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Distributed by: California Music Supply, 254 N. Ott St., Corona, Calif. 91720 — (714) 371-2885

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Feedback

No Coke, Booze

Dear *Music Connection*:

My two cents re the Troubadour: The club hassles me about my lack of a second name. They have told me I can't sit at the bar if all I'm going to drink is a coke; either I drink alcohol or I sit somewhere else. One moron at the door pushed me and attempted to keep me from getting into the club because he was too stupid to notice that the other person had already taken my ticket. It's filthy. It takes the bands longer to change over than at the Forum, and the bands all postpone their set times as long as possible, which effectively ruins any plans made. I never plan to set foot in there again.

Spock
A&R
Columbia Records

Gimme Some Truth

Dear *Music Connection*:

In the MC interview with Randy Newman (Dec. 6), I feel that Mr. Newman does his fellow performers a great disservice. He says that because a lot of performers don't know what it's like to work, they don't know what the world is like and, consequently, their political opinions are very suspect.

Regarding work, performers and other artists work at least as hard as anyone else, but they usually love their work, which tends to blur the line between work and play. As for knowledge, performers of any sincerity are often exploring areas much more important than "work," as they look for truth through their art.

I don't mean to be humorless, nor to nitpick at Mr. Newman's comments, but in this time when the nation seems to be abandoning fundamental causes of humanity (life, love, equality, etc.), I feel that the artist must continue to sing, dance, paint, and speak his vision of truth in hope that he may inspire people back to those causes. So, rather than question the validity of the contributions of performers who aim their time, views—or protest songs—at areas of world interest, let us instead offer them, and each other, support.

Peter Ferko
Santa Monica, CA

Positive Coverage

Dear *Music Connection*:

Our compliments to you on your review of Vonda Shepard. Having seen her first perform last year, her rate of improvement has been nothing short of phenomenal.

Although not artists ourselves, we know the plight of the artist is not an easy one. Unsigned artists need positive coverage like that found in your magazine to gain recognition. Where Vonda Shepard will go from here we do not know; but we do know that reviews like yours can only help her on her road to success.

Lori Miller/Cherin Perelman
San Francisco, CA

Main St. Revisited

Dear *Music Connection*:

Now there is proof that everything has not been written about the Rolling Stones! Richard Sassin's brilliant piece about *Exile on Main Street* (Nov. 22) has added musical depth to my appreciation and understanding of the Stones. It is rare to read such a provocatively refreshing approach and literary presentation of an otherwise overlooked album. Let's hear more by and from Sassin! He delivers interesting viewpoints to the reader/critic.

Lorin C. Olderich
Los Angeles, CA

Everything Dies, Baby

Dear *Music Connection*:

Regarding the article "Springsteen in the Autumn" by Richard Sassin (Dec. 6): By the time the Springsteen shows closed in L.A., I for one was completely disgusted by the whole situation. So many loyal Springsteen fans wanted to sell me \$15 tickets for \$150 apiece. Every person I know who went to the shows went every night. I sat home every night. And at the box office? Well, the common scenario was a priority-tickets scam. Concert promoters Avalon Attractions must have knowingly, willingly, given priority tickets to known ticket agency employees and scalpers first. Avalon had probably been cut in for a piece of the pie.

And all of this was done in the name of one Bruce Springsteen, who, to fans and critics alike, has become a symbol of the common working American man and woman—not the rich, the beautiful, the lucky ones, but the simple, everyday person from the streets. The qualities that the public so admires in Springsteen—his vision, his integrity, his compassion—are the same qualities those people sadly lack, it seems. I cannot reconcile this contradiction with my own conscience any longer. Sassin wrote in his article "The big dreams die hard . . ." And a once struggling, unknown street singer wrote, "Everything dies, baby, that's a fact . . ."

Brian Richard
(of the band True Confessions)
Reseda, CA

Music CONNECTION
M A G A Z I N E

Published every other Thursday since 1977

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NEWSSTAND DISTRIBUTION: Mader News
(213) 559-5000

COUNSEL: Donnenfeld & Brent A Law Corporation

Music Connection Magazine (U.S.P.S. 447-830) is published every other Thursday except the last week in December. Single copy price is \$1.50. Subscription rates: \$20/one year, \$35/two years. Second class postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: send address changes to *Music Connection Magazine*, 6640 Sunset Blvd., Suite 201, Hollywood, CA 90028.

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COMMENTARY

1984: The Year That Almost Was

I, for one, am glad to see Nineteen-Eighty-Four gone. Finished. Over with.

I suppose it could have been worse. This was the year, according to Orwell, at least, that we were to be subjected to Big Brother, the Thought Police, and doublespeak. While the President seems to be doing a pretty good job of doublespeak, as far as I know, we're still free to express ourselves, no matter how mundane that expression.

In fact, musically speaking, performers have more freedom of expression than ever within the bounds of the mass-market. Once considered avant garde or uncommercial, Talking Heads, Bruce Springsteen, and Prince are celebrated in *People* magazine. Why not? These artists have made great contributions to music.

But what's bugging me is a sense of *deja vu*. Haven't we been here before? Wasn't Bruce Springsteen the big news of 1974? Does "Jump" really compare to "Running With the Devil?" No way!

Most of my favorite shows/records of 1984 were turned in by veterans—performers who have been around for years: Springsteen, Talking Heads, the Everly Brothers. After ten albums, Costello can be considered old wave. Even Prince has been funking around for close to five years. So what else is new?

I just can't get into Twisted Sister, or even Madonna. I'd rather dust off my metallic platform shoes and listen to Mott the Hoople. Madonna will never take Deborah Harry's place in my record stack.

Maybe it's really my problem—declining hormone levels or something like that. I first noticed it at an Echo and the Bunnymen concert. *Hey, I'm twice as old as some of these kids*. Or I'll be buying something at the store and the clerk calls me, "Sir." The Too-Old-to-Rock-&-Roll-But-Too-Young-To-Die Syndrome.

I'm doing my best to fight it. I won't go near Linda Ronstadt and Nelson Riddle. I play Cyndi Lauper up real loud, just to keep them away. Or I'll put on a Bangles record. But then I start thinking about the Buffalo Springfield and, aw shit, it's like being back in 1968 again.

Hey, I don't want to be some nostalgic old geezer who just sits back and reminisces about the good old days. But I liked it better when there was no *People* magazine. I was there when Bruce Springsteen played the Troubadour to 40 people. I was at the Whisky when Blondie opened for the Ramones. I saw the Sex Pistols' last gig.

I don't know why I like Bruce Springsteen more than RATT. I guess I'm behind the times.

War is Peace. Freedom is Slavery. And Heavy Metal is the Trend of the Year.

—Bruce Kaplan

When he was younger, Bruce Kaplan was a guitar player for the Toasters and an editor at Music Connection. Now he sells computers at The Computer Store in Santa Monica.

News

MARKETING

Veteran Marketing Chief Stan Layton Announces Inking of Local Acts

by Ben Brooks

HOLLYWOOD—Industry marketing veteran Stan Layton has launched The Layton Companies with signings of local acts Broken Homes, Brooklyn Brats, and Model 2. Layton, who spent the Seventies presiding over sales and marketing at MCA Records and Chrysalis Records, departed only last June from a more universal post as president of Private I Records. "Private I was a great experience," he said. "It gave me an opportunity to realize what I wanted to do. I also met Stuart Love there and we've put our talents together in TLC." Having served as VP of A&R for Warner Bros. Records and CBS Records, Love held a similar post at Private I. Now Layton and Love have their sights on a label deal for Broken Homes and a future independent record company. "The record company is still a ways off," cautioned Layton. "Right now we've signed these acts to the production company. We'll sign them to the right labels and make sure their careers are launched.

To that end, Layton is well equipped. "If you don't have somebody internally talking for your project—as TLC can do—then you may get shuffled," he said. "When an artist is signed it's only the beginning. There is a timing factor in the business—when to make the record, when to advertise, radio spots, print, in-store appearances, touring, etc. That's what my background is all about." Layton constructs elaborate charts and graphs of his artists' records—tracking weekly progress, waiting for the right time to implement another marketing strategy. He referred to highly detailed charts and graphs of Mathew Wilder's Top-Five Private I single, "Break My Stride," to illustrate his point. "It's like sending your child off to school," he enthused. "These graphs are his report cards—progress reports. Our job is to make him graduate. We will walk our acts and their records all the way through."

Layton's plans for 1984 include signing at least one more act and establishing The Layton Companies as responsive and independent. "If you look at the charts you'll see that a lot of acts are coming through independent production companies. We're the ones that are in the trenches every day. I asked an A&R guy if he didn't feel bad taking his wages under false pretenses—he hadn't been out to a club in months. There's a lot of good talent out there. It just has to be seen and heard.



Stan Layton

If Layton and Love find an act, they initially sign them to a production deal. "They may come back to us after some time and ask us to manage them as well," Layton explained. "If not, I always tell them I have the names of several reputable managers who are good in the business—and there are few—who I'm more than happy to pass them on to." Layton cited managers as often being the most inexperienced of record business people. "Most of them are friends who jump in and try to help acts with their careers."

Layton takes a kind approach in responding to outside, unsolicited material. "Whether we like it or not, we'll answer," he insisted. "There's somebody out there in Iowa sending a tape off and his whole career is in that little demo tape he spent his last buck on. Nobody answers him. That's shocking."

The Layton Companies are located at 9255 Sunset Blvd., Suite 329, Los Angeles, CA 90069. Send material with a self-addressed stamped envelope attention to Stuart Love.



Madonna

News

TELEVISION

Stars of Kidd Video Ready for Record Deal

by Katherine Turman
HOLLYWOOD—The four young stars of the highly-rated Saturday morning TV show, *Kidd Video*, are set for a major label record deal, tour, and extensive merchandising campaign, having recently completed five videos. The show, currently in its first season, features Robbie Rist, 20, Bryan Scott, 19, Steve Alterman, 22, and Gabrielle Bennett, 22—personalities of local bands, theater, and in the case of Bennett, a former Miss Panama.

The show's concept blends four "real" kids into a four-dimensional cartoon world called "flip side," where they solve a mystery posed by the evil "master blaster." Top-40 tunes are incorporated as background music, as well as a video of a song performed by Kidd Video. Videos by well-known artists like Lionel Richie are worked into the plot where the Kidds may try to rescue or help the "guest" video star.

The Kidds were chosen from thousands who auditioned, and despite being brought together by "outside forces," they feel they won't have problems crossing over into legitimate rock & roll. According to the show's executive producer, Haim Saban, a record deal is "imminent." "The music will stand on its own, it just happened that we have a TV series and we didn't come together as a garage band," said Steve Alterman. "The records will be tied in with the show. We'll be promoting the show and the show will promote the records." Presently, due to time restrictions, the band has not done any of its own songs on the program. But Rist and Scott have submitted tunes that are being reviewed for inclusion in future shows. The first Kidd Video album will probably consist of songs featured in the first season of the show.

The unique circumstances of Kidd Video make the band an obvious target for criticism much as the Monkees experienced in the Sixties. "When you do something different," said Scott, "you're obviously going to get criticism because people don't understand or

aren't giving you the chance you need." Will the band have any problems handling the dichotomy between a TV cartoon personality and a recording/touring persona? "Probably not," said Bennett. "A lot of our personalities have rubbed off into the characters we play, so we really play ourselves."



Will the real Kidd Video...



...please stand up?

Kidd Video, the band, has little artistic control at this point, though the members are optimistic. "When you first get a deal you have to do what the powers that be dictate," said Scott. "When we get our shot to do what we can do, they'll see our real potential." In the meantime Rist, Scott, Alterman, and Bennett, who play different instruments (with the exception of Bennett who plays drums) on the show than they do in real life, want to be known as a legitimate band. "We're not faking this," summed up Rist.

Kidd Video is the brainchild of executive producer Saban and NBC's Vice President of Children's Programming, Phyllis Tucker Vincent.

INVESTIGATIONS

Detective Seeks Help in Lenny Breau Murder

by Murdoch McBride
HOLLYWOOD—Los Angeles Police Department detectives are turning to the music community for assistance in solving the homicidal death of jazz guitarist Lenny Breau. Breau was found dressed in swimming trunks in the rooftop pool of his Wilshire District apartment building on August 12, 1984, an assumed victim of drowning. An autopsy later revealed that the reknowned improvisationist had been strangled and then placed in the pool to cover the details of the crime.

After four months of active investigation into the musician's murder, detective Larry Bird of the LAPD Major Crimes Srvs. Section Homicide Squad, is appealing to the public for help in the case. "Right now we are at a point where somebody is going to have to say something," the detective said. "Someone is going to have to step forward—someone who knows

something."

Detective Bird explained that it is not uncommon for an extensive investigation of a major crime to reach such an impasse, but that public appeals can solicit new information. Detective Bird declined to offer concrete information concerning possible suspects. "Sure, there are theories," he said, "but we cannot comment on them at this time. The investigation is active and continuing and we are optimistic. I can only say that we welcome any help we can get, and that this thing may break with the right lead."

Breau left behind a large body of work including recordings he made with his close friend Chet Atkins. Mr. Atkins once said that Breau was "the greatest guitarist in the world today."

Anyone with information useful to the investigation can contact detective Larry Bird at (213) 485-2129.

SIGNINGS & ASSIGNMENTS

David Foster has been tapped to write songs and film score for Columbia Pictures' *St. Elmo's Fire*, it was announced by director Joel Schumacher and producer Lauren Schuler.

Larry Hayes has been selected for the post of vice president of sales and marketing for Windham Hill Records. Hayes had been A&M Records' national sales manager since 1980. Hayes will continue to base out of A&M's Hollywood headquarters.

Atlantic Records has launched a new department designed to create and administrate video. Executive Vice President/General Manager Dave Glew announced that Atlantic Vice President of Advertising Mark Schulman will supervise the department which includes: Creative Director/Advertising & Video Gila Lewis, Director of Video Administration Shari Friedman, and Manager of Video Services Curt Creager. The Video Department will serve as the core unit for the creation, development, and distribution of Atlantic video releases from promo clips to long-form productions.



Atlantic Video's Friedman

Ex-American Hearts lead vocalist/key-boardist Kevin Panizza has joined San Diego-based rock group Planet. It was announced by the group's manager, David Sterling. Panizza will provide Planet with his talents on their new album, currently being recorded under the production skills of John and Dino Elephante of Kansas, and Kim Richards of Allied Artists Records.

It's official, ex-KROQ deejay Rachael Donahue has assumed the duties of news director and Rick Dees' sidekick at KIIS-FM in Los Angeles. Donahue was testing the waters with Dees and KIIS-FM when her short-lived veejay stint with the ill-fated Turner Network ended before it ever got started.

Local radio personality Gayl Murphy has been named independent research consultant for *Video 22*, the video music program airing on KWHYTV, Channel 22. Murphy is the on-air special-projects and concert reporter for KLDS, the West Coast correspondent for the ABC Rock Radio Network, and the talent coordinator and interviewer for the "Rolling Stone Guest Deejay" radio show.

LOCAL NOTES

LA QUENTA, POR FAVOR: Mixed-grill devotees may want to trek to Stottlemeyer's restaurant in Pasadena, where they can order "The Van Halen Platter." The entree is described thusly: "All the beef you can eat, an unbelievable amount of ham, and enough tongue for anyone, served on something very rye... way overpriced, and not for beginners." Yum. And at Larry Parker's Beverly Hills Diner, you can now order, along with your "Rodney Bingenheimer Iced Tea," "P.J.'s H-O-T—I Mean, Real Damn—Hot Chili," named after local manager/label head P.J. Binosik. Hey, P.J., is it really true that "the more you eat, the more you toot?"

STUDIO STUFF: The just-opened Allied Artist Recording Studios in Santa Fe Springs, which is loaded with advanced gadgetry, including video, has an attractive introductory offer: For 380 bucks, you get an hour set-up time, eight hours of recording/mixdown time, a qualified engineer, and a quarter-inch master, along with three cassette copies, of the resulting sounds. For info, call (213) 693-3780. . . . The gang at the Sound Solution in Santa Monica seems quite enthused about Macaw's recent recording there, which will result in an EP to be released in mid-January. If you're studio shopping, contact Steve Sattler at (213) 393-5332 for details about the facility.

GLITTER SAINT NICK: You'd probably think twice before sitting on *this* Santa's knee and telling him whether you've been naughty or nice. For more year-end leftovers, just turn the page.



Photo by David Heirmon

LYDON IN DARKNESS: Renowned PIL John Lydon models traditional sleepwear while singing yet another dreamy ballad during his recent L.A. appearance. *Humbug*.

IT HAPPENS EVERY YEAR: You know that special compilation cassette you've been combing the apartment for? You left it at the New Year's Eve party. Better go pick it up right away, before somebody tapes over it.

EROTIC (CAPITAL) CITY: *MC* reader Ronn Trice of Washington, D.C., remains in a purple haze following a big night out at the Prince concert, but he conveys mixed feelings about the show he witnessed: "His Royal Badness could well have been dubbed His Royal Goodness as his presentation was so toned down that he could've incorporated 'God Bless America' into his repertoire and got away with it. The show opened with a rousing 'Let's Go Crazy,' followed by the ultimate party anthem, '1999.' Things were brought to a fever pitch as Prince slithered into the show's hottest tune, 'Little Red Corvette.' But after those bristling numbers, the set basically revolved around music from *Purple Rain*. The title song itself drew the largest response, as the crowd jubilantly sang along in gospel-like fashion. The weaker moments ensued when Prince positioned himself at a purple piano for some drawn-out religious ramblings. Overall, it seems, the Royal One has forsworn his hawkish dirty-darling manner for a pop dove image that borders on conservatism." Iz-zat so? Maybe we'll skip the Forum shows and watch some daring prime-time TV instead.

MODULAR TELEVISION is the term video visionary Michael Nesmith uses to describe the structure of his new series, *Michael Nesmith in Television Parts*, which will debut on the NBC network in March. The show, which strings together music and comedy segments, is a spinoff of the Grammy-winning video, *Elephant Parts*; in fact, NBC-TV Prez Brandon Tartikoff contacted Nesmith after seeing that groundbreaking video and commissioned him to do the series. The former Monkee certainly knows the territory he's dealing with—hopefully, Nesmith can raise the dire level of contemporary TV with the project.

WHAT'S IN A NAME? Yes, readers, there are *two* Scarlet groups. The one we showcased recently in our pages originally hails from

Florida and has one "t," while the homegrown one calls itself *Scarlett*. Both bands claim the rights to the name, so we probably haven't heard the last of this one, eh, Sin fans?

BOSSMAN'S HOLIDAY: Bruce himself dropped by Denver's Rainbow recently to catch the Red Rockers, whose stirring and timely remake of "Eve of Destruction" parallels Springsteen's current activist stance. Says RR's lead singer John Griffith (like Bruce, a recent *MC* cover boy): "Bruce told us he has our song 'China' on his personal cassette of dance songs that he travels with, and he plays it all the time." Pictured with Griffith (left) and the Boss (center) are Red Rockers Darren Hill, Jim Reilly, (touring keyboardist) Gary Attardo, and Shawn Paddock.

Photo by Henry Diltz



TEN YEARS AFTER: S.I.R.'s On Tour Productions has just celebrated its tenth year of existence. The outfit provides all added production services for touring bands, from one-nighters to TV shows. Prospective tourists can call Zola Burse, On Tour's prez, at (213) 466-3417.

BAO WOW WOW: The rather unlikely combination of Melissa Manchester, Bruce Jenner, Bernie Taupin, Elvira, and members of Devo, among others, has joined forces—"not to record a comedy album," jokes Melissa, but to invest as co-owners in a new trendy Chinese restaurant in Beverly Hills, Bao Wow, serving up Diem Sun to some of dem rich folks who can afford the prices.



Photo by Chris Deutsch

A LONG RYDE: Evidently, the Long Ryders didn't get that ol' wanderlust out of their systems during their autumn U.S. tour. The boys booked themselves two dates the same night—Dec. 15—in two different parts of town. After opening for the Bangles at the Palace in Hollywood, the Ryders loaded up their gear and hightailed it over to West L.A.'s Music Machine for a headlining set. A little traveling music, Maestro.

LONG DUSTY STREET: KROQ deejay Dusty Street just celebrated

her 15th year in radio on December 15, and that's a long time. So, tell us, Dusty, what was the first record you played on the air back in '69? Was it "Whole Lot-a Love," "Truckin'," or Side Two of *Abbey Road*? Really, tell us.

BLONDES JUST WANNA HAVE FUN: Canadian trio Platinum Blonde managed to get backstage at Maple Leaf Gardens and pose with a clearly delighted Cyndi Lauper after her sold-out show at the Toronto hockey arena. But which one's Sting?



APRES SKI PATROL: Our fave alpine-rock combo just finished up five nights at the Snow Summit Lodge in Big Bear. If you missed their zippy live renderings of Ski Patrol classics like "Snow Bunny" and "Ski Naked," you'll undoubtedly have another chance before the snow melts. Break a leg, boys!



MOVING & SHAKING DEPT.: Gefen's already formidable A&R staff was further strengthened with the recent announcement that Gary Gersh (formerly of EMI/America) and Tom Zutaut (Elektra's boy wonder) would both be joining the label. . . . And I.R.S. Records, having just parted company with A&M, will probably sign with CBS and not MCA, as was earlier rumored.

MEANWHILE, ON THE STREET, unsigned rock band Take Five plans to make its live debut this month after getting some initial momentum with the airing of their "Over and Out" rockvid on *Video One* and *Goodnight L.A.* . . . Silver Lake's Sending Unit, self-described "loveable, artsy, boy-girl, rock-ska-psychedelic" combo, is also posed to hit the club circuit any night now. . . . And up North, Bop O' Bay Records has released a classy-looking EP, *Think of Somebody*, by the Batteries. The clear vinyl disc was produced by Bill Spooner of the Tubes.

RATT DROPPINGS: Atlantic has followed up RATT's platinum *Out of the Cellar* LP with the issue of '83 debut EP, *RATT*, which was produced by Liam Sternberg and originally released independently on the Time Coast Communications label.



HEY, THANKS, BUT. . . : MC Publishers Eric Bettelli (moustache) and J. Michael Dolan (beard) receive commemorative award from City Councilwoman Peggy Stevenson, representing the City of L.A., during the height of festivities at the gala-hoopla MC Xmas party. At right is Kenneth Chong, president of the Hollywood Merlin Hotel, where the sprawling get-together took place. Som fun. But would whoever swiped the award please return it (no questions asked)? Otherwise, you'll never work in this town again, Jack!

HOME, HOME ON THE CHARTS: Night Ranger's *Midnight Madness* has been on the LP charts for 14 months, and it's edging up to the double-plat

inum mark. The band's overjoyed that it was able to break through in earnest with its second album on MCA, after its first label, Casablanca, folded close on the heels of its debut. Describing their sound as "stainless steel rock," the Rangers top off the metaphor with singer Jack Blades' notion that ". . . we aren't going to tarnish or rust with age." Sharp.

HOLLYWOOD BABYLDN: Frankie frontman Holly Johnson makes like Rudy Valentino during his recent visit to Hollywood. Fashion tip: Frankie say put safety pin on Wayfarer shades.

Photo by Janet Van Ham

Photo by Janet Van Ham

1984 LEFTOVERS

CRITIX PIX: ALBUMS

Martin Brown

The The: *Soul Mining* (Epic)
 Angst extraordinary

Michael

1984 LEFTOVERS—Intro
 What you see before you is a batch of worthy stuff that we simply could not cram into our year-end issue. See, back in November, we thought it would be fun to send out some questionnaires and run the results. Cute, huh? Little did we know that the time that the response would be staggeringly staggering, as mountains of responses buried our poor typewriter. Sorry, Elaine—next year, we'll know better. Likewise, our Critix Pix came in heavily than we'd anticipated. C'est la vie!

