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In This Issue

FEATURES

The Carla Olson Text: Only the Strong Ones Survive

by Lawrence E. Payne

Up to a point, it's a familiar story: Young artist has big dream and follows it to Hollywood, where the struggle begins in earnest. The twist to *this* story is that Carla Olson never quit, never even wavered, in the pursuit of her dream. While neither Olson nor her band, the Textones, are household words as of yet, they're playing the very same music Carla heard in her head years ago back in Austin, Texas. There are times when the words "success" and "survival" are synonymous—this is one of them **12**

Inside L.A. A&R: Warner Bros. Behind the Scenes With A&R VP Michael Ostin

by Bruce Kaplan

In this, the first of a series of in-depth looks at major-label A&R departments based in Los Angeles, WB department head Michael Ostin clears away the myths and misconceptions in a straight-forward and penetrating discussion of the WB A&R setup and *modus operandi*. The accompanying "Chain of Command" chart reveals who's who and what's what within the Burbank-based operation **14**

General Public Gets Specific, Private

by John Bitzer

Immensely popular and looked upon with great "Tenderness" in L.A., this appealing spinoff of the English Beat is in danger of losing its audience base back home in Merry Olde. Co-leader Dave Wakeling confesses that it's a matter of art versus commerce, message versus beat **18**

The Velvet Underground Reloaded: Peel Slowly and See

by Richard Sassin

With the *V.U.* collection of previously unreleased Velvets tracks out, to be followed soon by pristine and inexpensive reissues of the band's three Verve classics, there's a definite buzz surrounding this incredibly influential *avant-garde* band from the lofts and alleyways of late-Sixties New York. Let Sassin clear away the cobwebs and guide you into the dark heart of the Velvet Underground **22**

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Feedback

Oh, No, Not Again!

Dear *Music Connection*:

My purpose in writing to you is to expose an incident which occurred at the Troubadour in W. Hollywood Feb. 9. My group, London, performed a concert to a full house without incident (which unfortunately goes against our dubious reputation). Anyway, having completed the show, we waited until 2:00 a.m. prior to being paid. Upon being paid, we were assaulted by an unknown employee of the club who was ranting and raving that we had not tipped the waitresses sufficiently for our drink tab, which was over \$150. We explained to the girl, who I believe was called Susan, that if there was a problem we would be glad to take care of the waitresses at our next show as our expenses had greatly exceeded our payment (which was questionable at that. I'd been told that throwing away discount tickets that come through the door is a common practice at the club, but I had never complained, as they were practically the only game in town for an unsigned band looking for notice from the labels). This Susan person wanted to hear nothing of this and proceeded to shout assorted obscenities. My drummer, Bobby Marks, had had quite enough of the whole ordeal, and returned some verbal abuses. Susan returned with a left hook and then attempted to tear off his face. My vocalist, Nadir D. Priest, attempted to pry the two apart, aided by Eddie, the manager. After the melee, we were finally paid and all was forgiven, or so we thought. As we were leaving the club—it was now about 3:00 a.m.—we were exiting out the bar door to the street when Ron, the head bouncer, grabbed Bobby and threw him on the sidewalk. Another bouncer tried to grab Nadir, but he pushed him away. Your faithful author, looking after his well-being, retreated into the bar in search of something heavy. Outside, Ron was kicking Bobby in the stomach against a parking meter. Nadir finally managed to stop Ron long enough for Bobby to escape. Ron cried out that he would get Bobby no matter what. Is this how they treat headlining bands at the Troubadour? I am sure the club has made quite a bundle off

yours truly and his cohorts and I find this kind of action intolerable. It is for this reason that I have chosen to boycott the Troubadour and London has chosen to assist Bill Gazarri in turning his nightclub (Gazzari's on the Strip) into an alternative to the exhorbitance and disregard experienced both by bands and fans who find themselves at the mercy of these people at the Troubadour. London will debut at Gazarri's on March 14 for a special showcase night, and our fans should find this a refreshing change.

Lizzy Grey
London
Los Angeles, CA

Pretentious Skit

Dear *Music Connection*:

We are writing to protest your unfair critique of our band, the Pretensions, in the last issue. Aside from a few fawning comments, it was unquestionably the worst review we have ever received. We challenge your readers to judge for themselves by attending our next performances at Footsie's in Pasadena (34 N. Mentor) on March 15 & 16 and March 21, 22, & 23. As far as we're concerned, that's the last time we ever try to bribe a critic. One thing is for certain—if we had a lawyer, you'd be hearing from him.

The Pretensions
Hollywood—& the World

Ed reply: Hey, sorry, guys. You're absolutely right—that review sucked. Because of your letter, we've fired the reviewer, Austin Tasius; he was insufferable anyway. Anything else we can do for you?

Nay From Niven

Dear *Music Connection*:

Concerning your comments (Jan. 31) re A&R openings at Capitol and EMI/America, whilst I have the greatest of respect for Messrs Menon, Perry, Lundval, and Zimmerman, and whilst I am flattered by rumours of their possible considerations, I must emphatically point out that, desirable though my services might be, I have never had any intention of severing my association with Great White, who are unstoppable and are on the brink of realizing their promise and considerable potential.

Alan Niven
Redondo Beach, CA

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GUEST COMMENTARY

Fusion and "New Age": Mood Music for Babyboomers

The record business is a numbers game. Great A&R spots trends, good A&R follows trends, and most A&R beats trends to death. In the last two years, I've become deeply involved in two musical styles that are not trendy at all. Their strength is that they fill a musical void. The demand for fusion and "new age" music is emerging with a vigor.

The kids who bought music in the Sixties and Seventies created the record business as we know it today. Before the Beatles, huge albums sold hundreds of thousands. The Beatles sold millions. Those kids have been weaned on buying albums for ten, 15, 20 years. The statistical expression for these kids has always been "babyboomers." The current delineator for successful babyboomers is now "yuppies."

What does this massive but musically passive demographic want to hear? They can afford to buy anything: records, compact disks, concert tickets. Their musical desires are not geared to Billy Idol, Twisted Sister, or Quiet Riot. That's what record companies are geared to sell.

A void has been created. The gap between what the major record companies provide and the babyboomers' taste. Fusion is on the rise. A blend of melodic jazz and rock, it titillates the more sophisticated audience but is still a *comfortable* medium of enjoyment. Weather Report, Return to Forever, and Mahavishnu influenced its musical maturity.

The artists on Windham Hill Records created a sound called "new age" music. I haven't heard the definitive definition of "new age" yet. From an *L.A. Times* article entitled "Baby Boom Rocks Music Scene Again," I take this quote about Windham Hill's music: "melodious, mood-provoking music that puts you in touch with those deep and warm feelings that give pleasure in an unhurried way." It works. George Winston, a Windham Hill artist, has gold albums and plays 4-to-

6000-seat venues across the country. The audience has found a sound.

I often wonder then, about the resistance a significant percentage of jazz stations have to playing fusion and new age. The purists claim that they are keeping the faith, keeping alive the "golden era." When I look at Arbitron ratings for the metropolitan markets, it's hard to find a jazz station listed. That means they are below one percentage point of the market in listenership. I don't think these jazz programmers understand the potential of their target audience. As purists, they aim to please other purists and, in effect, they severely limit the breadth of jazz.

But radio is catching on. Radio wants an affluent audience to coax advertising dollars to the station. The aggressive leaders in this trend have been certain adult and urban contemporary stations. KUTE changed to the "Quiet Storm" format, successfully developed by KBLX in San Francisco, at the beginning of '84. KUTE has heavily integrated fusion and new age music into its format. This airplay has translated into a devoted following that buys these artists' records and concert tickets. In San Diego, KIFM programs jazz every night with an emphasis on fusion. KIFM beat out six other A/C stations to become the top-rated station in the market. In Atlanta, 94Q, which plays six hours of fusion a night, received a 9.9 audience share (KLOS and KMET battle each other for numbers between 3.2 to 3.8). In Philadelphia, college station WRTI switched from a concentration on mainstream jazz to 40-percent fusion. Their audience share increased four-fold.

Fusion and new age *have* an audience. As marketing people in this world realize its potential impact, fusion and new age will increasingly be seen as a trend. It will be fun to watch.

—Howard Lowell

Howard Lowell was a former chart editor of Cashbox and editor of Record Retail Report. He has a strong background in promotion, publicity, marketing, and video. He has managed several local rock bands and currently manages "new age" talent Sandy Owen as well as fusion artists the Wayne Johnson trio, Jeff Berlin, and Perri.

Hollywood Closeup

FRED MOULTRIE: Super\$tar Money Man

by Kevin Henry

HOLLYWOOD—Congenial and the epitome of cool, master accountant Fred Moultrie hardly resembles the guy you would expect to have suffered a full-bore nervous breakdown during the recent *Victory* Tour.

"I'm in the midst of the Prince tour now," chuckles the 42-year-old L.A. native, who's become one of the most highly regarded and visible financial advisors in the music industry. Since going into practice and opening his own business-management firm in 1974, Moultrie—a USC graduate—has been honing his skills, increasing his prowess, and building a rep as a shrewd negotiator.

Amid the bickering that still continues in the courts, Moultrie admits the scenario of the *Victory* Tour swelled to nightmarish proportions at times. "I began working on the tour in February [of 1984], even before it got started. There was a tremendous amount of pressure on me because I had to be responsible for everything and everyone related to the financial end of the tour."

This commitment to the project also required a great amount of flexibility. "After a lot of shows, we had meetings until 4 or 5 a.m.," he sighs. "Then I'd have to get up early in the morning and have more meetings starting at 10."

The numerous meetings, according to Moultrie, were directly related to an obsession on the part of the artists to guarantee that the large sums of money being spent were not mishandled. "When you're dealing with millions of dollars," Moultrie maintains, "people become very concerned. You're talking about something that could have a permanent effect on someone's future."

Consequently, meetings were packed with "18-to-20 people," a jabbering group that included attorneys, advisors, and others who offered the Jackson brothers a barrage of opinions to sort through. Still, Moultrie states proudly: "Aside from members of their



Photo by Janet Van Ham

"When you're dealing with millions of dollars, people become very concerned."

family, there is no one the Jacksons trusted more."

The same trust comes from Prince, whose tour has thus far been a cakewalk in comparison to the *Victory* saga. "I've worked with Prince for years," Moultrie says, with a smile of relief. "It's a lot easier when you have one person making all the decisions during a tour. And in this case, it's Prince. You can get more things done when there are fewer people to deal with."

Moultrie thrives on the heavy sense of accomplishment derived from winning battles on a field frequently occupied by dubious agents, unctuous record executives, and others motivated solely by dollars-and-cents.

"Actually, I do this for several reasons," he explains. "There are the financial rewards, of course. But I get a lot of pleasure out of getting my clients a good deal. I like getting them an edge and teaching them something as well. A lot of deals made in this business are ripoffs."

Also gratifying is the reality that these efforts will make black artists more aware of how essential solid handling of business affairs is.

Continued on page 9

News

INTERNATIONAL CONVENTIONS

Local Attorney Finds MIDEM "Alive"

by Ben Brooks

HOLLYWOOD—This year's MIDEM conference, held the last week of January in the South of France, was so stimulating and productive that at least one U.S. attorney came back with a cachet full of deals and memories. Representing his firm, Cooper, Epstein & Hurewitz, attorney David Robinson succeeded in setting up overseas distribution deals, renewing sub-publishing agreements, and securing new publishing arrangements for major U.S. artists and songwriters. And, in an ironic twist, Robinson discovered a band from L.A. called Photograph and initiated worldwide deals for the group.

"They went over to MIDEM trying to interest people in product they had tailored for the European market," said Robinson about Photograph. "They had four

masters which everybody there recognized as the new Abba of the Eighties. With the incredible reaction they were getting, they realized that they were going to need a lawyer, and some people turned them on to me and they tracked me down. They had nothing going for them when they left L.A. and now have several major labels after them. They will have major worldwide distribution."

Held at the Palais on the seafloor of Cannes, MIDEM struck Robinson as being much like an auto exhibition. "Companies from all over the world buy booths where there are little rooms with stereo systems. You go around to the booths and make appointments to see people based on a directory that lists their job occupations. There were literally thousands of people walking around with Walkmans on their ears. The bottom line

is that people are discovering what's going on in different countries of the world. It's really an international consciousness-raising experience.

Via the clout of Cooper, Epstein & Hurewitz, Robinson was able to sit down with presidents of major international record companies and negotiate his deals. He was shocked to find an extremely open-minded attitude throughout the convention. "It was so inspiring to have people be so open to music," he said, "unlike dealing with American A&R people, where you get that closed, insecure, hedging-their-bets attitude. It made me feel that the music business is alive with a capital 'A.'"

In what Robinson described as a "very chaotic" week with 20-hour work days, there were a lot of revelations. "The thing that I was astounded about was the worldwide popularity of heavy metal. Punk in Europe has evolved into heavy metal. That was the most prevailing image that I got. Dance music is still real big, particularly in Southern Europe. Independent producers in the States can speculate and make some dance records and get them sold over there. There are record companies who will take licenses of

Continued on page 9

AWARDS

U.K. Awards Reveal Contrasts in Taste

by Ben Brooks

LONDON—In the British equivalent to America's Grammy Award ceremonies, the U.K. celebrated its popular recording artists on February 11, with the three-year-old British Record Industry Awards (BRIAs). Presented by the British Phonographic Industry, Ltd., the BRIAs were televised for the first time to an estimated eleven-million people in conjunction with a live audio BBC radio broadcast.

In addition to a standing ovation given to Bob Geldof for his organization of the Band Aid single, "Do They Know It's Christmas," there were live performances by Tina Turner, Bronski Beat, Howard Jones, and Alison Moyet, one-time member of Yazoo.

Held at the Grosvenor House Hotel in London, the event pointed up the contrasts in taste between the U.S. and U.K. Paul Young won the Best British Male Artist category over David Bowie, Howard Jones, Nik Kershaw, and Paul McCartney, while Alison Moyet

took the corresponding Best Female category, defeating Tracey Ullman, Sade, Annie Lennox, and Kim Wilde.

Wham won the Best British Group category over Queen, U2, Bronski Beat, and Frankie Goes to Hollywood; and Prince beat Michael Jackson, Lionel Richie, Bruce Springsteen, and ZZ Top in the Best International Artist/Group running. Frankie Goes to Hollywood did reap the best single with "Relax," beating out their own "Two Tribes," along with Bronski Beat's "Small Town Boy," Wham's "Careless Whisper," and Sade's "Smooth Operator."

Sade won the Best British LP award with her debut album, *Diamond Life*. Other entries in this category were Nik Kershaw's *Human Racing*, U2's *Unforgettable Fire*, Queen's *The Works*, and Frankie Goes to Hollywood's *Welcome to the Pleasuredome*. Trevor Horn was the Best British Producer for the second time in three years of nominations. He competed against

Peter Collins (Nik Kershaw, Tracey Ullman), Laurie Latham (Paul Young), Steve Lillywhite (Big Country) and the duo of Tony Swain and Steve Jolley (Alison Moyet, Spandau Ballet, Bananarama).

The Best British Comedy Album went to Neil Nigel Planer for *The Funniest Hole in My Shoe* over Weird Al Yankovic, Mel Brooks, Roland Rat, and Alexei Sayle. And the Best British Classical Record was Vivaldi's *Four Seasons* by the Academy of Ancient Music, directed by Christopher Hogwood. In the film track division, Prince's *Purple Rain* beat *Footloose*, *Give My Regards to Broadstreet*, *Electric Dreams*, and *The Woman in Red*.

The Best British Video award sponsored by the BBC One's *Top of the Pops* went to Duran Duran for "Wild Boys," while the Police were given a special BPI award for contributions to British music. Determined by artistic rather than sales merit by the 140-strong members of the BPI—including large and small record companies—the BRIAs lack the history and worldwide influence of the Grammys. Nonetheless, their influence is already being felt on these shores.

SIGNINGS & ASSIGNMENTS

by Ben Brooks

The A&R shuffle continues with Neil Portnow exiting *Arista Records* for a similar VP position at *EMI Records*. Simultaneously Jamie Cohen moves from *EMI* to assume a position on *Arista's* West Coast A&R staff. Meanwhile Tom Whalley has left *Warner Bros. Records* A&R to take a more visible post in the *Capitol Records* A&R department. These moves follow a less recent move by Peter Philbin from *CBS Records* A&R to *Elektra/Asylum Records* as VP of West Coast A&R.

After eight years with *A&M Records* in press and international, Jason McCloskey has left the label to pursue independent writing endeavors. No replacement is expected, though Anne Harringer is currently acting in McCloskey's absence.

Jim Cowser has been named vice-president of electronics at *International Music Company (IMC)*. He moves up from the post of electronics manager and will be reporting to Jerry Freed, president of IMC. In addition, Dick Wilkes has been appointed to head up the distributor and export division at IMC. He was the Northwest district manager for Pioneer Electronics.

Don N. Nelson has been named general manager of radio station *KMGG/MAGIC 106 FM*, the Los Angeles *Emmis Broadcasting* outlet. Simultaneously, Doyle Rose will move from general manager to vice president and regional manager for *Emmis*.

Michael Levine Public Relations Co. has signed *Air Supply*, *Bruce Cockburn*, and *Keel* to its Music Division.

Tom Gorman has been named national promotion director at *Capitol Records*. He was formerly *Capitol's* Minneapolis-based regional promotion manager.

A new home video tape distribution and sales division has been announced by Dennis White, executive vice president for *Capitol Records* Group services. The division will be responsible for the worldwide distribution of the preeminent *EMI Music* and *PMI* films and video products as well as the licensing, marketing, and distribution of third party product lines. The division will be headed by Dan Davis.

Lorraine M. Rebidas, national director for *Peer-Southern Productions*, has resigned her post and can be reached at (213) 931-6118.

Exposure Public Relations has signed *Capitol Records' King Kobra* on the eve of the band's first single, "Hunger," from the debut album, *Ready to Strike*.

Bob Ringe is the latest addition to *APA's* stable of agents, it was announced by president Jim Rissmiller. Ringe was an agent at *William Morris* in London for four years and in the L.A. office for six years.

Mark Woods has signed an exclusive agreement with *Strong-Arm Management* on the heels of a finished demo for *MCA Records*.

David Bean has resigned his position as president of *Pacific Arts Video Records* to move into independent development of feature films, home video, and television. He will remain a consultant to the firm in an ongoing basis.

Stuart Hornell and Tom Bradley have been promoted to the positions of Managing Director and Senior Director of *Rondor Music-London*, respectively, it was announced by the chairman of the board of *A&M Records*, Jerry Moss.

News

CLUBS

Several Nightspots Face Legal Sanctions Involving Liquor, Dancing

by Murdoch McBride

SANTA MONICA—The city attorney's office here has confirmed that hearings will take place to determine the veracity of charges brought by that office against the 321 Club, also in Santa Monica.

While unable to give any specifics on the case due to the sensitive nature of the circumstances and the fact that the matter is still considered "sub-justice," Jeff Holtzman from the city attorney's office was able to confirm that hearings will be conducted in Council Chambers from March 19-29. The format of the hearings will be public, and will be overseen by an Administrative Law Judge at Santa Monica City Hall, 1685 Main Street, 2nd Floor, from 9 a.m. to 5 p.m.

The charges against the club stem from a reported history of ABC violations regarding minors, alleged non-compliance with the terms of the club's liquor license, and some instances of violence involving patrons and club employees alike.

The official complaint by the city asks for revocation of the 321 Club's liquor license due to some instances of reported sale of alcohol to minors, and the city's belief that the club is selling alcohol to walk-in patrons who are not actually members of the club. The 321 liquor license is a "membership" license; the club may sell memberships and hence serve only these members with alcohol.

An unnamed source confirmed that there is some concern that the 321 Club may sell memberships on a nightly basis, and in doing so be in violation of its membership status. Such attendance "memberships" would have to be proven in order to be actionable against the club. A recent article in the *L.A. Times* cited the 321 Club's recorded-message tape, which implied that newcomers need only pay an admission fee to gain entrance to the club.

An important factor in the case is the youth element that is apparent whenever the club is busy. Due to its lack of age limit, the 321's location, and their recent

remodeling, the club has become a popular night spot for youths who attend various video premieres and other functions connected with the music industry. While adults are served alcohol, possibly in violation of the club license, teenagers either acquire liquor through deception or outside the club, where they have reportedly been found drinking on neighboring property.

Just two years ago the Troubadour, in West Hollywood, was facing similar problems with regard to patrons misbehaving, littering and being noisy. Manager Ed Karayan recently reported that after investigating "rounds," where doormen collected trash and policed the area around the club, complaints became less frequent. Later, the more flagrant matter of patron vandalism was addressed, and Karayan sought to simply replace all property that appeared to be connected to club patrons in any way.

The 321 Club is not the only Westside club facing city pressure: Madame Wong's West is dealing with a relatively minor amount of complaints, which Esther Wong is seeking to deal with as a requisite to her planned remodeling.

In other club action, the L.A. Police Commission revoked the dance hall permit of Odyssey I because of mounting complaints from neighbors. The Odyssey I is a popular teen-dance club open until early morning hours. The move does not shut the club down, but bars dancing. In what may result in more complaints from neighbors but support from the music community, the club still has a permit that allows it to provide live entertainment.

In a related development, Los Angeles County Supervisors joined the apparent movement to ban teen-dance clubs, voting 5-0 to support state legislation designed to regulate activities at non-alcohol clubs catering to minors. In addition, a movement spearheaded by Los Angeles city officials is under way to seek state legislation to ban youths under the age of 18 from dance clubs, requiring those under 16 to be accompanied by a parent or guardian.

PERFORMANCE

Multimedia Show Dazzles Palace; Creators Tap Diverse Technologies

by Sue Gold

HOLLYWOOD—A new art form dubbed "Electro-Media," utilizing music, computer graphics, real-time animation, videos, lasers, and dancing, was debuted at the Palace in Hollywood on February 12. Entitled "On the Threshold," the show included 18 pieces employing some of the most sophisticated equipment in video and computers available today. While a number of pieces exclusively used real-time animation, video, and lasers projected on a giant screen, many featured live performances with dancers and music which in turn activated the lasers and animation.

"I don't think people realize that a lot of it was done in real-time and live animation," said administrative

director of On the Threshold, Inc., Cathy Davis. "There were some things that were pre-recorded, but most of it was live. We showed that we can use electro-media—and do it live—and have it work."

Ed Kramer, visual director of the show, explained, "The visuals are extremely varied. We have video effects through computer-generated effects. The computers control laser images. The music is fed into a computer and then it creates images."

While only 18 pieces were performed, more than 120 were submitted for consideration, according to the event's producer, Joan Collins. "We picked the ones we felt could demonstrate the technology the best," she said. "What we're doing more or less is presenting possibilities for the future."

JAZZ

Silver Brings "Message" in Rare Ebell Showcase

by Frankie Nemko

HOLLYWOOD—Horace Silver, the veteran jazz pianist and composer, will bring his specially commissioned work, entitled "Message From the Maestro," to the Wilshire Ebell Theatre on March 22 in a rare Los Angeles concert.

Originally written for the American Society of Composers, Authors and Publishers (ASCAP) tribute to Duke Ellington, and first performed in New York, the local presentation will be by the Los Angeles Modern String Orchestra, directed and conducted by William Henderson.

The orchestra will be augmented by flautists Don Menza, Kay Pizzi, Ernie Watts, and Buddy Collette; a jazz trio (including Silver on piano); a mini-chorus of singers; and a narration by actor William Marshall. A new work entitled "In Tribute" will also be featured the same night. This will be a dedication to such jazz greats as W.C. Handy and Scott Joplin, among others, who, according to Silver, have "been an inspiration in



Silver gives a "Message From the Maestro."

my musical development."

The entire concert will be recorded for release sometime this year on Silver's own label, Silveto Records. Silver also announced the inauguration of a new record label, Emerald Records, which will be devoted to the preservation and recognition of jazz music. The first release will be *Horace Silver—Live 1964*, featuring Silver's quintet at the Cork & Bib club in New York. Along with Silver are saxophonist Joe Henderson, Carmel Jones on trumpet, Roger Humphries on drums, and Teddy Smith on bass.

News

BENEFITS

Local Musicians Join Benefit Bandwagon

by Katherine Turman

HOLLYWOOD—In the spate of local celebrity-packed benefits, Los Angeles musician Devin Payne held two successful shows at the Roxy to benefit Child Find, Inc., an organization formed in 1980 to locate missing children. Though veteran rocker Payne has finished a nine-song album entitled *American Boy*, his career has taken a backseat to his work for Child Find.

L.A. bands Michael McMahan and Blow Up played on the February 13 and 14 shows, respectively, and, according to Payne, about 1400 people attended the combined performances. At the benefit Herve Villechaize (Tattoo) of TV's *Fantasy Island*, L.A. Raider Lyle Alzado, and Payne's wife, actress Karen Carlson, spoke about the terror of missing children. Actor David Soul, Carlson's ex-husband and a father of seven, was slated to host the benefits but was unable to attend due to a previous commitment in France. He did, however, speak at the press conference held on the morning of the first show.

Soul was the director of Payne's \$90,000 twelve-minute music video, "Fooling Around." A 30-second public-service announcement entitled "Children Find Children," showing the photos of missing children, has been produced in the hope of reaching the youths. The PSA, utilizing footage from Payne's video, is being sent to 650 television stations, and the National Academy of Video Arts and Sciences (NAVAS) will edit the spot each month—inserting new pictures—for a total of 54 photos over a six-month period.

At the press conference, Assemblyman Gray Davis, who is passing legislation to aid the search for missing children, lent his support. Mick Kennedy of NAVAS gave Payne an American Video Award for the "best use of a music video for a constructive purpose."

Payne plans to take his six-man band, which includes guitarist Steve Hunter and keyboardist Gabriel Katona, on a benefit tour to Miami, Chicago, and New York within the next several months. He noted that he was "not restricted to Child Find," but the plight of missing children. "It's the cause, not the

company," he added.

The father of 10-month-old Kelsey, Payne calls child abduction a "war under our noses." He hopes that a cross-reference directory, with every child in the country registered, can be established. Payne was inspired by seeing the program "Adam" when his wife was eight months pregnant. "It made me violent, and the problem stuck in my mind. It's bigger than all of us," he said.

While Payne hopes for a record deal, he emphasizes that he "wants to leave the world something," and for this cause, he is "on a soap-box."

