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March 23—April 5, 1987

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In our '86 year-end issue, we said that we found certain "surprising and encouraging" signs bubbling under in the record industry; that in some cases, record labels were giving their more promising new acts "autonomy tempered by discrete guidance, the proper resources, the necessary information, and some T.L.C. The people who work at A&M and Capitol—the labels of David & David and Crowded House, respectively," we continued, "are clearly in love with those groups, and this sort of heartfelt support can make a huge difference. . . ." To tell you the truth, the breakthrough of Crowded House three months after those words were written makes us feel like smart guys. More importantly, the band's thrilling ascent brightens the prospectus for other artists/bands determined to make it by doing things their own way. Clearly, there's a lesson to be learned from the Crowded House story. For the involved fan, this lesson should prove fascinating as well as heartening; for the committed player, it will be invaluable. Consider this issue another major chapter in the serialized music-biz manual we put together every two weeks. Collect 'em all.

—B.S.

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Cover Photo of Crowded House in Chinatown by Dennis Keeley

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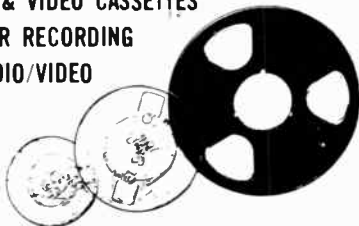
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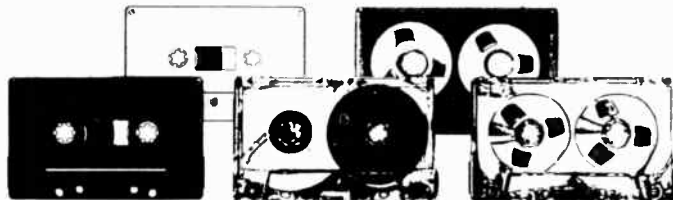


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Feedback

Geddy & Cindy Lee

Dear MC:

Re the editorial comment in my Feb. 23 Max Hitchcock club review: "Hitchcock's vocal line seemed to come from Geddy Lee. [*Is that a positive analogy, Stewart?—Ed.*]. The answer is—I detest Geddy Lee. Also, thanks to the editors for reducing my March 9 review on Cindy Lee Berryhill to an ink-stained wretch's pathetic love sonnet. For your information Cindy Lee has already borne me a child. And finally, did you see the *Weekly's* review of the Harrison, Fogerty, Dylan and Taj Mahal transfiguration? It was the polar opposite of what *MC* ran—the guy thought it was lameness personified. Somehow I get the feeling the *reviewer* is lameness personified and hasn't liked anything since Mr. Green Jeans' Barnyard Funnies.

D.R. Stewart
Los Angeles, CA

A Small Business

Dear Adam Ward Seligman:

I rarely react to bad journalism, but I'm afraid in your case you have violated the standard of fair, objective reporting. I am responding to your piece on the P.A.R.A.S. group and Jim Snowden (March 9). You did an adequate job of explaining the mechanics of the P.A.R.A.S. group, but your underlying character attacks on Jim Snowden said more about your integrity than it did his. If you had the slightest clue as to the difficulties involved in marketing, promoting, and collecting on an artist that may only sell 10,000 units, you would truly appreciate the dynamics involved in the character of Jim Snowden. Your choice to subjectively highlight a few isolated cases to reflect Mr. Snowden's sensitivity reveals your style of writing as cheap, classless, and uninformed. This is a small business, be very careful.

Timothy M. Kenefick
Vice President, Noran Records
Pasadena, CA

Seligman replies: I showed Snowden the article before it was printed; he did not like the tone but he could find no factual errors. I stand by the article; I thought it was quasi-fair.

Pass the Worms

Dear MC:

I wish to set the record straight re: Dave Eddy's letter (March 9),

which hints at basic obliviousness to the facts. First, it is true that the listing of lead guitarist Tom "Atomic" Azevedo (from Liquid Mirror), along with keyboardist Nick Tewes, was missing from the credits on Sky Saxon's cover of "Don't Slander Me" on the *Play New Rose for Me* compilation album (properly credited with the Droogs' Roger Clay and David Provost, plus SS-20's Gary Stern). Tom played a spectacular solo on this, and justifiably deserves full credit. It was a great sense of disappointment for me upon initially discovering this, as I had furnished *New Rose* twice with the information of all musicians involved (which they received both times, prior to typesetting). I have since informed of their grievous error, requesting adjustment on any future pressings. In their rush to put out a great party album, there was unnecessary expressing of carelessness. I have to apologize for them.

Second point: While it is true that Sky did ask Tom "Atomic" Azevedo to play on *Fire Wall #2*, he has yet to play a note on these sessions—not so for all the musicians listed in my letter (who now also include the Sterilles' Ann Leadingham and, again, David Provost). Full agreement has not been reached as to whether the natural heavy metal inclinations of "Atomic" would be congruous with the garage/psychedelic/pop bent of the material in question. One would take great care in attempting to mix, say, funk music with country & western. But there is still no cause for dismay, as the sessions are far from complete. The concept of *Fire Wall* is one of unity, so rest assured that all musicians who do play on it will be properly credited.

I was extremely appreciative of your printing of my last letter, although it was addressed to "Local Notes" and written for information purposes only (hence the self-indulgent tone)—and never meant to be printed as a letter to the editor. My actual wording did cause me minor embarrassment and appeared to open up a whole new can of worms.

Frank Beeson
Veebltronics Records Productions
Culver City, CA

Unforgivable Postcard

Dear MC:

Yep, we're still at it, still out on the can-I-sleep-on-your-couch? tour. Just went thru Texas—where they very much get us! Next stop N.Y.C. See you 3/26 at F.M. Station. Your friends...

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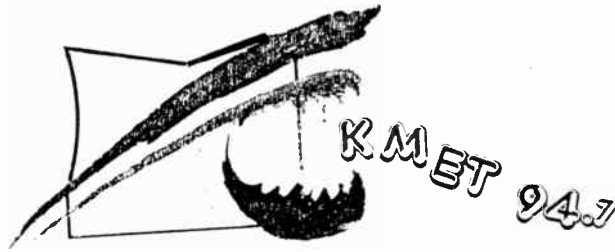
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You wait and pray, maybe it'll
all go away
It clings like a curse
But being nowhere is worse
—Little Steven,
"Lyin' in a Bed of Fire"

Guest Commentaries



THE WAVE WASHES OUT

by Darryl Morden

"The Wave" is nowhere. As the whole city knows, after an emotional send-off that included "Funeral for a Friend," "The Times They Are a-Changin'," "Rock 'n' Roll Never Forgets," "Born to Run," and "Golden Slumbers"/"The End," KMET sailed into the noon sun on February 14 as KTWV, "The Wave," taking the beachhead with "If You Love Somebody, Set Them Free." What's followed has been mostly a limp blend of pseudo-jazz and pseudo-cerebral new age air pudding (thank you, *Doonesbury*). No disc jockeys. No music ID's. "Playlets," from a revolving cast of stereotyped characters. And from my own random survey of folks from all musical walks of life, *bor-ing*.

This is an alternative? Yeah, I disliked it from the start, but over the past few weeks, I've kept checking it out. The occasional surprise does appear, but more often it sounds like I've tuned into the waiting room of a feel-good therapist. Of course, everyone knew all us music critic types' round town would loathe it. But from what I've heard at parties, restaurants, in supermarket aisles, the local Nautilus franchise—we're talkin' cross-

section, with lots of eavesdropping and direct queries—nobody can stand to listen for long.

They actually think they're filling a gap? That's what the owners, general manager, program director, etc., seem to believe. Instead, they've widened the gulf and L.A. radio is in an even sorer state than before. The more I read from them, the more my disappointment with the station's change turns to outright anger. They boast of "uplifting moods and the creation of a space to let you relax." Wonderful. The first station to cure insomnia. Of course, they've never claimed to be a "rock" station. Fine. But they're not a radio station of *any* kind. The *audacity* of these primarily East Coast clowns to presume there is one California mindset! These are sounds fit for

frontal lobotomy cases (term courtesy Guy Aoki)—even if they do drive BMWs. And those playlets aren't merely poor evocations of some smarmy consultant's demographic surveys, they're repulsive to hear. The whole programming concept is repugnant.

This is radio? No, it's not. It's an Orwellian nightmare. Certainly, there's a place for new age, for *all* music, on the air. But listening should not be a passive experience. Radio should move you in so many ways. Even the industry thinks this is a waste. One major label publicist told me it was useless; no artist interviews, no front-or-back-announce of records (people can call in to find out—what a hateful gimmick). New? Creative? Try lazy.

Is there hope? The existing void

is horrifying in a city this size. There's a Grand Canyon of choices between Lionel Richie and Bon Jovi. Taking its cue from the MET's last months, a new station could've added lots of folks barely heard outside of college outlets. Keeping an eye on college playlists and mixing that with our braver mainstream rockers could've spelled risk-taking commercial radio. The old numbers were so low anyway, what would they have had to lose? Nothing but preformed chains of what they *think* people want. There's an untapped audience out there—ages, say, 25 to 40—still ready to taste aural adventure every day, and they *are* consumers. Take my li'l sis (she's 27), going through a radio identity crisis, at a loss what to listen to; it's push-button, push-button. When I mentioned "The Wave," she rolled her eyes and said, "It's duller than KBIG." And this is not some hard-core devotee. Gimme a station to run, I'll show you. Presently, the dial is so despairing at times, it's the ultimate argument for home taping. Write, call, nudge whatever we have left to shatter their sound shackles. "The Wave" will sink under its own dead weight. There's got to be a better way home. ■

Contributing writer Morden, who works at Cap Cities ABC Watermark, has refrained from using the terms "suppie" or "dink" in his commentary.

I'd like to take this opportunity to illustrate a situation that is affecting many local bands, but which has not yet been discussed in the media. All who read this publication should absorb this info and learn a music-biz lesson from it. The message is this: Always expect the worst; if you get any better than that, you're lucky.

Many local bands put records out through Greenworld via pressing and distribution (or P&D) deals. Enigma originally was co-owner of Greenworld; the two companies parted prior to Greenworld's bankruptcy; subsequently, Enigma made a distribution deal with Capitol. After Greenworld's demise, all the groups who'd been with Greenworld were left without an alternate outlet. The records, master tapes, and artwork are part of the bankruptcy sale property, and the groups are unable to gain access to continue whatever momentum they might have had. Shortly after the bankruptcy, an attorney was appointed and a letter was sent out which was reprinted in *MC* (Jan. 26). In it, the law firm asked each group to submit bids of at least \$1000 for their master

AVOIDING ANOTHER GREENWORLD



by Mike Jacobs

tapes. Considering that Greenworld was already in breach of most contracts on several points (accounting, etc.), and most royalties were not paid, this was an unconscionable act—more akin to blackmail.

Now, the *piece d'resistance*: The lawyers have petitioned to be paid \$23,000 in fees, while *all* assets are to be sold to Enigma

(i.e., Bill and Wes Hein) for \$20,000 and release of all claims against the Greenworld estate. Great for the lawyers and Enigma, but what about the *groups*? No records, no accounting, no royalties, no nothing! As usual, the lawyers win and the bands have no say (as most of these groups can't afford attorneys).

The lesson: Read and understand the contracts you sign, follow the points set forth, and make the company aware if you feel you are not being treated per contractual obligations. If you feel things are beginning to deteriorate, write letters, make phone calls, go to the label—*don't* sit by and be ripped off. The groups in this case did, and you see the result. ■

Jacobs is presently an A&R consultant for Manhattan Records. He formerly managed the Living Daylights and Ian McLagan, who had a P&D deal with Greenworld.

'MAJOR' INDIE LABEL ADDENDUM

We had a feeling we'd somehow manage to overlook an important L.A.-based independent label, and we're right. Our heartiest apologies to Bomp, BYO, and Sparrow; see you next year.

BOMP/VOXX

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Roster: Holy Sisters of the Gaga Dada, Lord John, Lazy Cowgirls, Stiv Bators (all Bomp); the Steppes (Voxx)

Style: Rock, psych & punk

Contact: Greg Shaw

Distribution: All major indies

BYO

P.O. Box 67A64
Los Angeles, CA 90067
(213) 827-7096

Roster: Brigade, Mad Parade, SNFU, Junior Gone Wild, Wonderwall, Black Notes

Style: The modern musical experience

Contact: Michael Lord

Distribution: Jem, Important

SPARROW/MEADOWLARK

9255 Deering Ave.
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Roster: Steve Taylor, Deniece Williams (Sparrow); Justo Almarino, Richard Souther (Meadowlark)

Style: Contemporary Christian (Sparrow); new age (Meadowlark)

Contact: Peter York, A&R

Distribution: Capitol

HR 1195:

Source Licensing Bill Plugged Again in Congress

by Murdoch McBride

LOS ANGELES—On the afternoon of February 23, the anticipated reintroduction of source licensing (HR 1195) was made in Washington DC. ASCAP's Ron Sobel broke the news during a brief appearance at a seminar sponsored by the National Academy of Songwriters at Le Mondrian Hotel in West Hollywood.

While the three-page revision of the controversial bill (known last year as HR 3521 or S 1980) came as no surprise to leaders in the songwriting community, they scrambled nonetheless to read Sobel's copy of HR 1195 before it was announced to scores of local songwriters gathered for the NAS event.

The ambiguous wording of HR 1195 has given rise to an unprecedented degree of caution. Many of the bill's most outspoken opponents have been reluctant to go on the record until they have had "more time" to fully digest the implications of its language.

ASCAP President Morton Gould, who was an accessible media source throughout last year's battle to defeat the original HR 3521 and S 1980, wired the following statement to *Music Connection* from New York, shortly after receiving an advance copy of HR 1195 from his Washington lobbyist: "It was a bad bill last year, it's still a bad bill this year. There might be some window dressing on it, but that doesn't change the facts. There is a system to protect the rights of songwriters that is already in place, and this bill will only take money out of the pockets of the creators."

Ironically, the reintroduction of source licensing comes at a time when neither side could be further apart—logistically or ideologically. The television broadcasters, who seek relief from ongoing payments for the continued use of music, were gathered in the nation's capitol for their annual convention, while key executives from ASCAP and BMI (including their lobbyists) were gathered in Los Angeles as the international media prepared to turn its attention to the annual Grammy Awards.

Members of ASCAP and BMI had been featured players in a week-long series of appearances, seminars, and meetings in Califor-

nia just prior to the Grammys. These included ASCAP's general membership meeting, the NAS/SGA Songwriter's Unite (a panel featuring BMI lobbyist James Free), and a special ASCAP breakfast meeting featuring Ben Palumbo (the organization's lobbyist in Washington). All these events were at least partially devoted to raising awareness on source licensing.

At the NAS seminar, Sobel also shared his copy of HR 1195 with former BMI President Thea Zavin, who studied it prior to addressing the songwriters on behalf of BMI's current president, Frances Preston. Sobel and Zavin referred to source licensing in their respective speeches, warning about the implications of the new bill, and calling for increased activity among members of

throughout the world. Even though the original bill has been revised, the changes do not disguise the basic motive—to take away a substantial part of the livelihood now earned by creators of music. The broadcasters want Congressional help to do it."

Frederick Boucher (D-Va.) reintroduced the controversial legislation, which is aimed at dismantling the current system of "blanket licensing" by replacing it with "source licensing." Although the term "source licensing" is actually borrowed from one of four legitimate licensing options available to broadcasters, blanket licensing is usually employed because it is considered the easiest to administer and the most acceptable to all concerned.

songwriter's creation is tested in a free market.

The revised bill reads: "Whenever the right to perform by broadcast any motion picture or other audiovisual work containing a synchronous musical work... is conveyed to any commercial broadcast station, the author or authors of such musical work (or in the case of a work made for hire the employer or employees who prepared the work) shall be entitled to an interest... the amount of [which] shall be determined by agreement between the owner of the copyright in the motion picture or other audiovisual work and the author(s) or employee(s) who prepared the work."

The licensing societies argue that songwriters would be devastated by such a system, and that ignorance of the bill's implications—rampant in both the music industry and in Washington—could spell disaster for the creators of music. According to BMI lobbyist James Free, "Many of the [Congressional] supporters of the bill told us they didn't have any idea what it was really about until we talked to them."

Boucher's 1195 also states that "no owner, assignee, or licensee of a copyrighted audiovisual work may convey the right to perform publicly such work by non-network commercial television broadcast without simultaneously conveying the right to perform in synchronization any copyrighted music which accompanies such audiovisual work... for [the] purposes of this section, the term 'audiovisual work' means any motion picture, prerecorded television program, or commercial advertisement."

It is the use of such difficult language that has made the songwriting community particularly cautious, specifically with regard to the word "prerecorded."

"'Prerecorded' could mean anything," Zavin explained. "After all, isn't everything 'prerecorded' these days?"

Zavin's public appearance at Le Mondrian surprised those who had assumed she was retiring. Asked whether she might be taking an active role against HR 1195, Zavin alluded to the seriousness of the issue, stating, "We'll see—I've been drafted before." ■



the songwriting community.

A few days after the February 23 announcement at Le Mondrian, BMI's Frances Preston issued a one-page statement, which read as follows:

"Far too much of the public's time and money has already been spent by Congress in debating a piece of special interest legislation designed to help only a very small group—television broadcasters. All aspects of the source licensing issue were examined by various Senate and House committees during the last Congress, and no action was taken. Unfortunately, the broadcasters, through Rep. Boucher, are still trying to get Congress to make an unsound legislative decision, a decision that could threaten the well-being of songwriters and publishers not only in the U.S., but

Under blanket licensing, broadcasters are licensed for the wide use of ASCAP, BMI, and SESAC song catalogs for a flat fee amounting to about one percent of the broadcaster's annual billings. Essentially, the broadcasters want to be released from this direct responsibility for the use of music by forcing source licensing into legislation. As such, HR 1195 would effectively shift such responsibility onto television producers.

HR 1195 would require television producers to submit their programs to the nation's broadcasters with the synchronization rights (for music) already attached. To facilitate that process, individual songwriters would be in the position of negotiating directly with producers, or their organizations, long before the value of the

'Live From L.A.' Remote Radio Broadcast Pulls in Seven Stations

by Jim Maloney

HOLLYWOOD—California Radio Entertainment orchestrated the second successful "Live From L.A." remote radio broadcast from Carlos 'n Charlie's restaurant in Hollywood during Grammy week (Feb. 23-27). Seven radio stations from around the country sent their afternoon drive-time disc jockeys to L.A. to take part in a unique week of round-robin celebrity interviews.

The participating stations were treated to a steady parade of TV and movie stars, recording artists, sports legends, comedians, authors, and entertainment figures. Stations involved in the Grammy week production were New York's WXRK, Boston's WBCN, Baltimore's WIYY, Pittsburgh's WHTX, Philadelphia's WYSP, Kansas City's KYYS, and Seattle's KISW. Just a partial list of the celebrities in attendance includes Bob Geldof, Stephen Furst, Billy Vera, Rue McClanahan, Mr. Blackwell, Robert Cray, Brandon Tartikoff, Bob Uecker, Sidney Sheldon, Dennis Franz, Bobcat Goldthwait, the Fabulous Thunderbirds, Ray "Boom Boom" Mancini, Timothy Leary, Jerry Mathers, Tony Dow, Mary Hart, Peter Gabriel, Gene Hackman, Little Richard, Jennifer Warnes, Dave Edmunds, Crowded House, Jimmy Iovine, Gary Busey, and Howie Mandel.

Executive Producer John McGhan stressed the significance of "Live From L.A." to the image the stations can build in their respective markets. "The nice thing is that these disc jockeys we pull in from various cities are able to spend a week out here sitting and talking with the celebrities. Each of these jocks has his or her image—and that of the station—enhanced tremendously. It means so much more to the local listeners that their favorite DJ actually sat down with NBC's Brandon Tartikoff or comic Jay Leno or author Sidney Sheldon."

Stations know that a remote radio broadcast of this nature has surefire audience appeal with the folks back home. Listeners react positively to a familiar voice hobnobbing with celebrities in a familiar format. And the attraction of the location is obvious. Stations broadcast from the luxurious El Privado room of Carlos 'n Char-

lie's, high above the swaying palms and hand-buffed Benzes of Hollywood's fabled Sunset Strip...well, you get the idea. (Wouldn't that appeal to you if your hands were spot-welded to a snowblower in Cleveland with a 20-below wind-chill factor?)

Los Angeles is the center of the entertainment industry; naturally, the celebrity participation potential is enormous. Each jock has the opportunity, through a well-organized and efficient system of table-hopping, to interview celebrities live for their hometown listeners. After a guest completes one interview, he or she is shuffled across the room to another and so on. Each station representative is furnished with biographical information on each interviewee, so that they might have



ROBERT CRAY,
BONNIE RAITT,
BILLY VERA,
CHRIS GUEST,
SPENCER DAVIS

pertinent and topical questions ready. Much of the fun, however, comes from the spontaneous interaction between the celebrities and on-air personalities. For example, Larry O'Brien and John Gary, a deranged duo from WHTX in Pittsburgh (who brought along their sidekick, a woman named Intrepid Scout), pulled some revealing info from rock & roll architect Little Richard. When O'Brien mentioned that his favorite Little Richard tune was 1956's "True Fine Mama," the ebony evangelist allowed as how his own fave has always been "Tutti Frutti," but that "Paul [McCartney] always favored 'Lucille' and Bruce [Springsteen] is partial to 'Good Golly Miss Molly.' Everyone has their favorite."

"We can plan it all," said co-producer Z. Zimmerman. "But we can always count on some wonderful surprises. Comedian Sam Kinison dropped by and gave extra spark to what was a wonderful day.

Peter Gabriel was another last-minute surprise. We basically throw together combinations of people and see what happens—that's the best part."

The next production of "Live From L.A." will be Academy Awards Week (March 30-April 3). Plans are to produce the remotes monthly, with the next two being Spring ARB Week (April 27-May 1) and Hollywood's 100th Birthday Week (June 1-5).

McGhan, creator and co-producer of NBC's *Friday Night Videos*, was VP of programming for Ted Turner's Cable Music Channel, and director of *Rolling Stone's* radio division. The firm of Under New Management produces the "Live From L.A." broadcasts. UNM—whose principals are Bruce

the remote week. They also offer promotional guidelines and suggestions to the stations. The most popular is the "Lunch in L.A." package. Listeners back home are told they can win lunch in Los Angeles on any or every day of the broadcast week. The station's early morning jock selects a winner or two and they're whisked to the airport for the day's first flight to L.A. They're met at LAX and taken to Carlos 'n Charlie's, where they join their hometown jocks for lunch on the air. After an afternoon of schmoozing with the bigtimers, the lucky listeners are flown back home. Then they appear on the air the next morning to recount their adventures to the rest of the city. Arrangements for the "Lunch in L.A." option are the responsibility of the individual stations, but can often be funded through barter agreements.

Agents and publicists love "Live From L.A." because their clients are instantly transported to a variety of markets around the country in a single afternoon from a single location. That's called ideal exposure. The jocks and the stations love "Live From L.A." because of the fabulous promotional opportunities in their local market. It's an exciting and different diversion for their audiences. The promotional possibilities are unlimited, and don't end with the DJ's return home. Customized station I.D.'s and excerpts from celebrity interviews can serve the stations indefinitely.

"Radio seems to have really smartened up," observes McGhan. "These stations wind up getting the celebrities to do the busy work of the station, and that keeps listeners listening. PSA's [public service announcements] should be done by celebrities—things like, 'This is Gary Busey. We'll be right back with a cut from the Asbury Jukes' or whatever. That kind of thing keeps a radio station alive in the market. People love that."