Anyway, we stole a spread in our first '85 ish to make up for the many slights ~~xxxxxxxxxxxx~~ we've already committed, and—wouldn't you know—we still can't jam in all the good stuff. So allow us to run through some items from intriguing M&S Poll responses that we're unable to run in toto:

Publicist Betsy Alexander found Van Dyke Parks, Richard Thompson, and Ry Cooder unsung and/or underrated. THE song of IRS's Cary Baker is Phranc's "Everywhere I Go I See the Go-Go's." Avalon's Suzee Carnell, A&M's Rob Gold, and Also/Irving's Alan Rider agree only on current fave Reckless by Bryan Adams. Victoria Clare of Chrysalis Music is enamored with L.A.'s Living Daylights at the moment, and she shares with "Idle in pop" Spencer Davis and Rider a longstanding fondness for Bob Marley & the Wailers. This "Guerilla Popster" Steve Erickson of the Reader invites the Bangles to play at his next party. Arista A&R man Ritch Esra was the only respondent, oddly, to cite Steely Dan in a major way. Enigma's Wes Hein did the Screamin' Sirens. Marvin Gaye's What's Going On? changed the life of Columbia's Michael Johnson. TBA's Tasha Meck emphasizes the contemporary by selecting Bruce and Prince ~~more than once~~. The most charismatic figure for musician-turned-A&R man (Island) Ian Matthews is \$29.99 (that's a joke, right, Ian?). FTM boss Toby Mamis adores the first LPs of Kim Wilde and Janis Ian. Exposure's Heidi Ellen Robinson saw Blue Cheer at the Whisky in the late Sixties, and her ears are still ringing. Mitchell Schneider of Michael Levine PR was lucky enough to experience the Dolls, Wayne County, and 1987 Pop. Mitting the latter for "best use of peanut butter." Capitol's Pat Weaver sticks with the classics: Tchaikovsky and Ray Charles, Schubert and the Stones. And yours truly seasons the Byrds and Bangles with Roxy. —Bud Scoppa

LEONARD FE Critic, Sgt. Pepper being indispensable music and Prince.

Miles Davis: *Sketches of Spain*
 Duke Ellington: *Carnegie Concert*
 Art Tatum: *Masterpieces*

Wynton Marsalis: *Hot House Flowers*

Faye I.
 3 Singles + 1 memory: *Capit Wind*

CRITIX PIX: CONCERTS

Judy Raphael

George Jones at Beverly Theatre: A back-from-the-dead, *sober* Jones, full of sly, self-mocking gumption, in mind-boggling vocal form.

Hank Williams, Jr. at Universal Amphitheatre: Junior's an incredible talent who *does* do more than rowdy songs; here he dared a half hour of solo acoustic blues, rock-opera, social comment, and an exhilarating war-dance leap from the keyboards which pretty much unloosed everyone's cool.

Tracy Nelson at Lingerie: Some material was mundane, but she stilled a house of ex-hippies with her unearthly, moving, "Down So Low," from 1968, proving she's still the great, unsung white soul queen singer.

The Everly Brothers Reunion Concert at Greek Theater: The band didn't glitz up the arrangements and the miraculous harmonies were as remembered, making it a joyous homecoming in rock—something that seemed to be universally felt.

Guy Clark at McCabes: This re appearance *might* have been by those who mistake Guy Clark's moving tales of desper-

heart, soul and craft, and I-was-there all over them. And his spoken, acoustic-backed elegy to his father, "Randall Knife," as sharply honed as the title, *tore* me up.

CRITIX PIX: CLUBS

Randal A. Case

Cock Robin: Through a rich, flavorful background of sound, the luscious, oval-eyed Anna La Cazio trades off scorching, deliciously exploring vocals with the dignified Peter Kingsbery. It's exhilarating and accessible without seeming at all compromised.

And And And: Supremely infectious funk-rock. Quirky vocals, heartfelt rhythms, simple, memorable melodies, and an energized stage show make this bunch a must-see.

Darlene Koldenhoven: Despite some uneven material, this lady with the funny last name has a voice so pure and beautiful it's almost unnerving. An extraordinary find in the land of local adult/contemporary mush.

Field Day: I only caught this "tribal-techno" band once, and only for half a set, but they impressed me. An exceptional, highly forward to re-



Oops! Copy pastes W. FOTO IN LAST ISH. CRITIX PIX BY GLENN

MIKAL GILMORE, Rock Critic, L.A. Herald Examiner	Velvet Underground & Nico	Van Morrison: <i>Astral Weeks</i> Dylan: <i>Blood on the Tracks</i> Sinatra: <i>Wee Small Hours</i>	Lucinda Williams: <i>Happy Women Blues</i>	CCR: "Bad Moon Rising" Curtis Mayfield: "Freddie's Dead" Sex Pistols: "Anarchy in the U.K."	Wonders (Wonderland)
STEVEN R. LOWY, Attorney	Elvis Costello: <i>My Arm Is True</i>	R. Palmer Lives John Coltrane: <i>Ballads</i> Stones: <i>Out of Our Heads</i>	Cyndi Lauper's <i>She's So Unusual</i>	Bowie: "Breaking Glass" Elvis Presley: "Are You Lonesome" Hendrix: "Purple Haze"	Costello (w/Orchestra, Roy Albert Hall)
VICKY B. DE LOWY, West One Productions (rockvid producer)	Beatles: <i>White Album</i>	Little Feat: <i>Sailin' Shoes</i> Stones: <i>Hightide & Green Grass</i> Bowie: <i>Hunky Dory</i>	Fox: <i>Something in the Phantom's</i>	Beatles: "Lady Madonna" Dylan: "Lay Lady Lay" Procol Harum: "Pandora's Box"	General Public: "Tenderness" Tom Robinson Difford & Tilbrook The Who
ALLAN MCCOUGALL, BMI	Arthur Lee: <i>Vindicator</i>	Roxy Music: <i>Avalon</i> U2: <i>Blood Red Sky</i> Hoyt Axton: <i>Life Machine</i>	U2: <i>Unforgettable Fire</i>	C.S.N.: "Marrakesh Express" Stones: "Honky Tonk Women" Dylan: "Like A Rolling Stone"	U2: "Pride (In the Name of Love)" Mary Klausner (Tony Dimitrakos' secretary) Steffan's Renegade Neil Young w/Crazy Horse
DAN NAVARRO, Songwriter (co-wrote "We Belong to the Window" N. Rodgers, rnl. 1/85)	Pat Benatar: <i>Tropico</i> (for obvious reasons)	Roxy Music: <i>Flesh & Blood</i> Beatles: <i>Help</i> (U.K. version) P. Gabriel: <i>Security</i>	Big Country: <i>Steeltown</i>	Peter Gabriel "Games Without Frontiers" Len Barry: "1-2-3" O.M.D. "Souvenir"	Fiction Factory "Feels Like Heaven" Ron Nagle/Scott Mathews Jimme O'Neil (ex-fingerpritz, Jaqui Brookes; "Dr. Sex" writer and producer) Springsteen (Roy, '75)

RANDY NEWMAN

MC: You've been through three decades of Los Angeles culture, such as it is, as an artist. How has the scenario changed, from your viewpoint?

RN: Oh, you'd see a lot more really certifiable people in the late Sixties—maybe one out of four—because of drugs. A lot of 'em died. You'd start talking to someone and you wouldn't know, and then you'd think, "Maybe it's me." But that's sorta gone. People are more healthy; but it's older people I see, generally. I don't think they're taking as much acid and that stuff—no way. They'd never survive. I used to know a lot of pot heads—every-night pot people—but I don't anymore. I *knew* that people would start drinking again—that was one trend I was right about. Because there's too much *edge* to all those other drugs, people couldn't take the paranoia. It's so *unpleasant*, mostly, for a lot of people. I don't know why they do it. But I knew they'd start drinkin' to take the edge off, and they did. Coke and drinkin'—it's like they're synonymous. There's a reason that alcohol's been the big drug for 2000 years: It's what people want... they want *out*. So that's one major cultural change.

Smog's better than it was in the Fifties... Public schools are considerably

worse than they were... It's a less liberal sort of community. It's possible that one of my kids could be a Republican, and that was *impossible* when I was growing up... Clothes are more important than they have ever been before, to kids—Duran Duran and all that stuff... There's no incinerators... Driving's getting worse—used to be the best drivers in the world out here; now it's not... I used to be interested in the fall-preview issue of *TV Guide* when I was 13 or 14—what the new shows were, what times—I can't *imagine* anything that I'd be less interested in now. Television is still the big drug, but there's less *interest* in it now... There's all this high-powered, big-selling gossip now—that's different... L.A.'s got 'big buildings in Westwood and downtown—it's *big*, totally different than it used to be...



PHOTO BY VAN HAM

P.O.P. Oversight (Country Wing): Larry Dean and the Shooters (who are not included in the Top Ten) got 20 votes, tying for fourth place with Geary Hanley, and placing the Doowah Riders fifth. Also, apologies to Dick Fegy, whose name was misspelled.



MOVER / SHAKER COMPOSITE:

He (or she) is in his mid-to-late-thirties. He's divorced but remarried, with a kid on each Coast, two cars (one German, the other Japanese), and slight residual brain damage resulting from a youthful fling with certain controlled substances during the Sixties. He lost 20 pounds on the Beverly Hills Diet but has put back 25; he's thinking about joining Nautilus Plus, and he will eventually, but he'll only go twice. When he's "mellowing out" at the end of a 60-hour week, he'll slap Van Morrison's *Astral Weeks* or Roxy Music's *Avant* on the turntable. When in doubt, he pulls out *Rubber Soul* and *Born to Run*. After a collection of promos and oldies. His office is piled high with demo tapes; some and hammer through the whole mess (sure he will). Occasionally, when driving home from work on a Friday evening, "Like a Rolling Stone" will reflexively turn up the volume and sing along. If you see him, wave.

—Bud Scoppa

CONCEPT BY JEFF AUSTIN

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Springsteen (Rox, '78) Purple Rain

General Public (Palace) Performance

Aztec Camera (Lingerie) Performance

Great Buildings (Troubadour) The Girl Can't Help It

Springsteen (Rox, '75) A Hard Day's Night (w/apologies to Blackboard Jungle, Gimme Shelter, Having a Wild Weekend, Stardust

Subu

Randy Newman

Steffan's Renegade

Efton Duck

A Dro

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 ZEVON & SID V. ARE MY
 FAVORITES EITHER DON'T PRINT
 A BUNCH OF SHIT MY NAME
 SOMEONE FORGED I'M KINDA
 A QUESTIONAIRE! I'M KINDA
 PISSED OFF AT YOU MAG NCHT
 NCHT — IT'S 2 BAD HIS/HER BAD
 WANTS TO BROADCAST THE WORLD & USED
 TASTE TO DO IT. TRY LETTING
 MY NAME TO DO IT. TRY LETTING
 SOME OF MY RESPECTABILITY
 BACK BY PRINTING THIS LETTER &
 YOUR EXCUSE/APOLOGIES
 FOR THE WITH.

YOURS,
 EYENE CERVENKA
 S.O. H.W.D., CA.

Too many to pick just one!

Hank Williams: "Lost Highway" Duke Ellington

asure & C. "Moody's Mood" John F. Kennedy, Bob Dylan

Baker Elizabeth Taylor

Ted Kennedy

Bryan Ferry: "More Than This" Camille, the backup singer in Chris Fradkin's American Youth

1985 PREVIEW:



You Can Only Be the First Once

by John Bitzer

According to record sales, concert tours, and a hit movie, the biggest stars in music today are Michael Jackson, Prince, and Bruce Springsteen. And they are big—in fact, 1984 was the first year that superstardom has reached a level even closely resembling that of Elvis Presley in the Fifties or the Beatles in the Sixties. But before you start comparing them, weigh this: as hard as they may try, the stars of today—or tomorrow, for that matter—will *never* be in the same category as those legends. Why? Call it evolution. Elvis started rock & roll, the Beatles saved it—and then milked it for all it was worth. They are both common nouns in the English language because they were each the first to do what *everyone* has done since. And you can only be first once.

Jackson, Prince, and Springsteen have all made their marks on society beyond their music, be they in fashions or attitudes, but they are very insignificant in comparison to the social upheaval that Presley and the Beatles

pulled off. Even if all other things were equal, today's stars still could not play on the same stage, because they will always be following a path that was already cleared for them.

How is this important to the future of rock & roll, you ask? Well, I'll tell you. Say you're a budding artist who, deep in his heart, would love to receive as much immortal attention as Elvis or the Beatles. (And who wouldn't, right? If you're gonna climb a mountain, you want to reach the top, not the ledge five feet below it. You want to reach as high as you can.) Well, I'm telling you the highest mountain on Earth has been climbed. So even if you did climb it, people wouldn't care all that much—it's Sir Edmund Hilary whose name will always be in history books. So this is gonna change your priorities, your motivations. You either think of something else that has never been attempted, or you re-examine your reasons for being in rock & roll.

There is no melody or chord change that hasn't been written, no fusion of styles, no image, no gimmick that hasn't

already been tried. We're past the point of having anything left to discover—there are no more frontiers. Is there hope? Of course.

Every art form known to man has progressed to the point of exhaustion, yet each is surviving quite well. This is because it became clear to painters, sculptors, dancers, composers, and writers that what was important was not the furthering of the art form at all—or the immortality that might come to an innovator—but simple human expression.

Beethoven, for instance, spurred a movement called Neoclassicism—but you wouldn't care unless you were studying for a final in Music History 2B. What he *really* left us was a fabulous body of music that will be heard forever. Just as David Bowie spearheaded Glamour Rock—but who remembers that, or cares? The fact that he has survived and Gary Glitter has not must mean that it was not the package that was important, but the degree of human expression contained therein.

So the important thing is not what you play, but how you play it. Each artist should give something of himself to every song he plays. Bowie may have sung about spacemen, but he did it in

Continued on page 23



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1985 PREVIEW:



THE BIZ

Learning the Groundrules of a New Ballgame

by Bud Scoppa

In the beginning, there was rock'n'roll and its magic carpet, the little record with the big hole. Then came the Revolution of the mid-Sixties, and with it, the big record with the *little* hole. With the Seventies came conspicuous consumption, as money was thrown around like confetti, and bands entered the recording studio with half-million-dollar budgets and nary an idea in their artistic noggins. During that Age of Indulgence, they thought the party would *never* end. They were wrong.

After the Panic came the Reassessment—those were difficult years where the old formulas no longer applied and the new ones hadn't yet been discovered. But the Biz didn't die. . . it gradually recovered from its coma, took its first halting steps, and, one day, found it could dance again. At the right moment, a savior appeared, and everyone watched enraptured, while he did the moonwalk on TV. It was then that everyone wanted to own the big record with

the little hole once again. And they wanted something new to go along with it—the video image. The Biz made both available, in copious quantities. And it was good. . . .

So much for the fabled past and the bustling present. What's next for the music industry, now that the discs are spinning and the attendant images are everywhere? The keys to a big 1985 involve *maintaining* artistic output, *continuing* to uncover—and nurture, if necessary—worthy new talent, and trying to make intelligent use of the exploding but largely uncharted video realm, with its vast promotional and commercial potential, all the while adhering to realistic budgetary demands.

All this is easy to say, but the closer you look, the more complex the picture gets. No amount of wisdom and experience have ever made much difference when a label suddenly turned cold; likewise, the same execs who take credit when a label gets red hot are privately scratching their heads over the reasons

behind the miraculous turnaround. One has to keep in mind that *music* and *biz* make inherently strange bedfellows. There's an ongoing irony—wondrous to some, terrifying to others—to an industry in which businessmen must often rely on the whims of eccentrics, flakes, and goofballs for the product they peddle. Beyond that, no one knows what the public will take to at any given moment. Such an industry can necessarily be no more stable than the weather is. Therein lies both the magic and the precariousness of pop music.

With all this in mind, let's speculate about what's in store for the music business in 1985, assuming that the movers and shakers of the industry have learned from experience:

- A&R departments, taking a cue from Geffen's nurturing of Lone Justice, will sign clearly talented acts, whether they're initially ready to record or not. They'll employ a realistic time schedule that takes into consideration the rate of maturation of the artist or band. Less money will be wasted on premature recording.

- Promotion and marketing execs will assume that each record has its own

Continued on page 23

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THE SECOND COMING OF JIM RISSMILLER

by Randal A. Case

Promoting a Beatles' tour seems like a great way to start a career.

It certainly worked for Jim Rissmiller: After doing the Beatles in 1964, he and partner Steve Wolf went on to legendary success as concert promoters, chalking up credits which include working on every U.S. tour undertaken by the Rolling Stones and the Who. For a great many years, the team of Wolf & Rissmiller were the concert business.

But triumph gave way to tragedy. Wolf, the victim of an attempted robbery, died in 1977. And Rissmiller, for a time the motivating force behind the Country Club (which he helped build into the third most successful club in the nation), not only lost control of that Valley nightspot, but closed the doors of Wolf & Rissmiller's promotion firm for the last time. In September of this year, he filed for bankruptcy.

Today, Rissmiller's back on the scene as head of the Contemporary Music Division at the Agency for the Performing Arts. His signings thus far have pleased local bands and puzzled industry pros—most of the groups he's decided to represent are without record deals. "I want to get an act before the record deal because I want to make the record deal," says the ex-promoter turned agent.

During MC's recent visits with Rissmiller, he seemed charming, challenging, and not reluctant to speak his mind.

MC: What pisses off Jim Rissmiller these days?

JR: What pisses me off is... people who haven't learned their lesson through history. Our piece of learning came about in the late Seventies when record sales dropped—the decline of

the music business—concert ticket sales dropped. I don't really think we've learned our lesson. I feel that record companies are still signing a lot of acts who aren't going to go anywhere. And I see a tendency to panic. "My God, so-and-so's going to sign that group, we'd better sign them. Maybe they're good!"

MC: Do you think we're headed for another industry recession?

JR (laughing): Well, we'll have to get a lot bigger before we can have a recession. I'm not so sure we're not still in some kind of recession compared to years ago. I mean, Jesus, from 1964 to 1978 we never knew a bad year. Every year doubled and tripled the year before. With record companies it was like printing monopoly money: you need more money, you just print it.

Then, when reality hit, record companies fired people. Mass firings. I think they fired the wrong people. I think they should have fired themselves.

MC: Care to name names?

JR: I don't really keep up with that. And that's another problem with the

business. There aren't too many individual names anymore, it's all corporations. Film companies, record companies, they're all owned by major corporations. So, if one particular artist fails, it's just another write-off. I remember when Pacman was so big. Atari... was owned by Warners' Communications [and] they were making millions of dollars [from it]. If a particular album didn't sell, it was no big deal because—"Well, look what we're making over here." As opposed to the early days of the business when you really needed that act to hit because you needed that income to survive.

MC: As a successful promoter, you must have gained a lot of insight into crowd psychology.

JR: I'm a very dedicated student of people, [but] I prefer people one-on-one rather than in groups because, basically, in groups people are sheep. They're followers and not leaders. That's what happened with the Who in Cincinnati when eleven people were trampled. You had a cattle stampede.



"If someone knew what makes a good band and could patent it, it'd be worth a fortune." —Jim Rissmiller



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MC: What are your goals at APA and what kind of timetable are you working with?

JR: In six months to a year, the goal is to put our music department on the map. We've got a great start so far. We're working to get our groups record deals and we're working to get our groups acting assignments on certain TV shows.

APA is strong in every other aspect of entertainment—films, television, literary. . . . I really became enamored with what they wanted to do. They want to find a few, select musical projects and nurture them from day one, not just as bands but as acts that can score films, write scripts, act. This is something I've always felt has been lacking, that people with so much talent aren't exploited in other areas.

MC: Some people around town think you're unrealistic by signing bands without record deals—that an agent's time should be filled by booking and that it's impossible to book acts with no product.

JR: An agent's job is to book because the bottom line is money. But this office is doing well enough in other areas that they're willing to invest in this philosophy. Now, if I give it my best and nothing works, well, then the bottom line is we failed, because the bottom line is dollars. . . . Look, if these other people are right, I'll be the first to admit it.

MC: Then there's the charge you're rationalizing your inability to sign major acts.

JR: First of all, I don't believe in going out and stealing an artist who's already with somebody. There aren't a whole lot of huge acts who are available at this time. There are three projects which I'm pursuing on a major level which I'm not at liberty to disclose. I'd love to have some superstars on our roster for the money and the prestige. But the philosophy here is that we plan to build our own superstars, not raid somebody else's stable.

MC: Tell me the truth now.

JR: That is the truth.

MC: You must have a lot of good relationships with established bands you've promoted. You're telling me you wouldn't, if you could, try to lure them—or, let's say Bruce Springsteen—onto your roster?

JR: If I could lure *them* away? Springsteen, absolutely not. Or anybody on Premiere Talent's roster. I have too much respect for Frank Barsalona and Premiere that I would never even attempt to do that.

MC: How do you get your leads on which bands are worth checking out?

JR: I rely a lot on word-of-mouth. We're going to a lot of clubs. I trust people's opinions. Fortunately, because I've been in the business so long I've

had that visibility and a lot of people are calling me, which I really appreciate.

MC: What excited you about the groups you've signed?

JR: Different things. Living Daylights: the musical quality. Private Domain is an extremely professional band on stage. And And And: their energy and type of music—their live performance excites me. One common denominator in what excites me about these bands is their management. The manager, the act and the agent are all a team and our philosophies better be pretty much the same.

MC: Do you enjoy spending so much time in clubs?

JR: I love clubs. My favorite club is the Palomino. I like country music and I think that's a real get-down club. And it's run like a business. . . . The Palace is a great theater and now it's become kind of a semi-club for acts that have to get showcased. The Beverly's a great place for an act to play. . . . But those aren't clubs, they're more like semi-concert facilities.

The Whisky, the Roxy—the clubs of yesterday, they're now archaic, they're too small. You can't make a business of that anymore.

But I love clubs. When my partner was murdered in 1977, I wanted to get into the club business then. But my

Continued on page 16

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JIM RISSMILLER

Continued from page 15

competitive spirit was still there and people were saying I was over the hill [and] they were going to take over L.A. and that made me angry. So instead of retiring to the club business, I kept on going. Fortunately, we had some great years thereafter.

MC: It must have been a great stress when your partner [Steve Wolf] died.

JR: Sure He was the only partner I ever had I remember the hassles when Steve died And I thought I was going crazy. I mean, I ended up going into analysis for seven years, and it started because of Steve's death I was going down the street talking to myself, and I was going down the street being angry, thinking, *Why are they laughing? Don't they know my partner died?* I was literally doing that, walking down the street. I started thinking, something's wrong here.

About six months after Steve died, I thought, this isn't fun anymore. It's lonely. We had a good run, let's do something else. I was really contemplating retiring from that end of the business. But then these vultures of the town came out, other promoters, and they said they were going to take over the market, and that just pissed me off I thought, *Screw them. I'm going to show them.* So we stayed in the business. But I wasn't really enjoying it.

In 1979, I saw the concert business declining and I tried to make a deal with Avalon [Attractions] where we'd merge and Avalon would handle the concert business and I'd diversify—into merchandising, record stores, anything that was adjunct to the record business. Well, we never struck a deal. You can never make a life by putting all your eggs in one basket. For twenty years we did that with the concert business. We had a long run with that, but economics You didn't have to be a genius to see the way things were going.



"I ended up going into analysis for seven years, and it started because of Steve's death."—Jim Rissmiller

MC: You mentioned trying to get into the club business. Well, you eventually did that through your involvement with the Country Club, but it didn't work out. What happened?

JR: I felt [the Country Club] was an ideal location to develop new talent Unfortunately, the money went to the landlord and not to us as the tenant. We made a deal based on our ability to purchase the property. I wanted to develop the whole block, have a ticket outlet there, a merchandising store, a record outlet, have our offices. We could never make a deal to buy the property, therefore we couldn't stay with the lease and we had to leave.

I had everything on the line with that. I had my home and property and my possessions on the line with the bank. I couldn't make it work at the club because the lease was too top-heavy. I gambled on taking a top-heavy lease in order to get in to purchase.

MC: Will you be booking any of APA's acts into the Country Club?

JR: I don't know. I'll have to worry about that then. I can't say I will or I won't, but right now I really don't care to be faced with the problem.

MC: It must've been a real joy filing for bankruptcy.

JR: I had this feeling that filing was an immoral thing to do, that you're running away from your obligations. For two years I had this feeling. The attorney said, "You've got all these debts, you should file for bankruptcy." I said I can't do that. Well, I was naive. What happened [was], the longer I didn't file bankruptcy, the more money people thought I had buried in the backyard. So these lawsuits were coming after me. And I thought, *Fuck it. You're right, they don't believe me. They don't believe that someday I'll take care of them.*

Then I figured, let's have fun with this, let's milk the bankruptcy and make headlines and make controversy and waste people's time. I love wasting people's time. More people waste their time talking about me, when I was on top, when I wasn't on top, whatever. So I thought, we'll flaunt this and get it in the paper. Well, nothing got in. I was disappointed about that.

MC: During your reign as promoter, many of your shows were as much "events" as they were concerts. How was the last Rolling Stones tour? Did things go smoothly?

JR: Sure, and that's the way it should be. In truth, running an ad in the newspaper and selling out in one day and go-

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ing to the bank with your profit—there's nothing really creative in that. And selling out the Rolling Stones in one day is no magic. People say, "Oh, what a great promoter you are." Well, in truth, there's no great secret in that. We were great promoters when we started in the business, when we were out there passing flyers and nailing things up on telephone poles and working out of the trunks of our cars. Those were the creative, fun days of the business.