In other benefit activities, Broken Homes, the Unforgiven, and the Rocking Bozos performed for a Valentine's Day Band Aid trust event at the Family Fun Time Arcade in Granada Hills. The event, attended by about 200 people, was staged by Sunnie Miller and Ralph Sehnert. Although Miller called the \$10 minimum donation a "drop in the bucket," she hoped it would "keep the spark going." Highlights included Bonnie Bramlett singing "Amazing Grace" with the Unforgiven, and a \$100 check sent by Bernie Taupin.

Future local benefits include a Roxy show on March 7 featuring the Brooklyn Brats called "Rock for Liberty." All proceeds will go to the Statue of Liberty/Ellis Island Foundation. Also appearing will be Jon Barr and Network, with actor Tony Danza hosting.



Payne fights "war under our noses."

Hollywood Closeup

Continued from page 6

"That's what I love about people like Ray Parker," Moultrie says. "He's right there with me during negotiations and he wants to know exactly what's happening. And, he knows that I'm behind him 100 percent."

Encouraged by the growing number of artists who are flourishing as crossover stars, Moultrie is still disheartened by the still-sizable number of performers who have failed to crack the mainstream while less-talented white artists enjoy mass pop appeal on the strength of extensive airplay. He feels, too, that racism still blooms in the industry itself. "I have definitely had to pay my dues to get where I am," he says, without bitterness. "But that small circle of people that do what I do is hard to get into—they attempt to shut blacks out." Hopefully, a foundation for minority students created by Moultrie will give blacks and other minorities a fighting chance at muscling into this all-but-closed field.

Meanwhile, the Prince tour, another dazzling and expensive production, has been conducted under the watchful eye of Moultrie, who has once again coordinated and accounted for all the dollars spent on hotel rooms, transportation, and myriad other expenses pertinent to the fluid operation of the show and tour.

MIDEM

Continued from page 7

masters, pay a couple grand advances, good royalties, and sell records. There is little or no market for fusion or jazz outside the U.S. But there's quite a market for R&B in the U.K. and Germany." Robinson was also surprised to see that there is very little demand internationally—outside of Japan—for white American pop/rock groups like Bryan Adams, Journey, Loverboy, Chicago, and Huey Lewis & the News. "That kind of music is identified inside the rock & roll media as being 'corporate rock' and very much the product of the American record company mentality—a mentality which is not finding sympathy outside the U.S.," he said.

Robinson was also alarmed at the low profile taken by American record companies at MIDEM. Most of the major U.S. companies did not officially attend. "I don't think there's anything to compare to MIDEM in the States," he concluded.

RADIO REPORT

by Kenny Ryback

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

KROQ-FM

Prime Movers
Tazers
Wall of Voodoo
Animation
Living Daylights
Danny Elfman
Untouchables
Sparks
Boy Waiting
Local Music Show
Vandals
Fools Face
Unforgiven
Field Day
Droogs
Hollywood Hillbillies
Tomcats
Redd Kross
Homeless
Screamin' Sirens
Billy Sheets
Bone Daddys
Frankie S. Band

KLOS 95.3

*Rough Cutt**
*Los Lobos**
*David Lee Roth**
Danny Spanos
Dokken
Armored Saint
Local Music Show
Warrior
Rat Sally
Beat Farmers
Paul Duffy
Javary & Miles
Droogs
Brave Tears
The Clue
Gary Warren Band
Ninja
Animation
Metal Six-Pack
Warrior
Great White
Delirium
RATT
Quiet Riot
Alcatraz
Brooklyn Brats

KQCC 105.5 FM

*Blasters**
Beat Farmers
Animation
Living Daylights
Danny Elfman
Los Lobos
Sparks
Drop in the Gray
Textones
Leaving Trains
Rockin' Rebels
Prime Movers
What's New For Lunch
Legal Weapon
On Line
Saldana
Alfalfa
Bang-Bang
Laws of Motion

KMET 94.7 FM

*Los Lobos**
Guffria
David Lee Roth

FINE TUNING:

RADIOACTIVITY: If you have been listening to KMET the past few weeks, you have been hearing songs that you haven't heard for years—and almost no metal. In the meantime, KLOS has appointed new Program Director Tim Kelly to go head-to-head with the MET. Kelly comes to us from Chicago, where he was most recently program director at WLS-AM, and prior to that, he was with Chicago's WLUP. With new programming departments at both stations, and the current state of flux they're going through, it will make for some interesting listening during the coming months.

BAND-AID III: Last weekend, KLOS devoted its entire programming to a radiothon benefitting the American Red Cross African Relief Fund. Celebrities from all forms of entertainment joined in making pledges and asking for donations with the KLOS staff. Local celebrities who were scheduled to appear on the show included Mayor Tom Bradley, Quiet Riot, the Biz, RATT, Keel, Shell Kepler, Carmine Appice, the Motels, and Lita Ford. They were joined by international stars ranging from Twisted Sister to Julian Lennon. If you missed the broadcast and still wish to contribute to this fund, contact KLOS Community Switchboard (213) 520-KLOS.

LOCAL NOTES

Compiled by Bud Scoppa

SPEEDING UP THE CREATIVE PROCESS: The craft of songwriting definitely carries some risks, according to Keel frontman Ron Keel. For "Speed Demon"—a cut on the group's new album, *The Right to Rock* (Gold Mountain/A&M)—Ron wrote the lyrics while driving his Trans Am at 100 miles an hour on the Hollywood Freeway in Los Angeles. "I had a tape of just the music playing, and the lyrics poured out of me the more I kept accelerating... I could've easily wrecked," says Ron. "Songwriters are a lot like actors when it comes to relating emotions," he concludes. "The only difference is that we don't get to use stuntmen." Editorial disclaimer to songwriters: The above is an anecdote, not a suggestion. The speed limit is 55 mph, even for artists who don't look back.

KEYBOARD S.O.S.: Gregg Wright, Jacksons' *Victory* guitarist profiled in our last ish, is currently putting a band together, and he's in need of a "singer and keyboard player of the melodic/hard-rock persuasion." Could it be you Gregg is looking for? If so, send pic/tape/bio to Gregg at 18653 Ventura Blvd., Suite 311, Tarzana, CA 91356. Good luck.



ANTICIPATION: Danny Tarsha, owner of Prime Track studio, joins Antix members Greg Clewly and engineer/editor Mark Healey in a headbangerish display of exultation as they listen to the mixes of the band's *Get Up, Get Happy EP*, produced by Don Dokken and just released on the McDon label through Enigma.



Photo by Janet Van Horn

PRINCE & HIS EVOLUTION: During his acceptance speech at the AMAs a few weeks back, Prince talked about the importance of risk-taking. But it was that very quality that was missing from his coming-out parties at the Forum last week, viscerally if not conceptually. True, he's a dazzling performer—perhaps the best rock has produced in the last decade—and his ability to unite the spirits and moves of Little Richard, Jimi Hendrix, James Brown, Sly, Elvis, and Bowie, often within a single number, makes Prince rock's canniest assimilator. His sharpness and perfectionism, combined with the challenge of satisfying his millions of new fans, have caused Prince to package this show as tightly as a sausage—every machine-made and human-played note, every carefully choreographed step, every bit of sexual and religious innuendo has been jammed just so into the concert's totality. This approach not only eliminates the slightest possibility of spontaneous combustion, it also becomes suffocatingly monolithic. It struck me that—holy smokes!—this show would play in Vegas with nary a change, and Prince has up to now represented the antithesis of that kind of ultra-packaging. Adding to the disappointment was Prince's surprisingly self-indulgent approach to endings (some of which seemed to last longer than the numbers they closed), mid-song jams (shades of the Sixties), and intros (the Revolution must've played the lead-in to "Purple Rain" 50 times before Prince got around to singing the first line!), not to mention the questions of sex and sin that the enigmatic superstar left dangling in the oddest places. While he may not yet have figured out how to enlarge the dimensions of his performance to take in his explosive commercial growth, it's only a matter of time before

his artistry catches up with his celebrity. He's too adventurous, too innovative to permanently forego the notion of risk-taking. Until that time, though, we'll be forced to ask ourselves, "Is it live, or is it Farmer John?"

CHARITY/BENEFIT CORNER: The Good Samaritan spirit seems to be bubbling up throughout the biz of late. Aside from the recent KLOS African relief weekend mentioned in Radio Report, we have... KEARTH sponsoring a Valley Blood Drive for the American Red Cross on Saturday, March 2, with blood donations being taken at the Red Cross Valley Blood Service Bldg., 14717 Sherman Way in Van Nuys... AMC Cancer Research's benefit LP/cassette, *MTV's Rock'n'Roll to Go*, featuring familiar hits from 14 of rock's biggest names... and the Third Annual "Rock'n' Bowl" Tournament for the benefit of the T.J. Martell Foundation for leukemia and cancer research, to be held on Sun., March 10 (6-10) at South Bay Bowl in Redondo, with tix 15 bucks at the door, among those who've reserved lanes are Tom Petty, ZZ Top, Hall & Oates, Bryan Adams, the Blasters, and Night Ranger.

NOCTURNAL ADMISSION: When Audio Editor Jeff Janning told Local Notes (Feb. 14) about the film project he'd been commissioned to write songs for, he got one thing wrong—the title of the film. Actually, it's *Born of Midnight*, not *Born of Darkness*. Feel better now, Jeff? Good.



Photo by John Mejia/ECM Studios

STEADY BOYS: Paul Ring and Timothy Eaton are unveiling a 24-track state-of-the-art studio they call Rock Steady Recording. Located at 7000 Santa Monica Blvd., Rock Steady boasts a super-quiet Neve console, a Studer 24-track, a Studer half-inch half-track, and lotsa outboard gear. We'd print the rates here, but you might think we made a typo. You can reach Paul and Tim at 213-464-7477.

WE REALLY GOT THE WRONG MAN: I must have overdosed on the Pepperidge Farm Goldfish ("The Wrong Man Goes to a NARAS Listening Session," Feb. 14). It wasn't Jeffrey Osborne who wouldn't let us photograph him at the NARAS listening party. It wasn't Jeffrey Osborne who unctuously waved at me afterwards in the A&M parking lot. It was James Ingram. Osborne didn't even attend the shindig. Sorry, Jeffrey. I had the wrong man. —Michael Fremer, the original Wrong Man.

QUOTABLE FOGERTY: We neglected to mention last issue the immortal lines uttered by Mr. Revival during a break in his recent MTV concert taping: "It's amazing what you can do with three shitty chords and a blatty sax." Indeed it is, Fogey.

KING-SIZE REUNION: Three kissin'cuzzin' bands—Let's Active, the dB's, and Chris Stamey—recently filled the auditorium of their common alma mater, R.J. Reynolds High School (wonder if they allowed smoking in class) in Winston-Salem, N.C., to raise \$5726.90 for the Red Cross Relief Fund for Ethiopia. Despite the worst snowstorm to hit the Southeast in years, fans from the Carolinas and surrounding sticks flocked to catch their first glimpse of the three acts in what was their first hometown appearance in years. Shown (from left) are Faye Hunter of Let's Active, Ted Lyons (Stamey's drummer), dB Will Rigby, Mitch Easter of Let's Active, dB's Peter Holsapple, Gene Holder, and Chris Stamey. Let's Active and Stamey will be at the Palace this very evening (2/28), by the way.



Photo Courtesy of IRS Publicity



Photo Courtesy of Pipe Records

CRY-CRY-CRY: The Silver Tears, formerly the Exiles, formerly the Pop, are doing shows in the local club scene under yet another name, the Holyboys. Explains Roger Prescott (2nd from left in band photo above): "It's our latest cover to keep us ahead of L.A. club politics, unseen by L.A. critics, and unidentifiable to the Santa Monica P.D." Prescott has good reason to be cautious—he was recently arrested for assault and battery after defending himself from an irate neighbor who apparently did not care for Richard Thompson's "Wall of Death" played for the twelfth time in a row at two in the morning. What a party-popper! On a happier note, the Tears are currently putting together a "Revenge of the Rickenbackers" Night at Wong's West on April 20th, inspired by the recent *MC* feature of the same name. Rickenroll bands (an acknowledgment to Larry Payne for the term) might check with Cathy at the club to find out whether any slots remain on the bill.

LATER THAT SAME NIGHT: Bay Area superband Night Ranger has been ensconced of late in Berkeley's Fantasy Studios recording the followup to the platinum *Midnight Madness* LP, with Pat Glasser producing and John Van Nest engineering. When that mission is accomplished, the tour-crazed Rangers will hit the road—or, more precisely, the airline terminal—with a bunch of dates in Japan beginning April 19th. Night Ranger plans on playing 150 shows before the year is over. By now, these boys should know how to pack a suitcase.

IF YOU CAN'T BEAT 'EM... Four Eyes and Joey Harris & the Speedsters, San Diego bands who were on *MICA* last year for about 15 minutes apiece, have merged into a combo they're calling Five Lines up. Good move. With labels merging, perhaps it's time for aspiring bands to follow suit—a new name, new duds, and soft contacts could do wonders... and the A&R secretaries will never recognize you.



Photo by Lesley Campbell

BREWING UP With Billy Bragg is the title of one of the most talked-about recent import LPs; this self-described "puckish satire" flaunts rock band convention by featuring Bragg's often-eloquent songs in the context of a single power-driven electric guitar, also played by Billy. He swung through town recently for gigs at the Palace, AI's Bar, and Texas Records, where this shot was snapped.

DENTED FENDER: The Red Rockers sent a "Get Well" card to Fender Musical Instruments after learning that the legendary company's sales were declining rapidly in the face of Japanese competition. "It's really terrible news," says the Rockers, whose arsenal features such Fender classics as the Stratocaster, Telecaster and Precision Bass. "Fender's shaped the sound of pop music as we know it," say the Rockers.

IPSO FACTO is the title of the debut LP by Social Fact, just released on the Fun Stuff label. Production chores were handled by Mark Eisenstein and the band's manager, Paul Anderson. Ex-Cheap Trickster Tom Peterson served as production consultant, with Russell Nathan Castillo of Producers Workshop behind the board. The band describes itself as a "techno-funk dance machine." Another Fun Stuff band, the Rave-Ups, are currently recording eight-track demos for their second album at Bad Sneakers.

(NOT) SUCH A DEAL: A young man walked into the *MC* offices recently with an offer that was easy to refuse. Seems he was selling tickets to an upcoming Clams show for a scant 3 clams... er... dollars. This enterprising person introduced himself as the Clams' keyboard player, Dave Thomas. A little suspicious, perhaps, because the band contains neither a Dave Thomas nor a keyboard player. What's more, when did it become policy to pay for complimentary passes? Well, if that doesn't interest ya, he's got some prime swampland in Florida for sale...

UNLUCKY TERRORISTS: On Jan. 22, Minneapolis visitors P.J. & the Terrorists performed at Club Lingerie (see page 28 for review), and—wouldn't you know—some creeps broke into their van while the band was onstage, lifting about \$600 worth of gear, in P.J.'s estimation. Anyone with info on the missing Yamaha power amp, Klipsch monitor, toolbox, football, and/or twelve-pack of Lucky's beer is asked to contact P.J. at (213) 938-4790. As the ripoffs proliferate, more and more locals are forced to consider the approach outlined by Dylan in "Like a Rolling Stone": "When you ain't got nothin' / You ain't got nothin' to lose..."



Photo Courtesy of Emergency Records & Filmworks Inc.

GROWNUP PRIZES are being offered in the first contest held by VH-1, MTV's new "adult" cable channel. (VH-1, by the way, was named after the Van Halen's oldest brother—i.e., number one son—an insurance salesman in San Marino.) Now get this: The "VH-1 Lush Life With Linda Ronstadt" contest, which will run on the channel from March 1 through March 29, offers a Grand Prize winner and his/her guest first class/round trip airfare to New York City, accommodations for two nights/3 days in a suite at a hotel, limo service during their stay, orchestra seats to a Broadway Show, and a private dinner with singer Linda Ronstadt. The prize also includes \$1000 spending money per day. The winner will also receive a full-length fur coat and a 1986 Lincoln Continental. Sign us up!

THE INCREDIBLE SHRINKING STARS: In Nolan Thomas' video version of his "Yo Little Brother" single (Mirage), you'll be startled to see a pre-pubescent Cyndi, Prince, Billy, and Ric—in fact, you'll see them right around here somewhere, too. Cute, huh?

CELEBRITY FAN DEPT.: We mentioned recently that John Fogerty was so taken with Michael Anderson's song, "No Love in You," as recorded by the Textones on the *Midnight Mission* LP, that he performed the song on his MTV concert special. Well, here's Carla telling Anderson the good news, adding, no doubt, that Fogerty had told her (and we quote), "Not only is 'No Love in You' my favorite record of 1984, but I always look forward to driving somewhere in my car so I can listen to it four or five times." Big John must have a tapedeck in his car, cuz the tune sure ain't in heavy rotation on any station we know about. The Textones are getting excellent press coverage, though, as you'll see when you get to page 12.

SOULFUL POETS Exene Cervenka (of X) and Henry Rollins (of Black Flag) will headline a spoken-word benefit to help keep the Lhasa Club open on Sat., March 9 (10 pm) at the venue. It's apt that Hollywood's most adventurous showcaser of esoterica be championed by these two risk-taking artists. Exene and poet Wanda Coleman have just recorded a spoken-word LP, *Twin Sisters*, to be released in late March by Freeway Rhino.



Photo by Gary Nishamini

The Carla Olson **ex** only the strong ones survive

by Lawrence E. Payne

There are a lot of people out there who are without jobs. I was laid off in 1980, and it was the first time in my life I had been without work. I couldn't budget myself, and I couldn't send out checks for bills. It was the most nerve-wracking experience of my life. And being on unemployment ain't as rosy as Ronnie and his friends make it sound. So, that's kind of where I get my fire from. I see things that just piss me off! And *nobody's* listening!"

Carla Olson, singer/guitarist and principal writer for the Textones, is obviously not without opinions. But what is most immediately evident is her openness and innate hospitality. At first sight, the striking blonde exudes confidence: her purposeful carriage and ready handshake, combined with a decidedly musical Texas drawl, will set the tone for one hell of a conversation. Within the confines of A&M Records' bustling P.R. department, Carla's character and intuitiveness bring the Textones' "Ricken roll" into focus.

"Writing, to me, is an extreme feeling. It has to be a really strong urge—desire, anguish, or pain," Carla admits. "See, I'm happy right now. I'm happy as a person, and I'm somewhat agitated as an American. In the late Sixties and early Seventies, David Bowie, T. Rex, and all that stuff from England had a major influence on me. That was an interesting era, because we were all so noncommittal then. Songs were about whatever: screwing, drinkin', or takin' drugs. I was never into drugs, but I was certainly aware of them. Later, it came back to haunt me, this need to write something that somebody in Huntington, West Virginia, hasn't heard about. Maybe there's no *Midnight Mission* in Huntington, West Virginia."

The Textones released their debut album on A&M Gold Mountain last October to rave critical response, most notably from the *L.A. Herald Examiner's* Mikal Gilmore, who likened their fast-paced, tuneful rock to that of John Fogerty and the Stones. The comparison was not premature, as both Creedence and the Stones rank among Carla's all-time favorites. More directly, he described her singing as a "raw, growling, irruptive vocal style that

owes acknowledgment to no influence other than its own zeal and compassion."

But critical raves do not a commercial success make. The public will, as ever, make up its own collective mind. And while a piebald mixture of world musics made its way onto America's 1984 pop charts, female artists enjoyed less than assured status. The Go-Go's third LP, *Talk Show*, failed to make a commotion, and another critical favorite, the Bangles' *All Over the Place*, received only momentary consideration from the retail public. But, as is readily evident in the Textones' debut, theirs is more than a mere rock & roll facsimile, packaged with extra cheese. Carla and her bandmates—guitarist George Callins, saxophonist/keyboardist Tom Junior Morgan, bassist Joe Read, and drummer Phil Seymour—have come too far to quit. They've been around, learned the craft, and nurtured a love for rock & roll, right down to its roots. *Midnight Mission* is loaded with all the punch, exuberance, and pure Americana for which other rock performers have become deified. *Midnight Mission* kicks ass, and the Textones are not about to call

it a day. As a matter of fact, hot-shot producer Jimmy Iovine has been enlisted to remix selected album cuts for inclusion on an EP. Iovine has worked with Tom Petty, Patti Smith, Stevie Nicks, and others.

"I don't know if that's just the way A&M does it with their new acts, or what," Carla ponders. "We feel there was some momentum lost, but that it was inevitable. All the Christmas crud was out, and they just don't have time for new acts during the Holidays. We did the best we could to keep the album going, and there are many stations around the country still playing it. It still seems to interest people. The main thing is to get out there and clue radio stations in on different cuts, and start makin' it a priority with the label. We feel it's the right time to do it, and that it's the right time for the airwaves. A year-and-a-half ago, it wouldn't have been, and we would have had an even harder time."

The Textones have their origins in an Austin, Texas, band called the Violators, which featured Carla and future Go-Go Kathy Valentine. In mid-1978, the two moved to L.A. and began the arduous task



Olson: "Once you get to know the music business, you realize most artists never have a chance."

Photo by Glenn I. Gross/JAI

of assimilating the hyped-up/power-pop/L.A. sensibility into their already-diverse blend of Brit-rock, R&B, and Texas blues. Another year passed without the two ever having made a concerted effort to collaborate in songwriting. But cohorts they were, and soon they joined bassist David Provost (Dream Syndicate, the Droogs) and Mark Cuff on drums. In honor of their birthplace, Carla and Kathy called their new band the Textones.

"For perhaps the first six months that I was here," remembers Carla, "I was affected by what was going on musically. Maybe Kathy and I were influenced by some of the singles we heard in Tower Records, like the Nerves, or possibly 20/20. It wasn't that we weren't already into that type of music, anyway. When we started advertising for musicians, Kathy and I both agreed we were going to place the ad for a 'Sixties-style rhythm section needed to complete a rock & roll band, influenced by Dave Edmunds, the Who, Yardbirds, Stones.' And of course, we didn't get any calls. We got calls from people who would say, 'I play any kind of music.' We didn't want people who played any kind of music. We wanted somebody who played the same kind of music we wanted to do. At the time, we wanted to get a cross between Merseybeat and Texas R&B. There were very few groups in L.A. that could groove like the Stones groove. It was real vogue to play very fast and furiously. And if you listen to our early 'Vacation,' from our import EP, and slowed it down to 33 r.p.m., it would probably sound about right. We were just going 90 miles-an-hour!"

Carla's transition from co-leader to leader, upon the departure of Kathy to the Go-Go's, was not at all an uncomfortable thing. "When Kathy left the band, it suddenly became 100 percent my thing. That was very comfortable. I'm comfortable on-stage by myself. It just happened that Kathy and I had a lot in common, and we got together to start a band in Austin. We felt good working with each other. But maybe our roots were a little spread out, which is probably why we didn't end up working together on a permanent basis. That's why she felt she needed to leave the band. And then, of course, she got the deal with the Go-Go's, and the rest is history."

The Textones continued under the di-

rection of fearless Carla, secure in the conviction that their unbridled zeal and rock & roll cause would lead them to similar circumstances. The Eighties were upon them, and there was nowhere to go but forward. Carla continued to provide the bulk of original material, which was augmented by tunes like the Motors' "Dancin' the Night Away," as well as a couple of hits by the Searchers. Callins, an old friend from San Antonio, and Morgan joined up in '81. "When we added our sax player, it was like a dream come true!" chimes Carla.

The eventual enlistment into Textones ranks of Read and Seymour in early '83 was a fortuitous choice. Read, formerly of Bram Tchaikowsky, Code Blue, and the Call, was ready for a lineup with some staying power. Phil Seymour, whose powerful vocals and drumming aided the early success of Dwight Twilley, was by then a fixture on the L.A. scene. Now,

"L.A. seems like a city of promises: Hurry up and wait, just give 'em one more song, play one more showcase, send one more tape."

Carla could concentrate on real communication. In her words, "a deal was secondary."

"There was a period of time when I didn't necessarily care what we were singin' about, because things looked pretty good. But during the last several years, we've been headed toward something the U.S. was headed toward back in the late Fifties, which is a very, very narrow-minded, holier-than-thou type of attitude. We don't need that, in my opinion. And I don't like to see people starving. They are starving whether the government wants to admit it or not. That's why I wrote 'Midnight Mission.' I went downtown to cash one of those checks on a bank with only one branch. We passed a sign that read 'Midnight Mission,' and it just cried out to me. I wrote it down on an envelope, and when I got home I thought about it. During the next two weeks, the song just gnawed at me."

An interesting thing about much of their initial LP's material is its strong social sentiment. According to Carla, that was not as intentional as many critics would believe. She explains, "When Tom Morgan wrote 'Hands of the Working Man,' none of us really thought of it as a hit. We were just frustrated over a situation, and the song emerged. The main thing is to entertain people, and that they can relate to what we're doing, and have a good time listening to what we're singin' about. A lot of times, the lyrics sneak up on people. They don't really know what's being sung about until they get down there and listen to it."

One listen is all that is needed to appreciate the undiluted power of Carla's voice. "Standing in the Line," for instance, is loaded with more rock & roll firepower than many of her predecessors could manage, let alone comprehend. She has learned not only to lead her band, but to complement their fundamental rock sophistication. She plays well, too.

"With women in rock & roll, I don't think it's tokenism, anymore. Several years ago, sure, it was definitely tokenism. I think the Go-Go's deserve every bit of success that they got, 'cause they worked hard for it. Their last album, which sold the least, was certainly their most proficient. It really broke a lot of ground for them.

"Women, in general, have to do their homework, and they have to be adept. I have a long way to go as a guitarist, but I started out as a guitarist, not as a songwriter, singer, or by trying to be a woman in rock & roll. I just wanted to be with the guys, and I wanted to play. I never got this attitude of, 'Hey—later, kid.' I worked hard. I was there to watch guitar players, and to learn. I got the respect I commanded. When the day comes that I don't, I'll have to look at myself in the mirror and find out what I'm doing wrong. A woman has to let people know she means business, that she can play, and that she can do as well as the next guy. Gina Schock gets the respect she commands, because she's good."

Carla's musical influences are far less of the feminine gender than the masculine. "Mick Jagger is my main influence. Jagger is rock & roll, and he is the quintessen-

Continued on page 20



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INSIDE L.A. A&R: WARNER BROS.

Behind the Scenes With A&R VP Michael Ostin

The first in a series of in-depth reports on the structure and function of major L.A.-based A&R departments.

by Bruce Kaplan

There is no genre of music more despised by critics than corporate rock: At the root of this homogenized trash, we are inclined to agree, are the corporate devils themselves. One imagines button-down people in little cubicles where the most creative work goes into weekly expense reports. In the largest offices, controlling these mindless and now-efficient beasts are lawyers, accountants, and salesmen who worship the Gold Calf: the Bottom Line.