As Little Richard reminded Pittsburgh's O'Brien and Gary, "Everything in life is either a lesson or a blessing." The lesson of "Live From L.A." is that a live radio broadcast can be a powerful promotional tool for a station—and lots of fun for everyone involved at the same time. ■

SIGNINGS & ASSIGNMENTS

by Jim Maloney

Paul Atkinson has been promoted to senior vice president of A&R for RCA Records. In his previous position of VP of West Coast A&R for the label, Atkinson signed acts like Bruce Hornsby & the Range, Mr. Mister, and Autograph. A native of England, Atkinson is a rock & roll personality—having been lead guitarist for the popular Sixties band the Zombies ("She's Not There," "Tell Her No," "Time of the Season").

John McClain has been named to the dual position of senior vice president of A&R and VP/general manager of urban music at A&M Records. McClain has been instrumental in the success of label artists Janet Jackson, Human League, and Herb Alpert. He's currently supervising forthcoming LPs by Randy Jackson and Barry White.

The music division at Michael Levine Public Relations has signed Peter Cetera, ex-Chicago singer, whose solo debut LP *Solitude Solitaire* is nearing platinum status.

Chappell/Intersong's Los Angeles office has relocated to 8436 West 3rd St., Suite 600, L.A., CA 90048. New phone number is (213) 655-5575.

Noted mix master John "Jellybean" Benitez is serving as music supervisor for *The Principal*, a Tri-Star feature film starring Jim Belushi. His recent production of "Dancing Up a Storm" for Stacy Lattisaw will be featured in the upcoming Warner Bros. comedy *Police Academy IV*.

Universal City-based I.R.S. Records has announced the appointment of three new regional promotion and marketing directors. Judy Barahal will be Midwestern director out of Chicago, Linda Dages will be Southeastern director out of Atlanta, and Joe Estrada will handle the Southwest out of Dallas. Five U.S. cities now contain I.R.S. offices. Also at I.R.S., Barney Kilpatrick, a fine Hibernian lad, has become West Coast promotion director out of the L.A. headquarters.

Dr. Ekke Schnabel has been named BMI international vice president. His career spans 20 years in the international record, publishing, and music video industries.

Westwood One, Inc., has named Debra Seyler vice president; she'll be based in New York and responsible for all training, planning, and development at the licensing organization.

Global Pacific Records, one of the leading independent labels with a jazz/new age/world music roster, has signed a U.S. distribution deal with CBS Records. CBS will also manufacture Global Pacific's records, cassettes, and compact discs—with GPR handling its own marketing, promotion, and publicity.

Windham Hill Records of Palo Alto, California, has appointed Jim Cahalan vice president of operations for Windham Hill Productions.

MCA Music Publishing and Unicity Music announce the signing of the group Kansas to a worldwide publishing agreement.

The Latin Rascals (a.k.a. Tony Moras and Albert Cabrero) recently signed writer and publisher agreements with BMI. They wrote and produced the Cover Girls' hit single "Show Me," which scaled the dance/disco charts before crossing over to pop.

Nancy Bultnick has been appointed Eastern regional manager for special products for RCA Records. She will be based out of the label's national headquarters in New York, and will oversee all rep activity regarding special products in her area.

Radio by Ben Brooks

Airwaves Behind the Scenes in Records & Radio

High-energy rock & roll is dominating the top of the charts. Over the last few months, acts like Boston, Cinderella, the Beastie Boys, and now Poison have made contemporary hit radio seem more like rockin' hit radio. Irony of ironies, while Top 40 stations are rockin'; traditional rock (AOR) stations are catering to older demos with classic memories. So outside of often spotty alternative college outlets, Top 40 stations are the primary source for contemporary rock acts.

Take Poison, for instance. Here's a bubblegum rock band that appeals to younger male demographics—a sector of the audience that once pledged allegiance to album rock stations. It's taken nine long months but Poison (cover band on our Sept. 15, 1986, issue) is breaking wide open. Generous MTV airplay—and the resulting action on station phone request lines and in the marketplace—has finally convinced top 40 programmers to take notice and realize that Poison is in great demand. In the past six weeks, current single "Talk Dirty to Me" (Capitol/Enigma) has bounced in *Billboard* from 101 to 78 to 52 to 39 to 28 to 19! You can bet this new trend won't end too soon. Hard rock is on a roll.

Everybody knows that the four new Beatles CDs are selling phenomenally well. Retailers across the country are experiencing peak consumer reaction beyond their wildest dreams. But what's going on in radio? It would stand to reason that CD-equipped album radio stations would have a field day with the new Beatles packages. Indeed it's true. In a recent survey of album radio, it's obvious that there's a tremendous resurgence of early Beatles material on the airwaves. But is the same true for top 40? The answer is no. Because there's so much current product to deal with, there's little room for Beatles rotations. There are, however, a number of top 40 stations around the country that mix a lot of oldies in with their current, and at these stations the new Beatles CDs are getting heavy exposure. If there comes a day when compact disc singles become commonplace, you can bet that new CD compilations and significant reissues on CD by historic acts like the Beatles

will get top 40 exposure.

While consumer CD singles may be a configuration of the future, cassette singles are already upon us. Surveys show that few teenagers even own turntables, preferring to get their music from cassette-playing beat-boxes. And since teenagers are the biggest singles consumers, the record companies and merchandisers have finally decided to give up the old seven-inch and move on to the most popular consumer configuration. For the time being, though, it looks like radio will continue to utilize the seven-inch vinyl singles.

It looks like the third annual Music Business Symposium, to be held at the Ambassador Hotel in Los Angeles from April 3-5, is going to be finally the "event" director William Gladstone has been talking about for three years. With Norm Pattiz, CEO of Westwood One Radio Networks, and Bob Pittman, CEO of Quantum Media Inc., as keynote speakers and a walloping 21 panels over the three-day period, this should be a major industry event. And in-house fave Chris Isaak will top off Thursday's opening night activities—which will all take place at the Beverly Theatre—with a set of his distinctive rock & roll.

Of particular interest is Friday afternoon's "Radio! Radio!" panel with Jeff Wyatt of KPWR (Power 106), Gene Sandbloom of KIIS-AM & FM, Briane Beirne of KRTH, and Laura Gross of BBC Radio 1, among others, and moderated by Steve Brack of Chrysalis Records. And check these out: "Indy Indies," "The Outside Looking In," "The Business of Negotiating Deals," "Recording Contracts in the '80s & the '90s," and "The International Music Scene."

The panel that will undoubtedly draw the largest group is "Rock Music's Influence on Our Society" with Frank Zappa, Jello Biafra, Geffen Records president Ed Rosenblatt, Bob Guccione, Jr. of *Spin* magazine, Ann Kahn of the National PTA, and PMRC executive director Jennifer Norwood. All that, plus the usual cocktail parties, hotel suites, and showcases. While admission to the event is pricey—a hefty \$250—it looks like it may be worth it this year. ■

Airplay

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

Singles (Albums)

1. Club Nouveau: "Lean on Me" (*Life, Love and Pain* #5) [WB]
2. Starship: "Nothing's Gonna Stop Us Now" [Grunty/RCA]
3. Janet Jackson: "Let's Wait Awhile" (*Control* #4) [A&M]
4. Genesis: "Tonight, Tonight, Tonight" (*Invisible Touch* #6) [Atlantic]
5. Peter Gabriel: "Big Time" (*So* #10) [Geffen]
6. Expose: "Come Go With Me" (*Exposure* #3) [Arista]
7. The Jets: "You Got It All" (*Jets* #17) [MCA]
8. Bruce Hornsby & the Range: "Mandolin Rain" (*The Way It Is* #3) [MCA]
9. Aretha Franklin & George Michael: "I Knew You Were Waiting" (*Aretha* #38) [Arista]
10. Huey Lewis & the News: "Jacob's Ladder" (*Fore!* #20) [Chrysalis]

Albums (Singles)

1. Beastie Boys: *Licensed to Ill* ("Fight for Your Right to Party" #9) [Def Jam/Columbia]
2. Paul Simon: *Graceland* ("Boy in the Bubble" #76) [WB]
3. Bruce Hornsby & the Range: *The Way It Is* ("Mandolin Rain" #8) [RCA]
4. Janet Jackson: *Control* ("Let's Wait Awhile" #3) [A&M]
5. Club Nouveau: *Life, Love and Pain* ("Lean on Me" #1) [WB]
6. Genesis: *Invisible Touch* ("Tonight, Tonight, Tonight" #) [Atlantic]
7. Bon Jovi: *Slippery When Wet* ("Livin' on a Prayer" #23) [Mercury/PG]
8. Europe: *The Final Countdown* ("The Final Countdown" #13) [Epic]
9. Georgia Satellites: *Georgia Satellites* ("Keep Your Hands to Yourself" #40) [Elektra]
10. Peter Gabriel: *So* ("Big Time" #5) [Geffen]

Breaking Singles

- Boston: "Can'tcha Say... Still in Love" (MCA)
- Jody Watley: "Looking for a New Love" (MCA)
- Madonna: "La Isla Bonita" (Sire/WB)
- U2: "With or Without You" (Island)
- Cutting Crew: "(I Just) Died in Your Arms" (Virgin)
- Robert Cray Band: "Smoking Gun" (Polydor/PG)

Records to Watch

- Cyndi Lauper: "What's Going On" (Portrait/CBS)
- Breakfast Club: "Right on Track" (MCA)
- Farrenheit: "Fool in Love" (WB)
- Donna Allen: "Serious" (21/Atco)
- Simply Red: "The Right Thing" (Elektra)

LOCAL NOTES

Compiled by Jim Maloney & Bud Scoppa

Contributors to this section include Tom Cheyney, Janiss Garza, Kevin Koffler, and Mike McFadden.

MESSAGE TO A&M: When are you guys gonna realize that you've been sitting on a surefire hit single? While you're taking advantage of Crowded House's trailblazing success by releasing a Split Enz compilation, you'd be stupid not to release Neil Finn's brilliant "Message to My Girl" as a single. It's every bit as strong as "Don't Dream It's Over," and it deserves to be heard. . . . Don't mention it.

COOKIN' & BOOKIN': New Music Machine booker Betty Miller (see Club Data) can be contacted re bookings at (818) 286-2681.

GRAMMY GRAB: New Santa Monica label Soundwings began only last summer with a trio of debut releases. At last month's 29th Annual Grammy Awards ceremony, two of the three LPs were nominated—and one won. Soundwings owner Patrick Williams took home the Best Instrumental Arrangement Grammy for his nine-minute "Suite Memories" medley from the Bill Watrous album *Someplace Else*. The selection features trombonist Watrous performing a medley of "I'm Getting Sentimental Over You" and "Yesterdays," backed by a symphony orchestra. The award is Williams' second Grammy and his seventh nomination.

KAREEM CRASHES BOARD: Sky king Kareem Abdul-Jabbar has been named to the advisory board of the Thelonious Monk Center for Jazz Studies in Washington, D.C. The center offers young artists the chance to study and perform in the company of a variety of great jazz musicians, educators, and industry executives. Abdul-Jabbar joins Quincy Jones and Billy Dee Williams on the board of the Monk Center, and the Laker legend's love for jazz led him to establish his own label, Cranberry Records.

RETUBED: The Tubes at the Music Machine? Is this the same Tubes that headlined concerts around the world for the past twelve years? Well, yes and no. Gone is distinctive vocalist/frontman Fee Waybill (now solo on MCA). Gone is the precedent-setting shock-rock show, with its half-naked dancers, acrobats, and zany props. But what remains is one of the best rock bands in the world.

Seeing the Tubes at a small club (small for the Tubes) was like seeing a band on the brink of being the next big thing. All the major labels should have been there to partake in a bidding war, but I doubt that any were. In fact, the club seemed to be only three-quarters full. Too bad. The show was a real eye-opener—even if it didn't start till 12:30 A.M.

New member David Killingsworth is playing guitar and singing. I hesitate to call him the lead singer, because founding member Bill Spooner has taken over a number of lead vocals as well. Spooner sang a brilliant version of "No Mercy" from the underrated *Remote Control*. But Killingsworth (or "Dee," as Spooner calls him) sings the songs Fee used to—a tough job—and does a fine job with them. But what really knocked me out was the incredible blend that was achieved at the Music Machine. All the guitars, keyboards (minus Mike Cotten, who is on temporary leave of absence in New York), and drums blended so well with the extraordinary group vocals, which were on top of the mix for a change. And one new song, "Guess Who," stood out as a potential hit.

Maybe they sounded so great because they currently have no record deal and are just playing for the love of it. Maybe they were playing for the survival of an endangered species—the classic rock & roll band. Whatever it was, the Tubes are very much alive and sounding surprisingly strong. —MM

SPLIFFY EVENT: Reggae *Times Calendar* will wrap up its "Best of L.A." series at the Music Machine on Sunday, March 22, with Jamaican singer Don Carlos and special guests. Publisher/editor Larry Dawson has presented the cream of local reggae together with some international stars in this seven-gig showcase, including *Something Wild's* Sister Carol from Brooklyn. —TC

THE GIRLS KAHNE HELP IT: Perhaps inevitably, the Bangles have parted ways with David Kahne, who produced the band's two albums and four hit singles. Guess who the new producer is. Why, Don Gehman, natch. His work with John Cougar Mellencamp and R.E.M. have made him one of the two or three hottest classic rock & roll producers around. Gehman is primarily an engineer/producer, so maybe the girls feel they've grown enough to exert more control this time out. We also hear they want the album to be made up exclusively of band-written originals. We wish them well—Kahne too. He'll be working on the crucial third Fishbone disc, after cutting a single featuring that band and Annette Funicello.

WHERE THERE'S A WILLIS, THERE'S A WAY: Actor Bruce Willis (a.k.a. Bruno) and his faithful harmonica Tonto have been cruisin' the clubs recently. First, the soulful sleuth joined cool daddy Chuck E. Weiss at the Central on Sunset Strip to blow a little harp. On another night, Bruno caught the freight elevator to Hollywood's high-rise hotspot Simply Blues, where he jammed with regulars Leah Chase and Torchsong. No truth to the rumor, though, that Bruno surprised a noontime Farmers Market crowd last week by popping up in the asparagus section, wailing his self-penned selection "We'll Go Dutch Treat (and I'll Leave You in a Holland Daze)." —

THE MEAT MEETS THE MOUTH: Atlantic recording artist Meatloaf recently served up his new platter, "Rock 'N' Roll Mercenaries," from his new album *Blind Before I Stop*, on Joan Rivers' *Late Show*. The rotund one is shown here with Rivers and fellow Atlantic act John Parr just moments before Joan taught the pair her famous seal clap.

RONNIE RETURNS: Enigma Records announces the release of *Mean*, the album that returns guitar giant Ronnie Montrose to the hard rock arena. Montrose was a formidable guitar power during the Seventies, working with such artists as Edgar Winter, Herbie Hancock, Boz Scaggs, and his own power trio Montrose (which originally included current Van Halen singer Sammy Hagar). Montrose also produced Van Morrison's *Tupelo Honey* LP, and he once waxed a too cool instrumental version of Gene Pitney's "Town Without Pity." Welcome back, Ronnie!

HAVE AXES, WILL TRAVEL: San Diego group the Paladins have just released their self-titled debut LP on Wrestler Records; it was co-produced by Los Lobos' Steve Berlin, Fabulous T-Bird Kim Wilson, and Mark Neill. The album's special musical guests include legendary Crescent City keyboard player Katie Webster, Texas-blues guitar-flash Anson Funderburgh, and Wilson. A song from the album has already been selected for the soundtrack of *Dudes*, a new film directed by Penelope Spheeris—and the group will open a number of dates on Los Lobos' upcoming national tour.

PLATTER MATTER: On April 1st, the Los Angeles Music Publishers' Forum will present a non-panel luncheon, "Table Talk," with a gaggle of A&R reps and music publishers. The Continental Hyatt is hosting. For info contact Julie Dunne at (213) 545-1794.

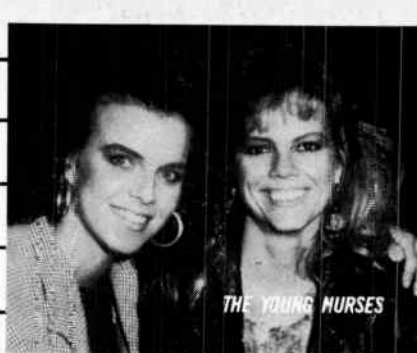
EXTRA CHEESE? Joe Jackson fans are used to surprises from their hero, and it appears his newest recorded effort will be as adventurous and unique as any of his previous eight albums. *Willpower*, set for a March release, is a predominantly instrumental collection featuring a 50-piece ensemble of classical, jazz, and rock musicians playing both orchestral and electronic instruments. The classically trained Jackson is said to be thrilled with the results, calling the group of players "a bizarre conglomerate." *Willpower* sessions were conducted by George Manahan, whose credits run from Puccini's "Madama Butterfly" to Steve Reich's "Tehillium." Here, Manahan and Jackson break from recording at RCA Studios in New York to argue over toppings before ordering a pizza. George insists that anchovies would "look sharp," while Joe claims he would give his "body and soul" for cocktail franks!

THINGS WE'D LIKE TO SEE & HEAR: The Everly Brothers remaking the Searchers' "When You Walk in the Room" (with Dave Edmunds producing, natch!). . . . Mitchell Froom producing Brian Setzer; also, Setzer duetting with Lone Justice's Maria McKee. . . . Robert Cray and Maria McKee joining voices for "Soul Shake," the old R&B duet last done by Delaney & Bonnie. . . . MCA releasing Steely Dan's live 1973 radio performances. . . . Brinsley Schwarz reuniting for tour and album. . . . Motown releasing Smokey Robinson's magnificent version of the national anthem from the pivotal sixth game of the 1986 World Series. . . . Fabulous T-Birds belter Kim Wilson tackling Sam & Dave's "I Take What I Want" on the next LP. . . . And finally, the underrated Stranglers finally getting the hit single they've long deserved with "Always the Sun."





CYNTHIA MISKA & FAN CLUB



THE YOUNG NURSES

Rosemary Oriando



ZIGGY MARLEY

Cassandra Davis-Cheney

TRENDY CINDY: BMI executive writer Cynthia Miska (front row, right) surrounds herself with her newest editorial staff. . . actually Enigma recording artists Lizzy Borden and Poison. More specifically, the above grouping is comprised of (back row, from left) Poison's Bobby Dahl, C.C. DeVille, Rikki Rockett and Bret Michaels; and (front row) Borden and Enigma publicist Lisa Gladfelter. Looks like we missed another good party.

BABY, BABY—CAN'T YOU HEAR MY HEARTBURN? David "Cat" Cohen, author of the cheap-eatery guide *Diving Out in L.A.*, is putting together an album of the same name. On the Cat's own Savory label, the presumably delectable disc will feature original tunes about local dives and the people who frequent them. Scuds yummy . . .

SING FOR THE YNG: Yo, kids—Yngwie Malmsteen is in dire need of a new lead vocalist. "Aren't there any decent vocalists in L.A.?" Yngwie wonders. MTV looks and HM pipes are a must, dude. Send tape/photo/ resume to Yngwie Malmsteen, c/o New Image, 3151 Cahuenga Blvd. W., Ste. 225, Los Angeles, CA 90068.

STILL TWANGIN' AFTER ALL THESE YEARS: Dave Edmunds' recent two-night stand at the Palace in Hollywood was a delightful display of the kind of blazing rock & roll the Welsh wildman has been delivering for the past 20 years. His current band is excellent—Edmunds vet Mickey Gee is an incredibly tasty stringbender (would Edmunds settle for anything less?). Boogie piano man Geraint Watkins, bassist John David, and drummer Dave Charles have Elgin movements from their heads down to their toes. They opened with Edmunds' "Crawlin' From the Wreckage" and barrel-housed nonstop through a pile of rockers like "I Knew the Bride," "I Hear You Knockin'," "Sweet Little Lisa"—before slowing down only long enough to perform tough versions of Elvis Costello's "Girls Talk" and Guy Williams' "Singin' the Blues." Catman Brian Setzer strutted onstage to sing "Good Rocking Tonight" and join Edmunds and Gee for some fiery fretwork on Chuck Berry's "Sweet Little Rock 'n' Roller." Dave may be tearin' it up as a producer these days—Fabulous T-Birds, Everly Bros., KD Lang and the Reclines—but when it comes to singin' and playin' classic rock & roll, he's still a master blaster.

SOAP DISHES: When San Francisco's Freaky Executives played Hollywood's Club Lingerie recently, the crowd contained a few famous Freaky fans. *General Hospital's* Yvette Nipar and Dawn Merrick are shown here resting comfortably after undergoing Freaky treatment.

LOVE THAT LENA! Songbird Lena Horne will be presented with the ASCAP Pied Piper Award on March 18th at the Grand Sheraton Hotel in Washington, D.C. The award is ASCAP's most prestigious honor for entertainers, and past winners include Bob Hope, Frank Sinatra, and Fred Astaire. ASCAP president Morton Gould honored Horne by saying, "With consummate artistry and taste, she has brought great American music to the public for over 50 years in unforgettable concerts, recordings, and films. Lena Horne is a performer who honors the work of composers and lyricists." We second that emotion!

HAIL ATLANTIC: *Atlantic Rhythm & Blues 1947-1974*, the colossal seven-volume, 14-disc anthology released by Atlantic Records, was named Best Historical Album at the 29th Annual Grammy Awards presentation in Los Angeles. This extraordinary collection of 186 songs, which documents the first 27 years of Atlantic Records, is generally considered to be the definitive document of the label's classic R&B years. Said the *New York Times*: "Finally, an American label—the best label for the job at that—has seen what needed to be done, and done it right!" And guess what? The set is now available on CD.

WELCOME TO FANTASY ISLAND: Esai Morales (right), who plays the title role in *La Bamba*, the upcoming movie on the life of rocker Ritchie Valens, negotiates with Wall Street's Charles Glenn for a table at the recent opening of the unique new Wilshire Boulevard nightclub.

SMOKE SALE: Nearly three decades after his first Motown smash, "Shop Around," Smokey Robinson is singin' a different tune. For his 40th album, *One Heartbeat*, the Smooth One has recorded "It's Time to Stop Shoppin' Around." Hasn't he heard of double coupons?

FOOLS RUSH IN: Calling all clowns! Horton Plaza, San Diego's downtown retail and entertainment complex, is looking for performers to participate in the first annual Fool's Festival. The two-day event will take place Saturday and Sunday, April 4th and 5th. They're looking for contemporary or Old World fools (there's a difference?!), jesters, mimes, puppeteers, strolling musicians, and renaissance consorts. Interested parties should contact Linda Natal at (619) 239-8180 by March 27th. Send in the clowns. . . .