MC: What was your most satisfying moment as a concert promoter?

JR: That was a two-day event in 1978 called the California World Music Festival. I lost \$300,000 on it, which is the most I've ever lost on a concert. But I felt so proud of myself because I did everything I could think of creatively to get people into the Coliseum. We tied into the Red Cross where if you donated blood, we'd give you a free ticket. . . . Then the Red Cross was going to turn around and sue me if I didn't stop because I never cleared that with [them] and they thought our audience had hepatitis. I never thought of calling the Red Cross; I thought they'd be thrilled.

We tied in with the RTD, where if you had a concert ticket you could ride from anywhere in the Southland to the concert for one dollar, round-trip. . . . It took me six months to convince the RTD that their drivers wouldn't be maimed, raped

or robbed.

But it was an investment. We proved to the city of L.A. that kids can come to the Coliseum and behave themselves, and we proved to the kids that the police aren't going to beat you over the head at every turn. Later we brought a lot of other acts there, including the Rolling Stones and Jethro Tull.

MC: How do you feel about the Jacksons' Victory tour? Some think it might harm the business due to its high ticket price and peoples' unrealistically high hopes.

JR: I don't have that high an opinion of people to say one thing's going to hurt something, because people have short memories. . . . If something's great, like Springsteen was, it's soon forgotten because here comes Michael Jackson. When Michael Jackson leaves, two days later people forget about that and say: When's Prince coming?

MC: I've heard what seems to be a widely circulated rumor about your contributions to your old company. That is, some say that Wolf's death signaled the beginning of the death of Wolf & Rissmiller.

JR: In a way I think that's true. Steve and I were such a great partnership because my strengths were his weaknesses and vice versa. He loved to be behind a desk and be the accountant.

I didn't like that at all. I wanted to be out meeting people, bringing business into the office. I would bring it into the office and he would carry through with it. One person can't do both.

In a sense I never replaced [his] strength. The same way if it was reversed, he would've had trouble replacing my strength. You need both. Otherwise you're going to stay a very small businessman.

MC: This is a question I'm sure most readers have been waiting to hear answered: Are you accepting unsolicited tapes?

JR: Yeah, I'm accepting them and I try to listen to everything I have. The problem is there's so many things coming in. Eventually I get to everything. When people call me, it helps me filter the tapes out. Not just one of my friends, but anybody, they call and explain the situation and what their band is all about. But if something just comes in the mail eventually I get to it, especially on the weekends.

MC: What advice do you have for struggling, unsigned acts?

JR: Keep on working until you're good—you'll know when that time comes. Then don't let up banging on doors. But you'd better really have something to offer. Waste somebody's time once and they'll never have time for you again. ■

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LITTLE RICHARD:

The Boy Can't Help It!

by Lawrence E. Payne

The Kingdom of Rock 'n' Roll exists in open defiance of international borders, an eternal federation of like-minded youth bent on a search for pleasure. And in that place from which race the hot rods of time, a battle for supremacy takes hold and renders into contention all those stringers, singers, and ivory ticklers who have wandered through the backside of that walk-in closet called Adulthood.

Richard, King of Rock 'n' Roll, assumed his place at Court in 1955 when his Specialty Records single, "Tutti Frutti," neared the top of Billboard's "Hot 100" and "Rhythm & Blues" charts. The song was a landmark recording in several ways: It was a direct departure from the lyric content of the day; the omnipresent orchestra was conspicuously absent; the tempo, meter, and energy level were pedal-to-the-metal; and Little Richard was black.

Contrary to what society watchdogs of the mid-Fifties claimed, rock 'n' roll was not a mere fad, a pubescent phase, or a glimpse of the Apocalypse. Rock 'n' roll was a new religion for a nation of classless kids, the culturally ignored Young People of America. Little Richard, with his mirrored suits, pancake make-up, and bouffant hairdo, was the embodiment of—a child of—a new language and the people who spoke it. His subsequent hits: "Long Tall Sally," "Rip It Up," "Lucille," "Good Golly Miss Molly" and others solidified his reputation as the young man for whom fear and inhibition meant nothing. And though he had at various times denounced his wild life in favor of gospel ministry, those who championed the cause in his absence did so in his honor. The Beatles, the Rolling Stones, Jimi Hendrix, and countless others followed in the path Little Richard paved, all the while proclaiming him the King of Rock 'n' Roll.

For all his eccentricity and outlandish behavior, Little Richard conducted his career according to a code of honor he adopted as a child in Macon, Georgia. Surely as there was no more mischievous child, there was no more loyal person anywhere. His sense of authority and trust led him into business agreements

of a capricious nature, much to his present dismay. For Little Richard, the title was held in name only. He has not yet been allowed a token of the riches he has given so many others.

In 1955, Richard Penniman entered into a recording agreement with Specialty Records. According to Larry Allman, his present attorney, he may or may not have signed a publishing deal with Specialty, which was doing business as Venice Music. A string of monumental hits, including "Tutti Frutti," "Long Tall Sally,"



The Gospel According to Richard

"Rip It Up," and "Ready Teddy," established Little Richard as a performer of unparalleled charisma and power. In 1959, Richard sued Specialty for breach of their recording agreement only. The resultant litigation ended with the signing of a release which applied only to their record deal. Allman said all parties involved, other than Little Richard himself, misinterpreted the agreement. And for 25 years, the King of Rock 'n' Roll has gone without royalty payments due him through publishing.

In his research on the case, Allman discovered a serious conflict of interest. Just prior to filing the 1959 lawsuit, Richard requested the services of a qual-

ified attorney. Rufus Carter, now deceased, was procured by Specialty Records to act as his counselor. Carter, unfortunately, also did a lot of work for Specialty.

The years 1959 through 1979 saw no payments issued to Little Richard by Venice Music. It is important to note that his songs have been covered by many major artists, including the Beatles. Understandably, the huge potential income was sorely missed, in light of the lifestyle to which he was accustomed. When all rights under the agreement were sold to British conglomerate ATV Music in 1979, non-payment continued. Allman said that when officials at ATV were questioned, they responded with "That's the way all black artists were treated back then, and there's nothing we can do about it."

On June 20, 1984, Little Richard Penniman filed suit with the Federal Court, suing for \$112 million in payment for estimated accrued royalties. Defendants are ATV Music, Specialty Records, Venice Music, and Arthur Rupe, owner of Specialty. Third parties and licensees listed are RCA Records, Paramount Pictures, Tower Records, and 2000 "Doe's."

Rock 'n' roll is on the line, as a personal and social cause. Little Richard sees his lawsuit and public demonstrations as both an example for other performers and a message to the industry. Now, as in the past, Little Richard's honesty and charisma, as well as the overwhelming public support he has received, are a light for others to follow.

The Life and Times of Little Richard, the Quasar of Rock, by Charles "Dr. Rock" White, was recently published by Harmony Books/Crown Publishers, New York. The following interview was conducted in Los Angeles.

LR: The other day, when I was marching out in front of [ATV's] office, they called the police on me, you know. I said, "Well, it's a cryin' shame." Policemen came from everywhere. I was willing for them to lock me up. It would have made the news all over the country, all over the world, I think that's what's good about it, because it's known all over the world that they owe me.

The reason I want the money is—I'm 51, I'll be 52 this year, if God spare my life—Esther Phillips died a few weeks ago. Jackie Wilson died. Joe Tex passed. Truman Thomas passed, and many others passed. Broke. Poor. Big Mama Thornton died a few weeks back, with no money to be buried. Brunswick Records owes me money. They don't need me, either. Somebody could have come to their rescue. You know, these guys have sold millions of records, and don't have nothin'!

MC: They inspired a whole generation, as well. . . .

Photo courtesy of Columbia Pictures Merchandising

LR: And these guys are sittin' up on hills in their mansions, and these other people are down in the valley, gettin' crumbs. Some of them aren't gettin' crumbs, a dog is beatin' 'em to it!

MC: Are greatness and generosity intertwined?

LR: They're together. It's one and one. I do believe that. I want to build a home called the Bouquet of Love for entertainers that have gotten old and up in age, such as myself, and who don't have anything. These people have built a highway, and I helped build it, for Michael Jackson, Elton John, Prince, David Bowie, Boy George, and even Elvis Presley to walk. I was out before him. That road was built with blood and sweat and guts. Ain't nobody paid for it. And these people are receivin' enormous wealth, royalties and money that I've never touched. I've never seen it. I have made long green that I have never seen. While I was slippin' and aslidin', they was keepin' and ahidin'! Puttin' my money in unknown banks. They thought I couldn't think. They thought I was a little ignorant boy out of Macon, Georgia, and they just took advantage. They gave me a half a cent a record, and how can you break a cent in half?

MC: About childhood. Opening chapters of your book deal with your childhood, and it is fascinating. Was your title, the King of Rock 'n' Roll, an accurate portrayal of you as a person?

LR: When I first came out, it was a rage, because there was only a handful of black radio stations, and the music was called "race music," if you was a black performer. And, they only played them on black stations. I was the first artist that crossed over, into the pop market—the *white* market. And when I hit so big with white kids, and white girls was screamin' over me, this little guy from Macon, Georgia with all this hair. So, the system threw Elvis Presley out on me, to cut down the reaction of the white kids and give them another image. A hero in the form of a white boy. They didn't want no black boy. I was wild, and they said I was bad for the people. When Elvis couldn't slow it down, they threw Pat Boone out. They started him to cover every tune that I made. "Tutti Frutti," and every record I made. He sold more of them than I did, at the time. See, they had another preference, another thing to give the kids. "Well, you don't have to buy 'Tutti Frutti' by Little Richard, you can buy 'Tutti Frutti' by Pat Boone." It's awful, the way he did it. It didn't sound nothin' like I did it. They tried to cut down the popularity with white kids, because I was getting so big with them. I was the rage, and a lot of the families was gettin' a little disturbed, in certain areas of the country. "This little guy is comin' through, and our daughters want to hug

him, and kiss him. They want to make love with him, and we can't understand that. We can't tolerate that. We can't go for that! So, we've got to put Elvis out there, and let him shake his hips! Put some rubber strings on a guitar, or whatever, and let him do the songs. And, then, we'll put Pat Boone out there, and let him block it further." And they was doin' the same thing to Fats Domino when he came out, too. Fats was not flamboyant, not wild. He didn't jump around, and leap around the way I did. He didn't do that. Eddie Cochran wasn't into that, nor was Gene Vincent. They just loved to rock. But Pat Boone did Fats, too. And then, they put Ricky Nelson on.

MC: This was, once again, not a conscious effort on behalf of the performers.

LR: It was not Elvis, it was not Pat Boone. It was not the artists, period. It was the people that was in control that would sit down and think about how it could be done, and how it could be capitalized on.

MC: Were you always a rock 'n' roll personality?

LR: Yes. Well, I was always different. When I was a little boy, I remember the boys didn't want to play with me. I was just different. And, I didn't want to play with them, either. I wanted to play with the girls, and that's who I was with. They understood me. You know, I could be the

'I was the first [black] artist that crossed over into the pop market—the white market.'

mama when I wanted to, and I'd make them the daddy when I wanted to, you know.

MC: Were you simply more social than the boys were?

LR: Oh, I was! To me, they was awful! They wanted to box and fight and hit in the face. I didn't want them to hit me in my face! I didn't want to be rasslin', and pullin' down to the ground. I had to go in the house. I couldn't stand it! It was too rough! But I was always inhibited, in any type or common way. I wasn't ashamed, even in that day. And, when certain things was taboo, I would still do it. I wouldn't let no company tell me how to make my records, even in that time.

Continued on page 21

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MAKING THE ELEPHANT DANCE

On Dealing With Red Tape

by Tom Sturges

Songwriting is a business of emotion. The writer must first feel and then, in some unique fashion, express that feeling in a manner that will give voice to the millions who cannot find the words to express their feelings themselves.

But it is not enough that the writer create the lyrics and music, he or she must be just as well-prepared to manage their business and the system within which that business operates. Unfortunately, the business of the music business, like any other, is the slave and master of its bureaucracy.

Similarly, the elephant is both slave and master of its tremendous bulk. It can and will travel hundreds, even thousands, of miles carrying prodigious weight if the journey is a worthwhile one to make. But if that journey, no matter how short it may be, is not worth the effort it would require of the beast, it will only move when it is damn well ready.

Bear with me and imagine an elephant is standing on your foot. To my point of view, that is not at all unlike the music business standing next to its bureaucracy. What follows then, are a few thoughts about working successfully for and against a bureaucracy, or, how to make an elephant move over three inches and think it's dancing.

The bureaucracy is everywhere. Probably, it will always be everywhere. It can keep a great record sitting on a warehouse shelf for months or keep a great song locked within the catalog of a publishing company for years. It can delay the decision-making process for so long all that's left are a few memos. Its natural inclination is to elevate survivors, not creators, to positions of power, as it has a way of documenting one's failures and overlooking the mo-

ment of creative genius that leads to one's successes.

We run into the bureaucracy whenever an exec opines: "Well, I have to play it for the rest of the staff," or "I sent it to New York and I'm waiting till I get their reading . . ." or whatever. This sort of thing inevitably leads to jokes along the lines of: "Q: How many professional managers does it take to screw in a light-bulb? A: I don't know, what do you think?" But the bureaucracy does not act without protecting itself.

It has a way of spreading the decision-making power into every crack and corner a company owns. It thus protects the weak-of-will from having to make any decisions at all while at the same time giving the courageous a chance to reconsider one made in haste. Observers will be hard-pressed to tell a decision-maker from his/her limp-wristed counterpart as everyone starts to look the same standing in the long grey shadows.

Despite the apparent conviction of my opening sentence, other than in the moment of creation there is little room in the business for any overworked emotions. They are so volatile as to be threatening to the placid pace at which the elephant prefers to travel. The bureaucracy is a company's first defense from emotions; from the executive who eats too many sweet rolls one morning and wants to give the cleaning lady a chance to direct some videos to the vice-president whose kid drove the power mower into the jacuzzi and he comes to the office the next morning knowing he'll fire someone.

The time it takes to get anything done within a bureaucratic system is usually so long that emotions, often the catalyst in the decision-making process, have little opportunity to effect in the long run.



This is the main reason why the bureaucracy will survive long after any executive who works within its system gets fed up for the last time and starts selling real estate in Tucson. The elephant yawns.

No matter how one attempts to speed it up or slow it down, there is nothing that makes the music business bureaucracy move faster than a hit song. No matter how backed up pressing and distribution are, within reach of a hit record the company will find a way, somehow, to press enough copies to fill every bin in every store that ordered. On the same score, a publisher who's been sitting on a decision for months will act in seconds upon hearing that a song or writer they've been offered is about to explode. People who haven't returned calls in weeks give out their home phone numbers, contracts that should take

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months take days, and suddenly there is lots of time to have additional meetings and listen to more songs, and so on.

One is wise to realize that as many ways as there are to deal with a bureaucratic system, there is none wiser than to do whatever one does with the greatest of restraint. As an example, an A&R buddy alerted me to a writer he knew and I suggested the writer send over a tape. It came the next day. Two months later I finally had the opportunity to listen, and loved and signed one of the songs a month after that. The song has since been recorded and released. The moral of the story is that in that instance I was the elephant, and the writer was sensible to leave me alone and let me take the time to listen at my leisure, not his.

So while there are considerations of emotion, wasted time, near-certain failure and some pretty lousy jokes, I am reminded of a *National Geographic* article which reported that an elephant is often frightened by its own reflection. With this in mind, perhaps the best and simplest way to work successfully within the bureaucratic system currently in vogue in the music business would be to fight fire with fire, or, to exhibit the patience, if you will forgive me, of an elephant. ■

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LITTLE RICHARD

Continued from page 19

I knew what I was doin' and they didn't. They knew how to take the money, keep it, and not give it back to you. They knew that way very well. I didn't tell them how to do that, and I didn't tell them not to release it. But, back in that day, all I wanted to do was sing "Wop-Bop-Alu-Mop, Alop-Bam-Boom!" and "Good Golly Miss Molly." I still like the music better than what they do today. And a lot of other people do, too. And I notice that this generation is goin' back to that music. I hear it in Stevie Wonder, but he's from back in that era, too. He's a great artist. It's in Michael, and "Purple Rain" ain't nothin' but an ol' blues! The only difference is the electronic instruments, you know. Michael's "Billie Jean" reminds me of "Lucille." And, "Beat It" is like "Rip It Up."

MC: Was your roadshow experience drastically altered to meet your rock 'n' roll presentation? Did you take a lot of what you learned from the vaudeville acts, and create a rock 'n' roll presentation?

LR: Yes. Well, my singing style, and my piano style, which was taught to me by Esquerita, who called himself the Magnificent Malucci. He's from Green-



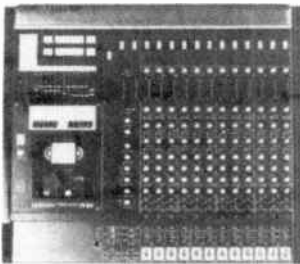
Photo by Hans Ekestang, Sweden

WOOOOOOOOOOOO!!!

ville, South Carolina, and I met him in Macon, Georgia. He was with a lady by the name of Sister Rosa. She was a gospel singer, and a preacher. He taught me how to play "One Mint Julep." But my favorite singers at the time were Mahalia Jackson, Ruth Brown, and the Clara Ward Singers. I used to like Tommy Dorsey. He had that song called "Tommy Loves to Boogie Woogie." I used to like that, when I was a little boy. Ruth Brown had this thing where she'd go, "Mama-uh!" I can't do it right now, 'cause I'm hoarse. My dressin', my hair, my makeup, came from a singer by the

Continued on page 22

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LITTLE RICHARD

Continued from page 21

name of Billy Wright, from Atlanta, Georgia. He was a blues singer, and I loved his flamboyance, and the way he wore his hair. I got the idea, you know, from him.

MC: In light of your mischievous behavior, did you consider yourself a bad kid?

LR: I was very mischievous. I liked to laugh, you know. And just like when I gave Miz Ola this box. She was a crippled lady; I can see her in my mind. She had very large eyes, and one of her legs—she was crippled, although I am, too; I'm all like that, too—I never knew that I was like this until not long ago. I never paid it any attention. Honest to God, I'm tellin' you the truth. I mean, I've been on the stage all my life, leapin' and stuff. I used to hear my brother Charles: "Oh, Richard, please don't get up on that amplifier! Please don't jump off that!" I didn't know what he was talkin' about! They was afraid for me! I'd be goin', and they'd be sayin', "Oh, boy—oh, boy!" Thank God for a family like that!

MC: Did you ever do the Ed Sullivan Show?

LR: No, he wouldn't accept me.

MC: I once saw you on TV, and due

to your charisma, your performance transcended any physical limitation.

LR: See, when I was a kid, I used to like to laugh. 'Cause you had two old ladies on the porch, and one was sayin', "In't he sweet?" I used to love to hear that, when I was a little boy: "In't he sweet! He's just so sweet!" And they talked with a brogue, a Southern accent. But black people have different accents from white people. And, I went by the side of the house, and I didn't want her to open it in front of her company. But she said, "Let's open it, and see what Richard brought. . . ." And when she opened it, I'd liked to die, right there. She walked with a stick, but she jumped up

without her stick. She walked without her stick that day! And she said, "Oh, I'm gonna kill him!" And I was just rollin' on the ground! And when I look over that time, I say I shouldn't have done that to Miz Ola! [He had given her a box filled with his own feces.] ■

In the second half of the interview, appearing in the next issue of MC, Little Richard reveals the details of his relationships with the Beatles, Jimi Hendrix, and James Brown. He explains why a color barrier still exists in pop music. And he scrutinizes the Heirs Apparent to his Crown, Michael Jackson and Prince. All this and more on January 17.



Mr. Penniman and Mr. Haley, on top of the world.

Photo courtesy of Michael Ochs Archives



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THE MUSIC

Continued from page 12

a way that moved people. Glitter sang about nothing underneath the superficial presentation (his biggest hit was called simply "Rock and Roll").

The only way left to interest an audience, then, is to communicate with them. When you do that, you strike a bond that goes far below any gimmick, image, or laser show that merely entertains them on a surface level. So they tend to like you more, and trust you more; hence, your career will last much longer than that of Motley Crue or Twisted Sister. Springsteen has been doing this since he walked onto the stage of New York's Fillmore East in 1969. And the reason is his reputation as a live performer is higher than absolutely anyone else's is precisely because he uses no props or flashy clothes. He is as real as real can get. And it doesn't really matter what he plays—audiences know he'll always play *anything* with passion.

Certainly styles will always proliferate independent of each other to serve each type of personality, but succeeding at going through the proven motions of a style is not success at all. For instance, there will always be heavy-metal bands playing to the power fantasies of adolescent males and dressing up in comic-book costumes, but if they want to be taken seriously by the general public, they have to communicate with a genuine human sincerity. All Van Halen did on the "Jump" video was be themselves—and it was irresistible.

At first glance, then, it might be depressing to think that everything in rock & roll has been tried already. If you're like me, though, you'll find it encouraging, because it means that there are no more shortcuts left. No more beating around the bush. The only way left to impress people is to sing and play your guts out.

It's also encouraging to find that no one will ever be as famous as Elvis or the Beatles. And the more people that try, the less famous they will be. So they'll have to find a better reason. Which goes like this: You want to climb this mountain. A thousand other people have already climbed it (some took the nature trail up the back, but claimed the prize money anyway). Fewer and fewer people care now, because there are so many more climbers today. You'll all have to share the attention, then. So the only real reason left for you to climb at all is for the sheer sake of having challenged yourself, thus reminding yourself that you are alive, that you were here. All that really matters in the end is that you know this, not that anybody else does.

This—and the groupies—will make you happy. ■

THE BIZ

Continued from page 13

particular lifespan rather than putting their label's releases onto an unvarying schedule.

- Certain ambitious and insightful independent labels will demonstrate real savvy and begin to sell records in earnest. It's quite possible that the right combination of elements will coalesce into the actual *breaking* of an act.

- Labels will figure out what the long-form video package should ideally contain. At what point will record companies seriously enter the video *business*? Probably not in 1985, but, where the hardware goes, the software follows.

- The video revolution at its outset exposed the pop audience to a new set of musical styles and a new generation of bands. But now, MTV and other video shows have turned conservative. During 1985, video programming will either open up or begin to strangle itself.

- Labels and their artists will get used to the fact that record sales are no longer necessarily the primary means of revenue for the artist, but rather one of a number of avenues that also includes touring, writing royalties, merchandising, and—in certain rare cases—video sales.

- Initial advances to artists and recording budgets will continue to be set on a realistic scale, and decision-making executives will to ask established artists who've turned in inferior work to go back in the studio for a second stab at it.

- One or two open-minded club bookers will lay the groundwork for a circuit that exposes young black talent.

- Metal mania will in the next few months become metal *wane-ia*.

- A growing number of self-writing artists will look to outside songs in their attempts to come up with hits and make albums of consistent quality. Others will collaborate. Music publishers will begin to see themselves as offering both a product (already-written potential hits) and a service (the use of their writers to collaborate with recording artists).

- This same technology will give birth to a new breed of rock artists who work *alone*. The fact is, a rock artist no longer needs to form a band to be complete.

* * *

The music business is strikingly different today than it was at the dawn of the Eighties—there's a lot of stuff that simply isn't nailed down yet. For the biz, then, 1985 will henceforth be known as the Year of the Hammer. ■

The editors would like to thank Ed Rosenblatt, president of Geffen Records, and Rick Shoemaker, VP of MCA Music, for their numerous insights in the preparation of this piece.

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Audio/Video Update

AUDIO

by Jeff Janning

Cherokee Studios, Los Angeles, CA: Heavy metalists Odin are in tracking their debut album which is tentatively titled *Don't Take No for an Answer* (which is why this is in print). The Half-Wet Records act is being produced and engineered by Don Mack.

Conway Recording Studio, Los Angeles, CA: Epic Records act Bang Bang are in laying down tracks for their new album. Bennett Salvay is producing and Mick Guzauski is engineering with assistance from Richard McKeran, Rick Clifford and Jeff Stebbins. Mick is also at the board for Elektra recording artist George Duke, who is producing his own album. The team of Peter Bunetta and Rick Chudacoff are in with Private I recording artist Joe Lamont tracking an album. Peter and Rick just finished mixing a single for Matthew Wilder, who is also on Private I. Kimiko Kasai, who is on CBS International Records, is in tracking his latest album. Larry Williams is producing the tracks and Mick Guzauski is at the console.