At some companies, this paranoid vision may not be too far from the truth. But somehow, despite the fact that it is owned by the corporation which started as Kinney Parking (they paved paradise to put up a parking lot!), Warner Bros. Records has remained... HIP.

From Frank Sinatra to the Sex Pistols, Van Morrison, Rickie Lee Jones, Devo, Jonathan Richman, Randy Newman, Laurie Anderson, Christopher Cross, and His Purple Highness, Prince, Warner Bros. has exposed much of the best talent of the last 20 years, and done it with decided flair.

While hardly on the cutting edge, artists like Fleetwood Mac, Christopher Cross, Chaka Khan, ZZ Top, and Madonna are not exactly dogfood, either. This is gourmet pop for the masses. All in all, not the homogenized fare one might expect from the World's Second Largest Record Corporation. It remains a truly distinguished roster.

Though the company is owned by Warner Communications, it is still run by company chairman Mo Ostin, who has attracted an elite group of staff producers over the years that has included Richard Perry, Joe Wissert, Gary Katz, John Cale, Van Dyke Parks, and Michael Omartian. Veteran record producers Russ Titelman, Tommy LiPuma, and Ted Templeman remain on staff, along with Lenny Waronker, who holds the number-two slot as president of the company.

The company has had its share of rough times. After disappointing releases or lack of releases by such WB stalwarts as Rod Stewart, Fleetwood Mac, and Rickie Lee



Photo by Janet Van Ham

A&R, says Ostin, is ultimately about a "gut feeling."

Jones, many people had thought that company was beginning to suffer from corporate hardening of the arteries. But with major successes in 1984 by Prince, Madonna, Van Halen, Sheila E., Chicago, and the Pretenders, Warners is back in the game, improving the previous year's lackluster performance by 50 percent: from 1983's \$60-million to 1984's \$89-million in sales. Warners started this year with one of the fastest-selling records in its history: Centerfield, John Fogerty's first release in ten years.

Overseeing that distinguished roster, and coordinating that elite staff, which includes Felix Chamberlain and—until recently—Tom Whalley on the West Coast, with Karin Berg and Michael Hill on the East Coast, is Michael Ostin. At 30, he is Warner Bros.' vice president of A&R. Not surprising for a guy who discovered multi-Grammy artist Christopher Cross at age 24.

Under Ostin's supervision, WB's A&R organization played a big role in the comeback, making sound judgments regarding

producers and material, continuously scrutinizing projects in progress, and coordinating their activities with the related processes of image-building and marketing.

Ostin talked to MC about the process of finding, minding, and financing talent.

MC: Over the years I've heard people refer to "the committee system" at Warner Bros. Did it exist and does it still exist?

MO: There definitely was, and it's still intact to some degree. The committee system evolved because we had so many talented people here in the way of A&R people and staff producers. When you had the instincts of guys like Ted Templeman, Tommy LiPuma, Russ Titelman, Lenny Waronker, or Michael Omartian, why not draw on it?

There never was a unanimity, and there were cases when things got signed independently. It wasn't just the committee system.

I think we use the committee system as a cop-out—a way to pacify managers, a way to pacify lawyers, and say, "I listened to the tape and I'm gonna play it for the committee next week," which is easier than saying, "I listened to the tape and I didn't dig it and it's a pass."

MC: It's unusual to have an A&R guy as the head of a record company. It's usually an attorney or a marketing guy...

MO: Just the fact that Lenny is president of the company is a statement in itself. I think the fact that artists can sit down and talk about making records with the guy who is president of the company is an amazing asset. Last fall, Lenny was in the studio producing Eric Clapton.

MC: Who runs the company when Lenny is in the studio?

MO: My father still runs the company on a day-to-day basis, although Lenny is the president and they work very closely together. But for all intents and purposes, my father still runs the company. And Lenny is in the studio less and less. The only

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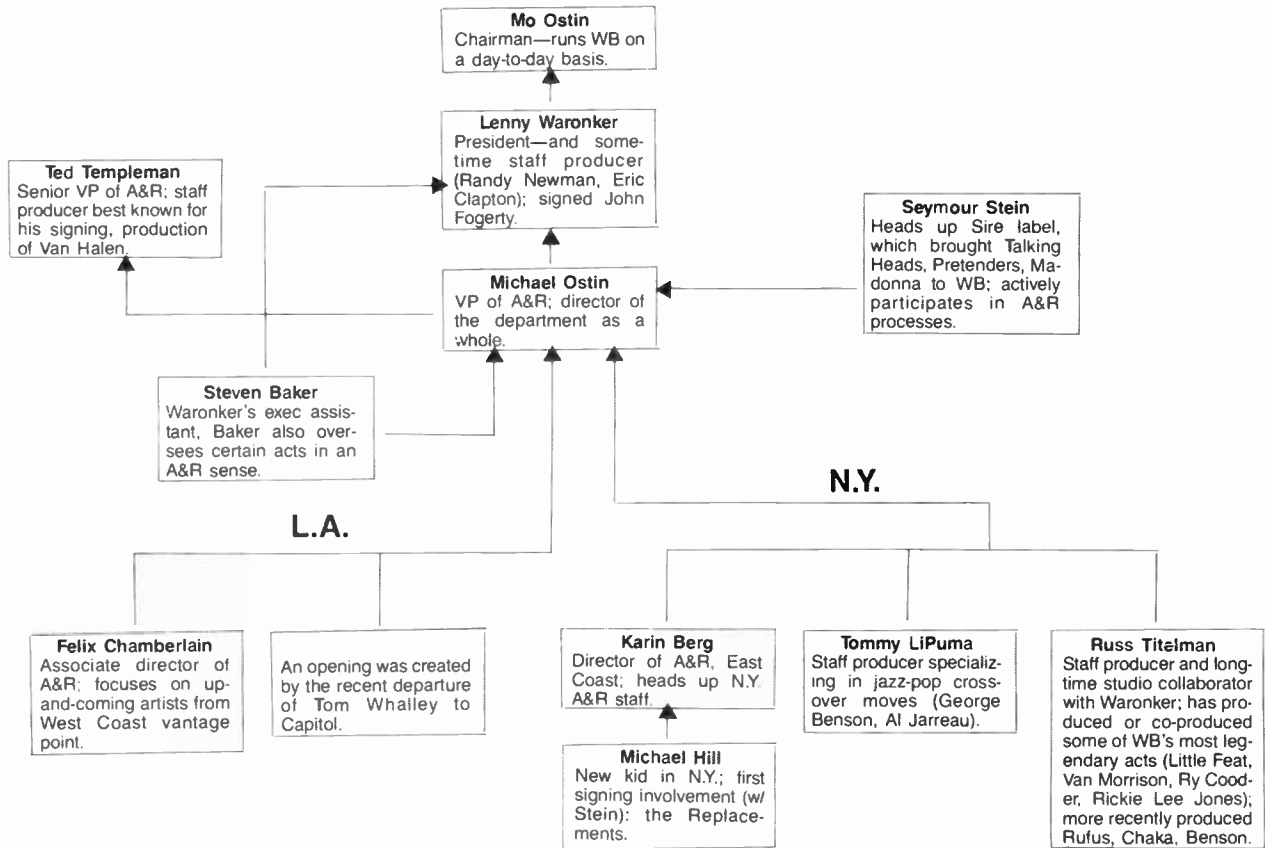
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A&R

Continued from page 14

artist he'll probably be working with on a consistent basis is Randy Newman.

MC: Do you get any resentment from people who don't know you about being the son of the WB chairman?

MO: You deal with it. It can work both ways. I was fortunate when I came to work for this company—I was hired by Lenny Waronker. Lenny's father owned a record company [Liberty], and his first experience in the record business was working for his father. He sat me down and said, "Listen, don't worry about it, just do the best job you can and your performance will speak for itself," and I've adhered to his advice.

I'm fortunate in that I have [my father's] vast knowledge and guidance to rely on. It's been extremely valuable. You can't go to school to learn the record business. I've learned a lot of what I do now through osmosis. Sitting at the breakfast table when I was a kid, going on business trips with my dad. Hanging out—when I was in junior high and high school, I'd go into the office and sit in Lenny's office, Ted's office, Titelman's office, and hang out and play records with those guys. I've been doing this a long time.

MC: How can artists contact Warner Bros.? Do you accept unsolicited material?

MO: Unfortunately, due to legal reasons, we cannot accept unsolicited material. We've been hit with a number of copyright infringement suits and it's been very expensive to defend ourselves against them.

MC: You don't feel you're missing anything? You get enough material from industry sources. . .

MO: Just look at my desk! We have a good enough ear to the street, and if a person's got that much to offer, somehow it'll filter down to us from a lawyer or a manager or some other reputable industry person.

MC: Doesn't it get a bit tedious listening to tapes all the time? How do you keep from getting numb?

MO: A great tape really hits you over the head, because they're so far and few between. Though it is more difficult now than ever, because people have figured it

out. With current technology, people can make great-sounding demos. There may not be a great song there, but the rhythm is together and they're crafting these little neat things that sound great. So you have to live with things a bit longer. But when you find something that is original and unique, it just sticks out. You miss some—but everybody does.

MC: Do you ever go out looking for a certain kind of music?

MO: There's never any thing I look for. I look for talent. Sure, you have a roster and you want to keep a balance and you may be conscious that you're looking for a certain kind of act. But because heavy-metal is happening, I don't go out and look for heavy-metal acts or when new wave happened I didn't run out there and look for new wave acts. It just so happened most of the stuff that we got in fell in that genre, because that's what people out there were reacting to.

MC: Do you do any singles deals?

MO: That's how Madonna started, as a twelve-inch deal. We put it out and got a great reaction, so we stepped it up and developed it into an album deal, and now look—it's a phenomenon.

Traditionally, we've always been an artist-oriented company; we've done projects where we felt there's been longevity. If you look back, most of the artists Warners has signed write their own material, which isn't the case at a lot of companies. But now, being involved with Sire, and because of what is happening in the marketplace, we're not as limited in that way, in respect to the type of things we're signing.

MC: Warners has always had a solid reputation for its staff producers, but at this point, it's been mostly the same guys for a while now.

MO: I've been thinking about that recently. If, in fact, we felt the need to round out the staff, I would look for an up-and-coming young producer. I think our current staff is very in touch with what's out there on the street. But that's an area in which we've had success in the past with Ted, Richard Perry, Joe Wissert, Gary Katz, John Cale, Van Dyke Parks, Michael Omartian—all these guys have been on staff at one time or another.

A case in point: We had a young ar-

ranger on staff by the name of Michael Omartian. Michael had been a session guy and an arranger had never had any success as a record producer. We had just signed Christopher Cross—that wasn't a committee decision, it wasn't something that everybody happened to agree upon, but I felt strongly about it and ended up signing him. It just so happened we had this guy [Omartian] and gave him a shot. Look what happened: five Grammy awards and 6,000,000 albums sold.

MC: With the emphasis on video, would a guy like Christopher Cross get a fair shot today?

MO: It's hard to say. There are so many intangibles that come into play. Obviously, timing is critical in this business, but I think great music always finds its place, and Chris happens to be a great artist. I think the stuff he does is timeless and would be valid anytime.

MC: So you don't automatically reach for the eight-by-ten glossies.

MO: No. With a heavy-metal band, I think it's important they look good and play well. Before I would ever sign a heavy-metal band, I would have to see them live—it's too important to the overall package, and image plays an important role in that genre. But the first thing that has to grab me is the music. If the music is strong enough, somehow you can overcome whatever obstacles are there. If the songs are there, that's where it all starts. The other important part of that equation is the producer. And there are a handful of guys out there to draw from. Obviously we don't exclusively use our staff producers—we have too large a roster.

MC: Superstar producers have become a major expense. . .

MO: Very expensive, but often they're worth it. We went out to get Nile Rodgers for Madonna, and it was worth every penny. It was very expensive. But he is a tremendous record maker. So if you can get a guy the caliber of Nile, it's like taking out an insurance policy.

MC: About a year ago, Warner Bros. dropped quite a few artists, including some critical favorites like T-Bone Burnett, Jonathan Richman, and one artist in particular who's heavily identified with Warners: Van Morrison. Is there a market out there for artists who sell,

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let's say, one- or two-hundred-thousand albums?

MO: If the deals make sense, sure. We would have continued with Van had the deal been in line, but the cost to pick up the option was prohibitive. Let's face it: This is a business and we are owned by a corporation, and therefore there has to be a certain kind of business sense that goes along with what we do. We're responsible to shareholders and to corporate entities.

It's becoming more and more difficult, with video and the cost of independent promo, but we still have Ry Cooder on the label, and we still have Randy Newman. But I'd say with 50,000 albums, we'd keep an artist we felt strongly about. Otherwise, it just doesn't pay.

The impetus for us to enter into an agreement with Slash [the maverick L.A.-based label that has provided WB with a number of young bands] was to fill the void that might exist at Warner Bros. due to those kind of financial considerations. We felt we could view Slash almost as a farm-club system, not to denigrate what they're doing on their own; you can tell by what's happening with Los Lobos and the Blasters, which are both acts that we here at Warners believe in. They do a good job at taking things at that level and then utilizing their own marketing resources; it's a good way to test something and see if it makes sense for an artist to be on a major label.

MC: Has it worked the way you

wanted it to?

MO: It's been working—this Los Lobos record has done incredibly well for us. They had the one album on Slash: We all heard the album, liked it a lot, we watched the album—it did well, and there seemed to be a lot of interest out there. The second album, we decided we wanted to make it a Slash/Warners project, which meant they had a much larger recording budget and that it would be marketed by Warners. We did a video and we did a good job behind that record.

MC: How about the Blasters?

MO: It's been a positive experience. They're in making a record now. I think it's been an education on both sides. I think the Blasters are really honing their craft, learning how to make records for a certain kind of market that exists out there. We're excited about the upcoming record and have very high expectations for them.

MC: When you sign a new artist, what is an average figure you can expect to spend, including the cost of signing, making a record, marketing and promoting it?

MO: It's all relative and it depends on the deal, but to give you a ballpark figure, \$200,000–\$250,000, and that's for one album. If you do a two-album deal, it's a half-million dollars. From where I'm sitting, five hundred thousand dollars is a huge amount of money, and I certainly feel a sense of responsibility to the artist, to myself and to the company, that if I'm going to make that commitment and sign that

act, I'm going to make sure I believe in that act, that I can communicate with that act, and that the record company feels the same kind of passion and commitment that I feel.

MC: Do you consult with other departments before you sign an artist?

MO: I think that A&R has to go with its gut [feelings]. I don't think we should ever have to rely on promotion or radio or publicity or any other departments that might influence. Because if there is talent—who's to say what people thought of Prince when we first signed him? If it's a special situation, a novelty record or a one-off dance record, I'll go to the dance department and ask them if they think they can get it played and that will influence my opinion, but that's different than signing an artist for a long-term career. Not to say that they don't have a valid opinion, but it starts to take away from that gut feeling, which is what A&R is all about.

MC: Will you sign something that you don't really like, but think will sell?

MO: You definitely have to divorce yourself from personal taste. You have to—it's part of the job. As VP and director of this department, I have 70 acts that I have to deal with. I don't love all 70 acts, but I get paid to work on all of those projects, so I have to divorce myself from my feelings about whether or not it falls in line with my personal taste and do the best job I can to make sure that each artist makes the best record that he or she possibly can. It comes with the territory. ■

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GENERAL PUBLIC

Gets Specific, Private

by John Bitzer

Back in 1980, the English Beat was a quickly thrown-together ska band with a political consciousness just as fierce as their pop was danceable. They walked a thin line between protesting and crooning, alternating between rough jabs like "Stand Down Margaret" (aimed at Prime Minister Margaret Thatcher) and silkier melody-twisters such as their cover of the lush "Can't Get Used to Losing You." One reason for their success was that both sides played off of each other: The social idealism (which stemmed from having been unemployed in a rapidly decaying industrial town) fed their pop songs with an aggressive energy that perked the ears of radio listeners; meanwhile, their melodic and rhythmic sensibilities provided an appealing bed for their political observations.

This synthesis didn't last long, though. As their chart success grew—they even received strong airplay in America for their third album's "Save It for Later" and "I Confess"—their music seemed to lose its edge. Vocalists/songwriters Dave Wakeling and Ranking Roger noticed this, and grew more and more despondent until breaking off from the band in 1983. "It just wasn't exciting anymore," says Wakeling. "It had started with the group writing the songs, and everybody being an equal partner in the Beat. But it gradually became less and less of a group activity, much the same way the Beatles ended up—Well, here's one of Lennon's and there's one of McCartney's—and it had gotten to the point where somebody would bring a song in and everybody else would learn to play along to it."

Obviously, Wakeling and Roger gain much more satisfaction from the democratic creative process than the individual, so to ensure equality on their next project, they announced their new name as General Public before the band was even formed. With this idea of teamwork in mind, they found ex-Specials bassist

Horace Panter, two graduates of Dexy's Midnight Runners—Mickey Billingham on keyboards and Stoker on drums—and guitarist Kevin White, a former English Beat roadie (ex-Clash member Mick Jones also guest stars on the album). Yet, it's not entirely democratic, as you might suspect. Even the other band members admit this: "It's their group," says Billingham, who, upon joining, enlightened Wakeling and Roger as to the names of the chords they were playing. "I don't mind, so long as everyone has equal input in rehearsals and recording." In other words, Wakeling and Roger steer the band's course and bring in the songs, but everyone else shapes and colors them, enabling the songs to be credited as General Public.

It was primarily this active feedback that

Wakeling and Roger were searching for, and found. And now that the edge has been restored to their music, the political ideals have also crept back into the forefront. The debut album, . . . *all the rage*, features the apocalyptic "Burning Bright," the blatantly anthemic title track, and even sloganeering like "from H block to Springbok" (meaning from the prison in Northern Ireland to the South African prison for apartheid protestors) on the cover. Not only that, but Wakeling claims there are even political lines in pop songs like "Tenderness": "What happens is lines crop up here and there in songs that are about passions, so there are odd lines in 'Tenderness' that I think are really strong political lines. I chose to stick them in a love song because they fit." So a line such



Photo by Ed Colver

Wakeling (with Roger): "You start off with the art part, then you have to come to terms with the commercial part."

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as "Words like conviction can turn into a sentence" might have first appeared as a political thought, but in a love song it becomes clever wordplay. It seems the synthesis that occurred in the early English Beat is at work once again.

One difference, though, is that Wakeling's lyrics have matured. Whereas earlier he would simply criticize, now he tends to criticize himself more to reach below the surface of situations and understand them more fully. "You start off by seeing faults," he explains, "and you think, 'Oh, this is a trend, isn't it? Lots of people do this.' And then one bright day, you do it, and that usually is enough to turn it into a song. Or it can go the other way, as in 'I Confess'—that was really personal, something I felt myself. But the more I started thinking about it, the more I spotted it in other people's actions as well. So I think the best things to write about are the personal things that you find are universal, and vice-versa."

But back in the beginning of his creative career, Wakeling wrote poems in school and hid them in his books. "I used to like writing poems," he reflects. "I'd sit there in physics classes trying to make things rhyme. I'd also do impersonations of people on the radio—that's how I realized what I wanted to do. I didn't want to write poems at all. Because by singing them, it brought up this spirit in you, and that made you know intuitively what the next line was. Whereas if you sat there trying to write it, it was much harder to make

words fit. So I found myself walking in the street in the rain—that's the best place. You start walking at the pace of the song, singing whatever lines you've got, and you start getting all hot and cold and the other lines start coming out. Sometimes you can stand and watch yourself to get in the mood. This became a habit with me, and I was really surprised when people started offering me money to do it. I was shocked. I always thought it was just nice to do lying in the bathtub or walking in the street."

Dealing with the fame that comes to someone who writes songs and sings them to people was also unexpected: "It panders to the weakest side of my nature," he smiles, "so the weakest side of me really appreciates it. Especially if you go shopping in the morning and you feel like death, and somebody stops you and says, 'Oh! You are so-and-so, aren't you?' You walk out of the shop slightly more bouncy." Putting on a more serious face, Wakeling continues, "But this is really dangerous. If you get enough people telling you you're great, you can easily stop trying to be great and just live off that."

The reality, though, is that even though General Public has just landed a song in the Top-30 in America, they still have a long road to hike before they're successful enough to warrant such praise on a worldwide scale. Presently, their highest concentration of fans is in Los Angeles, but they're in danger of losing momentum back home. Wakeling has a theory about why this is: "I think people who listen to

our records in this part of the world are not desperately poor, so they appreciate the political and social commentary more because they've got enough scope in their personal lives to be able to. Whereas in poorer parts of the world they just don't want to be reminded of it. So it was no great surprise that as we became more popular in California, we became less popular in Sheffield, England. Because there the people had a goal for a couple of years: They went to work marches and sang along with 'Stand Down Margaret' and 'Get a Job.' But at the end of two years, they *still* haven't got a job. And Margaret's just been elected for another five years, and the situation got so bad that most people are now saying, 'Will you please stop reminding us?' Now in California, there's more money. People here can afford to think about social realities."

But really, folks, General Public is not out starting revolutions—they're doing little more than playing bouncy pop/ska tunes and singing them to people. Wakeling sums, "I'm doing this for the sheer joy of it, and because I haven't got another job. Actually, though," he continues, "it's really tricky—you start off with the art part, then you have to come to terms with the commercial part, because if you don't sell your last record, no one's going to give you the chance to do another one. So if I write a song, and sing it in the bath, then make a record of it, and it sells, somebody will give me enough money to sit in the bath next week, and I can write another one." ■

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CARLA OLSON

Continued from page 13

tial rock & roll singer. But it satisfies me, not to emulate him, but to try to capture his spirit and his soul. To capture the essence of it is the real key.

"I think all of us can relate to classic rock 'n' roll, like 'Satisfaction,' and all the other stuff that influenced us in the Sixties—'Wooly Bully'—geez! Those things will always live with us. Of this era, maybe Billy Idol's 'White Wedding' or 'Rebel Yell' are classics, I guess. The kind of rock & roll we do is not done intentionally to stick ourselves back in another musical era. We just like that stuff. It's like getting dressed in the morning: You dress yourself until you feel comfortable. That's how we play, and that's how we write. If it sounds good to the ear, we go for it! I could never stand up onstage in a little miniskirt and go-go boots. I feel comfortable in jeans and tennis shoes.

Adamant as she is about her career and individuality, it is somewhat surprising she didn't build her reputation on the Southern circuit. Texas, after all, is home to some of the baddest musicians alive: Billy Gibbons, Eric Johnson, Stevie Ray Vaughan, Johnny Winter, and the late Buddy Holly. Carla reminisces freely about her childhood and early musical career, but California is the place she oughta be.

"My roots will always be back in Austin. Last summer I went back, and it seemed

to have grown by leaps and bounds. It's not even the same as when I used to ride the bus downtown to wait in front of the record store, where I'd already put down

Photo by Glenn I. Gross/JAI



Callins (2nd from left): "I think our basic attitude is a reflection of the promises that are never kept."

a dollar deposit on the new Stones or Beatles album. Of course, back then there

was only one record store in town. Since I moved six years ago, Austin has grown to be the Silicon Valley of the South. It needs to grow, but I'm finding it to be less and less the city I grew up in.

"I'm not really in touch with my old buddies, because I lost touch with everybody when I moved here. I certainly didn't mean to. It's just that—you know how L.A. can be—it can swallow you up, time-wise. It seems like only last year that I moved, even though it's been a long waiting period for the band. L.A. seems like a city of promises: Hurry up and wait, just give 'em one more song, play one more showcase, send one more tape. A month can lead to a year."

Like the rest of the Textones, there is very little bitterness evident in her conversation, despite her pointed opinions. That Southern hospitality, perhaps, tends to soften the L.A. edginess. The politics of the situation, says guitarist George, are ever-present. "I think our basic attitude is a reflection of the promises that are never kept," he reasons. "We just have to keep a positive stance. You can't come off like a jerk when you're trying to get a favor out of people, like 'Listen to my tape,' or 'Sign my band,' or 'Let's do an album.' Face it—you're asking them for a favor. They give you a chance for opportunity. If you have a prior success, you might be able to make a few demands. But when you're in the position the Textones are in, demands will only make them hang up the phone or slam the door in your face."

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"It's kind of frustrating," adds Carla, "that once you get to know the music business you realize most artists never have a chance. Several people have a theory that they have to hear it in the first eight bars, and I vehemently disagree with that. I just think that songwriting is so sensitive that you can't hear it in the first eight bars. I agree that a song has to grab you, but it doesn't have to steamroll you! There must be a definite reaction, because lukewarm is dangerous." Carla should know, for not only is she involved with Textones material, she is also a record promoter.

A Tex-tune generally relies not upon a tricky arrangement, but on the strength of its simplicity. George and Carla agree that their relatively democratic makeup sees to that. As a result, the immediacy found in their LP's individual tracks lends itself to a strong overall impression of the group and their music. *Midnight Mission* comprises songs written by Carla, Callins, Morgan, producer Barry Goldberg, as well as songwriter Joe Russo. Of special note are two numbers: "Clean Cut Kid," by Bob Dylan, and "No Love in You," by Michael Anderson. The former came about as a result of Carla's appearance in Dylan's "Sweetheart Like You" video, and the latter so pleased John Fogerty that he's recorded it for an upcoming Warner Bros. EP.

"I'm trying real hard to become a better collaborator," Carla confesses. "I've always written by myself. Kathy and I never wrote anything together. She wrote hers,

and I wrote mine. But collaborating is easy if I'm not moved to write something all by myself; if I don't have that burning desire to get the song out alone. Maybe it might turn out to be a better song if I collaborate, but there are some songs I just don't feel like tampering with. Usually with me, if a song comes out, it's like it's cast in stone. People always tell me, 'You can change it.' But a song becomes very personal."

Presently, the Textones are preparing for a national tour, which is not as automatic as it may seem. With or without label support, all systems must be aligned in order for such an extensive undertaking to succeed. A Kinks tour was to be the ideal vehicle for needed national exposure. Unfortunately, poor advance sales signaled a drastic measure by Kinks management, and sometime-Styx-member Tommy Shaw was added to most bills instead. Poor weather, too, is to blame for other false starts. A short tour of key Western locations in support of John Cafferty and the Beaver Brown band did, however, give the Textones a chance to sport their rock & roll flag before the masses. "We did Santa Barbara, Palo Alto, San Francisco, and Reno," says Carla, "and it was a blast! They were great!"

