.

□ **Material:** Jailhouse's songs pretty much rehash the usual themes of the current pop-metal movement (love, sex, women), albeit in a less callous way than most of their competition. Attempts at escaping these thematic bonds have been made by the group, exemplified by their song "Peace and Love"; the set also included a ballad and a blues tune. Obviously aiming at that record deal, the band emphasized the sort of overtly commercial material that audiences seem to relate to and A&R people seem to look for. Within that category, thankfully, the tunes sounded discernibly different from each other.

□ **Musicianship:** While Danny Simon is obviously the focal point of this quartet, he does move aside to give equal representation to Raphael's lead guitar. Eschewing the scratchy screeching so common to the genre, Simon uses his voice expressively while still maintaining a rock quality. Michael Raphael's guitar licks reflect the abilities of a player who's actually making a musical point rather than attempting to play as loud and fast as possible. Bryan Scott's bass and Mark Vernon's skill on the skins complement Simon and Raphael. Vocal harmonies were successfully rendered, and the songs sounded fully supported.

□ **Performance:** Jailhouse presented a schizoid image, with Simon and Scott's appearance reflecting the current scene, and their two bandmates sporting a look reminiscent of the late Sixties or early Seventies. In fact,

the whole stage was a trip back in time, with a huge American flag and a peace symbol serving as the backdrop. Initially, feedback could be heard during the set, but that was quickly corrected. [Too bad—it goes with the peace symbol.—Ed.] This band takes full advantage of lighting, including strobes. Every member exhibits a distinct personality. Scott executed leg-tearing kicks and neck-breaking spins, while Simon, a little less rambunctious, maintained the front with a loosely held control. Raphael strutted the punk, and Vernon pounded happily and powerfully. Most impressive was "The Jam," a blues number in which Raphael and Simon switched places. Adding to the excitement were guest appearances by Faster Pussycat's Greg Steele and members of Warrent. This performance was particularly wild as it was also a celebration of Simon's birthday. After being doused with beer, he was tossed into the crowd—but quickly rescued. This show was anything but boring.

□ **Summary:** Jailhouse has achieved a newfound tightness and maturity since the last time I saw them. Thankfully, there was no crotch-grabbing, and the band's willingness to break out of the usual rock clichés was refreshing. Although a commercial sound prevails, Jailhouse is becoming an appealingly versatile act. —Maxine Hillary J.

Classified

*The Whisky
West Hollywood*

□ **The Players:** Ramon Almanza, keyboards; Cole Coleman, guitar, vocals; Scott Norris, bass, vocals; Shawn Smith, drums.

□ **Material:** Classified can best be classified as a commercial rock band leaning heavily in the direction of progressive rock. These are richly melodic and memorable songs, which could fit easily into the AOR programming format. At the same time, the songs are interwoven with enough raw energy and unpredictability to set them apart from their competition. Lyrics tend to be of a positive and poetic nature, encouraging the listener to, for example, "believe in yourself" or "choose to make the difference." [Sounds like a PMRC wet dream.—Ed.] Their most commercial and hooky songs are "Coming Up," "I Can See It In

Your Eyes" (my favorite in their set), and "My Guitar" (a light-hearted look at every male musician's dream—that his guitar could turn into a girl).

□ **Musicianship:** I was particularly impressed that Classified gave the keyboards such a significant role in the texturing and layering of the songs, instead of simply using them for embellishment. The responsibility was handled quite well by Almanza. Smith has a monster-sized kit, which gave the songs a loud, very progressive feel. I did however feel sorry for his roadie. Smith's a strong and innovative drummer, and his hi-hat work was noteworthy. Joining him in completing their solid rhythm section was Norris. His popping bass work during "Destiny" was especially engaging. Coleman falls into the Steve Vai category of guitar playing. His solos may not have been as long or as flashy as Vai's, but Coleman has a natural ability to make his guitar sing. His vocals were similar to Rush's Geddy Lee. He was assisted by backup vocalist Debbie Valentino. Although she's not a permanent member, her vocal work gave depth and character to the vocal lines.

□ **Performance:** This was an amazingly mobile band. Even Smith popped out of his seat to hit a cymbal or two. The instrumental mix was clear and well-balanced, vocals were sharp and easy to discern. Coleman was definitely the frontman, a fact he never lets you forget. His guitar never seemed to let get in his way. Rather, it enhanced his strong stage persona. During "My Guitar," he dove off the Whisky stage and gave a wonderfully animated wireless guitar solo from the dancefloor—he's a powerful performer and soloist. This unit appeared to be well-rehearsed, and their tight set was well-paced. I was left with only one question: Did Smith ever use that gigantic gong?

□ **Summary:** Bands trying to break into the progressive or arena-rock area quite often find it a much more difficult task than those bands breaking into heavy metal or KROQ-style music. However, with the continued popularity of bands like Rush, Yes, and Pink Floyd, Classified may have a good chance of gaining some recognition. The fact that they're all young may add to their marketability. Expect high energy and a highly visual performance from this band. —Pat Lewis

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Club Data

By S.L. Duff

Paul Gobel



Shane of Electric Angels just got all wet wishing Janiss Garza a happy birthday.

WEDDING BELL BLUES: Bandaloo Doctors vocalist **Bonnie Bramlett** and bassist **Danny Sheridan** tied the proverbial knot at their musical home-away-from-home, the **Coconut Teaszer**, on August 8th. A wedding at the Teaszer might be the last thing you'd expect, and indeed, it was no ordinary hitchin'. **Dr. John**, the infamous Night Tripper himself, played all the traditional wedding music on piano, with New Orleans R&B embellishments to spice up those stale ol' ditties. Reverend Gary Mareno conducted the ceremony, which was capped by a pretty tasty Teaszer buffet and the subsequent performance by Bonnie and Danny with the Doctors. This dissolved into a series of informal jams, with folks like **Rita Coolidge**, **Katie Segal**, and **Dr. John** tacklin' yer basic rock 'n' blooze. A simple shuffle became the bedrock over which a mighty powerful impromptu Segal/Bramlett duet ensued. Talk about dual pipes! The jamming went on for some time, and enjoyable as it was, it kept the bride from doing what was even more important than singing—cutting that cake!

In true Hollywood fashion, the wedding even had a publicist, and in not-so-typical publicist fashion, press releases describing the event were passed out to attending press vampires such as m'self. What was strange was that the release talked about the entire evening's proceedings as if they had already happened. For example, a jam carrying on to the "wee hours" was described, but I read this at 9:30, still a good two-and-a-half hours before they cut that cake. Well, whether they married for love, publicity, or both, I wish 'em the best. By the way, it was the first time I'd seen the Doctors, and they are indeed killer.

BIRTHDAY BLOWDOWN: I guess private celebrations with a few close friends are passé, so in keeping with that vibe, the **Scream** hosted a birth-

day party for **Mike Stewart**, **Dayle Gloria**, and **Mark Weiner** of **Scream**, **Kelly Quintana** of **L.A. Rock Review**, **Johnny Indovina** of the band **Human Drama**, and our own li'l **Janiss Garza** on August 6th. The event featured a million bands, including **Black Cherry**, **Broken Glass**, **Social Distortion**, **Fuzztones** (with honorary Fuzztone **Ian Astbury** sitting in with them again, this time rampaging through the Stooges' "Down on the Street" and the MC5's "Kick Out the Jams"), the **Miracle Workers**, **Tex & the Horseheads**, **Virgin** (**Rikki Rachtman's** stab at immortality—as if running the **Cathouse** wasn't enough), **Electric Angels**, and, as they say, more. The place was packed, the folks were happy.... you get the idea. **Scream's** now serving pizza in one of the smaller rooms, which is cool, but the soft drinks in there are way overpriced. The pizza's an okay deal, though.

SPEED METAL WILL ROT YOUR MIND AND GIVE YOU PIMPLES: Went to check out **Violence** and **Testament** at the **Troub**, and my equilibrium is still a little off. Now, I like it loud. I've seen **Motorhead** six times, **Sabbath** twice, and both set threshold-of-pain levels that I was convinced couldn't be topped. How wrong I was. **Testament** was so loud that when I put fingers in both ears, I still couldn't make out what they were playing. Not that I had a bad time or anything. Me and a drummer friend made up a game you can play while **Testament** performs. It's called "Find the Downbeat." We tried and tried, but rarely if ever could we locate where any of the music's measures began. One interesting thing about **Testament** is that girls don't like them very much. Most of the girls exited the showroom and headed for the **Troub** bar, a fact we discovered when we did the same. Hard to strike to clever conversations with the babes, though, 'cuz

even in the bar, the music was at airport-runway volume level. I left the club undecided as to whether I felt old or simply overeducated.

QUICKY BAND NEWS: **American Martyrs** want it known that their July 26th **Club Lingerie** gig was attended by such VIPs as **Tim (Split Enz) Finn**, **Val (manager/producer) Garay**, **Brian (Beach Boy) Wilson** and **Dr. Eugene (Beach Boy Brian's manager) Landy**, **Carey (Carol Burnett's daughter) Hamilton**, and a whole load of attorneys, agents, A&R reps, and other assorted industry scum. (Boy, with writing like this, maybe I can get a gig at **Hits**.)

Local band the **Bricks** issued a press release discussing a ruckus they kicked up while playing at **Frontiera** (a women's prison) and went on to claim that these Bricks ain't been playing nothing but prisons throughout California, Arizona, and Nevada since November! **Club Data** wants the scoop, **Bricks**—tell us your story. Contact the office and leave a number where S.L. can call you.

UPCOMING BIGGIES: Heavy metal warlords **Overkill** at the **Roxy** on August 19th; SoCal hardcore rules with **Bad Religion**, **Angry Samoans**, **Savage Republic**, and **Tony Adolescents** new band, **Flower Leopards**—all at the **Stardust Ballroom** on August 18th. (The Stardust is at 5612 Sunset, in case it's been a while.) Local hard rock with **Funhouse** and **Bang Tango** (whose Guns 'N' Roses-like rock is garnering label attention, especially now that GNR is *numero uno*) at **Gazzarri's** on August 20th; **St. Valentine** and **Jungle Alley** there on the 27th; **Buddy Miles Express** at the **Palomino** on August 19th; **Billy Zoom** there on the 20th. And speaking of B. Miles, he's got some upcoming gigs with **Hendrix imitator Randy Hansen**, so expect some Band of Gypsy's material—we'll keep ya posted. **Psycho-delic hard, hard rock** with the **Fuzztones** and those slaves of rhythm, the **Antja Mimes**, at the **Lingerie** on August 19th. **Chiefs of Relief** (featuring ex-Clash and Sex Pistols dudes, though I can't find anyone who knows for sure just who—probably all the drummer and bass players combined) at the **Lingerie**, with L.A.'s **House of Love** and **Bloc** on the 24th. At **Raji's**, we have a new band causing a bit of a stir—**Weather Bell** (which features **Annette from Blood on the Saddle** and **Sally from Yo**), along with the omnipresent **Thelonious Monster** and **Steve Hufstader's Shrine**, all on the 26th. The very next night, **Raji's** hosts **Frontier Records** recording stars **Thin White Rope** and **Kinman brothers duo Blackbird**. Finally, jazzier **Horace Silver** has already started a series of shows at **Catalina's** and continues through the 21st.

LiveAction Chart

The **Live Action** 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 booking.

Reporting Dates

July 26th—August 8th

Troubadour West Hollywood

1. Testament
2. Bullit
3. Looking Glass

Gazzarri's West Hollywood

1. Pairadice
2. Hardly Dangerous
3. Shame

Palomino North Hollywood

1. Jack Mack & the Heart Attack
2. Mary's Danish/the Leonards
3. Evan Johns & the H-Bombs

Crazy Horse Santa Ana

1. Steve Wariner
2. Gary Morris
3. Emmylou Harris

McCabe's West Los Angeles

1. Robyn Hitchcock
2. John Stewart
3. Julie Christensen/Texacala Jones/Cindy Lee Berryhill

Catalina Bar & Grill Hollywood

1. Eliane Elias
2. Danny Zeitlin
3. Mark Murphy

Club Lingerie Hollywood

1. Aaron Neville
2. Boozoo Chavis
3. Food for Feet

Raji's Hollywood

1. Pontiac Brothers
2. Haunted Garage
3. Evan Johns & the H-Bombs

FM Station North Hollywood

1. Sweet Revenge
2. Rings of Saturn
3. Lucretia

Country Club Reseda

1. Kix
2. Jailhouse
3. XYZ

Madame Wong's West Santa Monica

1. Xtra Xtra
2. Scoundrel/Under Wraps
3. Little Nightmares

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LOS ANGELES COUNTY

CENTRAL

8852 Sunset Blvd., W. Hollywood, CA 90069
 Contact: Becky Carrington (213) 550-1915
 Type of Music: R&B, 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: 8250
 Stage Capacity: 20
 PA: Yes, with operator
 Lighting: Limited
 Piano: No
 Audition: Audition
 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, with pro engineer
 Lighting System: Yes
 Piano: Upstairs no, downstairs yes
 Audition: Call Len Fagan
 Pay: Negotiable

COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335
 Contact: Whoa Nelly Productions, Nelly (818) 708-3677(8)
 Type of Music: All types R&R, originals only
 Club Capacity: 910
 Stage Capacity: 20
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Call or send promo pack to Country Club c/o Whoa Nelly, 18415 Sherman Way, Reseda, CA 91335
 Pay: Negotiable

FM STATION

11700 Victory Blvd., North Hollywood, CA
 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 24-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: Alibi Artists (213) 659-4777
 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

MUSICIANS

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 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.

MADAME WONG'S WEST

2900 Wilshire Blvd., Santa Monica, CA 90403
 Contact: Jonathan (213) 828-4444
 Type of Music: R&R
 Club Capacity: 600
 Stage Capacity: 9
 PA: Yes
 Lighting: Yes
 Audition: Send tape & photos to above-mentioned.
 Pay: Percentage of door

THE METRO

7230 Topanga Cyn. Blvd., Canoga Park, CA 91303
 Contact: Kevin Parr (818) 713-9440
 Type of Music: All types but mainly rock
 Club Capacity: 300
 Stage Capacity: 6
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send demo & bio to above address
 Attn: Kevin Parr
 Pay: Discount tickets & negotiable

THE MUSIC MACHINE

12220 Pico Blvd., W. Los Angeles, CA 90064
 Contact: Jan Ballard (213) 428-9947
 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

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 & bio
 Pay: Negotiable

PALOMINO

6907 Lankershim Blvd., N. Hollywood, CA 91605
 Contact: Bill (818) 764-4010
 Type of Music: Original, 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

TROUBADOUR

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

ORANGE COUNTY

BOGART'S

6288 E. Pacific Coast Hwy., Long Beach, CA 90803
 Contact: Dave Swinson (213) 594-8975
 Type of Music: All original/any style, Wed. acoustic night
 Club Capacity: 300
 Stage Capacity: 8
 P.A.: Yes
 Lighting: Yes
 Piano: No
 Audition: Mail tape & bio to above address or call Dave.
 Pay: Negotiable—all are paid.