TRUE TRASH

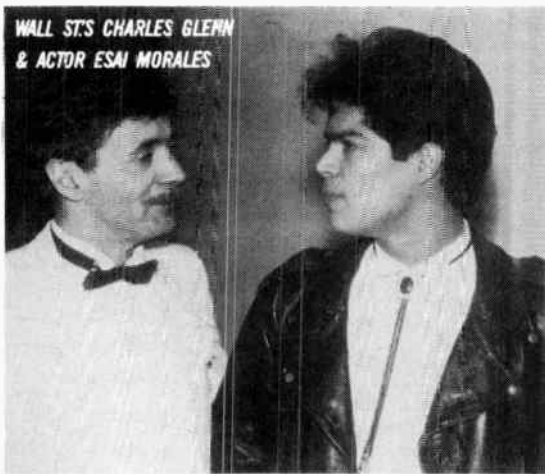
"A friend is one who knows all about you and loves you all the same," said Elbert Hubbard. With that in mind, Mr. Trash was thrilled to get a phone call out of the blue from rock singer/actress Fiona, one of his former running buddies from the streets of New York City. I guess we have all calmed down a lot since those crazy, hazy summer days, and Fiona is currently happily cohabitating with producer Beau Hill, working on songs for her new Atlantic album, and patiently waiting for her movie *Hearts of Fire*, co-starring Bob Dylan, to be released this summer. Fiona originally had the Joan Jett part in *Light of Day*; as a matter of fact, Michael J. Fox was cast in the film because he looked like he could be Fiona's brother, but contractual obligations to *Hearts* . . . turned Fiona's light into darkness. (How poetic!) Anyway, Fiona says her parents are driving her nuts wanting to know when her movie is going to come out, and that a few nights ago she dreamed it never came out, and they never stopped asking. What a

VIRGIN REGGAE: It seems that Ziggy Marley (pictured), currently on EMI-America, will soon ink a deal with Virgin-U.S. Rumors of an accord with Island Records, his father's label, appear to be unfounded. —TC

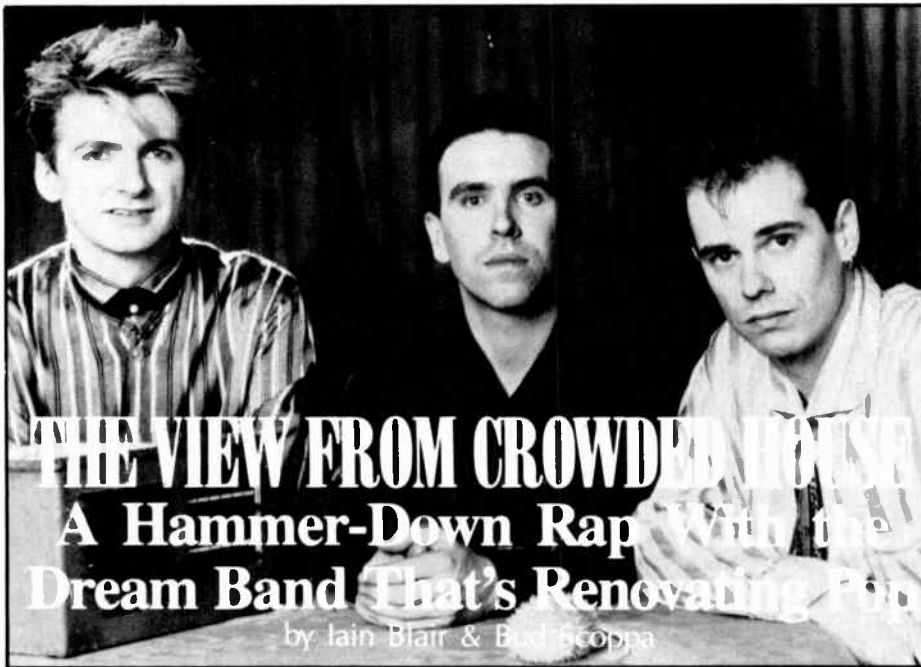
PLANE VIEW: RCA Records will launch a two-record retrospective of the Jefferson Airplane—*2400 Fulton Street: An Anthology*—that will chart the legendary San Francisco group's flight path from 1966 through 1971. The 25-song set will include such hits as "Somebody to Love," "White Rabbit," "Crown of Creation," and "Pretty As You Feel." Everything will be digitally remastered (naturally), and the album artwork will be provided, appropriately, by famed Fillmore poster artist Rick Griffin. Liner notes will come from Ben Fong-Torres, writer/editor for *Rolling Stone* from 1969 to 1981.

concept. . . . Attention Hollywood Kids: You've got us stumped. What major solo rock star (once a member of a famous rock group) wears a toupee to cover up the bald spot on the top of his head? . . . Poor Elton John is getting trounced by the British press for being just what his name implies. Mr. Trash will keep you posted on the Elton rent-boy scandal as more details become available. . . . We've printed it once, we've printed it twice, but now it's *undoubtedly* true: Guess who went to Mexico and got a divorce two weeks ago. You know. Yeah, they finally did it, and now maybe they can let go and be happy. . . . Heaven 17's new record is *wonderful*. . . . New face of the week to watch out for belongs to April Wayne. This incredibly talented singer/dancer will dazzle you with her skill and range. Look out for April at clubs in West Hollywood and the Valley. She is something to see. . . . Until we meet again. One day at a time. . . .

—Kevin Koffler



WALL ST'S CHARLES GLENN & ACTOR ESAI MORALES



Most music-biz stories are about what went wrong. Not this one. This music-biz story is about a band that knew what it wanted and got what it needed. If you've lived with Crowded House's subtly commercial, rewardingly durable album for the past few months, if you saw their effervescent industry showcase at Yamashiro, or their fire-breathing Roxy sets, you're undoubtedly already hooked. If not, listen first, read this later.

The related features on the following seven pages recount—in some detail—the numerous factors that led to the emergence of Crowded House as a major new musical force. Though it may seem like the band came straight out of nowhere, a great deal of premeditation—based on years of hard-earned experience—went into every move Neil Finn, Paul Hester, and Nick Seymour have made along the way.

Thus far, amazingly, not a single crucial mistake has been made by the bandmembers (who made the music), A&R man Tom Whalley (who recognized its quality), producer Mitchell Froom (who made that quality apparent), or the execs and secretaries of Capitol Records (who brought the project home).

Here's how it all went down, as told by the principals. In this music-biz story, for a change, the good guys win. —B.S.

MC: How did Crowded House come about?
NEIL FINN: After *Conflicting Emotions* Tim [Neil's older brother, who'd founded the group in '72] left Split Enz, 'cause he'd done it for a long, long time and he wanted to do solo stuff. We decided initially to go on without him as Split Enz, we did some songs, put together an album [See *Ya 'Round*], and then I decided that if it was gonna be new, I wanted it to be totally new. The weight of the past was on us; to me, it was like redefining something which had already had so many incarnations and changes—it was a limited position to start something new from. It was never a sense of failure; at various points in our career we were frustrated by a lack of success, particularly here, because we were at that point where it was nearly big. And it's often tougher being caught in that situation than either being superstars or still struggling. But we didn't finish it out of a sense of failure. I feel really proud of what we did, and I don't necessarily equate the worth of what we did with the various chart positions or anything.

MC: Was it amicable?

FINN: Oh yeah, totally mutual, except for Nigel [Griggs, the bassist], who wanted to carry on. Tim had already left, of course, and the rest of us wanted to stay friends, so we called it quits before it got nasty.

MC: There were rumors that you and your brother weren't getting on.

FINN: Yeah, people always assume a break-up like that was caused by fighting, but it just wasn't true. It probably makes a good story, but the truth is we're really close.

MC: The only Split Enz member you teamed up with for Crowded House is Paul Hester.

FINN: He was the last and best drummer the band had, which was ironic as he only saw the worst times at the end. I kind of felt I owed him one!

MC: So how did you and Paul get the ball rolling?

FINN: We basically followed our noses in 1985. We severed ties with our [Australian] record company, our management, and everything. So it was just Paul and me. We decided we wanted to get a band together when Split Enz finished. We just happened to feel like we would make a good core of a band, 'cause Paul's a great drummer and good friend. [Drummers and singers] are vital ingredients, to me, of a good band.

MC: Where did you find Nick Seymour?

FINN: We both knew him socially in Melbourne, and I'd actually produced a single for a band he was in a few years ago. Anyway, after the split, he came up to me at some drunken party and in the end forced himself on us! [Laughs.] So when we couldn't get rid of him, we thought he might as well join us, and when we started playing together, it felt really good. Of course, like any new band we had our share of growing pains at the

start, but being just a trio is easier—for instance, we can all fit in one car now.

Nick joined while we were doing demos, and we immediately took the tape overseas to see who was interested. We wanted to try to get a worldwide deal straight up, rather than do an album in Australia and then try to sell it. We basically did a lot of it ourselves, and still are, which has made it tough in many ways—very distracting. If you've got the right middleman, things are brilliant, but the wrong ones just make everything more complicated. So we went to see as many people as we could get access to, and we got immediate enthusiasm from Capitol and good interest from a couple other sources. Capitol followed it through, and we were really lucky—we landed on our feet with that approach.

MC: Split Enz did reform to play the Greenpeace Benefit last year. Any more plans to play together again?

FINN: No. We only did that gig 'cause Darryl Hannah was there.

PAUL HESTER: [Suddenly perking up] She's wasted on Jackson Browne.

MC: How did Crowded House get its name?

FINN: While we were recording the album here in L.A. we were all living in this weird house which had a 24-hour parade of bizarre and strange characters. I'd come home and find people sliding down the stairs on trays—stair-surfing! So it just evolved. I really like that sort of domestic imagery, where the most peculiar things happen in seemingly normal surroundings.

MC: The album is much sparser than the stuff you were doing with Split Enz.

FINN: We wanted a stripped-down, simplified approach, and we spent a month just rehearsing the material and working on arrangements, etc. It's hard to verbalize what we were aiming for, 'cause we're not a label band in the sense you can listen to our music and say, "Oh, punk," or "rockabilly" or "heavy metal." We wanted to make a warm record, with lots of atmosphere and a very live feel to it, and to keep it as free from formula as possible. And that's not easy, 'cause every band develops formulas after a while.

MC: It sounds like you got the perfect producer in Mitchell Froom, the guy who did such a great job with the *Del Fuegos* and *Elvis Costello*.

FINN: Yeah, we lucked out. He's such a great keyboard player, and an artist-friendly producer. He isn't on some massive ego trip like a lot of producers, and he likes the performance of a song to reign supreme, as opposed to weighing down a track with tons of clever effects. That was just the approach we needed.

MC: How did Froom get the job?

FINN: Tom [Whalley, the Capitol A&R man who signed the band] gave a tape to Mitchell, because we thought Mitchell was an interesting possibility—Tom noticed this guy had been doing some good stuff and liked a lot of the things he'd played on. Mitchell got to hear the tape, and he really responded to the songs, and he immediately had good ideas for them. His ideas spoke for themselves, really, and he had a good dry sense of humor, and that was enough for me—he had a good personality for us. Mitchell is very aware of traditional forms of Amer-

ican music.

HESTER: If he plays Hammond organ, he's gonna play it like Booker T.—he's not gonna mess around. Mitchell needs to join our band.

MC: Did you ask him?

HESTER: Sure, but he said, "Only if we call ourselves 'the Losers.' I'd be proud to be a Loser!" The guy's got a very dry wit and we warmed to him immediately. He really helped us focus what we were trying to achieve—a really great producer.

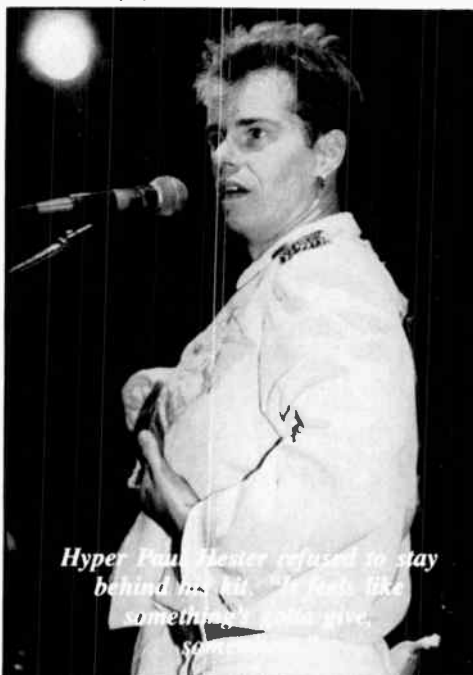
FINN: Mitchell helped us put the final touches on the songs to give them the dynamics you need for a record. We did over two weeks of preproduction with Mitchell, just working out how we wanted the rhythm tracks to be. We found how we did it naturally best. So we knew what we wanted to hear out of the speakers when we were doing the rhythm tracks. That way you can knock them off really quickly and you've got something solid to start off with. We started off thinking we were gonna use quite a few different people to get a good amalgam of influences, but we ended up stripping it all down. We got rid of some of the backing vocals and guitars that were already there, and a lot of the decisions were based on what was the most us. We would accept a less technically perfect guitar solo that I did over a technically superior solo that [session player] Tim Pierson did just because it had more character.

MC: Apparently you didn't have so much luck with engineers.

FINN: No, we went through about six, I think. The first guy didn't even show, and a couple of others didn't work out. It was a saga we could have done without, but it actually helped us be more careful with the entire LP as it went down.

MC: Are you pleased with the results?

FINN: Yeah, as a first album I think it's well-honed. Of course there's always things you want to change later, but I'm not embarrassed about anything, which is a good sign. If we'd done it ourselves, we would've arranged things a little more and in a more sophisticated way, just because that's the kind of



Hyper Paul Hester refused to stay behind his kit, "It feels like something you should give."

Michelle Matz



The quietly charismatic Neil Finn gets down at the Rox. "We have an old-fashioned view of what an artist should be able to do."

Janiss Garza

background I came from. It would have had more of a British pop sensibility to it. As it is, the songs are still sort of pop songs, but the arrangements have got a more authentic American tradition behind them. That was Mitchell's influence. We responded to a guy who we wanted to work with on a musical level. We're a new band, and we had to allow ourselves the room to learn about ourselves. If we were with a producer who was immediately giving us a real stamp of his own, then we wouldn't have learnt a lot from our first album—we would've had a situation where we were depending on someone else. If we'd had a hit with someone else, we wouldn't have known how we did it. Working with Mitchell, we all learnt together. When I'm ready to produce myself, it'll be even closer to what I imagine when I write a song.

As it stands, the thing that I'm happy about is that I knew I wanted the songs to come through as if you could close your eyes and imagine you were hearing it from a live band—that the guy who wrote it was sitting there playing the guitar and singing it to you. So that it didn't have the feeling that there was a world of technology between: the way the song was written and the way you eventually get to hear it. And I do think I'm just about ready to produce myself, actually. I don't know if I could get the record company to agree with me.

MC: Why did you decide to record in L.A. rather than Australia?

FINN: We came to L.A. to record the album because we wanted the people here to understand what they'd signed. We wanted them to understand that to some extent they'd signed a band that did have reasonably strong opinions about what we wanted to do, and that they weren't always gonna be the most obvious things. Not that we were like a reactionary band particularly; I'm not kidding myself that there's anything revolutionary in what we're talking about. But we do have a kind of traditional, old-fashioned view of what an artist should be able to do.

It was good to be over here and get a

bit of a personal profile going. We got the secretaries into it. When we were over here doing the album, Nick was [at Capitol] every day doing the artwork for the cover, and he was out to dinner every night with eight or nine girls from the ninth floor—they didn't want him to go home. We want the personality of the band to be basically what makes us successful—the songs, obviously, first and foremost, but the real people behind the band, Paul and Nick, are pretty entertaining people to be with. If you're gonna put yourself out there in the public eye, it's good to use your real assets.

The attraction with Tom [Whalley] is that he's an artist-oriented guy in many ways. And although he was keen that we have commercial success with the record as we were, we had to put it together in a way that was natural to us. I think Capitol is committed; they've found new ways of promoting things now that the independent thing is different.

MC: How do you feel your songwriting has developed from your Split Enz days?

FINN: That's hard to answer objectively, although I know I'm far more prolific now, and I'm pretty pleased with all the songs on the album. I feel they're essentially simple songs, and melodic, and perhaps that makes them pop. I don't know. I just write what I feel.

MC: What inspires you to write?

FINN: Sometimes it'll be a specific event, like the death of my auntie, which became "Hole in the River." That's very specifically emotional. Usually it'll be more of a general mood or feeling.

MC: Perhaps you could comment on the rest of the songs on the album. Let's take it from the top with "World Where You Live."

FINN: That's kind of specific too. It was written in my lawyer's spare room as a response to the lady who lived next door and who had the alarming habit of making unnecessarily loud orgasmic noises at six A.M.—very peculiar sexual timetable, I thought. It's absolutely true, I swear.

MC: Sounds possible to me. How 'bout "Now We're Getting Somewhere"?



Apparently, Neil Finn didn't want to be the first time I've recorded something that people have actually bought."

Michelle Matz



lin, and very pretty, but it sort of turned into the album's most edgy cut. It's about the dilemma of being totally honest in a relationship, without simultaneously destroying it.
MC: "Something So Strong?"
FINN: Mitchell had a big hand in this ending up on the album, and he suggested the Booker T. feel, which works great.
MC: What about "I Walk Away"?
FINN: This was originally released on the last Split Enz album, called *See Ya 'Round*, which never got a U.S. release. It's my least favorite song on the album.
HESTER: Yeah, but it's got a great chorus and great guitar.
MC: "Tombstone"?
FINN: I wrote this in Italy while I was on holiday with my brother Tim. We were looking at all these ancient Etruscan remains, and he suggested the title.
MC: And the last cut, "That's What I Call Love"?

HESTER: Neil cut a rough vocal for this track that was so good we ended up keeping half of it on the final mix. But it was a difficult swing feel to achieve, and in the end we used Jim Keltner on drums instead of me, and Jerry Scheff on bass—he used to play with Elvis Presley.
MC: Wasn't that a bit strange for you and Nick?
HESTER: Yeah, and at first I didn't want it, but in the end it worked out really great and everyone was happy. I remember that we had to get Jim and Jerry a six-pack of Corona just to play, 'cause they reckoned the track was a three-beer shuffle. [Laughs.]
FINN: It's the most positive song on the album to me.

MC: What about "Mean to Me"?
FINN: Ah. This is based on a true story about an American girl who turned up in New Zealand insisting she had to meet me. It was very weird, 'cause after we had met, she got involved with this local poet who—not to put too fine a point on it—bedded her by telling her he'd gone to school with me and was a really close friend, which was a pack of lies. But it comes across as being more venomous than I'd intended.
MC: "Don't Dream It's Over"?
FINN: I wrote it very quickly—the whole thing in an hour—which is a good sign. It's rather a melancholy song, I feel.
MC: "Love You 'til the Day I Die"?
FINN: It was originally written on mando-

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chance to build an audience and reacquire people who've been wondering whatever happened to us, since the split.

MC: Are you doing any Split Enz songs?

FINN: A few, and we're also doing requests.

HESTER: After the encore, anything goes in our live shows.

MC: Who do you listen to on the road?

FINN: I love to put on an old Doors tape—that's great road music. I also love the Smiths, and Talking Heads, and [soul singer] Paul Kelly.

HESTER: I'm pretty open to all sorts of music—everything from Kraftwerk to opera.

MC: What's your opinion of the current music scene?

FINN: I feel the last few years have been very retrogressive, and radio's definitely been very conservative. But it's opening up again, and it's healthy that our record's been given a chance.

HESTER: There hasn't been a real strong movement in music for quite some time—since '77 or '78, when all these things spawned. And it really injected a lot of enthusiasm—to record companies too—to try different things, and everyone was enthusiastic. It was really healthy, and then it sort of slacked off. Now it's mid-Eighties, and everyone's gone into a kind of conservative state of mind. It feels like something's gotta give, somewhere. It's gotta change—all this fucking bullshit about "This is rock and this is pop, and we can't have any of that stuff in the middle 'cause it's all organized." That's what music's all about—you've gotta shift it 'round a bit, mix it up. That's the irony of the business: The record companies usually



Finn seems delighted by the crowd reaction at the Roxy. "I'm not embarrassed about anything, which is a good sign."

warm to bands that do try to do other things.

[At this point, a happy-looking Nick Seymour with a large slice of pizza in hand bursts into the room.]

MC: Are you surprised at the success of the album?

SEYMOUR: Yeah-h-h-h, 'cause it's the first time I've ever recorded anything that people have actually gone out and bought!

MC: What about the future and the next album?

HESTER: I can only say the second album will sound bigger and more dynamic, perhaps, than the last album. The songs that we went for on this album, I think personally we could've gone for a few more extremes. We had to please a lot of people at the same time doing the first album—nobody knew what the fuck we were doing.

We know it would be great to hear Neil and Tim sing together. We recorded a song together when we were in Italy recently. We've been working a bit together with Tim on our own, so we know we can do it; it's a good working relationship. Whether it actually becomes a big feature or not's another thing. It's there—it's a shame not to use it. I know that Neil and Tim want to do an album together at some point, anyway. And what we got with Mitchell is well worth building on.

FINN: We want to start it as soon as possible, but it really all depends on what happens with this one and the rest of the tour. We've got a lot of new material together, and hopefully we'll get back in the studio by the summer. Meanwhile, we want as many people as possible to hear the first one. ■



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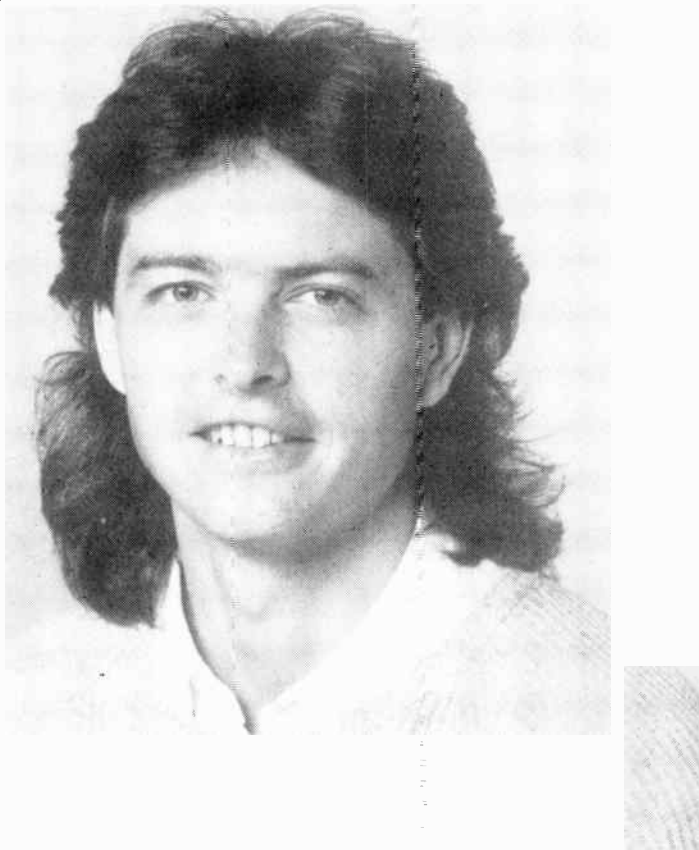
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MR. WHALLEY BUILDS HIS DREAM HOUSE

by Bud Scoppa

Tom Whalley is on cloud nine—although to outsiders it might appear that he's merely in a sunny office on the twelfth floor of the Capitol Tower. The boyish 34-year-old Capitol A&R man has not only just been named vice president, he's also been watching as a single by his first signing, Crowded House, climbs ever closer to the Top Ten of *Billboard's* Hot 100. As far as Whalley's concerned, there's a lot more where "Don't Dream It's Over" came from—bandleader Neil Finn is not only a gifted songwriter, he's also quite prolific.

"There are a number of new songs," Whalley says, sounding like a proud father. We're discussing the band's recent mindblowing Roxy shows, wherein they'd combined definitive versions of tunes from the album with an equally impressive batch of previously unheard material. "I've got four or five songs that I wish had made the album. We could've done a double album—Neil had 30 songs to choose from!" Crowded House may be more than just another good new band—it may well be a dynasty in the making.

But acknowledgment of Whalley's coup was slow in coming. When Capitol released the Crowded House album in July, the only tastemakers who seemed to give a damn were a handful of rock critics who were familiar with Neil Finn from his years in the underrated Split Enz. Album-oriented radio passed on the three-track EP that had been prepared specifically to get the AOR ball rolling. Top 40 (or contemporary hits) radio was ignoring "Don't Dream It's Over," which had been released on August 27, and with the big Christmas buying season coming on, singles

by the biggest names in pop were bound to further obscure the low-keyed Crowded House ballad. Whalley's first signing showed every sign of stiffing—and the fact that Capitol's in-house production staff was somewhat bereft after a virtually exclusive reliance on indie record promoters made the prospectus for the baby band look rather grim. Was Whalley anxious at that point? Was he second-guessing himself? You better believe it. But a certain amount of uncertainty "goes with the gig," he confirms. "It's part of being an A&R person."