The foreshortening of the Cafferty tour put a temporary halt to the band's hopes for renewed label promotion. "It would have been a great bill, because the music is similar enough. It's not like putting us on with Black Sabbath. I want to

tour, but we're not gonna go out there and get stuff thrown at us. I would rather try to borrow money to play small clubs, rather than just sit here. If we can swing it, we wanna get out and play smaller places, if we don't get on a major tour. You can't just sit down and say, 'Well, we made a record and it was good. We got great reviews, but it didn't sell.' You can't just lay down and cry about it. You need to get up and say, 'This is what we need to do about it!'"

Carla Olson and the rest of the Textones—George, Tom, Joe, and Phil—have waited their turn on the rocky-go-round, and if necessary, they'll wait some more. And while Carla Olson relishes her life as a Textone, she is not about to let a radio-stardom fantasy get in her way. follows is dependent on their ability to come up with another just as good.

And while Carla Olson relishes her life as a Textone, she is not about to let a radio-stardom fantasy get in her way.

"Radio is becoming so pop-oriented, anyway. I guess it doesn't matter if it's a single or an album that's coming out, as long as it has your intended impact. I just like to entertain people. It's nice going to play for people in a little town and see them singing the words to your song, because you know then they did listen, and that you weren't writing just for yourself. I could write for myself and work a job for the rest of my life, but I don't really want to do that. I want to get out and make direct contact with people." ■



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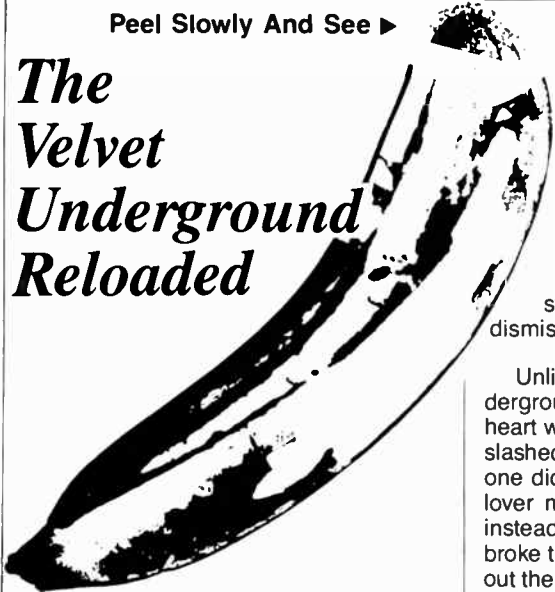
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The Velvet Underground Reloaded



by Richard Sassin

What a relief, only February, and already the best rock & roll album of 1985 is out; the rest is just dessert. (Hurry, Prince!) *VU* was recorded over 15 years ago and sounds like it was recorded tomorrow. It stands proud and timeless. And it is also a lot of fun to listen to. Besides being one of the most powerfully penetrating chroniclers of the end of the world in various disguises, Lou Reed is also one of the funniest. On this record, we can hear his humor and laughter combine with his pain and insight to communicate a personal diary that translates into a larger history of the times: then and now and later.

The Velvet Underground was one of the very few bands from the Sixties that grows stronger and more influential with every passing fad. It is *the* seminal band. The most meaningful and adventurous rock being performed in the Eighties owes an enormous debt to the Velvet Underground, and that alone should be reason enough to rejoice at this new collection. But, quite simply, this album is as fresh and exciting as new things should be. As outsiders, the Velvet Underground saw the world from a distance, which gave a clarity to their views lacking in other bands. The world was somewhere out there spinning and turning its back on the darker expressions of the Velvet Underground. While others sang, innocently enough, about chemical escape into mindless hallucinations, the Velvet Underground told of bleak addictions and nightmares of sex and death. They were citizens of a country somewhere between Europe and America called New York City, and wrote anthems and folk songs in their native tongue.

The band is important historically because it spoke of the unspeakable in popular music at the time, and the language used was true poetry of the mind *and* the streets. The music came from classically trained musicians who brought the screech of the subway, the howl of the poet, and the doo-wop of the streets to-

gether into compositions frightening, startling, and incandescent. Their originality alienated and antagonized the larger audience, and their success was minimal. As Dylan said, "There's no success like failure and failure ain't no success at all." Their haunting tales of life and half-life in the desperate microcosm of Manhattan Island were misunderstood as perverse propaganda and dismissed, except by a handful.

Unlike most rock bands, the Velvet Underground dealt with the internal. The heart was not broken in their songs, it was slashed or numbed into despair. The loved one didn't walk out the door to leave the lover moaning in extravagant self-pity—instead, he maimed and destroyed and broke through the emotional glass, ripped out the tender core, and escaped back into the wasteland to sell it. And if the promise of Paradise was in the poke of a needle, it was lost again in the train going uptown to score. The Velvet Underground tried to regain the innocence of discovery without judgment or sentimentality—it was the music of the future, and the future is *now*. People's lives (and music) were changed because eyes and ears had been opened to the (beautiful) monsters who lived in the shadows and offered Death and God and sex in a single fix of music. Tin Pan Alley would continue as though nothing had happened, but there was now a velvet underground waiting to rise.

The first Velvet Underground album, the Banana "PEEL SLOWLY AND SEE" one produced by Andy Warhol, is a time capsule of urban existentialism at its most moving and hopeless. The Warholian Universe reflects and refracts the tiny world at large, and what is most disturbing to most observers is the lack of "artistic" editing. Warhol's films, paintings, books, and this album leave the unpretty flaws and punctuations intact. There is no beginning or end—we are always in the middle of the experience. We stop and look at the accident, and our eyes don't cut away from the torn flesh or psychic bleeding until we've had enough to satisfy our quotient

of shock and renewed our own survival instincts. Warhol, with the Velvet Underground, listened to the sounds strangers make on the other side of the wall on the wrong side of town in the cold of night and set it to music. Twenty years later, "Heroin" and "Waiting for My Man" are still as powerful and transfixing as ever. Whether it's the lovely symphonies of Ludwig Von or the ecstasies of Blake or the Drifters up on the roof, where the air is fresh and sweet, or the Velvet Underground wishing to be born a thousand years ago to sail the darkened sea, it is the same search. They are all up on their spiritual roofs seeking to get closer to the stars, the outer limits, infinity, and/or God. This album is the aural equivalent of rereading William Burroughs—there are always new things to discover. This self-contained universe continues to exist without reason or promise. God is probably Andy Warhol.

John Cale's musical contribution cannot be overlooked. His electric viola and piano soar and screech behind Lou's vocals as Maureen Tucker's drumming shoots the beat through the urban jungle. (Later, Doug Yule and Bill Yule will replace Tucker and Cale just before Lou splits for England and the band splits forever.) Sterling Morrison brings new rhythm with his guitar and shares bass with Cale. Nico radiates European blondeness, adding another level of distance to the group. After leaving the Velvet Underground, John Cale will create some of the most innovative and intense albums ever made. *Fear* (including "Fear Is a Man's Best Friend"), *Paris 1919* and *Guts* are three of his strongest solo albums. He also produced the Stooges and Patti Smith's brilliant debut, *Horses*.

The other three Velvet Underground studio albums are as strong as any contemporary releases. *White Light/White Heat* includes the maniacal frenzy of "I Heard Her Call My Name," 17 minutes of the epic "Sister Ray," and the title cut, which Bowie performed on his Seriously Commercial Moonlight Tour at the end of Act One, to his credit (and which most of his *Let's Dance* audience did not even know, to their shame). The self-titled third album has, among others, one of the most beautiful and moving rock songs of all



The three original Velvets' Verve LPs will soon be reissued as midlines (cheap rock is the best kind, besides free).

time, "Pale Blue Eyes." Patti Smith preceded it in her act by saying that Lou Reed wrote it for Hank Williams, but whoever he wrote it for should linger on forever. Romantic love and loss intertwine, and hope seems to be strangled in their embrace, but memory comes to the rescue and treats the soul to an unexpected brush with kindness. This song could drive you crazy, it's so beautiful.

V.U. was recorded next but was not released until now. The last released Velvet album was *Loaded*, which contains both "Sweet Jane" and "Rock and Roll," two of the greatest rock & roll songs on this planet. My life has been saved by rock & roll more than once: I have been replenished, I have been blessed, I have been shattered, I have been accused, and I have been found innocent of all charges. Many times.

So the Velvets took the first steps in the uncharted territory between rock & roll and art and were locked out of both. This new album is a vindication, and although it contains tracks Lou has subsequently recorded on his solo albums, it's as strong as the previous three. The first cut, "I Can't Stand It," is classic Velvet Underground, full of swirling density, sharp guitar, and top-form singing—and it's also funny. Turn it up all the way, alienate the neighbors, and blast all the poseurs back to the sidewalk. The next song, "Stephanie Says," is such a pretty-pretty-pretty song, full of harmonic sadness, and it will later be an important part of *Berlin*, in a slightly different version.

"She's My Best Friend" is the Velvet Underground doing a song in the style of the Beatles, a short-lived pop group of the Sixties, but this is an ironic and strangely humorous view. "Ocean," beautiful and complete, is the core of the album and it washes over you with Lou's reading full of dread and longing. A song that is almost perfect, which is as close as anyone should come.

"Temptation Inside Your Heart" deserves to be quoted at length and out of context. It's Lou talking and singing with himself, but still leaving enough space for this song to bloom.

"One of These Days" is the band doing the Mamas & Papas, another short-lived pop group of the Sixties. Pretty funny. "Andy's Chest" is not something you want to see too often but it's great to hear.

The last song, "I'm Sticking With You," is a lovely duet between Maureen Tucker and Lou. It reminds me of "Coney Island Baby," and, in some ways, it's also about the glory of love and the exchange of vows—and impermanence and time. As this song faded, I couldn't wait to play the album again from the beginning; *V.U.* is full of rock & roll sound and fury signifying nothing and everything. These songs will hopefully be stolen and regurgitated by the punks of tomorrow; the Velvet Underground remain valid because they heard the truth and chose not to lie. I have seen the future of rock & roll and, as usual, it's Lou Reed's past. ■

Product Profile

► Drum Workshop Introduces 5502 Remote Hi Hat

Drum Workshop, the major American manufacturer of top-quality single and double bass drum pedals, introduced their 5502 Remote Hi Hat stand at the recent NAMM Winter Market. The new hi hat separates the pedal from the cymbals and connects them by a length of smooth, double-shielded cable. This allows the drummer to position the hi hat in the most convenient and accessible place around the drum set while maintaining full up-and-down operation capability. The Remote Hi Hat can be used as a regular hi hat, a tilting hi hat, or for double hi hat effects, and comes complete with multi-clamp, arm, cable, upper hi hat assembly, and a 5500 foot pedal base.



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For more information, please contact your local Drum Workshop dealer or Drum Workshop at 2697 Lavery Ct. #16, Newbury Park, CA 91320.

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AUDIO/VIDEO UPDATE

AUDIO

by Jeff Janning

Lion Share Recording Studios, Los Angeles, CA: Producer Quincy Jones is currently in with engineers Humberto Gatica and John Guess tracking overdubs and mixing "We Are the World." The song, written by Lionel Richie and Michael Jackson, is performed by USA for the World. Two Mitsubishi X-800 32-track digital recorders are capturing the event, which started after the AMA's. Basic tracks were also recorded here at Lion Share; however, due to the sheer number of superstar vocalists on the recording and the lack of a studio large enough to comfortably hold all the people, the vocal event was moved to A&M Studios, along with the recording equipment. . . . Qwest Records artist James Ingram is in with producer Michael Omartian tracking material for his new album. John Guess is at the console, with Larry Ferguson assisting. . . . Producer Albert Hammond is in with CBS artist Julio Iglesias mixing a new single with engineer Humberto Gatica and second Tom Fouce. Fouce is also assisting Tommy Vicari, at the board for producer George Duke, who is currently mixing Melissa Manchester's new MCA album. . . . New Edition, also on MCA, is in with producer Michael Sembello mixing their new single.

Producers 1, Los Angeles, CA: Warner Bros. artist David Pack is in self-producing his new solo album with engineer Ben Rodgers.

Grayhound Productions, Northridge, CA: Rock group Diamond is in tracking five sides for an EP. Lead singer Nikki Magnum explained, "We are a hard rock band who took time off from the L.A. club circuit to self-produce material which we will shop to the various labels around town. This way, if the A&R people come out to see the band perform and they like us, we already have a tape ready."

The Village Recorder, West Los Angeles, CA: RCA artist Rick Springfield is in with pro-



Brenda and Mike Sutton: Tracking at F.O.R., Burbank.

ducer Bill Drescher tracking overdubs for his new album. . . . Tom Petty is in mixing his latest effort for MCA, which he's producing along with Jimmy Iovine and Shelly Yakus. Don Smith is at the boards with second Steve Hirsch. . . . The Tans are in Studio A tracking their first album for EMI with producer Tony Berg and engineer Frank Wolf; Tom Nist is assisting. Nist is also seconding three Motown album projects, all of which have the immortal Roger Nichols engineering: the Waters, with Steve Barri and Brian Potter producing; Maureen Steele, with Steve Barri and Bobby Sandstrom producing; and Michael Lovesmith, who is splitting production duties with—you guessed it—Steve Barri!

F.O.R. Studios, Burbank, CA: The Suttons (Mike and Brenda) are in tracking four sides, which Mike tells us "are to be label-shopped." Joel Soifer is engineering the self-produced package.

John Hill Music, Inc., New York, NY: Currently in a growth stage, this studio is undergoing construction and is designed with an eye toward the future of electronic music. Equipment will include a Sound Workshop console, Auto Tech 16-track (2-inch) recorder, Big Red, Auratone, and Yamaha NS-10 monitors, and an extensive list of outboard equipment. In the electronic-instrument department, the studio offers a Prophet V, Yamaha DX-7, Yamaha and Linn 9000 drum machines, and a Roland MSQ-700 sequencer.

Schlessmusik, Studio City, CA: Artist Mark Spiro is in with producer Jack White tracking an album for MCA/Curb Rec-

ords (Ariola in Europe). Peter Schless is engineering as well as sharing production with Jack White and Mark Spiro. *Spirotapes*, as the album is called, is, according to Garnet Rolie (assistant engineer), "a synthesizer-oriented pop/rock album that is an outgrowth of our electronic synthesizer lab."

Studio Referral Service, Studio City, CA: Owner Ellis Sorkin tells *MC*: "Our growth rate has been phenomenal, as the business has doubled each year since we started. In order to keep pace with the ever-growing list of clients and their studio needs, we have purchased a Digital Rainbow 100 professional computer system to help keep up with our expansion. We have also moved to larger quarters."

JVC Mastering, Hollywood, CA: JVC has signed an agreement with WEA to manufacture their compact discs. They also do CD's for MCA and are currently talking about a similar arrangement with Motown. Once this comes to pass, JVC will be the largest CD manufacturer in the country.

Skip Saylor Recording, Los Angeles, CA: Artist Zoe Fox is in with producer Curt Bosworth tracking an independent EP with engineer Tom McCauley. McCauley is also assisting engineer Skip Saylor, who is at the board for artist/producer King Errisson, currently laying down four sides for Nassau Music. The same engineering team is also at the controls for producer Guy Spells, who is tracking two sides for Secret Productions act A III. . . . Marie Todd and Partners in Crime are recording an independent EP, which Marie is producing and Skip Saylor is engineering.

VIDEO

by Iain Blair

More good news for the **Ethiopian Famine Relief Fund**: After the enormous success of the single, the video of the all-star Band Aid hit, "Do They Know It's Christmas?" is also breaking all records. Released by Vestron Video at the end of 1984, the music-video program rang up opening orders in excess of 120,000 units, generating the largest initial shipment recorded by any non-theatrical title in the home-video industry.

Band Aid members include Boy George, Sting, Duran Duran, and Phil Collins, as well as many other notable rock & rollers, all of whom have donated their royalties to the cause. The 30-minute videocassette is also priced at an unprecedented \$9.95 in the U.S. and Canada, and includes behind-the-scenes footage of the stars, interviews, comments and messages. In its initial five-day sell-in period, the project also broke previous order records held by such hits as *The Making of Michael Jackson's "Thriller"* and *Video Rewind—The Rolling Stones Great Video Hits*, as well as setting new production records in tape duplication and packaging. The videocassette was promoted, duplicated, packaged, and shipped to stores within two weeks—a process usually requiring a four-month cycle! This was accomplished by a unique cooperative effort among manufacturers and suppliers, and the majority of the proceeds will go directly to the Band Aid Trust on Behalf of the Ethiopian Famine Relief Fund.

Ex-Eagle **Glenn Frey** has been very busy in front of the camera recently. First, he completed a new video for his latest hit, "The Heat Is On," from the *Beverly Hills Cop* soundtrack. The Fusion Films production was directed by British award-winner Duncan Gibbins and executive-produced by Beth Broday at the A&M Chaplin soundstage. The next day, the singer-guitarist left to shoot an upcoming episode of the highly successful *Miami Vice* series inspired by his recent single, "Smuggler's Blues" (telecast on 2/8). In it, Frey plays the role of a "spaced-out audiophile junkie pilot," and despite a gun battle at the end of the show,

Photo Courtesy of Rocshire Records



Rodney Saulsberry gets a nuzzle during filming of "Look Whatcha Done Now" video, directed by Bill Parker (at right).

lives to play (and appear in further episodes?) another day.

Action Video of Hollywood has added Goya Productions' latest clip for rock group the Nobodys to their growing list of music-video edits. Targeted for an MTV release in the spring, the group's second video, "They Didn't Offer Me You," was filmed entirely on location in Barcelona, Spain, by Alejandro Osset, and directed by Safeway Goya. The clip was produced by Alex Blanc and edited by Janice Engel and Blanc.

Action Video also just completed a series of spots for Stuart Waks editorial services. Produced by Ron Dexter of the Dxters for Larry Nesbitt of Ogilvy and Mather, the six 30-second Mattel clips will begin airing nationally in the near future.

R&B singer/songwriter **Rodney Saulsberry** is currently enjoying chart success with "Look Whatcha Done Now," the second single from his newly released debut album on Allegiance Records, produced by Stanley Clarke and Benjamin Wright, Jr. The single has also been backed by a new video that combines on-location and performance footage. Shot entirely in Los Angeles, the clip

was directed by Bill Parker for Bill Parker Productions.

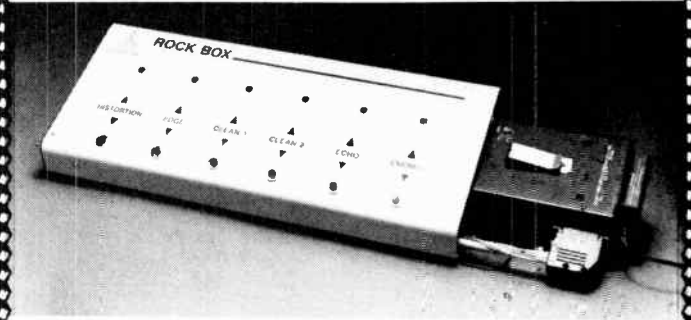
The world of video suffered a tragic loss recently with the death of well-known British matte artist/scenic painter/set designer **Eric Critchley**. Generally considered to be the fastest scenic painter in the business, Critchley's talents are much in evidence in scores of videos, including such acclaimed clips as Billy Idol's "Dancing With Myself," Fleetwood Mac's "Gypsy," and the recent "Ghostbusters" video, as well as videos for such artists as the Cars, Kim Carnes, Rick Springfield, and Olivia Newton-John. Critchley, who died from injuries suffered in a fall, is survived by his wife, May Zone, and his two daughters. He will be greatly missed by the entire video industry.

Madam X's outrageous lead guitarist, **Maxine Petrucci**, gave up her usual leather & lace outfits to play the part of a schoolteacher in the Detroit band's latest video of "High in High School," the new single from their Rick Derringer-produced album on Jet/CBS Records, *We Reserve the Right*. The video was directed by the well-known Marcelo Epstein (*Body Rock*) for Pendulum Productions.

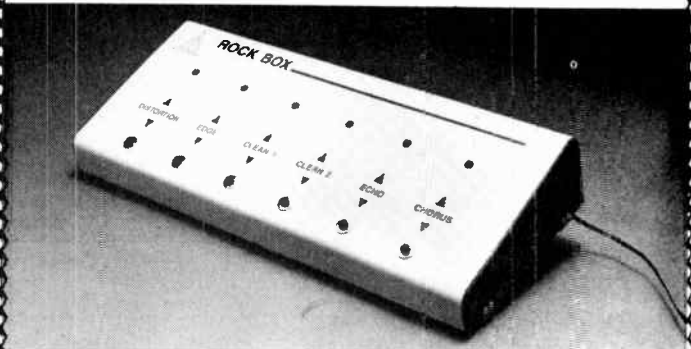


Madame X's Maxine Petrucci makes like a school teacher in the video of "High in High School," directed by Marcelo Epstein (center).

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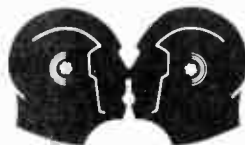
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Reviews

CONCERTS

An Evening With Windham Hill

At Beverly Theatre
Beverly Hills

In general, the artists on the Windham Hill label are rather laid-back, non-aggressive, and seemingly dedicated to rather introspective performance. Not really a premise on which to attract huge crowds to a concert. Yet on a recent Saturday night, the Beverly Theatre was sold out, with many disappointed fans standing on the sidewalk, begging for tickets.

Even as the show proceeded, it was hard to pinpoint exactly what caused the audience to remain so buoyant and outgoing. Label founder Will Ackerman appeared first with his acoustic, steel-stringed guitar, which by now almost seems to play itself, so familiar is the material. His droll rap was captivating, and after several numbers, he introduced his prize find, Michael Hedges.

They performed together beautifully, the combination of acoustic and amplified instruments working to perfection. After Hedges departed, he kept running on and offstage, handing an alternative guitar to his "boss," and generally acting like a roadie. But you knew there had to be more of his musical self coming up.

After a brief intermission, pianist Scott Cossu took his seat at the grand piano and spun out one of the lovely pieces from his recent album, *Islands*. He was shortly joined by percussionist Jim Brock, whose arsenal contains such artifacts as *tablas* and *berimbau*, each handled with great skill.

The best—or, at least the most electric—was yet to come, as Michael Hedges made his own solo appearance. This young guitarist/singer has gained confidence and self-assuredness which translate in-

Photo by Cathye English



Michael Hedges: At the Beverly, he came across like the new Tim Buckley.

to an almost aggressive approach to his instrument. He's like a heavy-metal player without the heavy-metal consciousness, and he is absolutely the most *unorthodox* guitarist I have ever seen. His left hand goes over and under, up and down, on and off the frets, his right hand meeting it at intervals, passing it in midair. He slaps, tugs, caresses, cajoles. Sometimes he is ultra-sexy, as in "Baby Toes," with its long, lingering love-lines.

His voice, too, has become stronger and more stylized. He reminded me somewhat of the late Tim Buckley, who, like Hedges, was always willing to experiment vocally. His lyrics fit this personality—"Face Yourself" and "Watching My Life Go By" told poignant and pointed stories.

The crowd was so worked up by the end of his almost hour-long set that it simply wouldn't let him go. Hedges promptly obliged with an encore, joined by Cossu's group, for a rousing, roaring version of the Beatles' "Come Together." The "legend" of Windham Hill continues to grow.

—Frankie Nemko

Oingo Boingo

At Universal
Amphitheatre
Los Angeles

Taking in an Oingo Boingo concert is like drinking 15 cups of coffee or riding a roller coaster for an hour-and-a-half. Whatever the analogy, roughly 40 minutes into the band's high-velocity two-hour set at the Amphitheatre, you yearned for a ballad or even an oldie-but-goodie—*anything* to contrast the incessant flood of hyperkinetic rock-funk that pounded at your brain and tickled your feet. Thank heavens there wasn't a dance floor at the theatre that evening. The potential for coronaries from overboozing was high indeed.

To its credit, the Danny Elfman-led Oingo Boingo pumps out the kind of quirky, infectious grooves that would make George Clinton foam at the mouth. But while hook-happy tunes like "Nothing Bad Ever Happens to Me" show off the band at its warped best, this unwavering approach becomes annoyingly one-dimensional, causing the set to close out with a row of anti-climaxes. Still, if you ever need background music for a nervous breakdown, this band is for you.

—Kevin Henry

World Sax Quartet

At Club Lingerie
Hollywood

The World Saxophone Quartet roared into town between stops in New Orleans and San Francisco, and despite some sound-system problems that forced an all-acoustic set, the four saxophonists turned in a satisfying, hard-blowing 75-minute performance. Their standard lineup of David Murray on tenor, Julius Hemphill on alto, Oliver Lake on alto, and Hamiet Bluiett on baritone saxophones was augmented by frequent doubling on soprano sax, bass and alto clarinets, and flutes for a full, orchestral sound. Though the noisy bar atmosphere of the Club Lingerie is better suited to more electric sounds such as band member Hemphill's JAH band, the Quartet quickly surpassed any such problems. With their hypnotic, riff-based opener, the four sax men had the large

crowd in their pocket. Spanning the musical gamut from extremely rhythmic pieces such as "Hattie Wall" to free improvisations where Bluiett's patented, high-pitched "dog notes" on baritone broke up the crowd, the World Saxophone Quartet were in masterful form, avoiding the clichés of free jazz and instead concentrating on statements that were concise, to the point, and integrally related to the compositions. The W.S.O. should not wait long before returning to Los Angeles.

—David Keller

Blasters

At the Palace
Hollywood

The Blasters barely took time to come up for air as they dynamited their way through a 90-minute set. The explosive performance rocked the Palace walls and had everybody shaking to the "American beat" they've proffered for years.

Playing hearty rock & roll that can best be described as R&B-soaked rock mixed with 80-proof rockabilly, the Blasters proved that they are still in top musical form even though it's been a while since they played for a hometown crowd.

Unfortunately, most of the lyrics and much of vocalist Phil Alvin's between-song patter were strangled by the intermittently serviceable acoustics. However, the music itself and particularly the impressive performances by keyboardist Gene Taylor, drummer Bill Bateman, and, of course, lead guitarist Dave Alvin, were more than enough to compensate.

Special guests, including R&B veteran Lee Allen and Jerry Jumonville on tenor sax and baritone sax, respectively, joined the Blasters onstage for several numbers, adding musical depth and diversity to an already-exertive and visually exciting act.

The group played a variety of Blasters' standards as well as selections from their just-released *Hard Line* album, and well-known roof-raisers like the opener, Jerry Lee Lewis' "High School Confidential," which set the pace for the exhaustingly energetic evening.

Rank and File opened with a fairly predictable rundown of their now-patented brand of countrified rock & roll.