THE COACH HOUSE

33157 Camino Capistrano, San Juan Capistrano, CA 92675
 Contact: Ken Phebus (714) 496-8927
 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
 Club Capacity: 300+
 Stage Capacity: 7
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Call, bring tape
 Pay: Negotiable, escalating ticket sales

THE GREEN DOOR

9191 Central, Montclair, CA
 Contact: Jason (714) 350-9741
 Type of Music: All-original only
 Club Capacity: 400
 Stage Capacity: 10
 PA: Yes
 Lighting: Yes
 Audition: Call for info
 Pay: Presale & negotiable

PROMISES

6197 Ball Road, Cypress, CA 90630
 Contact: Steve Pniewski (714) 995-3755
 Type of Music: Original, pop, top 40
 Club Capacity: 500
 Stage Capacity: 7
 PA: None
 Lighting: Yes
 Piano: No
 Audition: Call & send tape/bio
 Pay: Negotiable

MISCELLANY

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

PERSON FRIDAY needed for production/recording facility. Entry level with real growth, FT or PT. Pay & long hrs. Heavy phones, typing, sales, errands to start. Must think fast; stay cool under high pressure, must work well very independently & also work well with the public. Songwriter or copywriter a plus. Please leave message for Francis at (213) 395-3557.

FAST GROWING VIDEO CO. seeking intern to learn about the quickly emerging field of home video distribution. Interns will be involved in all aspects of video acquisition & distribution with enormous opportunities for advancement. For more info, call (213) 973-1707. Ask for Randall.

ROCK MANAGEMENT SEEKS motivated interns. Learn music business, plus great benefits. No pay, but possible future position. Call (818) 342-2522.

TOP RECORDING STUDIO seeks second engineer for full time position. Contact Brenda (818) 506-4487.

P/T INTERN NEEDED for PR company representing local & nat'l acts. Afternoon hrs. No pay to start. (818) 761-5019.

MUSIC PUBLICISTS NEEDED! Fulltime entry level publicists to work on all types of music acts: rock, jazz, new age, fusion, folk. Must be aggressive on phone w/media. Send resume to Office Mgr., The Creative Service Co., 3136 Ahura Ave., La Crescenta, CA 91214.

INDIE RECORD CO. SEEKS PR intern with a flair for writing & publicity. 4-5 hrs. weekly w/full-time possibility. (818) 509-0316.

EXPERIENCED RECORDING STUDIO ENGINEER wanted. Must be fast with Mac SE sound libraries & MIDI SMPTE. Please leave message for Gene at (213) 395-3557.

BANDS/ARTISTS with draw sought by The Benefit Network for upcoming benefit events. Send photo, bio & tape to: The Benefit Network, 8033 Sunset Blvd., Suite 579, Los Angeles CA 90046.

OFFICE MGR. WANTED for busy music & film co. Must have computer experience, good communications skills, basic knowledge of music industry. Heavy phones. Contact Mary or Gary, Tues.-Thurs., between 10-4. (213) 466-1314 ext. 240.

METAL BLADE RECORDS has immediate openings in the publicity & retail depts. No salary but may lead to paying position. Call for an interview appointment. (818) 981-9050.

WANTED: Electronic equipment & video technician interns. \$5-7/hr. while training. No exp. nec. but must be reliable & self-motivated. Mr. Starr (213) 275-2469.

RETAIL SALES people needed. Full line music store in Arcadia. Guitars, drums, amps & PA dept. Major lines: P.V., Yamaha & Fender. Waltrips Music. Call Mike at (818) 447-7414.

RECORDING STUDIO BOOKING AGENT position avail w/major 24-trk studio in Hollywood. PT or FT. Commission basis. Call Big Time Productions (213) 732-5323.

INTERN. Local established rock band w/mgr. looking for intern. No pay but great exp. Call Christine at (213) 463-6360.

COCONUT TEASER seeks exp. soundperson, able to handle occasional repairs, for 2-3 week night shows per week. Please call club for more info. 12:30-9 p.m. 654-4774/654-4887.

INTERN WANTED FOR DANCE MUSIC LABEL. Position requires the ability to talk dance music intelligently. Will turn into paid position for right person. Call Dana (213) 390-9969 ext. 112.

MANAGEMENT SALES PERSON WANTED Guitar & pro audio sales. Exp. req'd. Send resume to 7510 Sunset Blvd. #160, Hollywood, CA 90046

WANTED: Self-motivated person to book bands for promoter. Hours flexible. Commission only. Call Sally at Creative Image Associates. (213) 856-0823.

NEWLY FORMED LBL needs qualified intern. Please call Betty (213) 465-4214.

WANTED: bright outgoing person to join staff of up & coming record label. No exp. nec. M-F, 6 hr/ day. \$100/wk. Great opportunity. Frida (213) 466-9958.

NEW PRODUCTION COORDINATION CO. looking to expand data base of musicians interested in recording work, tours, videos, etc. Please call Paula Kelly (213) 859-9191.

MUSIC BUSINESS CO. SEEKS secretary with pleasant phone personality & accurate typing. Great opportunity to learn the music business. Call Tina (213) 278-5657.

COCONUT TEASER SEEKS part-time position to change marquee. Call 654-4887.

SALES & MARKETING REP NEEDED for The Vocalist, the official news publication of the Los Angeles Vocal Registry. Must have a positive attitude, professional demeanor & like dealing w/people in the entertainment business. Flexible hrs. Commission program very lucrative. If you like to work your own hours & be your own boss, send resume to: Editor/Publisher, The Vocalist, PO Box 65134, Los Angeles, CA 90065. No phone calls.

NEXT PRO PLAYER DEADLINE WED. AUGUST 24, 12:00 NOON

SEE PRO PLAYERS COUPON
IN PREVIOUS ISSUE

SESSION PLAYERS

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer with Hybrid Arts MIDI sequencer, Oberheim OB8, DX digital drums, Fostex 4-track, Yamaha DX-7, Yamaha TX-7 expander, Esoniq ESQ-1

Read Music: Yes
Styles: Versatile in all styles, especially pop, R&B, jazz & dance music, new age music.

Qualifications: Played keyboards for 25 yrs. 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*, cartoons such as Beverly Hills Teens, Alf, Barbie & the Rockers. Member of BMI. Sponsored film scoring class taught by Earle Hagen. Working touring Europe & U.S.A. Written commercial s & music w/worldwide contacts. Promotion, marketing & distribution services available. Solo synthesizer album release with nationwide airplay including KKKO, KACE, KJLH. BMI published writer. Easy to work with. Reasonable rates.

Available for: Film scoring, commercials, producing, arranging, songwriting, demos, casuals, sessions, gigs, have pro experienced band for backup work, career counseling. Instruction in all levels & areas of keyboard performance. Specialty: rehearsing with vocalists.

RON KOMIE

Phone: (818) 909-9762
Instruments: Guitar, studio quality rack filled with state-of-the-art processors powered by Mesa-Boogie & Audio Arts preamps. Complete stereo capabilities & full MIDI control over entire system.

Read Music: Yes
Styles: All
Technical Skills: Great sound & feel w/inventive cohesive guitar parts ranging from hot rhythm grooves that are right in the pocket to exciting, melodic solos; and from the tastiest fills in all the right places to power guitar that will make your project sizzle!

Qualifications: Recording &/or live performances w/Smokie Robinson, Dionne Warwick, Patti LaBelle, David Cassidy, Fire Choir, Dennis Brown, Phil Perry, Beau Williams. TV & film: *Caddyshack II* and *Funny Farm* trailers, *KCBS* news theme, *Top Secret*, *Starstreet*, *American Bandstand*, *Family Ties*, *Ju-Ju*, *Starbuck*, *Hunter*, *Adventures of Beans Baxter*, *The Fashion Channel*. Jingles: *Cott 45*, *Holiday Health Spa*, *California Lottery*, *Kaiser Permanente*. Publishing & song demos w/Hal Leonard, Jensen, Columbia, CBS Songs, SBK Productions, Patti LaBelle, Ray Bunch, Ken Hirsch.

Available for: Any pro situation

ACE BAKER

Phone: (818) 760-7532
Instruments: Korg OSS-1 12 bit sampling w/ huge library of custom sounds, Linn 9000 drum machine/32 track sequencer w/SMPTE, DX 7, TX812, EX800, Jupiter 8, SPX-90, complete 24 channel, 1/2" 8-track studio for pre-production & demos.

Read Music: Yes
Vocal Range: High "C" full voice
Styles: All. From burnin' dance tracks & nasty funk, to lush ballads & tasteful pop, to punchy rock & del rap.

Technical Skills: Producer, keyboardist, singer, arranger, recording engineer, songwriter, programmer & designer of unique sounds.

Qualifications: Veteran of sessions in many of L.A.'s top studios, national & world tours. Credits include the Supremes, Mary Wilson, Alan Thicke, Peaches & Herb, Fame, Iron Butterfly, James Cobbin & the Prime Cut, Ice T, Royalty. College education in music.

Available for: Sessions, demos, programming, touring. 24-track production special: \$999/song. Price includes production, arrangement, programming, and a great 24-track, 56 input studio with a digital mix.

WILL RAY—RED HOT COUNTRY PICKER & PRODUCER

Phone: (818) 848-2576
Instruments: Electric & acoustics guitars, vocals
Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, modern & traditional country.
Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 8-trk studio for great sounding demos. Have developed unique picking

style using string benders & mini slides, can authentically stimulate pedal steel for great country flavoring. Currently using 5 Fenders (including 12-string) equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.

Available for: Sessions, live work, demo & record production, songwriting, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

BURLEIGH DRUMMOND

Phone: (818) 893-5494
Instruments: Acoustic drums, orchestral & ethnic percussion, mallets & timpani, Simmons SDS5, Emulator SP-12, Linn 9000, Roland DDR-30.

Read Music: Yes
Vocal Range: Tenor-baritone
Styles: All
Qualifications: Ambrosia 15 yrs., Alan Parsons Project, Andre Crouch, Chuck Girard, Debby Boone, Delivery Boys, Jack Wesley, Routh, Rank & File, Max Paradise, L.A. Philharmonic, So. Coast Repertory (*Tommy*), Tonio K, several TV shows & commercials, UCLA African Ensemble, Bonnie Pointer, Russ Freeman.
Available for: Sessions, production, tours, casual work.

MIKE GREENE

Phone: (213) 383-7374
Instruments: Yamaha DX711, Roland D50, Super Jupiter, Korg DW8000, Poly 61M, Prophet 5, Prophet 2002+ sampling keyboard, E-mu SP-1200 sampling drum machine, Atari 1040ST computer w/Hybrid Arts SMPTE-track sequencer, TR808 rap drum machine, complete Fostex 16-track recording studio w/effects & 40 input mixer.

Read Music: Yes
Styles: Dance, rap, R&B, pop
Technical Skills: Complete start to finish productions for demos or masters. Killer grooves a specialty.

Qualifications: Played &/or written for Siedah Garrett, Robbie Neville, the Pink Fences, Glenn Medeiros, Vanessa Williams, Wizards of Rock. My demos, masters, & songs have been used by major labels & TV networks.

Available for: Producing, playing & writing for sessions, demos & other paying projects. Equipment rentals.

BILL CONN

Phone: (714) 596-7526
Instruments: Fairlight series IIX, Roland, Jupiter & Roland Super JX, DX7 II-FD, Oberheim OBXa, Korg DDD-1 drum machine, Macintosh Plus w/Performer 2.31 sequencer. II 8-trk studio for pre-production & demos.

Read Music: Yes
Vocal Range: Tenor
Styles: Versatile in all commercial styles including rock, dance, pop, jazz, country, etc.

Technical Skills: Keyboardist, songwriter, arranger, producer, musical director, singer. Equally at home as both a player & a programmer.
Qualifications: Strong rock/pop image. Classically trained. B.M. in arranging from Berklee School of Music, 10 yrs. extensive pro live/studio work including musical director the for show *The Best of Bette Midler*. Wrote & arranged music for TV shows *Time Out For Trivia* and *Telshop*. "I'm very reliable and easy to work with."

Available for: Any professional situation including sessions, demos, jingles, casuals, showcases, tours. Reasonable rates. Also customized keyboard instruction for all levels.

YALE BEEBEE

Phone: (213) 254-8573
Instruments: Emulator II+HD; Kurzweil Midboard; Roland D-550 Linear Synthesizer. MKS-80 Super Jupiter. MKS-20 Digital Piano; Yamaha DX7. TX216; Memorymoog Plus; Roland MC-500 Sequencer; E-mu SP-12T Drum Machine; Processing Equipment; Macintosh Plus computer w/sequencing notation, film scoring, voice libraries & editing capabilities.

Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.

Styles: Commercial Rock, plus all contemporary and traditional idioms.

Read Music: Yes
Vocal Range: Tenor
Qualifications: B.M. and Graduate Studies at University of Miami, Eastman School of Music, and UCLA in Theory and Composition with Piano principal. Earle Hagen Film Scoring Workshop. Extensive professional recording/performing/touring/video/conducting experience. Tapes, resume, videos, references available.
Available for: Any professional situation

FAST FREDDY

Phone: (818) 506-3073
Instruments: Guitar
Styles: All
Technical Skills: "The fattest grooves—the right notes."
Qualifications: Received platinum award for guitar playing on "Come Get It" LP w/Rick James & the Stone City Band; former member of Spyro Gyra, appeared on LP *Spyro Gyra* by same;

recorded with the famed Muscle Shoals Rhythm Section: "I come to play..."
Available for: Pro situations

DONNY SIERER

Phone: (213) 734-8400
Instruments: Soprano, alto, tenor saxophones, flute, WX-7 wind controller, DX-7, TX81Z, SPX9011, Vocals.

Read Music: Yes. Excellent!
Vocal Range: F below bass staff to A above bass staff

Styles: Jazz, fusion, top 40 sweetening, R&B, C&W
Technical Skills: Exceptional high-energy saxophone solos. Excellent custom sounds. Excellent altissimo chops. Guitar & keyboard skills. Songwriter. Composer.

Qualifications: B.M. from Berklee, M.M. from USC, 10 yrs., session exp. in Boston & L.A., 13 yrs. live performing exp., staff writer for USC jazz dept., numerous album credits.

Available for: Any professional situation—sessions, tours, steady gigs, etc.

GEOFF GRACE

Phone: (818) 346-3717
Instruments: Oberheim OB-8, Yamaha DX-7, Ensonique Mirage, Alesis drum machine, 1/2" 8-trk pre-production facility w/dbx noise reduction & outboard gear.

Read Music: Yes
Vocal Range: 2nd tenor/baritone
Styles: Experienced in all styles, especially modern rock, funk, pop, & jazz.

Technical Skills: Keyboardist, composer/arranger, producer, vocalist

Qualifications: B.M. Composition from Az. State Univ., playing keyboards since 1965, 10 yrs. session experience in Phoenix. I conducted my own symphony 5 yrs. touring Western U.S., composed & recorded music for two documentaries on hunger & the homeless. Easy to work with. I love being creative.

Available for: Composing/arranging, producing, & performing for sessions, commercials, films, documentaries, etc. Also casuals, clubs, showcase. Anything pro.