The indie-to-in-house transition, Whalley says, "was a difficult period for most record companies. I don't know the exact date that 'Don't Dream It's Over' was released, but there was a time before Christmas when we were [finally] starting to feel some excitement from the secondaries. I was getting anxious and saying, 'Well, maybe we should pull this single, drop everything that we've done, re-release it at the beginning of the year, and start fresh.' And Walter Lee [Capitol's promotion VP until Friday, March 13, 1987] said, 'No, we've got some nibbles here on this record.' He felt that he had a few weeks of a window where he could really make it a priority and push. And he felt that if we built this thing up until Christmastime and then exploded with it in the new year, that that would be the best way to go.

"The record was building a base through secondary markets," Whalley continues. "Our secondary promotion person [Paulette McCubbin] was doing a great job; she was getting it mostly on AC radio in secondary markets. And the response that we were seeing

there was getting other people excited; they were seeing that, yes, if we got it on the radio there was gonna be a response to it. We concentrated some efforts up in the Northwest, got a response there. And as we started to get some stations playing it and seeing that it was working, that's when Walter said, 'Okay, gimme this time, let's build it. Even if we don't get 50 stations [playing it] before the end of the year, at least we'll see that this thing is building, we'll see that we've got a number of stations that are doing well with it, and we'll come out of the chute at the beginning of the year and we'll just hit it real hard.' We felt that if we stuck with that it would work."

Persistence is paying off in spades for Capitol and for Tom Whalley in the case of Crowded House. Now that Walter Lee's "window" is wide open—with more hit singles likely to fly through it—Whalley can put his feet up on his tape-stacked desk and reflect on the series of events that led to his classy coup. The story actually began in 1985, right after Whalley left the Warner Bros. A&R department ("I felt like I grew up there," he says) to come to the top of the Capitol Tower. The main inducement in his making the change was the greater signing autonomy the Capitol gig would afford him; at WB, signing decisions are commonly made collectively. It wasn't long before he made use of his new-found autonomy.

"I had been at Capitol a couple days—it may have been my *first* day—when I got a call from this guy Lars Sorenson," Whalley recalls. Sorenson, who had been employed by Split Enz, was shopping a tape for a still-unnamed spinoff group led by Neil Finn, kid brother of Enz founder Tim Finn. "He said, 'Are you interested in Tim Finn?' Honestly, I didn't know that much about Tim Finn, but I said, 'Sure, I'll take a meeting.' So when they came in here—it was Neil and Paul [Hester, former Enz drummer]—I had to go into [then-A&R head] Don Grierson's office to play the tape, because I didn't have a stereo in my office yet. And I loved it."

But Whalley's instant enthusiasm troubled him. "The *last* thing I wanted to happen to me the first week was to fall in love with something—I wanted to get settled first. But I kept playing it and I loved it even more. I sat on it for a little bit and played it for some people around here and got sort of mixed reactions to it. And I told Neil I wanted to hear some more songs if that was a possibility. He sent another batch of songs that I just loved. I finally got on a plane, went down to see them perform in Australia. I loved the show and said, 'Let's do it.'"

As love at first sound was deepening into something so strong for Capitol's new A&R man, he began to confront the details of getting Neil Finn & company signed. Typically, there were some initial problems that had to be resolved.

"The biggest stumbling block was the fact that it was an Australian act, and the policy at Capitol was always that, if it's an Australian act, the Australian company has to sign them. So I was able to get through all that too, which was not an easy proposition. I just sort of fought my way through it: 'This is how we're gonna do it. This band has to be

signed, and we'll sign them any way we can.' We ended up doing a joint deal with the Australian company. I felt this would've been an easy one for them to call because I figured they'd be a major rock group for them. So we got through all that and got it signed."

The next item on Whalley's agenda involved finding the ideal producer for the project. How did he approach this crucial task?

"I went through what the normal process is: You come up with your sort of 'A' list of people that you wanna get. I went through that list and frankly did not get good responses from anybody. There were a couple of people who responded who were more engineers looking for a shot to produce someone. But the people I really felt strongly about—that I thought could make a great record with them—didn't hear it, or they didn't have the time, or whatever excuse they gave me. But I went through a lot of people.

"So finally," he continues, "I was sitting around here and Neil had an idea of a person that I wasn't opposed to, but I didn't feel he was a guy that we should go get. So I was trying to come up with some ideas, and I was just starting to hear about Mitchell Froom. When I first saw the Del Fuegos, I thought it was a band that needed a heck of a lot of work; I actually told [Slash president] Bob Biggs I thought he was crazy for signing them. When I heard their first record after Mitchell had worked with them, I thought, Bob was right, this is a great band, and look what Mitchell was able to do with them. Then there was a quote on the back of the second record that basically said [Froom] was God or something like that; I thought, man, this guy must have something.

"When I was in New York, I asked the manager of the Del Fuegos, 'What do you think of this guy Mitchell Froom?' He said, 'He's a great song guy, he's great with arrangements, the band loved him, and he's tremendous.' So I came back, called Mitchell on the phone, got him in here, played him a couple things, gave him the tape. He called me up the next morning—he had gone through the ten or twelve songs that were on the tape, and he had a critique of every song, and he was on the money on every single one of 'em. And I said, 'There is no doubt that this is the guy.' He had the vision that was necessary for the record, and for the act; he saw everything that I saw in the band and in Neil Finn. And he said, 'I just would love to make this record; I've been waiting for the



Letting it roll: Seymour, Finn, and producer Froom (standing) host a playback session for Whalley at Sunset Sound Factory. "Neil thinks Mitchell's the greatest, and vice versa," the A&R man says.

chance to produce an act like this for a long time and this is the one.' So I felt great about it.

"I got Neil over here, and we were looking at Mitchell and this other person, and I said, 'Spend two or three days with Mitchell, and at the end of the day if you don't feel it's right and you feel better about the other person, I'll go with what you feel is right.' So he spent the time with Mitchell, worked on some songs and stuff, and Neil was convinced that the guy was the greatest. He's fabulous, and he doesn't waste any time."

What did Whalley identify as the band's specific needs in terms of the kind of producer that was required to make a superior record?

"Neil was coming off of working with a band—a great band—and he was in a sense going to be doing this on his own, even though he had a band—it was a band, but Neil was the focus of it. And on the basis of what I was hearing, I felt that it needed arrangements. That he needed someone to go in there who understood how to write a song and to just sit down and work that process out. I was hearing demos that they'd basically just gone in and laid down; I thought Neil had some great ideas, and I thought he just really needed someone who was a musician, number one, and someone who understood arrangements. And I thought Mitchell fit every one of the criteria.

"You do look for [those criteria] in most producers you're looking at, although there are a number of acts that you find that an engineer-type producer is fine for—if the leader of that act has production instincts and you're comfortable with that. You just need someone in there to maybe bounce some things off of, to help guide it a little bit. But I'm sure there were other producers that would not have worked; Mitchell made sense in this case, because from what I was hearing on the demos, I felt that they needed arrangements more than anything else."

Once the producer has been chosen and the work gets underway, does the input of the A&R person diminish?

"Initially I leave it alone. I felt comfortable—more than comfortable—about Mitchell producing the record, and Neil loved him. They went into three weeks of rehearsals and preproduction. I went down once, just to hear what they were coming up with. Basically, I just had confidence in them where I would let it roll. I had periods at different times I would go down and I would listen to things in the studio. And I'd make comments here and there, but for the most part they were off and running and everything was going well."

Did Whalley, Froom, and the band consider potential singles while the recording was going on?

"Yeah, we did—absolutely. [The possibil-

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ities were] 'World Where You Live,' 'Something So Strong,' 'Mean to Me,' and 'Don't Dream It's Over.' We were obviously looking for an uptempo record to start as the single, because ballads take longer and radio doesn't play ballads from new acts, and all that sort of stuff. So we were trying to come up with what we thought was the way to go, and we went through the normal sort of strategy planning with promotion and that sort of stuff. But we went with 'World Where You Live' to AOR radio initially. I don't remember half the stuff we did, we did so many things with this band.

"When I first signed the act," Whalley digresses, "I thought that Neil would be an act that would help change the direction of this company, who I also thought could have hit records. And I thought that combination would do a lot for Capitol Records because he could have hit records and still have a lot of credibility—that it wasn't gonna be your typical act. And I think that's proving to be the case. So when the record was delivered there was a lot of excitement in the company. Although, because it was not a typical record, I'm not so sure that people quite knew what to do with it at first.

"Our fear was that we would go out in a normal way and try to get in on radio, and if it didn't get on radio—if we didn't catch a hit—that the record would be over. We were trying to avoid that at all costs. So that's where the EP idea came out of: 'Let's take a run at AOR radio with "World Where You Live," put the EP out in the marketplace so there'll be something for people to purchase if they hear it on the radio. But if we don't get a strong

reaction from AOR radio, we still have the album here that we can release down the line, and we can release another track in front of it.' That was the thinking behind it."

Why did Capitol decide to go with the ballad "Don't Dream It's Over" rather than one of the key uptempo tracks?

"It was a lack of response [to the rockers] at AOR—and the fact that everybody kept pointing to 'Don't Dream It's Over.' We finally said, 'Instead of playing this game anymore—trying to figure out what uptempo song is the best one to lead with—let's go with what we believe is a hit record.'"

Initially, various decisionmakers in the Tower had grave misgivings about Froom's hard-nosed, understated, "rootsy" production approach with the label's new pop group. Had Froom gone against the grain of the music's intent to too great a degree? Did Whalley himself have any second thoughts about Froom's production?

"Yeah, I did," he admits. "I mean, there was a time when the record was complete when [I thought] there were things that Mitchell did to it that were surprising to me—because it was different from what I heard on the demos and what I expected. Mitchell put a touch in there which was I think more 'American—if that's the word—than I expected. But the more I listened to it, the more I realized how well-produced the record was. I realized that it was a first record, in a sense, for Neil, and that it was early on in Mitchell's career as a producer. I think the beauty of the record is, the more you listen to it, the more you like it—that's what I like about it. And I could've gone in there and said, 'We should've done

this here, and we should've done this there,' but I didn't feel that was necessary. But I did go through that—there was a time when I was saying, 'This isn't quite right.' But at the end of the day, I think that it is extremely well-produced.

"Neil and Mitchell were both extremely happy with the end results, and they loved working together—Neil thinks Mitchell's the greatest, and vice versa. When there was that period of not knowing what was gonna happen with the record—whether it was just gonna be a few critics that liked the record, or whether it was actually gonna be received on a radio level and on a commercial level—you start saying, 'Well, what do we do next?' We were all thinking that. I had discussions with Mitchell about having him produce the next record, and so did Neil."

Eventually, Whalley resolved that the Finn-Froom collaboration was one that was mandated to continue. "Having faith in Neil, but maybe not believing that he's ready to produce it on his own yet, I felt that the [Finn-Froom] combination was the best. I would like to see those guys work [together] for six or seven records. These two guys—there's no limitations on what they can do."

At the end of the day, it looks like Tom Whalley has every reason to be pleased with himself. Mitchell Froom turned out to be the right guy, "Don't Dream It's Over" was the right single, and Neil Finn has great music just pouring out of him. Whalley's next job will be to help Finn focus all that energy; to him, that it must seem like trying to catch the deluge in a paper cup. But he can handle it. Hey now. ■

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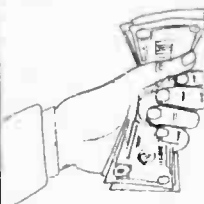
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PRAIRIE PRINCE STICKS WITH THE TUBES

Prairie pounds out another powerhouse drum roll on his hot-red-rouge-vermillion Yamahas.

by Billy Cioffi & Bud Scoppa

When the Tubes first emerged in 1975, drummer Prairie Prince was better-known as an airbrush artist—remember those striking T-shirts?—than as a musician. But while the fortunes of the Tubes have vacillated wildly over the years, Prince has gradually acquired the reputation of being one of rock's premier drummers. In recent years, the only factors that have kept his career from skyrocketing have been his loyalty to the Tubes and the fact that his home base is San Francisco rather than L.A. (He's now contemplating moving south in order to take advantage of the greater opportunities here).

Prince's status as a freelance player was enhanced in '85 when he did virtually all the drumming on Chris Isaak's acclaimed debut *Silvertone*. After John Fogerty heard that album, he hired Prairie for his first post-Creedence band. The snowball effect continued, as XTC traveled to San Francisco specifically to work with Prince on the current *Skylarking* LP, another critics' fave. He's all over Chris Isaak's self-titled second album, and he recently recorded some tracks with the Waterboys and Glenn Frey for their upcoming longplayers.

Don't let his Robert Mitchum-like good looks fool you—Prairie Prince is a low-keyed, unpretentious guy and a total professional. His class became immediately apparent when we spoke to him recently about his past, present, and future as a musician. —B.S.

BANGIN' BY THE BAY

"I'm not really considered a session drummer. If I lived in Los Angeles I probably would be a session drummer, but there isn't that much work up here in San Francisco. People hear about me and call me in for a project. You almost have to join the band, in a sense; you get to know the people, rehearse. Being a session drummer, you more or less just go in, do it, and get paid!"

LITTLE PRAIRIE IN THE HOUSE

"I started playing drums when I was about three years old—playing on the washing machine! My mother said in my baby book that she could tell that I had natural rhythm. I just remember hearing the rhythms of nature and everything around me. My first drum was a set of bongos that my uncle gave me, and I played those continually until I bought a snare drum and just kept building up that way, piece by piece. My sisters grew up in the Fifties; they were hot Elvis fans, so it was the early-Fifties rock that I first turned on to—then came the surf phase. One song I really remember is 'Stranded in the Jungle.' I can picture myself running around the living

room, dancing and singing to that record. I was just looking through my sister's 45s and that was one that I had found—wow, what a flashback! Then the surf music came in, during the early Sixties, I guess, and I was just gone for that stuff. I got every Ventures record and played along to them in my bedroom with this funny little set of Slingerland drums. Then the Beatles jumped in there and I got my Beatles wig!

"Canned Heat was one of my earlier influences too—I loved them. But just like every kid. . . I guess everyone said they loved the Beatles first, then the Stones. You had to love the Stones because they were so opposite—so dirty, nasty, and stuff. Then I started watching the drummer of Alice Cooper, which at the time was the Spiders, and he became kind of my idol. Later on he was fired from the Alice Cooper group and became my manager; his name was John Spear. He had this crazy set of drums called Flapjacks and he actually gave them to me and I have them now. I played those for awhile!"

INNER TUBED

"I started playing with Roger [Steen], the guitar player, when I was a sophomore in

high school. We all knew each other but we were in different bands. The actual Tubes started in 1971. Frank Zappa was a big influence on early Tubes music.

"Things are looking up. We have a new singer, David Killingsworth, and he's a really good songwriter. Actually, he's not really a new singer. He was in a band with Roger and myself before we were in the Tubes, a band called the Red, White & Blues Band, and he was the bass player. We met him again after about ten years—he was living in Hawaii—and we fell in love with him again."

SHAKIN' WITH THE SILVERTONES

"The surf beat, as opposed to Ringo's thing—both of those styles are just incorporated in [Chris Isaak & Silvertone's] music; it's kind of a combo of both. It is definitely a 2-4 with a BOOM-bobop, bop, BOOM-bobop, bop and that kind of swishy ride cymbal. I love a good bell. Ringo seemed to really just lay the whole thing in to a solid wash of the cymbal, continually. I've been kind of going back and forth from the bell to that in different areas of the songs. The producer of the *Silvertones* [Eric Jacobson] was always saying, depending on the song, how he either really liked the little embellishments that I threw in or he didn't like them at all. I would just keep throwing these little things in and he finally learned to love them! That's the kind of guy Erik Jacobson is.

"The lyrics definitely have a lot to do with how sensitive or how hard you want to play; how detailed you want to get the rhythms. I usually just absorb the lyrics as they are played. It was all-important to Chris Isaak that I knew the lyrics. He's a very sensitive writer. The lyrics of the Tubes records are so widely diverse—pick a subject, any subject!"

TRIPPING ON XTC

"Have you heard the XTC record? It was kind of a fluke; I was just kind of hanging around town not doing anything and Todd called me up and said he had just got the job to produce XTC: 'And we'd like to do it at your studio, just so we can use you.' That was a very good compliment! I went in and met them, just the three of them—Andy Partridge, Colin Moulding, and Dave Gregory. They are just the most wonderful English gentlemen and I have always loved their music. I hadn't heard *25 O'Clock* by the Dukes of Stratosphere [XTC's psychedelic alter ego] until after I had done this album and it blew my mind completely. It is right where I was coming from when I grew up—Electric Prunes and all that. So we just went in there and they had 30 songs and we recorded almost all of them and had a wonderful time. It turned out to be very eclectic, and it's doing pretty well. Andy was pretty much my producer as far as telling me how he wanted the drums and stuff. He was very particular—he wanted things just so, and I was accommodating to him. He would tell me to play these things I probably would never have heard myself—totally opposite from what I would have played. It was really neat having this guitar player tell me these almost-impossible things to play—very challenging. I'd love to go on tour with them sometime."

STICKING OUT

"I did Glenn Frey's new record. We went into Bill Schnee's studio in Los Angeles and did about five tracks and then things kind of fell apart—I don't know what really happened. We'll see when it comes out if I actually made it on the record or if I got replaced by a drum machine! I went on tour with them last summer—we played in Japan.

"I also just did some things on the [upcoming] Waterboys album. That was very interesting. It was like tuning the tape deck on and jamming for three days! I don't know how long they've been playing together, but it just seems like they can pick up on each other's next move. Their work kind of goes along great with their name, the Waterboys: The music just flows from one type of music into the next, pretty much continual from Irish folk blues to whatever. Basically we just went in and rehearsed. The bass player was Ross Valory from Journey. We were just called in—I guess they were just auditioning drummers—and they fell in love with us immediately. We played for about three hours, pretty much the same stuff, just jamming. I haven't heard any of it yet."

PRAIRIE'S ARTILLERY

"I use Yamaha. I've been endorsed by Yamaha since the beginning of their drum line in '77. I just got a new kit, the 9000 Power Recording Series, bright red—it's called 'hot red rouge vermillion.' Beautiful drums. I use a 22" and 24" bass drum, 8," 10," 12," 13," 14," 15," 16," and 18" toms, and they're just beautiful. Cymbals, I'm endorsed by Paiste. They just came out with a new series called a 3000 Series and they're wonderful, clear, exciting.

"I played with Mingo Lewis a long time and he got into Simmons real early—he was my electronic counterpart [in the Tubes]. He played the Simmons drums, so I really never got into them. I'm interested, I just don't have any.

"The thing I have been using lately is the Emulator SP12 sampling drum machine. I was called in to do the actual sound samples at a studio. So the set of drums that I had

before this red one, my purple Yamaha drums, I took down to the studio in Menlo Park and sat them there for about eight hours a day counting on each one of my drums until I got a sample for each one of the sounds they wanted that comes in the factory machine—factory sounds, in other words. I don't have them triggered yet—set up to my drums—but that's what I want to do eventually. I have been programming a lot of our songs; I just have it next to me and play along with it and that's fun." ■



PRAIRIE'S PERSONAL BESTS

TUBES

"Mondo Bondage," "Boy Crazy" (from *The Tubes*): "My first real professional recording. Loved Al Kooper's ideas on how to play and record drums."

"This Town" (from *Now*): "I enjoyed playing big band-style swing drums with the Dick Bright Orchestra."

"Theme Park" (from *Outside Inside*): "The goofy yell going over the top of the roller coaster, and the wild-abandon drumming along to a sequencer—always enjoyable."

"Bora Bora 2000" (from *Love Bomb*): "I played ironwood logs from Tahiti and overdubbed to myself ten or twelve times over."

"Drums" (from *Outside Inside*): "Sandy Nelson-inspired ('Let There Be Drums'); doing the entire track myself was a challenge."

XTC

"Extrovert": "The drum sound 'played' the

drums for me."

"Dear God": "I like the words and the double (dribbling) snare beat."

"The Man Who Sailed Around His Soul": "Unleashed drumming in jazz styling from a guy who doesn't really play jazz with any knowledge."

ENO/BYRNE

"Jezebel Spirit": "Here I got to play plastic garbage cans. The original vocalist was Katherine Kuhlman, but because of estate problems, the vocal was replaced by some unknown exorcist!"

CHRIS ISAAK

"Wild Love": "I got to play bongos on this one."

"Blue Hotel": "I played it so many times, I was glad to see it finally on vinyl—and I know Chris was too. It's his most sensual tune."

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Stickman Smith has found sanctuary with fellow jazzbos (from left) Dave Wilczewski, Tom Coster, and Tim Landers.

STEVE SMITH AT JOURNEY'S END

by Bill Spooner

Smith, the former drummer of Journey, now leads fusion group Vital Information. Interviewer Spooner plays guitar and sings with the Tubes.

SPOONER: Tell me about Berklee [School of Music]. Is that where you became a great drummer? Did [Utopia drummer] Willie Wilcox really graduate?

SMITH: He didn't graduate. . . I don't think he graduated—most people don't. If you're good, you end up getting a gig before you graduate. If you end up graduating, you probably weren't any good. I know a couple of people that play very well despite their degrees. I went there for three years, actually.

SPOONER: What were some of the early bands you were in?

SMITH: I didn't really play in "bands"—I was mainly like a freelance player. My roots as far as music goes are not rock & roll. I played in a few garage bands in high school, but mainly I studied music and played in a variety of situations. Once I played in a circus band; we would play in gazebos in the parks. I also played in a bunch of "wedding bands"—you know, union-type gigs where you would get a call from a contractor, put on a tux, and go play standards with mainly jazz musicians. . . you know, casuals. So my background is not like someone who formed a band and then hung out till they made it. My ambition was to go to Berklee and play with all the great jazz players.

SPOONER: So what happened?

SMITH: When I first left Berklee, I went on the road with Jean-Luc Ponty; it was sort of fusion. That was the first time I ever played, you know, *hard*. At that point, I had just a little jazz drum kit and was trying to play not loud but with a nice touch. But I got into it. I bought a double-bass drum set, got into playing hard, and got into playing in big places. After Ponty, I got a job playing with Ronnie Montrose; we were the opening act for Journey and that's how I met all those guys.

SPOONER: Oh, them. Do you wanna talk about it?

SMITH: I joined the group in 1978; it was right after the *Infinity* album, the first platinum album. But I took a cut in pay when I joined the group. The first album I played on was *Evolution*—you know, "Lovin', Touchin'"—and I only got \$300 a week for the first year or so. You see, the band was in debt for over a million dollars when I joined, and I assumed part of that. It was years before we saw any real money. But I liked the situation, I liked the guys, I liked the music, and I wanted to learn how to play like that.

SPOONER: I'm not sure how much you want to get into the breakup and/or your relationship with Steve Perry.

SMITH: It was a big change in my life leaving the group. And it really came about because of [Perry's] taking over; there wasn't a lot the rest of us could do, short of getting rid of Perry. The way I look at it now, we could have gotten another singer, but at the time, nobody dared do it.

SPOONER: What was Perry's excuse for changing the format of the band?

SMITH: Basically, he didn't think the music was any good—I mean the "big" Journey sound. He was sure that with different musicians and his "R&B stamp," the music would be better and sell more units.

SPOONER: And we all know that isn't true. Let's change the subject. Let's talk about what you listen to and what influenced your playing.

SMITH: When I was growing up I listened to a lot of big band music and at the same time, Jimi Hendrix and Cream. At Berklee, I got tuned on to Miles Davis, John Coltrane, and all of their offshoots. I used to buy a lot of records on the ECM label: Eberhard Weber, Keith Jarrett, Pat Metheny. Once I was in Journey, my listening became a lot of rock—you know, keeping up with the competition. Lately, I've gotten back into contemporary fusion artists and enjoying the records of John Scofield, Mike Sterns, Chick Corea. Other musicians I listen to: Dave Weckl, Omar Hakim, Vinnie Colaiuta—who's a great friend of mine and another non-graduate of

Berklee.

SPOONER: You have a studio full of just about everything—24-track, baby grand, synthesizers, etc.—but I noticed a conspicuous absence of computers and/or sequencers. Maybe you feel jazz is the last bastion of free time in modern music.