Silvery Moon Studios, Beverly Hills, CA: Sheridan House Records act Frankie Hollywood & Lace are in tracking a single under the production/direction of lead singer Al Franklin. Gary Stern is engineering the tracks.

Dynasty Studio, Torrance, CA: ATI Records artist Todd Robinson is in tracking his new album which he is co-producing with engineer Phil Kachaturian.

Mad Hatter Recording Studios, Los Angeles, CA: Pop/R&B duo Peaches & Herb are in tracking basics and overdubs for their new album for Don Ralph Productions. Greg Wright is producing and Carl Lang is engineering with Duncan Aldrich assisting. Warner Brothers act the Yellowjackets are in working on overdubs for their latest project which they are in self-producing. Tommy LiPuma is executive producer, and Erik Zobler is at the console with second Gary Wagner. Chick Corea is in self-producing his new album for ECM Records. Bernie Kirsh is engineering with Jeff Vaughn assisting.



Joan Jett & Darlene Love

Bernie is also at the board tracking music for Apple Computer's new television ad campaign. CBS artist Billy Griffin is in with producer Todd Cochran tracking an album of dance music. Bobby Brooks is at the console with Duncan Aldrich and Richard McKernan assisting.

Hit Man Recording, Los Angeles, CA: Studio manager Debbie Watkins tells *MC*: "We are flooded with people who want to make tapes for *Starsearch* using our vocal eliminator, which takes the vocal off any record and allows you to replace it with a new one."

Sunset Sound Factory, Los Angeles, CA: Warner Brothers artists, the Blasters, are in tracking their new album with producer Jeff Eyrich and engineer Dennis Kirk (no relation to James T. Kirk) and second Tchad Blake. Mr. Mister are currently tracking their new album for RCA Records. The group is co-producing with engineer Paul DeVilliers. Tchad Blake is seconding. Producer Howard Benson is in tracking material on Jack Mack & the Heart Attack. Bill Jackson is engineering. The tracks are to be label shopped. Epic Records act Hiroshima are in tracking their new album which is being co-produced by band members Pat Lenord and Dan Kuramoto. Engineer Gary Elghammer is at the controls.

Counterpart Creative Studios, Cincinnati, OH: Rock artist David LaDuke is in tracking 10 sides to be label shopped. Dale Smitty is engineering and LaDuke is producing.

Castle Recording, Nashville, TN: Producer Jimmy Bowen is in mixing tracks on MCA recording artist John Schneider. Bob Bullock and Steve Tillisch are engineering.

Larrabee Sound, Los Angeles, CA: CBS International artist Nina Hagen is in mixing her latest album from digital 32-track to digital 2-track. Adam Kidron is producing. Steve Hodge is engineering with second Fred Howard. Producer Ollie Brown is in mixing the soundtrack to *Breakin' II*. The album is due for release on PolyGram Records. Mike Stone and Dave Rideau are engineering. Jazz artist George Howard is currently tracking an album for Palo Alto Records which he is co-producing with Denzil Miller. Randy Tominaga is engineering with assistant Toni Greene.

The Record Plant, New York, NY: Joan Jett and the Blackhearts and Darlene Love, star of the musical revue, *The Leader of the Pack*, have just finished recording Love's version of the Rolling Stones classic, "Tell Me," for Joan's own Blackheart Records. Thom Panunzio and Kenny Laguna produced the project.

VIDEO

by Iain Blair

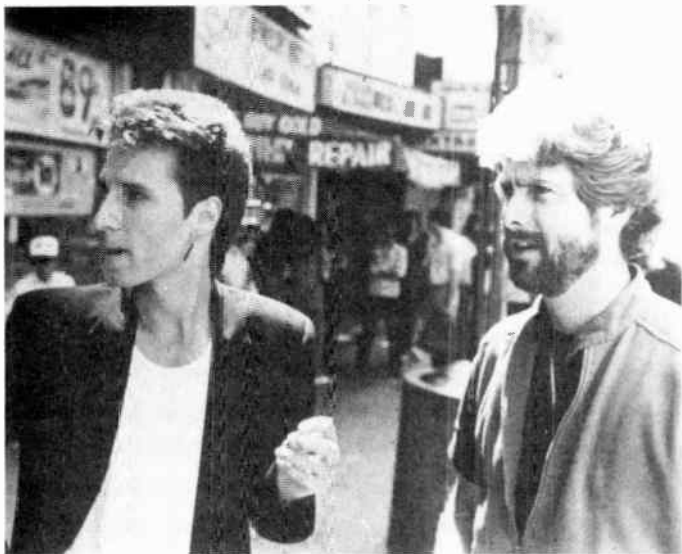
The Wolfe Company of Los Angeles has been busy shooting a number of video projects, including clips for the Ramones, David Johansen, and Timothy B. Schmit. The Ramones piece, "Howlin' at the Moon," was filmed on location in New York, and produced and directed by Francis Delia, who also acted as DP. Described as a "latter-day, urban-style Robin Hood story," the video stars Robert Dennis, the young actor used in the Ramones' "Psychotherapy" clip, also directed by Delia. Line producer was Bob Zuckerman, and production manager was Jason Braunstein.

The same team shot "Have You Heard the News" for David Johansen, again filmed largely on location in New York, with some interior shooting at the Manhattan Bridge Studio. The clip also stars the National Guard, complete with armored cars and artillery, in some street scenes shot in Brooklyn.

The company returned to California for Timothy Schmit's "Playin' It Cool" video, directed and produced by Delia and lensed by Don Sena on location in Riverside at the Bobby Bond Sports Complex. The finished piece uses extensive special effects and cartoon-type characters.

Columbia artist Steve Perry's "Strung Out," the second single from the Journey singer's successful solo album, *Street Talk*, has also become his second video. The clip was directed by Jack Cole and produced by Paul Flattery for P.M.I., the team responsible for the "Oh Sherrrie" video. Conceptually and chronologically, "Strung Out" works as a prologue to "Oh Sherrrie," and Perry took an active role in storyboarding and scripting the new clip.

Director Peter Israelson of Fred Levinson Productions, has been busy shooting two more highly acclaimed videos. The first, for Chaka Khan's "I Feel For You" hit, features the singer in a steamy strip-joint scenario as she performs the Prince-composed hit along with six other strippers, before Chaka leads the girls in a revolt that takes them through the streets of New York. The clip was pro-



John Waite and director Kort Falkenberg of *Reel Magic*, on location for "Missing You" video in downtown L.A.

duced by Steven Saporta and lensed by Richard Henry. The second, for Industry's "Still of the Night," was shot on location at a planetarium beneath a large laser show as the band performed "in concert."

High Five Productions recently completed a live video concert for Jeffery Osborne and his hit single, "Don't Stop." Directed by Bud Schaetzle, who shot Osborne's first video for "Stay With Me Tonight," the piece was filmed in 35mm before a sell-out crowd at the Holiday Star Theatre in Merrillville, Indiana, and lensed by DP Marty Pitts.

Gary Jackson Productions is a brand new video-promotion service established by the former editor of *Black Radio Exclusive* magazine. The company will focus on the promotion of all pop, R&B, rock, urban, and country videos, servicing both networks and cable outlets. The company will also be working in conjunction with E.J. Gurren Music, and is based in Los Angeles.

Melrose Video recently completed shooting a video for Brit rocker John Waite. The video for Waite's hit song, "Missing You," was directed by Kort Falkenberg and filmed on location in downtown L.A.

MCA Home Video and the Doors have reached agreement on the release of a new, long-form video project currently in production, according to MCA Home Video president Gene Giaquinto. The video is being produced by George Paige, with Doors' Ray Manzarek, Robby Krieger, and John

Densmore overseeing the production. The program will feature archival footage of Jim Morrison and the band, and will also contain complete song versions of classic Doors performances from American and European concerts, as well as television and rare behind-the-scenes footage. Much of this footage is being culled from over the 400 hours of material that comprises the group's private archives. Commented Manzarek, "This is our first and only serious attempt to present the best of the Doors' videos in a definitive compilation, and we've actually been holding material back for this one." The finished project is slated for release sometime in 1985.



Steve Perry at work on "Strung Out," his second promotional video.



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DECEMBER 30, 1984

FROM: THE EXECUTIVE STAFF OF MUSIC CONNECTION MAGAZINE

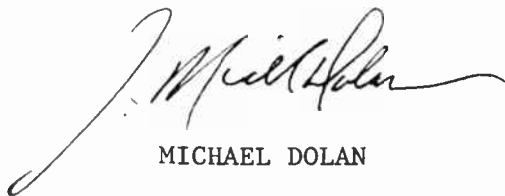
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THANKS TO ALL OF YOU, MUSIC CONNECTION'S 7TH ANNIVERSARY CHRISTMAS PARTY WAS A GREAT SUCCESS.

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ONCE AGAIN, WE'D LIKE TO THANK THE MORE THAN 1,500 PEOPLE WHO ATTENDED, AND IF THIS PARTY IS ANY INDICATION, 1985 WILL BE A RECORD YEAR FOR ALL.

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Reviews

CONCERTS

Frankie Goes to Hollywood

At the Bismark Theatre,
Chicago
At the Palace,
Hollywood

Frankie Goes to Hollywood have probably generated more media noise more quickly and more effectively, than any band since the Beatles. But while the Fab Four crooned "I Want to Hold Your Hand," Frankie sings another sort of tune, to a darker, more sexual backdrop where the beat is closer to the sting of a whip than the smack of a kiss, and where the primary symbol of affection is unlikely to be a hand. . . . Their mega-hits, "Relax" and "Two Tribes," immediately caused a storm of controversy in Britain (the former was banned for alleged obscenity) and promptly—and predictably—shot to the top of the charts all over Europe (remember the Sex Pistols?).

But the band's infectious blend of updated disco funk/rock is only half the story, as Frankie's carefully orchestrated blitzkrieg of propaganda, sloganeering and overheated rhetoric has hogged the headlines and adorned T-shirts the world over. So by the time the group blew into Chicago on this, their debut U.S. tour, the buzz on the streets was already, and gratifyingly for the marketing men, out of all proportion to such an unknown quantity.

In the event, and under such heavy foreplay pressure, the band performed remarkably well—despite a classic case of coitus interruptus. To use their own parlance. After keeping their new disciples waiting long enough to ensure fever-pitch excitement and a fervor more appropriate for an announcement of the Second Coming, Frankie took to the stage in a dramatic and bombastic opening—lots of smoke and flashing lights—and charged straight in-

to a muscular version of "War."

It was during the second song, "Wish (The Lads Were Here)" that tragedy almost struck. The floor of the Bismark, obviously ill-prepared for Frankie-mania, and now pounded and battered into submission by a thousand ecstatic feet, suddenly gave way, and hundreds of fans suddenly found themselves scrambling for their lives. Only the quick thinking of security guards at the edge of the stage saved many from falling to certain injury in the basement below, and the show was stopped immediately.

Obviously shaken by the incident, singer Holly Johnson quickly appealed to the crowd for calm and cooperation, and amazingly enough the audience peacefully obliged, helping avert the possibility of a Who-like disaster. Even more amazingly, after barricading off the downstairs section of the theatre, officials decided to allow the show to continue, and an hour later, Frankie returned to another hero's welcome.

Many far more experienced bands would have been totally thrown by this near-catastrophe and resulting loss of momentum (not to mention contact with their fans) but to their credit Frankie remained coolly unruffled throughout. "Tonight we're going to sink the Bismark!" quipped Holly as he led the

group into a triumphant version of "Relax." Aided by the superb keyboards of Peter Oxendale, as well as an extra guitarist, the band came fairly close to recreating the aural sheen of their records, and numbers such as "Welcome to the Pleasuredome" actually sounded more impressive live.

By contrast, when Frankie finally came to Hollywood a week later, the floor of the Palace stayed firmly in place while the band themselves seemed less in control. Perhaps it was tiredness at the end of a whirlwind tour, the sore throats, and the increasing weight of the media hype, but compared with Chicago the performances were slightly ragged and definitely bitchy. The trendy and reserved audience prompted a few choice insults from Holly as the band swept their way through the same set, but this time with the emphasis firmly on the butt-wiggling and such songs as "Krisco Kisses." A rousing finale of Springsteen's "Born to Run" counterbalanced some of the rather humorless set with its obvious tongue-in-cheek exuberance, but the biggest cheer of the evening was reserved for their best song, "Relax." All in all, a provocative debut from a band that, in spite of the hype, managed to deliver a lot of what was promised. It will be revealing to see where Frankie goes now.

—Iain Blair

Chuck Mangione

At the Beverly Theatre
Los Angeles

By now the name Chuck Mangione has become almost

a household word. Many of his tunes have joined the ranks of "standards," those works that endure through all the fads and changes inherent in music. It was not surprising therefore to see an almost capacity house at the Beverly Theatre on a recent Saturday night.

Mangione's audience is marvelously multifarious—parents with small children, teenagers, sophisticated adults, and a sprinkling of senior citizens. One of the main reasons for this appeal is Mangione's personality, which is very family-oriented. In fact, he has written compositions for just about every member of his family; several for friends, and one, which was a highlight of this particular concert, for actress and dancer Shirley MacLaine.

That piece appears on his latest Columbia album, *Disguise*, and during the two-plus hours of music, the group was able to introduce just about every tune on that new record.

Mangione, for me is a superior composer, and this is his strongest suit. One of his most appealing works is "Children of Sanchez," which was written for a movie some years ago, and continues to prove a rousing opener. Everyone gets a chance to solo, too; with reedman Chris Vadala steaming right from the outset.

In the past, Mangione has successfully infiltrated a vocal or two; mostly by one of his early associates, guitarist Don Potter. However, in this incarnation of the band, Peter Harris is a better guitar player than vocalist, as was disappointingly demonstrated on "She's Not Mine to Love No More."

Although there were a few really high moments, after the upbeat opening, and the sexy, suggestive "Shirley MacLaine," the rest of the program tended toward more of the same, and that same not being particularly exciting. It may be that this was not one of the band's best nights, because there seemed to be an air of overt professionalism, as though everyone was trying too hard to make the magic happen. Maybe, too, the magic is lost somewhere back there in the days of "Friends and Love," when Mangione's lyricless popular songs seemed like such a phenomenon.

—Frankie Nemko



Frankies Johnson & O'Toole sandwich gleeful Island execs Lionel Conway and Chris Blackwell.

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Channel Three

*At the Club Lingerie
Hollywood*

□ **The Players:** Mike Magrann, lead vocals, guitar; Kimm Gardener, lead guitar, vocals; Jay Lansford, bass, vocals; Jeff Rhodes, drums.

□ **Material:** From the look and sound of things, these guys have cleaned up their act considerably and have emerged as a tight, power-charged quartet sporting hard-driving, melodic pop tunes that share both punk and metal influences. Earlier adolescent standards like "Wet Spots" and "You Make Me Feel Cheap" were conspicuously absent from a set that included songs from their new *Airborne* EP on Enigma and an encore featuring a cover of Aerosmith's "Lord of the Thighs." "I Wanna Know Why" has Magrann singing, "Late nights drinking to block out the pain / Right now I'm feeling so numb again," his words seeming to echo the universal lament of Youth Misunderstood, a recurring theme in his lyrics. Among other highlights are the anti-nuclear "Indian Summer" and the tongue-in-cheek "I Got A Gun." Absolutely no lightweight fluff here by any means.

□ **Musicianship:** Magrann and Gardener trade off buzz-saw guitar duty with adequate finesse; Gardener's leads are well handled for the most part, but could use a little tightening up and direction. Former Simpletones/Stepmother guitarist Lansford proves himself an able bassist, while newcomer Rhodes doggedly keeps up with the other three, not an easy feat with tempos like these.

Unfortunately, Magrann shouts his way through most of the set, rendering his intelligent, introspective, world-weary lyrics all but undecipherable. When he does venture to sing, his voice is surprisingly competent, but then I suppose mere "singing" wouldn't do proper justice to lyrical content that focuses upon existential despair, hopelessness, alienation and anger.



Photo by Ed Colver

Channel Three: A long way from their hardcore beginning.

□ **Performance:** Definitely the best I've seen by this band to date—taut, clean and streamlined with a minimum of stage banter and rock star poseurisms. The band aggressively attacks each song with vigor and plays with controlled energy and unbounded enthusiasm.

□ **Summary:** Channel Three has come a long way from its hardcore beginnings and has matured into a band that has survived the fate of many of their punk contemporaries by embracing other musical influences to produce a fresh, new sound that is unmistakably their own.

—Mari L'Esperance

□ **Material:** Dorough plays an equal amount of hip, sophisticated, and amusing originals, and best-quality standards by the likes of Porter, Gershwin, Ellington et al. A particularly amusing redressing of an old jazz standard, Jerry Mulligan's "Knights at the Turntable," was subtitled "Our Song," and had a line about "shocked my brain with their electrical refrain" and other modernistic observations. In Duke Ellington's "Everything But You," Dorough updates what the girl left him with "...you left me a rock record by the Who!" His own songs just keep on coming, i.e., "I Get the Neck of the Chicken," "Mean Ol' Number Nine" (written for his own TV show, *Schoolhouse Rock*), and his closing hit, "Better Than Anything," to which he keeps adding new lyrics, such as this time around, "Better than...sampling gastro-nomic-art...."

□ **Musicianship:** Dorough and Takas have been in the business since heaven knows when, and certainly know their stuff. They've also been together for some time now, and empathy abounds throughout. Although Dorough is probably

Bob Dorough

*At the Room Upstairs,
Le Cafe
Sherman Oaks*

□ **The Players:** Bob Dorough, piano, vocals; Bill Takas, bass.

Reviews

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best known for his almost indescribable, smokey, sometimes raspy, sometimes sexy voice and for his marvelous lyrics, he's no mean piano player, as was handily demonstrated, especially on the Mulligan and Ellington numbers. Takas plays upright bass, and really knows how to stroke its body to ultimate advantage.

□ **Performance:** The intimacy of this duo is paramount; Le Cafe, which seats only about 60 people, is an ideal spot for Dorough and Takas, affording them an opportunity to communicate almost on a one-to-one basis with their audience. Dorough's patter between songs (and even sometimes during) gave one the feeling of being in his living room, like a family at a small gathering.

□ **Summary:** This kind of act is usually found only in the chic bistros and hotels of New York's upper east side. Dorough has graced us with this sublime kind of entertainment, and Le Cafe is to be credited for providing that special kind of ambience necessary for the whole thing to work so effectively.

Frankie Nemko

Scott Goddard

At the Club Lingerie Hollywood

□ **The Players:** Scott Goddard, lead vocals; Steve Johannes, drums; Rock Koch, bass, backing vocals; Donovan Stark, guitar, keyboards, backing vocals; Stan O'Kane, guitar, backing vocals.

□ **Material:** Scott Goddard maintains a real southern California new-wave rock sound. Although generally geared towards the same audience as the Surf Punks, of which Goddard is still a member, his solo material is more melodic and less driving. The tunes are planned to be AM radio hits: they are only three minutes in length with simple arrangements and they don't ever venture too far away from the mainstream. However, in keeping with the Surf Punk lunacy, the lyrics are always humorous renditions on girls, suburbia, weekends in Tijuana and the like. Almost all of the material is original, yet cover tunes by the Dickies (for which Goddard wrote two Top-Ten British hits), and by the Surf Punks are included in every set as well.

□ **Musicianship:** The band is

very tight, very professional. Although technique is compromised in order to attract a pop-oriented crowd, each of the musicians demonstrated a level of skill with their respective instruments acquired only from years of experience working with a variety of musical styles. Goddard's singing voice, untrained yet always on pitch, is just perfect for delivering his loony lyrics. Stark, Koch, and O'Kane provide that extra body to the vocals through their harmonies. Stark and O'Kane intricately complement each other instrumentally, with the guitar licks adding a biting edge to the synthesizer's moody voices. Koch kept the set's momentum high while Johannes provided a most compelling power and rhythm throughout.

□ **Performance:** All members are out in front while performing. The overall energy and intensity with which they played held the audience's attention for every second of the set. Adorned in cowboy hat and dark shades, somewhat resembling a screwball highway patrolman, Goddard's boyish charm and goofy jokes between songs magnetically made the crowd feel comfortable. Goddard looked a little as if he did not know what to do with himself during instrumental breaks, and occasionally O'Kane's constant movement took the focus away from him. However, the material itself as delivered live

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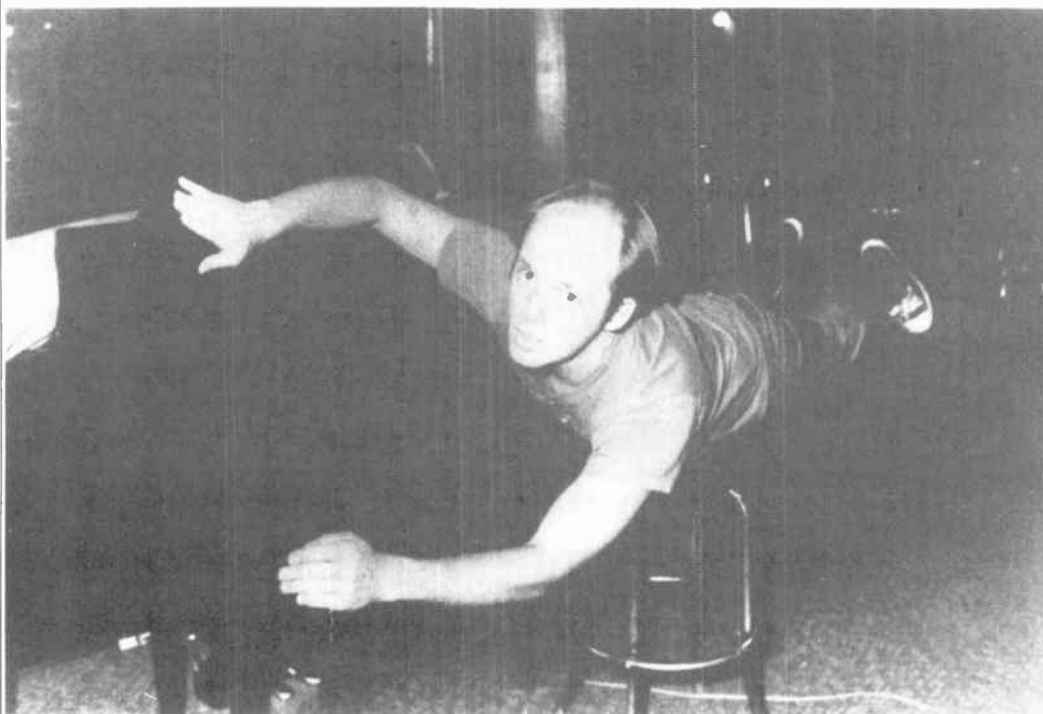
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Scott Goddard: A most refreshing performer.

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Reviews

CLUBS

is amazingly dynamic and fast-paced, inciting the audience to dance their hearts out.

□ **Summary:** Scott Goddard is a most refreshing performer, providing a little comic relief from L.A.'s ordinary humdrum. As he gains more experience writing for himself as a solo artist, the material should become more concise, developing in one specific direction. Both Goddard and his band are so at home on stage that they really create an atmosphere to be enjoyed by all.

—Julie Ball

The Unforgiven

*At the Club Lingerie
Hollywood*

□ **The Players:** Shane, lead vocals, guitar; Alan Waddington, drums; Mike Jones, guitar, vocals; John Hickman, lead guitar, vocals; Mike Finn, bass, vocals; Todd Ross, guitar, vocals.

□ **Material:** It's virtually impossible to categorize the Unforgiven's music in a few words, or even a few sentences. The band calls it "military-cowboy-gang-rock/music to march by," which is about as close as one can get to summarizing their eclectic blend of hard-edged guitar rock, white gospel, and traditional American Western/folk music, with a little Ennio Morricone, John Philip Sousa, and American Indian influences thrown in. Their music and imagery is wrapped up in the mythos of the American West (with songs like "Hang 'Em High," "Ghost Dance," and "Shane") although their outlook is much closer to *Bury My Heart at Wounded Knee* than that of Saturday matinee cowboy-and-Indian flicks. Their material is especially strong, full of multi-layered guitar harmonies and complex arrangements and anchored down by a dynamic, inventive



The Unforgiven: One of the best new bands in town.

rhythm section. Yet in spite of all these disparate influences in the music, the end result is pure American rock & roll, delivered with passion and energy.