NICK SOUTH

Phone: (213) 258-0951
Instruments: Alembic long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups. Ampeg SVT amp w/8x10 cab.

Read Music: Yes
Styles: All

Vocal Range: Mid-tenor backing vocals
Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach
Qualifications: English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U.K. Good image & stage presentation. Now living in L.A.

Available for: Pro situations; also give private lessons.

BRIAN KILGORE

Phone: (818) 709-1740
Instruments: Percussion—an endless variety of unique instruments & sounds, Latin, Brazilian, & other ethnic instruments. State-of-the-art electronic rack. Prophet 2002 digital sample w/

extensive library of sounds, octapad, Hill Multimix mixer, SDE3000 digital delay, SPX-90, Timpani, vibes & other mallet percussion instruments.
Sight Read Music: Yes

Technical Skills: Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion. Proficient & quick in the use of electronic samples & sound effects.

Qualifications: Records: Teena Marie, Andre Cymone, Tease, Cock Robin, Pretty Poison, Shanise, Lace, Johnny Mathis, Krystal, Clare Fischer, Bill Watrous, Dave Becker Tribune, TV/ Film: *Solid Gold*, *Our House*, *Glory Years*, *Death Wish IV*, *The Last Resort*, *Lady in White*, *Code Name Zebra*, Coors Ltd. Clinician for Yamaha Pro Audio.

Available for: Records, TV, film, tours, demos, videos & producing.

KEVIN JAMES

Phone: (213) 464-6782
Instruments: Guitars, classical guitar, great sounding equipment. Marshall powered.

Read Music: Yes
Styles: Rock, hard rock, mainstream pop, funk, metal

Technical Skills: Strong songwriter, 10 yrs. live & studio experience.

Vocal Range: Mid tenor; clean, clear back-up vocals

Qualifications: 2 yrs. music college. Played w/ top 40/original touring band. Able to write creative melodic solos.

Available for: Studio sessions, demos, showcases, tours

JERRY GREEN

Phone: (213) 479-4397
Instruments: Roland D50, Kawai K5M, Ensoniq Mirage, Alesis HR 16 drum machine, Atari 1040 ST computer w/Hybrid Arts SMPTE track sequencer, Fostex 8 trk.

Read Music: Yes
Styles: Contemporary rock
Technical Skills: Keyboard player, writer

Vocal Range: Tenor

Qualifications: Writer of hit single from quadruple-platinum "Boston," "Third Stage" album. ASCAP writer & publisher member. Extensive studio & live performance East Coast. Recently relocated to L.A.

Available for: Sessions, writing, collaborations, pro situations

KEVIN SHEPARD

Phone: (818) 901-0805
Instruments: Custom Kubicki Factor Bass w/ "D" tuner, 1972 Fender "P" bass fretless, G&L 2000 bass. Custom AMP bass midsize bass system (endorsed), 8-trk home studio equmnt. for writing & demos.

Read Music: Charts
Vocal Range: Mid to high tenor (backgrounds) (priority bass)

Styles: Rock, pop, European pop, in the pocket, song oriented (no heavy metal, jazz)

Technical Skills: Songwriting, arranging parts, good ear & easy to work around.

Qualifications: Epic/CBS 1979 w/Wizards Workshop. EP w/L.A. band Fast Forward, soundtrack cuts W.B. "Burgler" 1987. Extensive live & recording experience. In good shape, stage/tour ready.

Available for: Pro auditions, concerts, touring, recording. Pro situations only. LP & bio available/ thanks. Love to be in a great band!

KIM EDMUNDSON

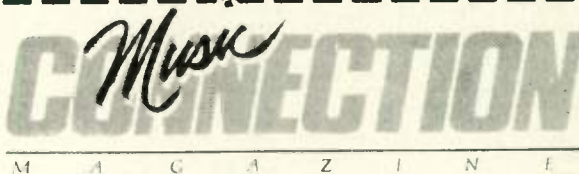
Phone: (818) 892-9745
Instruments: Linn 9000 w/disc drive, sampling & SMPTE. Great library of samples triggered by acoustic drums, octapad & DW pedal. Rack w/ SPX90, DEP-5, 16 channel Hill multi-mix. DX FB01, D-50, acoustic drums & percussion.

Read Music: Yes
Styles: All

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

Qualifications: Extensive recording & live experience.

Available for: Sessions, concerts, touring, clubs—pro situations only.



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BILL QUINN

Phone: (213) 658-6549
Instruments: Sonor drums, Zildjian Cymbals, E-Mu SP-12 Turbo Sampling drum machine w/ disk drive. Large variety of custom samples. Roland PM-16 pad to MIDI interface. Percussion—timbales, bongos, concert toms, small percussion & special effects, Roland MIDI pad set-up.
Read Music: Yes
Vocal Range: Tenor
Styles: Versatile in all styles—especially R&B, pop and jazz.
Technical Skills: Very professional approach to drumming & programming with a great sound & feel. Excellent sight reader.
Qualifications: Drum programming for MCA Records; B.M. Degree in Performance from New England Conservatory of Music; extensive recording & performing experience in all styles of music. Recording and/or live performances with Judy Collins, Portland Symphony Orchestra, Florida West Coast Symphony, George Russell, Bob Moses & Miroslav Vitous, Cecile Stueart [Cher, Dirty Dancing]. Product specialist for E.U. Wuritzer Music & Sound working with a wide variety of keyboards & drum machines. Drummer, programmer producer for Syntax and The Front Studios in Boston, MA. Wrote and performed a TV theme for a Maine talk show. Very dependable and easy to work with.

TERRY 'THE COUNT' MEDEIROS

Phone: (818) 441-5168
Instruments: Gibson ES 335; Gibson Les Paul; Sears National; Fender Stratocaster; Gibson Jumbo Acoustic; Kamaka Ukulele (yes?), vocals, Ukulele & mandolin upon request.
Read Music: Yes
Vocal Range: Lead & backup
Styles: Proficient in all musical styles, especially rock, country, jazz, R&B, fusion.
Technical Skills: Guitarist, copyist, arranger, musical director, vocals, guitar teacher, songwriter.
Qualifications: As house guitarist for the BMMIES for 10 yrs., I have backed Northern Cal's hottest including: Huey Lewis, Steve Perry, Neil Schon, Narada Michael Walden, Eddie Money, Ronnie Spector, Lacy J. Dalton, Bonnie Hayes, Carlos Santana & many others. I have also toured as musical director for the likes of Chuck Berry, Mary Wells, Ronnie Spector & Little Anthony.
Available for: Sessions, live performances, lessons, touring & other pro musical situations.

JOEL PELLETIER

Phone: (213) 578-6438
Instruments: Steinberger L2-A Bass, Chapman Stick, handmade fretless bass; Yamaha TX-7 synth module, Yamaha KX-5 remote keyboard controller; SWR 400-watt amp, biamped thru (1) Guild-Hartke 4x10 aluminum-coned speaker cab & (2) JBL 1x15 speaker cabs.
Read Music: Yes
Styles: Pop/funk/wave/rock
Technical Skills: Bass styles from Mark King (slap/groove/funk) to Tony Levin (pop/progressive/melodic) to Geddy Lee (power/speed bass); articulate, very clear bass & bass synth parts specializing in hooks, from & structure. Keyboard playing from Elton John/piano to sparse of full synth orchestration; scoring for all size acoustic ensembles from brass/horn sections to operatic/symphonic ensembles.
Vocal range: Lead & backing vocals, tenor range, styles from Squeeze/Crowded House to John Lennon/David Byrne.
Qualifications: Bachelor of music composition, Hartt School of Music, University of Hartford, CT. Trained classical pianist, 11 yrs. as professional bassist, vocalist & keyboardist, performing in rock, pop, funk, T-40, casuals & original projects as sideman, group member, music director or bandleader. Demo, 16 & 24-trk studio experience as musician, composer, arranger & producer. Pro modern image, attitude & stage presence. NO CHEMICALS! Photo & demo available.
Available for: Pro live gigs; in town showcases, casuals, fill-in or long-term; short term or fill-in T-40 considered. Pro demo, studio & video projects. Short notice a specialty. VERY REASONABLE RATES!

BILL WARD

Phone: (213) 594-6329 ask for Shawn Ahearn
Instruments: Drums (*) also accomplished producer, song writer, & arranger
Styles: Rock 'n' roll, hard rock, can improvise
Qualifications: Founding member & original drummer of Black Sabbath. 20 yrs. recording & live experience. Recently co-wrote & produced own solo album featuring performances by Ozzy Osbourne, Jack Bruce, Bob Daisley and others.
Available for: Any pro situation Recording, production, songwriting, arrangement, etc. Film/TV work or commercials. Work in association with own engineer for production situations. All fees negotiable. (Prefer working environment to be drug & alcohol free.)

VOCALISTS

L.A. VOCAL REGISTRY

Phone: (213) 465-9626
Vocal Range: All
Styles: All
Qualifications: We have singers of various & levels of experience. LAVR is the only service organization that connects singers with producers, publishers, songwriters, musicians, agents & others in the industry that are looking for singers. There is no cost to use the referral service. Tapes, pictures & bios available on request.
 We are not an agency or a union. Our members can do all types of sessions, casuals, showcases, jingles, soundalikes, voice-overs, demo/record projects, roadwork. Anything. Founded 1984.

COSMOTION

Ramona Write & Gael MacGregor
Phone: Ramona (818) 896-9603 / Gael (213) 659-3877
Sight Read: Yes
Vocal Range: 3 octaves
Styles: All
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... have worked together for 5 yrs.
Instruments: Synths, percussion
Qualifications: Have shared studio &/or stage with: Aretha Franklin, Michael Piner (Blues Image), BusBoys, Henry Mancini, Ray Charles, Binding Tears, 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. References/demos video.
Available for: All types of sessions, demos, jingles, casuals, club dates, 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 yrs. 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.
LEON R. JOHNSON
Phone: (213) 837-6529
Instruments: Electric bass, Linn 9000
Styles: All, expert in R&B, funk/dance
Read Music: Yes
Technical Skills: Professional bassist, Linn 9000 programmer, 24 trk & recording engineer. Macintosh computer experience.
Qualifications: Credited engineer, Linn 9000, synth programmer, composer, arranger, producer, & bassist.
Available for: Budgeted album projects, staff engineer, MIDI professional; consultant positions, record/demo, producer. Two 24-track studios available at reasonable rates.

MIKE ALVAREZ

Phone: (213) 465-4000, Paramount Recording Studios
Qualifications: Austin, Texas' leading underground record producer now producing in Los Angeles. Recording credits: Reivers (single, 1984), Bands on the Block (compilations LP, 1984), Woodshock 85 (dbi LP 1985, includes Texas Instruments, Hickoids, U-Men, Poison 13, Glass Eye, Daniel Johnston, Offenders), Mike Alvarez (single 1985), Roky Erickson (on Mike Alvarez EP "Process," 1987), "And Now for Something Completely Different... from Texas" (import compilation, Belgium), True Believers (initial demos, 1984), Haunted Garage (demos, yielding hit "Little Green Men," 1988).

CREATIVE PRODUCTIONS

Phone: (213) 664-6744 Annie (818) 845-5666.
Technical Skills: Production, arranging & engineering. Consultation in regard to the best format for your music & budget.
Qualifications: 15 yrs. in the record industry. Numerous gold & platinum awards. Have completed projects for A&M, Atlantic, Capitol, MCA, Motown, Polydor & many others.
Available for: Master recordings or demo tapes. Call for references & details.

DAN MATOVINA

Phone: (213) 874-5416
Technical Skills: Engineer/producer/arranger
Qualifications: Production credits: House of

Freaks, The Clints, The Pandoras, On The Air, Blood on the Saddle, etc. Engineering credits: SST, Rhino, Greyslate, Enigma & many major label projects.

Available for: Engineering and/or production within your budget. Have 24-trk studio available... Good quality & low rates.

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 Crate B-150 bass head, bit-in comprsr, line out. Paid \$350. Asking \$200. Chris 818-788-3279
 Fender twin, new tubes. Great sound. \$350 obo. Session 2x12 spkrs, 80w. Brand new. \$500 obo. Scott 213-828-6143
 Gallien Krueger 800-RB, xlt cond. \$650. Jim 818-987-1426
 JBL 12" spkrs, E-120, brand new in carton. \$90. Jamii 818-584-6666
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 Marshall head, Model 2204. 50w. Orig reissue of 1986 model. \$325. Rod 818-985-8725
 Marshall JCM-800 Lead Series 50w head. Xlt cond. Modified. \$650 obo. 213-474-4812
 Marshall Master Lead Combo amp, Model 5010, 30w. \$179. Xlt prtc. 818-848-1076
 Marshall siant with 25w Celestions. \$300. Rod 818-985-8725
 Mesa Boogie 100w SDB amp, full/half power switch. Fan cooled, new Mesa tubes. Mint cond. with cover Nd money for GIT. \$550. John 818-954-8459
 Musicman bass cab with 4-12" spkrs, gd cond with cs. \$125. Gene 818-705-1706
 Pair EV 15" floor monitor spkr cabs. Portholes, gd cond. Xlt sound. \$350. Jeff 818-346-3717
 Peavey Project Series PA series. Sep bottoms, sep horns. \$700. 818-345-7226
 Peavey Recknown guit amp. 160w rms. 2 12's, chnl switching, great clean and distortion sound. Loud. \$225 obo. Mike 818-908-5475
 Peavey TNT bass amp. 130w. 1-15" spkr, xlt cond. \$250. Bob 818-282-1631
 Road lead guit amp. A steal at \$250 or trade for up to date keys. Garth 213-667-9203
 Serwin Vega 18" reflecting bass spkr cab with wheels \$325. Greg 213-978-0507
 Seymour Duncan 100w cnvrtbl amp. Xlt cond. Extra modules. \$750. Mike 818-907-0794
 Studiomaster 12 into 2, 5 band EQ with 2 sends, Anvil cs. \$550. 213-267-1830
 Yamaha P-2075 power amp. New in box. Never used. \$300. Mike 818-700-1232
 1987 Dean Markle 6-chnl mixer. 2 huge cabs loaded. 2 PL-80 mics, stnds, cords. All mint cond. Paid \$2000. Sacrifice. \$700. Chris 213-850-6133
 Custom bit 4-way spkr cabs. 15, 12, horn, tweeter. All JBL, xlt cond. \$1200 pr. Dave after 5:30. 818-509-7939
 Fender Concert 410 amp. 60w, 2-chnl with reverb and ft switch. Great cond. \$375. Peter 818-355-7251
 Fender twin reverb amp. 2-12" Jensens. \$325. John 213-923-5902
 JBL 2205 15" loud spkrs and JBL 2441 2" horn drivers. \$75. Mark 818-766-0522
 Marshall 50w great cond. modified by Jim Kelly. \$450. 714-839-7447
 Marshall JCM-800 lead series head. Gd cond. \$500 obo. 818-885-1902
 Mesa Boogie bass head with EQ. Incredible dynamics. \$500. SVT 810 cab. \$250. John 213-832-5600
 Old Twilighter amp. 12" spkr, reverb, tremolo. Sounds great. Its unique. Part cond. Great for blues band. \$160 obo. John 213-390-2257
 Peavey Max bass amp. 800w. Great cond. \$500 obo. Erik 213-932-1168
 Peavey XR-500 powered mixing brd, 150w with 7 band EQ and cmprsn, Mint cond \$225 firm. Gene 818-508-1180
 Randall RG-80 1-12/SC guit amp. New. \$600 obo. Eves. Sean 213-322-6374
 Roland JC-120 amp. 12" spkr, reverb, tremolo with rd cs. \$400. Ray 818-545-8736
 SWR PB-200 bass amp. 200w. Internal crossover, many extra features. Great amp, great cond. \$400. Scott 818-891-1365
 Tangent 16x2 mixer with Anvil flight cs. Gd cond. \$1000 obo. 213-874-8641