SMITH: On this most recent record, everything was done very organically; there are a few synths, but primarily real instruments and real percussion—lots of percussion. There is nothing that is sequenced and that was a very conscious decision—I wanted it as earthy as possible. It seems to me that there is so much [sequenced computer music] going on that I would feel like I was jumping on the bandwagon. I'd just as soon come up with something fresh and current that is our own sound.

SPOONER: Who's in this band?

SMITH: The bass player is Tim Landers, and he is into computer music; most of the new music he is writing for the next record is with that stuff, so we might use it then. I met Tim and [sax player] Dave [Wilczewski] when we played together in the band at Bridgewater State [in Massachusetts]. The college was so small that they used high school musicians to fill out the band.

SPOONER: Let's talk about your home studio. What have you recorded there? What plans do you have for it?

SMITH: I call it "Neverland"—but relax everybody, it's not open to the public. This record [*Global Beat*] is the first complete one I've done here, but it stays pretty busy. We've done stuff for movies [Eric Martin did a song for *Teachers*], overdubs on other records, and other personal projects of mine.

SPOONER: What about live performance? Do you have plans to tour with your group? Or with other groups?

SMITH: I've been playing [live] with the group Steps Ahead off and on since April. The bass player is Darrel Jones [Sting, Miles Davis], Mike Sterns, Mike Manieri on vibes, and Mick Brecker on sax. No putdown intended, but these guys are probably the best musicians I've ever played with. It's been an incredible experience working with them, and I feel like I am always growing musically under their influence.

SPOONER: You've had an incredible career, playing with some of the top jazz musicians in the country, playing with the number one rock group, starting your own studio, surviving Steve Perry—and still you seem to be a warm, friendly, almost "normal" type of guy. Tell me the advice you would give to someone just starting out in this business.

SMITH: Well, this may sound corny, but my advice is to be true to yourself. For instance, when Steve Perry started making all these decisions, every one of us thought it was wrong, but nobody did anything until it was too late. It didn't matter that much to me because my heart was always in jazz, but I regret losing control of my own destiny and leaving it up to that little pimp Steve [*Don't put words in his mouth, Spooner.—Ed.*]. If you know what you want, then you should stick to your guns for what you believe. My only other advice is to practice your art. Some people think that professionals don't need to rehearse, but that just doesn't cut it. It's just like any other art—you can't be too good. ■

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the band's happy," Gordon says, "the client has more fun. You can feel the energy!"

LYNN GORDON, QUEEN OF CASUALS

by Janiss Garza

Playing casuals is not for everyone—but before you agree with this statement and turn the page, maybe you should stop for a moment and check out what Lynn Gordon has to say about the casuals business:

"Many people frown on doing casuals, but it's a great experience for them, and working for me—at least I'm told—is fun. It pays much more money than a club, so it's great for the players, plus if you're with the right guys, you don't get stale."

The Casuals Causality

Lynn heads the Lynn Gordon Company, which books top-notch casuals gigs—one-nighters ranging from corporate events to store openings to the usual weddings and Bar Mitzvahs. The players who work for her are also top-notch—studio musicians, composers, arrangers—all of whom like to have some extra money on occasion. They also like the opportunity that casuals give them to get to know other musicians, both personally and musically.

"It's a way into the studio too," Gordon adds, "because if you're on a gig with other studio players, maybe one is writing a jingle or some music cues for episodic television. If he hears your playing and you have a great attitude, you may find yourself in the studio the next week."

How does this lady get musicians of that caliber to play casuals? One of the things that makes her service so special is that she has a great relationship with the players who work for her.

"It's just as important to me that they're happy as it is for the client to be happy because it works together. You've got to put the right guys together 'cause if the band's happy, the client has more fun. You can feel the energy."

The One Who Would Be Queen

Gordon understands musicians because she started off as a singer. She attended the Dick Grove School of Music and did "everything that young singers do, which is a jingle here and there and live backup, background

singing." She loved it but wasn't making a living at it; finally one day she realized she didn't have the dedication to struggle through it. After a few false starts at other careers, she fell into the casuals business. Her interest had been sparked when she'd worked briefly at a casuals office.

"It was an eye-opener," she says now, "because by this time, I knew the score musically. I was appalled because they were, in my opinion, charging an outrageous amount of money to the client and providing something that in my mind was not musical. I thought to myself, if I were ever to run a casuals office or be a contractor, I know I could do it much better than these people."

Matchmaking

Gordon's sensitivity to musicians and clients alike enable her to make an event memorable. She takes a lot of pride, she says, "in matching just the right music and musicians to the event. Sometimes it's totally appropriate to have a rock band, a top 40 band, and sometimes that wouldn't work at all—they might really want a jazz trio or something much more sophisticated."

Although she books everything from big bands to Dixieland to strolling violinists—once she even got a group of African drummers and dancers together—her favorite combination is the jazz trio: piano, bass and sax, with the saxophonist doubling on flute. She's careful to explain that "It's not a real jazz trio because that's too intense for the client. It just means 'jazz feel.'" For casuals, this kind of a trio provides a versatile combination.

"That makes really nice Latin music—Brazilian—and of course, standards. Also that combination of instruments is very easy to talk behind. For a lot of openings and cocktail receptions, a trio is the way to go. Of course, the minute people say they want to dance, you've got to add a drummer."

Except for specialty acts—Forties groups or surf bands, for example—Gordon hand-picks the musicians for each event, being careful to combine players of equal ability who have compatible personalities. This helps to make the gig enjoyable for all concerned. First, she'll call a leader and ask him if he has any players in mind. In a casuals gig, a leader is the one who calls the tunes and provides the focal point; i.e., the one who can make or break a gig. He or she has to be able to read the crowd's mood, com-

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mand respect from the other players, and on occasion emcee the event.

It's All in the Attitude

What does Lynn look for in a casuals player? She explains: "The most important trait is an excellent attitude. You need it in this business because you never know what you're going to be called upon to do. [You must be] willing to do anything and say 'No problem.'" A good attitude means not only being agreeable but also being able to do whatever is requested with a sense of fun, even if it's play "Tie a Yellow Ribbon" for the 172nd time. This is one of the reasons Lynn's so careful about putting just the right group of players together—if their playing abilities match and they share the same sense of humor, then the gig will be more enjoyable for them.

A good casuals player is also versatile. Lynn needs players "who can play any style in any key at the drop of a hat. They're all accomplished musicians," she says of the guys who work for her. "They produce, they do jingles, they are arrangers. I have guys who are on the road constantly with people like Melissa Manchester and Chaka Khan. The minute they get back into town, they call me and say, 'I'm available, do you have anything?'"

In addition to professionalism in terms of ability and attitude, a good image is a must. Most clients don't want an unshaven, wild-haired headbanger in spandex. "But he probably would say, 'I don't want to do a casual,'" says Lynn. What she really needs are musicians who are neat, who look nice—some-

one a client will let through the door if he's throwing a private party in his home. Most of Lynn's clients have money and are rather conservative in taste. To them, having a presentable-looking group of musicians is important to the success of their event.

When she began booking casuals, Gordon already knew lots of musicians from her days as a singer and from Dick Grove. When the ones she knew weren't available, they'd usually recommend other equally capable players. Lynn screens every prospective player on the phone.

"I can tell by talking to them how experienced they are and how professional they are. If they say something to me like, 'Should I bring a music stand?' I know they're not experienced. Or a horn player—maybe he'll show up with just one horn. It's important that he shows up with all his horns, plus a flute—then I know he's a pro. [Also] if you don't know standards, you can't work casuals because that to me is key—that's the basic."

Getting Serious About Casuals

So let's say you do know the standards and can play them in every key, you're eager, have a great attitude, and are a versatile player. Doing casuals a few nights a week sounds like a much better way to make money than sitting around at a day job that leaves you exhausted and unsatisfied when you come home. How do you get the gigs? You can make the rounds of the casuals offices, resume and tape in hand. A better way is to network with other musicians. Maybe you know a few who are already playing casuals, people you've played with or would like to play

with. Getting a recommendation will score a lot of points in your favor.

What if your attitude's in the right place, but you don't know a lot of other players, or you feel a little shaky technically? Maybe some additional training will help. Lynn highly recommends the Dick Grove School. "You can really sharpen your chops there," she says, "and you meet other musicians, which is the most important thing. It's a great place for a musician to start networking with other players or writers.

"Nobody wants to do casuals all their lives," Gordon admits. "But I'll tell you, there is *so much* work out there—everyone needs music sometime in their life, if it's to plan a wedding or a store opening or a hospital opening. A player, if he wanted to, could make a great living just doing casuals. And it's totally enjoyable if he's with great guys."

The final thing that Lynn wants to stress is that "There is room to be creative. When there are good players, you can make some really good music happen—it doesn't have to be a boring two-beat businessmen's bounce gig. Even if it's a wedding that turns into a top 40 job, they always go, 'Man, the band was really burning!' And obviously, to have that, there's some creativity going on."

Of course, she has the ability to give her players creative license because she has complete confidence in all the musicians who work for her.

"All of my music is good," she concludes. "Otherwise I couldn't sell it. There are opportunities for plenty of good music at a casual. So, it's a viable avenue for someone with the right attitude." ■

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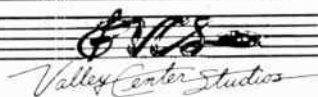
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Music Visuals by Billy Cioffi

ROCKY MOVIES: The word on the street is that *La Bamba*, the story of Hispanic rock & roller Ritchie Valens, is nothing less than terrific. The film was produced by Taylor Hackford and directed by Luis Valdez. Hackford's first film, *The Idolmaker*, is an illuminating flick about the early days of teen idolatry. Valens' career was just taking off when he was killed in the same plane crash that extinguished the lives of Bud-

dy Holly and the Big Bopper. We've also been hearing rumors for the past year of a film about the life of the late Eddie Cochran, starring and produced by actor Rob Lowe. And sources tell me there is a script in the works for *The Jackie Wilson Story*, with plans, as yet unconfirmed, for Gregory Hines to star as the singer who spent the last few years of his life in a coma after an onstage heart attack.

Hopefully, these projects will give us a serious yet musically valid look at these important pop music figures. We can take heart that *Round Midnight* was a success. Thanks to the acclaim and nominations that seem to fly every time someone does a musical bio-pic (*Sweet Dreams*, *Coal Miner's Daughter*, *The Buddy Holly Story*, *The Idolmaker*), filmmakers are at last making a serious attempt at getting the pop music phenomenon on film—accurately and caringly. Another factor is the relative youthfulness of filmmakers these days. Because they're baby boomers, they understand the subject matter.

SAVE YOUR MONEY: Be glad you didn't pay big movie-theater bucks to see *Absolute Beginners*. It's sadly apparent that director Julian Temple's story structure and character development are nowhere near as highly developed as his visual sense. Even on the TV screen, the movie's tragically stupid. By themselves, the video glitz and great sets simply aren't enough to hold viewer interest for long. Ray Davies is great in his segment, while Bowie's performance is further evidence that he's highly overrated. As an artist in general, he has ultimately failed to live up to the expecta-

tions people had for him in the early stages of his career.

INSECTS & PRIMATES: It's quite apparent that there's a new attitude over at Walt Disney Pictures. Flushed with recent successes, the company has for the very first time allowed the use of one of its animated characters in a non-Disney feature. Yup, Jiminy Cricket has come out of retirement to co-star in Linda Ronstadt's new music video, "When You Wish Upon a Star." The singing cricket has been in retirement since his human voice, Cliff "Ukelele Ike" Edwards, passed away. The piece, which was directed by Michael Smuin, also features dancer Cynthia Gregory performing a ballet, also choreographed by Smuin (who directed and choreographed the Broadway musical "Sophisticated Ladies"). Executive producer on the shoot was Ira Koslow for Peter Asher Management. . . . And all you monkeys who didn't check out *True Stories* the first time around will get another chance on April 15th when the video debuts.

OBSCOLESCENCE DEPT.: How 'bout this audio/video compact disc? What does this mean for us consumers who've just bought our first CD player? But don't pay attention to anything I say—after all, I still love my Beta, this generation's version of the Edsel. (Interestingly, though, Beta hasn't fallen out of favor in other parts of the world to the degree that it has in the U.S.) As the technology moves us ever closer to aural perfection in terms of recording capability, the U.S. record manufacturers must realize that you can't legislate progress.

VU Readings by Bud Scoppa



ARDENT: The famous Memphis studio hosted a listening party for the Replacements and their label, Sire/Warner Bros., just after the completion of their second Sire LP, *Pleased to Meet Me*. Jim Dickinson produced; Joe Hardy mixed. Pictured at the bash are (from left) Sire chief Seymour Stein, WB A&R man Michael Hill, and the tartan-topped Replacements: Tommy Stinson, Paul Westerberg, Chris Mars, and new member Small Town Slim Dunlop. Could *this* be the album the boys are destined to make? Hope so.

SUNSET SOUND: This venerable Hollywood studio (located right next door to MC) has been jammed with famous rock personages of late. George Benson and Earl Klugh are recording a joint album project for Warner Bros. Records with producer Tommy Lipuma; engineers are Al Schmitt and Eric Calvi, and assisting is Stephen Shelton. . . . Neil Young is in overdubbing and mixing (to 48-track digital) his latest album project for Geffen Records. Producer is David Briggs, as usual, with Coke Johnson engineering and Brian Soucy assisting. . . . PBS Station KQED is in tracking and mixing a score for the national television special *Corridos*, featuring Linda Ronstadt. Producer is Danny Valdez, with David Glover engineering, assisted by Brian Soucy. . . . MCA/Curb artists Chris Hillman, Herb Pedersen, and their Desert Rose Band were in tracking for their debut album release. It's being produced by Paul Worley, with Ed Seay engineering and Coke Johnson assisting. . . . Also laying tracks is Bob Dylan, backed up by the Grafitti Band. Dylan is producing, Coke Johnson's engineering, and Brian Soucy's assisting. . . . Delilah Films is in Studio 1 mixing the score of the Chuck Berry *Hail, Hail, Rock 'n' Roll* movie to four-channel discreet surround. Producing is the film's director, Taylor Hackford. Engineer is Bob Schaper, with assistance from Stephen Shelton. . . . New Warner Bros. act Teen Dream was in mixing their upcoming release with producer Mark Brown (of Prince & the Revolution fame). John "Chopper" Black engineered, and Jim Preziosi assisted. . . . Finally, Kenny Rogers was in doing voice-over work for the CBS-TV special *Kenny Rogers' Working America*. Producing was Ken Yates; engineering was Stephen Shelton, with Mike Kloster assisting.

ENCORE: Grammy-winning singer Natalie Cole is holed up in the Burbank facility, where she's nearing completion on her first album for Manhattan Records. The disc is being produced by Reggie Calloway, with Craig Burbidge engineering and Adrian Turjillo assisting. . . . Ronnie Spector is working on a recording project for SBK Entertainment, with Susanna Hoffs of the Bangles adding backing vocals. Producer/engineer is Michael Young, assisted by Adrian Turjillo.

SOUND SOLUTION: George Clinton has been cutting tracks for the upcoming LP by Otis Day & the Knights on MCA Records, with David Blade and Arrin Richard at the board. . . . And the Beach Boys are working on their half of a dual Beach Boys/Fat Boys rendition of "Wipe Out," to be released on Tin Pan Apple Records. Sixties psychedelic specialist Gary Usher is producing, with Keith Wechsler at the board.

ROYAL RECORDERS: To launch I.R.S.'s new Primitive Man (PMRC) subsidiary label, the Bears featuring Adrian Belew are putting the crowning touches on their debut album, *The Bears*, in this Lake Geneva, Wisconsin, studio. Belew produced; Rich Denhart engineered. Release is set for May 4.



WESTLAKE'S DIGITAL PLAYROOM: Westlake Sales Group, the pro-audio arm of Westlake Audio, has assembled what it describes as "A truly hands-on digital audio equipment demonstration room" at the company's studio/office complex on Santa Monica Boulevard. The demo facility, jammed with Sony Pro Digital Audio equipment, allows for hands-on evaluation of a wide range of systems and equipment options. "It's a room where it's very possible to listen to everything from digital multitracks to a complete CD mastering system," raves Westlake's president, Glenn Phoenix. Access to the Digital Demo Room can be arranged by calling Westlake at (213) 851-9800.

Book Review

THE TUBE AMP BOOK

by R. Aspen Pittman

Someone once said words to the effect that, "If an old technology remains around for a long enough time, it may become revered as an art form." R. Aspen Pittman's "art" is his dedication to perfecting and preserving the state of the art in vacuum-tube amplification by way of his Groove Tube company, his fantastic guitar-amp collection, and now this delightful new book, which looks homemade and reads like a true labor of love.

The Tube Amp Book is a useful and fascinating compendium of information and history on the electric guitar tube amplifier. After laying out his philosophy concerning tube amps versus transistor amps, Pittman discusses the modification of vintage amps, the necessity of using good tubes (his Groove Tubes, of course), and offers a complete history of the main tube-amp companies. The book is over 270 pages with 90 photos of mostly rare amps from the GT Collection. With its 150 schematics of most popular tube amps of today and yesterday, I would consider this book to be the standard reference on the subject.

The table of contents reads like the who's who of famous amp companies. I enjoyed reading about the English companies that bought out many amps copying the Fender amp in the Sixties after the Beatles hit with their Vox amps. There's a complete chapter on Marshall amps which details each model manufactured and the differences between earlier and later versions. For instance: Did you know that Park amps were made by Jim Marshall at the same Marshall factory and were sold in the North of England



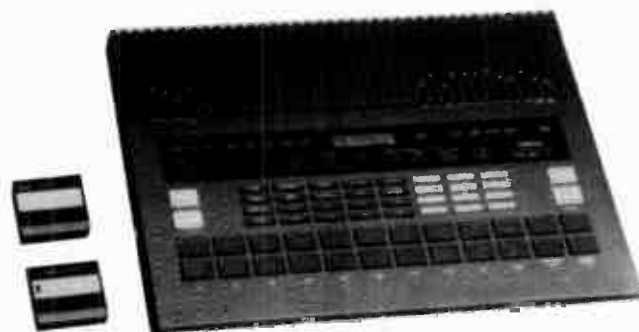
by Johnny Jones because he could not legally distribute Marshall amps after losing the franchise to the Rose-Morris company? The first Park amps, made in 1965, sound exactly like their Marshall contemporaries.

The chapter on Fender amplifiers is probably the book's most comprehensive in terms of information. Starting with the vintage Model 26 and running all the way to the pre-CBS models made in the mid-Seventies after Leo sold the company, Pittman catalogs the "Tweed Years," the "Tolex Years," and the black-faced pre-CBS amps. Any special features and innovations on each model introduced are noted, along with tube types and original power-output specifications. Speaker drivers are also noted; these usually accounted for sound differences between various models. Pittman feels that one of the most collectible of all amps is the four-speaker Bassman tweed amp, in that it was the most-copied amp in the Sixties by the likes of Marshall and Vox. The gradual change in Fender amps, as the engineers tried to "improve" the circuit design at the expense of sound quality, is also traced. Leo Fender's sale of the company to CBS and introduction of transistors fundamentally changed the sound of Fender amps to come.

Many interesting modifications for both reliability and sound are also included in the middle of the book. Fender, Marshall, and Ampeg amps can all be modded to achieve various improvements. Pittman has his own feelings about modifications—he knows that proper care and the right tubes can make a world of difference in the sound of the amp and, consequently, the performance of the guitar player.

Subsequent chapters on Ampeg, Laney, Gibson, Boogie, MusicMan, and other British "valve" (the Brit word for tube) amps are also no less interesting to any collector. There are reprints from *Guitar Player* and *Guitar World* concerning tubes, amp care and maintenance, and the symbiotic relationship between the electric guitar player and his amp—it's the one piece of equipment that links guitar players past and present. —Barry Rudolph

New Toys by Barry Rudolph



YAMAHA'S RX-5 DIGITAL RHYTHM PROGRAMMER

I was wondering when the big Y was going to come out with some sort of drum machine/sequencer with the usual—and by now expected—Yamaha touch of class. The RX-5 is billed as a rhythm programmer, but it's also a unique and powerful polyphonic sequencer/editor of percussion and synthesizer samples. The drum programmer may create a complete percussion ensemble by choosing up to 24 of the RX's 64 on-board sounds. Then each sound can be edited individually with the following parameters available: tuning, envelope, gate time, voice level, pitch bend, loop, damping, and reverse for more realistic programming. For more realism, the individual drum strokes can be further edited for pitch, level, attack, decay, and reverse.

Voices are accessed from internal RAM and ROM or from the external Waveform Data Cartridge. The 64 voices that come with the RX-5 are all the standard drum and cymbal sounds, standard and Latin percussion, and DX sounds (like human voices, orchestra, marimbas and clavs). You may also assign a single voice to twelve different keys for a tuned-percussion keyboard.

The RX-5 is fully dynamic, allowing for velocity-sensitive keyboards to control it via the MIDI port. Velocity characteristics can be used to affect not only dynamics (volume) but also attack time, decay times, and timbral envelopes.

The sequencer side of the RX-5 is no less impressive. The expanded internal memory holds three percussion sets of 24 sounds each, 100 patterns, 20 songs, and three song chains. You can store all this data on the RAM4 cartridge (this is the new cartridge format on all Yamaha's new stuff; it is larger than the old cart and not interchangeable), cassette tape, or to an external floppy disk drive. Other nice things: easy tempo and volume change commands, autolocate function within song chains, and sync-to-MIDI or non-MIDI products or tape FSK sync. There are twelve separate outputs in addition to the stereo output (mix) with faders for everything, and all 24 drum pads are assignable with twelve-note polyphony. Check it out. For more info: Yamaha International, Digital Music Division, P.O. Box 6600, Buena Park, CA 90622. The RX-5 sells for \$1195.

Compact Discs

U.S.-JAPAN INTERFACE: Creative Sound Corporation (a Delaware firm with national sales offices at the Sunset-Vine Tower in Hollywood) has agreed to represent Daio Kosan Co., a leading international manufacturer of compact discs. Daio's new CD production facilities in Osaka City, Japan, can turn out 500,000 compact discs a month. Every step of the fully automated process—molding the discs, applying the reflective aluminum layer, spin coating, testing, and printing the labels—is computerized for maximum speed and accuracy. Creative Sound adds its expertise to the creation of artwork for the CD boxes, folders, and packaging. Presently, Daio manufactures CDs for such labels as WEA International, American Gramophone, Alshire, Passport Jazz, and Dunhill Classics. Inquiries should be directed to Cathleen McIsaac of Creative Sound Corporation's Hollywood office: (213) 871-1010 or 871-0806. —Jim Maloney

ROLAND'S RD-200 & RD-300 DIGITAL PIANOS

Roland Corp US has added two very nice keyboards to its popular line of S/A digital pianos. The RD-200 (76-note keyboard) and the RD-300 (full 88 keyboard) use the same Structured/Adaptive Synthesis technology (S/A Synthesis), which created the impressive sounds of the MKS-20 and RD-1000 digital pianos. Essentially, the 200 and 300 differ only in the number of keys; both feature wooden-weighted action and eight preset sounds. There are five 16-voice polyphonic sounds: acoustic pianos 1, 2, and 3; vibraphone; and electric piano 1. You also get three ten-voice presets—harpsichord, clavinet, and electric piano 2—that all sound great.

Both pianos feature stereo outputs with a built-in chorus and tremolo with adjustable depth and rate. In addition, there are external upper and lower volume sliders which can control external MIDI sound sources using MIDI volume messages. Both the RD-200 and RD-300

can be used for master MIDI keyboard controllers allowing for MIDI control-change message transmission as well as program change messages.

The keyboard can be split freely with regard to the transmission and reception of MIDI data, and MIDI channels can be assigned for upper and lower keyboard sections. An optional DP-2 footswitch connected to the soft/remote jack can function as a soft or sostenuto pedal, or as a remote control for the following front panel buttons: key transpose, split, MIDI out, MIDI lower, MIDI upper, receive channel/internal voice, chorus, and tremolo.