□ **Musicianship:** One might think that a band with four guitarists would be a little unwieldy, muddy-sounding and less than subtle, but not in the case of the Unforgiven; the different sounds and styles of each of the four guitarists are skillfully blended into distinctive, well-structured songs, whether it be the deep, resonant chords of "I Hear the Call" or the ringing guitar harmonies of "The Gauntlet" or "Hang 'Em High." Alan Waddington is a very unique and amazingly good drummer, working in some complex rhythmic counterpoint to the melody with bassist Mike Finn, and while the band works mostly in an ensemble effort, John Hickman and recent addition Todd Ross do some interesting, distinctive solo work, laid over Mike Jones' and Shane's driving rhythm guitars. It will be interesting to see the songs evolve even further as Ross' guitar is completely integrated into the material.

□ **Performance:** The band's performance is as tight and precise as their playing. Shane has an intense, charismatic presence, and a throaty, resonant, and powerfully expressive voice, delivering the songs with a wonderful growl. He and the rest of the band cultivate a lean and mean, rough and tough image that's a natural for the material.

□ **Summary:** One of the best new bands around. The Unforgiven is a band with a message in their music, decrying in-

justice and advocating social responsibility, but the music remains very accessible, and they aren't heavy-handed about it—they're serious in their concerns, but they don't hit the audience over the head with them. They haven't lost the sense of fun that goes with rock & roll, and that makes them a very enjoyable band to see live. This is a band that could very quickly become a potent force, not just on the local Los Angeles music scene, but on a much larger scale as well.

—Melinda Lewis

Hammer- smith

*At the Country Club
Reseda*

□ **The Players:** Chris Smith, harmonica, vocals; Rollo Smith, guitar, vocals; Larry David, piano, vocals; Keith Moret, bass; Danny "Junior" Bejarano, drums.

□ **Material:** The set was chock-full of smooth and glossy boogies, with a high percentage of cover material and originals kept to a minimum. None of the tunes penned by singer/songwriter Smith made an indelible impression, but the majority of the set was performed with considerable charm and finesse, and a few of the covers, notably "Fever" and "I'm Ready," stood out as particularly enjoyable.

□ **Musicianship:** There's no mistaking the fact that the brightly polished and obviously well-practiced harmonica

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work of Chris "Hammer" Smith is that of a seasoned pro. (One of Smith's credits, in fact, is playing on the Michael Jackson/Paul McCartney single "Say, Say, Say.") The other Smith on stage (guitarist Rollo) also delivered in spades. His chunky, unusually-phrased solo on "She Belongs to Me" was tremendous. The rest of the band played with the clean perkiness of a professional bunch on a good, but not great night.

□ **Performance:** Hammersmith (the player, not the band) had a lot of energy, while some of the other members just seemed to be going through the motions. Rollo Smith moved little; he was planted on stage like a sturdy oak. From a close view, he showed subtle, arresting signs of being inspired by his playing.

□ **Summary:** Hammersmith (the band, not the player) needs to move from presenting a "charming" set (which is somewhat faceless, despite frontman Smith's efforts) to delivering a set in which all the players are equally involved. Also, bassist Keith Moret has a splendid

voice and it would seem in this group's best interests to feature his lead vocals more in the future.

—Randal A. Case

Grim Reaper At the Country Club Reseda

□ **The Players:** Steve Grimmett, vocals; Nick Bowcott, guitar; Dave Wanklin, bass; Lee Harris, drums.

□ **Material:** This British quartet writes some very solid heavy-metal tunes. The only problem is, they seem to rewrite the same song over and over. "All Hell Let Loose" was a standout: uptempo, with a strong, pleasing beat. Other tunes, with predictable titles like "Dead on Arrival" and "Run for Your Life," off their *See You in Hell* album, were strong, solid tunes, but without innovation. Songs from a forthcoming album, like "A Matter of Time" and "Let the Thunder Roar," were clones of the rest of the set—again, the songs were fine, but familiarity breeds contempt.

□ **Musicianship:** This is a tight, highly professional unit. Guitarist Bowcott is a fluid player and uses some nice effects that fill out their sound nicely. Drummer Harris is very

accomplished and carries the rhythm section, as bassist Wanklin plays redundant bass lines while rarely venturing from his place on stage.

□ **Performance:** Despite the crowd full of obvious Grim Reaper fans, the show didn't scorch as it might have. Energy was abundant in Bowcott, and Grimmett is a frontman who handles his audience well. His voice, too, is great. He uses high, screaming, sustained vocals that are clear as a bell, and the use of echo to enhance them as well. Despite their name and song titles, this is really a straight-ahead hard rock/metal band, and their performance was just that: a good rock & roll concert.

□ **Summary:** I'd adopt a wait-and-see attitude with this band. They've got a commercial metal sound, some good players, a great singer, but they need some added umph. Their title track and motto, "See You in Hell," is probably the most catchy tune off the album, with its speed-metal style and heavy metal youth appeal, but they need some more variance and creativity in their songwriting. Image-wise, too, Grim Reaper might benefit from lightening up on the clichés. All in all, a solid, rocking band—just too much sameness.

—Katherine Turman



Grim Reaper: A highly professional unit.

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Reviews

ALBUMS



David Bowie

Tonight

EMI / America

This is bound to come as a disappointment to most long-term Bowie fans; after many years and albums of true genius and uncompromising intensity, one tends to expect a lot from rock history's most unpredictable character. With the release of 1983's *Let's Dance*, Bowie adopted a "normal" stance which transferred onto vinyl in the form of less imaginative songwriting and a sound which, aside from Stevie Ray Vaughan's incisive guitar solos, was arranged and produced to have a decidedly more mainstream appeal. Bowie once acted as a pop-culture medium, bringing diverse, esoteric, and bizarre musical forms and conceptual designs into accessible pop channels. This new Bowie brings accessible pop into accessible-pop channels, and the effect is not nearly as exciting, interesting, or inspiring as his earlier work.

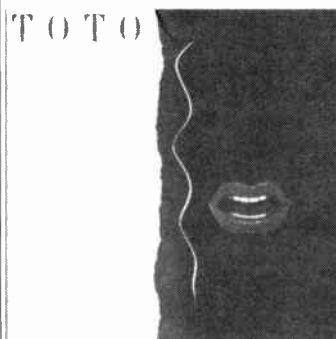
The arrangements and production of *Tonight* are once again intended to achieve a big-band sound, as in *Let's Dance*. The horns and marimbas especially have a show-bizzy quality that sometimes sounds silly and out of place, as in the Vegas-like "I Keep Forgetting" and in "Tonight," the duet with Tina Turner which has a reggae beat but sounds more like a German beer-hall band. Strings sometimes have a presence similar to the music associated with easy-listening radio stations, as in the cover of the Beach Boys' "God Only Knows." "Don't Look Down" sounds so nice that it's hard to believe that it was written by Ig-

gy Pop and James Williamson, co-leaders of the defunct Stooges.

These are the kinds of mistakes that Bowie never used to make; the various guises he assumed gave him a confidence and a distance which enabled him to see through the show-business trappings to what was really cool and hip, and this was reflected in the content of all the albums from *Space Oddity* to *Scary Monsters*. Without the alter-egos, Bowie seems to be losing the ability to separate what's cool and hip from commercial banality.

Bowie has surprisingly little writing input on this album; he wrote only "Loving the Alien" and "Blue Jean" by himself. The other songs are mostly past and recent collaborations with Iggy Pop, whose presence seems to be the only thread of continuity among the songs on the album. *Tonight* is not without its moments. "Loving the Alien" is a provocative and intriguing condemnation of religious intolerance. "Neighborhood Threat" is urgent and angry, and the catchy "Blue Jean" is a fun rocker, and both of these tunes show that Bowie can still be a passionate and soulful singer when he tries. The big-band sound that Bowie strives for works best on "Tumble and Twirl" and "Dancing With the Big Boys." Parts of this are still very powerful in relation to today's pop music, and this wouldn't come across as a bad album if it weren't coming from someone so good.

—Tom Kugler



Toto

Isolation
Columbia

Toto's first album in more than two years is the kind of album you can either love or hate, depending on what you

look for in a record. If it's great musicianship and expert arrangements, this is the album for you. If you're looking for a variety of music, skip it.

There is a big lack in the diversity of the music. While the tunes feature outstanding playing by the band, most of the tracks sound the same and aren't very exciting. The lone ballad, "How Does It Feel," is okay, but it isn't a killer ballad, even though it does feature some great music by the London Symphony Orchestra. "Stranger in Town," "Holyanna," and "Change of Heart" are the best songs, have a solid beat, great arrangements, and good lyrics, which makes the album worth listening to. Vocal and musical arrangements, guitar and synthesizer solos, the London Symphony Orchestra all sound terrific, but it isn't enough. The melodies to a lot of the songs are weak and boring.

The newest addition to the band, vocalist Fergie Frederikson, fits right in with the band. Now he needs some great songs to go with his voice.

—Sue Gold

Roommates *World on Batteries* Prophet

This L.A. band, which has the reputation of being a strong live act, has delivered a tuneful and tasty but rather mild debut album. The emphasis is on the dual vocals of Lisa Kruppi and Rachel Leaver (who borrow elements from both Martha Davis and Dale Bozzio) and an instrumental sound that straddles the stylistic fence by balancing conventional rock guitar parts with contempo synth and drum elements. The seven original songs (written by producer Jim Attebery in concert with one or both of the singers and keyboardist Scott Monahan) are more than formulaic but less than memorable, with the surging "Restless Girls" making the strongest impression, along with a restrained cover of Iggy Pop's "The Passenger." To their credit, the Roommates avoid gimmicks and trendy cliches, but neither their sound nor their songs is likely to win them a substantial audience. *World on Batteries* is a decent little record, no more, no less.

—Dan Malzone



J. J. Cale *Special Edition* Mercury / PolyGram

If you're like me, you've picked up J. J. Cale records in the store, thought about it, and then purchased something more ephemeral. If you're like me, you head straight for the record collection at a friend's house even if you haven't seen him for six years, and always see J. J. Cale's records in there and say to yourself that you really oughta get one. Let's make a mob resolution: Let's get those records this year! The most economical way to start this project would be to pick up this one, which, though it doesn't say so on the cover, is a "best of." If you know little of the man, just check out the liner notes and you'll understand more. Listen to it and you'll be initiated into the unique style that so many more famous artists have emulated.

—Albert Williams

SINGLES

Reaction Formation's "Suburban Wasteland" is a record that ably demonstrates a complete lack of writing talent. The heavily cliché-ridden lyrics and tired single-riff monotone make me wonder why some bands cut a record at all. "Where Were You" conjures up at least some atmosphere, but the Cure-meets-Byrds sound still elicits more yawns than anything else. . . . "Eye for an Eye" from Pat Robinson is a blatant Tom Petty rip-off. But having accepted that, it sounds okay, the hook works well, and the simple synth/guitar trade-off is effective enough. "Steely Man" from Frank Musker is another mainstream rock contender. Again, the arrangement is good and the hooks work, the vocalist has a good voice, but originality is woefully absent. . . . "I Need a Better World" from Anders has pathetic lyrics about people joining hands and caring for one another—come on! The strumming guitar and tinkling piano add to the overall wimpy sound. "Is It the Way Things Are Now" is a continuation—whatever hap-

pened to death and destruction? "Babylon" from Justine Jones is a well-written song, but the production ruins it here. The vocalist sounds a little too forced in her Pat Benatar impersonation, but she has a good voice; the mix is a mess, though, almost submerging the hooks altogether.

See you again before the mud slides.
—Martin Brown

CASSETTES

Cassette File's been around a year or so now, so we thought it'd be a good idea to remark about some of the more noteworthy tapes we've received. They came in all sizes, styles, packaging concepts, and noise-reduction levels. Some artists found it a good idea to package up their two-and-three song demos and make them available to the public. Among those that were musically rewarding were Vic Trigger's cassette single, Lisa Nemo's pop-song format demo, SS-20's brooding, tortured songs, and we especially liked the progressive madness of Dogma Probe's EP-length tape, entitled *Demo*.

Hollywood may be where us cool folks live, but the strangest, noisiest, and generally most twisted music came from the San Fernando Valley, whether it was demented teenagers recording in Brad Laner's bedroom or post-hippie dadaists (Zoogz Rift's term, not mine) recording in Marc Mylar's living room. Mylar's recordings improved in quality over the year, and besides himself, he recorded such groups as Richie Hass and the Beatniks (*Beatnikmania*), and Zoogz himself, who incidentally revived his Snout cassette label this year. *Quarks of the Snout* was a Snout sampler complete with interviews, and *None of Your Damn Business* was a "surprise" package in which Snout sent you, well, a surprise! Other Valley-ites displaying a knack for challenging music were John Trubee and his Ugly Janitors (*Drowning in a Society of Snof*), Parts and Labor (*Landlords and Cockroaches*), and Schrodinger's Band (*Quantumusik*).

Anthologies and samplers were worthwhile means of discovering new groups and artists, as always. Among the more interesting were Rackit Records' *Behind the Garage Door*, featuring a load of San Francisco groups, *Mendocino Home Cooking*, which was a more country-folk-flavored outing, *What's Shakin'*, a unique collection of Christian rock that thankfully didn't include Stryper, and two volumes of *The Other*, which was probably the highest quality and most bizarre overall of the cassette compilations.

Although a vast majority of the tapes received are of a D.I.Y. nature, there are a few notable cassette-only labels. The biggest, meanest, and baddest also happens to be the one that started it all: ROIR, Neil Cooper's N.Y.-based label. They put out a lot of product this year, and

among their best was Branca's *Symphony #1*, Dub Syndicate's *One Way System*, Flipper's *Bow 'n Chunks*, and some old demos by the groundbreaking MC5 and the New York Dolls. Right here in L.A., Trance Port Tapes has been peddling the dreamier side of the underground with their *La Mantra* series, and they even put out a live version, *Live at the Trance Port*, featuring artists like Fat & Fucked Up, Debt of Nature, and poet Randall Kennedy (who lost my window display at Aron's Records. No hard feelings, Randall).

Right now, the review pile is threatening to topple over and crush me, so be looking for upcoming cassette-only reviews of Einsturzende Neubauten, Black Flag, the Doctors, and a zillion others. See ya.

—Screamin' Lord Duff

EARMARKS OF QUALITY

This column is designed to help the record buyer focus in on particularly strong current albums and EPs, noteworthy singles, and exceptional album tracks. LP and EP titles are italicized; singles and cuts are in quotes.

BEST OF THE EAR ALBUMS

Prince: *Purple Rain* (WB)—This wholly original LP gracefully incorporates Hendrix-style guitar work and touches of Sly into Prince's trademark sonic settings and deep grooves. A milestone.

Lou Reed: *New Sensations* (RCA)—The former Mr. Decadence makes like boy-next-door throughout his most engaging solo LP yet.

Wang Chung: *Points on the Curve* (Gef)—Out since December, this LP's terrific songs, vocals, and production are finally breaking through.

Bangles: *All Over the Place* (Col.)—Terrific songs, captivating performances, and stellar production by David Kahne make this the most impressive LP from an L.A. band this year.

Everly Brothers: *EB 84* (Mercury)—The songs and sound of the LP seem timeless, which is as it should be, as those two matchless voices wrap around each other once again.

Group 87-A: *Career in Dada Processing* (Cap.)—Highly involving technophase disc for active minds. Onward!

Chris Spedding: *Ready Spedding Go* (EMI)—Brit axe ace Spedding wields a biting wit as well as a stinging guitar, and both are abundantly evident on this rip-roaring compilation.

Y.M.O.: *Naughty Boys* (CBS Japan)—Lush, hyper-romanticist artdance for lovers on the go. Worth the bucks.

Irmin Schmidt: *Rote Erde* (Teldec)—One of the world's greatest soundtrack albums. Monstrously seductive.

Wynton Marsalis: *Hot House Flowers* (Col.)—The kid gets mellow, and how! This beautiful and thoroughly classy work is perfect for romancing or Sunday brunch.

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

Randy Newman: *Trouble in Paradise* (WB)—The recent attention focused on the great "I Love L.A." has given this '83 LP new life, and that's good, because it's overflowing with dazzling songs and performances such as "Take Me Back" and "My Life is Good." Take that, you of bag!

James Brown: *Can Your Heart Stand It!!* (Solid Smoke)—A whole mess of JB's Sixties smashes, from "Please, Please, Please" to "Cold Sweat." Virtually indispensable.

Katrina & the Waves: *Walking on Sunshine* (Attic/Canada)—This debut by a Canadian quartet featuring ex-Soft Boys guitarist Kimberly Rew crackles with an edge and intelligence reminiscent of the Pretender's debut LP. This band has "major" stamped all over it—you read it here first!

CUTS & SINGLES

Marshall Crenshaw: "For Her Love" (from *U.S. Remix* EP, WB import)—This cut (it comes in two versions on the EP) thrillingly epitomizes Crenshaw's mastery of mood, texture, and dynamics. Irresistible.

John Fogerty: "Old Man Down the Road" (WB)—Fogerty's eternally awaited return to vinyl is a stone revelation. Now, more than ever, we need this sound.

Untouchables: "What's Gone Wrong," "What's Gone Dub" (cuts from *Live and Let Dance* EP, Twist/Enigma)—L.A.'s own two-tone combo comes up with reggae-enriched romantic lament that's right up there with the English Beat's "I Confess" and UB 40's "Red, Red Wine."

Prince: "When Doves Cry"/"17 Days" (WB 12")—The sinuously beautiful flip is a revelation, and it ain't on the LP.

Bruce Springsteen: "Dancing in the Dark"/"Pink Cadillac" (Col. 12")—Remix of hit is enhanced by backing vocals and other striking elements, while B-side's a smoldering shuffle not on LP.

Everly Bros: "On the Wings of a Nightingale" (Mercury)—Philip & Donald sound good as vintage gold on this new single, written for them by Paul McCartney and deftly produced by Dave Edmunds. Welcome back, EB's.

Prince: "Let's Go Crazy"/"Erotic City" (WB 12")—The flip of this smash (extended here in typical 12") fashion never quite kicks in on the seven-inch version, but this elongated cut really percolates. Sly-style trade-off vocals and "Did he say that?" lyrics sizzle over a blase beat for 7:24 of underplayed nastiness.



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Club Data

by Bruce Duff

It's been slightly over a month since we've run **Club Data**, what with the year-end issue and all. We'll try to recap some of the more exciting shows of December (those that preceded press time, which was early), and clue you in on some of the more notable shows coming in early January. Also, please note that everyone's favorite feature of **Music Connection**, the **Live Action Chart**, does not appear this issue. This is because we went to press too early for it to be relevant (after all, we need vacations too, even if they are in the middle of December).

The **Anti Club** had some bad luck when some evil club-goers stole over \$1,000 worth of sound equipment. It seems the thieves hid themselves somewhere in the club until after closing time, when they actually *broke out* of the club with seven microphones, adaptor cables and three equalizers. The club, which has been generous in

donating its facilities for benefits for such organizations as **Option** magazine, **Independent Composers Workshop**, and **U.S. Out of Central America**, decided to have a benefit show for itself to offset the loss of equipment. The show was a twelve-hour marathon held on December 30th, from 2:00 P.M. to 2:00 A.M. Featured performers donating their time to the Anti included the **Shadow Minstrels**, **Fontanelles**, **Red Wedding**, **Uncle Cremation**, **Terry Dorn** (poetry reading), and **Michael Mollett** (performance art). Those who have been following the Anti's schedule have noticed that bookers **Jim Van Tyne** and **Jack Marquette** have been booking a lot of poetry readings alongside adventurous music, with many of the poets being local musicians such as Minuteman **D. Boon**, **Greg Burk** of **Dred Scott**, and **Chuck Dukowski**. Speaking of benefits at the Anti, **Option** will continue their Sunday benefits to help get their new publication (a continuation of the Washington-based **OP**) off the ground. Watch for Phoenix's **Meat Puppets** at the Anti on January 4th. Some westside clubs are

throwing parties for music-biz types and musicians to help them (us) celebrate the holidays. **Madame Wong's West** hosted such an event, closed to the public, on the 23rd of December. According to then-booker **Michael Leshay**, the event "helped give a little back to the musicians who put so much into the scene," and, he added, it allowed players a chance to meet each other, since they usually only pass each other while moving equipment on a busy night of performing. Leshay has left his position as booker for Wong's due to differences with owner Esther Wong. No replacement had been named by presstime. At the **Music Machine**, **Allison Hamamura** will play hostess to the same L.A. music folks on Friday, January 4th. Hopefully everyone will have recovered from their Wong's hangovers by then. This party will feature **Scott Goddard** (debuting his new single, a cover of "Running Bear"), **Red Wedding**, **Bruce Joyner and the Plantations**, and the **Swinging Madisons**, as well as food and yummy cakes. If you didn't get a formal invitation, don't sweat it, the event is open to the

public. Some of the Machine's bigger shows of December were **Rain Parade** on the 8th and **Let's Active** on the 7th. Other big shows included a packed house for **Husker Due** at the **Lingerie** on Dec. 15. **Talas** with **Billy Sheehan** knocked 'em dead at the **Country Club** on Dec. 14. **Odin** had a turn-away sellout crowd at the **Country Club** on Dec. 1st, and coming Jan. 10 to the **Country Club**, guitar-lord **Yngwie Malmsteen's Rising Force** with their debut show.

On the jazz front, **One For L.A.** will feature **Bruce Lofgren's Jazz Orchestra** every Tuesday in January, and every Wednesday, look for **Armondo Moralis' Latin-Jazz Orchestra**. **Coke Escovido** will play his Latin-funk-fusion on the first two weekends of January. At the **Comeback Inn** in Venice, they have been very successful with their series, "An Intimate Evening With . . ." which is on Thursdays. The series features musicians/composers in an intimate atmosphere performing and talking about their music. The players open up to questions from the audience and get a dialog going. ■

HANICH MUSIC WORKSHOPS

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- JAN 15:** Chet McCracken, drummer with the Doobie Brothers, and Joe Walsh in a clinic showing the rock styles of today.
- JAN 22:** Tom Ranier, keyboardist with Milt Jackson, Ray Brown, Ernie Watts. Heard on TV's *Fall Guy*, *Paper Dolls*, and *The Academy Awards*. Numerous film and studio sessions and solo albums.

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Showcase

by Melinda Lewis

Leather Angel

L.A.'s (and America's) first all-female heavy-metal band was formed about two-and-one-half years ago, when guitarist Debbie Wolf and original drummer Krissi North recruited Cathy Amanti, who was at that time playing rhythm guitar. After unsuccessful attempts to find a bass player, they convinced Amanti to switch to bass. Vocalist Terry O'Leary joined the band after meeting up with Amanti through a mutual friend's demo sessions. The group originally called themselves Obsession, but later changed it to Leather Angel, deciding it better suited their music and their image. They've worked in a second guitarist (Danelle Kern) and a new drummer (Kerri James) who, according to O'Leary, will give the band an even more powerful sound live and on record—not that their sound was lacking in power before. They've always been one of the heaviest of heavy-metal bands in L.A.

Some might wonder why women would make the unique choice of the heavy-metal genre in deciding their musical direction. "It doesn't seem unique to me," O'Leary explained. "I was always the oddball with my friends. I was the only one, besides the guys, who really liked that kind of music. All of us in the band felt the same way, we all listened to the same bands in high school."

Naturally, they've encountered some problems because of their sex. Some people don't take them seriously as musicians just because they're women, and since they've become headliners, some male groups have refused to open for them. However, audiences have never had much of a problem accepting them. One of their earliest gigs (and the one that really put them on the map) was an opening slot for Motley Crue at



Leather Angel: America's first all-female HM band.

Perkins Palace in November of 1982, where they went from having only played in front of relatively few people at small clubs like Bullwinkle's, to trying to impress Motley Crue's sell-out crowd of 2500. They passed that test with flying colors and, according to O'Leary, have never failed to win over an audience. Their ever-increasing following would seem to bear that out.

The only crowd they've ever had problems with was one they encountered on a 20-date club tour of Texas. The gig was at a small-town club, where the crowd, mostly from a nearby Army base, persisted in standing at the far edge of the large dance floor, skeptically checking the band out. However, after a few songs, and a little encouragement from O'Leary, a few guys gradually edged up near the stage, and were eventually joined by the rest of the audience.

Despite the resistance they've encountered from some male musicians, others ("the ones who are more secure in themselves," asserts O'Leary) have been great friends and very helpful: RATT and Motley Crue in particular. Motley Crue helped them get the gig at Perkins Palace, and RATT got them opening slots several times, which

brought them to the attention of RATT's manager, Marshall Berle. In September of 1983, he asked the band to record an EP for the Miami 1992 label (which is an offshoot of Berle's Time Coast Records). *We Came to Kill* was recorded in three long, grueling days and cost less than \$5,000 to make. Although the group feels that it represents only about 50 percent of their capabilities, it has sold about 20,000 units to date, both in the U.S. and as an import in Europe and Japan. It also reached the Top Ten in *Kerrang's* charts.