—Sheryl Ingber

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Paris

*At the Stone
San Francisco*

□ **The Players:** Call Ball, vocals, bass; Louis Biancaniello, keys, backing vocals; Gordon Barnes, guitar, keys, percussion, backing vocals; Perry Dreiman, drums, percussion.

□ **Material:** What we call "progressive" often contains healthy doses of stark commercialism, and so it is with Paris. In pursuing the progressive, their material rings of a souped-up synthetic Eighties sound, and meshes flecks of pop, jazz, funk, and reggae into an ambitious techno-rock blend. Generally, the songs boast extremely alluring verses and explore thoughtful lyrical issues such as South Africa, gang violence, etc. Beyond that, a diluting commercialism sets in. The force of the songs was mitigated time and again with chipper but uninteresting "hit formula" choruses. Songs like "Paradise" and "Paris" and virtually every other song except their long, mesmerizing cover, "Modern Times," was split in two by this dichotomous fence-sitting. It was like hearing apologies mixed with demands: One begins to question Paris' sincerity after awhile.

□ **Musicianship:** Perry Dreiman, a former symphonic sidekick to Frank Zappa, stands out for his vast catalog of beats. Another notable is Gordon Barnes, whose undeniably sharp guitar solos were slow, economical, melodic, and infrequent enough to be special. Ball's got a fine voice, presenting it with the same relaxed air with which he plays bass. Biancaniello kept the songs humming along and risked some appreciated synth explorations.

□ **Performance:** The band does well although certain images can't be missed. Ball is Sting; Barnes is Eddie Van Halen; Biancaniello is a bookend; and Dreiman is himself. The images culminated wonderfully as Ball sang "Murder by Numbers" and Barnes flailed away on his Kramer guitar.



Paris: Progressive rock with stark commercialism.

□ **Summary:** Paris is a good band, but one that, at this point, hasn't exerted itself past any contemporary pop music standards. What vital potential they do have seems eclipsed by a desire to court the mainstream—a depressing preference for a band with talent.

—Bonnie MacKinnon

**P.J. & the
Terrorists**

*At Club Lingerie
Hollywood*

□ **The Players:** P.J. Leftosky, piano, vocals; Dave Pederson, drums; Randy Casey, guitar.

□ **Material:** Don't go looking for Arrafat's *Kalashnikov* onstage. There's nothing remotely provocative, subversive, even progressive about these three Minneapolis guys who chose to call themselves "Terrorists." As they launch into their first

number, "The Light," you quickly realize this Midwest bunch isn't going to shine any on you, at least not tonight. At any rate, not while they're busy sounding like the Who's Who of rock & roll, from Lou Reed to Bob Dylan, without forgetting Roxy Music and Ray Manzarek. Out of the nine tunes they played at the Lingerie for their first Los Angeles gig, six were taken from their latest LP on Scab Records. Granted it was, after all, a showcase, but it soon became too obvious this band was only out to push the album instead of sharing some fun with the public.

□ **Musicianship:** While P.J. pounded expertly on his piano from every conceivable angle, Pederson hammered intricate patterns on his skins, proving he wasn't just there to keep the beat. Randy Casey skillfully laid down some interesting licks. Technical ability, however, doesn't make up for the lack of energy and commitment the



P.J. and the Terrorists: Like a Who's Who of rock & roll.

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Terrorists failed to display.

□ **Performance:** Except for a tune *a la* Bo Diddley, where the trio almost came to life, the show never got off, and turned out to be a long and monotonous drag—a set with little or no inspiration.

□ **Summary:** The audience was indeed very kind. In a way it's a shame, since the Terrorists put out an interesting, if not original, album. It may still be too early for them, but like they say on one of their own songs, "Work, Work, Work."

—*Chochise*

Nika Rejto

At Bon Appetit Westwood

□ **The Players:** Nika Rejto, flute, vocals; Greg Karuka, keyboards; John B. Williams, bass; Joe Dougherty, drums.

□ **Material:** Probably one of the most appealing aspects of a Rejto performance is the diversity of material she utilizes. Some is her own material, to

which she adds jazz standards such as the by now classic flute vehicle, "Swinging Shepherd Blues," to which she lends a very personal touch. A variety of ethnic sounds always pepper her repertoire. "Cous Cous" had a distinct Middle Eastern flavor, yet Karuka's solo brought out a Spanish tinge.

□ **Musicianship:** When last reviewed in these pages, Rejto was having problems finding the right drummer. No more! Dougherty, who has been with her almost a year now, is perfect! He maintains one of the steadiest beats I've heard, while yet exploring in and out of time, and adding just the right amount of insistent rock moves. The appearance of John B. Williams would grace any group, and he didn't disappoint. Williams, who has led many of his own bands through the years, always fits himself neatly into any context. His solos, too, are inspired and show his longevity and dedication to the art. Rejto and Karuka are sympathetic partners: he embellishing both her flute and voice, and she encouraging the best out of him.

□ **Performance:** Rejto has been around long enough to know how to handle herself. She has a strong, appealing voice, and facile flute technique. All of her cohorts are

professionals, so there's never any lack of proficiency. However, the element missing for me this particular night was a sense of a natural flow. Almost without exception, every number seemed "programmed" and lacked the spontaneity one knows is inherent in the kind of music these performers offer. It's there, obviously; sometimes it's apparent, other times it isn't. Perhaps the ambience of Bon Appetit doesn't induce this kind of letting go.

□ **Summary:** Nika most definitely "has her act together," and her audience seemed well pleased with her performance. She exudes a lively enthusiasm and makes a good connection with the crowd. This particular group also seems more at ease with each other.

—*Frankie Nemko*

V.V.S.I.

At the Country Club Reseda

□ **The Players:** Tommy Gunn, lead vocals; Dennis Chick, guitar, vocals; Robin Houde, bass, vocals; Chris Moore, drums.

□ **Material:** V.V.S.I. delivers a very tight, high-energy brand of melodic guitar rock. While some of their material is a bit derivative, "No Ace at Hand" is an outstanding exception. With ringing choruses, lightning-fast guitar riffs and unusual harmonies, its distinctive, original sound makes use of the band's best assets, and more songwriting of this caliber could make V.V.S.I. a strong competitor in the overcrowded metal marketplace. Material seems to be the band's weak spot at this point, as they ended their set with a cover tune (BTO's "Takin' Care of Business"), and did the perennial "Born to be Wild" for their encore. Delivering cover songs in these two key spots in the set leaves the impression that the band doesn't have strong material of its own (or at least doesn't feel confident enough about it).

□ **Musicianship:** The level of musicianship is well above average, and the band as a whole is very tight. Guitarist Dennis Chick's supersonic riffs certainly make him one of the fastest around, and having mastered all the basics of heavy-metal guitar at such a young age, he seems destined to develop into a truly excellent



Rejto: A lively enthusiasm, but a lack of spontaneity.

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singer. At this point, his solos are still rather derivative, but the solo in "No Ace at Hand" showed more inventiveness, feeling, and personality, and no doubt indicates great things to come. Tommy Gunn has a good voice with wide range and dynamics (rather reminiscent of Robert Plant). Houde and Moore are solid, powerful players, throwing in just enough inventiveness to keep things interesting.

□ **Performance:** V.V.S.I.'s shows are always great fun, and their tightly honed performances are the main reason. They put on an exciting show without any effects or gimmicks beyond their own energy and exuberant personalities (with nary a wisp of dry ice, nor even a fancy drum riser in sight), and they effortlessly deliver the requisite heavy-metal power moves without coming off stale and routine.

□ **Summary:** V.V.S.I. is a popular and well-respected band on the club scene, and it's easy to see why. Their hard work and natural talents have taken them far already, and with some stronger songs, they could very well go on to make a significant impact on the music world.

—Melinda Lewis

River City Rockers

At Club 88
West Los Angeles

□ **The Players:** Mark Murdaugh, vocals, guitar; Randy Younger, drums; Tony Jardine, guitar; Russ Murdaugh, bass.

□ **Material:** Mainstream rock directed at the AOR folks, these songs display a lot of potential, and are intelligently crafted by Mark Murdaugh. The thing is, Mark is nicer than the stuff he writes about. He's very upbeat and positive in his outlook; his lyrics are downbeat, with some definite downer imagery. Some of the tunes manage to stick their heads above the morass, though. To wit: "There's a Rain Fallin'," which has a good lyric and features an effective, strong refrain and chorus, and "Dream a Little More," an anthemic, born-again rocker that begs to be sung along with.

□ **Musicianship:** Murdaugh and Younger are a competent rhythm section that dropped nary a beat. Tony Jardine is okay on rhythm but is so deferential when he has the lead that he practically disappears. Given his stage persona, this is probably fine with him. Mark is no great shakes as a guitarist either, although he was better when he didn't have to sing and play at the same time. All in all, this band lacks fullness as a group.

□ **Performance:** These fellas have got their material down pat, but they don't support either Mark or the lyric enough. And Mark, as a singer, needs to relax and enjoy himself more. He could also relax and save his vocal chords from Nodule City. Confined too often to his throat, his voice needs support from his lungs and his natural body resonance. His vocals also lack variety, as does his

stage movement. This is the crux of the group's problem: interpretation or lack of same. There was only one tune (besides the encore duo) that showed their capabilities: "Take Me to the River," a good, average rocker, but they played with it a little and then we all had some fun. It's axiomatic. When they had fun with what they were doing, we in the audience had fun too.

□ **Summary:** Reaction to the encore is a good summary. The band performed excellent covers of "Travelin' Band" and "Mony, Mony," which featured energetic, joyful interpretations of these standards. The band, in short, trusted themselves and the material enough to just let the songs happen. This is one of the essences of rock & roll. They should've done this with their own stuff. Audiences just wanna have fun.

—Kong

I-dren

At Blue Lagune Saloon
Marina del Rey

□ **The Players:** Tony Gits, lead guitar; Stevie Dread, keyboards; Papa Bassie, bass; Duffy, drums; Ras Bunny, percussion.

□ **Material:** On the merit of just their material, I-dren is probably the best reggae band currently playing in the Los Angeles area. The band has an excellent variety of songs, ranging from ballad to roots style, yet stays within traditional reggae without crossing into ska, calypso, or soca. Their versatility is



River City Rockers: In the AOR mainstream.

Reviews

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explained by the fact that all five band members write. They not only write but seem to be very prolific, as I've heard new material every time I-dren performs. Tony Gits is responsible for a lot of the outstanding songs, but all members write well and the variety of tempos kept the dancers skanking all night long.

□ **Musicianship:** Just as everyone writes, each band member also sings, which adds to the interest of the band's performance. It's a hard choice between the sexy, deep voice of Gits, and the beautiful, sweet falsetto-style of drummer Duffy. In contrast to his voice, Duffy is a hot, exuberant drummer, and has a powerful, unique phrasing style. Ras Bunny's percussion is a soft, steady pulse for the band in contrast to Bassie's powerhouse bass. Stevie, the newest band member, adds a cheery effect on keyboard, and his DJ singing style is quite good. Gits really gets down *American Style* on his guitar solos. The only weakness in the sound occurs occasionally in the vocal harmonies.

□ **Performance:** The band has really gone through a positive transformation in their four years together, and there seems to be a new kind of magic that's woven the group together within the last year. Their performance is highlighted by their smiles and good energy, a bonus to their positive and inspiring material.

□ **Summary:** All and all, I-dren is a top group, and their songs "Burning for Your Love," "Dance the Night Away," "Rasta Time," "Closer to Jah," and "Natty Girl" would be wonderful additions to anyone's reggae record collection.

—Sharon Allbright

Doug Macleod

At the Palomino North Hollywood

□ **The Players:** Doug Macleod, guitar, vocals; Eric Ajaye, electric bass; Lee Spath, drums, percussion; Lew Matthews, keyboards.

□ **Material:** Macleod writes some soulful, blues-based pieces in modernized musical settings. Every tune is a winner, and the execution of them is inspired, up-to-date, and ren-

dered with respect for the genre.

□ **Musicianship:** These guys are giants. Technically precise, each member has that special, magical ability to connect their instruments to an inward force: the "spirit" of the blues. Macleod squeezes passion out of every note he plays. He's played with the greats, and he's learned his lessons well. Matthews is a delight. Ajaye and Spath are largely responsible for the modernization here, which helps the tunes reach a bigger audience than more traditional blues bands. Macleod's arrangements are intelligent without being too heady.

□ **Performance:** Macleod's between-song patter amounts to a show-within-a-show. He is a gifted storyteller, and the raps always entertain and illuminate. The show was fast-paced and the players inspired. Macleod leads the pack in the renaissance of the blues in Southern California.

□ **Summary:** Macleod is an entertainer *and* a musician, a rare commodity these days, especially when he also has the added dimensions of soulfulness and integrity of the blues. If you need a shot of the blues, go see Dr. Macleod or at least buy his record, *No Road Home*.

—Albert Williams



I-dren: Probably the best reggae band in L.A.



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Reviews

ALBUMS



A Drop in the Gray

Certain Sculptures
Geffen

Don't be leery when you toss the debut album by L.A.'s A Drop in the Gray onto the turntable—it's quite good. Thanks to Bob Shulman's fine producing, a clean mix, talented musicians (except for Colin Campbell, who strums, to put it mildly, a rather anemic guitar), and an ingenuity of sound, this album works. A Drop in the Gray provides the American response to those modern moody/blue British groups like Roxy Music and U2. And they respond with gusto.

Danny Phillips wrote all the songs on the album. Though his lyrics aren't the kind that merit the response, "WOW! What a line!" they do have a haunting, singsong quality that beautifully underscores and support the musical lines. Phillips uses an ancient poetic device: repetition. "I look to the right / I look to the right / And I see your face turning, turning round / And I see your lips turning, turning round"—see what I mean?

Not only did Phillips write all the songs for A Drop in the Gray, he also happens to be their lead singer; as such, he owes a substantial debt to David Bowie. Phillips' vocal drawback, though, is his spine-chilling way of throwing in high notes where you'd least expect them—or necessarily want them. Overall, just as the lyrics fit the function of the music, so does Phillips' passionate, high-register voice, which accentuates moodiness.

Phillips' quivering vocals are most effective when he sings straight-line, without excessive ornamentation, as in "Turn Me Round," the only pop ballad on the album. Hans Christian Reumschuessel's cello lead-in is beautiful, the melody itself is catchy, the song's provocative, and the sound's great. "Wide Eyed One" is another ear-grabbing ballad, while "Fall and Cry," "All the Same," and "Be There" are the most noteworthy uptempo tunes—one of them should wind up on the charts. O.K.—so I've got high hopes for this band . . .

—Cybil Layne



Don Henley

Building the Perfect Beast
Geffen

Amid a swirl of synthesized turbulence and big-band thunder, ex-Eagle Henley has fashioned a pop album that powerfully conveys personal disillusionment with contemporary life. Save for the sober optimism of the closing track, "Land of the Living," *Building the Perfect Beast* is an unflattering portrait of a world toying with its own social and physical destruction.

Side One deals mostly with personal loss. The ubiquitous single, "The Boys of Summer," is a vivid look back at a broken romance, while "You're Not Drinkin' Enough" is one of those doleful ballads Henley would have crooned with his old bandmates. But the blade drops on Side Two, as Henley tackles political issues in a series of sardonic songs laced with withering social commentary. The title track warns of the evils of modern technology. "Sunset Grill"—which boasts a splendiferously brassy instrumental fade—chisels out weathered characters who find solace in a run-down cafe. The funk-coated "All She Wants to Do Is Dance," meanwhile, is an amusing swipe at Americans

who party abroad in the face of dangerous social upheaval. Heightening the intensity of this provocative opus is the whip-crack execution of Henley's band and the several guest stars who pop up throughout its disturbing scenarios.

—Kevin Henry

Linda Thompson

One Clear Moment

Warner Bros.

Everyone's pulling for Linda Thompson. Her singing with former husband Richard on acclaimed albums like *Shoot Out the Lights*, *Pour Down Like Silver*, *First Light*, and *Sunnyvista* added a bright contrast to his dark sensibility. The couple made a resonant musical unit, and songwriter Richard wrote lovingly for her, but it was clearly his show.

It would take smart handling to create a solo career for Linda. Rumors had Warner Bros. ticketing her for contemporary country, of all things, but *One Clear Moment* takes a much different tack.

The album was produced by Hugh Murphy, best known for his work with Gerry Rafferty. Indeed, this record is very reminiscent of *City to City*, Rafferty's last hit album ("Baker Street"). Like Rafferty, Thompson has an attractive-sounding but less-than-compelling voice, reminiscent of the late Sandy Denny. But Linda can't seem to breathe much fire into her vocals. Fortunately, Producer Murphy has fashioned the perfect backdrop for her, and the album contains its share of lovely moments.

Songwriter/musical director/keyboardist Betsy Cook (who's also Murphy's wife) has written smartly and sympathetically for Linda, surmounting the most serious obstacle to her solo success. Dealing with her divorce upfront, the bouncy opener, "Can't Stop the Girl," while a bit of a frivolous thumb-in-the-nose taunt at Richard, clearly stakes out her new territory. It also makes an interesting contrast with Richard's new album opener, the gloomy "When the Spell Is Broken."

It's the title track, with its "Wrapped Around My Finger" like arrangement, that puts Linda's talent into focus. The track *should* be an MOR hit. The album's other high point, the bittersweet "Best of Friends," also has ballad-hit potential, but much of the rest of the album

suffers by comparison from less-inspired writing, sludgy arrangements, and Linda's inability to project. Without proper goosing, she could become the Astrud Gilberto of folk-rock.

For Richard and Linda Thompson fans, this album will be no more than an encouraging disappointment, but still a must-have. —Michael Framer



Los Lobos

How Will the Wolf Survive
Slash/Warner Bros.

With the release of this record, Los Lobos lay claim to territory that had been previously staked out by some pretty unique talent: The last group to combine historical eclecticism with create song sensibility was the Band. This wonderful record joyously assimilates the cultural background of the group's members with the roots of Los Angeles R&B into a pot-pourrie of musicality that leaves the listener gasping for more much like Southern Californians are inclined to do with fresh air on a smog-free day.

Co-producers T-Bone Burnett and Steve Berlin have successfully managed to infuse the sheen of modern recording techniques without compromising the band's integrity or spontaneity. Each track retains the magic of a first take but never sounds sloppy for it. The vocals have a soulful restraint that serves to enhance the lyrical content. All of the eleven tracks, including the delicate instrumental, "Li'l King of Everything," have something special to offer the listener. From the scorching boogie of the opening track, "Don't Worry Baby," to the haunting final title cut, there simply isn't a weak or unnecessary song. It's common knowledge that the buying public often looks upon the ravings of critics with skepticism; I can only ask you to take a shot *just this once*—you won't be sorry. Don't let this one pass you by.

—Billy Cioffi

Branford Marsalis

Scenes in the City
Columbia

Older brother to the much-heralded trumpeter Wynton Marsalis, Branford is every bit as talented and, to this reviewer at least, touches deeper places with his saxophone. While technically adept, he also possesses that somewhat elusive quality that can come only from the heart.

In this, his debut album (he has appeared with his brother and/or equally talented father, Ellis Marsalis, on record) he has surrounded himself with the *creme de la creme* of the jazz world: Marvin Smith is on drums; Kenny Kirkland and Mulgrew Miller alternate at the keyboards; Ray Drummond, Phil Bowler, Charnett Moffett and the great Ron Carter share the bass spots. Trumpet and trombone are added on the effective "Scenes in the City," a narrated picture punctuated by musical impressions. Branford plays tenor and soprano saxes with equal fervor and dexterity. He is surely one of the brightest new stars on the so-called "straight-ahead jazz" scene and deserves his place at the top of all the polls.

—Frankie Nemko

12-INCH

Time Zone: World Destruction (Tommy Boy)—The result of the gathering of heavyweights on this twelve-inch single is a landmark in collaborative efforts by musicians whose styles are different but who share similar goals, ideologies, and beliefs, and work through music to communicate them. Co-written and co-produced by Afrika Bambaataa of Soul Sonic Force and Bill Laswell of Material, the project also features John Lydon of PIL and Bernie Worrell, who played keyboards on the Talking Heads' latest tour, film, and live album. The opening lines, "This is world destruction / Your life ain't nothing / The human race is becoming a disgrace," set the tone of the song, and they could fit into the best of the Sex Pistols' groundbreaking early works as fittingly as the streetwise funk/rap setting in which they appear. The song goes on in an angry rant against various forms of facism and oppression and warns us to look for a better life. The musicians involved seem to be on the right track, and collaborations of this nature will surely do their part in helping to overcome the prejudices which develop into all the things they condemn on this record.

—Tom Kugler

SINGLES

"Can't No Good Come From Bad" from Lawrence needs a little more variety to transcend the ordinary. The arrangement and production are good and the vocals are effective on this slow (but not soft) rocker; plenty of potential though. . . . "Night of Love" from Van Jamison & the CruX is another Bowie soundalike. The lead vocalist does a fairly decent job, too, on this powerful track, over a strong musical background featuring an effective horn section. After a thoroughly sickening intro, "Champion" develops into a real gung-ho piece of sycophantic nonsense about a sports hero, featuring a typically pseudo-jubilant arrangement. . . . "Baby It's a Drag" by George Barr has absolutely no redeeming features; neither does "If I Didn't Love You". . . . **Rock Master Scott & the Dynamic Three** do a decent job on "Request Line," even if the basic riff is lifted from Animotion. The rap master sounds remarkably like most other exponents of this musical genre. The premise is interesting, though, and the overall arrangement, replete with phone-ins, is pretty strong. The flip side, "Dub," is not dub, but simply the A-side with fewer vocals. . . . "Fox Trappin" from Numonics is promising until the vocals start. The instrumental is a good dance song, with a tight, funky beat. The vocals are annoying, in the wrong key, and very affected; in fact, they ruin what could have been a good post-disco song.

See you again before Madonna gets positive press!

—Martin Brown

CASSETTES

Various Artists: Garage Sale! (ROIR)—The mid-Sixties garage-trash-rock revival is upon us, led by such groups as the Unclaimed and the Greg Shaw contingent of bands. ROIR, in conjunction with *Goldmine* magazine, has put nineteen of these howlin' bands together, and it is similar in content to Vaux Records' *Battle of the Garages* series. Most of these bands aren't influenced so much by the Stones or the Animals or the Raiders (read: bands that were *successful*), but rather regional bands that made cheap singles and played car shows and band battles. L.A.'s own Pandoras turn in their most recent single, "Hot Generation," in which the wailin' Ms. Pierce sounds *almost* human. The Fourgiven, who are three-fifths of the previously mentioned Unclaimed (who themselves offer a sleeper called "Walk On the Water"), perform the most demented cut, "Spiders in My Sink," which also has a pretty original melody and is completely overdosed with reverb. There's plenty more, but I have an appointment with a certain Mr. Owsley, so I'm off to the canyons of my mind. Peace, babies. Order from: ROIR, 611 Broadway, New York City, NY 10012.

—Screamin' Lord Duff

EARMARKS OF QUALITY

Aztec Camera: "Jump" (WB)—This neo-folkie rendering of the recent Van Halen hit may have been intended as a goof, but it comes off as a rather endearing substantiation of the song's underlying legitimacy. As creative covers go, this one beats the (leather) pants off David Lee's replication of the Beach Boys' "California Girls."

Stranglers: *Aural Sculpture* (Epic)—Of the punk-inspired Brit bands that survived the explosion, few have accrued a more impressive body of work than the Stranglers. Like *Feline* before it, *Aural Sculpture* eschews the once-obligatory vitriol for literate, thoughtful lyrics set to music distinguished by a rough-hewn stateliness that reminds me of early Procol Harum, of all things. Particularly irresistible is "Let Me Down Easy," with its lush layers of meshed voices and Hammond organ supporting Hugh Cornwell's plaintive lead vocal—could be the hit they've never had here, although the chunky, surging "Skin Deep" is the first single. And though the LP's second side tails off after the rollicking opener, "Uptown," there's enough quality overall to make *Aural Sculpture* a worthwhile acquisition.

Sade: *Diamond Life* (Epic)—The most polished of the recent batch of torchy, jazzy British artists (Carmel, Everything but the Girl), Sade (that's pronounced "Sharday") uses a silky and restrained delivery to optimize her languorous and bittersweet songs, most co-written with her sax player, Stuart Matthewson, who's the focus of Sade's neat little backing combo. The album goes down like a fresh strawberry daquiri on a hot afternoon, which is to say it's insinuatingly *cool* and *nice*. My guess is we'll be hearing songs like "Hang on to Your Love" and "Smooth Operator" with great frequency in coming months.

Ry Cooder: *Paris, Texas* (WB sound-track)—Boy, is this stuff intimate! Cooder's slippery bottleneck style has never been more simply evocative than on this series of nocturnal desert landscapes—the pieces are utterly melancholy and as tactile as all get out (try headphones for vivid proof). And that's not all: Harry Dean Stanton lovingly—and effectively—croons out a tune *en espanol*, then tells a desperate tale of love's conundrum to an enrapt Nastassja. . . . mesmerizing, as is the entire album. Now, this is MOOD MUSIC in earnest.

Minutemen: "Take 5D" (cut from *Double Nickels on the Dime*, SST)—It would be easy to dismiss this note from D. Boon's landlord set to music as a trifling novelty, but the reading is so. . . moving, somehow, and the guitar work is so achingly lovely that the more I listen to it, the more the piece has the ring of an existential classic. Check it out.

HIT SONGS WANTED NOW!