The beautifully realistic sounds of the RD-200 and RD-300, along with their lightweight construction, make the perfect traveling piano for the hard-working musician. Suggested retail for the RD-200 is \$1795, while the RD-300 sells for \$2095. An attractive keyboard stand, the KS-7, sells for \$250.

Reviews

Concerts



Cool Chrissie Hynde makes an ultimately futile attempt to breathe some life into the slick sound of her current band.

The Pretenders Iggy Pop L.A. Sports Arena Los Angeles

The last few years have proved to be something of a violent roller-coaster ride for Chrissie Hynde and the Pretenders. The band that took the world by storm so speedily and effectively with its first album just as quickly seemed to self-destruct and succumb to the pressures of its own making. Guitarist James Honeyman-Scott and then fired bassist Pete Farndon both OD'd on drugs in quick succession; subsequently, surviving members Hynde and drummer Martin Chambers seemed to lose their way for a while.

Now only Hynde remains, and while the band's latest album, *Get Close*, hasn't recaptured the earlier work's ability to cut right to the heart of the matter, Hynde is still a compelling performer and writer of real stature in an era when pop ditties like "Papa Don't Preach" are regarded as lyrically controversial.

Which makes it all the more disappointing to report that this long-awaited appearance with the latest Pretenders lineup didn't quite connect, for a variety of reasons. Hynde has always come across as aloof and somewhat uncomfortable in a stadium setting, and the cavernous echo of the Sports Arena, unsympathetic at the best of times to the nuances and controlled disdain of

such a singer, was irritatingly compounded by a badly distorted sound system that often completely drowned Hynde in a wall of noise.

The new lineup played slick if unimaginative versions of the greatest hits, and while there was power, there wasn't any real excitement to the more recent material, which in comparison lacks any killer edge. Hardly surprisingly, the enthusiastic sellout crowd seemed happiest with such familiar numbers as "Precious," "Back on the Chain Gang," and a truly enjoyable rendition of Ray Davies' "Stop Your Sobbing."

By comparison, opener Iggy Pop, while remaining a sort of mystery to most people present, was in fine form as he ran rampant across the stage before finally hurling himself into the bosom of the audience. While Hynde is the epitome of coolness, hyperkinetic Iggy jumps, flails, grimaces, kicks, punches, and falls—music as a contact sport. —Iain Blair

Vital Information At My Place Santa Monica

The sold-out crowd came for Steve Smith's drumming but received a lot more. Vital Information is a quartet that also includes bassist Tim Landers, saxman Dave Wilczewski, and keyboardist Tom Coster. On this tour they are augmented by the incredible Frank Gambale, on

loan from Chick Corea.

All five members of the group deserve equal praise, but Landers and Coster were outstanding on a duet intro to "Traditions in Transition" featuring Landers' fretless bass and Coster's Kawai electric grand piano. Coster, who spent 15 years with Carlos Santana, is such a consummate musician that two days after the concert my heart still raced remembering his uncanny harmonic choices. Landers is a great bass player who wrote about a third of Vital Information's new CBS record *Global Beat*, and whose funky/melodic lines seduced the audience. Wilczewski is a fantastic tenor player, and an able soprano and alto soloist. Frank Gambale could do no wrong this evening, playing with a purposeful intensity rarely seen in a guest musician.

Steve Smith is a jazz drummer. His chops were flawless and his sense of melody exquisite. Even the electronics he used on several songs worked well in the small club, and his solo at the early part of the set was a lesson in working the audience into a frenzy, letting them down, then ripping into them again.

—Adam Ward Seligman

Paul Simon, Ladysmith Black Mambazo, Hugh Masekela, Miriam Makeba & others Universal Amphitheatre Universal City

All through the inane "controversy" surrounding the *Graceland* album, Paul Simon has remained steadfastly understated in its defense. And rightly so. In resisting the temptation to preach or point fingers, he has created a warmer atmosphere of sympathy to the apartheid cause, and a more mature work of art to boot.

On the first American night of the *Graceland* tour, Simon flaunted this understatement, sharing the spotlight generously with his South African friends; while, in exchange, an unusually spirited L.A. audience shared their sympathy and enthusiasm in abundance. Backed by a crack band whose sinewy grooves would make even the Neville Brothers envious, Simon delivered nine songs from his Grammy-winning album, as well as two appropriately chosen relics—"The Boxer" and "Mother and Child Reunion"—both of which were delightfully rhythmic in their updated Zulu-style arrangements.

Interweaving with Simon in a mini-set format were guest-legends Hugh Masekela and Miriam Makeba, both outspoken exiles whose politically shaded performances were strong gusts next to Simon's soft breezes. But it was the ten-man

acappella group Ladysmith Black Mambazo who stunned the crowd with the combined forces of their powerful voices, the stark realism of their songs' messages (detectable even in Zulu!), and—surprisingly enough—their contagious *joie de vivre*. Their frolicking bicycle-wheel kicks on "Diamonds on the Souls of Her Shoes" even cracked Simon's concentration into a smile. All the while, the audience either clapped in time, sang Art's missing harmony part (on "The Boxer"), or rose for numerous standing ovations.

In the end, all the performers sang the South African national anthem: While Masekela raised his fist in a black power salute, Simon bowed his head, out of the limelight, giving his respect, his name, his stage—all of it—to these brilliant artists in typically understated fashion. Controversies die. Moments like this last.

—John Bitzer

* * *

Though listed as the headliner, Paul Simon was not the real star of the *Graceland* revue. That honor belongs to the music of South Africa and the 24 performers who brought its refreshing exuberance to town.

Ladysmith Black Mambazo's ten acappella voices swooped, clicked, and perfectly harmonized; the spot-on rhythmic phrasings and expressive dance of their *isicatamiya* music transcended any language barrier. When Simon joined them for "Homeless," the results were magnificent, prompting a standing ovation.

A band must be killer if a player like Hugh Masekela is in the horn section and singing backup vocals. On the exiled flugelhornist's own compositions, he provided the show's most political statements. A gut-wrenching "Stimela (Coal Train)" captured the pain and anguish of South Africa, relating the uprooted tragedy of those who work the mines in the belly of the apartheid beast.

Miriam "Mama Africa" Makeba, one of the first African singers to dent the American consciousness, still has a booming, poignant voice. Her duet with Simon on "Under African Skies" brought an authenticity to the song that Linda Ronstadt failed to capture on the recorded version.

The *mbaqanga*-style guitar interplay of bandleader Ray Phiri, second gun John Selolwane, and bassist Baghiti Khumalo bobbed and weaved through the percussive groove. Khumalo's left hand slid over his instrument's fretless neck, often matching the guitar pickers note for note.

The crowd's tone was a curious mix—clamorous reverence. None of the wild dancing abandon found at other African concerts took hold, but the exhilarating sounds surely advanced the cause of the Mother Continent's musical legacy.

—Tom Cheyney

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Reviews

Albums



Del Fuegos

Stand Up
Slash/Warner Bros.

If you were impressed by the strides these boys from Boston made between their 1984 debut (*The Longest Day*) and the follow-up (*Boston, Mass.*), this third offering's gonna spin you around until your notion of what this band *should* sound like fits you like a bad leisure suit! This LP is a revelation—full of fresh, funky textures and hot vocals. Mitchell Froom's production is crisp and crunchy. The Fuegos—lead vocalist Dan Zanes, guitarist Warren Zanes, bassist Tom Lloyd and drummer Woody Giessman—have a wooly-bully band sound that's tuft enuff for any occasion.

Froom's electric piano intro to "Wear It Like a Cape" is straight out of New Orleans via Huey "Piano" Smith. Zanes shines vocally here, moving gracefully from a tender tremble to a banshee wail, while the Heart Attack Horns pump furiously behind him. There's a great churchy coda with vocal guests Bobby King, Willie Greene, Jr., and Donny Gerrard. Southside Johnny should cover "I Can't Take This Place" pronto. Zanes shares the vocal with his idol Tom Petty, and their voices blend exquisitely. "I'll Sleep With You" is a C&W-flavored bunkhouse ballad, and Dan sounds like a cross between Willie Nelson and Willie DeVille.

"New Old World" is a slow crusher, with Zanes' voice showing alternate traces of Jagger, Ray Davies, and Fogerty. Froom embellishes the tune with the same kind of pounding, authoritative organ you hear on Steppenwolf's "Born to be Wild." "Long Slide" really exhibits the power of Giessman's drumming. The great James Burton's slinky dobro squirms like an electric eel through the mix, and the Heart Attack Horns honk and bleat like brass sheep. Everybody backs off and leaves Burton to escort them out with a stunning dobro display. (Is there a tastier guitarist on the planet?) "He Had a Lot to Drink Today" is very bizarre. Between Dan's vocal and Froom's piano, it sounds like Tom Waits, wined up and draped over a horse

on some sleazy carnival carousel—rapping over "Strawberry Fields Forever."

"A Town Called Love" has a whining wah-wah guitar by Burton that drips swampy water, and hearty backup singing by Merry Clayton, Maxine Waters, and Stephanie Sprull. "Scratching at Your Door" is a midnight creeper that sounds like Howlin' Wolf fronting Booker T. & the MG's.

The Del Fuegos have delivered a passionate collection of punchy R&B. Wouldn't it be nice if every so-called "roots rock" band was able to so effectively fuse old grooves with a new attitude—and come out blowin' like a cool breeze.

—Jim Maloney



Various artists

Television's Greatest Hits
Volume II
TeeVee Toons

In late 1985, Steve Gottlieb did the seemingly impossible, propelling an independently distributed double album of some 65 Fifties and Sixties television theme songs (mostly only one-to-two minutes in length) onto *Billboard's* album chart; it topped out at #82, and thus far it's sold about 400,000 copies. While *Volume I* was fun, *Volume II's* even more rewarding for those of us who grew up in the late Sixties and early Seventies. For the first time on vinyl, we get to hear such instantly affecting flashes of our more innocent past, like the themes from *The Odd Couple*, *The Brady Bunch*, *The Partridge Family*, *That Girl*, Harry Nilsson's "My Best Friend" (from *The Courtship of Eddie's Father*), and *Love American Style*—God, it should've been made into a single back there in 1969! Choose your own favorites.

Across the two volumes, it's also interesting to note that many writers were responsible for composing more than one memorable ditty: Neal Hefti (*Batman*, *The Odd Couple*), Lalo Schifrin (*Mission: Impossible*, *Medical Center*, *Mannix*), Earle Hagen (*That Girl*, *Mod Squad*) and Frank De Vol (*My Three Sons*, *Brady Bunch*).

Problems: Whereas *Volume I* sported a detailed time frame to tell us when each show aired on the networks, *Volume II's* is divided only by every five years. You'd have to divide up the blocks and draw your own lines to figure out when shows

specifically ran. Come on, guys, this is hard to make out! Informative liner notes would also help. Also, some of the themes included here from the longer-running shows may have been the originals from the first season, but the latter or second-season ones were often the more definitive, memorable, and refined versions (as with Sonny Curtis' "Mary Tyler Moore Theme"). Fortunately, Gottlieb used the better, second-season versions of some, like "The Brady Bunch" and "Partridge Family."

Even worse, some 40 percent of the themes here had to be re-created, since the original masters were either lost or in too poor condition to use. While it's usually hard to tell which ones are actually 1986 creations, they should be annotated as such; it's not nice to mess with the subconscious memory, you know.

Misgivings aside, though, it's great to hear some of these classics of our pop culture (no pun intended), and to be reminded of a time when gifted composers really sparked magic, using that one minute to create pieces of music instantly hummable and identifiable with a show. Now all we seem to get are pieces of shit like the Grammy Award-winning (gag me with a fork!) "Miami Vice Theme" by Yawn Hammer. Independents like TeeVee Toons and Rhino are to be commended for daring to go where cowardly majors fear to tread, filling a void in music regardless of hipness or "marketable" trendiness. Can't wait for *Volume III*—Seventies and Eighties themes! —Guy Aoki



Ziggy Marley & the Melody Makers

Hey World!
EMI America

The offspring of pop superstars have a tough row to hoe in their quest for public acceptance. Julian Lennon's wimpy bubblegum pop is a painful reminder of his dad's legacy. The late Bob Marley will never be replaced, but in son Ziggy, and his other kids who make up the Melody Makers, some of Bob's fire and majesty live on.

Ziggy is in fine voice on this album, a gravelly, urgent blend which is sometimes haunting in its similarity to his father's impassioned delivery. Though some of the tracks are too slick ("Give a Lit-

tle Love," "Fight to Survive"), every song shows that Ziggy is dealing in an increasingly mature manner with the hard truths his father so eloquently elucidated. The title track tells the world, "You better wake up," while "Police Brutality" rails against the abuse of power by cops everywhere, be it in South Africa, Chicago, or Ethiopia. And "Say People" offers a plea for world unity. "Lord We a Come" sums up the hope the Marley children inspire, as Ziggy's younger brother Stephen sings: "All the youths of today have to lead the way / And we coming for a brighter day." —Tom Cheyney

Deep Purple

The House of Blue Light
Polydor

Last year, Deep Purple surprised everyone by rising from the ashes and producing a respectable album in *Perfect Strangers*. Eager to prove that it was no accident, *The House of Blue Light* takes over where its predecessor left off. "Bad Attitude" and "Hard Lovin' Woman" crunch along in the standard Purple groove, with just enough hook for the airwaves. Other songs such as "Black and White" and "Strangers" return us to the minor-key excursions of Blackmore/Lord. This time out, however, Blackmore's solos are a bit undermixed; maybe the album was intended to be Jon Lord's hour in the spotlight. The duel between Lord and Blackmore at the end of "Dead or Alive" is itself practically worth the price of the album. And the simultaneous CD/LP release also provides a treat for those of us who like our rock digital. There's nothing earth-shattering here—just good, solid, British rock. The youngsters could take a few lessons in taste and style from this crew. —J. Lopez



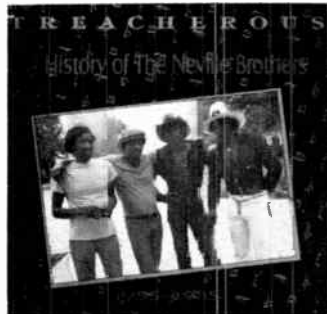
Tesla

Mechanical Resonance
Geffen

After apparently striking out with Canadian rockers Kick Axe, Geffen went to work to discover the next hard rock sensation. It seems that they're onto something here with this Tesla bunch. MTV exposure and airplay on hard-rocking AORs like KNAC have helped pick up sales on Tesla's debut. Screaming guitars, end-of-the-world drums, and the undeniable lung power of vocalist Jeff Keith definitely give Tesla arena-rock credentials. On the other

hand, songs such as "We're No Good Together" and "Little Suzi" demonstrate the band's melodic side and arrangement abilities. Clocking in at over 50 minutes and containing twelve tracks, *Mechanical Resonance* suggests that these guys have a lot on their minds. Gefen was ready to listen, and you should be too. This is a tight and talented group—Sacramento oughta be proud.

—J. Lopez



Neville Brothers

Treacherous Rhino

The remarkable 30-odd years of the Neville family's recording career is well-chronicled on this 24-song, two-record set. Rhino's packaging is first-rate, with a collage of professional and personal photos and Don Snowden's comprehensive notes. Starting off with one of the most popular New Orleans party tunes, "Mardi Gras Mambo," the chronological progression takes us from doo-wop to Sixties soul to the "tribal" parade music of the Wild Tchoupitoulas to the modern merging of all these strains in the latest incarnation, the Neville Brothers band. Only the Meters' material is left out here, seemingly because the group would need a greatest-hits compilation all to themselves (though a few songs the Meters performed, such as "Fire on the Bayou," are included).

The Nevilles' music has some of the same qualities as cut diamonds. A funkiness that is as hard as it comes, a multifaceted brilliance shown in their combined—and individual—vocals, and the shimmering beauty of their ballads, especially the ones that Aaron Neville sings. The husky-framed tenor performs sweet, gospel-edged tracks like "Tell It Like It Is," one of the few legitimate hits the clan has ever had, and the Joe South-penned "The Greatest Love." Another of the Nevilles' strengths is their interpretations of outside material: Their takes on Jimmy Cliff's "Sitting in Limbo" and the Little Willie John nugget "Fire" might even surpass the originals.

Though their future is not clear (as evidenced by their uneven new tunes and recent performance in L.A.), this album shows why the Nevilles deserve a top-tier place in the annals of American popular music, even though commercial success has yet to really come their way.

—Tom Cheyney

Singles

If at first you don't succeed, try, try again. It's a wise move that Malachi decided to give it another go after a rather wimpy version of "Touch Me" by the Doors (reviewed Feb. 23) failed to generate much heat on anyone's top 40 list. His latest, "Under Your Spell" (Mu Records), is a moody yet fast-paced rocker with guts galore. The single also marks the first recorded use of buzzsaw as a lead instrument! Sounds like ol' Mal waltzed back into shop class, dropped a Shure Bros. down on the saw, and dubbed the cacophony subtly on the mix. Nice touch! Word around town is that Malachi at one time shared an apartment with Jim Morrison in the Bay Area; the late vocalist's style and infatuation with the macabre apparently rubbed off on Mal. Keep those buzzsaws humming. . . . If you happen to like the resonating qualities of Quaker Oats boxes, amplified garbage disposals, and plain ol' shrieking (out of tune, no less) try on Mike Runnels' "Tell Her Again" (Ninth Circle Records). Actually, perhaps that's overly cruel; Runnels at least had the courtesy to keep the record short, which is nice. And perhaps his lyrics are good—too bad they're totally inaudible behind a wall of pink noise. I wish Mr. & Mrs. Runnels had given Mikey some talent when they laid that Les Paul on him last birthday. The cut was "produced" by Rudy Matchinga. . . . "Like a Deep Breakfast of Pure Sunlight" by Ray Lynch (Music West Records) is without a doubt one of the more unique instrumentals to bop down the pike in a while. The melody is vintage geisha girl, but it also blends in the spacy flavor of Eno, Pink Floyd, and the entire Windham Hill catalog. The strong Eastern undercurrent gives the piece its mystical charm and separates it from the bulk of new age performers now making the rounds. Much of the material now airing on "The Wave" (KMET's successor) bears this alluring stamp; it's not unlikely that this song will pop up on some adult contemporary station before too long. The only dilemma is what to call the stuff. Wok & woll? Hmmmm. . . . Question: What do you get when you cross Howard Jones and Phil Ochs? Try **Nedad** (it's Yugoslavian) **Bach**. The jury's still out on whether Johann Sebastian may be threatened as the world's most renowned musical Bach, but Nedad's frequently on target here. "Woman in the Bay" (Public Records) features cute couplets like, "Nothing seems to change, women and land / Keep the burning torch in your hand / Well it burns like before in the sky / Change your clothes, don't close your eyes. . . ." Not bad for a foreigner. While the song does veer toward preachiness at times, the memorable melody line and tasteful production make amends nicely.

—F. Scott Kirby

Ear Wax

Words of praise about records of merit.

African Music

A few gems from the vast treasure trove of African music.

Various artists: *The Indestructible Beat of Soweto* (Shanachie)—Recently voted one of the top ten LPs of 1986 in the *Village Voice* critics poll, this remains the most exciting anthology of *mbaqanga*, the township music of South Africa. This is perhaps the most accessible African style for rock & rollers.

Various artists: *WOMAD Talking Book Volume Two: An Introduction to Africa* (WOMAD, dist. by Rough Trade)—No other sampler of African music succeeds as well as the WOMAD (World of Music Arts and Dance) *Talking Book* in presenting the diversity of the Mother Continent's music. The selections range from traditional drumming and dexterous thumb-piano to Nigerian *juju*, Zairean *soukous*, Zimbabwean *chimurenga*, and more. And the accompanying 22-page booklet puts the music in perspective. A must.

Fela Anikulapo-Kuti: Various titles (Celluloid)—Africa's most controversial musician has had many of his albums reissued by Celluloid. His style, once called Afrobeat, combines West African highlife, jazz, and hard funk to back his scathing political lyrics (a rarity in African music). The best of these numerous releases include *Zombie*, his attack on the military mentality; *Shuffling and Shmiling*, a mockery of Christianity and Islam; and the Bill Laswell-produced version of *Army Arrangement*.

Foday Musa Suso: *Mansa Bendung* (Flying Fish)—This Chicago-based Gambian *griot*, or oral historian/entertainer, is a virtuoso *kora* player. The large instrument has 21 strings, is plucked like a harp, and has a calabash body which resonates with sublime sounds resembling Delta blues guitar, banjo, and sitar as well. Suso plays the traditional music of his region on this LP, but he has also electrified the *kora* (and other folk instruments) to play dance music with Mandingo (his own group), Ginger Baker, and Herbie Hancock.

Youssou N'Dour: *Nelson Mandela* (Polydor)—One of the most happening styles on today's Afropop scene is the *mbalax* music of Senegal. Its superstar is 27-year-old Youssou N'Dour, recently seen as opening act on Peter Gabriel's tour and featured collaborations on "In Your Eyes." With perfect pitch, N'Dour's exhilarating powerful tenor wail sails over the combustible *mbalax* mix of rapid-fire talking drums, precise horns, and supple guitar licks. The frenetic but smooth title cut on this LP calls on Africans (in N'Dour's native Wolof language) to unify in order to free jailed black South African leader Mandela.

—Tom Cheyney

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Reviews

Clubs

Bulimia Banquet

Music Machine
West Los Angeles

□ **The Players:** Jula Bell, lead vocals, bass; Ingrid Baumgart, guitar, vocals; Allan Hansford, guitar, vocals; Jason Greenwood, drums.

□ **Material:** If you think punk is dead, you ain't seen Bulimia Banquet yet. Don't let their name scare you—this lively foursome plays a brand of speed-metal punk as unique as it is engaging. The sound is often dense, with characteristic tempo changes in mid-song. Their lyrics express both social concerns and emotional crises, with some plain old mindless fun thrown in for good measure. "Scientology" astutely exposes the cult "religion" as yet another "opiate of the masses," while "Minions of Parody" discloses the evil effects of more tangible opiates. In "Soapbox," a self-described "ironic tale of youth and death," two boys steal soapboxes from mom to make soapbox racers, and one tragically becomes a casualty of the race. Overall, the subject matter in their songs seems fresh and original.

□ **Musicianship:** With this kind of hard and fast sound, good timing is essential, and BB certainly has it. Jason Greenwood is a powerful, almost militaristic-sounding drummer who, along with bassist Bell, dominates the band's sound. All four members are technically proficient players, but speed rather than style is emphasized. More texture, perhaps a sax, violin, or even more emphasis on guitar, might make this band as musically interesting as they are visually and lyrically engaging.

□ **Performance:** Jula Bell twists, twirls, and gyrates with verve and enthusiasm. She is less a vamp than a punkette cherub; what a refreshing change from all those worn-out Elvira clones who overwhelm L.A. Clubland. Ingrid Baumgart, too, has charm and intensity, but of a darker and more mysterious kind. The two work off each other well. Perhaps they imagine themselves a new age Jagger & Richards, with Bell (Jagger) openly seducing



Bulimia Banquet: Jula and Ingrid thrash the Music Machine. Oi, punk not dead!

the audience, and Baumgart (Richards) letting them seduce her.

□ **Summary:** Bulimia Banquet is certainly in the early stages of excellence. Both Bell and Baumgart exude presence and create an exciting and dynamic stage show. As the group's main songwriters, they also succeed, creating material which is both lyrically and melodically sound. The band's arrangements, however, sometimes seem one-dimensional and could use added texture and more emphasis on guitar. Nevertheless, Bulimia Banquet play a mean set of thrash rock, so pop in that cotton and check them out. —Claudia Miles

Walking Wounded

Club 88
West Los Angeles

□ **The Players:** Jerry Giddens, lead vocals, acoustic guitar; Michael Packard, lead guitar, vocals; Tom Lillestol, bass, backing vocals; Billy Mintz, drums.