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Tascam Porta-II 4-trk recorder. 6 inputs, effect sends, DBX. Brand new with dust cover and AC adaptor. \$550. Chris 818-244-8986
Tascam Series 70 Studio mastering deck. Gd cond. \$300. Bob 818-344-2081
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ADA digital delay, D-1280, rck mntbl. \$300. Dale 213-582-4489
Audioketnica 4-trk recorder with 6 chnls and bit in mixer. Dolby BNC. \$950. 213-851-5062
Auracle film scoring line processor for Commodore 64 computer with mnl. \$450 obo. 805-492-4256
Conn strobe tuner. Model ST-11 with Anvilcs. \$300. Dale 582-4489
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4 MUSIC ACCESSORIES

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Zeta, elec MIDI violin with VC-220 MIDI controller, brand new. \$2200. Jamil 818-584-6666
Alessis microverb perf cond. Used in studio. \$140 firm. 213-680-9501
Anvil cs rack. 15 spaces. Room for mixer. 2 power strips. \$350 or trade for 8-sp rack plus \$75. May 213-444-7960
Anvil cs wtd for Foxtex 260 porta-studio. Gd cond. Reasonable price. 818-509-8588
Boss DM-3 analog delay. \$50 or trade for Boss Octaver. Greg 818-985-4718
Boss GE-10 10-band graphic EQ. Mint cond. \$75 obo. Gene 818-508-1180
Conn strobe tuner. \$150. 818-761-5238
EV TL Series 3-way monitor. Gd cond. Best offer. Jerry 213-820-8406

Ibanez UE-400 multi-ix unit. \$150 obo. Mike 213-483-4780
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Korg DDM-220 drum machine. \$45 obo. Paul 818-845-4423
Musitronics Mu-tron Phasor II. \$50. Jerry 213-820-8406
MXR Phase 90. \$15. Jerry 213-820-8406
Nady stereo chorus pedal. \$75. 213-396-3420
Shuttle bags for Prophet 5 and PF-10. \$75 ea. John 818-308-1720
Ultimate Support 3-tier keyb stnd. Mint cond. \$175. George 213-473-5154
Yamaha RX-17 drum machine and TMI progmbi trigger MIDI interface. Simmons. Practically brand new. \$800. Chris 818-545-8314
1 1/2-chnl snake cable. 100' length. Gd cond. \$85 obo. John 213-660-6306

5 GUITARS

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ES-125 CD Gibson jazz guit. Gd cond. \$600 obo. Alex after 5. 818-357-6502
Fender acous guit. Xlt cond. \$75. Mornings/weekends. Tim 213-396-2642
Fender F-15 steel string acous guit. Like new. Adjustbl bridge. Plays, sounds great. With Fender cs. \$135. 818-788-0610
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Fender Telecaster 1974 custom with front humbucker, brown with maple neck. \$200. Pat 213-839-2004
Fender Tokai Telecaster. Pink Paisley. Brand new, reissue. Perf cond. Maple neck with brand new Fender tweed hsc. \$450 firm. 818-788-0610
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Gibson Flying V. 1958 reissue, rare, candy apply red finish. Cherry cond. Must see to believe. \$550 obo. Darryl 213-658-6060
Guild Classico bass. Headless, hsc, White, preamp. \$250 obo. Andrea 818-243-4619
Ibanez dbi neck, reconditioned. \$300. Rod 818-985-8725
Ibanez P-Bass, mint cond. 2-tone sunburst, tortoise shell pckgrd with soft cs. \$200;
Ibanez Roadstar guit with tremolo and Paul See neck.
Charvel Star. Yellow finish. Strat-style bridge. Chandler neck. Jackson JC-90 PU with hsc. Great cond. \$375. Ron 213-296-3667

Custom telecaster OAK, rosewood neck, 1 Dimarzio PU, phase switch, Floyd bar, xlt cond. With cs. \$600 obo. Victor 213-383-1481
Fender Precision, cream color, mint cond. HSC. \$250. 818-761-5238
Gibson Les Paul 1971 Gold Top with Symr Dnch and Dimarzio PUS. Xlt cond. \$500. 818-343-9625
Les Paul deluxe, tobacco sunburst. Kahler locking tremolo. HSC. Pearl inlays. \$350. 818-761-5248
Paul Reed Smith guit with cs. New. \$1350. Eves, Sean 213-322-8374
Yamaha BB-2000 bass. Neck-thru body. Woodgrain finish. Rosewood/bony fretbrd. P. bass, Jazz bass type PUS. \$500 obo. Larry 818-985-2315
Yamaha DB-3000S black with Alembic active elec, badass bridge, black. No cs. Gd cond. \$500. Tod 818-704-8176
Hsc. \$300. 818-997-6073
Ibanez Pro Line Series guit. Dual humbuckings, looking talp. \$600 obo. Steve 818-891-1785
Performance strat, white, handmade, with Floyd Rose and cs. 1 Symr Dnch PU. Paid \$1200. Price, \$400. Chris 818-788-3279
Telecaster, rosewood neck, Dimarzio PU, phase switch, Floyd Rose vibrato bar. Custom pckgrd. Cs inc. \$600 obo or trade. Victor 213-383-1481
Yamaha BB-1200. S-bass guit with bit-in preamp, xlt cond. \$330. Mike 818-784-0317
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1971 Fender Telecaster, thinline. EMG Pus, Schecter parts, xlt cond. \$515. Gene 656-2099

6 KEYBOARDS

Hammond B-3 organ with Lesley #122 spkr cab. \$1250. Gaille 818-763-9722
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Korg Poly 800 with MIDI. \$200. Bob 818-344-2081
Korg Poly-61M with mixer, spkr, stnd. \$800 obo. Gd cond. Jan 818-881-7828
Mirage, like new with disks and advanced samplers guide. \$800. Dean 818-786-5045
Moog Taurus II foot peds with synth. Gd cond. \$400 obo. Pat 818-769-5625
Oberheim Matrix 6 keyb. Touch sensiv, velocity release sensiv, after-touch sensiv. Split keyb, multi-timbrl. Perf con. \$750 obo or trade. 213-474-7023
Rhodes 88 stage stereo piano. \$600. Gaille 818-763-9722
Roland S-50 plus Anvil cs and disks. \$1950. 818-SUN-HATS
Steinert 9' concert grand piano, \$21,000. Gaille 818-763-9722

Wurlitzer elec piano. Xlt cond. \$350. Mornings/weekends. Tim 396-2642
Yamaha DX-7 xlt cond. With cartridges, sustain pdl, breath controller. \$895 cash. Jeff 818-342-5760
Black Shaffer & Sons piano. Will accept best offer. Manna 714-595-1893
Casio CZ-1 16 bit with disks, almost brand new. \$1200. 213-469-4625
Korg Poly 800 good cond with mni and orig sound cassette. \$300. 213-680-9501
Korg sampling grand. \$1100. Yamaha DX-7, with cs. \$900. Prophet 600 \$300; Oberheim Matrix 6R, \$450. 818-761-4071
Oberheim Matrix 6. MIDI 6-voice split keyb. Touch sensitive, xlt cond. \$450. April 818-843-4582
Piano, spinlet type. George Russell brand name. From England. \$200. Nds tuning. John 213-923-5902
Roland MT-32 multi-timbrl module. Xlt cond. \$400. Tom 818-501-3342
Roland JX3P keyb with hard rd cs and all mnts. Like new. \$425 or trade for drum machine of compbl value. 818-996-4278
Tickle my ivories for \$800 obo. D'Sneeze 213-438-1601
Wid: Roland Juno 106. Will pay \$350 top. 818-988-6738

7 HORNS

Seimer Bundy E-Flat alto sax. Immac cond. \$250 obo. Chris 818-360-6017
Wurlitzer elec piano. Xlt cond. Classic Super Tramp sound. Collector's item. \$250 obo. John 213-390-2257
Yamaha CS-80 synth with Anvil rd cs. Xlt cond. \$750 obo. 805-492-4256
Yamaha PSR-60 synth, xlt cond. Like new. \$750 obo. Charles 818-505-9434

8 PERCUSSION

C Ducer ATT-5. \$500 obo. 213-267-1830
Drum machine Roland TR-808, perf for rap. Xlt cond. Instruction booklets too. \$300. Dave 213-385-1887
Drumulator drum machine, gd cond. Must sell \$150. 818-848-8230
Gon Bops, 5-pc oak. Conga/Bongo set. with sids. New heads. \$799. 818-848-1076
Linn drum, xlt cond. Vol controls for direct outputs on snare, kick. \$350. Jeff 818-346-3717
Palste 22" heavy ride cymbal. \$85; 20" Chinaboy. \$85. Dave 714-784-1057
Sabian 15" hand hammered hhats. Sound fanstastic. Very gd cond. \$100 obo. 818-781-2178
Simmons drum set. MIDI, 8 pads, all hardware, kick, MIDI convtr. \$850. 213-474-7023

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Tama Imperial 22x14 bass drum. Gloss black. \$160.
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Tama Omni-lock-dbl tom holder. Tama's TOTL. Like new, used only once. \$50 obo. 818-781-2178
Wtd: 26" Tama bass drum. Black, Imperial Star and/or mounted tom. Mike 213-855-8859
Yamaha snare drum, new. 5-1/2x14", natural wood finish. \$150 or trade for K. Zildjians or any China type cymbal. Greg 213-397-2088
5-pc Simmons SDS-8 kit. Hardware for toms and bass incl. Best offer. Alison 818-285-1384
DMRs. Ludwig Octopus dbl bass drm set. All hardware, cases incl. Xlt cond. \$1300. Greg 818-763-3879
Latic per, kinto and other instruments wtd. Price must be very reasonable. Dan 714-495-1206
Rogers 5-pc butcher block finish, Zildjian, Paiste, cymbals. Tama heavy duty hardware. New, Remo heads. \$500 firm. Paul 818-845-4423
Roland Compu-rhythm drum machine. presets, 8 programs, MIDI. \$225. Chris 818-506-3684
Slingerland Radial King drum set. White pearl, 5-pc. \$900. John 213-592-5922
Yamaha RX-21 drum machine. Can be triggered by keyb with velocity. Gd cond. \$100. 213-469-4625
11-pc Ludwig dbl bass set. Black, complete with cases, trap, hardware, cymbal strds. Xlt cond. Sacrifice, \$1500 obo. 818-339-3858