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CLUBS

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

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

THE POMONA VALLEY AUDITORIUM

235 W. 3rd St., Pomona, CA 91766
Contact: Dick Becker or Leonard Harper, media coordinator, (714) 620-4384

MUSICIANS & SONGWRITERS

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

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: Susan (213) 204-3660
Type of Music: Supper club, cabaret, jazz, standards. Monday Night Variety Showcase 8 p.m. Vocalists.
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: (818) 769-2221 Jana or Lucrecia
Type of Music: Original new music, pop, reggae. No heavy metal
Club Capacity: 500
Stage Capacity: 12-15
PA: Yes. Complete JBL Alan Heath 16 channel console
Lighting System: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Negotiable

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

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, T-F (213) 276-1158
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes. Must bring own mic, stands, & cords. (Low Impedance)
Lighting System: Yes
Piano: Yes
Audition: Tape/Bio/Picture
Pay: Percentage of door & 50% of discount ticket

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

db SOUND

8217 Lankershim Blvd. #1, North Hollywood, CA 91605
Contact: Dennis (818) 504-4094
Type of Music: Rock, heavy metal
Club Capacity: 300
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo kit
Pay: Percentage of door

JOSEPHINA'S

13562 Ventura Blvd., Sherman Oaks
Contact: "Hurricane" David (714) 776-4912
Type of Music: All but heavy metal/punk, Tuesday Contest, solo artists, self-contained acts, music, comedy, magic & variety acts.
Club Capacity: 180
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call "Hurricane" David
Pay: Bands, negotiable. Showcase acts (\$100 in prizes each Tuesday)

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708 Crescent, Avalon (P.O. Box 1638) CA 90704

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Contact: Jean Paul (213) 510-0170
Type of Music: R&R, dance, T40, new wave
Club Capacity: 250
Stage Capacity: 6
PA: No
Lighting: Yes
Piano: Yes
Audition: Send tape
Pay: Salary, room & board

HENNESSEY'S TAVERN

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

SAFARI SAM'S

411 Olive Ave., Huntington Beach, CA 92648
Contact: Gil or Sam (714) 536-6025
Type of Music: All styles, local band showcases, poetry reading.
Club Capacity: 100
Stage Capacity: 5-6
PA: Yes
Lighting: Yes
Piano: No
Audition: Call, send tape & resume
Pay: Negotiable

ORANGE COUNTY

RADIO CITY

945 S. Knott, Anaheim
Contact: Bambi, Mon-Fri, 12-6 pm, (714) 826-7001
Type of Music: Heavy metal, straight ahead rock, modern rockabilly, new wave
Club Capacity: 315
Stage Capacity: 8-10
PA: Yes
Lighting System: Yes, w/operator
Piano: No
Audition: Tape or live
Pay: Negotiable

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

MISCELLANY

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for one year membership—minimum 15 hours required. Call (213) 254-0711 or write P.O. Bx 65134, Los Angeles, CA 90065.

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

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

PRODUCER WITH major 48-track studio will consider producing acts with local reputation. Send info and cassette to: 1765 N. Highland, Box 717, Hollywood, CA 90028.

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

BOOKING AGENT needs bands and chamber groups, all styles. Please send tapes and pictures to: Ware's the Music, 1021 N. Sepulveda #J, Manhattan Beach, CA 90026.

REAL GEORGE'S BACKROOM—Music videos wanted for New York television. Call or send for info: (518) 465-9690. Real George. P.O. Box 724, C.P., N.Y. 12065.

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

WANTED: GIRL FRIDAY. Music Production Co. seeks clerical/telephone promotion. Computer available. Will exchange for studio time and some pay. (213) 463-SONG (7664).

INDEPENDENT PRODUCERS seek use of 24-track studio for recording masters. Masters to be licensed overseas. Split profits. (213) 874-1507.

MUSIC VIDEOS WANTED: If you are an L.A. musician and have a video you would like to have aired on a local cable TV Music Video Show, send 3/4" tapes to: Eye Music, 1765 N. Highland Ave., Box 999, Hollywood, CA 90028 or call Syn Sadoux at (213) 876-3114.

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

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

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

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

SONGWRITERS' MARKET

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Submit: Call first & obtain permission to submit, then submit cassette with any number of short "cuts." Does not return unsolicited material.

Comments: "Target songs to the 'Baby Boomers' (30-40 yr-old crowd). Say something listeners can relate to."

DARK HEART MUSIC

Arnold Garcia, A&R
 1236 S. Staples
 Corpus Christi, TX 78404
Expertise: Publisher/Record Company/Producer
Credits: "Ready As Hell," written by Jim Dandy, recorded by Black Oak Arkansas on Hacienda (rock); "It's Magic," written by Pio Trevino, recorded by Majic on Hacienda (Spanish); "Tomame," written by David Hernandez, recorded by Cielo on Hacienda (Spanish).

Looking For: Rock, Spanish, Country & Gospel

Submit: Cassette. Does not return unsolicited material.

Comments: Reports ASAP. Be sure submission is labeled with complete name, address & phone number.

FAST FORWARD PRODUCTIONS

Ms. Bree Jackson, President
 540 Brooklyn Mtn. Rd.
 Hopatcong, NJ 07843
 (201) 398-2536
Expertise: Music/Sound Effects Library
Credits: Serves independent A/V producers as well as corporate, industrial & institutional clients.

Looking For: Music should "be interesting, bright & upbeat in nature because it serves as a background to the text & visuals that are designed to motivate, educate or sell. It is important that the music be interesting but that it does not overpower the narrator or visuals. It need not be hi-tech electronic, or all jazz or rock."

Submit: Query with resume of credits or submit demo tape (cassette) of previous work with minimum of 10 songs 3-5 min. in length. Put 2-3 seconds of leader/space between cuts. Include list of song titles (in order of appearance) with submission & SASE.

Comments: Reports in 2 weeks. Pays 25 percent royalty. Prefers to buy all rights (but will negotiate).

KERISTENE MUSIC LTD.

Kenneth H. Smith, President
 1605 N. Martel, Suite 21
 Hollywood, CA 90046-3515
 (213) 851-9418
Expertise: Publisher/Record Company/Producer
Credits: "Honky Tonk Table," written by Banes/Smith/Ingersoll, recorded by Cindy Banes on D-Town Records (country); "Midnight Fantasy," written & recorded by Debby Clinton on Platinum Sound Records (rock); "Hour of Power," written & recorded by William Dean on D-Town Records.



This songwriters' guide is edited and researched by Rand Rugeberg, editor of *Songwriters Market*, the annual hardbound market directory for songwriters, featuring over 2000 places where you can sell your songs. Published by Writer's Digest Books, 9933 Alliance Road, Cincinnati, Ohio 45242. To find out where you can get a copy of *Songwriters Market*, or to order a copy using your Mastercard or Visa, call toll-free 1-800-543-4644 (not good in Ohio).

Looking For: Gospel, Rock & Heavy Metal; also Country, R&B & Dance.

Submit: Write or call first & obtain permission to submit, then submit maximum of 3 songs on cassette (or VHS videocassette) with lyric sheet. Does not return unsolicited material.

Comments: Reports in 6-8 weeks. Looking for "good hooks & story content."

MAIN TRIPP PUBLISHING INC.

John Edwards, VP & General Manager
 2804 Beechtree Dr
 Sanford, NC 27330
 (919) 774-8926

Expertise: Publisher/Record Company
Credits: "What Do I Have to Do to Be a Cowboy?" written by Bill Stottlemeyer, recorded by Bill Tripp on Atteram Records; "Silent Memories," & "Supporting Welfare," written & recorded by Bill Tripp on Atteram Records.

Looking For: Country, Country Rock, Country Comedy, Gospel & Bluegrass

Submit: Any number of songs on cassette, 7 1/2 ips reel to reel, 8-track cartridge, record or lead sheet with lyric sheet & SASE.

Comments: Reports in 2 weeks. "We are songwriter owned & operated & will be aggressive in searching for good songwriters. Elaborate demos are unnecessary. We don't have to be 'hit over the head' to know a good song. A clean home demo with one voice out front & one instrument is fine. Reversion clause is one year. Returned material includes constructive criticism checklist."

SPECTRUM ONE MUSIC

Richard De A'morelli, Exec Producer
 Box 7464
 Burbank, CA 91510

Expertise: Publisher/Producer/Record Company

Credits: "Sorcerer," by Rienna; "Could You Stay?" by Kevin McGettigan.

Looking For: Dance, New Wave, Soft Rock, R&B, Soul, & Funk

Submit: Maximum of 4 songs on cassette with lyric sheet, resume of credits & SASE

Comments: Reports ASAP, usually within 3-4 weeks. "Will release s x 12" singles & 3-4 LPs this year. "We are looking for top quality, upbeat dance material. Controversial subjects are OK."

NOTICE: Due to a change in company operations, SUISSE INTERNATIONAL ENTERTAINMENT CORP is no longer in the record production business & is no longer interested in receiving submissions. Please disregard their listing which appears in the previous edition. This column's editor regrets any inconvenience this may have caused.

PRO PLAYERS**NEXT PRO PLAYER DEADLINE**
WED., MARCH 6, 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. Instruction in the techniques of programming synthesizers and drum machines. Reasonable rates.**Available for:** Session work, commercials, live work, producing and arranging, teaching, songwriting, demos, casuals.**ROBERT MICHAELS**

Phone: (213) 657-5841, (213) 854-1921

Instruments: Oberheim System: OB-8 Polyphonic Synthesizer, DSX Sequencer, DX Digital Drum Machine, Acoustic Piano, Electric Piano, DX-7, two Roland SH-101s.**Styles:** R&B, Techno, Pop, Rock.**Read Music:** Yes, and write charts.**Qualifications:** Worked for Philip Ingram, Gene Dozier, Alan Thicke, Payolas, Terry Jacks, Rocky Swanson, Pepsi Jingle. Playing 16 years, writing and arranging 8 years, expert arranger, sequencer programmer.**Available For:** Sessions.**JACK RITZMAN**

Phone: (213) 876-1858

Instruments: Guitar, double on bass.**Styles:** Rock, pop, R&B.**Read Music:** Yes.**Qualifications:** Extensive touring and studio work, videos, etc. Tape & bio on request.**Available For:** Recording, live, videos, touring.**BUD ALBRIGHT**

Phone: (714) 739-5145

Instruments: Drums, percussion, lead or background vocals.**Technical Skill:** Live or studio playing and singing, programming drum machines, producing demos with own 4-track recorder.**Styles:** Rock, funk, jazz, Louisiana second line, versatile in all styles.**Read Music:** Yes.**Qualifications:** 10 years professional experience live and studio (demos, albums, jingles, etc.). Worked with G.G. Shinn, Jerry Lacroix, Ace Cannon, Tony Haseton of Leroux. Studied with New Orleans drummer James Black. Demo tape on request.**Available For:** Sessions, demos, live work.**BLAKE BROWN**

Phone: (818) 349-8598

Instruments: Guitar & vocals**Technical Skill:** Player, performer, writer, arranger**Styles:** All**Vocal Range:** Wide range (4 octaves)**Read Music:** Yes**Qualifications:** Versatile musician capable in all styles. 10 yrs experience: numerous sessions, demos, clubs. Proficient in pop/wave, jazz, fusion, R&B, C&W. Very reliable, not afraid to admit to youth and hunger.**Available For:** Sessions, demos, commercials, live situations.**PAUL FARNEN**

Phone: (818) 763-9615

Instrument: Bass**Styles:** Fusion, pop, C&W**Vocal Range:** Alto**Read Music:** Yes**Qualifications:** 15 years of studio and live work. Have written and arranged commercials and documentary films. B.I.T. instructor 6 years. Tapes or video available on request.**Available For:** Sessions, demos, live.**JOHN POSPISIL**

Phone: (818) 357-0605

Instruments: Oberheim DMX drum machine, Tama acoustic drums, Techstar electronic drums**Technical Skill:** Extensive recording experience, drum machine programming**Styles:** All**Vocal Range:** 3 octaves (tenor)**Read Music:** Yes**Qualifications:** Berklee grad, 10 years of studio work in Europe**Available For:** Sessions, live work, programming, instrument rental.**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.**JAMIE SHERIFF**

Phone: (213) 826-8428

Instrument: Emulator II, PPG Wave, Oberheim, Roland Vocoder, Linn Drum**Styles:** All**Read Music:** Yes**Qualifications:** Call for references.**Available For:** Sessions, instrument rental, programming, playing.**TIM FLEMING**

Phone: (818) 441-3553

Instruments: Electric bass and fretless**Technical Skill:** Music copyist**Styles:** Rock, reggae, funk, country**Read Music:** Yes**Vocal Range:** Baritone to falsetto**Qualifications:** Concerts, TV shows including Saturday Night Live, Solid Gold and StarSearch with Laura Branigan. Arranged and played bass on many Rhino Records releases including "Wally Wally." Soundtrack work on CHIPS TV show. Many years experience playing casuals, sight-reading on the job.**Available For:** Recording, casuals, subbing**STEVEN MCGILL**

Phone: (213) 484-0666

Instruments: Congas, bongos, timbales, vibraphone, xylophone, African and Latin percussion instruments.**Technical Skills:** Percussionist player/performer.**Styles:** Jazz, pop, R&B, reggae, rock.**Read Music:** Yes.**Vocal Range:** Background vocals.**Qualifications:** 13 years experience performing, recording, and teaching.**Available For:** Sessions, recording, teaching, performances.**DAVE GALLAGHER**

Phone: (818) 761-0363

Instruments: Simmons and acoustic drums, Simmons SDS1, Linn Drum machine, available for programming or can be triggered sound source for Simmons or acoustic drums.**Technical Skills:** Player, programmer.**Styles:** All.**Read Music:** Yes.**Qualifications:** 12 years experience in clubs, studio and radio.**Available For:** Demos, sessions, film soundtracks, club work, programming.**NINA PASSANTINO**

Phone: (213) 379-5271

Instruments: Keyboard, flute.**Styles:** Jazz, standards, R&B, MOR.**Read Music:** Extremely well.**Qualifications:** B.A. in music—studied w/John Lewis; currently pianist with L.A. Jazz Workshop, as well as with local swing bands. Have played for musicals in L.A. Perfect pitch; transpose on sight; fast takedowns. Rhythm section available.**Available For:** Casuals, demos, accompanying for soloists/shows, takedowns, teaching.**SAM SORENSON**

Phone: (213) 306-3179

Instruments: Oberheim OB-8, DMX, DSX, Yamaha CS-80, Moog Source, Modified Rhodes 88, Mason & Hamlin grand piano, misc. sound processing equipment.**Technical Skills:** Playing, programming, arranging, producing**Styles:** All**Sight Read:** Yes**Vocal Range:** Tenor**Qualifications:** 15 years live and studio experience, including TV, movies, radio, record projects.**Available For:** Recording projects, arranging, programming, rentals, low budget demos in my home.**ERIC WOLLMAN**

Phone: (213) 854-0755

Instruments: Electric and acoustic guitars**Technical Skills:** Impressive soloist, sensitive accompanist, great ears**Styles:** Jazz, jazz rock, funk, rock**Read Music:** Yes**Qualifications:** B.A. Berklee College of Music, club and studio work in NYC, Boston and L.A. Call for info, tape available.**Available For:** Sessions, demos, live work.**ARNOLD MITCHEM**

Phone: (818) 367-6637

Instruments: Electric bass**Vocal Range:** Baritone**Styles:** Serious bottom end**Read Music:** Yes**Qualifications:** Yes**Available For:** Original music, studio, live, video.**DAVO FESTER**

Phone: (213) 471-0801

Instruments: All acoustic drums, Simmons digital/analog SDS7, Oberheim DX, all other electronic drums available.**Styles:** Rock, funk, jazz, R&B, wave, etc.**Read Music:** Yes**Qualifications:** 2 year scholarship Sydney (Australia) Conservatorium of Music. Recorded for jingles, film scores, and records for "Network," "White Heat," "New Era" Downunder—"Illustrated Man" in London. Several video credits, good listener, very professional worker.**Available For:** Studio, playing or programming, any live work (Top 40 OK), video performance, equipment rental, teaching.**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, Tao 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:** Rock**Technical Skills:** Extensive recording and programming experience.**Qualifications:** 8 yrs studio and live performance. Performed and/or programmed for: The Stingers, (Pleiades Records), *Revenge of the Nerds* (soundtrack "Right Time for Love"), John Denver and Sylvie Vartan ("Throwing Darts"), and many others. Resume and tape available upon request. Good image and hardhitting.**Available For:** Studio sessions, (playing, programming), demos, live performance, video performance, equipment rental, consultation.**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.**Sight Read:** Yes**Qualifications:** 6 years professional voice instruction, recording experience. Smooth, clear, quality voice; powerful with commercial potential. Good ear, very flexible. Easy to work with. Negotiable fees.**Available For:** Live and recording projects.**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.**SALLY KLEIN**

Phone: (213) 656-7529, (818) 243-8363 (lv mess)

Vocal Range: Alto to mezzo soprano (2 1/2 octaves)**Styles:** Jazz, blues, pop, rock, standards, great ballads.**Sight Read:** Yes**Qualifications:** 10 years club work in Boston, NY, & LA; studio work (background and lead). B.M. at Berklee College of Music. Also do arrangements and lead sheets. I sing with heart as well as technique and will add depth and feeling needed for a ballad as well as the hard fast edge needed for a rocker. Tape and resume upon request.**Available For:** Sessions, demos, videos, club-work, casuals.**DOUGLAS COOPER GETSCHAL**

Phone: (818) 888-3166

Vocal Range: 3 octaves**Styles:** Pop, R&B, Jazz, C&W**Sight Read:** Excellent studio quality**Qualifications:** 12 years live and recording, both solos and backgrounds on major regional and national jingles. Songwriter with recent major releases. Diverse variety of vocal sounds and styles. Vocal arranger with major credits. Tape, recommendations and additional information on request. Also play and read on electric bass.**Available For:** Recording sessions, jingles, casuals, tours and concerts, vocal consultations.**BLAIR SILVER**

Phone: (213) 545-4369

Vocal Range: 3 1/2 octaves—baritone/tenor**Styles:** Pop, rock, C&W, R&B, A/C, Gospel, Jazz**Sight Read:** Yes**Qualifications:** 15 years studio, stage, video and film credits. Current session vocal work with many L.A. master and demo production companies, vocal contractors and published composers. Also vocal arrangement and production of jingles, scripting and narrating voice overs, video and film dubbing. UCLA Ext. instructor (voice). Composite tape available including original EP.**Available For:** Sessions, contracts, songwriting collaboration, live and recording vocal instruction.**VIC FONTAINE**

Phone: (213) 450-9047

Technical Skill: Singer, writer.**Vocal Range:** 3 octaves.**Styles:** All styles, jazz, pop.**Sight Read:** No**Qualifications:** 32 years entertainer in Las Vegas, worked as MC with Sara Vaughn and other big headliners, recorded on three major labels, worked with many groups in the '50s. Also perform for weddings and private parties. Currently working on video, also performed on *Tonight Show*.**Available For:** Recordings, night clubs.**BETTINA HOLLI**

Phone: (213) 823-2254

Styles: R&B, pop, R&B, country**Vocal Range:** 3 octaves**Sight Read:** Yes**Qualifications:** 10 years experience, stage and studio, extensive training and background.**Available For:** Sessions, jingles, demos, bands.**JOE NEWTON**

Phone: (213) 274-4140

Instruments: Vocals & guitar**Styles:** Pop, rock, MOR (Steve Perry/John Waite tradition)**Sight Read:** No**Vocal Range:** Baritone thru 1st tenor **Qualifications:** Vocalist for Strategy, a pop/rock group with KMET & KROQ "local music show" airplay. Featured vocalist for the Brian de Palma film *Carrie*. ASF vocalist competition semi-finalist twice. Expert vocal arrangements. Extensive studio & live experience. S.A.G./A.F.M./B.M.I.**VOCALISTS****MARC LEWIS**

Phone: (213) 305-8097

Vocal Range: Low C to high C**Styles:** All

Have 5-piece group available as well as tapes, references, and complimentary Strategy tickets. Available For: Sessions, demos

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.

DON TESCHNER

Phone: (714) 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.

TO PLACE FREE AD

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

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

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

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**NEXT CLASSIFIED DEADLINE
WED. MARCH 6, 12:00 NOON**

2 PA'S AND AMPS

- Polytone 104 amp, George Benson model w/2 channels, 200 rms power, two 12" spkrs, reverb, 55 lbs. w/wheels, works fine. \$425. 213-462-4502
- Two EVM 10M Series 2 10" spkrs, sep cabinets, 3 mos old, perf cond, xlt for guitar & mid-bass, \$285. Jim 213-399-3078
- Music Man head, RD50, \$195, xlt cond. Jim 213-399-3078
- Fender Princeton reverb amp, great shape, \$150. Craig 213-655-0762
- BGW 750 power amp, \$400, 16-channel snake, \$100. John 818-788-3576
- Rhodes frontloaded 18" bass cab, xlt cond, never used, \$175. 818-956-1057
- Two JBL PA spkrs, model 4690, xlt cond, \$800. 213-221-7354
- Yamaha 150 integrated 6-channel mixer, reverb & graphic EQ, lo/hi impedance, xlt cond, \$575. 213-221-7354
- Yamaha G100 four-12 guitar or keyboard amp, \$325. Neil 213-656-3539
- JBL Pro Series, Model 4662 PA cabs, top quality, xlt cond, \$550 each obo. 818-896-0458
- MusicMan cabinet w/four 12" Celestion spkrs. Like new, \$350 obo, Eddie 213-838-2776
- Amps & speakers, A.B. systems, Peavey CS800, CV 1-18, Mitchell monitors, \$200 to \$800.818-367-6637
- Tangent 24x2 mixing board, \$2000 obo. Tony 213-664-7622
- Gibson-made Epiphone Futura amp, '60s model, 50 watts, four 10s, mint cond, \$100 firm. Doran 213-398-3074
- Fender Twin reverb, 1971, classic sound, one owner, good cond, \$350. Charles 818-766-0876
- Yamaha G100-210 channel switching, 100 watts rms, parametric EQ, compact, loud, xlt cond w/cover, \$350. Charles 818-766-0876
- 8-channel Biamp mixer w/225 watt rms built-in, Anvil case, 2 spkr enclosures w/15" & 1 horn ea, \$1100 Call after 6 p.m. 818-905-6027
- Furman parametric EQ PQ3, \$300, 714-527-6564
- Shure Pro Master PA w/spkrs, perfect cond, \$950 Kns 213-857-1945
- BGW 750 power amp, \$400. Also 15-channel snake, \$100. John 818-788-3576
- 16 Carvin board, 8-out, new, \$300 Anvil case, \$1750. Annamane 818-766-0962
- JBL spkrs, one 18" K151, \$100. Two 15" 222D0s, \$80 ea. Two 12" 2130s, \$65 ea. Phil 818-996-6507
- Marshall 100-watt super lead guitar amp, \$525. Jet 805-253-2351
- Shure dramatic mic, \$75. MusicMan amp, 15" spkrs, gd snd, \$280. Lorne 213-204-2984
- Fender Dual Showman amp, pre-CBS, 85 watts, mod for Marshall snd w/10-12 Celestion spkr cab, \$450 obo. 213-396-2856
- Ampeg SUT, 300 watt head, 8x10 spkr cab, gd cond, \$850 obo. Bill 818-893-1029
- Marshall 100-watt lead head, \$525. Marshall 50 watt head, \$425. Marshall 4x12 spkr cab, \$425. Bill 818-893-1029
- Four new Celestion spkrs in Marshall-style slant cab, \$300 obo. 818-884-7652
- Kustom bass amp w/10 15" spkrs, 150 watts, \$225 Keith 818-783-7242
- Voxxx Buckingham, 60 watts, xlt cond, \$250 obo. 213-465-7042
- David Sound Workshop 1290 & xpander unit, 24-channels, super EQ, phantom power, meter bridge, patch bay, \$4200. Ben 213-375-1312
- Two Cerwin-Vega V-29s, 12" woofer & horns, great for kybds or PA, like new, \$550 obo. Sol213-932-0445
- JBL Pro Series 4662 PA cabs, top qual, xlt cond, \$550 obo. David 818-896-0458
- Gauss cab, two 15s, carpeted, \$300. Steve 213-450-3351
- Yamaha 100 watt amp, four-12s, distortion, reverb, rollers, powerful, like new, \$300. 213-652-8001
- Fender Bassman & Bandmaster, pre-CBS, complete, \$400 ea. Jerry 818-240-7080
- Peavey Mace amp head, \$250. Jerry818-240-7080
- Full PA avail for rent w/soundman, concert PA sits, kng for band ready to tour 818-954-9245
- Kustom Lead 1 30 watt combo amp w/12" Celestion spkr, master vol, reverb, \$150 obo. Craig 818-881-2401
- Peavey CS 400 watt PA stereo power amp, xlt cond, \$385. 213-221-7354
- Sunn PA 6, \$900 incl 2 columns, 1 monitor, head board, mic, 3 mic stands (2 booms, 1 straight) Don 213-390-2607
- Fender Dual Showman head, 1962 vintage, 85 watts, modified for Marshall sound, \$275. 213-396-2856

3 TAPE RECORDERS

- Fostex A4 recorder & model 350 8-channel mixer w/meter bridge, both brand new in box, \$1500 obo. John 818-845-2097
- TEAC 2340, \$350. 714-527-6564
- Tascam 4-trk 224, \$650 Kris 213-857-1945
- Fostex X15 4-trk multi-tracker w/AC adaptor, mint, in boxes, \$365. Randall 213-856-0279
- Tascam 80-8 8-trk w/SO & line amp for Plus4 boards, \$2500 complete. 213-463-7664
- John w/Tascam, you didn't leave a price!
- Tascam 80-8 & Model 3 8x4 console, brand new, Ken in boxes, together \$3200, separate \$2800/\$500. 213-550-8508
- Wanted: 2-trk rr & cassette deck, Will trade for 16-trk recording time Bill 818-780-3146
- English Intam 1610 16-trk 1" tape recorder w/auto locator, only used 6 mos, \$9000. Thomas213-654-1075
- Otari MX5050 8-trk recorder w/2 DBX, 187 noise reduction, Yamaha RM804 mixer, \$4200 213-463-4707
- Akai MG1212 12-channel 12-trk recorder/mixer, 1/2" cassette format, computer-controlled, \$6100 Mark 818-794-4848

4 MUSIC ACCESSORIES

- Stringbass cover, new blk 3/4 nauhaide, side zipper, \$65. 213-462-4502
- Stringbass bows, French & German models w/new hair, \$60-\$200. 213-462-4502
- Ibanez AD9 analog delay, CS9 stereo chorus, CP9 comp/limiter, TS9 tube screamer, Boss PH1 phaser, MXR Phase 90, Cry Baby Wah, \$295 for all. Jim 213-399-3078
- Boss Dr. Rhythm, \$50. Sampson wireless for guitar, \$75. New EXR projector, \$150. MXR envelope filter, \$25. 818-982-6835
- Enclosed utility trailer, 4x6, good cond, new lights/swing, 2 extra tires, registration paid 'til July, \$725 obo. Greg 213-540-8354
- Morley Wah volume fuzz, \$65. 213-372-7454
- Lexicon ADM1024 digital delay, used once, \$350 obo. 818-896-0458
- Drumulator, xlt cond w/xtra crash cymbals chip, \$500. Greg 714-621-6277
- Ampeg 2-inch tape, full reel, never used, \$95. Kris 213-857-1945
- Yamaha recording mixer, RM804, xlt cond, \$995. Kris 213-857-1945
- Sony C-500 condensor mic, w/48v phantom power supply, \$585 obo. 818-762-9962
- Seymour Duncan Seymourzer II, humbucking PU, Zebra bobbins, fully potted, \$35 obo. Marc 213-937-6539