They still receive fan mail from all over the world as a result of the EP and the press write-ups they've had in magazines like *Hit Parader*, *Creem*, and *Kerrang*. Some of the most gratifying letters have been from girls who are or would like to become musicians themselves, and cite Leather Angel as an influence and inspiration.

The band has just signed with a new management team (Cowan, Beigel & Solitare, Inc.) and is getting ready to go back into the studio again. Their recent out-of-town gigs in the Bay Area have made them eager to get back out on the road as well, and they'll still be playing some local dates as they wait for developments in that area. ■



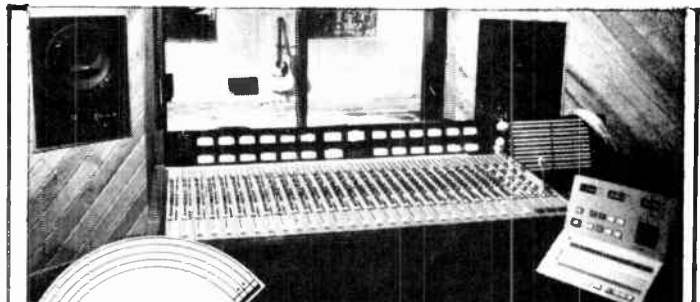
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LOS ANGELES

ON BROADWAY COMEDY/JAZZ CLUB

814 Broadway, Santa Monica
Contact: Perry Hart, (213) 394-1583.
Type of Music: Jazz, solo singing artists, comedians.
Club Capacity: 150.
Stage Capacity: 9 pieces.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call Perry at 394-1583.
Pay: Possible paid bookings.

ICE HOUSE

24 N. Mentor Ave., Pasadena, CA 91106.
Contact: Magi Bloom, Steve Hibbert (818) 577-1895
Type of Music: Originals, variety, folk, jazz, eclectic, rock, new wave.
Club Capacity: 200.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call.
Pay: Percentage of ticket sales.

OSKAR'S CORNHUSKER

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

BLUE LAGUNE SALOON

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

THE SAWMILL

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

LION D'OR

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

THE POMONA VALLEY AUDITORIUM

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

TED KWALICK'S TENNESSEE GIN & COTTON

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

SPANGLER'S CAFE

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

ALLEYCAT BISTRO

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

COMEBACK INN

1633 W. Washington, Venice, CA 90291
Contact: Will Raabe or Jim Hovey, (213) 396-6469.
Type of Music: Original acoustic jazz, pop, contemporary folk, ethnic.
Club Capacity: 100.
Stage Capacity: Indoors, 6; Outdoors, 10.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send cassette, LP or 1/2" video to above address; live audition Monday nights, 8:30.
Pay: Negotiable.

FM STATION

11700 Victory Bl, No. Hollywood
Contact: Billy, (213) 769-2221.
Type of Music: Original new music, pop, reggae. No heavy metal.
Club Capacity: 500.
Stage Capacity: 12-15.
PA: Yes. Complete JBL Alan Heath 16 channel console.
Lighting System: Yes.
Piano: No.
Audition: Send tape, promo pack, SASE.
Pay: Negotiable.

CARMELLO'S

4449 Van Nuys Bl, Sherman Oaks
Contact: Ruth Hoover (213) 784-3268.
Type of Music: Jazz.
Club Capacity: 150.
Stage Capacity: 6-18.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send promo with SASE.
Pay: Scale.

GOLDEN WEST

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

TIMBERS

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

FOOTSIE'S

34 N. Mentor Ave., Pasadena, CA 91006
Contact: Heide Hibbard
Type of Music: New wave, R&R, T40.
Club Capacity: 250.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send tape, photo & playlist; live auditions possible.
Pay: Negotiable.

THE SUNSET

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

BABA'S

1917 N. Bronson, Hollywood, CA 90028
Contact: Barbara Soltani 464-5039 or 462-5890
Type of Music: Originals.
Club Capacity: 250.
Stage Capacity: 8.
PA: Yes.
Lighting: Yes.
Piano: No.
Audition: Send tape.
Pay: Percentage of door.

CRAZY BURRO

8082 Adams Ave., Huntington Beach
Contact: Fritz (714) 964-2564, 12-6 pm
Type of Music: Top 40 dance, variety, showcase, lookalikes.
Club Capacity: 250.
Stage Capacity: 5.
PA: No.
Lighting: No.
Piano: No.
Audition: Send tape, picture, resume.
Pay: Negotiable.

LHASA CLUB

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

CLUB 88

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

TROUBADOUR

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

THE STAGE WEST

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

THE STAGE

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

GIO'S RESTAURANT

7574 Sunset Blvd., Hollywood, CA
Contact: Sam Silvers, 656-6461.
Type of Music: Sun., Mon., Tues., and Wed. Showcases—Rock & Roll, R&B, jazz, heavy metal.
Club Capacity: 150.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call 656-6461 for info.
Pay: Half of door.

THE WATERS CLUB

1331 Pacific Ave., South Bay/San Pedro, CA 90731
Contact: Mitch Dort (213) 547-4423 or 547-4424.
Type of Music: R&R to Heavy Metal, originals.
Club Capacity: 900-1000.
Stage Capacity: 100.
PA: Yes.
Lighting: Yes.
Piano: No.
Audition: Send tape, bio & pic to above address.
Pay: Percentage, negotiable.

LA CABARET

17271 Ventura Blvd., Encino, CA 91436
Contact: Jeff Wayne (818) 501-3737
Type of Music: All styles.
Club Capacity: 180.
Stage Capacity: 20.
PA: Yes.
Lighting: Yes.
Piano: Yes.
Audition: Send promo, tape, pics & bio.
Pay: Negotiable.

ANTICLUB
AT HELEN'S PLACE

4658 Melrose Ave., LA, CA 90029
Contact: Jim, Jack or Russell (213) 938-9811
Type of Music: Unusual, Original only.
PA: Yes.
Lighting: Yes.
Piano: No.
Audition: Send cassette to P.O. Box 291304, LA, CA 90029.
Pay: 50% of door.

PT. BILLY'S

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

ORANGE COUNTY

RADIO CITY

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

VIA MARIA

9969 Walker, Cypress
Contact: "Hurricane" David (714) 776-4912.
Type of Music: Top 40, dance, rock; Variety Showcases/Contests; self-contained acts only.
Club Capacity: 200.
Stage Capacity: 5.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape and pics.
Pay: Negotiable. Showcases/Contests—\$200 weekly.

GOODIES

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

MUGSY MALONE'S

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

SONG MARKET

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

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

PRODUCTION COMPANY needs songs for female artist. R&B, rock, ballads. Please limit demos to vocal with piano or guitar accompaniment. Send cassette, lyric sheet & SASE to Plus 5 Productions, P.O. Box 8101, Universal City, CA 91608.

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

MATERIAL NEEDED for female vocalist for EP. New wave/rock style with R&B feel. Also wanted music (with or without lyrics) for avant/rock project ala Talking Heads, Gabriel, Crimson. Send tape, lyric sheet, and SASE to Headtrip Productions, 10714 Aqua Vista St., No. Hollywood, CA 91602.

PRODUCER LOOKING for songwriters for professional artist. Material should range from crossover & rhythm & blues. Please forward lead sheets, lyrics, and cassettes to: K-Dove Productions, P.O. Box 5021, Gardena, CA 90249.

LOOKING FOR songs to demo. Gutsy female singer. Send tapes to: BV Productions, P.O. Box 3272, Santa Monica, CA 90403.

PRODUCER OF film star looking for pop songs. Send tapes to Vicki McCarty Personal Management, 4958 Woodman Ave., Suite 208, Sherman Oaks, CA 91423, with an SASE.

MISCELLANY

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

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

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

SEEKING 4 PIECE bands, Top 40 variety, classy appearance to offer themselves throughout West Coast. Send promo pack

to: Maris Agency, Talent Agency, 17620 Sherman Way, #8, Van Nuys, CA 91406. (818) 708-2493.

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

ESTABLISHED TALENT agency/production company seeks self-contained Top-40 cover bands for booking and promotion. Local and nationwide. Send 8x10, bio, songlist, VHS videos/cassette to: Sterling Productions Unltd., P.O. Box 1273, Chino, CA 91708-1273. For info call Kathy (714) 947-2051 or (213) 693-3788.

AGENCY NEEDS Top-40 bands for casuals and club work. Ask for Terry at Skylar Brothers Entertainment (714) 964-2564.

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

READY TO ROCK seeks bands for recording contracts, A&R services, publishing and public relations. Send photo, bio, tape with SASE to: Ready to Rock, 6253 Hollywood Blvd., Suite 1010, Hollywood, CA 90028.

VOX TALENT Agency seeks new blood! Young and hungry headbangers or Rock-of-the-80s types should send photo, bio and tape with SASE to: Vox Talent, P.O. Box 46445, Los Angeles, CA 90046.

WANTED: SALES REP part time for new vocal service organization. Commission basis. Must have own transportation. Flexible hours. Send resume to P.O. Box 65134, Los Angeles, CA 90065.

YOUNG & MOTIVATED band wanted by L.A.-based Management/Production company with U.K. outlets. Send cassette and info to 7310 Melrose Ave., L.A., CA 90046.

VOLUNTEERS NEEDED for new vocal service organization. Exchange your time for one year membership—minimum 15 hours required. Call (213) 254-0711 or write P.O. Box 65134, Los Angeles, CA 90065.

TOP 40 BANDS, show bands, country bands: If you are top professional quality we will producer a 24-track demo tape, video, press kit, and an agent will back you—all at our cost. Send cassette and info to R&R Productions Inc., P.O. Box 6154, Woodland Hills, CA 91365.

MUSICIANS & SONGWRITERS

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

PRO PLAYERS

PRO PLAYERS

NEXT PRO PLAYER DEADLINE
WED., JAN. 9, 12:00 NOON

SEE PRO PLAYERS COUPON
ON NEXT PAGE

SESSION PLAYERS

HENRY BUTLER

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

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

ANDREW GORDON

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

DAVID J. CARIS

Phone: 213-651-1904
Instruments: Guitar, electric & acoustic.
Technical Skill: Guitars/arranger/composer.
Styles: Rock, pop, R&B.
Read Music: No, but great ear.
Vocal Range: Background vocals.
Qualifications: Extensive live and studio work. Tape and bio on request.
Available For: All musical situations.

TOM ADCOCK

Phone: 213-455-3334
Instruments: Soprano, alto, electric tenor sax, flute, clarinet.
Styles: Jazz, R&R, funk, pop.
Read Music: Yes.
Qualifications: Solist and arranger on records and TV. Good musical interpretation, 20 years playing experience. Tape on request.
Available For: Sessions, concerts, demos.

FRANK NUTI

Phone: (213) 313-1583
Instruments: Roland G-700 & 707 synthesizer guitar unit, Fender Strat, acoustic guitar.
Read Music: Yes.
Styles: Power pop, dance.
Qualifications: 16 years experience, currently playing in "She," power-pop original group, co-writer and arranger of material, accepted to Berklee in Boston but did not attend, preferred to work in studio instead. Extensive touring experience, soundtrack recording, good attitude & team player.
Available For: Sessions and/or parts.

SHELDON REYNOLDS

Phone: (213) 465-5418
Instruments: Guitar, keyboards, drums, electric bass, vocals.

Technical Skills: Vocal arrangements, composing, DMX drum programming, OB8 operation, Linn program.

Styles: Pop, rock, R&B, jazz.
Read Music: Yes.
Vocal range: 1st & 2nd tenor, baritone, falsetto.
Qualifications: Three albums recorded with R&B group (SUN) on Capitol Records, recording jingles, background vocals on Commodores (Motown) album, and tour, touring own band and on tour with Millie Jackson, extensive music studies at University of Cincinnati, recording original material.
Available For: Studio, videos, concerts, demos, recording projects.

MICHEL MAESO

Phone: 818-881-2040
Instruments: Bass guitars, OB-8, Yamaha CP-35, Sequential Circuits, Pro 1, digital drum machine.
Technical Skills: Bassist, keyboardist, vocalist, writer/arranger.
Read Music: Yes.
Vocal Range: Baritone & strong falsetto.
Styles: Pop, rock, jazz, funk, etc.
Qualifications: B.A. in music, 9 years experience as session bassist and background vocalist in L.A. area for various artists. Session bassist, background vocalist for Panamerican Records, distributed in South America. Currently working on project with Private Stock. Further info available upon request.
Available For: Sessions, demos, live work, any quality musical situation.

STEVE DANCZ

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

REEK HAVOK

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

GEORGE BORAVICH

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

HARVEY LANE

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

Available For: Sessions, demos, showcases and casuals.

BURT SHUR

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

CORNELIUS BUMPUS

Phone: (818) 249-4409.
Instruments: Tenor and Soprano Sax, Flute.
Technical Skills: Instrumentalist & Vocalist.
Styles: All.
Vocal Range: Tenor.
Qualifications: 28 years of saxophone playing. Member of Doobie Brothers 1979-82. Recording credits include two solo albums, Doobie Brothers, Amy Holland, Moby Grape, Max Gronenthal, Patrick Simmons, Clifford Coulter, Tim Goodman, Taboo Zoo, John Banning, Tom Johnston, and Lacy J. Dalton. Live performances with Doobie Brothers, Jeff Lorber, Lacy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, numerous club bands.
Available for: Anything.

PERRY A. CELIA

Phone: (818) 906-7105.
Instruments: Simmons Electronic Drums SDSV, Acoustic Drums, Linn Digital Drums.
Read Music: Yes.
Styles: R&B, rock, pop, funk, dance, wave.
Technical Skills: Extensive recording and programming experience.
Qualifications: Performed and/or programmed for: The Stingers, (Pleiades Records), King Cotton & the King Pins, (Island Records), Test of Time, Frank Stallone, Allen Dysert, The Curves (EMI), Scotty Bros.), Tuesday Knight (Vanity Records), Dusty Wakeman's Electronic Christmas Album, The Rays, Steven Lee, Robby Benson and Carla Devito (A&M), Revenge of the Nerds (sound track "Right Time for Love"), John Denver and Sylvie Varfan ("Throwing Darts"), David Hallyday (Scotti Bros.).
Available for: Studio sessions, (playing, programming), demos, live performance, video performance, equipment rental, consultation.

DAVID KITAY

Phone: (213) 476-8164, (213) 471-3975
Instruments: GR707 and G*300 guitar synths, TR808 and DMX drum machines, all electric and acoustic guitars.
Technical Skills: Session player, bass player, drum programmer, songwriter, producer.
Styles: R&B, rock, funk, pop, future.
Vocal Range: Three octave, baritone and falsetto parts.
Read Music: Yes.
Qualifications: Seven years playing experience, extensive recording experience, playing and drum programming. Recorded with: Pointer Sisters, Aretha Franklin, Four Tops, James Ingram, Geoffrey Osborne, Billy Griffin, Sammy Davis Jr., Temptations. Presently recording an album with R&R act DARWUN on Polygram Records.
Available For: Sessions, rentals, demos, live situations, and programming.

KEVIN M. MILLER

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

ARNOLD MITCHEM

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

GUY BABYLON

Phone: (213) 664-7284

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

JIM MCCARTY

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

WILL RAY

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

VOCALISTS

CAROL WEBER

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

JIM MANDELL

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

REENIE MATTHES

Phone: (213) 656-9492
Vocal Range: Alto to soprano.
Styles: Pop, rock, blues, R&B, C&W.
Sight Read: Yes.
Qualifications: Extensive live and studio work—skilled in arranging and production. Call for more info.
Available For: Sessions, demos, concerts.

LINDSEY MERRIT

Phone: (213) 559-3056 or (213) 393-7709
Vocal Range: G below middle C to C above the staff.
Styles: Pop, rock, country, R&B, blues, you name it!
Sight Read: Excellent, also good with "head dates."
Qualifications: Eight years live and recording experience including TV, background vocals, solo and group major product commercials. Big, contemporary sound from sensitive melodic stylings to high belt rock and country. Tape on request, plus personal recommendations from studio producers.
Available For: Making your demo, backgrounds, lead live dates, and product jingles come alive with energy.

JUDY STARKS

Phone: (818) 505-0577
Vocal Range: A below middle C to E above high C.

FREE CLASSIFIEDS

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Styles: Pop, country, Broadway, background or lead.
Sight Read: Great.
Qualifications: Excellent musicianship, 10 years live and recorded work. Balladier extraordinaire, who can also rock out.
Available For: Demos, jingles, record backgrounds and live work.

MARC LEWIS

Phone: (213) 305-8097
Vocal Range: Low C to high C.
Styles: Pop, light rock, R&B, jazz, ballads, standards.
Sight Read: Yes.
Qualifications: 6 years professional voice instruction, recording experience, commercial ability. Good ear, very flexible, must hear.
Available For: Sessions, jingles, casuals, live performances, TV and road work, band situation, backing vocals, etc.

BETTINA HOLLI

Phone: (213) 823-2254
Vocal Range: 3 octaves.
Styles: R&B, pop, R&B.
Read Music: Yes.
Qualifications: 10 years experience stage and studio. Extensive training and background.
Available For: Sessions.

L.A. VOCAL REGISTRY

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

TECHNICAL

JACK LANCASTER

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

BOB ROMAINE

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

DON TESCHER

Phone: (213) 469-1892
Technical Skills: Sound Engineer
Qualifications: 10 years experience live and studio audio engineering. Excellent ear and attitude. Featuring hot monitors and killer drum mix.
Available For: Live and studio mixing work.



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

First, call (213) 462-3749, 24 hours a day, 7 days a week, preferably well before the deadline. Give the category number including "wanted" or "available." Limit: 25 words maximum per ad. All buy and sell ads must have a price. At the end, give your name and phone number (with area code).

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

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2 PA'S AND AMPS

- Tubes for TVs or amps, used, \$2-\$5. Will sell all, approx. 80 tubes. 818-982-8486
- Peavey MC-8 audio mixer, new \$600, asking \$275. Ken 213-550-8508
- Brand new PA spkr, mic, \$500. Joe 213-876-8968
- Tapco 4400 reverb system, works great, \$150. Mark 818-761-8482
- JBL Model 3120 x-over unit, \$60. JBL 2420 driver, \$80. 213-214-2175
- Tapco stereo mixer board, 6-channel, top-of-the-line, for recording or live, \$250 obo. 818-894-1972
- PA monitor cabs cut for 12-in spkr, slant front, 16x24x16, black. Free Altec 12-in spkr incl. \$25 each. John 213-391-3813
- 4x12 slant cab w/30-watt spkrs, \$325 obo. 213-693-8879
- Five various Marshall amps, 50-100 watt, used & new, \$400-\$500. 213-646-0905 / 805-646-3180
- Fender Twin reverb, 1974, Mesa Boogie mod, groove tubes, 200-watts, \$400 obo. John eves 213-822-4920
- Yamaha PM 430 Pro Series 8-channel stereo mixing board, xlt con, \$595. Dave 213-374-8385
- Kustom cab, four 12s, on wheels, approx 3-ft high, \$100, good cond. Carla 818-765-3264
- JBL 4530-type cabs w/15-inch Altec spkr, xlt cond, built by Steve Miller crew, \$85. 818-341-2914
- 100-ft snake, 16 channels, low impedance, for sound mixing, brand new, custom-made, \$250. 213-221-7354
- 400-watt Peavey power amp, only used twice, xlt cond, \$375. 213-221-7354
- Ampeg V-4 100-watt amp w/reverb, master volume, four-12 cab, \$250. 213-828-2842
- Ampeg B25 amp head, \$195. JC213-935-3558
- Peavey PA system, XR400 amp & two spkrs, \$500. Sharon 213-851-7035
- Wanted: Marshall 120-watt slant spkr cab in mint cond, will pay \$400-\$475 depending upon cond. 213-659-8755
- Fender Tremolux amp, tweed, '59, collectors item, mint cond, \$650. Rod 818-506-5673
- Mesa Boogie 60-100 watt head w/separate Gauss cab w/1-inch EV spkr, xlt cond, \$595 for both. 213-654-3504
- Boss 6-channel stereo mixer, new cond, \$120. Dan 213-935-1879

- Bass rack, Furman PQA6, Tapco CP500, 500-watt, \$500. 213-662-4397
- Shure Vocal Master, 6-channel PA system w/columns. Xlt cond, great for rehearsal. 818-342-1072
- Legend 50 guitar amp, one 12-inch Celestion spkr, channel switching, very loud, \$350. Doug 213-305-1598
- Boss KM40 6-channel stereo mixer, new cond, \$120. Dan 213-935-1879
- Kustom Lead I 30-watt combo amp w/12-inch Celestion spkr, master volume, reverb, \$200. Craig 818-881-2401
- Roland JC120, like new, \$325 obo. Pete 818-843-0825
- Marshall 50-watt head, modified by Jose, w/bottoms for sale. Heads at \$525, bottoms for \$400. Ray 213-766-5324
- 15-inch bass spkr, \$50. Art 714-629-8082
- Marshall four-12 slant cabs w/Celestion spkrs, brand new, \$450 obo. 213-852-9733
- Acoustic 135 guitar amp, two-12 spkrs, xlt cond, \$200. Debbie 818-366-3116
- Marshall Twin Combo 212 cab w/50-watt amp, xlt cond, made in Engl, \$375 obo. 714-670-1403
- JBL Pro Series Model 4662 PA cabs, top qual, xlt cond, \$600 ea. obo. 818-896-0458
- Avall, Marshall 50-watt Lee head, good cond, \$300 obo. Bill 818-884-0444
- Yamaha 115B bass amp, xlt cond, \$250 obo. Call Bill eves. 818-884-0444
- Acoustic bass amp, model 118, 150-watt, \$300. Also acoustic guitar amp model 123, 300-watt, \$250 obo. Robert 213-394-8334
- PA spkr, mic, mic stand, guitar stand, \$500. Joe 213-876-8968
- Available, Voice-of-the-Theatre spkr cabs w/Altecs & horns, \$650 obo. 213-540-5231
- Lab Series, 200-watt amp, two 4x12 cabs, \$675. 714-832-3043
- Yamaha EM150 II B power mixer, 6-channels, stereo, graphic EQs, 150-watts, \$550 obo. 213-932-0445
- Two Mitchell spkr cabs, 15-inch JBLs, horn & pizios, \$550 obo. 213-932-0445
- Kustom PA 50, 125-watts, 6-channels, graphic EQ, limiter built in, \$250 obo. 213-932-0445
- Dean Markley 80-watt rack mountec amp, brand new, sound really good, \$600 obo, or trade for rack mounted delay echo of equal value. Tony 213-836-2861
- Fender Twin Reverb, pre-CBS, mint cond, \$350. Gary 213-851-9927



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- Shure M78 mixer, \$75. Art 714-629-8082

3 TAPE RECORDERS

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- Fostex Model X15 4-track cassette deck, new in box, \$400 obo. Duif 213-851-0797
- MCI JH-110 2-trk, 7 1/2/15/30 ips, w/counter, remote in console, xlt cond, \$300 obo. Sound Solution 213-393-5332
- Ampex AG-440B 2-trk, 15/30 ips, w/console, \$1800 obo. 213-393-5332
- 3M 56 2-channel board, Flexox mixdown, patch bay, EQ, \$1700. JC 213-935-3558
- Fostex PortaStudio model 250, brand new, \$850, xlt cond. Bob after 5 pm. 818-994-5612
- Fostex X15 multi-track cassette recorder w/AC adaptor, brand new, \$350. After 5 pm 818-980-1627
- Tascam 80-8, fully equipped, custom board, \$3000 firm. Ampex 456 1/2-inch tape, used once, \$20 ea. Kay or Bob 213-348-5925
- Fostex X15 4-trk cassette recorder, AC adaptor, \$375 obo. 213-932-0445

4 MUSIC ACCESSORIES

- Roland Bassline TB-103 w/case & manual, \$150. Jim 213-858-7629
- Ultimate Support KS-22B synth stand, new in box, \$185. 213-393-5332
- MXR rack mount flanger/doubler, xlt cond, \$175 obo. 818-763-8108
- Boss DD2 pedal & AC adaptor, like new, \$160. 213-935-3558
- Basky bass pedal, \$200. JC 213-341-2914
- Roland digital delay, SDE 3000, 8-memory, rack mnt, \$700. 818-341-2914
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- Boss TU60 tuner, \$30. DOD overdrive preamp, \$20. Craig 818-881-2401
- Teac Model 2A, 6-in, 4-out, \$200. Shure M68 mixer, \$100. Art 714-629-8082
- Two Teac Model 3 mixers, \$350 ea. Disc cut, \$500. Pioneer CTS 100 cassette deck, \$100. Digital drum machine, \$300. Paul 818-994-5368
- Ibanez UE-405 effects unit, chorus, parametric EQ, digital delay, compressor/limiter, footswitch, \$290 obo. 213-932-0445
- Roland drum synth, TR-808, works great, w/case, \$500. 213-935-0518