9 GUITARISTS AVAILABLE

Exptd HR gnt/sngwr, dedicated with ing hr, sks band. Infrs VH, Trk, Crue, Ratt, Idol, Dokken. John 213-969-9606
Exptd lead gnt/sngwr/sk cmrcl HR band with mgmt and/or flnd bckg. I have pics, demos, resume. John Michael 213-469-8349
Exptd, 19-yr old gnt/multi-instrumentalist sks pro proj. Great creative groov plus lks, equip, trmp, composing, arranging. Blues, rock, funk, jazz. 213-471-4623
Gnt avail for band. Infl Replacements, Soul Asylum, REM. 818-243-7334
Gnt lkg for HR band with varied contemp infrs. Pro att and equip. Brian 818-894-0127
Gnt skg band to play creative introspective, imaginative, intense music. Infl Tuli, L&R, Zep, B. Surfers. Steve 818-445-0421
Gnt sks wrkg band. Gd equip, great sound. Lots of exp in all styles music. James Moody 213-662-2595
Gnt wtd by rock band. Infl Priest, Sabbath, Rychie. Pro att only. 213-258-7278
Gnt, male, 27, L/R, expd reggae, ska, funk, blues, early rock, jazz. Lkg for very together st. 818-763-5043
Gnt/bst/singer/sngwr, ex-Scream From the Trees. Sks band stl or other musicians Infl Wire, Hoquins, Joke. 213-827-3473
Gnt/sngwr/sks musicians to form grp. Must be dedicated. Musical styles heavy, progress, positive lyrically, open minded, cmrcl enough to sell. Michael 213-876-8688
Hot, tasty lead gnt sks gnt. Xlt refs. Exptd. Also can sing backup. Slide. Steve 360-3088
Intense killer gnt avail. Great lks, gd prnc. 23. Touring/recording exp. Orig style. HM/HR, progress rock. Mike 818-244-8948
L/R gnt sks HR band with blues infrs. Image, equip, trmp, Stg/studio/street exp. Live, breathe, bleed R&R. Chris 805-254-5116
Lead gnt skg bst and drmr for power metal band. Infls Metallica, Mega Death, anything hairy. Mike 213-656-9751
Lead gnt sks AO progress metal band with image. Have xlt equip, trmp, exp. Infls Maiden, Metallica, Rychie, Malmsteen. 818-967-4587
Lead gnt wtd. Eurhythmics, Benatar. Melinda 213-666-5984
P/R gnt with plenty of material lkg for something new. Mark 213-438-1801
Pro gnt/sngwr, studio exp, stage exp, has it all. Tasteful, mel. Sks trlly bckd or mgnt gnt proj. Infl Lukather, Vai. Rick 649-0163
Pro HR lead gnt/sngwr, 24, 15 yrs exp. Have lkg, equip, att, trmp, hair. Mike 818-980-5475 or 213-856-4437
Pro rhythm gnt with bckg vox avail for touring only. Recently relocated from Detroit. No metal, pros only. Mark 213-876-1659
R&B, rock, jazz gnt with pro credits sks studio and live work. No HM. Tim 213-325-0655
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Scott, Bremner. Healthy bmc rock, blues, country. 213-874-8272
Blistering lead gnt sks, you should call. Ultimate lks, licks, equip. Infls Vai, Poison, Yngwie, Crue. Kim 818-799-3069
Blues rock gnt skg wrkg band. Slide abilities. Steve 213-829-5693
Christian lead gnt with chops sks HR grp. Ministry minded. Infls Beck, McLaughlin, Santana. Ron 818-307-9352
Country picker with unorthodox style sks unusual proj. Very pro. Will 818-848-2576
European gnt with right att, perf image, playing/writing abilities, sks wrkg band with record deal, incl bckg. Pros only. Edward 213-652-9664
Exptd Hlywd gnt. Thick undergrnd distortion tone. Gd image. Bckg vox. Funny accent. Infls Iggy, Devilyn, Satellites. James, days 213-931-3777
Exptd lead gnt, 23, bckg vox, keys. East Coast circuit sks straight forward rock act. Great lks. Will relocate for record deal. Gary 201-896-0094
Exptd, 19-yr old gnt/multi-instrumentalist sks pro proj. Great creative groov
Fem lead gnt/lead voc sks wrkg stl or signed grp. Pros only. R&B and rock infl. Sharon 818-342-6417
Gnt avail for wrkg T40 club band. Sing lead, pro equip, image, etc. Brad 818-705-2426 or 818-345-3814
Gnt avail. HR/HM, 10 yrs studio, stage exp. Toured with contract band from Chicago. Dedication. Commitment to make it big, big, big. Tobe Serious 818-240-6219
Gnt avail. L/R, slide gnt. Bckg vox. Infls REM, Satellites, Geo Thorogood. John 213-399-2257
Gnt, 19, sks to JFF srs k/a R&B band. Have material, connex, equip, lk. Mitch 213-874-7248
Gnt, 28, Infls Robin Trower, Blackmoors, sks orig rock band. 818-342-1977
Gnt, young 34, sks inflgnt interesting pro st. Infls 10,000 Maniacs, Pretenders, Robby Robertson, Sammy Twang. Paul 818-883-2925
Gnt/sngwr/sks band who nds me. Infls Who, Aerosmith. Greg 818-883-2925
Gnt/sngwr/sks exp. Strong work ethic. No bad guys. Ray 818-545-8738
Gnt/voc avail for mdm rock or pop band with gd songs, ambition and bus plan. Westside. Jay 213-559-2505
Hardcore gnt avail. Creative, versatile, sks to collab with or join band. Have trmp, Charvel, Marshall equip. Infl R&B to HM. Chuck 818-334-1800
Hot lead gnt, formerly with ex-members of Alice Cooper sks HR/HM band with mgmt or btl infl. Great lks, equip, att. Pros only. 818-782-5316
HR gnt wtd band with various mdm infrs. Sense of humor with srs intentions and goals. Brian 818-994-0127
Lead gnt fast and tasty, lkg for HR band. Xlt stg prnc. David 213-820-5781
Lead gnt for pro stage/studio work. Classic rock style, plus blues, great feeling, pop. Infls: Clapton, Beck, Hendrix, Harrison. Great feeling, touch. Sngwr/voc. Ben 818-843-3093
Mel HR gnt/wtr powered by Marshall stacks. Infl Aerosmith, AC, Foreigner. 15 yrs connex, studio exp. Sks wrkg, recording grp. Pros only. 213-274-0408
Rock gnt sks pro HR band. Hair, lks, equip, att. Avail after 6:30. Demo avail. Rich 842-8774
The kid lkg for that special combo. Page, Plant, Jaggar, Richard, Bono. Ed, 21, equip, trmp, 213-477-3693
Tmtd lead gnt sks 4-pc metal band. Purple, Ozzy infl. No flakes, junkies, jerks, dual guitars. Hlywd/Burbank rehrl only. 213-662-7521
Top gnt lkg for wrkg T40 or csls band. I do sing lots of lead. Current and knowledge of lots of oldies. All styles, Jazz, rock, funk, Gd equip, gd att. Mark 213-653-8157
Way loud gnt, pro image, lks. No drugs. Srs lngs only. Tommy Wayland 818-840-8307
You want style, gd lks, great songs, great tone. I have it. I want estab male HR band with future. Frank 213-876-7093
R/L gnt, strong sngwr, strong voc, ing hr. 818-886-3525
Top notch gnt lkg for key-oriented HR band. Infls Gary Moore, Lukather, MSG. Gordon 213-653-8157
Versatile fem gnt sks wrkg T40 or csls band. Exp, lks, equip, voc. Juliet 818-762-9752
Very cool HR gnt, pro equip, trmp, motivation, dedication, bckg vox, lots of tunes. Stage exp, keyb ability. Infls Perry, Val. 818-905-5191
Vinnie Moore mts Neil Schon with Jakey Lee image. Young with equip, trmp and 8 yrs plying, sngwrng. 213-643-5561
Worldclass lead gnt, 21, sks xlt voc with great image, range, persnity for heavy, extremely mel musical collab. 5pm-mtd 818-344-0856
Young, advncd gnt sks promising st. Can play all forms

from dance to HR. Image, equip, trmp, hunger. Cory 213-643-5670

9 GUITARISTS WANTED

ART IN AMERICA sks gnt, lead vocs pfrd. Orig rock, unique instrumentation. (Harp) 818-772-4974
Fem Jimmy Page for orig band with fem frontine. Les Paul pfrd. Pro sks, acous chops a must. Zep, Tesla, Acous Heart, Michelle 876-4333
Forming band nds cool gnt to play mdm progress rock. Dark image a plus. Infl ELP
Gnt, L&R, Richard 213-732-3825
Gnt wtd for R&R that is combination Lennon, Squeeze, Trick, Ramones, Costello, Pielots. 818-988-4397
Gnt wtd for the band the world is waiting for. Infl Bowie, Church, INXS, U2. Ideas, image, att. 818-708-0518
HM gnt wtd. Infl Priest, Maiden, Rychie. Must sing. Lng hr, over 23. Killer lead p/r. Rehns Anaheim. 714-965-0369
If you play lead gnt and like Cars, Trick, Beatles, etc. you might be the gnt for us. No smoking, drugs. 818-840-9131
Killer sks-vocbst sks fem version of Mick Mars-type to form ultimate HR proj that'll make the glam boys cry. Yuri 818-985-9288
Lead gnt/bckg voc wtd. Big rock sound. Classy ing hr image. Page, Gilmore, Montrose infl. 213-257-6646
Lead gnt/voc ndd for classic rock grp in rehrl. 714-538-4759
Pro gnt wtd for funk R&B band. Tony or Dominic 213-856-9331
Progress bst and gnt ndd to form proj for Chrysalis Records. So. OC area. Chris/John 714-643-5019/714-678-1304
Attn: THE HOLLYWOOD VULTURES nd bass, axe, drums, new, sexier than NY Dolls, Mightier than Morninghead. Dandy dedication demanded. 213-969-4905
Band, CANDY ASS reqs one lead gnt, 20-30. Cmrcl HM only. T. Night 213-464-3572
Christian band nds gnt. Contemp P/R. 60s early 70s style. Greg 818-579-6732
Fem rhythm gnt to sing lead voc for orig HR/pop band. Combined voc qualities of Grace Slick, Aretha. Milo 714-730-7736
Group, TITILATORS, wtd lead gnt/voc. We have mgmt, studio, connex for record deal. Renee 213-468-2990
Gnt wtd by bst with orig material to help start band. Infls icld REM, Cars. Greg 213-475-9793
Gnt wtd by singer/sngwr. Recording orgs. Be positive, creative, reliable. Pop progress rock style. publisher int and radio promo. Los 619-259-8791
Gnt wtd for mjr lbl band. Page, Edge infl. Tape, pic to Box 11471, Burbank, 91510
Gnt wtd with lead for Sonics, Ronson, Johnny Winters sounds. AO and ready. Vox a plus. R.D. 213-969-0609
Gnt wtd, L/R, for rock band with great songs, great grooves, great future. Infls Plimsouls, Pretenders. Roger 213-937-1714
Gnt wtd. Infls Steve Vai, Fixx, Hendrix. Richard 213-726-1189
Gnt/voc with exp and equip wtd by high energy rock band. We have studio Glendale area. Infl Clash, Social D. Richard, days only. 213-537-4453
Gnt/voc/sngwr wtd to collab with. Idea oriented. 18-24. Infl Devo, Beatles. Ryan 213-876-5514
Highly orig singer/sngwr, pro credits, mgmt deal, forming band. Sks male gnt, 19-26 to form nucleus. Great chops, leadership, dedication. Lesa 213-650-2969
Lead gnt ndd for estab HR band. Pro att, gd equip, trmp, ndd. 818-784-3248
Lead gnt with Johnny Marr/Stephen Street type leads ndd for expd touring/recording band. Bckg vox a plus. 818-995-4399
Mega dude gnt ndd for top draw LA band with deal. Must have hair, high bckg harmonies, gear, ITI 818-781-2178
Rock rhythm gnt wtd for TAURUS. Cmrcl rock, Whitesnake, Dokken. Have top industry connex, rehrl spc. 818-508-8588
STYLE now auditioning gnts to complete pro pkg. With ex-Dezark voc/keybdst and ex-Lillian Axe bst. Dan 818-786-2766
Super pop band featuring former Polygram singer/sngwr/sks gnt. Must sing. Have hair and top industry contacts/gigs. Infl Wham, Spinners, Cutting Crew. 818-846-6700
Versatile gnt wtd for orig progress rock band. Infl Rush, ELP, Floyd, Rychie. 818-842-6381
WET CHERRI sks gnt with lks and licks to join party time, sex rock type band. 18-23. Billy 818-286-3356
WYLD HEARTS reforming. Orig cmrcl P/R with edge. Have mgt, contacts, xlt songs, demo. I.e. Heart, Brian Adams, Richard Marx. 818-996-HART

10 BASSISTS WANTED

Bst avail for HR/HM band with bckg and mgmt. Michael 213-854-3872
Bst avail plays fusion, funk, rock, blues, swing gigs. Fretted, fretless. GK amp. trmp. Stewart 213-746-0933
Bst lkg for red hot estab band. Richard 213-715-1580
Bst sks orig band with strong image. Infls H&O, Fixx, Johnny/Jazz. Todd 213-850-0249
Bst/singer/sngwr lkg for pro st. Bob 818-282-1631
Fem funk bst avail. Infl Marcus Miller, Time, Cameo, Prince. No HR or pvrnted calls. Autumn 213-630-4974
HM bst, 27, sks estab band. Mgmt, incl bckg a must. John 714-871-2171
Hot bst lkg for wrkg stl. Club, studio, cals. All styles, pros only. No onigs. George 818-791-2703
I have chops, ing hr image, equip, exp, trmp and nothing but time to offer an xlt band. Infl gd hard R&R. Style similar to Jimmy Bain. Jeff 818-886-5453
Pro bst lkg for pro band. Incl Showmanship and choreography. Togetherness. Infl Terry Lewis, Mark King. Jim 213-466-3021
Estab HR band sk groove oriented borderline funk bst. Tight pro plyrs only pls. Kevin 484-6782
Bst with extnsiv live/studio exp sks touring/recording band. Larry 818-985-2315
Bst, singing, writes, rock image, concert/recording/club exp. Sks quality orig rock act with mgmt, bckg or btl infl. Willing to tv. Ken Phillips 714-579-7427
Bst/voc sks orig cmrcl rock band. Ala Honeymoon Suite. Must have keys, dedication. Bobby 818-768-6850
HM bst avail with srs att prob. For those who can tolerate. 213-675-46073
HR bst skg recording and/or gigging stl. Before noon, weekdays. 714-891-1287
NY bst avail immed for gigs, recording or estab band. Rock, pop, T40. Fretted or fretless bass. Have equip, trmp. Rick 818-506-2519
Pro bst, 39, lead and bckg vox, vast exp, lkg for wrkg club or csls band. Rock, country, classic rock. George 818-936-2107
Pro bst, prior signed Epic, CBS Records, sks pro artist or band. American, European pop infl. See Pro Players section. Kevin 818-901-0805
Pro bst lkg for wrkg T40 or csls band. Current on T40, oldies, pop, funk. Sing lots of lead. Gd equip, gd att. Gd slap plyr. Mark 213-653-8157

10 BASSISTS WANTED

Bst and gnt ndd for progress rock proj for Chrysalis Records. Chris/John 643-5019/678-1304
Bst ndd by orig HR band. We have producers, material, rehrl spc, PA. Pro calibre only. Infl MSG, VH. Hawthorne 213-675-1570
Bst ndd by singer and gnt with material writ. Must be open minded and versatile. All styles. Doug/Dave 213-387-0713-850-0893
Bst ndd for orig fusion proj. Pros only. Sam 805-254-2372
Bst ndd for orig HR band. Infl Beatles, Bad Finger, Big Star. Vox a plus. Steve 818-980-4644
Bst to complete hot country band. Bakersfield roots with contemp edge. Origs with some covers. Suzette 213-850-7719
Bst with bckg vox wtd by gnt and drmr. Infl Mighty Lemon Drops, Midnight Oil, Bowie. Steven 818-289-1555
Bst with Sheehan, Berlin. Lke type ability and Squire/Mills styles bckg vox ndd for band with infrs as wide as our grin. Doug 213-851-4474
Bst wtd by pro gnt and voc for orig HR proj. Image, playing ability, equip, voc a must. Ron 714-636-0528
Bst wtd for lck blues punk band. Infls Gun Club, Big Star, Stones, Robert Johnson, Genes, Byrds, Guthrie, Velvet Underground. Jeff 818-764-4770
Bst wtd for orig rock act. Rehrl Huntington Beach. Ian 213-324-8138
Bst wtd for progress HR band. Infl Scorpions, Snake, VH. Must have trmp, equip, gd playing ability, image. Hans 213-838-4672
Bst wtd for progress metal band with hrsl spc. Image, studio exp, drug free. Srs. Infl Riot, Loudness, Racer X, Thin Lizzy. Ron 213-396-3667
Bst wtd for STB wrkg T40 dance rock club band. Must sing have pro equip, image. Rehrls Valley. Brad 818-705-2426
Bst wtd for techno-pop proj. Infls Fick, Depeche, George Clinton. Richard 213-726-1189
Bst wtd for unique multi-infl rock band with mgmt. Versatility a must. Srs pros only. John 213-675-5440
Bst wtd. Eurhythmics, Benatar. Melinda 213-666-5984
Bst wtd. Infl Rockpile, Beatles, Stones, Dylan, Costello, Kinks. Orig band. 818-997-6073
Bst wtd. Pros only. Must have own equip, trmp. Pro recording, touring. Jim, 818-509-0271
Bst wtd. Pure rock. Jovi to Scorpions. Recording, Gigs. Taran 466-3354