- Wanted: DDLs, comp/limiters, reverb units, will trade for 16-trk recording time. Bill 818-780-3146
- Black Gibson case, burgundy interior, \$80. Rick 213-397-1215
- Boss TU-60 tuner, \$30 DOD overdrive \$25, Joe Craig 818-881-2401
- Ampeg 456 tape, new, 1" \$60 1/2" \$35.213-463-4707
- LinnDrum, full memory expansion & updates, unique snd, many xtra chips, \$1900. Bob213-465-7627
- Roland digital delay, model SDE1000, \$325. Joe 213-453-1468
- One Anvil light trunk, 23 1/2x21x3'8", \$225 obo, new cond w/casters, Small Anvil case, \$125 obo, for single-channel Jim Kelly amp or Mesa Boogie. Steve 213-663-5976

5 GUITARS

- Fender P-bass copy, maple neck, sunburst body. Sound, action comparable to current Fenders, \$195 w/case, \$225 w/case. 213-462-4502
- Stringbass, 3/4-in Kay w/Thomasic strings, new cover, Barcus Berry PU, Big tone, \$800.213-462-4502
- Les Paul Kustom, beautiful tobacco sunburst w/superb neck, hardshell case, \$475. 818-243-5272
- Roland GR300 guitar synth w/GR808 guitar, \$695. 818-243-5272
- Guild acoustic guitar, D25M, \$400, PAUL 818-995-4195
- Peavey T40 bass guitar, \$300 or trade for Rickenbacker or Fender Precision. 213-372-7454
- Fender F10 acoustic guitar, brand new, \$75. 213-382-8749
- Precision bass, rosewood neck, hardshell case, one owner, \$275. 818-905-6027
- Ibanez Artist, near mint cond, \$375 or trade for Strat. David 213-651-1904
- Ibanez Destroyer bass, Charvel white paint job, xlt cond, lks & plys grt, w/case, \$550. Dan213-931-2336
- Rickenbacker 4001 bass, Schechter PU, brass hardware, plys & snds grt, hardshell case, \$450. Dan 213-931-2336
- 1967 Fender Jazz bass, 3-color sunburst, pearl blk inlays, orig PUS, orig case, \$400. Bob213-306-2374
- '58 Fender Tele/Esquare, incredible sound & feel, \$750. 213-876-0443
- Steinberger XL-2 bass guitar, perf cond, \$1200, serious only. John 213-425-6393
- Gibson Les Paul standard, 1978, cherry sunburst, 2 DiMarzio PAFs, Shaler keys, TP6 tailpiece, xlt cond, w/case, \$425 obo. Marc 213-937-6539
- 1982 Gibson V, mint cond, hot PUS, ebony fingerboard, flame maple top, \$550 714-599-6970
- Roland GR300 & 303 synth guitar, mint cond, Shaler tuning keys, \$1100. 714-599-6970
- Gibson Les Paul custom, md '70s, blk w/gold hwr, hardshell case, xlt cond, \$450. Aviva 818-509-1180
- Hofner Beetle bass, xlt cond, \$350 obo. David 213-465-7042
- Ibanez Artist, antique violin finish, mint cond, worked by Valdez, \$375 or trade for Fender Strat. David 213-651-1904
- Gibson Marauder, natural finish, xlt cond, \$150 w/case, Reilly after 11am 818-360-3173
- Ibanez bass, brand new, small body, w/case, \$300. 213-450-3351
- Gibson Les Paul custom guitars, 1972 ivory, 1969 ebony, both xlt cond, hard cases, \$495 ea or both for \$900. Lee 818-986-6718


GUITARIST & KEYBOARDIST NEEDED

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6 KEYBOARDS

- **Piano teacher's** 5-ft 8-in rebuilt Conover Grand piano, similar to Mason Hamlin w/new hammers, keys, action reg. Warm tone, even action, \$3900 obo. 213-462-4502
- **Wanted: Sustain** pedal for 200A Wuritzer electric piano, will pay \$25. Mark 818-342-5226
- **Roland RS09** in perf cond. organ & string sounds, little use, still in box, \$300. 818-706-3209
- **Prophet 5**, xlt cond, famous ancestry, \$1200. Julian 818-906-1995
- **Home** 818-710-8504
- **Yamaha U1RSE** upright piano, satin finish, xlt cond, \$3800. 714-527-6564
- **Yamaha DX-9** synth, perf cond. \$950. Kris 213-857-1945
- **Wuritzer electric** piano, model 200, xlt cond, \$275. Jack 213-427-3875
- **Prophet 10** synth w/sequencer, custom programs, Anvil case, \$2900. Phil 818-996-6507
- **Phill w/Hammond**, no price!
- **PolyMoog, MultiMoog, ARP 2600**, \$1200 for all obo. Ace 9am-5pm 213-277-4900/3775
- **Yamaha CS80**, touch-sensitive 16-vc, heard w/Toto, Jay Geils, Ozzie Osborne, Vangelis, etc. Just rebuilt & tuned. Solid, sounds wonderful, \$1450. 213-828-8985/909
- **Rhodes 73** suitcase electric piano, very good cond, \$400. Aarion 213-463-1684
- **Moog by Source** w/Anvil case, \$450. Poly 800 w/case, \$600. Would like to trade toward drum machine or other keyboards. Christopher 714-759-5452
- **Keyboards wanted:** Prophet, Roland, Korg, or comparable poly synths. Will trade for 16-trlk recording time Bill 818-780-3146
- **Jupiter 8** expanded memory & road case, \$2295. 213-399-3078
- **Yamaha 70B** electric grand, perf cond, \$2495 213-399-3078
- **Eddy Reynolds** modified Rhodes, \$1450. 213-399-3078
- **ARP Pro DGX** synth, \$150 213-399-3078
- **Roland FH-7** synth, \$200. 213-399-3078
- **RMI** electric piano organ harpsichord, great shape, 5 1/2 octave kybd, volume & sustain pedals, in case, \$395 obo. Debbie 213-224-8323
- **Korg Poly 800**, digitally controlled, built-in sequencer, MIDI, w/new roadcase, xlt cond, \$625 obo. Sol 213-932-0445

- **Korg EX 800** xponder, rack mount Poly 800, sequencer, MIDI, brand new in box, \$425 obo. Sol 213-932-0445
- **Yamaha PF10** digital electric piano, 10 sounds, 3 acoustic, 3 electric, clav, vibes, harpsichord, built-in spkrs & chorusing. Xlt cond, \$625 obo. Sol 213-932-0445
- **Hohner D6** clavinet, \$350 Jerry 818-240-7080
- **Krumar DP50** piano, \$750. Jerry 818-240-7080
- **Rhodes 73** stage model electric piano, \$500. Steve days 818-995-7283
- **Prophet 5**, new in Anvil case, \$900. Scott 818-763-2941

7 HORNS

- **Selmar Mark 6** tenor saxophone, perf cond, w/deluxe case, \$1500. Jerry 818-240-7080
- **Haynes** flute, plateau keys. C-foot, \$1800. 213-392-6503

8 PERCUSSION

- **Tama 20"** bass drum, metallic white, xlt cond, w/case, \$220. Mark 818-342-5226
- **Octabans** in xlt cond, 2 separate stands, \$225 obo. 818-896-0458
- **MXR** digital drums, xlt cond, sounds great, \$750 hrm Tom 213-664-7622
- **Tama drums**, 5-pc Royal Star set, perf cond, gold/orange color, all cases, xtra stands, drum throne & cymbals incl, \$700. 818-760-3209
- **Vintage Ludwig** 4-pc drum set, sparkle silver, all Tama hardware, Zildjian cymbals, xlt cond, \$450. 213-302-8749
- **Simmons 6-pc 005** (discontinued 5 set), \$3500 obo, brand new, never used. Call mornings, 805-498-4846
- **Rick w/Rogers** drums, what's your phone number?!
- **Tama** drum set, huge, hardware, mint cond, Zildjian cymbals, \$1300 obo. 213-457-1478
- **Tama Octabans**, 4-pc w/stand, \$250. Mark 213-463-0028
- **Oberheim DX** drum machine, xlt cond, under warranty, \$750. Fred 714-995-5563
- **Joe w/Slingerland**, you forgot price!
- **Tama 7-pc** oversized drum kit, cymbals, hardware, cases, \$995 obo. 213-857-1389
- **Zildjian 20"** med rde cymbal, new, \$80. 213-666-9444
- **Wanted: LinnDrum** or other digital drum machine, will trade for 16-trlk recording time. Bill 818-780-3146
- **Korg DDM-110** digital drum machine, xlt cond, \$250. 213-399-3078
- **Two 5-pc** Gretsch sets for \$1200. Candice 213-397-1215
- **Chrome Slingerland** snare drum, 10" deep, \$75. 213-693-8879
- **MXR** drum machine, comparable to Oberheim & Linn, song & program modes, interchangeable chips, \$550 818-789-2407
- **Slingerland 9-pc** dbl kick, Zildjian cymbals, \$850 obo Joe 213-698-7020
- **Simmons SDS6** sequencer w/case & warranty. Turn Simmons into fully programmable drum machine, will sequence all Simmons, other drum machines & kybds w/MIDI, \$2500 obo Richard 213-465-5202
- **Three** hvy duty cymbal stands, one snare stand, all \$200 or \$50 ea. Ted 213-392-7301
- **5-pc** Yamaha tour series drum set, cherry wood finish, \$400. Ted 213-392-7301
- **20"** Zildjian hvy rde cymbal, \$100. 15" Zildjian rock beat hi hats, \$125. Ted 213-392-7301

9 GUITARISTS AVAILABLE

- **Record companies, producers, promoters:** Texas-based Jimi Hendrix clone power trio guitarist would like to relocate to So. Cal. Catalog avail. Freddie Thomas 214-693-8867
- **Female** lead guitarist w/BU vox sks rock or T40 band Serious inquiries only, call Margie btwn 3-9 pm 213-876-4319
- **Rhythm guitar**, lead vox, dbl on bass, 15 yrs exp, sks C&W, country-rock, or casual band, w/kg only, Wayne 213-467-2014
- **16 yrs** exp guitarist sks band w/gigs, can play anything, has org material. 213-661-2661
- **Lead guitarist**, 20, exceptional plyr, sks melodic hard rock 4-pc band w/female vocalist. Have priceless equip & unbelievable contacts 213-981-0491
- **Guitarist/singer/writer**, 29, lknrg for rock band. Dale 213-396-4229
- **Sizzling** melodic guitarist avail, fame & fortune at fingertips, another great Italian, sks signed band or band w/pro mgmt Gary 818-347-0827
- **Guitarist** avail for modern rock group ala Pretenders, Genesis, Idol. Skng aggressive plyrs committed to success. 213-382-8749
- **Guitarist/kybds/lead** vocalist w/good equip sks w/kg T40 sit. 213-530-0898
- **Guitarist/kybds/lead** vocalist w/good equip sks org rock band. 213-530-0898
- **Lead** melodic hard rock blues guitarist sks w/kg rock group inf ZZ Top, Billy Squire, Bryan Adams. Stage pres, will travel, Marshall equip. Les Paul, Strat & Tele 213-659-8755
- **Lead guitarist/singer/writer** sks musicians for org/country rock. Dave 818-287-9338
- **Lead** hard rock guitarist sks recording or w/kg pro band. Infr Bryan Adams, Billy Squire Stage pres, all Marshall equip. Les Paul or Strat, will travel, tape on request 213-659-2921
- **Guitarist**, 24, plying 19 yrs, sks complete org rock group, must have incredible lead vocalist. David 213-651-1904
- **Pro** guitarist w/vox & writing ability, R&R, state-of-art equip, gd lks, pros only. Ken 818-763-4006
- **Songwriter/guitarist/singer** w/org mat sks other musicians & a band. Raimon 213-392-8843
- **Guitarist/singer/sngwrtr/publisher** w/4-trlk studio & video company sks hot dance rock band. Have great equip, 21 yrs exp. Dana eves 818-796-5174
- **Insane** wild guitarist w/xlt equip, killer image, sks image-oriented melodic band or musicians to form rock proj. Has owd rehearsal studio. Carl 213-782-3281
- **Country picker** w/innovative style sks country band or recording project. Will 213-876-0443
- **One-of-a-kind** guitar plyr avail for w/kg pro band. The Pink Baron 213-654-2143
- **Paul Hansen**, cousin of Billy Gibbons (ZZ Top) is avail for parttime work, also songwriter Buccaneer Productions, Box 314, San Gabriel, CA 91778. Also sks mgmt, etc.
- **Lead/rhythm** guitarist w/BU vox sks org pro recording proj. Dan 818-997-7847
- **Lead/rhythm** guitarist w/BU vox sks org w/kg L.A. band Dan 818-997-7847

9 GUITARISTS WANTED

- **Need** arranger to help me prepare for StarSearch (pianist or guitarist). Denton 213-384-7341
- **Guitarist** wtd for classical metal project w/mgmt & solid conns. Must have completely radical but melodic style, image a must, pros only. 213-871-8065
- **Modern 80s-style** guitarist wtd for org w/kg band. Call btwn noon-6 pm & lv message 818-769-5733
- **Guitarist** wtd to collaborate w/keyboardist & form band. Must sound unique & have good R&R image. Luke 818-842-4565
- **Wild nasty** guitarist wtd for group to support record release. Funk/new wave, infr Prince, Kidd Creole, Nile Rogers, no habits. Tina 213-836-0394
- **Female** drummer, 22, ex-drummer for Precious Metal, sks new members to form pop rock band infr Bryan Adams, Rick Springfield, Scandal. Have contacts, songs, studio avail. 818-708-3789
- **Guitarist** wtd to work w/female singer/sngwr. Have 8-trlk studio, forming group, org mat, funk & R&B. 818-848-6066 / 818-842-7752 / 818-843-4772

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• **Guitarist/singer** wtd to work w/singer/wrtr/pianist, light rock, blues, classical. 818-792-8653
 • **Guitarist** wtd for T40 band, West L.A. musicians, gigs pending. Lulu 213-838-0200
 • **Guitarist/singer/sngwrtr/publisher** w/4-trk studio & video co sks hot guitarist. Have great equip. 21 yrs exp. Dana eves 818-796-5174
 • **Guitarist** wtd for the band JIMMY O & THE PLUS, org rock new wave pop. Have agent & upcoming showcases & gigs 818-982-3158
 • **Guitarist** wtd, experienced, for org mainstream pop rock proj soon to showcase & record. Good conns, good mat. So. Bay rehearsal studio. Jack213-427-3877
 • **Guitarist** wtd for dark melodic band infl by Play Dead, Cure, Echo & Bunnymen. David818-784-5272
 • **Guitarist** wtd for T40 band, some jazz, fusion, R&B. Exp & stage pres required, call for audition. David R. 818-365-6986

• **Paul Hansen**, cousin of Billy Gibbons (ZZ Top) sks guitarists into jamming parttime P.O. Box 314, San Gabriel, CA 91776. Also sks rep & mgmt for org songs.
 • **Pro guitarist** needed for pro recording grp, must look & play well. Keith 213-657-5650
 • **Modern '80s-style** guitarist wtd for org wking band Btwn noon-6pm. 818-769-5733
 • **Guitarist** wtd for org high energy techno pop act, strong mat, must be serious & reliable. Roberta 818-990-0342
 • **Guitarist/sngwrtr** wtd by singer/sngwrtr to form grp, main infl the Stones Karl 213-827-7385
 • **Rock guitar teacher & soundalike** plyr w/method plan for unique music business opportunity.213-932-0445
 • **Lead guitarist** wtd for org American R&R band, infl Springsteen. Creedence, Petty, etc. Kevin 213-657-5650

• **Guitarist** wtd for funk ska new wave band infl Police, Prince, Floyd, Flux. Good image, stage pres. BU vox musts, pros only. Bruce 818-508-6310
 • **Creative lead guitarist** wtd for org rock band infl Springfield, Scandal, 20-25, vox preferred, no smoking, drinking, drugs. 213-479-8942
 • **Female guitarist** wtd for coed new music group, Hollywood area. 213-465-7042
 • **Second lead guitarist** wtd, hvy met, all org, equip, trans, patience musts, rehearsal space a plus, gigs upcoming, Rob 213-261-3703
 • **Classical guitar** plyr wtd by flute for dup 213-392-6503

• **SPILLED MILK** auditioning young lead guitarist/vocalists for poss record deal. Rene 213-460-4613
 • **Female org band sks** guitarist for rhythm & leads, infl Creedence, Petty, Springsteen. 213-396-0072
 • **Songwriter/organizer** sks funky folk rock guitarist for political/spiritual grp, play rallies & gigs Carol 213-931-9239
 • **Ritz style** guitant, rhythm/lead, wtd for org band white ala Stones, Faces, Pretenders. No hvy met. Collin 213-665-6823
 • **Guitarist** wtd for all org danceable hard rock pop band infl Missing Persons, Duran Duran, Van Halen. Image, equip, talent musts. Pros only. 213-373-2605
 • **Mike** 213-534-0310

10 BASSISTS AVAILABLE

• **Avail immed**, highly motivated extremely accompli rock to progressive-rock bassist w/full concert & vid equip, ext recording/performance exp, trans. Mike 213-735-3917
 • **Bassist** sks working band, knows 100s of C&W songs, 15 yrs exper, no vox, Transcribes, travels. 818-784-1830
 • **Bassist, lead** vocalist, dbl on guitar, 15 yrs exp, sks C&W, country-rock or casual band, working only. Wayne 213-467-2014
 • **Bass plyr** w/vox sks wking band, casuals, jazz, Latin, T40, country, oldies. Easy-going, responsible, also plays some guitar. Gary 818-342-4337
 • **Reggae/jazz/fusion/funk**. Island boy bassist has the chops. Lynley 213-469-2532
 • **Bassist** sks steadily working band, 4-5 nights/week or casuals. Xlt reader, strong backup vox, extremely versatile. Jon 213-650-0758

• **Bass/synth** bass avail for org new music project Writes/sings backup, into funk wave w/pop sensibilities. Versatile, good chops, xlt equip. Dan 213-936-2278

• **Killer rock** bassist, racially mixed, sks other mixed musicians for outstanding rock band. Equip, rehearsal space provided BC 213-735-3917
 • **Bass plyr** for T40, dbls on violin & keyboards Tom 213-472-8520

• **Xlt rock to progressive-rock** bassist avail w/flxt performance, video, recording exp BU vox, serious pros only Mike 213-735-3917

• **Experienced** responsible bass plyr w/vox lking for T40 band, wking or pending, West L.A.213-820-2162
 • **Female bass** plyr sks wking T40 rock band Vox, trans, lks. Pros only Darcy 818-505-8402
 • **Heavy rock** metal bassist, 27, avail for pro sit 13 yrs exp, infl Yes, Purple, Loudness. Pros only. Floyd 818-895-1641

• **Bassist/lyricist** w/top contacts & producer sks creative org pop or new music proj. 213-656-4345
 • **Bassist** avail, upright or electric, Berklee alumnu, good ears, plenty of exper, xlt equip, sound, good reader. Tim 818-244-0275

• **L.A. rocker**, vox, rocker image, attitude, exp, equip, sks pro band w/backup & mgmt for touring/recording. Brandon 213-944-5694

• **Interesting** bassist lking for energetic rhythmic non-guitar-dominated rock band. Danny 818-884-7652
 • **Bassist** sks wking rock or T40 band Xlt equip, vox, trans. Pros only. Wade 213-461-1297

• **Bassist**, 16 yrs exp, knows country, sks wking band, plays casuals, does sessions Chuck 818-784-1830
 • **Bassist** sks wking sit, prolitent in funk, rock, jazz, w/BU vox ability, plenty exper, '80s image. Pros only. 818-768-0482

• **Semi-beginner** bassist, 30, sks serious pro band/learning sit. Modern melodic rock, Hollywood Gary 213-666-6003

• **Bassist** avail, electric synth, strong pop rock & R&B background, much tour/studio exper, pros only. Rick 818-508-0690

10 BASSISTS WANTED

• **Bass plyr** wtd for new music, pros only, no attitude, label deal pending. 213-396-3373
 • **Bass plyr** wtd for modern pop group w/mgmt & record, Andy 213-473-3179

• **Springfield** wtd for forming org rock band infl Springfield, Scandal, ages 20-25, vox preferred, serious only, no smoking, drinking, drugs. 213-479-8942

• **Bass plyr** wtd for hook-oriented pop R&R band, vox & melodic chops a must. Robby 818-999-0040
 • **Needed very badly**: Bass plyr just like U2's. Do not care what you look like or your age. Steady, U2 bass plyr Gar 213-459-4626

• **Bassist, exp**, wtd by guitant & female vocalist team to form org rock band 213-408-1011
 • **Bassist** wtd for all org pop rock band, singing &/o sngwring a big plus. No heavy metal THE ROLLAWAYS, an equal opportunity employer 818-896-0458

• **Two-handed** bass plyr wtd for new org band A lit tie goes a long way. Stupidity helpful, but not required. Jeff 213-933-0878

• **BIG SOUND** skng female or male bassist/singer/sngwrtr, possibly infl by Noel Redding, Sting, Tina Weymouth, &/or Curly Howard (nyuk-nyuk). Abe 213-876-2852

• **Bass plyr** who plays bass (& sings) yes? Do you recognize these names: Cogbill, Wyman, Gradney? Preston noon-8 pm 213-654-1440

• **Bass plyr** wtd for modern melodic band. Must be creative, versatile, over 25, pro talent.213-509-9980
 • **Outrageous** sexy bass plyr wtd for group to support record release. Like new wave, w/trans, no habits. Tina 213-836-0394

• **Orange County** bass plyr needed for duo. Rehearsals in Huntington Beach, no smokers. Frankie 213-434-5420

• **Guitarist/singer/sngwrtr** w/4-trk studio & video co sks

hot funk bassist. Have great equip, 21 yrs exp. Dana eves 818-796-5174

• **Bassist** wtd, experienced, for org mainstream pop rock project soon to showcase & record, good conns, good mat. So. Bay rehearsal studio. 213-427-3877

• **Bassist** wtd for dark melodic band infl Cure, Play Dead, Echo & Bunnymen David 818-784-5272
 • **Bassist** wtd for T40 band, some jazz, fusion, R&B. Exper & stage pres required. Call for audition. David R. 818-365-6986

• **Bassist/vocalist** wtd for hard rock band for gigs & recording, no attitude problems. Craig818-343-5395
 • **Pro bass plyr** needed for pro recording grp, must look & play well. Keith 818-881-0753

• **Star bassist/singer/sngwrtr**, M/F, wtd for studio gigs/EP. Innovative reggae funk wave band wants you! No egos or flakes, pros only. Rocket 213-932-8244

• **Bassist** wtd for show & dance grp, ongs & T40, shopping for deal, must travel Vegas, Tahoe, Reno, Atlantic City area. Lamont 213-464-7253

• **Bassist** wtd for org high energy techno pop act, strng mat, must be serious & reliable. Roberta 818-990-0342

• **Need powerful** high energy hard rock bass plyr for estab band. Tenor, free to travel, w/studio exper. Malia Wilson (mgr) 619-584-0944/619-296-5701

• **SILENT UNDERGROUND** needs bassist, sorry phone number was incomplete.
 • **Bass plyr** wtd, producer for Chaka Khan, Espionage & Lindsey Buckingham, requiring great plyr w/good equip for org proj. Davo 213-471-0801

• **Bass plyr** w/vox wtd for org American R&R band, infl Springsteen, Creedence, Petty, etc. Kevin 213-657-5650

• **Bassist** wtd to form org hvy rock band infl Hendrix, Van Halen, RATT, emph on riffs, vocals. Eric 213-418-7541

• **Bass plyr** wtd for org proj, cross btwn funk & rock, thumping a must 818-891-7147

• **Bassist/singer** wtd for org rock band, direction Scandal, Benatar, Journey Chelsea 818-985-3024 / 213-851-6919

• **Working hard** rock band sks killer bassist. Don eves 805-529-7841

• **Bassist** wtd for org rock band w/good future, Nice guy, serious only, infl Jam, Big Country, Police, U2, Davey 818-500-8177

• **Player** of bass notes needed to complete quartet. We have sounds & studio, do you have chops? Infl Motown, U2, Weiler, Big Country. Call drummer Tom. 818-244-0912

• **Hard rock** band sks bass plyr willing to work to be the best. Kevin 818-787-2737

11 KEYBOARDISTS AVAILABLE

• **Pianist** w/extensive credits avail to accompany singers for clubs, demos, auditions, etc. Herb Mckman 213-462-4502

• **Keyboardist** w/extensive stage/recording exp sks light org modern band. Dan 818-763-7203
 • **Multi keyboardist** into ideas of Genesis & Rush lking for estab band. Pros only, no beginners. Christian 818-952-1342

• **Metal keyboard wizard** avail for org band. Have pro chops, pro equip, exp, total rock image. No wimp rock pls. After 5 pm 714-445-0531
 • **Keyboardist/sngwrtr/singer** w/studio & concert exp, plays all styles, skng pro wking band. Luke 818-842-4565

• **Keyboardist/lead** vocals/trumpeter/guitant w/com-puter knowledge lking for band, 20 yrs exp, Chicago trained. Writes, arranges, has org material. 818-989-4509

• **Keyboardist**, female, grt sounds, Prophet 5 & orchestator, much exper. BU vox, sks gd org band. Santa Monica. 213-822-1508

• **Keyboardist** avail, w/Prophet 5, Yamaha electric grand, lead & BU vox, sks wking T40 band or any pay sit. Rick 818-764-4482
 • **Pianist/keyboardist** avail for studio & misc work. Call after 6 pm. 714-626-7300

• **Gay** multi keyboardist lking for hvy rock band, must be weird & kinky, no straights, only flakes & weirdos, drugs ok. Richard Alexander 818-761-9597

11 KEYBOARDISTS WANTED

• **Female synth** plyr wtd for org band. Mgmt, recording, video. Matt 213-850-6644
 • **Keyboardist** wtd for collaboration, Hollywood locals only, originals band ultimate goal. Kevo days 213-852-1234 x 2005

• **Synthetist** w/unique style wtd for modern pop group w/mgmt & record. Andy 213-473-3179

• **Multi keyboardist** w/Eurhythms/Berlin style, wtd for forming pop rock band ages 20-25, vox preferred. Serious only, no smoking, drinking, drugs. 213-479-8942

• **Blues** keyboard plyr wtd for newly formed band. 213-876-1810

• **Keyboard/synthetist** wtd to complete nucleus of hot org band. Vox/songwriting preferred, pros only. Dani 818-763-8115