5 GUITARS

- Left-hand '73 Gibson ES 345 w/hardshell case, red w/Les Paul tailpiece, Grover pegs. Original owner, \$600 obo. Mike 213-665-3855
- Kramer bass, clean bright sound, 2-pos pickup, natural finish, perf cond, xlt for funk/R&B/new wave/techno etc. \$300. J. Edward 213-467-2646
- Fender Jazz bass, walnut finish, brass hardware, hardshell case, \$425. Dean 213-696-7913
- Charvel Strat guitar, custom color body, ebony neck, Seymour Duncan pu's, \$800. Randy 818-988-1288
- Electric Washburn guitar, eagle ivory, abalone trim, brass hardware, \$600. Sharon 213-851-7035
- Kramer bass, XKB-20 model, blk w/pre-amp, hardshell case, \$300. JC 213-935-3558
- Rickenbacker 6-string, '60s vintage, single PU w/hardshell case, \$275. JC 213-935-3558
- '59 Les Paul, sunburst finish, \$5500. '65 goldtop, \$1300. 818-342-7163

- Martin DAT 1970, xlt cond, hardshell case, \$600. 818-342-2353
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- Gibson Byrdland, great cond, incl case, 5 yrs old, \$1000. Jennifer 818-700-1357
- Roland synth/guitar Roland 500, \$650. 818-6066 / 818-843-4772

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- Memory Moog, mint cond, still under warranty, \$2100 obo. Randall 213-271-9752
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- Roland Juneau 60 w/std, xlt cond, \$800 obo. Call eves. 818-763-3742
- Fender Rhodes Stage 73, \$450 obo. Robert 213-394-8334
- Kawai EP308 elec grand piano, new cond, never moved, \$3300. Ross 213-669-1460
- Passport Design's Soundchaser system w/Aple 2e comp, disc drive, monitor, custom rack & add'l software, \$1950. Steve 805-682-4475
- Hammond Model CV w/perc & Leslie, \$980. 714-832-3043
- Hammond Model Porta B 200 w/Pro 800 Leslie, \$2140. 714-832-3043
- Yamaha PF10 digital elec piano, real digital snds, chorus built in, \$700 obo. 213-932-0445
- Fender Rhodes Suitcase 73, \$500. Mike 818-343-0516
- Farfisa Combo compact organ, classic '60s snd, gd cond, \$489. 818-703-5150
- Moog Rogue synthesizer, great for lead & bass lines, w/hardshell case, \$189. 818-703-5150

7 HORNS

- Classic Brevete French trumpet, silver-plated, \$800. Robert 818-783-2359
- Haynes flute, "C" foot plateau keys, \$1800. 213-392-6503
- One-of-a-kind Mark 6 alto. Made & purchased in Paris. High F# low A. Solid silver keys, beautiful harmonics. Like new, \$1000. Bob 714-681-2410
- Super 20 Tenor, silver neck, big sound, \$400. Bob 714-681-2410
- French horn, xlt cond, \$400 obo. Maureen 818-349-2174

8 PERCUSSION

- Pearl monster rock drum set, double bass, rototoms, double floor tom, \$800 obo. 213-851-0797
- Timbale, Gon Bop glass, 14-inch, \$40. 818-761-8482
- Rogers/Tama drum set, 6 Tama toms, 8-15-inch, Rogers bass drum 22-inch, \$2500. Mark 714-838-6570
- Simmons SDS5 drum kit w/Anvil light case, barely used, \$2500. 213-857-1389
- Linn Drum w/or w/o Anvil case, clock syncs/pulse mod., compatible w/Roland systems, \$1895. Randall 213-271-9752
- 1964 4-pc Ludwig drum set, white pearl, w/hardware & Zildjian cymbals, nice cond, \$700. Wayne 213-803-6356
- Ludwig custom-made barrel drum throne, \$75 obo. Ludwig double-headed classic tom tom 10x14 maple, \$100 obo. 16x16 marine pearl floor tom, \$150 obo. Tama drum throne, \$125 obo. Paul 213-292-5430
- Simmons 5 electronic kit in xlt cond, \$2500. Syndrum quad set w/case, \$600. Syndrum single unit CM, \$85. 213-390-1265
- Two tenor steel drum pans from Bahamas, \$250. Larry 213-837-8482
- Octabons in xlt cond, w/two separate stands, \$225 obo. 818-896-0458

9 GUITARISTS AVAILABLE

- Lead guitarist seeks orig band, infl Asia, Super-tramp, U2. Acoustic & electric, serious only. 213-399-1323
- Guitarist seeks complete orig proj, age 24, playing 19 yrs. Pop rock, demo on request. David 213-651-1904
- Lead guitarist/songwriter/singer w/albums, studio/concert exper, played w/name acts, pop to hvy met. seeking pro working band. Richard 818-784-0337
- Blues & folk-rock guitarist, lead & rhythm, seeks musicians to form band or jam. Innovative,

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- Guitarist** seeking pro band. Pros only. Randy 818-988-1288
- Guitarist avail** for studio work. GIT grad, all styles. xlt equip. very reasonable. 818-360-3713
- Synth/guitarist** avail for working Top 40 sit. Bill 818-349-0392
- Pro lead guitarist** w/gd lks & att, studio/stage exper. sks wrking sit or studio work. Mark 213-837-1152
- 18 yr old guitarist** avail, 3 yrs exper, sks rock band. Good equip, orig only, no met please. M/F. 1am-4pm only. Glendale area. 213-256-4064
- Lead guitarist** avail, rock guitarist/writer sks working orig pro hard rock group infl ZZ Top, Beck, Squier, Adams, Marshall/Les Paul/Strat equip, stage presence, will travel, avail for sessions. Promo kit & tape on request. 213-659-8755
- East Coast** guitarist/vocalist sks working band, pros only interested in No. 1. Tom 213-305-7934
- Guitarist** from France avail, sks working T40 band or pro working sit. Backup vox, double on keys, have image, pro equip. Xave 213-462-8168
- Pro guitarist** w/strong chops, vox, & writing abilities sks band. Infl Talking Heads, Prince, Hall & Oates, Tubes. Greg days 213-557-6461
- Sizzling melodic** guitarist/songwriter, has radical image, no emotional problems, & desire to succeed. I want a pro band that needs a burning lead guitar. Another great Italian, Gary. 818-347-0827
- Vocalist/keyboardist** & guitarist seeking keyboardist, bassist, drummer Infl new romantic, techno pop. Must be 15-21 yrs, have trans, attractive looks, equip, dedicated. Diamond 213-274-7981
- Monster lead** guitar player, 24, sks mel hd rock hvy met band, xlt long blonde hair & rock image. Two Marshall stacks, strong vox, writing. Infl Van Halen. RATT, Blackmoor. Pros only. Mike 213-254-9938
- Hard rock** guitarist/singer/songwriter seeking group or those to form. 213-496-2637
- Progressive Orthodox** Christian lead guitarist, 23 w/image, equip, infl Jesus Christ Our Lord. Progressive rock, jazz, pop, met, blues, new wave. Vox, demo tape. 818-960-7939 / 818-338-1522
- Guitarist sks** hd rock/hvy mt band. Have xlt chops & equip. Serious only. Craig 818-881-2401
- I am a guitarist** w/more to offer than the average L.A. player. 818-762-5597
- Hard rocking** lead guitarist sks orig hvy rock or met band. Have xlt equip, att, stage/studio exper. Pros only. 10am-9pm. 818-244-0467
- Guitar player/vocalist** sks working band. Pro equip, will accept \$350/wk min, T40 or orig band. Gary 213-436-1886
- Lead guitarist** seeking very melodic hd rock hvy met band w/female vocalist. Have priceless equip & very orig style. 213-438-5995
- Lead guitarist**, fast, exper, smart, sks to join/form rock blues fusion trio or quartet ala Beck, Cream, ZZ, Zepp. Have equip, trans. Kurt 213-313-1884
- Innovative guitarist/bassist/songwriter** w/vox, equip, att, image, now avail. Ron 213-981-3065
- Jennifer Batten**, *Guitar Player* mag spotlight Feb. '84. GIT grad, author of two-hand rock book, skng steady T40 gig. 818-700-1357
- Female guitarist/vocalist** avail for pro T40 gig. 16 yrs exper, all styles, read & sing lead. BU Karen 818-505-0074

- Hot lead** guitarist w/chops, image & tunes, sks estab 4-pc hd rock group. Prefer w/mgmt. 213-836-3369
- Guitar player** sks estab band, T40 or orig, all styles. Paul 818-994-5368
- Guitarist sks** drummer & bassist to jam w/after 5pm Mon-Fri & Sat. Andrew 213-864-1616
- Versatile guitarist** sks w/king sit or orig band. Good players only. Eric 213-463-5466
- Rock lead** guitarist avail for orig showcase & studio. 10 yrs club/studio exper, has songs. Brad 805-643-2139 / 805-654-8221
- Female rhythm** guitarist sks female met hd rock band. Infl Krokus, UFO, Scorpions. Xlt equip, xlt att, great ambition. Cyn 818-240-5829
- Guitarist/singer/writer**, 29, seeking estab rock band. 213-396-4229

9 GUITARISTS WANTED

- Guitarist** wanted for spiritual/cosmic prog rock band, infl Yes, early Genesis. Must be connected, powerful, creative, talented. Have 8-trk, PA, OB-8, time & dedication. Stuart 805-255-0112
- Female lead** guitarist wtd for all female group now forming. All orig material, infl Police, Missing Persons, Duran Duran etc. Ambitious & dedicated a plus. Tracy 818-887-7389
- BIG SOUND**, orig manic Jump'n R&B combo now forming. Guitarist/singer/songwriter who might imagine Tom Petty jivin' w/Fletcher Henderson during a jam session w/Jimi Hendrix call now! Abe 213-876-2862
- Creative lead** guitarist wtd for orig comm rock band, infl Springfield, Cars, Scandal. Ages 20-25, vox preferred. Serious career-minded only, no smoking, drinking, drugs. 213-479-8942
- ASHES** wants textural, melodic song-oriented guitarist w/vox. Gigs & mgmt. Call Side 1 Mgmt btwn 3-7 pm. 213-462-1622
- Female vocalist/lyricist** sks guitarist for collaboration & showcasing comm rock immed. Pros only. Bettina 213-823-2254
- Guitarist wtd** by vocalist, bassist & drummer for comm hard rock band. Must be xlt writer, background singer & have great equip & modern image. 818-980-9680
- Guitar player** wtd for all girl band. Must have own equip. Call Michael 1-4 pm M-F, 2-6 pm Sat. 213-733-1283
- Jazz guitar** player, semi hollowbody sound, wtd to make casual duo w/bassist/singer. Effects helpful. 213-461-7836
- Modern pop** rock band sks guitarist w/vox for showcase & demo. Infl XTC, Police, U2. Label interest. Rick 213-874-3880
- Classical** guitarist wtd by flute for duo. 213-392-6503
- Australian singer/songwriter** sks orig T40 artist for Amer/Eng revival act. Need acoustic/electric guitarist, incl 12-str. w/strong '50s/'60s T40 knowledge. Call before 11 am or after 11 pm. Dutch 818-789-0304
- Stylistic, passionate** guitarist wtd for studio & stage perf. Pending contract. Paul 213-888-37980
- Guitarist wtd** for pop rock R&B band. Debra 213-275-7995
- Rhythm & lead** guitarist wtd w/strong lead vox, willing to work hard & play music ala Motown, soul, R&B, blues, funk rock pop infl. Future plans to work on origs. Joe 805-584-9219

10 BASSISTS AVAILABLE

- Bassist avail** for working band. Exper, strong vox, xlt equip, pros only. 213-214-2175
- Pro female** bassist/vocalist sks working country band. Good ear, chops, presence. 213-658-5635
- Bassist/vocalist** sks Top 40 working band, responsible, good lks, trans, 10 yrs exper. Kevin 213-931-2122
- Karl Rau**, electric bass. 818-995-3000
- Female bassist** sks Top 40 R&B country casuals working band. Responsible, att, good equip, trans. Audrey 213-874-6150
- Bassist/composer** sks working T40 band. 213-874-8609
- Bassist** seeking serious hard rock band w/brains & ambition. No coke fiends or pretentious flakes, please. Marty 213-850-7202
- Rock bassist**, avail immed, for estab hard rock/progressive rock band. Infl RATT, Scorpion, Pat Travers, Van Halen. Extremely dedicated, have good equip, image, attitude, trans. Pros only. Jeff 714-688-5623
- Bassist, doubles** on string bass & vox, into R&B, jazz, pop, Latin, sks immed working band. Have xlt equip & stage presence. Pros only. Duane 213-295-0237
- Bassist**, 17 yrs exper, sks estab touring recording project. Extensive infl. Chic to Roxy Music. Pros only, call after 5pm. 714-521-5355
- Bassist/singer/songwriter** sks forming band or individuals to form band. Also seeking European gig. 714-527-6564
- Guitarist wtd**, must sing, 6-pc showband, road work, good pay. 818-363-9181
- Seeking** guitarist who plays from the roots on up. Not met, DJ. 655-7589
- Songwriter/bass** player formerly w/Becky Hobbs & Donna Fargo, seeking steel pedal player for collaboration on songwriting. Jerry 818-891-4866
- Wanted: guitarist** who plays high life, reggae & African groove, funk, under very contemp mel pop. All orig group w/dynamic front team, unique snd, unfld potential. Seeking commitment, reliability. Keith 213-674-4323
- Lead/rhythm** guitarist wtd for songwriter forming band. Springsteen, Beatles, infl. Chris 213-470-4046
- Guitarist wtd** w/eclectic infl, U2, GoF, Throbbing Gristle, Ornet, soundtracks. No Melrose or leathermen, por favor. John 213-461-9047
- Musicians** wtd by singer/lyricist for blues infl band w/black humor overtones. Infl Lou Reed, Zappa, Doors, Bowie. John after 6pm 818-709-7702
- Woman hvy** met guitarist wtd for video. Maria 213-684-0993
- Wtd: guitarist** to join unusual band w/dfl romantic tendencies, pretty yet strng. Pro plys w/strong harmonic sensibilities. Dedication to making the best music possible. Lise 818-793-7397
- Lyricist** sks to collaborate w/guitarist for demo project. Joe 213-876-8968
- Male hvy** met lead guitarist, 17-25 yrs, wtd by 21-yr-old female lead vocalist to form orig hvy met band. Pro exper not necessary, must be serious, talented, & enthusiastic about project. Lee 213-462-6565

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 • **Female bassist skng org project**. Good image & equip. Nancy 213-956-1057
 • **Bassist sks working band**, knows hundreds of C/W songs, 15 yrs exper, no vox, transcribes. Chuck 818-784-1830
 • **Guitar player sks estab band**, T40 or orig, all styles. Paul 818-994-5368
 • **Bassist sks working sil, casuals or clubs**. Eddie 213-592-3565
 • **Bassist skng fun & creative T40 band**. Xlt equip, trans. PA. Alan 213-460-2990
 • **Bassist/vocalist**, 35, sks semi-organized jam sessions, blues, '60s, country. 714-534-4943

10 BASSISTS WANTED

• **Female bassist wtd for all female group** now forming. All orig material, infl Police, Missing Persons, Duran Duran etc. Ambitious & dedicated a plus. Tracy 818-887-7389
 • **BIG SOUND**, orig manic Jump'n R&B combo forming. Lead bassist/singer/songwriter wtd who can imagine Sting, David Byrne, Tom Petty, & Jimi Hendrix w/ Fletcher Henderson & His Orchestra. Abe 213-876-2862
 • **Great R&R band** replacing bassist for upcoming LP & tour. Auditions being held. 213-978-9405
 • **Bassist w/backsup vox wtd for energetic combo**. Compose w/band through improv & jamming. Pop sound w/an edge. Westside area. 213-452-1687
 • **Female vocalist/lyricist w/label interest** seeks bassist for collaboration & showcasing comm rock immed. Pros only. Bettina 213-823-2254
 • **Bassist/vocalist wtd for one of CA's most popular country rock bands**, must sing xlt harmonies. Career-minded pros only. 213-222-1011
 • **Bassist wtd, prefer female**, for estab org rock band. Donna 213-306-5013
 • **Bassist wtd w/eclectic interests & infl**, for now-forming band of exper'd road musicians. Interested in creating a sound, have solid trans. Bruce in Venice 213-399-1008
 • **Bass player wtd for immed work**, WET PAINT, estab all-woman org R&R band. We have gigs, showcases, mgmt, PR, EP, recording dates. Sue 213-728-5826
 • **Bass player wtd for 24-trk UCLA recording project**. Must read charts, vox a plus. Must improvise. West San Fern Valley area, no immed pay. 818-704-7280

• **Bass player wtd for upcoming gigs**. Pay is % of door. Good exposure, major label negotiations, video, publicity, right timing-right place-right atmosphere-right people. Debra 213-275-7995
 • **Bassist wtd for orig album project**. Huey Lewis, Bob Seger, Springfield. Rehearse in Lakewood. Exper & pro att required. ages 25-32. Alex 714-534-1578
 • **MAD SOCIETY** is now auditioning bass players for percussive met music. Must have 4-5 yrs exper, xlt equip, prefer Hollywood area, 16-20 yrs old. Versatile bassist wanted. Must have serious commitment to blues/R&B. Also must be able to rock 'em hard, ala Jimi, Cream, ZZ, T-Birds & Stevie. No met or technoids, just solid bottom. Byron days 213-477-0011
 • **Australian singer/songwriter sks orig T40 artist for Amer/Eng revival act**. Need bassist w/strong '50s/'60s T40 knowledge. Call before 11 am or after 1 pm. Dutch 818-789-0304
 • **Bassist who can jam wanted for '60s/Cream/10 Yrs After/Hendrix blues rock band**. Billy Blues 213-672-1823
 • **Orig '80s rock band sks bassist for recording, video & gigs**. Vox preferred. Must have xlt chops & good equip. Pros only. Dan 213-935-1879
 • **Bassist wtd w/strong lead vox**, willing to work hard & play music ala Motown, soul, R&B, blues, funk rock pop infl. Future plans to work on orig. Joe 805-584-9219
 • **Gospel group seeking bass player & synth player**. Steve 213-756-9341
 • **Female w/mgmt & guaranteed bookings** sks bass player to back solo project w/orig material. 213-871-0521
 • **Bassist wtd, must sing, 6-pc showband, road work, good pay**. 818-363-9181
 • **Pro bassist wtd for orig commercial rock band**. Xlt mel tunes w/beely sound. Have corporate backing, ready to release hot video & market the band. Ron or Scott 213-379-1073 / 213-376-7775 / 213-316-0158
 • **Vocalist/keyboardist & guitarist seeking bassist**. Infl new romantic, techno pop. Must be 15-21 yrs, have trans, attractive looks, equip, dedication. Diamond 213-274-7981
 • **A-1 pro bass player wtd for wellknown commercial band for recording/touring**, must have image. Rob 818-442-1212
 • **Bassist wtd for tasty mainstream pop rock band** w/great material & good att. Exper & dedicated, So. Bay rehearsal studio. Jack 213-427-3877
 • **Bassist/synthesist wtd for modern band**. Vox a must. Our material leaves much room for creativity. Mike 213-465-5677

• **Bassist w/BU vox for pop rock band** w/orgs. Infl Springsteen, Petty, Twilley, & the Everlys. Good image & att a must. 818-883-2950
 • **18-25 yr old bass player wtd for orig pop band** w/horns. San Fern Vall area. 818-342-1072
 • **Female vocalist/lyricist into trashy screaming glam rock**, infl Dolls, Alice, Aero, Bon Scott, AC/DC, sks bassist w/same infl. Image vital, have mgmt & multi label connections. 213-663-4163
 • **Bassist wtd for orig '80s rock band** for recording, video, gigs. Vox preferred, must have xlt chops & equip. Pros only. Dan 213-935-1879
 • **Bassist wtd by orig comm rock band w/mgmt interest**. Image a must. 213-685-6567
 • **Bassist wtd by T40 band**. 213-658-6567
 • **Bass player w/good equip, pro att & ambition**, wtd for solid band. No pay, work from scratch. Power pop, label interest. Gene eyes 213-313-2873
 • **Bass player wtd by vocalist/guitarist & drummer** for band, variety of styles. 213-537-8257
 • **Bassist wtd for orig high energy new music band** w/strong material, demos & image. Dedication a must. Soko 818-908-9035
 • **Bassist wtd for orig rock band**. Infl Yes, Toto, Genesis. Drum PIT grad. Michael 805-581-3162
 • **Musicians wtd by singer/lyricist for blues infl band** w/bk humor overtones. Infl Lou Reed, Zappa, Doors, Bowie. John after 6 pm 818-709-7702
 • **Bass player wtd by vocalist/guitarist & drummer** for band, variety of styles. 213-537-8257
 • **Bassist wtd in Anaheim/Fullerton area**, infl Twisted Sister, Crue, KISS. Mgmt & record deal pending. Must have trans, gd equip. 213-691-8960
 • **Bassist/singer wtd for estab all orig pop rock band**. Songwriting big plus, no hvy met. The ROLLAWAYS, an equal opp emr. 818-896-0458
 • **Band TEN THOUSAND Hz, skng lead guitarist** to fulfill record deal contract & future concert appearances. Exper a must. Steve 213-871-9022
 • **Ready for final ascent?** Have exper, att, equip to make it in hard rock? Over 21. Red Room Productions 213-923-0231
 • **Bassist wtd for orig music covering wide range of R&R styles**. Rick eyes. 213-871-1549
 • **Bassist wtd for orig pop rock band**. Pro equip, att, image only. Studio, mgmt int, gigs scheduled. James 714-966-1940
 • **Bassist wtd for flashy glam rock band**. Infl Hamo! Rocks, Dolls, Cheap Trick, Sweet. Lks a must. Kimbal 213-650-0060 x 576
 • **Guitarist & drummer skng reliable drummer**. 213-978-4900

11 KEYBOARDISTS AVAILABLE

• **Multi keyboardist, live & studio credits**, infl R&B to techno pop. Rhythm, soloist, xlt computerized

equip, image, seeks orig signed or soon-to-be success-oriented team project w/strong mgmt & backing. Stelson 213-470-5097
 • **Synth/guitarist avail for working Top 40 sit**. Bill 818-349-0392
 • **Keyboardist/synthesist w/quality equip**, also writer/arranger, young, honest, dedicated, wire-cording exper & credits, sks working band. Will travel. 818-896-0933
 • **Multi keyboardist avail for live & studio sit**, w/DX7, Prophet 5, electric grand & vox. Burt 818-789-8038
 • **Pro rock keyboard wizard sks all orig rock band** w/mgmt & label interest. Must have total rock image, xlt equip, recording exp. No wimps or rockers. Call 6-7pm. 714-759-1345
 • **Female keyboardist, great sounds**. Prophet 5 & Orchestrator, much exper & BU vox, sks good orig band. Santa Monica 213-829-1508

11 KEYBOARDISTS WANTED

• **Keyboardist wanted for spiritual/cosmic progressive rock band**, infl Yes, early Genesis. Must be connected, powerful, creative, talented. Have 8-trk studio, PA, OB-8, time & dedication. Stuart 805-255-0112
 • **Female keyboardist/synthesist wtd for all female group** now forming. All orig material. Infl Police, Missing Persons, Duran Duran, etc. Ambitious & dedicated a plus. Tracy 818-887-7389
 • **BIG SOUND**, orig manic Jump'n R&B combo now forming. Rhythm keyboardist/singer/songwriter/clavinist players above all—into trying a new hybrid: new wave-like modern electric & '30s/'40s hot swing. Ave 213-876-2862
 • **Great R&R band** replacing synthesist for upcoming LP & tour. Auditions being held. 213-978-9405
 • **Keyboardist wtd for orig comm rock band**. Infl Springfield, Cars, Scandal. Ages 20-25, vox preferred. Serious career-minded only. No smoking, drinking, drugs. 213-479-8942
 • **SCOUNDREL**, an LA based funk rock band, sks pro keyboardist able to collaborate w/other keyboardists. Must have DX-7, xlt chops, pro att, lks. Band has huge following, label interest, mgmt, soon-to-be recording. Kevin 213-670-1518
 • **Multi keyboardist wtd for orig Top 40 recording & coastal club work**. Billy 714-960-3023
 • **Keyboardist wtd for working show/dance group**. Must play left-hand bass, sing, be free to travel & rehearse. Victor 818-765-3344
 • **Keyboardist wtd for working Top 40 band**. 714-985-6176

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• **Keyboard/synth player** wtd for orig group. Must have image & backup vox. Must be avail now, group recording immed. Infil Fixx, Eurythmics, Berlin. Pros only. Nancy or Patrick 213-379-0343
 • **Young synth player** wanted for danceable rock band w/good future in LA. Strong line player. Neilson 213-661-2197
 • **Keyboardist wtd** for all girl band. Must have own equip. Call Michael 1-4 pm M-F, 2-6 pm Sat. 213-733-1283
 • **Jazz pianist** wtd for project, immed pay. Paul 213-392-9061
 • **Keyboardist wtd** by East Coast pop band. 213-664-1883
 • **Australian singer/songwriter** sks orig T40 artist for American/English revival act. Need piano/keyboard/synth player w/strong '50s/'60s T40 knowledge. Call before 11 am or after 11 pm. Ditch 818-789-0304
 • **Multi-keyboardist wtd** for recording & showcasing. R&B infl, new wave artists w/serious label interest, seek help to close deal. 714-240-1339
 • **Gospel group** seeking synth player. Steve 213-756-9341
 • **Female w/mgmt** & guaranteed bookings seeks keyboardist to back solo project w/orig material. 213-871-0521
 • **Keyboardist wtd** for orig band w/gigs, infl rock & blues. Tom 818-287-0534
 • **Keyboardist wtd** w/strong vox, willing to work hard & be serious about playing Motown, soul, R&B, blues, funk rock pop infl. Future plans to work on orig. Joe 805-584-9219
 • **Vocalist/keyboardist** & guitarist seeking keyboardist. Infil new romantic, techno pop. Must be 15-21 yrs, have trans, attractive looks, equipment, dedication. Diamond 213-274-7981
 • **Keyboardist/synthesist wtd** for tasty mainstream pop rock band w/great material & good att. Exper & dedicated, So. Bay rehearsal studio. Jack 213-427-3877
 • **Keyboardist w/BU** vox for pop rock band w/orig. Infil Springsteen, Petty, Twilley, Everly's. Good image & att a must. 818-883-2950
 • **Female multi keyboardist wtd** for top pro working sit. We have label interest & strong rep.