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Bst/bckg voc w/d. Mel, solid rock sound. Classy lng hr image. 213-257-7461
Danceable rock bst w/d. 17-22. New org band with something different to offer. Creativity, motivation very imp. Jrg/Ryan 213-935-0850/818-786-2395
Dark aggrv and provocative band sks strp-down groove-pushing bst. Long term, goal oriented musicians who value music over their drag. Sct 213-823-1613
Do you play bass? Sing? This might be the proj for you. Infl Trick, Cars, Beatles. No smoking, drugs. 818-840-9131
Explosive, explosive, explosive bst with killer image w/d Arkt! THE HOLLYWOOD VULTURES nd bass, axe, drums now. Sleazier than NY Dolls, Mightier than Motorhead. Deadly dedication demanded. 213-969-4905
Artistic steady college-educated bst nrd for band with indie album out. Mgmt, lawyer. We like: Cure, Echo, Wire Train. John 213-458-7956
Bst nrd for band forming in Hlywd. Bill 213-656-0737
Bst nrd. If you're as pretty as the girls and you have talent as a p/cy, call us. Scott 818-509-0804
Bst sought for psychic irbal scous/elec band. Have mgmt, gigs, gd image, att, ability. Ted L.S. Cocteus, Stoooges, Marlin Brando. Rick 818-886-3791
Bst w/d for AFTERMATH, estab Rolling Stones act, plus orgs. Band is doing shows with Wild Child. Xit opprt. John 213-867-9912
Bst w/d for cmrcl rock band. Whitesnake, Dokken. Pro att. Lots of industry contacts. Own rehsl space in N. Hlywd. 818-509-8588
Bst w/d for estab band. Recording EP, video, gigs. Infl Gabriel, Siouxsie, Pretenders, Kate Bush, Sting. 213-836-4873
Bst w/d for org band ala Pretenders, Little Feet, Straits. Lbl Int. 213-623-3911
Bst w/d for posty Christn metal band. Infls Strype3, Journey, Whitesnake. Rowway 818-915-1999
Bst w/d for srs heavy ml HR act. Must have equip, trmp, att, worldclass class only. Mark 818-985-1739
Bst w/d immed. Mjr videos in prod. Bckg vox, lng hr, HR image a must. Mike 213-379-1797
Bst w/d to form HR band. Vox a must. Keys not bad either. Don't call if you can't sing. Tim 213-463-3060
Bst w/d. Infls Hanoi, Iggy, Lords, Cult, Cakes. Jake 851-1136
Bst w/d. Mel k/a strgt HR band. Must have killer image. Vox with high plays. Ala Sarzo, Jason 818-787-4905
Bst w/d. Plays like Bruce Thomas, sings like D. Murray, s/s like Tina Weymuth. Infls Beatles, Velvets, Pistols. Jeff 213-276-4178
Bst w/d. Solid p/cy for k/a fun band with fire. Mjr int, must enjoy playing. No flakes. Mike 818-909-0948
CRIMINALLY INSANE sks mentally abused bst for band with gigs, whotnet. 818-766-8205
Dependable bst w/d for org band. Jack 213-374-3313
Expt bst w/d by pop LA underground band. Must have gd equip, trmp, FX-oriented plyrs with postpunk image prefd. 213-461-3090
Hey! We nd a bst. Solid, cmrcl rock. Definitely lng hr image. Scott, Pete or Dale 818-509-0804
HR bst w/d. Must have great image, gd sig prnc, vox a must. Infls Whitesnake, Firm, Jovi. dedicated pros only. 461-8430
Lewd, crude bst w/d for glam metal band into outrageous image, big hair, solid rockin tunes, team approach. Criminal record a plus. Rick 213-464-3934
Male bst w/d for heavy rock mel band. Jamie/John 876-0400/657-5862
NEXT EXIT sltll k/g for org HR material. No glam, no wimps. Loudness, Dokken, Scorpis. Must have pro att. Dayne 818-909-7659
ONE EYED JACKS k/g for bst. No posers, no glam stars. K/g for right person to fit in. Sava 213-385-7180
Polyrhythmic bst w/d into cross-rhythmic improv, for radical new dimension in spacey R&R. Allan 213-659-9595
Pro bst w/d for HR band. Must have pro att and killer image. Lng hr and vox a plus. Mark 818-985722
PROPHET nds bst with equip for local Christian band

ministry. Brad/Nor 818-981-9636/818-881-9809
PSYCHO WEIRDO sks bst with gd equip. Craig 818-761-7659
R&R bst w/d. Expt only. 818-767-7211
Raw, funky bass for HM jazz band. Must read well. Bio, photo, tape to Billy Bass, 1230 Horn Ave., #507, LA, CA 90069
Rock bst w/d for band that has bckg, mgmt. Journey, Styx, Jovi, Whitesnake. Sean 204-5752
Former nat'l recording act with xit image into HR, k/g for bst ala KISS, Aerosmith, Priest. 818-980-2819
INTERNATIONAL BOYSCLUB. Must be pro, have own equip. Tony or Dominic 213-937-3083
K/a bst w/d. Dmtr and guit relocating and replacing band members. No losers. Must rock with image, talent. Infl early VH, etc. 619-598-8351
Male bst w/d by upcoming HR band. Must have gd att, ability, equip, lng hr, lks. Bckg vox a plus. 213-531-2874
New and unique HM band sks hot bst, dol bass dmtr, W/F with wild prnc. Srs only. Susan and Mark 818-766-9314
Pro bst for metal band with great tunes, mjr connex, 24-trk time. Showcase slt with orig concept. Top plyrs with metal image. 714-826-2796
Pro bst w/d for org metal band. Currently shopping 24-trk demo. Upcoming gigs, pvt rehsl, lbl int. 213-456-3117 or 281-995-5510
Singer/guit and lead guit sk passionate bst. Christian int, secular approach. Great songs. Brent 818-989-1219
Singer/guit/wrtr sks bst for aggrv moody, slightly dark proj. Infl Cure, Siouxsie, etc. Image, exp, att and tape reqd. Ken 213-839-0339
SIREN, AO fem rock band k/g for hot bst with bckg vox. 818-343-5510
Venice punk rock band sks pro bst to play shows. We play fast, aggrv, AO music. George 11pm-1am 213-391-0035

11 KEYBOARDISTS AVAILABLE

Keybdst/voc with chops, image, gd equip sks local cover band only. Must have current steady work. West Valley. Jeff 818-346-3717
Keybdst avail. Loads of gear. Loads of exp, hot litle studio. Skg wrkg only. Live or studio. Dan 213-474-7023
SHATTERED EGGS sks bst. Must be aggrv. Image, some vox a must. Pete 213-473-9077
Skg aggrv bst who's spiritually motivated with vox a plus. To complete org, versatile, vibrant rock band. Eddie 818-988-4878 or 213-477-9380
Skg aggrv spiritually motivated bst with vox to complete org versatile vibrant rock band. Eddie 818-988-4878 or 213-477-9380
Super pop band ala Elton, Wham, Raspberries, featuring former Polygram voc sks bst. Must sing high harmonies and k great. Pros only. Kyle 818-848-6700
Tough, pretty boy bst, outrageous hair. Must be tight and slap. We have mgmt, shows. Steven 213-857-4595
Virtuoso glam hero with lng hr and huge sound to complete 4-pc with best new guit god, amazing singer and drumming animal. Mgmt, Sllr hrsl, bckg. 213-656-7024
We nd a killer bst. Crocier m/s Pilsion. Vox a plus. Srs about the business, ready to gig. Scorpis, Maiden, Dokken. Rudy 818-365-0582
WET CHERRI sks bst with gd k/g, thumping sound to join party time sex rock band. 18-23. Billy 818-286-3358
What's best interested in kicking around a bunch of old tunes and having some fun. Dane 213-837-5357
WYLD HEARTS reforming. Sks bst. Org cmrcl P/R with hr image. Have mgmt, contacts, slt songs, demo. i.e. Heart, Brian Adams, Richard Marx. 818-996-HART

11 KEYBOARDISTS WANTED

Composer/voc sks creative sampler plyr for live act to secure record deal. Infl Kate Bush, Sakamoto, Debussy, Rap. 213-469-0410
Fem keybdst/voc w/d for wrkg classic rock cover band. 818-762-1704
Keybdst nrd to form blues band. 818-896-0081
Keybdst w/d for P/R cmrcl band. Must write and sing. Jake 818-348-6058
Keybdst w/d for STB wrkg T40 dance rock club band. Must sing, have pro equip, image. Rehns Valley. Brad 818-705-2426
Keybdst w/d to complete Journey of the 90s style band. We have mjr mgmt, mjr lbl int and 24-trk demos. Infl Journey, Babes, Saga, Kevin or Gary 818-809-9644
Keybdst w/d. For recording, touring. Pros only. Must have

own equip, trmp. Jim 818-509-0271
Keybdst w/d. Gd solo ability. Jazz, rock, cs/s, orgs. Pierre 818-791-8850
Nd xit pianist, rehsl, some pay. 1-1/2 hrs once a wk. Close to N. Hlywd. Xit charts. Fem. A.M. 818-762-9962
Organist for org rock. 25-55. African, swing, shuffle feel. Animals, Lee Michaels, Jimmy Smith, Traffic, Weekly gigs. Endorsed by Van Dyke Parks. 818-797-2877
Piano plyr for wrkg band. Blues, R&B, early R&R. 2nd instrument/vox a plus but not reqd. Jay 213-399-9205
PLASTIQUE nds imaginative keybdst with many infls. Bckg vox helpful. Dave 818-244-4182
Singer/guit/wrtr sks ambient keybdst for aggrv moody, slightly dark proj. Infls Cure, Siouxsie, etc. Image, exp, att, and tape reqd. Ken 213-839-0339
Skg keybdst. Pure rock. Jovi to Scorpis. Recording, gigs. Taran 213-466-3354
2nd keybdst to sing fem lead vox for org HR/pop band. Combined voc qualities of Grace Slick and Aretha. Milo 714-730-7738
Rock keybdst w/d to join wrkg rock band. Journey, Styx, Whitesnake, Jovi type. Sean 204-5752
Artist k/g for jazz proj oriented keybdst for upcoming dates. Pros only. 213-281-8502
ATTN: Skg Class A keybdst with rock k. Our music style ala Jovi, Lion, Poison. Keybdst sks keybdst with vox. Org material, mgmt, record co connex. Renee 213-468-2990
Keybdst for org reggae band nrd. Pro sit. Laura/Grant 714-532-4442/714-548-4350
Keybdst w/d into dmtr sound. KROQ, etc. Must have equip, att, dedication. Mjr lbl int. Srs calls only. Eddie/Paul 818-989-0698/213-464-8073
Keybdst w/d to complete org P/R grp. Begins OK. Arlie 213-559-5052
Keybdst w/d for folk wave band with upcoming LP and showcases. Mjr lbl int. Paul 818-985-5129
Org dance rock band sks multi-litl kybdst with strong creative input and desire. Bckg vox a must. Cross college and mainstream. No. Co. Christian 714-999-1480
Polyrhythmic keybdst/synth w/d into cross-rhythmic improv, for radical new dimension in spacey R&R. Allan 213-659-9595
PROPHET sks keybdst with own equip for local Christian band ministry. Brad/Nor 818-981-9636/818-881-9809
Raw, funky keybdst for HM jazz band. Must read well. Bio, photo, tape to Billy Bass, 1230 Horn Ave., #507, LA, CA 90069
Super pop band featuring former Polygram singer/sngwrtr sks keybdst. Must sing. Have hits and top industry contacts/gigs. Infls Wham, Spinners, Cutting Crew. 818-848-6700

12 VOCALISTS AVAILABLE

Agling rocker, 32, without a gig and singing the blues. Emerald 213-438-1480
Ambitious third fem voc, gorgeous, sks bass, drums, guit, keys, for formerly formidynomic country band. Betty 805-273-4654
American frontman with dmtr rock, British soul image and sound sks steady wrkg band only. Jeff 818-342-5760
ATTN. Neil Schon. K/g for a singer to replace Steve? I'm your man. 22, with voice, lks, confidence and heart of rock. Michael 714-988-5353
Expt lead voc/frontman ala Paul Carrick, D'Arby, Paul Winwood. Lks, tape, pics. Mjr mgmt, incl bckg or record deal only. 213-281-7350
Expt voc skg band or form band into psychd blues, early 70s glitter rock. Infl T Rexx, Bowie, Donovan, Howlin Wolf. 818-766-8615
Fem rock voc sks pro minded, drug free band. Also skg studio proj's. Keys, guit, sngwrng infls. Renee 818-893-7780

Fem voc avail for backup and demo work. Pop, country, new age. Jill 818-716-4011
Fem voc with Elvis/Bowie/Blondie Infl sks to join perfmg pop, Rockably band. Linda 213-476-3556
Fem voc/lyricist sks collab with band or musicians. Karyn 818-348-8689
Hot singer with great sngwrtr and voc ability sks tntd image conscious HR band in SFV. Infls Crue, Dokken, Guns, Poison, Ryan 818-904-0853
Male lead voc sks estab band. Black or white. For club dates and recordings. R&B, pop, jazz. Myron, evas. 213-667-2544
No bull. Would like to join band with class, talent, potential to make it really big. This voc is srs. Yanick 213-439-0297
P/R voc with mjr touring/recording exp avail for pro sks. 213-989-4808
Pro lead voc/frontman sks image conscious black leather shredder, HM act. Unique voice. Neil m/s Halford with lks/prnc. Srs ing. Devin 213-463-7875
Pro male voc with powerful pop, jazz, R&B style avail for pro band or collab with sngwrtr. Have current studio video. Wayne 213-655-7781
Yeah, I'm a guy. So what! I sing better, rock better and look better in black leather. Let's do it. Paula 818-985-9288
Fem voc avail for studio sessions. Christian and secular. Infls Tina Turner, Whitney, Diana Ross. 213-392-5290
Dynamic lead voc sks org R&R band. Infls Kicks, Crue, Aerosmith, Nikki 818-780-5578
Fem singer/lyricist skg vlt/sngwrtr to collab and form band. Infl REM, 10,000 Maniacs, early Bangles. Michéline 213-539-3109
Fem voc avail for pro proj's. Xit vox, lks, sig prnc, exp. Srs only. Marli 818-505-0962
Fem voc sks pop country band with 2 strong male harmonies. Infls early Ronstadt, Emmylou. Has org material. Barbara 818-868-3329
Fem voc, guts, att, sks killer rocking band with awesome guit. Melissa 213-572-5507
Fem voc/sngwrtr/keybdst, just moved from NY, avail for contemp Christian band. Have great equip, songs, studio exp. 714-828-4416
Frontman/voc k/g for HR/HM band that's srs and making it. No words nd call. 818-994-2165
High range, high energy voc sks pro bands only. You must be dedicated. No drugs. Lori 805-584-8933
Lead singer/guit, pro, sks org R&R, R&B material grp. Infl Jagger, Bowie, D'Arby. 213-874-7268
Male session singer, lead or backups. Wide range. All styles. Tony 213-281-7358
Pro singer/lyricist sks band or org proj's with mgmt and bckg. 4 octv range. Recording, performing exp. DJ 213-390-3838
Pro voc/frontman avail. Tenor/baritone sks new music pop band. James 213-276-1641
Singer/wrtr with expd, strong material, sks intelligent band to do org, eclectic pop ala Beatles, Squeeze, Crowded House. Michael 213-439-2264
Voc with great att and hunger for success k/g for hot, tntd rock band. Very dedicated. No HM. Mike 818-760-7527

12 VOCALISTS WANTED

3-pc hyperactive VH. Satriani, Vai type rock band sks equally exciting voc/entertainer. We have rehsl studio. 818-345-7225
ARMEGEDDON sks voc for HM band. 818-763-8719 or 818-508-7691
ART IN AMERICA sks lead voc, guit or keys a plus. Org rock. We have a unique sound. (Harp). 818-772-4974
Artsy funk rock band nds fem backup singer with strong voice and great range. 213-745-2645
Blues voc with pospel feel w/d. 818-896-0081
Bst, dmtr, k/g sk family-oriented voc/sngwrtr to form solid cmrcl rock band with longevity. Writing ability a must. Paul 818-901-8776
Explosive, explosive. Explosive frontman with killer image w/d for glam flash dance rock band. Infl Crue, Poison Attn: Skg voc with k and charisma of Stanley, Roth,