• **Need arranger** to help me prepare for StarSearch (pianist or guitarist) Denton 213-384-7341
 • **Wanted immediately**: Modern & very rhythmic pianist, classically trained w/infl like Elton John & Lyle Mays. 213-936-1696

• **Keyboardist** wtd for T40 group, pro player, attitude & equip, trans, lead vox a must, immediate work. Dan 213-450-6444

KEYBOARD PLAYERS & SINGERS

Gregg Wright, lead guitarist of the Jacksons' Victory Tour, is now auditioning for newly forming melodic hard rock band. Must have great chops, desire, & stage presence! Send pictures, tape & resume to:

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- American R&R band sks keyboardist infl Dylan, the Band, Springsteen Larry or Terry 818-797-0872
- Wanted: exp'd pianist to team w/vocalist for weekend work. Age no barrier. Everett 213-422-5674
- Outrageous sexy nasty synth plyr wtd for group to support record Black new wave, must have trans, no bad habits, good equip (poss Oberheim), infl Prince, Ultravox, Kidd Creole Tina 213-836-0394
- Synthesist wtd for newly formed org band, Springsteen/Elvis infl. Chris 213-470-4048
- Female drummer, 22, ex-drummer for Precious Metal, sks new members to form pop rock band infl Bryan Adams, Rick Springfield, Scandal. Have contacts, songs, studio avail 818-708-3789
- Keyboard plyr wtd to work w/female singer/sngwrtr, have 8-trk studio, forming group, org mat, funk & R&B. 818-848-6066 / 818-842-7752 / 818-843-4772
- Keyboard plyr needed for Latin jazz funk band. 213-462-7804
- Keyboardist wtd for comm hard rock pop grp w/production deal & label conn. Showcasing & deal immitment. Need solid flashy plyr willing to make commitment. Doug 213-669-8139
- ART OF VISION skng multi-kybdst w/strong vocal abilities. Must have grt equip, we have strng contacts in recording, & own studio. Dave days 818-986-7800 / eves 818-760-7625 Brad eves 818-708-3908
- Keyboard plyr sought by female vocalist, must be good. 213-558-8103
- Keyboardist wtd for T40 band, West L.A. musicians. 213-838-0200
- Keyboardist wtd by LIPSTICK, age 21-25 Have rehearsal studio & bookings, orig pop songs. Rente 213-935-3282
- Guitarist/singer/sngwrtr/publisher w/4-trk studio & video co sks hot multi keyboardist. Have great equip, 21 yrs exp Dana eves 818-796-5174
- Multi keyboardist wtd for all keyboard band by recording artist Christopher Rhodes. Must be 21 & over, good equip, '80s image. 714-759-5452
- Keyboardist wtd for T40 band, some jazz, fusion, R&B. Exper & stage pres required. Call for audition. David R. 818-365-6986
- Person w/MIDI'd DX7 & Prophet 5 or similar synths needed to program for sessions. Must be good. Aaron 213-465-1684
- Multi keyboardist wtd for show & dance grp, orgs & T40, shopping for deal, must travel Vegas, Tahoe, Reno, Atlantic City area, Lamont 213-464-7253
- Synth plyr wtd for org high energy techno pop act, strng mat, must be serious & reliable Roberta 818-990-0342
- Keyboardist wtd for very funky orig proj, producer who's worked w/Chaka Khan etc., lking for talented plyr w/good equip. Davo 213-471-0801
- Keyboardist needed for estab all org pop rock band Singing &/or sngwrting big plus THE ROLL AWAYS 818-896-0458
- Female synth plyr needed, must have OB-Xa or equiv, sing BU vox Image as important as musical ability. We have tapes, agent, ready to go. 213-552-1204
- Keyboardist wtd, pianist/synthesist w/equp, minimum exp, to form artistic experimental music trio, infl Tears for Fears, Cure, Ultravox. Louis after 5 213-671-9503
- Keyboardist wtd for funk ska new wave band infl Police, Prince, Floyd, Fixx. Good image, stage pres, BU vox musts, pros only Bruce 818-508-6310
- Multi keyboard plyr wtd, all styles welcome, for org proj working soon 818-991-7147
- Self-contained keyboardist w/equp & vox to work w/dynamic female who plys guitar for duo lounge act. 714-596-3002
- Keyboard plyr for WHITE SISTER, must have pro alt, synth, electric piano. Needed immed MSL Mgmt 10am-6pm 818-985-3800 213-650-9959
- Rock keyboardist wtd for ong hard rock band. John 818-343-9625
- Keyboardist wtd for comm hard rock pop grp w/production deal & label conn. Showcasing & deal immitment, need solid flashy plyr willing to make commitment. Doug 213-669-8139
- Heavy metal keyboardist wtd to record & fun. Jesse 213-268-6089
- Keyboard plyr/singer wtd for comm rock band direction Scandal, Journey, Benatar Chelsea 818-985-3024 213-851-6919
- Keyboardist w/vox sks wkng T40 band John 213-498-7348
- Keyboard plyr/synthesist needed for org grp w/comm mat, must have strong image, able to sing BG vox, infl by Eurhythms, Fixx, Berlin Nancy or Patrick 213-379-0343
- at A&M, Devonshire, & others. Buddy Mix Days at CBS Records 213-556-4601 818-990-0421
- Hard rock female vocalist, dbls on kybds, sks wkng prog band. 3 1/2 octaves, great stage pres, ready to rock your socks off Can travel 213-388-2936
- Male vocalist, baritone bass, avail for demo work, prefer ballads, melow listening William Brown 213-487-2231
- Male lead vocalist/sax & flute plyr sks wkng band Kevin 213-313-3237
- Sex can capture your eyes, but would you like a big surprise? Female aural exciter skng to front funky rock band. Serious artists only 818-996-9419
- Talented male lead vocalist, also plays sax, flute, guitar, kybds & perc, sks wkng R&R band. Mark 213-945-7045
- Exper lead vocalist/rhythm guitans/sngwrtr sks modern pop rock band infl Pretenders, Crenshaw, Petty Modern image, matenal, demos. Barry 714-842-6448
- Female lead vocalist, infl Benatar, 3 1/2 octaves, sks org band, no heavy metal or punk 213-372-0573
- Lead vocalist/guitansit w/rehearsal studio sks wkng prog hard rock band w/PA & gigs. Ray 818-760-9066
- Serious female vocalist w/3 1/2 octaves, into R&B, jazz, fusion, MOR, tall (5-11), graceful, ready for serious wkng band. Kathleen 213-292-5562
- Classically trained strong power-style vocalist, female, ala Dio, Dickenson, xlt lks & image, lking for equipped melodic hard heavy rock band w/solid back-ups. Liz 213-876-3556
- Female vocalist skng casual wkng band Exp'd, versatile. 4-octaves 213-945-7045
- Female vocalist, talented, young, pretty, exotic, ala Vanity, Appollonia, Sheila E., Madonna, but own look/sound, sks serious proj, strong direction, funk & dance. 714-639-2515
- Hard rock female vocalist/keyboardist lking for wkng sit only 3 1/2 octaves, can read & travel, grt stage pres, infl Dio/Perry/Scorpions 213-388-2936
- Female lead singer, sax, flute plyr, lking for wkng ong rock T40 dance band, lots of stage exp. Janice 213-656-7026

12 VOCALISTS AVAILABLE

- Singer, 31, lking for pro band. Stylist, not screamer, into Parker, Plimsouls, Pretenders, the News. Have tape, material. Hollywood-W Hollywood area Harvin Days 213-653-2991 213-935-1612
- Sings lead, 15 yrs road/recording exp, loves to groove, sks wkng or orig mod band, pros only Mike 818-345-4503
- Outstanding female singer sks band or guitansit. 213-850-7583
- Singer, voice teacher, all styles music, studio exp

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12 VOCALISTS WANTED

- Female rock'n'roller w/big voice lking to front org band w/Marshall stacks, no T40, no moustaches. 818-902-4829
- Female vocalist, specializing in rock/new music, skng wkng orig or T40 band &/or demo work. 818-506-0578
- Country male lead singer, great stage pres. Dean 805-581-1731
- Exper female lead vocalist w/extensive stage & studio exper sks to join org mod dance band. 818-902-1638
- Serious singers w/audio/video & photog equip interested in joining forces w/serious singers w/reliable trans 818-902-1638
- Charismatic male vocalist w/orgs avail for voc, soulful blues-based harp & guitar. Innocently handsome, non-preppie, non-androgenous. Blues, rock, soul, no metal. Michael 213-699-3053
- Female vocalist sks exp'd T40 band or plyrs 5 yrs exp, dedicated, attractive, E below mid-C range, high G. Play guitar, learning keyboards, little equp. Cheryl 818-509-1833
- Exper female vocalist avail for demos, videos, sessions, live sits, jingles. Alto to soprano range w/good image Tamara 818-902-3846
- Vocalist w/exceptional range & style, dbils on guitar, sks estab band. Jeff 818-902-2939
- Male tenor background singer avail to enhance your live gigs & recording sessions. Nathan 213-465-9961
- Singer who is dedicated, devoted, & destined to make it sks non-metal band w/same att, prefer hvly snd, infl U2. Doors. Idol. Wes 213-329-3130
- Phil, no phone number!
- Female vocalist sks grp or trio to work with, specialties jazz, ballads, T40, no R&R, serious only. Donnamarie eyes 714-836-6570
- Male lead singer w/4 octave tenor range, extensive recording/performing exp, sks wkng sit 213-669-2991
- Female pro vocalist w/powerful voice & range, personality & stage pres, plys guitar & sngwrtr, sks lounge act, casuals, or session work Serious only. 714-596-3002
- Lead & background, exp vocalist lking for demo/recording work Gene 213-462-3777
- Female vocalist avail for sessions, uses 3/2 octaves creatively. Strong lead, good harmonies, C&W, T40, classical, new wave, show tunes. Gayle Louise 213-594-8147
- Female vocalist skng M/F musicians for various projects BU vox desirable, not necessary. Gayle Louise 213-594-8147
- Top flight male studio singer specializing in strong lead & supertight BU vox arrangements, avail for collab w/qual recording projs See pro plyr adv for Blair Silver Call 9-11am 213-545-4369
- Vocalist avail, solid, stage/recording exp, some instruments, sks pr all orig rock band. 213-837-7731
- Female vocalist, lead or BU, can do clubs or tours, yrs exp. blues & hard rock, some instruments, wide vocal range, perft pitch, Amber Dawn 213-876-9238
- Lead vocalist, 27, formerly w/Don Costa, sks pr hard rock to hvly met band, have equp & trans, ready to rock Roy 213-631-3007
- Vocalist for Christian hvly met band, serious ministry. (Sorry, he didn't say whether Wanted or Available.) Mark 805-492-6855
- Singer who is dedicated, devoted & destined to make it sks band w/same att, non-metal, prefer hvly snd, infl Doors, idol, Adams. Les 213-329-3130
- Lead vocalist lking for pro rock, no metal, tenor w/road/studio exper, infl Genesis. Yes, Journey Call b4 5pm 213-653-6010x285

- Top notch frontman w/wide vocal range ala Gram/Perry needed for estab band w/producer, studio, direction. Pros only, no headbangers 213-670-8882
- Unique & dedicated vocalist/syncrystic/frontman w/ orig intelligent gutsy R&R band infl Creedence, Mott, Generation X. Good image & attitude musts. Tom 213-476-1605
- Female vocalist wtd for org pop rock band infl Scandal, Springfield. Must look like a 10 & sing even better. 20-25, no smoking, drinking, drugs 213-479-8942
- Lead vocalist/frontperson wtd for org pop rock band. Team player only, instrument helpful, ages 20-25, no smoking, drinking, drugs. 213-479-8942
- Heavy rock act SABOTAGE sks lead vocalist, must have tenor range, longhair image. pro attitude 213-461-5217
- Vocalist wtd by forming rock band. Transportation, equp musts, no time-wasters. Sem pro amateurs only. Bob Mon-Fri 11 am-4 pm only. 213-256-4064
- Vocalist wtd for hard melodic rock band, infl Van Halen & Irish 213-752-7454
- Male vocalist wtd to complete commercial metal project w/mgmt & solid conns. Power, image, own style a must, pros only. 213-871-8065
- THE PRODUCT sks vocalist, good image & trans a must, rehearsals in Burbank 818-240-0274
- Vocalist wtd for org melodic rock band, casual gigs & fun only. Paul 818-796-2316
- Female vocalist wtd by org pop rock band, must have power & good range, serious only. Lisa 818-982-4153
- Male vocalist wtd for org rock band w/guitar, bass, drums, keyboards. We all sing, rehearse eves in Lakewood, helluva potential 714-534-1578
- Vocalist wtd by melodic rock band w/wedge. Kevin 213-452-5533
- Pro hvly metal band sks pro male vocalist for gigs & rec'd, infl Dio, Dickenson, Halford Serious only, no wmpes. 213-392-7301
- Ted 213-836-4674
- Bass singer needed for male vocal group. Must sing baritone, know harmony, infl Melvin Franklin Call Michael Mon-Fri 1-4pm 213-752-7462
- Vocalist, male, for hot band w/hot mgmt. Record deal extremely close. Pro & serious only 714-639-1358 / 818-980-6282
- Betty Boop & the Beat, well-known L.A. modern dance-rock band w/top draw & EP sched for release. sks new female vocalist w/star qual. Vocal trax open, serious business-minded only 818-769-3209
- Melodic rock band sks vocalist/frontman ala Night Ranger, Scorpions. Pro wkng sit, recording & rehearsal space provided. Michael 818-249-7305
- Paul Hansen, cousin of Billy Gibbons (ZZ Top), sks vocalist to do versatile, org material. Send demos, lync sheets & pcs to Buccaneer Productions, Box 314, San Gabriel, CA 91778.
- Lead vocalist wtd by R&R band, gd lking, long hair, good midrange vocals w/feelng, good att, infl Hanoi Rocks, TRex, NYDolls, Mott, Bowie 818-249-4872
- Group members 21-27 sk female vocalist w/harmonizing abilities for sounds of MARVELETTES. 1st/2nd sopranos, pros only, no drugs, must travel. Mr Sanders 213-467-2116
- QUANTUM LEAP wts versatile theatrical high energy lady for org pop blk mat, similar to Midler, Tina Turner, Tina Marie Steven 213-850-1660

- Serious singers w/audio/video & photog equip interested in joining forces w/serious singers w/reliable trans. 818-902-1638
- Lead vocalist/frontman wideas needed to complete melodic rock band ala Van Halen, RATT. Long hair, rock image musts. Marc 213-937-6539
- GARGOYLE from Northwest sks vocalist to complete band, serious inquiries only. Bill 818-895-1657
- Male lead vocalist wtd by all org melodic hvly met band, 17-20, image, trans, equp musts, serious only Call 3-7pm 818-363-1038 / 818-785-8391
- Male vocalist/frontman wtd for org pop rock band infl Scandal, Springfield. Good range & att a must; no smoking, drinking, drugs, 20-25. 213-279-8342
- European-style metal band sks male lead vocalist w/technical ability for recording proj Mark 818-761-9482
- Working band, out-of-town jobs, skng vocalist for variety act 818-784-1830
- Melodic rock band sks exper vocalist. Kevin 213-452-5533
- Male lead vocalist wtd for hard melodic rock band infl Journey, Van Halen 213-372-7454
- Strong female BG vocalists ala Supremes/Tina Marie wtd for recording/showcases, major label interest. Bob 818-907-6067
- Two female vocalists who dance for Vegas-type showband, costume changes, must be 5-5 to 5-10, good physical shape, Patricia 213-705-4353
- Vocalist for Christian hvly met band, serious ministry (Sorry, he didn't say whether Wanted or Available.) Mark 805-492-6855
- Female vocalist to work w/responsible pros. T40 to oldies, good pay, strong future, should be exper, thin, dedicated. No drugs, high vocal range. Ken 714-653-5353
- High energy comm rock band skng vocalist/frontperson. Xit exper & image requested. 5-9pm 213-313-1324
- Melodic hard rock band on verge of being signed needs hot male lead vocalist who sings melodies Ronnie Lee 714-849-6325

- Rock drummer avail, 28, exp, well-equipped, sks pop/rock band w/kybds for pro sit. Only pro & equipped please call Jerry 818-842-6370
- Drummer avail, sks T40 or rock band, immediate work, exp 10 yrs Mark 213-463-0028
- Pro versatile drummer lking for serious musicians in jazz rock T40 bands 'o work Dave 818-883-2515
- Drummer seeking work any band needing a drummer. Also sings backups Don 213-635-4035
- Australian sks pro wkng sit, album & touring exp, can travel. Dennis 213-457-1478
- Drummer, formerly w/Jethro Tull & Loverboy, lking for band. Rick Lord 818-338-7791
- Drummer avail, 15 yrs stage/studio exp, grt sndng equp, lking for good sit 818-880-5479
- Young pro sks name-band sit, has taste, attitude, youth, Well equipped, will travel Chuck 818-792-1878
- Drummer sks org dynamic hardhitting creative psychedelic-inf band w/qual songs ala Hendrix, U2. Call Greg after 5 pm 213-829-7083
- Drummer, big sound, R&R, Motown groove, good lead, energy, emotion, excitement, hard driving beat, needs band plying non-trendy qd music. Elvis to Springfield. 213-837-7731
- Female drummer, 22 ex-drummer for Precious Metal, sks new members to form pop rock band infl Bryan Adams, Rick Springfield Scandal. Have contacts, songs, studio avail 818-708-3789
- Ex-pro drummer, all styles, also lead singer, MC & BUs, to form or join parttime group 3 nights/wk max Lenny Rock at work 213-306-4662
- Drummer skng melodic rock band infl Terry Bozzio, Steve Smith, serious only. Mike or Fred 818-249-7305
- Drummer. Experienced, versatile, vocalist. Mark 213-306-3912
- Drummer, 8 yrs pro exper. sks hard-driving country blues rock grp, working or close Jeff 818-994-9973

13 DRUMMERS AVAILABLE

- Solid drummer, 20, sks high energy rock band w/lupcoming gigs & mgmt only Infl YNT, RATT, Deep Purple, John 818-247-6333
- Pro drummer sks wkng T40 only, Ludwig chrome kit, transport, low to mid vox, perfect meter. Pete 213-412-7982
- Drummer sks band needing drummer who inspires, orig only Marketing, mgmt plans, appeal Rick 213-828-0322
- Graham Nash, I must play drums for you, Very serious. Micky Marks 408-287-8281
- Unique pro drummer sks British Rockpile-type band, premiere kit, will relocate, now in Northern Cal Micky Marks 408-287-8281

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- Drummer sks national recording act. Recorded & toured w/Tommy Bolin, Buddy Miles, Zephyr. Salary a must. Sincere, dedicated, positive att. Bobby 213-381-7255
- Pro drummer avail, high energy, hardhitting, melodic, highly creative, xlt timing & showmanship, good image, eclectic in styles. Pros only pls Herbert Freed 213-933-6897
- Drummer, 12 yrs exp, has Simmons, Linn, Gretsch drums, exp'd studio/clubs, wkng sits only 818-761-0363
- Pro drummer avail, 10 yrs exp East Coast backing major acts, studio exp. All styles; good image, showmanship, att, large drum kit, gong, etc.; live video & studio demo Pro only Joe 213-973-8408
- Drummer sks British Rockpile-type act for recording or touring. Micky 818-708-3681
- Double kick drummer infl Aerosmith, Hanoi, Crue, Halen, steady Steven 818-341-3536
- Pro drummer & singer sk solid showcase rock act, no hvy met, 27 yrs old, 18 yrs exp. Morey213-827-5142
- English drummer w/vox, very exper gigng/recording, sks guitar/vox, prefer Smith, Let's Active. REM 714-754-0811
- Drummer, female, sks R&R band, 9 yrs exp studio/stage, infl Montrose, Rush, UFO, Santiana, dbl bass Mgmt a must. \$\$\$ no object Sabina 213-214-2246
- Exper drummer sks fulltime pro ong recording rock band, vocal-oriented, comm, melodic rock, solid plyr, xlt meter, equip, image, dedication, studio. Have tapes Zeke 714-494-4582
- Drummer sks wkng band or musicians to form same T40 or other Dennis 213-850-7793
- Drummer, 33, sks class lounge act, all styles, no drugs. Greg 213-438-1222
- Drummer sks young glam rock band infl Hanoi Rocks, Sex Pistols, old KiSS, or musicians to form one. Eric 818-787-2737
- Niky Blade, aggressive metal-style drummer, have dbl-bass Yamaha set, seeks hungry metal or rock band. Call collect. 305-895-1942
- Drummer wtd, vox helpful for hard rock band, no attitude problems, for grigs & recording. Craig 818-343-5395
- Paul Hansen, cousin of Billy Gibbons (ZZ Top) sks bongo &/or tambourine plyr. Buccaneer Productions, Box 314, San Gabriel, CA 91778
- High energy rock grp w/connns sks pro drummer Send demo & resume to P.O. Box 1375, Culver City, CA 90232
- Top L.A. Orange County hvy met band w/recording proj & gigs needs pro drummer image, motivation, kit, meter a must Ron 714-545-7821
- Drummer wtd for show & dance grp, onigs & T40, shopping for deal, must travel Vegas, Tahoe, Reno, Atlantic City area Lamont 213-464-7253
- Drummer wtd for ong high energy techno pop act, string mat, must be serious & reliable. Roberta 818-990-0342
- Drummer w/good time wtd for recording demo session/live gigs 3-pc all ong band, hard rock/hvy met infl. Ron eves b4 tam 213-464-7811
- Drummer wtd for funk ska new wave band infl Police, Prince, Floyd, Fixx Good image, stage pres, BU vox musts, pros only. Bruce 818-508-6310
- ASHES needs creative dynamic drummer w/grt goals Gigs & mgmt Side One Mgmt (btwn 9am-6pm) 213-462-1622
- Melodic rock band sks exper drummer Kevin 213-452-5533
- Drummer wtd to complete estab punk/funk band, infl XRaySpecs, Tones on Tail, UTFO Must have equip, trans 213-851-0797
- Drummer wtd for comm hard rock pop grp w/production deal & label connns. Showcasing & deal imminent, need solid flashy plyr willing to make commitment. Doug 213-669-8139
- Drummer wtd for ong hard rock band, no drugs 213-466-7239
- Drummer wtd for ong rock band, great songs, infl Springsteen, Petty, Pretenders, Byrds, ready to gig when you are Paul 213-829-3245
- Trumpet plyr avail for wkng sits, can also form horn sections Scott 818-708-8554
- MR, HAPPY horn section avail for any project, studio or live, any style, any combination brass & woodwind instruments Steve 714-847-4378
- Talented male vocalist, also plays sax, flute, guitar, kybds & perc, sks wkng R&R band Mark213-945-7045
- Trumpet/guitar plyr, jazz, blues, rock, reggae, sks live or studio work. Read charts, ad lib speciality, also vox, ong mat Jack 213-837-8621
- Trombonist avail for studio & misc work Call after 6 pm. 714-628-7300
- Screaming tenor & soprano sax, flute, keyboards, percussion, played w/Freddie Hubbard, Toshiko Akiyoshi; rock, funk, jazz; avail for anything, will travel Daniel 213-545-0206
- Horn section sks wkng band Craig 818-345-0488
- Trombone plyr sks wkng band all styles Craig 818-345-0488

13 DRUMMERS WANTED

- Pro drummer avail, sks T40 or rock band immediately Mark 213-463-0028
- Drummer wtd for ong mel hard rock band, no drugs 213-466-7239
- Drummer wtd for modern pop group wimgmt & record. Andy 213-473-3179
- Drummer wtd for forming rock band, infl Springfield, Scandal, ages 20-25, vox preferred Serious only, no smoking, drinking, drugs 213-479-8942
- Drummer wtd for hook-oriented pop rock band, vox & chops a must Robby 818-999-0040
- Drummer, exp, wtd by guitarist & female vocalist team to form ong rock band 213-408-1018
- Female drummer wtd for wkng all-girl country-rock band. Neil 818-906-4482
- Straight-ahead R&R plyr ala U2 drummer, don't care what you look like! Timmy 213-454-7607
- Wild strong 6-armed drummer wtd for group to support record release. Black new wave infl Adam Ant, Prince, Busboys No habits Tina 213-836-0394
- Best looking melodic metal band in L.A. sks drummer w/chops, trans, image, equip Gary 818-347-0827
- Female drummer wtd for ong band. Mgmt, recording, video Matt 818-702-8761
- Drummer wtd by melodic band w/edge Kevin 213-850-6644
- Drummer wtd for comm hard rock pop grp w/production deal, label connns, Showcasing & deal imminent. Need solid flashy plyr willing to make commitment Doug 213-669-8139
- Drummer, solid & mature, for ong band ala Seger, Dire Straits Warren 714-993-0649
- Guitarist/singer/sngwrtr/publisher w/4-trk studio & video oo sks hot Simmons drummer Have great equip, 21 yrs exp Dana eves 818-796-5174
- Drummer wtd, versatile solid musician to audition for a steady wkng T40 band Vocal exp desired Mark b4 noon 714-626-0295
- Drummer wtd for T40 band, some jazz, fusion, R&B, exper & stage pres required, call for audition David R 818-365-6886

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- Female drummer, 22, ex-drummer for Precious Metal, sks new members to form pop rock band inlf Bryan Adams, Rick Springfield, Scandal. Have con-tacts, songs, studio avail. 818-708-3789
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- Male heavy metal vocalist sks nice sensitive & very dynamic woman for caring relationship. Please send photo & letter to Niky Wild, P.O. Box 9851, Marina del Rey, CA 90295.
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- Paul Hansen (above ad), also sks mgmt 818-794-3314
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- Modern British guitarist/writer & girl singer sk mgr &/or backer. Dave 619-273-1018
- John Hyatt we must get together. Ray 714-877-5530
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- Auditioning string plyrs for unique live & recording sit. Must have great ears & ability to improvise. Pay Tom 213-463-1862/A400
- Female assistant engineer sks position w/studio or freelance engineer. Hard working, cooperative, recent recording school grad. Michelle 213-838-1543
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- Bands, get your looks together. I will take pictures in trade for dinner. Lyn 818-956-5168
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- Major-label foreign artist still needs a few songs for next LP. Uptempo pop-rock for male vocal. Send cassette & SASE to Brave New Music, P.O. Box 25695, L.A., CA 90025.
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- Female singer/sngwrtr/klybdst sought by songwriter to co-write & perform on video-g geared demo to sell. Have Chappell Publishing contact. Kyle 213-865-7024
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