Developing orig while working concerts, casuals, T40 in So Cal & Vegas. No drugs. Ken 714-653-5353
 • **Pro keyboardist/synthesist wtd** to join working band w/strong rep. Developing orig while working concerts, casuals, T40 in So Cal & Vegas. No drugs. Ken 714-653-5353
 • **Composer/pianist** to collaborate w/lyricist, all styles. Jamie 213-939-2319
 • **Bassist/synthesist** writer w/Devo sensibilities sks synth/wrtr/player for electro pop fun. Team effort, no egos. Emphasis on form, simplicity & fun over complexity, seriousness & stardom. Carson 818-783-4234
 • **Keyboardist wtd** by vocalist, buitarist & drummer for band. Variety of styles. 213-537-8257
 • **Female keyboardist wtd** for flash oriented dance pop band, w/OB-Xa or equiv. Infil Prince, Bowie, Hall & Oates 213-552-1204
 • **Keyboardist/synthesist wtd** for post punk band, driving, textural, bizarre. We have airplay, gigs, lots of friends. 213-465-4435
 • **Wanted: keyboardist** to join unusual band w/definite romantic tendencies, pretty yet strong, dedicated to making best music poss. Pro only w/strong harmonic sensibilities. Lisa 818-793-7397
 • **Modern music** creationist sks versatile creative to form fun, close-knit band, interested in music first, money second. Hard work makes it. Mike 213-465-5677
 • **Keyboardist wtd** for orig pop rock band, pro equip, att, image only. Studio, mgmt interest, gigs scheduled. James 714-966-1940
 • **Working orig band** skng keyboardist player w/strong vocal ability to complete comm new wave band w/strong material. John 818-788-3576

concert & recording level. Pros only. Sean 818-997-3269
 • **Female vocalist w/10** yrs exper & 3 1/2-octaves. R&B, jazz, & soft rock. No metal. Avail for casuals, lounge & recording gigs. Papia 818-957-6361
 • **Singer/songwriter** sks same to form band. Must sing, everyone shares spot. John 818-987-5232
 • **Experienced, serious, hard working, cooperative, high-spirited** little cutie-pie sks Top 40 band. Infil Madonna, Lauper, Benatar, Cara. See me, try me, please. Joy 213-664-1494
 • **Lead vocalist/songwriter/rhythm** guitarist sks to join pro orig band. Pop rock, R&B. Pros only. Jessie 213-657-6133
 • **Lead vocalist/ronman**, doubles on rhythm guitar & bass, sks working Top 40 band. Responsible, gd lks, trans, 10 yrs exper. Kevin 213-931-2122
 • **Xit male background singer**, avail for live performances. Robert 213-465-9961
 • **Female vocalist** sks melodic metal band, powerful, orig, dedicated. Must have long hair image. No wimps, drugs, attitudes. Infil Dio, RATT, Scorpions, ready to rock! Laurie Rox 818-760-1533
 • **Vocalist/drummer** avail for Westside group. Good listener w/steady time & good feel, 15 yrs exper. Prefer jazz, rock, country. 213-558-8277
 • **Pro singer** sks bands or individual guitar player. 213-850-7583
 • **Female vocalist**, attractive, good range, pro att, some exper, sks band/working sit. All styles incl

Latin, prefer R&B pop & jazz. No drugs/alcohol problems. Prefer w/Scientologists. Maria 213-255-8596
 • **Female vocalist** avail for demos, casuals, T40. Pros only. Donna 213-313-0069
 • **Female vocalist** sks orig or T40 band. Rene 818-906-7950
 • **Pro female singer/songwriter** sks orig rock band, to be frontperson. Have power, guts, looks that kill. Curious? Leah 213-379-6561
 • **High energy female** vocalist, 23, distinctive dynamic voice & presence, infl Scandal, Talking Heads, Eurythmics, Birds. Avail for creative committed band or project. Dawn 213-470-4896
 • **Male lead vocalist/lyricist**, one of L.A.'s best, sks rock or pop band w/an edge. Jamie 213-850-6072
 • **Female lead** vocalist sks serious producer, some demo work, powerful vox, orig rock ballads, blues. Styles versatile. 818-766-3244
 • **Male lead** vocalist for R&R band, degree in voice, much concert/stage/recording/road exper. No hvy met or kids. Pros only. Gary 818-908-0978
 • **Vocalist/keyboardist** & guitarist seeking keyboardist, bassist, & drummer. Infil new romantic, techno pop. Must be 15-21 yrs, have trans, attractive looks, equip, dedication. Diamond 213-274-7981
 • **Singer who** is dedicated, devoted, & destined to make it, sks band w/same attitude. Prefer hvy sound. Infil U2, Idol. Les 213-329-3130
 • **Country male** lead singer, great stage presence.

12 VOCALISTS AVAILABLE

• **Lead male** tenor vocalist/frontman w/great lk & direction sks estab metal melodic rock band at

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seeking country band Dean eves805-581-1731
 • **Girl singer**, geared for success w/hit songs, sks band sit Dance, R&R, pop on the R&B side. 213-313-3195
 • **Male & female vocalists** avail for demos. All styles, many album credits. Voices Unltd. 213-313-3195
 • **Background vox** avail for demos. All styles, many album credits. Voices Unltd 213-313-3195
 • **Female vocalist/lyricist** into trashy screaming glam rock sks guitarist/composer, bassist, drummer Image vital. Have mgmt & multi label connections. 213-663-4163
 • **Female vocalist** pro, good appearance, good front, avail. Prefer jazz trio. 213-698-2379
 • **Pro female vocalist** w/powerful voice & range avail for sessions & demo work Susie 213-372-9318
 • **Amateur female vocalist** w/3-octave range sks to join R&B group as BU vocalist. Sharon 818-368-7165
 • **Singer/songwriter** seeking R&R bandits to save the whole world No L.A. clique studio twits wd Dave 213-469-2637
 • **Male lead vocalist/lyricist**, mid tenor w/looks, talent, drive, sks sit. ala Waite or Adams. W/solid mgmt &/or label interest. Jamie 213-850-6072
 • **Singer/songwriter** w/hit material, Cougar Springfield looks, 10 yrs live & studio exper, sks strong mgmt. Kevin Lee 213-931-2122
 • **Female vocalist** w/10 yrs exper, 3 1/2-octaves, avail for lounge, recording, casual work. No hard rock, no metal. Tapia 818-957-6361
 • **Vocalist** sks band or to form band, infl Tubes, Hanoi Rocks, Turner. Have looks, songs. Black Diamond 213-656-4199
 • **Female guitarist/vocalist** avail for pro T40 gig, 16 yrs exper, all styles, reads, sings lead, BU. 818-505-0074 Karen
 • **Hot lead vocalist** w/hi energy skng band, all orig only. Versatile, as drummer & kybd plyr, exper in comm studio recording, skng progressive rock or R&B-style band with mel feel. Pros only. John, 3446 Page, La Mesa, CA 92115. Recordings avail upon request. 619-291-3330
 • **Singer/songwriter** skng R&R band, Infl Stones, Petty, Cougar, Bruce. Lots of connections, Ricks 213-876-3953
 • **Vocalist**, mel baritone, xlt songwriter, stage/studio exp, promo avail, sks pop, rock,

country, or R&B band. Phil Strong 714-534-4943
 • **Male lead vocals/sax/flute** sks working band, Kevin 213-313-3237
 • **Wtd: female lead singer** w/dynamic lks & hot vox for music vid Trion Productions 213-891-5167
 • **Serious male vocalist** singing 2nd tenor, lead & BU, skng session work or gigs, Rory 213-759-6080
 • **Female vocalist** w/hvy met hd rock style & raspy falsetto screams avail for a deal & demos. Mick 213-874-1129
 • **Lead vocalist** skng pro rock band, High range, road & studio exper. Ken 213-653-6010 ext 285 9am-5pm after 6pm
 • **Exper foxy female vocalist** skng T40 band currently gigging, 3-octave range. Justyn 213-933-5013
 • **Lead singer** skng R&R band, infl R&R, pop, 50s. No hvy met. 213-483-6242

12 VOCALISTS WANTED

• **THE GAME** seeks charismatic tenor for comm rock project. 213-851-5642
 • **Melodic comm rock band** seeks lead vocalist w/exp & energy. Kevin 213-452-5533
 • **Vocalist wtd** for spiritual/cosmic prog rock band, infl Yes, early Genesis. Must be connected, powerful, creative, talented. Have 8kr studio, PA, PB-8, time & dedication. Stuart 805-255-0112
 • **Male lead vocalist** wtd for European met band, Technical ability a must, serious only. Mark 818-761-8482
 • **NORTHSTAR US** met sks lead vocalist/frontperson, Exper, image, great voice w/lots of control required. Have mgmt interest & connections throughout LA circuit. 818-954-9418 / 818-350-4264
 • **Lead singer** wtd, must be pro, for hvy met hard rock band, LP & studio time avail for project. SR Productions 213-264-6640
 • **Outrageous male** frontman wtd by soon-to-be recording met band, infl Dio, Dickinson, gd King. Must have rock image, PA preferred, Hf King. Jim 805-499-5252 Ron 818-883-6659
 • **Bass singer** wtd for male vocal group, Infl Melvin Franklin. Must know harmony & be pro. Call

Michael 1-4 pm M-5, 2-6 pm Sat. 213-733-1283
 • **Rock act** currently recording master sks exper lead vocalist, no screamers, xlt opportunity for qualified person. 213-657-7802
 • **Seeking female vocalist**, 18-25, into R&B x-over sound. Dewitt 213-298-4550
 • **Brilliant yet unpretentious singer/songwriter** performer w/different look & sound invited to join orig tasteful melodic hard rock band. No hvy met. Tom 213-476-1605
 • **Two female singers** wtd for 6-pc showband, Have road work, good pay, must sing & dance. Have costumes. 818-363-9181
 • **Met band** seeking vocalist, have xlt material & gigs, pro only. Jeff 818-995-8270
 • **Psychedelic singer** wtd for '60s/Cream/10 Yrs After/Hendrix blues rock band. Billy Blues 213-672-1823
 • **S.A.G.E.** seeks intense met vocalist, Must have good range, stage presence, image, good PA. Bill 818-706-2152

• **European rock band** sks talented technically able male lead vocalist. Mark 818-761-8482
 • **Outstanding male lead vocalist** wtd for comm hvy met rock band w/backing, major label interest. Pro only, send tape, photo & resume to: P.O. Box 5477, Glendale, CA.

13 DRUMMERS WANTED

• **Melodic comm hard rock band** seeks drummer w/taste & musical understanding. 213-452-5533
 • **ASHES** sks strong, creative, dedicated drummer w/vox, Gigs & mgmt. Call Side 1 Mgmt btwn 3-7 pm. 213-462-1622
 • **Female vocalist/lyricist** w/label interest, well-connected, sks drummer for collaboration & showcasing, comm rock immed. Pros only. Bettina 213-823-2254
 • **Drummer** wtd for rock band, Infl Big Country, U2, Jam. Attitude as important as capability. Dave days. 818-507-5100
 • **Drummer** wtd immed for contemporary rock recording group w/aggressive mgmt, financial backing, video projects, producer. Seeking focused, goal-oriented performer. Other Mgmt 213-374-3733
 • **Ex-drummer** from Seagull sks pro working band or sit. No T40, serious-minded only. 17 yrs. old. Morey 213-827-5142
 • **Versatile drummer** wtd. Must have serious commitment to blues/R&B. Also must be to rock 'em hard, ala Jim, Cream, ZZ, T-Birds & Stevie. No met or technoids, just solid bottom. Byron days 213-477-0111
 • **Pounder** w/chops ala Cozy Powell, Mgmt, producer, deal very close. 818-708-1965
 • **Australian singer/songwriter** sks org T40 artist for American/English revival act. Need rock steady drummer w/strong '50s/'60s T40 knowledge. Call before 11 am or after 11 pm. Dutch 818-789-0304
 • **Female songwriter/guitarist** sks serious M/F drummer who can play hvy met w/vengeance, to gig & rehearse w/ll female band. Must have positive metal attitude. 213-876-2967
 • **Drummer** wtd by HIGH RISK, orig hard rock, Sally 714-432-9176
 • **Orig '80s rock band** sks drummer for recording, video & gigs. Vox pref, must have xlt chops & good equip. Pros only. Dan 213-935-1879
 • **Vocalist/keyboardist & guitarist** seeking drummer. Infl new romantic, techno pop. Must be 15-21 yrs, hae trans, attitude, looks, equip, be dedicated. Damond 213-274-7981
 • **Female vocalist/lyricist** into trashy screaming glam rock infl by Dolls, Alice, Aero, Bon Scott, AC/DC, seeking drummer Image vital. Have mgmt & multi label connections. 213-663-4163

• **Drummer** wtd for orig '80s rock band for recording, video, gigs. Vox preferred, must have xlt chops & equip. Pros only. Dan 213-935-1879
 • **Drummer** wtd by org comm rock band w/mgmt interest. Image a must. 213-658-6567
 • **Christian drummer** wtd by band. Solid beat, new music. Career minded. Secular avenue, own equip. 818-355-2992
 • **Drummer/percussionist** wtd for industrial pop group w/electro tribal image. Echo, WoV, Cramps. Must like machines, have questions about Bigfoot. John 213-461-9047
 • **Drummer** wtd for hd rock 3-pc all orig band w/female bassist/singer. High energy prog sit for recording & gigs. After 5pm 213-464-7811
 • **Drummer** wtd for recording session. Duran style, clean pros only. Paul 714-946-9599
 • **Musicians** wtd by singer/lyricist for blues infl band w/black humor overtones. Infl Lou Reed, Zappa, Doors. Bowie John after 6pm 818-709-7702
 • **Recording artist** w/album & video sks drummer w/Simmons. Mark 213-805-7751
 • **Drummer** wtd by hot lead guitarist to form rock blues fusion trio or quartet ala Beck, Cream, ZZ, Zepp. Must have equip & trans. Kurt 213-313-1184
 • **Drummer** wtd for recording & live sits, good understanding of techno, English psychedelic, infl U2, Ultravox. 818-956-5413

13 DRUMMERS AVAILABLE

• **Solid drummer** w/xlt gear avail for pro orig hard melodic pop rock band. Pros only. John Covington 818-788-1698
 • **Drummer/vocalist** avail for Westside group. Good listener w/steady time & good feel. 15 yrs exper. Prefer jazz, rock, country. 213-558-8277
 • **Drummer** w/17 yrs exper sks Top 40 working band, or orig R&R band. Have equip, will travel. Dave 714-640-0959
 • **Pro drummer** avail, high energy, hard hitting, highly creative & melodic. Xlt timing & showmanship, eclectic in style. Pro only. Herbert 213-858-5966
 • **Drummer** w/17 yrs exper sks orig rock band w/potential & future. Have xlt trans & equip. Dave 714-640-0959
 • **Drummer** sks new music band, have Simmons & acoustic, recording & touring exper, solid, creative, good image. Prefer mgmt. 213-876-9822
 • **16 yrs** exper stage & studio, looking for band w/good players, good music. 818-880-5479
 • **Glamish** powerful double-kick drummer sks highly pro glitter metal band, working or soon-to-be. Pros only. 714-670-1403
 • **Rock drummer**, 27, now avail. Big driving sound ala Bonham, Paice, Powell. Seeking well equipped pro group. Have tape, xlt equip, no hvy met. Jerry 818-842-6370
 • **Drummer** seeking working or soon-to-be T40 band. 213-851-7553
 • **Young pro** from New Zealand, fire, taste, brains, double-kick, sks name band sit. Will tour. Miles 714-848-7115
 • **Drummer/vocalist** avail for R&R band. Fast, hard, solid bass & snare. Basic kit, giant drums. Mike 213-837-7731
 • **Drummer/vocalist** avail for session work & casuals. Reliable, steady, high energy. Linn Drum also. 213-204-4678
 • **Drummer** avail, w/17 yrs exper, sks orig R&R band or T40 gigging band. Have equip & will travel. Dave 714-640-0959
 • **Pro drummer**, xlt equip, good meter, exper, sks working straightahead comm rock band. Pete eves 213-412-7982
 • **Female drummer** w/stage, studio, video exper avail. Prefer working sit. 818-363-9181
 • **Xlt pro hard rock drummer** seeking top act w/mgmt & direction. Have equip. Armard 818-792-1878

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- **Pro versatile female drummer** avail for any orig working sit or casual band. Have xlt equip, trans, & can sing xlt vox. Debby 818-905-8293
- **Pro drummer sks serious minded** pros. 27 yrs old, 18 yrs exper, straightahead drumming. Morey 872-5142
- **Drummer sks pro band**, infl by Springsteen, Idol, Turner. Simple, steady, exper. Eves & wknds. 213-465-0692
- **Pro drummer seeking estab T40 band**. Exper live & studio, xlt equip & trans. Mark 818-366-2743
- **Standup electronic drummer sks conceptual futuristic electro synth funk tech unit**, infl Kraftwerk, Prince, Thompson Twins, Dolby, Devo. Pro only. 213-390-1265
- **Syncussionist sks conceptual futuristic electro synth funk tech unit**, infl Kraftwerk, Prince, Thompson Twins, Dolby, Devo Pro only. 213-390-1265
- **Pro drummer avail**, high energy, hard hitting, melodic, highly creative, xlt timing & showmanship. good image, eclectic in styles. Herbert 213-858-5966
- **Drummer w/the beat sks band w/R&R or pop rock**. 20 yrs exper Lindsay btwn 5-9pm. 213-649-2299
- **Drummer, 25 yrs exper**, sks T40 band or orig rock band. Have equip, willing to travel. 714-640-0959
- **Solid drummer avail for pro orig hd mel pop rock group** John 213-788-1898
- **Pro drummer sks pop rock band**. Willing to make commitment. 213-836-4007
- **Pro drummer avail for working or soon-to-be T40 band**. Have xlt equip & timing. Paul 213-851-7553
- **Drummer, individual, educated, exper**, sks mod pro band w/strong direction. Have Simmons & acoustic kits, call after 6 pm. 818-954-0015
- **Drummer/percussionist exper in all styles**, can read or play by ear, has played w/top artist, skng working group sit. Also avail for sessions & fill-ins. Jeff 213-370-2258

14 HORNS AVAILABLE

- **Sax player**, all styles, real pro, sharp appearance/showmanship, some vox & very used to fronting. New in town. Herb 213-375-4840
- **Trombone player**, all styles, sks working band. Craig 818-345-0488
- **MR HAPPY horn section** avail for any project, studio or live, any style. Choose from any combination of brass & woodwind instruments. Steve 213-847-4378
- **Sax player** avail for jazz fusion, R&B & new wave. Call Neil days. 213-277-5191
- **Male id vocals/sax/flute sks working band**. Kevin 213-313-3237
- **Sax player** avail for jazz fusion, R&B, new wave, funk. money not important. Neil days. 213-277-5191
- **Xlt sax player**, all styles, good showmanship, used to fronting. New in town. Herb 213-656-1796

14 HORNS WANTED

- **2-piece horn section w/players** who can double on percussion BU vox, must be willing to work hard and play music ala Motown, soul, R&B, blues, funk rock pop inf. Future plans to work on orig's Joe 805-584-9219
- **Sax player** who doubles on keys wtd for tasty mainstream pop rock band w/great material & good att. Exper & dedicated, So. Bay rehearsal studio. Jack 213-427-3877

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- **Wanted: investor for band**. Members have major credits & master tapes of hit material, partial backing for 16mm video w/top producer & director. Patti 213-664-7622
- **Very experienced composer/arranger/orchestrator** seeks independent or staff affiliation w/ music &/or video production service. Resume, tape, & other info available upon request. John after 2 PM. 213-467-2646

- **Jeff Kahler, c/o Rainbow Sound**, please call Steven Easter. 818-361-3765
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- **Harmonica player**, all styles, sks working band. Craig 818-345-0488
- **Artist w/mgmt & label interest sks investors**. Xave 213-462-8168
- **Investor wtd for band**. Members have major credits, masters, partial backing for 16mm video w/top producer & director. Need video post-production, etc. 213-664-7622
- **Australian singer/songwriter sks orig T40 artist** for American/English revival act. Need drummer, acoustic & electric guitarists, piano/keyboards/synth player, plus bassist, all w/strong '50s/'60s T40 knowledge. Call before 11 am or after 11 pm. Dutch 818-789-0304
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- **Lyricist sks to collaborate w/guitarist for demo project**. Joe 213-876-8968
- **Black solo female, powerful energetic singer/dancer**, sks self-contained musician/songwriter infl Prince, who can create tough funky synth hit material for serious collaboration on demo production. Porsche 213-978-9374
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- **Singer/songwriter skng R&R band**. Infl Stones, Petty, Cougar, Bruce. Lots of connections. Rick 213-876-3953
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16 SONGWRITERS

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- **Singer/songwriter sks same to form band**. Must sing, everyone shares spot. John 818-897-6232
- **Lyricist avail for band writing projects**. Steve 213-461-2127
- **Do you need lyrics?** A hit song that touches our human hearts? Business inquiries only. Lee 213-675-2039
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- **Songwriter sks lyricist** to collaborate to make demos. Have 4-trk recorder. 818-363-9181

- **Singer/songwriter w/hit material**, Cougar, Springfield looks, 10 yrs live/studio exper, sks strong mgmt. Kevin Lee 213-931-2122
- **Serious lyricist skng major league composer**. Mark 213-478-2944
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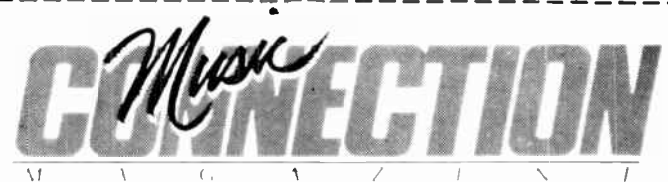
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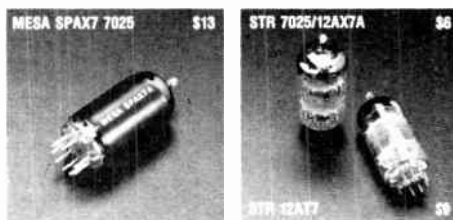
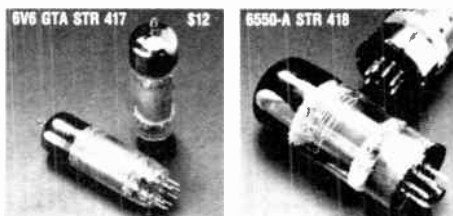
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