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(author of "Bass Forum" column in Guitar Player magazine)

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Michaels. Our music style ala Jovi, Lion, Poison. Rehrs Hwyd. 714-371-5279
Cool voc with rock image, for fun k/a band with fire. Mjr int by huge people. Srs only. Mike 818-909-0948
Fem bckg singer with gd stg prnc nnd for currently performing orig jazz rock band. Mgmt, mjr int. Infi Steely Dan. Sydney Urshan 213-285-9576
Fem bckg voc wtd for 24-trk studio work and mjr perform. Style ala Heads, Ferry, Police. Dale 818-887-7250
Fem voc for orig HR/pop band combined qualities of Grace Slick and Aretha. Mito 714-370-7738
First Generation style band sks voc. Prof'd styles: Silv, Joey, Iggy. Band Infi Ramones, Dead Boys. No stupid cowboys or fake bikers wtd. Steven 213-927-8080
Frontman wtd to complete HR outfit in Hwyd. Originty and att. Bill 213-858-0737
Highly energetic, movable voc nnd for orig HR band. Tony 818-761-3376
HUNTER currently auditioning phenomenal rock voc for top notch rock act ala Dokken, Journey, Kansas, Europe. Must have incredible range, gd rock image. Pros only. 818-988-8738
Killer young dedicated voc wtd for orig HR band. Equip, trmp, unique orig style nnd. No drugs, flakes, conceited space cadets. Randy 818-367-0874
Lead singer wtd for srs heavy mel HR act. Must have equip, trmp, att. Worldclass chops only. Mark 818-985-1739
DOA, Jezabel. 818-999-5013
Fem voc wtd by srs singwtr/musician with orig hit rock/power pop songs for band. Mark 213-465-7501
Fem voc wtd. R&B pop grp. Sing backup and dance. Upcoming gig. Barry 818-994-6121
Fomer nat'l recording act with xlt image into HR, lkg for lead singer ala KISS, Aerosmith, Priest. 818-980-2819
High energy singer for 3-pc HR showcasing. Preparing single. Pro att. individually. Make 'em cry, sweat, dance and pray. Mitch 213-380-6592
HIGHLANDER nls male HR voc. Great voice, writing ability, image mandatory. We have pro credentials and int. So must you. Drew 818-954-9694
HR band in NYC with mjr int and mgtm sks male voc, pros only. Auditions in LA. 818-784-7906
KARMA GEDDON sks great voc who also plays instruments. Only most creative pros with charisma, image nnd apply. Infi Gabriel, Daltrey, Plant, Tyler. 213-467-1235
Lead singer/frontman wtd for HR band with gd rep, dedicated. Guys with killer voices only. Jim 213-464-5988
Lead voc nnd by orig HR band. We have producers, material, rehrst sks, PA. Pro calibre only. Infi MSG, VH. Hawthorne 213-675-1570
Lead voc with range, image, style wtd for mjr int oriented band ala TNT, Dokken, Lion. Michael 818-506-0477
Lead voc wtd for estab HR band with mgtm. Must have great voice, gd lks, be dedicated. Kay 280-8743
Lead voc wtd for progrrv metal band with rehrst sks. Image, studio exp, drug free, trmp. Infi Riot, Loudness, Racer Ex, Thin Lizzy. Ron 213-396-3687

M/F voc wtd to form AO HR groove band. Cross Power Station, Dokken, Persone. Have 8-trk studio, top connex. Can prove. Dave 818-446-2052
Male HR/MH voc wtd. Infi UFO, AC/DC, Dio, Dickenson, Sabbath. No glam. Jamie 818-780-3343
Male lead voc wtd by upcoming HR band. Must have gd att, low and high range, equip, lgh hr. Sks. 213-531-2874
Male voc wtd. Infi David Coverdale, Lou Gramm, Plant, Ozzy. Srs only. Amit 818-343-5135
Mel HR act with orig style and xlt musicianship sks voc with range, lks, determination to make it go. Bobby 818-789-4783
Music writer sks singer/lyricist. Future includes jingles and music pub. Into Fx, Gabriel, everything that's good. Pro a must. 213-969-9318
P/R ala Smythe, Benatar, Wilson. Must have tape, gd ability. New proj. Mark 213-438-1601
PARTY MACHINE sks fem lead voc for T40 road act. Must be willing to tv. We have xlt equip and gigs upcoming. Allan 714-676-4587 or 213-285-3749
PRIME CUT sks hot LA rock male voc. Rehrs Van Nuy. Have mgtm. Xlt connex. Randy 805-298-1533
RAZOR'S EDGE sks ultimate lead voc/lyricist for ultimate HR proj. Srs range, xlt chops, outstanding lyrics, larger than life image reqd. Bob 213-305-7171
Rock pop band sks voc to complete Journey of the 90s. Have mjr mgtm, lbi int, 24-trk masters. Kevin or Gary. 818-609-9644
Singer wtd for funk band. Infi Parliament, Prince, Sty, D'Arby. Must have unique lks and sound. Wade 213-871-1912
Singer/frontman wtd for pro music minded and image minded HR band. Mgmt. Lock-out rehrst, xlt material. Lng hr, flashy image. Infi early VH, Scorpions. 818-783-9666
THE WAY HOME sks fem bckg voc. Mdm mature pop style, att, image. Sting, Squeeze, Level 42 styles. Instrumental ability a plus. Joel 213-578-8439
This young Westside gigging orig band auditioning masculine dynamic exprovs lead voc. Magnetic appeal with power, punch, persnty. John 213-833-5822
VH, old Queen, older Robin Zander, older DLR style voc nnd. 818-345-7226
Voc nnd by progrrv metal band. Infi Dio, Soto, Turner, Dickinson. Must be srs, dedicated. Gd range, stg prnc. Jeff 818-348-5152 or 818-348-5157
Voc wtd for mdm rock band ala Flux, INXS, Bowie, Depeche Mode, etc. Dan 213-594-0916
Voc wtd. All styles for recording, performing proj. Jim 818-509-0271
Voc wtd. Must be srs and pro with wide range and career minded. 18-25. Larry 213-754-1115
Voc/frontman wtd for ultimate pro k/a HR band with mgtm and addtl showcasing. Infi early VH, Scorpions. 818-783-9666
Voc/guit wtd for forming band. Infi Railway Children, Bowie, Lukowsky. Steven 818-289-1565
We're lkg for a male voc with Jov/Zander style voice to

front our P/R band. Instrument helpful. No smoking, drugs. 818-840-9131
Wtd: Fem singer for 60s style pop R&B band. If you're the new Chrissy Hines, call me. Andrew/Steve 818-989-0361/213-465-9438
Lead voc wtd by estab LA band. Progrrv yet cmrl. Orig rock. Must have power and range. No drugs. 818-362-7379
M/F singer with star potential. Band with recording contract in progress. No calls. Demo to P.O. Box 631, Hwyd, CA 90078 Attn: Anthony
Male lead voc nnd for currently permng orig jazz rock band. Mgmt, mjr lbi int. Infi Steely Dan. Sydney Urshan 213-285-9576
Male voc nnd to complete metal band. Infi Loudness, Scorpions, TNT, Image, P.A. drug free, gd att. Studio/stage exp. Ron 213-295-3667
Male voc with Paul Rogers/David Coverdale type voice wtd for orig band. John 818-343-9625
Male voc wtd for heavy rock band from Boston with mgtm. Srs and career minded only. Jamie/John 876-0440/857-5682
New HR band nds powerful dynamic male voc. Open mind, energy, commitment a must. No flakes. Brad/Martin 818-907-5058/818-904-3408
NEXT EXIT currently auditioning voc willing to take a chance. HR material, ready to gig. Roth, Stryper, etc. Srs only. Romell 818-366-9009
Power metal voc wtd to lay down trnx on orig tunes. Tom 818-963-5872
Pro HR act with EP and mjr industry connex sks exceptional male voc with killer lgh hr image and very pro att. 213-323-3687
Pro male voc nnd for orig HR band to complete current proj. in studio. Plant, Daltrey, Mick. Pro att, image, exp. Dave 714-750-8358
Producer sks aggrv pro male lead voc to complement contemp R&B recording proj. Xlt vox and range a must. Career minded only. 213-672-3013
Skg unhibited singer/rhythm guit/singwtr to complete passionate, committed band. Infi Church, Replacements, Grapes/Wraith. Sangan 818-501-7713
Singer/guit sks male lead voc to form orig rock band. Infi Who, Brian Adams. Expd only. No bad guys. Ray 818-545-8736
Voc grp lkg for fem voc for R&B and pop grp. STYLE 22. 213-294-0621
Voc nnd to complete previously signed cmrl progrrv band. If you're serious about your success and career, Richard Santana 818-348-2807
Voc wtd for top LA/HM band, LACE. Voc int, stg prnc, pro att a must. Lou 818-576-8227
Voc, M/F, wtd by high energy rock band. Glendale area. Must be expd. Infi Clash, Social D, Pretenders, Tll. Days only. Richard. 213-537-4453
Voc/lyricist for progrrv P/R with emphasis on perc and lyric. Studio prod first, gigs to follow. Gabriel, Zep, Yes. Jack 213-318-6118
Voc/singer/performer/entertainer/star nnd immed. Progrrv punk band with image. Ambition, quick wlt, mel voice reqd. Gig now. 213-664-8701 or 213-454-5708
Westside orig groove rock band auditioning young male lead voc with power, charisma. Visual, sonic appeal. Att for success. John 213-281-6294
Wtd: Frontman/lead singer for HR funk trio. Must be exprovs wtd powerful. Leonard Stevens/Edward Cassias 818-781-9004/818-896-6120

forward rock style. No HM or glam. Courtney. 989-2708
Dmr sks orig rock band with pro mgtm into Dokken, Ratt, VH, Crue. Rob 213-437-8996
Dmr with R&R image. Simple, solid. Satellites, T-Birds, Elvis, Stones. Marky 818-376-8888
Dmr, 17 yrs stage/studio exp, great equip, att, stg prnc, lkg for jazz fusion or pop band. 818-342-3766
Pro 25, 15 yrs exprovs. A positive addition to your band. Larry 818-889-8978
Dmr/singwtr, 14 yrs exp, sks interesting proj. Infi Ferry, Smithereens. 213-376-1885
Electroid funkateer MIDI dmr/perc sks outrageous funk tech dance outfit. Pros only. 213-399-6831
Expd dmr/perc vocal for pro wltg slt. Touring, recording, videos, drum/perc programming. Acous, elec. All styles. Larry 213-960-7834 or 818-766-8891
Fem dmr with R&R att/style sks all girl band into X, Ramones, GoGos, Blondie. Cleo 213-477-0980
Fem dmr avail for session work. T40, orig projs. Vox as well. 818-343-5510
Happening dmr sks quality orig band with pro att, infl Toto, Heart, Richard Marx, etc. I have xlt drums, drum machine, choos, groove, exp. Matt 996-8967
HR dmr, hot from Wash DC, 12 yrs exp, all styles. LA I'm gonna blow your mind. Vinnie Red Rock 703-356-5854
HR team plyr with meter, style, touring, studio exp. Sks orig act with strong songs, musicianship. Ala Snake, Leppard, Yes. BC 818-718-6958
Killer HR dmr avail for pro sit only. No bozos. Dallas 817-377-5077
Wtd dmr sks inclly bckd wrkg rock band with mgtm. Touring, recording exp. Infi Bonham, Bruford, Bozzio. Paul 818-902-0995
Pro dmr, xlt meter, image, showmanship. Sing lead, backup. Elec kl/accous kl. Sightread, imscr, teacher. Dedicated dmr/voc sks srs musicians or proj. Infi Journey, Yes, Kansas, Rush. Have car, wlt tv. Jeff 805-584-8933
Does anybody write real rock anymore? Like the Who, Leppard, Jovi, Aerosmith? If so, call me. Pro equip, att, 11 years exp. 818-339-3858
Dmr sks cmrlly successful rock band with hits like Leppard, Jovi, Aerosmith, Trick. 11 yrs exp. Pro equip, trmp. After 818-223-3658
Dmr sks HR wrkg band. Infi Purple, Lizzie, Pat Travers, etc. Jeff 818-701-7441
Dmr with live/studio exp, well rounded in all styles. Have Yamaha acous and elec drums. Pop, R&B, jazz infl. Bret 818-786-1341
Dmr, 24 style of Randy Castillo, sks pro rock band. I have recording exp, image, pro equip. Frank 213-421-7500
Dmr/programmer. Have acous, elec, triggering, SP-12 drum machine. New England Cons. degree. 11 yrs permng/recording exp. Avail for pro sits only. Bill 213-858-6549
Hey, what's up? Are there any bands out there? This is the City of Angels isn't it? You won't know if you don't call. 818-303-3040
Linn drum programmer/player sks band. Large library of sounds. Jim 213-204-4224
Pro dmr lkg for pro band. Formerly with XYZ from Europe. Much studio, live exp. Xlt showmanship, image, meter. Joe 213-542-5849
Smoking latin-infl dmr nds creative outlet in band like Zep. Chuck 818-285-1629
Refs, names. Own trunk. Greg 213-397-2088
Pro rock dmr, 18 yrs exp. Tama dbl bass. Lkg for mel metal proj. Pos att. Image conscious, pros only. Warren 818-693-9620
Tnted rock dmr avail. Xlt timekeeper, gd chops, hard hitter, but have dynamics and style. Skg successful proj. Robin 213-328-3263
Young pro dmr, 10 yrs exp. HR image, style of Smith, Adridge, Bissoneite, Berkefeld grad. A style, reads, sks pro band, lous, showcases. Make my gig. Rosi 818-766-5714

13 DRUMMERS WANTED

Dbl bass dmr wtd by very fast metal band. Into GRI, Slayer, ST. 213-664-4835
Dmr nnd for form alternative rock band. Infi SWA, Dinosaur, Nymphs. Srs only. Jill 213-936-4915
Dmr wtd by pro guit and voc for orig HR proj. Image, playing ability, equip a must. Ron 714-636-0528
Dmr wtd for blues band. Cliff 818-896-0081
Dmr wtd for cmrl mel HR band. 18-22 only. Must have gd lks, tint, dedication. Infi Leppard, Crue, Snake. 818-509-8875
Dmr wtd for folk blues punk band. Infi Gun Club, Big Star, Stones, Robert Johnson, Germs, Byrds, Guthrie,