□ **Material:** Walking Wounded is a politically oriented band along the lines of U2 and the Alarm, although Giddens claims that he was playing this stuff long before those other bands. "Words" is a song aimed at war correspondents in Central America. "Helpless" became the theme song of the show, a benefit for homeless people in the Los Angeles area. "It All Depends on Love," their encore, is

a reggae-flavored tune infused with optimism.

□ **Musicianship:** The level of musical ability is very high, although this is a case of synergy—the whole being greater than the sum of its parts. Packard is a fiery guitarist. Lillestol and Mintz form an able-bodied rhythm section behind Giddens, whose powerful voice and personality match the strength of his political convictions.

□ **Performance:** Before the show, Giddens warned me that he might not be in top form due to a bout with the flu. Nevertheless, he and the rest of the band gave it everything they had. During "I Change You," Packard sang lead while Giddens thrashed on his acoustic twelve-string guitar and broke a D-string. (They usually end up breaking strings all the time anyway.) After a wildly intense show, Giddens' voice was reduced to a hoarse whisper. He also discovered that he had broken a bone in his hand! [Is this a band or a tag-team?—Ed.]

□ **Summary:** Walking Wounded possesses feverish intensity and uncompromising political integrity. Their eponymous LP and upcoming gigs are not to be missed. U2 should sound half as good as these guys. Goddamn! —Richie Hass

Motorcycle Boy

The Anti-Club
Hollywood

□ **The Players:** Francois, lead vocals, bass guitar; Pickie Wickie, guitar; Xavier Baviera,

sax; Stinkie Clemency, guitar; Kenny Toy, drums.

□ **Material:** Their set was four songs. Why just four songs? Because they were 40 minutes late. As a result, I stood outside the Anti-Club freezing and waiting for them to bring the guest list so I could get in (Section #1 in the *Rock Handbook*—"pleasing the critics"). Really, I think their best material was their stage names, obviously culled from the rap sheets of America. They played thrash with Peter Gunn undertones. Their song "Tramp" was amusing, with lyrics known only to the writer(s). They did a cover of the Ramones' "Tonight," sung entirely in Spanish. They had another song they had to jump-start three times ("What key are we in?"); it was a wailing, "Brown Sugar"-type red-light rocker. The title? I don't know—they wouldn't tell me.

□ **Musicianship:** In the most hallowed tradition of rock & roll, they played after one (and only one) practice. This helped, adding another layer to a scene already rich in silliness. They played the right notes, they had fun, it sure *seemed* like music.

□ **Performance:** Their best performance was the procuring of a bass amp, which they stole from another band five minutes before showtime. Their look was a visual junkie's score. Francois had his bass decked out in tinsel and naked china girls. Pickie Wickie's face was a whiter shade of pale. Xavier Baviera had the true gecko look, sporting a spiny mohawk that would please our friend the iguana. Onstage the band laughed amongst themselves, asked for more beer, asked for more guitar in the monitor, and furiously bopped their hairy heads.

□ **Summary:** Spinal Tap was more than just a fleeting mo-



Walking Wounded: Feverish intensity and uncompromising political integrity.

ment of film; it lives on in the form of Motorcycle Boy, a rock & roll band with an attention span the length of your typical *Sesame Street* segment. You have seen these guys on the Boulevard—wandering, musical goofballs, in search of more excess. I don't care. They amused me. —D.R. Stewart

Tyton The Country Club Reseda

□ **The Players:** Bobby Tait, drums; Shawn Damien Barusch, vocals; Joey Scott, guitar; Ronnie Mitchell, guitar, backing vocals; Scott Swan, bass, backing vocals.

□ **Material:** Tyton are a progressive, melodic hard rock band. They have a little bit of an edge over other bands in that they have a different sound—you might call it a "medieval" sound. Their songs are well-structured, revolving mainly around the rhythm section. The lyrics carry the medieval theme throughout the show. Perhaps the best song is "Valiant," which features a great melody line that sticks with me even as I write this. "Castle Donnington,"

which also has a strong melody, showcases some noteworthy acoustic guitar work from Joey Scott. "Alien Suicide" is the obligatory headbanging number. What's nice about seeing Tyton is they have a variety of metal material. They're versatile in their writing, which makes it hard to get bored with the melodic hooks they put out.

□ **Musicianship:** Drummer Bobby Tait is quite a find; he seems to come straight from the Neil Peart school of perfection. A highly skilled, dynamic drummer, Tait's Country Club performance displayed truly impressive precision. Barusch is a good vocalist for this band. He has a powerful voice that fits in with the arcane image this band is trying to project. In the guitar sweepstakes, Joey Scott has a slight edge over Ronnie Mitchell. Together, though, the two guitarists comprise a team that fits in well with the whole image here; they were extremely well-received by the headbangers at the show. The only disappointment was bassist Swan—due to technical problems he was hard to hear.

□ **Performance:** Tyton does a good job of keeping their knight-



Tyton: Medieval warriors taking a break from that medieval rat race.

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Reviews
C l u b s

ly image intact. Barusch is a good frontman. He gets the crowd to their feet and has a good rapport with the audience. They throw guitar picks, drum sticks, and T-shirts to the crowd, and they seem to really care about their fans, which gives out a good vibe. There were no frills in their show, and no trace of makeup—just good hard rock music.

□ **Summary:** Tyton's debut album, *Mind Over Metal*, has been recently released on Enigma's new Medusa label. That, plus endorsements from Gretsch drums and Dean Markley, show this band is on the right path. They have a unique sound going for them, and seem to have quite a following already. It's nice to see a band doing something different for a change. —**Lemmy Loud**

Ashawn
The Troubadour
 West Hollywood

□ **The Players:** Teo (Ted) Ashawn, guitar, vocals; Michael Scott, bass; Billy, drums.

□ **Material:** Ashawn comes to Los Angeles by way of San Francisco, bringing with them a taste of that city's psychedelic heritage. They do not pay tribute to the era in quite the same way their L.A. brethren do, and they would probably deny any involvement in the retrospective movement. Nevertheless, there is decidedly more Airplane than Starship in Ashawn's genes. In this context, songs are merely building blocks on which Ashawn creates an atmosphere. Those soothing melodies Ashawn sings are coated with rhythmic, hypnotizing swells of phase shifter and echo. While this coaxes the listener into a state of relaxation, Ashawn should be aware that some of us might prefer a bit of stimulation as well.

□ **Musicianship:** Most of the band's material is written in those keys where the guitar possesses its best overtones. A quick check with my local musicologist tells me that leaves only three possible key signatures. This does not bode well for the audience making distinctions between the various songs; neither did the aforementioned effects overload



Ashawn: From S.F. to L.A., this trio has more Airplane than Starship in its genes.

help matters in that department. From what I could tell, Teo Ashawn does have a distinctive style, though I wished I could have distinguished more of it. The rhythm section played simply most of the time, though during those breaks when Ashawn was not singing they showed they were capable of much more. As a vocalist, Ashawn has a light, pleasing voice which requires not nearly as much reverb as the soundboard applied to it.

□ **Performance:** This band plays around town a lot more than most, and the experience shows. They were comfortable with their audience. They smiled and played well, and in this particular instance, that is really all that was required. Both Ashawn and Scott could have moved more on their almost empty stage, but concentration was the name of the game here. Their moody lighting was effective in enhancing the feel of the material.

□ **Summary:** "You're a critic. You should like this band," my buddy told me when we first saw Ashawn. He was right, of course—though several shows later I still have a hard time placing the band on my top five list. These three young guys are undeniably good musicians, and I do enjoy their shows, though only in the way that one enjoys looking at a present before it is opened. Their light shows, smooth melodies, and acid-flashback effects tend to be at first inviting, but no seam is ever opened up that in the least way reveals the music's soul. This is an interesting but obscure product they're selling. Clearing away the sonic cobwebs might gar-

ner them a larger, more mainstream audience —**Tom Kidd**

Charm School
The Music Machine
 West Los Angeles

□ **The Players:** Spyder Mittleman, lead vocals, sax; Brian Ray, guitar; Steve LeGassick, keyboards; Steve Nelson, bass; Fred Alwag, drums.

□ **Material:** Charm School presents a set of R&B-influenced danceable rock that tends to fill rooms with steamy, gyrating crowds. The songs themselves seem derived from the real-life experiences of their composers (all the members contribute to writing and arranging). From start to finish, CS's tunes could all easily make the jump from live to vinyl, and the themes ran a gamut of emotions that are sure to make the little girls bop, sway, and sigh.

□ **Musicianship:** Throughout their set, this reviewer was amazed at the expertise of the individual players. Mittleman has blown his sax for some of L.A.'s best bands and, as Bessie Smith would say, "Lawdy, lawdy, can he play that thang." ["Blow that thing," I believe, was the quote.—Ed.] Vocally, Mittleman comes at you with both the rich tones of a traditional crooner and the ballsy power of a great blues singer. He knows how to reach out to his audience, snatch them up, and hold them in the palm of his hand. Guitarist Ray has certainly put in his time on the R&B/blues circuit; at the Music Machine, he managed to incorporate some jazzy leads with a few metal-type riffs to make sure everyone was paying attention. The solid punch

of Alwag's drumming maintains the energy and vitality that permeates the band. Bassist Nelson, no stranger to keeping the masses moving, delivers some of the best funk/blues/rock playing ever to hit you in the solar plexus. Not being a big fan of electric keyboards, I for one was delighted by the way LeGassick wove his eighty-eights through the rhythms—filling out the sound, leading the melodies, and never tottering into technoplunk. LeGassick also plays one of the sweetest accordions you will ever hear.

□ **Performance:** CS has a list of musical credits as long as your leg, but the perfection of their stage technique speaks louder than any bio could of their years of experience. Long-time Hollywood heartthrob Mittleman fronts a group of clean, sharp professionals who back up all the bump, grind, and booty-shakin' the Spyder Man dishes out with incredible artistry and proficiency.

□ **Summary:** When Mittleman called for it to get "tighter" during their rendition of Smokey Robinson's "You Really Got a Hold on Me," you knew it must've been that wiley woman's grip he was referring to, because the band just *couldn't* be. Go let these pelvis-pounding funkmeisters make you get up offa that thing and dance till you feel betta.—*Carol Corryell*

Freeway Philharmonic

At My Place
Santa Monica

□ **The Players:** Robert Stan-

ton, electric/steel/nylon-string guitars, mandolin; Larry Tuttle, Chapman Stick; Novi Novog, electric viola.

□ **Material:** There were eight compositions transfused to the full-house audience; all but one were written by the three-piece collective. The group bills itself as the only viola/Chapman Stick/guitar trio in the universe. Their "Philharmonic" nuances are a potpourri of classical/country/jazz/rock fusion. The big sounds from this small group are unified by the formal disciplines of classical music, the energy of rock, and the improvisational freedom of jazz.

□ **Musicianship:** It was audibly evident that group-founder Stanton, with his 20 years experience and graduate training at the San Francisco Music Conservatory, hadn't picked Tuttle and Novog to just fill in the Freeway Philharmonic. Their playing elicits the bass and violin sounds of Ron Carter, Charlie Haden, Stanley Clarke, Stéphane Grapelli, Jean Luc-Ponty, and Papa John Creach. Of course, Tuttle's 14 years of experience playing string bass in numerous groups (most notably rock band Russia) solidifies him as the musical foundation for the group. "Noviola" (as Novog as been dubbed) encompasses a musical career stretching from the Sixties through the Eighties with the Doobie Brothers, Prince, Madonna, and her own group Chunky, Novi & Ernie.

□ **Performance:** The Freeway Philharmonic's musical tour started "From the Top," a nice,

bouncy, bluesgrass fusion. If you closed your eyes, Tuttle's Stick impersonated a banjo very well. A funky and melodic "Fat Rat Strut" (penned by Tuttle) showcased some concrete bass work. You knew the group's favorite comic strip is *Peanuts*, as evidenced by the sharp and clear interpretation of Vince Guaraldi's "Theme From Snoopy." Novog flashed quick, searing, and resilient on viola. "Can We Play," an uptempo chamber-music number, housed harpsichord sounds, a strong viola lead, and melodic mandolin shadings. No question about the origin of "The Five O'Clock Drop" 's title—it's a musical evocation of a rush-hour freeway drive—quick, fast and jerky. Some magic was exhibited through "Abracadabra," while a macho love relationship was on display in "Mondo Mabel & the Gypsy Biker." To further whet the appetite, an encore entree of "Squid" was given to the happily attentive audience as the ride came to an end.

□ **Summary:** In the words of Archie Shepp, "An artist is truly one who is well-studied and extremely disciplined." This exercise in musical artistry was flaunted with authority, sureness, and precision playing. The audience shared in the musical romance that the Freeway Philharmonic has honed and crafted out of just a few elements. Here's hoping the love affair never ceases. This resourceful group has something for all music lovers.

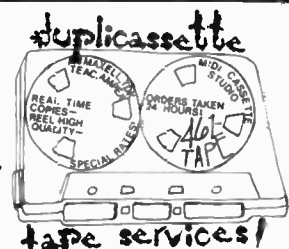
—*Ed Hamilton*



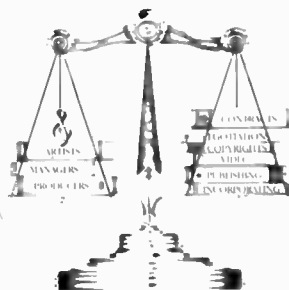
Freeway Philharmonic: The only viola/Chapman Stick/guitar trio in the universe.


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Club Data

by S.L. Duff



Vince Neil and ladyfriend backstage at Variety Arts: Wine, wine, whine, slip that bottle to me.

Hardly an issue goes by lately without a report of some change in the local club scene. This week, we report that some new folks have bought into the **Music Machine** corporation, and longtime booker **Beachy** is on the way out. Beachy happens to be a part-owner himself, but he will nonetheless cease booking by May 1st. **Jack & Betty Miller** purchased 40 percent of the Machine, where they had been doing one show or more a month with the **Los Angeles Blues Society**. Jack was formerly president of the Blues Society, and the Machine's primary shareholder, **Bill Heller**, was at one time the Society's vice president, so you can see the initial hook-up. Miller's wife Betty has been responsible for booking the Blues Society shows, and one of the conditions of their buy-in was for Betty to take over the booking chores from Beachy. Heller, whom the staff of the club looks up to as *the boss*, said, "I didn't want to let Beachy go, but that was a condition of the sale."

The **Troubadour** is now available for shows to outside promoters, only the deal is quite different from what is available on the Sunset Strip. Promoters and bands with that go-get'em spunk can acquire the Troub and work out a door percentage split that will pay for the venue the evening in question. The deal stands good for any evening Sunday through Thursday, with the club offering 50 percent of the door and up (depending on who the talent in question is) to the promoter. The promoter can charge any door

price he/she wants, the club will waive the drink minimum for the night, and there are no straight-out club rental costs. Sounds like a sweet deal if you have an act that'll pack a club. Call **Bobby Dean** at the Troub for more details.

I was sent down to check out the **L.A. Weekly** Local Awards Show at the **Variety Arts Center**, and although I heard many folks complaining about this and that (mostly the show's organization, or lack thereof), I gotta say I had a terrific time, and hats off to **Jay Levin** (*Weekly* publisher), **Craig Lee** (editor and principle organizer), and **Scott Morrow** (Fiendish writer and guy with the original idea for the event) for going ahead and taking on such a huge task. Okay, so it didn't always run smoothly and there were some lags, but all in all, it was pretty outrageous. The party, the chow, the booze, the star-studded show itself, all made for an evening of fun I was still talking about a week later.

The presenters of the reader-voted awards were largely clever and bright—notably **Bob Forrest**, **Stella**, **Adam Bomb**, **Keith Morris**, **Mickey Finn**, and hostess **Phranc**. Some—like **Tex** and **Angelyne**—were funny but *not* too bright, but that's okay too. Everyone had a laugh about **Vince Neil**, who was supposed to present an award, but booked in his limo (paid for by the *Weekly*) when he was told he would actually have to pay two bucks for a glass of wine backstage. What a chump. Craig Lee presented the

award instead.

The highlight, above all else, was of course the live music, which was handled with great care, at least from a technical standpoint vis a vis the audience. The PA was just right—full-ranged and just loud enough—and a backline of amps and drums to be used by each band in order to eliminate long set changes was also of top quality. The bands themselves were surprisingly well-chosen, scheduled, and paced, and in most cases, burned! The biggest disappointment was probably the most popular band, the **Bangles**. They stumbled through both chords of "Walk Like an Egyptian," acted bored, and were quite boring as a result. The intimate acoustic version was a good idea, and probably sounded good on paper or over the phone, but it only served to fuel the myth that the band can't play and are merely corporate puppets. I know they *can* play—I saw them rave up some Yardbirds tunes at the On Klub several years ago.

On the plus side, the **Dream Syndicate** proved that two jammin' guitars are better than one, with the Wynn-Cutler axe machine now in perfect working order. That they could cram so many dynamics into so short a period of time is testimony to their tightness and arrangement genius. The **Cruzados**, who I confess I'd never seen before, were also great arrangers and burning guitarists. I'll definitely be checking out a whole set of them as soon as I can. (I hope these don't sound like **L.A. Rocks** capsule live reviews!) The two bands that I've gotta say have the biggest chance at filling basketball stadiums in the next two-and-a-half years closed the show—I'm talkin' about **Redd Kross** and **Jane's Addiction**. Redd Kross were so explosive and exciting, and their new material showed quite a bit of development, making me think their new LP should be a winner (I'll let ya know). Jane's Addiction is simply astounding—totally original and now in full flight. How can they be so good? I ask myself. They've rendered the Zeppelin comparisons pretty irrelevant now; they're their own band.

I'm sure the bugs in the evening's show will be worked out by next year, especially since most of them involved pacing and timing of the show, and now that they've done one, they'll have a better idea of what to do. Let's hope this is a continuing tradition. And, as John Doe pointed out during his acceptance of one of four awards, the most important thing is just to play in a band that plays for real and means it, and there are more than a few. We should all be pretty proud of our bands and our scene, and the *Weekly* helped point that out.

LiveAction Chart

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

Reporting Dates
February 24-March 9

Music Machine
West Los Angeles

1. George "Har-onica" Smith 1st Annual Blow Down
2. Sister Carol
3. Rank and File

Jax
Glendale

1. Cece Worrall
2. Jim & Martha Hession Quartet
3. Mike Gealer Group

Le Cafe
Sherman Oaks

1. Wishful Thinking
2. R. Mondo Band
3. Tai David

Catalina Bar & Grill
Hollywood

1. Vladimir Horuzny
2. Thelonious
3. Bud Shank

FM Station
North Hollywood

1. Savoy Brown
2. Impulse Dunn
3. Zerimar

Troubadour
West Hollywood

1. Living in Visual Ecstasy
2. Champagne
3. Common Bond

CRITIX PIX

Factory (at the Krypt)—Just went down to check out a new venue, and found both the band and the hall to be well above-average. First off, the Krypt is open Wednesdays only in the Stardust Ballroom, down on Sunset near the freeway. The place is big, with decent sound and reasonable drinks, as well as a suitably gloomy atmosphere. I hope they continue to have cool groups and make a go of it. As to Factory, well, as you might guess by their name, they play industrial music. At centerstage they have this big metal thing that looks like a mutated washing machine or something, with ducts coming out of it like twisted limbs, and they all take turns beating the bejeezus out of it. (Percussion, ya see.) The trio alternates between this Mr. Machine thing and drums, bass, synths, and guitar, while creating a mood of nervous forboding and general uneasiness. It was all good fun, though, especially watching the guitarist change his barre chords around, when, at the same time, the instrument was so heavily treated and distorted that the pitch and sound *didn't change* as he switched chords. Brilliant.

Dave Plastyk

Showcase

by Lyn Jensen



Exude: Boys just wanna have safe sex.

At this point, we've been through so much stuff that when this hit, it was almost, well, what's gonna happen this month?" Frank Rogala of Exude is talking about the recent bankruptcy of Greenworld Records, the band's most recent label. Time and again, some unexpected stroke of bad luck has tripped up the band in their quest for success. Exude has spent the Eighties gaining a rep as a thinking person's dance group—a beat for the feet combined with lyrics for the brain. When new wave first hit Michigan, Frank (one of those wiz kids who was encouraged to enter any stable field he wanted to) decided to get involved musically and formed the original Exude with his brother Vince. Over the years, the group moved to California, changed membership several times (aside from the Rogala siblings, Robin Canada has remained a constant), and had several minor "hits" off indie releases. They've also been on MTV and can be counted as a club draw, but no major American label has ever taken them on.

Two years ago, Exude started working on their debut album (if one doesn't count their cassette-only *3340 in the Garage*). The title was to be *Play With the Boys* and the record company was to be Greenworld. The group was coming off the underground of "Boys Just Wanna Have Sex," their takeoff on Cyndi Lauper's

hit with Robert Hazard's "Girls Just Wanna Have Fun." They were Greenworld's first signing and thanks to "Boys . . ." their first success.

Although pressed, packaged, and ready to market for over a year now, *Play With the Boys* has yet to be released. "Greenworld kept saying, 'Okay, we're gonna service all the radio stations,'" Frank says. "This went on for a year. Finally, we were just saying, 'We're gonna have to buy our records back from the record company and put them out ourselves.'" But then Frank discovered Greenworld had filed bankruptcy. An attempt to get the records themselves before the pressing plant found out about the suit didn't work. So Exude's album, because it was a Greenworld product at a most inopportune time, became just another frozen asset.

Greenworld's lack of action on another Exude offering had already screwed things up for the band. "Life Is," a single, was released to plug the gap between the success of "Boys . . ." and the release of *Play . . .* "Greenworld had it for five months before they put it out!" Frank says, "and then they would only give us, like, 50 copies to distribute. With a dance single, one dance pool [dance pools service discos with records] will take 150 copies—it might take 10,000 records to service them."

Exude's crisis-of-the-month pattern in recent months has concerned their live shows as well

as their recording and marketing efforts. Two gigs that started out as showcases turned into fiascos. At one, the group and their supporting acts were caught in a battle (literally) between the clubowner and the club's soundman. Another key date found the group opening for Dexter, "America's finest unsigned band," but a last-minute shuffle found Exude shuffled out, as Holly Knight's Device became the headliner and Dexter became the opening act.

Meanwhile, Exude responds to speculation that *Play . . .* was released and promptly died: "It can't bomb if it's never been out," says Vince. "If it had bombed it would be a better feeling than knowing it never went out," adds Frank.

Having one's record company go bankrupt is a crisis for any group, but Exude's experience enabled them to take it in stride. In past years, they've been through lawsuits over their recordings of "Chattanooga Choo Choo" and "Boys Just Wanna Have Sex." Last December, the group filed an injunction to stop the auctioning of their records (and those of other Greenworld artists), and they also managed to get themselves released from their contract (via a 60-day act-or-release clause). So now the shopping for a label to release *Play With the Boys* begins. For several reasons, the album, when eventually released, may be extensively revamped.

They would also like to add their upcoming single to the revamped LP. Scheduled for spring release and titled "Safe Sex," the song was produced by Chrisper Modig and Boris Granich, who did "Rock Me Amadeus" for Falco. "I told 'em we need a big hit," says Frank; with that in mind, the co-producers are serving up several possible mixes for release. With a hook like, "I wanna have safe sex with you," the record's potential as an attention-grabber seems assured. Like Exude's other recordings, it began with demos cut in the group's Anaheim garage studio.