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Dmrr wtd for HR band. Infts Doors, Cult, Idol, etc. 213-876-9237
Dmrr wtd for orig funk rock soul band. Michael 213-644-4949
Dmrr wtd for orig P/R band with natl rep and mjr ibl int. Pref tasteful groover. Srs only. John or Terry 818-760-1460
Dmrr wtd for orig proj. Infts XTC, Shrek Back, Gang of 4. Ndd to collab with guit. bst. Att a must. Robert 818-843-5558
Dmrr wtd for orig rock and covers for STB wrkg band. Brent 818-901-9891
Dmrr wtd for post punk folk pop band. Inftl Replacements, Hitchcock, Neil Young, Concrete Blonde. 213-667-2385
Dmrr wtd for rave edged emotional HR band. Must have power and dynamics. Srs with rock image. 213-876-9237
Dmrr wtd for SAVAGE GRACE. We have mgmt, albums, tours, future. Victory or death att only. 818-843-6001
Dmrr wtd for STUKAS OVER BEDROCK. Album just out. Infts Slipper, Swans, Dickies. Must play fast, trnsf. Flakes welcome. Pete 213-366-2641
Dmrr wtd for uddr rock band with mgmt. Versatility a must. Srs pros only. John 213-675-5440
Dmrr wtd to complete creative rock band. Srs only. Trnsf, gd equip a must. Mark 818-340-5076
Dmrr wtd with "no holds barred" type att for HR funk proj. 818-908-9388
Dmrr wtd. Big rock sound. Classy hr image. 213-257-6646
Dmrr wtd. Eurythmics, Benatar. Melinda 213-666-5984
Dmrr wtd. HR. Police, Scorpis, Jovi. Recording, gigs. Taren 213-466-3354
Dmrr/perc ndd by rock acous band for recording and live shows. Marce 213-653-2555
Explosive dmrr wtd for stylistic HR act with musicianship, image, material ndd for mjr ibl success. Michael 818-506-0477
HM dmrr wtd. Dbl kick. Inft Priest, Malden, Rychie. Must sing. Lng hr, over 23. Rhns Anaheim. 714-965-0369
HR/HM band sks dmrr with rock image. Infts Pace, Powell, Bonham, Pearl. Pete or Hugh 213-464-8175
JONESTOWN urgently sks simple, powerful dmrr for brilliant dark raw guit band. Infts Stoges, Doors, Jonathan Richmond, Seeds. Intense committed people only. Rick 818-886-3791
KIMBRA AND SALT, hot new wave dance band nds dmrr. Record in process. Garth 213-667-9203
New, unique HM band sks hot dbl bass dmrr and bst. M/F. With wtd prnc. Srs only. Susan and Mark 818-766-9314
Powerful dmrr ndd to complete head banging spd metal band. Srs musicians with pro att only pls. Inft Metallica, Anthrax, Slayer. 818-12-6876 or 818-980-5891
Pro dmrr for metal band with great tunes, mjr connex, 24-trk time. Showcase sit with orig concept. Top plys with metal image. 814-826-2896
Reliable skin basher ndd for one show. Will get paid. HR/HM ongs. Pref women. Must have dbl bass drum. 213-631-5858
Singer/guit and lead guit sks passionate dmrr. Christian inft, secular approach. Great songs. Brent 818-989-1219
Singer/guit wtd sks dmrr for aggrv moody, slightly dark proj. Infts Cure, Siouxsie, etc. Image, exp, att and tape reqd. Ken 213-839-0339
THE CHILL, high energy funky R&B band sks powerful hrd hitting dmrr with pro att. Have ibl int, gigs, gd material. Left 213-462-7188
THE DELANEY currently holding auditions for pro dmrr. Image, vox, trnsf musts. 818-763-5974 or 213-466-7644
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groove for the next HR sensation. Style of TNT, Dokken, Lion. Bobby 818-769-4783
Super pop band featuring former Polygram singer/sngwr sks dmrr. Must sing. Have hits and top industry contacts/ gigs. Infts Wham, Spinners, Cutting Crew. 818-948-6700
Dmrr with lots of toms for psychd tribal band. Inft L&R, Coteaus, Joke. Have mgmt, gigs. Gd image, att, stage exp. 213-392-1513
Dmrr wtd for folk wave with upcoming LP and showcases. Mjr ibl int. Paul 818-985-5129
3-D PUNCH sks dmrr. Infts X, REM, Replacements, Beatles. Carolyn 818-248-7716
Achtung! THE HOLLYWOOD VULTURES nd bass, axe, drums, horn. Sleazier than NY Dolls, mightier than Motorhead. Deadly dedication demanded. 213-969-4905
Artistic steady college educated dmrr ndd for band with indie album out. Mgmt, lawyer. We like: Cure, Echo, Wire Train. John 213-458-7956
Be our hero. Srs and happy dmrr wtd for elec/acous rock. Hair don't matter. REM, U2, BoDeans, Straits. Doug 818-909-9258
Contemp Christian band with investor sks dmrr. Vox, studio exp a plus. Keith 714-824-1616
Dbl kick dmrr wtd for HR band with connex. 818-767-7211
Dependable dmrr wtd for orig band. Nick 213-434-5277
Dmrr ndd for bizare non-80s sounding metal/extravaganza with soul. Must be heavy, versatile, responsible, mobile. Bruce or Scott 213-871-1705
Dmrr ndd for rno. Bst plays keys. Guit plays acous/elec. After 6pm 425-6788
Dynamic groove dmrr wtd for orig rock band with songs, image, direction. Infts INXS, Prince, Stones, Bowie. Henry 818-762-3293
Expd dmrr wtd by popular LA underground band. Must have gd equip, trnsf. Pref acous plus Simmons setup. Inft Cure, Banshees, Joke. 213-657-0705
Fem dmrr wtd for AO HR lem band, PHANTOM ROSE. 5 yrs exp. Dedication a must. 213-969-0640 or 213-876-3850
Guit and voc sks simple but powerful dmrr with minimal kit for brilliant band. Infts Brian Wilson, Manson, Brady 6, Doors, Ramones, Nick Nolte. Rick 818-886-3791
Heavy rock dmrr wtd for heavy rock funk grp. Must be extremely versatile and poly-metric. Very groove oriented. Leonard Stevens/Edward Cassias 818-761-9004/818-896-6120
HR dmrr wtd for HR band. Must have drums. Bckg vox a plus. Srs Chrns 818-764-3587/213-876-8484
Mdrn HR grp with Purple inft, sks dmrr. Heavy Ian Pace type style. Dan 818-345-0974
Polyrhythmic dmrr wtd into cross-rhythmic improv, for radical new dimension in spacey R&R. Allan 213-659-9585
Powerhouse dbl bass dmrr wtd for glam metal band. Into outrageous image, Big hair, solid rockin' tunes, team approach. Criminal record a plus. Rick 213-464-3934
Pro dmrr wtd for orig reggae grp. Cutting edge music. Lori or Grant 714-532-4442
Pro recording grp nds dmrr. Must be gd, have gd equip, sks, trnsf. Dalk 818-341-5019
Raw, funky dmrr for HM jazz band. Must read well. Blo, photo, tape to Billy Bass, 1230 Horn Ave., #507, LA, CA 90069
SNEAK ATTACK sks straight forward dmrr who fits in. Must have image, trnsf, equip. Nick 213-856-9539
Solid dmrr with power, passion, ndd to complete R&R band. Orig bluesy rock with soul. Chrns 213-935-8172
STYLE now auditioning dmrrs to complete pro pkg. With ex-Dezark voc/keybdist and ex-Lillian Axe bst. Dan 818-786-2766
Wtd: Dmrr intrsd in being a part of the next big thing. No egos pls. Avail for prctcin So OC area. Mark 714-661-9651

14 HORNS AVAILABLE

Trumpet plyr, dbls on valve trombone, keys. Mjr credits, rock image. Srs pros only. 818-786-9778
Trumpet/tugelhorn/elec valve instrument plyr avail for R&B, rock, any style bands. Also arrangements. Chris 818-842-1017

14 HORNS WANTED

Composer/voc sks hom plyr for live act to secure record deal. Inft Kate Bush, Sakamoto, Debussy, Rap. 213-469-0410
Sax plyr wtd for awesome funk rock band. Inft INXS, Sting, Prince. 213-745-2645
2 horn plyrs ndd. 1 Trumpet, 1 sax. For 60s soul revue. Send tape. Ray Hanna 818-762-1318
Sax and trumpet plyr ndd for currently performing orig jazz rock band. Mgmt, mjr ibl int. Inft Steely Dan. Sydney Urshan 213-285-9576

15 SPECIALTIES

ATTN film and video producers. Composer/arranger/multi-instrumentalist with studio will compose free to build resume. Film scores, industrials, themes, cmrcis. Students considered. Jeff 213-214-0370
Band avail, 213-960-7834
Band sks rehrl spc. SFV area. Will pay \$200/mo. Jon 818-705-8768
CALIFORNIA EXECUTIVES LA's hot funk band with great show avail for gigs, tour, videos, etc. Dan 714-495-1206
Drum tech wtd. Must have exp. No drugs, must have gd att. Jason 985-1739
Feline, Ndd Monster Party, and Pandora's video aprncs for trade. Bill 714-731-4068
If you're an estab band who nds someone to help tie the ends together I want to help. Srs pros only. 213-436-6072
KUCZER sks pro soundman for clean, consistent sound, no matter what size the room is. Slave 818-764-1815
Male singer/sngwr/armgr, finished pop R&B contract, skg successful spmt. Jim 213-851-5062
Accordian plyr wts to play with others interested in Zydeco, Tex Mex, blues. 213-391-9928
Attn: Investors. Sexy fem voc with distinctive voice, dynamic image and hit material is offering you the opportunity to make a brilliant investment! 213-745-2645
Gorgeous ambitious dedicated fem voc sks musicians, any instrument, to form hot country rock band. Betty 805-273-4654
Investor ndd for EP proj. Masters done. \$9000 invested. \$3000 ndd to complete. Very strong songs, wrts, plyrs. 818-788-0610
LA's PRETTY BOY FLOYD has until Sept. 1 to contact record co. Inft. 213-865-4675
Worldbeat engineer with home pro studio lkg for African, reggae, Islamic artists, etc. Cross-pollination or purity. Labor of love, warmth. Craig 818-353-6575
Wtd: Agent or publicist for novelty art rock proj. Charlie 818-359-3652

Maxim's Hotel regarding damage left during July 3rd stay. 505-484-3217
Mgmt ndd immed by musically gifted, inter-racial R&B funk band with fantastic songs and ibl int. Srs only pls. Bob 213-466-3455
Mgmt wtd for orig heavy rock band. Inft G&R, Dokken, Hendrix. Strong material and image. Erik 213-674-4007
Million dollar recording duo sks aggrv expd mgr. Tony or Barry 213-384-8556
Qualified pro roadies wtd for Christian progrv rock band, HEREAFTER. Dedication, pro att a must. Drug free. Chuck 818-346-6909
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THE WAY HOME sks mgmt, bckg, and/or studio prod co. for rehrl/demo facilities. 7-pc Sling/Squeeze/Level 42 style. Tape avail. 213-578-6438
Violinist wtd for live act to secure record deal. Inft Kate Bush, Sakamoto, Debussy, Rap. 213-469-0410

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Pro male singer/sngwr sks composer/collab/musician for writing, recording, performing proj. Pop, jazz, R&B styles. Wayne 213-655-7781
Published lyricist sks collab. Tim 396-2642
Published sngwr skg inde song plugger. All style material. Erik 213-474-9403
Singer/lyricist with social conscience and sense of humor nds eccentric musicians whose values cannot be measured in dollars and cents. John 213-285-3780
Singer/sngwr, Infts Bessie Smith, Patti Smith, sks keybst ar for rehrl/demo facilities. 467-5782
Sngwr lkg for srs collab that sings and plays. Various mdrn infts with HR base. Brian 818-994-0127
Songs wtd by fem artist/sngwr. Prod, pub, collab. Powerful rock ala Heart, Homsby, Zep. Attn: Dana, 20932 Canyon Trail, Topanga Cyn, CA 90290



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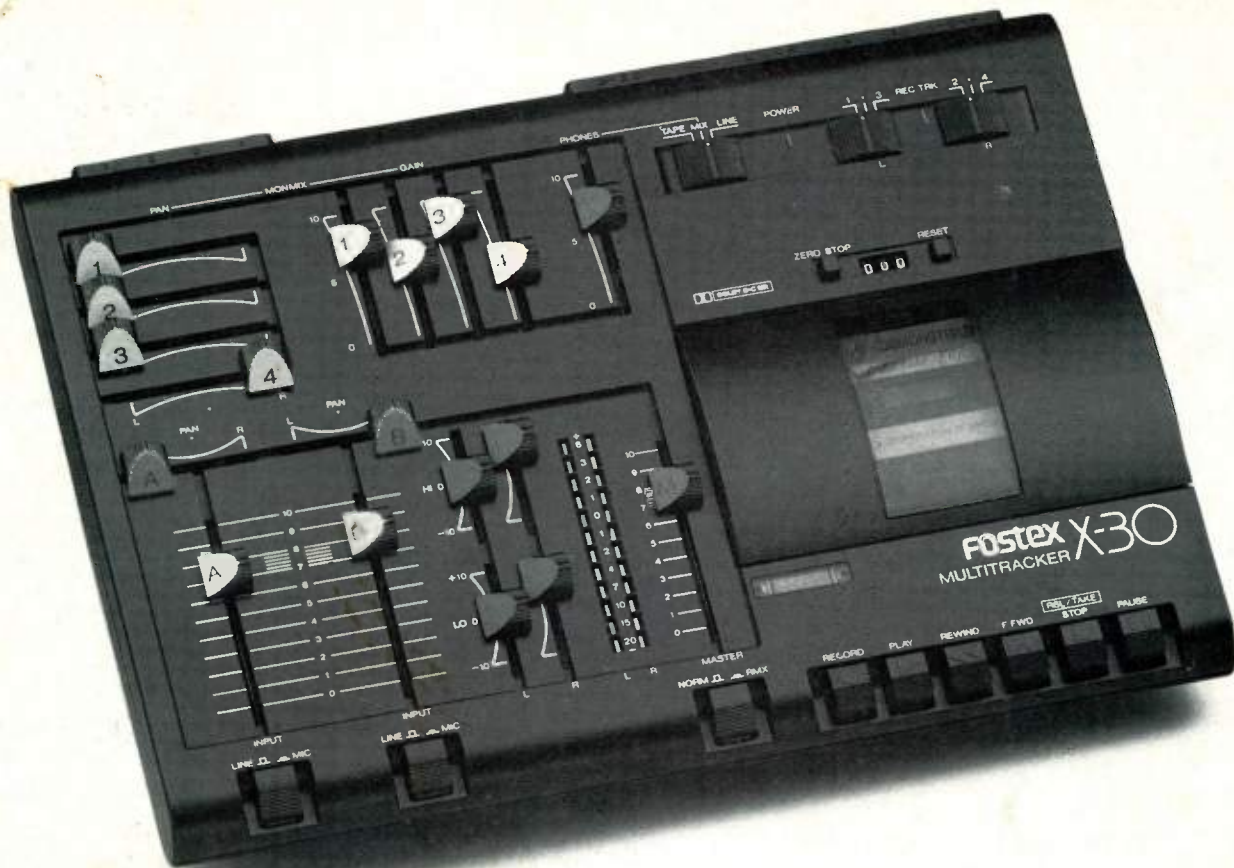
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