Being a group that's always in the middle of something, where did they get the inspiration to make a dance single about "Safe Sex"? Frank explains, "I've got three brothers and I was talking to them about safe sex, and they didn't know what I was talking about. It's not that they're lacking information, it's just that people aren't getting it. And one of the reasons I got into music was because you can say whatever you want. You've gotta fit it into a pop format, and you've got to have a beat to it, and you've got to make people want to pick up on the theme of it—but you've got a lot more freedom with it. And here's a chance to make a song that can save people's lives." ■



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ANTICLUB AT HELEN'S PLACE

4658 Melrose Ave., L.A., CA 90029
Contact: Reine River (213) 667-9762 or (213) 661-3913
Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 875454, L.A., CA 90087-0554
Pay: Negotiable

BACKLOT

657 N. Robertson, West Hollywood, CA 90069
Contact: Lloyd Coleman (213) 663-2616
Type of Music: Pop, original, variety
Club Capacity: 200
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape, call
Pay: Negotiable

CENTRAL

8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Becky Carrington (213) 550-1915
Type of Music: R&R, rock, pop
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable

CLUB 88

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

COCONUT TEASER

8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan (213) 654-4773
Type of Music: Upstairs—R&R, originals, R&B/Downstairs—Lucifer's (jazz & blues)
Club Capacity: 285
Stage Capacity: 15
PA: Yes
Lighting System: Yes
Piano: Upstairs no, downstairs yes
Audition: Send cassette, photo & bio to attn. Len Fagan
Pay: Negotiable

COMEBACK INN

1633 West Washington, Venice, CA 90291
Contact: Will Raabe or Jim Hovey (213) 396-6469
Type of Music: Original acoustic material with emphasis on jazz & world music
Club Capacity: 100
Stage Capacity: Indoors 6, outdoors 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send cassette, LP or 1/2" video to above address; live audition Tuesdays 9 p.m.
Pay: Negotiable & video demos

COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335
Contact: Whoa Nelly Productions (818) 504-0585 Nelly or Dennis
Type of Music: All types R&R; originals only
Club Capacity: 980
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to Whoa Nelly Productions, 8217 Lankershim Blvd. #1, No. Hollywood, CA 91605.
Pay: Negotiable

FM STATION

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

GAZZARRI'S

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

LHASA CLUB

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

THE MUSIC MACHINE

12220 Pico Blvd., W. Los Angeles, CA 90064
Contact: Beachy (213) 838-2637
Type of Music: All types
Club Capacity: 500
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send materials to above address
Pay: Negotiable

ONE WEST CALIFORNIA

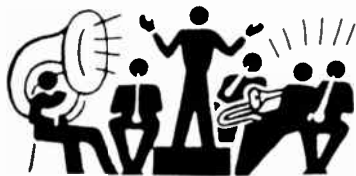
1 West California Blvd., Pasadena, CA 91105
Contact: Debbie Simes (818) 795-5211
Type of Music: Original, T40, rockabilly night
Club Capacity: 350
Stage Capacity: 6-8
PA: Partial
Lighting: Yes
Piano: No
Audition: Call or send tape & bio
Pay: Negotiable

THE PALACE

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

PALOMINO

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



MUSICIANS

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

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

TROUBADOUR

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

WATERS CLUB

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

JEZEBEL'S

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

JOSHUA'S PARLOR

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

GOODIES

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

SPIRIT

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

MISCELLANY

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

GROUPS WANTED FOR Hollywood Rock Parade 1987 video home cassette #1. Send resume, photos, & video cassette demo for audition. Original material only. Mail to: CFDA. P.O. Box 513, N. Hollywood, CA 91603. Info (818) 762-4261 only between 11 & 12:00 noon Tuesdays-Fridays.

GUITAR SALES REP, Guitar Pro Audio. Minimum 1 year experience. Guitar setup helpful. Apply at Carvin, 5900 Santa Monica Blvd., Hollywood.

MUSIC PRODUCTION CO. seeks P/T telemarketing person. Commissions & multi-track digital studio exchange time. Must be available during business hours. Macintosh computer experience a plus. Call 463-7664.

INTERN WANTED! FRONTIER Records is looking for two eager, enthusiastic interns to help our promotion & marketing staff. Two days a week, loose schedule, great experience! Contact Graham Hatch at (818) 506-6886.

WANTED: ENTRY-LEVEL office manager for fast-paced booking office in leading musical complex. If you like music & people, send your resume to: 6048 Sunset Blvd., Hollywood, CA 90028. Or call Mary at (213) 466-1314 Stages.

INSTRUCTORS REQUIRED TO teach courses, P/T, in: acoustics, audio engineering theory, sound reinforcement, recording studio workshops, studio mgmt., electronics, digital audio, midi & synths, electronic music, disc mastering, music business mgmt., artist development & mgmt., record

producing, songwriting & arranging. Teaching experience preferred. Send resume & preferred courses: Trebas Institute, 6602 Sunset Blvd., Hollywood, CA 90028.

MAJOR INDIE LABEL/distributor needs promotion & sales interns. Must be serious about learning record business. Resume & cover letter to: INTERNS, 3355 W. El Segundo Blvd., Hawthorne, CA 90250.

GIVE PEACE A DANCE Bay area benefit for Central America Disarmament seeking bands—soul to salsa. Need sound & stage interns. Send tape & bio to: GPAD, 760 Valencia St., San Francisco, CA 94110 or call (415) 861-0593.

OPENINGS FOR EUROPE! Needed: Piano singles, C&W (4/5-pc), rock & show bands (4/6-pc). Contact Stan Scott at (818) 797-1328.

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

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ORANGE COUNTY


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

SAN DIEGO COUNTY

BACCHANAL

8022 Claremont Mesa Blvd., San Diego, CA 92111
Contact: Jeff Gaulten (619) 560-8022
Type of Music: All styles, national acts
Club Capacity: 500
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
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Instruments: Synths, percussion. Also have numerous pre-recorded instrumental tracks: These equal a full band/orchestra (on tape) for Cosmotion who perform live to the pre-recorded instruments. Perfect for casuials, especially when stage/space considerations don't allow for lots of bodies.

Qualifications: Have shared studio &/or stage with: Aretha Franklin, Howard Smith (of Heart), Henry Mancini, Ray Charles, Bruce Eroughton, Jack Mack & the Heart Attack, Mary Wilson (of the Supremes), Preston Smith & the Crocodiles, Ken Lewis (of the Steve Miller Band), Cornelius Bumpus, Dick Dale & the Deltones, numerous club bands.

Available For: All types of sessions, demos, jingles, casuials, club dates, etc.

JESSE TURNBOW

Phone: (714) 980-3646
Vocal Range: 3 1/2 octaves, high baritone & falsetto
Styles: Rock, country, rock, pop, contemporary & traditional country & ballads

Qualifications: Former lead singer of T40 & original act. Have shared stage with Alice Cooper, Eric Burdon, Wolfman Jack, Rascaals, Doors, Van Morrison, Sir Douglas, Spirit & many others. Performed clubs, concerts, TV, videos. References &/or tape sample available.

Available For: All types of sessions, demos, jingles, etc.

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Technical Skills: Recording engineer/producer/arranger, specialize in selecting the best format (8-24 trk), studio, & musicians to suit your music & budget.

Qualifications: 10 years in L.A. music business, worked at Cherokee, Kendun, A&M, United Western, Wally Heider's studios & with many major recording artists, labels, & producers (Stanley Clarke, Ken Scott, Motown, Warner Bros.).

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ERIC DI BERARDO

Phone: (805) 259-0828
Technical Skills: Recording engineer/producer with full production staff & full recording studio production facility

Qualifications: Ten years in L.A. music business, worked on different projects ranging from country, pop, contemporary Christian, classical etc. & such artists as Kenny Loggins (rhythm section), John Patitucci-Chick Corea electric band bassist, Richard South- Meadowlark Records, George Highfill (WB), Steve Lively-Honda jingle, RK, Fraser-Kerygma Records-Sparrow Dist. Steve Reid-Joan Rivers percussionist, Bob Wilson the Front-RCA Records, demos for WB, Geffen, MCA, etc.

Available For: Demos, custom record projects, music for film or video, label record projects; package deals available. Please feel free to call & ask questions. No project is too small; serious inquiries only.

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- Big Red spkrs w/Altec 604E spkrs & mastering lab x-overs, pro monitors, \$1200. 818-995-0945
- Marshall JCM 800 Lead series, 100w master vol w/E1.3A tubes, new, unopened box, \$590. Stuart 213-469-9341
- Musicman 212, 65w, dual chnls, master vol, reverb, \$200. Kevin 213-874-4385
- Trade Korg Poly 6 w/Std & Musicman 212 65w w/master vol for Marshall combo. Kevin 213-874-4385
- Yamaha PA cbs, xlt, \$325/pr; QSC 5.1 stereo power amp, 120w rms/5ide, \$175. 213-735-6221
- Marshall 50w amp, master vol, \$400 oba. 818-995-8188
- Anvil rack, 6 spaces. lk new, reg hdwr, \$110 oba. 213-306-3200
- Two Bose 802 spkrs w/EO, \$500 neg. Jim213-552-2588
- Cerwin Vega 1800 power amp, \$200. Jm213-552-2588

- Musicman 75 hd w/4x12 bottom, xlt snd. \$325; Kustom 100 two 15's & horn in sep cab, xlt, \$190. 213-735-6221
- JBL D-130 spkrs, 15" spkrs in Fender-style cabs, gd for small PA, work well, \$180 both. 213-821-6700
- Two Foxtek FM-765 studio monitors, xlt cond w/cords, \$200. 213-874-8778
- QSC amp model 1400, 200w/5ide, 300w/5ide one brdg, \$400. Bobby 714-776-0302
- Sound Crafتمان analyzer EQ, 10-band & stereo, xlt cond, \$300 oba. Ron 714-898-2320
- Ampex SVT bass cab, big 10" spkrs, \$300 oba. Bob 818-282-1631
- Marshall JCM-800 lead series, 50w combo w/5ide & chnl switching, \$580. 213-392-6680
- Mitchell 210 guitar amp, 100w rms, xlt w/verb, \$180; Roland TR-606 drum mach, xlt, \$125. 213-735-6221
- Wanted: Carvin 412 cab, will trade Clanton 4-trk recorder worth \$700. Pete 818-339-7126
- Randall RG-500 guitar amp w/412 cab, sep, gd cond, \$350 oba. Scott 213-820-7479
- Musicman 100w hd w/verb, xlt cond, \$300. Misto 213-464-5963
- Carwin Vega mid-range horns, RM-300, \$500/pr oba. Lorne 213-467-3418
- Bass spkr cab, 1-15 w/out spkr, hvy duty, big snd, xlt cond, \$100 Lorne 213-467-3418
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- Acoustic 150B amp & 2-15 Acous cabs, sell sep or together, \$240 oba. Bark 818-334-4033
- Four Celestion 30w spkrs, older 8ohm type, can hear in Marshall cab, \$100 oba. 818-704-1906
- Fender Vibrolux w/4-10" spkrs, \$195 oba. 818-762-1704
- Bass bins w/15" JBL spkrs, cabs 5' long, 2' high, bg, black & loud, xlt cond, \$400. 213-969-8327
- Fender Twin reverb, 200w w/footswitch & casters, xlt cond, \$300 or trade for DDL. Alan 714-983-3564
- Fender Deluxe reverb w/full mod by Lee Jackson, xlt cond w/EV12L, \$700. Cokry 213-372-9702
- Yamaha power amp P-1150, 250w, \$250. Clyde 714-859-6734
- Hiwatt 4x12 spkr cabs, four w/4 Fm spkrs, brand new, \$300 ea. Ed 818-508-5050
- Mesa Boogie Mark II, 60w combo, one 1x12 JBL spkr; grt amp, \$650. Zack 213-489-6075
- Marshall 1/2 stack, 100w master lead hd, modif twice, w/5lant cab, 4x12, all in xlt cond, \$895. Zack213-489-6075
- Fender Concert 60w combo, 2x10 w/verb, lk new, \$400. Zack 213-469-6075/469-3353
- Early 60s Silvertone amp, piggyback, 2-12" Jensens, \$85. John 213-923-5902
- Fender Deluxe Reverb II w/lead jacks & mod, fx loop w/adjust send/return, one 12" EVM 12L spkr, Groove tubes, mint cond, \$575. Mark 213-273-2837
- Fender Concert w/lee Jackson mod, fx loop w/adjust send/return, one 12" Peavey Black Widow & Groove tubes, mint cond, \$595. Mark 213-273-2837
- Peavey 130 special 130w, 2-chnl, distortion, reverb, EO, lk new. \$350 oba. Jim 619-581-3503
- Biamp 16-chnl, 16/24 brd w/light cs, \$1250. Rick 213-380-1805
- Lightshow, mega 2x-chnl 11-1000w pars, all sids, flight cases, \$2250. Rick 213-380-1805
- Fender Concert amp, 4-10" spkrs, 60w, xlt cond, \$350 oba 213-823-3842
- Ramco WR8210A 10x4x2 mixing console, mint cond in box, \$975 oba. Rod 818-764-6459
- Acoustic 330 amp w/graphic EQ, reverb, footswitch, \$200. Kenny 213-281-3031
- Fender 2x15 cab, custom loaded w/JBLs, \$200. Kenny 213-281-3031
- Carvin 250w sold state amp, 7-band EO, master vol, reverb, gd sold snd, \$175. Chns 213-559-6418
- Fender Super reverb amp, xlt cond w/new Mesa Boogie tubes, \$295. 818-989-7205
- Mitchell slant cab w/Celestion spkrs & Marshall nameplate, xlt cond, \$300. Mark 213-208-6642
- Tascam Model 5 Bx4 mixer in oak console w/86-pt TT patch bay, compl wired, all cables, \$1000. 213-316-4551
- Two Gallien-S2-E spkr cabs, \$200 oba; QSC power amp, 225w/chnl, \$350 oba; two Hotspot monitors, \$100. Rich 213-397-9919
- Gausis 15" spkr in cab, only used twice, \$350. Brian 818-500-1204
- Carvin X100 w/Carvin 4-12 Celestion cab, mint cond, \$700 oba. 213-735-6221
- 210 guitar amp, 100w rms, xlt w/verb, \$180. 213-735-6221

3 TAPE RECORDERS

- Ampex 16-trk 2" recorder w/search to cue, xlt hds, \$8500. Kenny 818-995-0945
- Symetrix patch bay 32A, 1/2" phone jacks, front & back, lk new, \$100 ea. 213-306-3200
- 3M recorder, VA", 15/30 ips, \$1250. Kenny818-995-0945
- Foxtek 8-trk A-8, top mant, used 1 mo, xlt cond w/manual, never left house, xlt cond, \$275. 213-874-8778
- Teac A3300 SX, 2-trk recorder, \$400. Ben213-874-2505
- Yamaha rack mount 4-trk digital recorder, mint cond, \$400. Misto 213-464-5963
- Teac A4300SX stereo trk, 7" reels only, auto reverse, grt shape, \$300. Dale 213-408-2110
- Dokorder 7200 stereo trk, 7" reels only, on snd, needs work, \$100. Dale 213-408-2110
- Tascam 244 Portastudio, perf cond, lk new w/punch-in switch, \$600. MJ 818-846-1230
- Teac 3340 4-trk rtr recorder, xlt cond. New heads, calibration, overall mant, \$475 oba. Chns 213-559-6418
- Sony TC-364 4-trk rtr tape deck, 10 yrs old, recently rebuilt, \$110. Mark 818-368-3375
- Yamaha MT 4-trk recording system, \$500. 818-366-9420

4 MUSIC ACCESSORIES

- Aria DDL, brand new cond, \$150 firm. Vance818-365-3444
- Roland SDE-1000 DDL, grt cond, \$325. Ethan 213-462-4298
- Audio Technika pro line 814 stage/recording mc, lk new, \$85. 213-545-4369
- Fender 12" guitar spkr, gd cond, \$30 oba. 213-467-8696
- Heavy duty foam insert for Jazz bass, fits in Anvil Forge II cs, red velvet, xlt cond, \$25. Jim 213-316-7737
- Sennheiser MD-441U studio mc, Michael McDonald/Phi Collins model, \$300 ea, xlt cond w/manual, never left home studio, \$400. 213-874-8778
- Yamaha RX-21L latin drum mach, 3 mos old, hardly used, xlt cond w/manual & cords, \$240. 213-874-8778
- Yamaha SPX-90, 3 mos old, xlt cond w/manuals, never left house, \$450. 213-874-8778
- TC Electronics stereo chorus & pitch mod/tange, 2 mos old, never left house, \$300. 213-874-8778
- Roland SDE-1000 DDL w/digital display, used 1 mos, xlt cond w/manual, never left house, \$300. 213-874-8778
- Orban stereo reverb, xlt cond w/para EO, \$150. 213-821-6700
- Two boxes of Guitar Player mags from 1970-1986, \$30. Bob 818-896-1296
- Wanted: Mounting rack for PA, 10-space, 24" high, reas only. Greg 213-665-3427
- Aria DEX-500 DDL, mint cond, \$150; Furman FV-1 reverb, mint, \$130 or trade. 213-735-6221
- Bane rack stereo screamer distortion pedal, grt snd, \$50 oba. Ron 213-864-3401
- Effects rack, 5 spaces, hvy duty carpeted, \$75 oba. 213-664-3401
- Drum riser Pro made by Anvil w/anvil cs, giant 5x10 size, on wheels, Will trade for keybd or 412 Marshall cab or 7 Pete 818-339-7126
- DOD FX-1 stereo chorus pedal, \$50; Digitech PD5-1000 DDL pedal, \$75. David 818-768-5454

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- Yamaha drum machine, RX-21, \$195 obo, 818-782-1704
- MSQ 700, gd cond, \$375 Art 818-798-7665
- Roland SDE-1000 DDL in rack w/cs, \$350 Paul 818-945-9185
- Boss CE-300 super chorus, brand new cond, in box, \$150 213-372-9702
- Corky 213-923-5902
- MCS500 Roland sequencer, never used, new in org box, \$1000 obo Hansie 818-889-5271
- Boss BCB-6 pedal board & Boss PSM-5 power supply, new, \$140, Zesta Fire stereo chorus, sounds lik Lespy, 2829a Kenny 213-932-4496
- Erie Ball stereo vtl pedal, xtl cond, in box, \$50 213-372-9702
- Korg drum machine programmable, digital, \$250 Cyde 714-659-6734
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- Orlog Moog Tourist bass pedals early model, incl case, snrd grt, \$475 213-466-2767
- Two Shure early 50s bkl mics, one Danlectro, \$50 ea John 213-923-5902
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- Yamaha OX7 2-trk, 16-chnl digital sequencer/recorder, data cable & perf cond, \$175 obo John 714-998-2600
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- Rickenbacker 4001 bass, many custom parts, gd cond, wood lnsh, hsc, \$400 obo Dan 213-931-2336
- Aria Pro II Z2B deluxe w/Kahler trem, blue/flk sunburst whnc, plays grt, \$425 obo Jim (after 5) 213-427-8184
- Ibanez Roadstar guitar, perf cond, \$200 Bob818-896-1296
- 1965 Rickenbacker 12-string, solid-body, sunburst, mint cond w/hsc, \$400 818-789-0298
- 1959 Fender Jazzmaster, white, lks brand new, hsc, \$450 818-789-0298
- Fender Strat, American-made, white w/rosewood fl, lock-in trem, hsc, \$425 818-789-0298
- Ovation Applause, new blk w/cs, \$140, two classical guitars, one cutaway, \$50 & Craig 213-735-6221
- Two Gibson Flying V's, mid-70s mint cond, never out of house, w/cs, \$50 ea 818-704-1906
- Fender Jazz bass w/cs, early 80s model, hardly used, perf cond, \$495 213-969-8307
- Les Paul 1985, mint cond, cherry sunburst, \$500 John 818-705-4614
- Aria Pro II, RS Stray Cat w/trem & leather bag, \$200 Cyde 714-859-6734
- BC Rich bass, MJ series, Warlock, xtl w/cs, \$300 George 213-394-4664
- Gibson 335S elec guitar, hardly used, \$450 Zack 213-469-6075
- Les Paul style guitar, sunburst fnish, rosewood fl, all gld hdr, m o p inlays, \$175 Craig 805-251-0498
- Kramer deluxe custom Pacer, 2 sgl coil pu's, 1 humbucker, all Duncan Floyd Rose, blue/flk hdr, rosewood neck, t o l, org cs, American, \$520 firm 714-841-3894
- Fender 1962 Tele reissue, sunburst w/blk gg, rosewood neck, gg bag, xtl cond, \$275 714-841-3894
- Fender P-bass fretless w/Duncan active EO pu's, xtl cond, \$500 Kenny 213-281-3031
- Fender P-bass w/Schecter neck, DiMarzio's, Shalers, Badass, \$250 Kenny 213-281-3031
- Kramer fire engine red Explorer guitar, Duncan pu's, Floyd Rose, \$275 obo Chns 213-559-6418
- White Strat, 1962 reissue, custom Tele neck, hsc, brand new, \$375 213-394-0595
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- Fender Strat, American made, 1978, blk w/mplme neck, rosewood fb, Duncan & Bidge pu, hsc, \$350 818-506-6901
- Peavey T40 bass, lk new, natural finish, maple & fl, sgl/btl coil switching, hsc, \$300 818-506-6901
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- Julie 714-596-7027
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- Fender Rhodes suits, 88 key, xtl cond, \$500 818-368-3375
- Yamaha KX-88, mint, w/box, all acces, \$1550 Mark 818-368-3375
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- Kawai, beaut rosewood grand piano, 5'9", style KG2C, plus rosewood bench, beaut voiced, grt action, perf cond, \$5500 obo John 714-998-2600

5 GUITARS

- Yamaha BB-3000 bass, gloss blk w/custom setup, gg bag, Korg tuner, \$350, flawless 818-365-3444
- Gibson Les Paul std, '59 reissue, flamed maple top, zebra Duncan pu's, blk ABS flight cs, mint cond, \$900 obo Duncan pu's, blk ABS flight cs, mint cond, \$900 obo 213-274-0408
- Fender Strat, 1962 reissue, white w/trem, custom 1.5" Wormouth, 22-fret rosewood neck, birdseye maple, \$450 213-932-4496
- Gibson Les Paul custom xtl, hsc, \$375, Fender Tele, new w/locking trem, xtl, hsc, \$350 213-735-6221
- Yamaha BB1200 cherry sunburst bass w/EMG pu's, hsc, all work by Jay Carruthers, \$650 213-659-0818

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- Ludwig wild 10-pc, 6 Zildjian cymbals, 2 sets h-hat, all stds & pedals, anvil cases, extra snare, mint cond, \$2500, 818-501-7016
- Paiste 22" nde cymbal, grt snd, brand new, \$75 obo Rob 213-450-3435
- 20" Zildjian nde, new, \$100 firm or trade for Paiste power ride Greg 213-665-3427
- Yamaha drum machine RX-11, perf cond, 1 yr old, \$550 Pat 213-920-2952
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- Guitarist avail drummer for HR band 213-459-6673
- Guitarist aka commerc metal band. Hv ideas for ongs. infl Dokken, Ratt, Scorpz Bob 818-780-5578
- Guitarist, rhythm/lead, 24, pro equip, xtl lk, exp, wtr, lng to join or form 2-guitar metal or rock band, prof glam Kevin 714-893-8424
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- Lead guitarist/songwriter lng to join or form metal funk band infl Power Station, Zep, Aerosmith, Beck 10 yrs exp Bumper 213-614-9433
- Guitarist/vocalist sks pro w/ing T40 band w/ recording pro Julio 213-857-8707
- Lead guitarist lng for work in estab'd unit 10 yrs exp, infl HR, metal, infl Va, Blackmore, Page, Joe Perry, Bill 213-644-5963
- Atmospheric rhythmic guitarist sks club band, infl Police, Fixx, REM, Furs 818-891-5259
- Guitarist, 24, exp'd all styles, sks P/T w/ing band for casuals, clubs 213-667-8696
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- Exp'd guitarist, jazz, swing, R&B, C&W. sks to form org band, Club gigs avail 213-876-8286
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- Atmospheric rhythm guitar sks club band, 818-982-1350/890-7785
- Boogie blues rock lead guitarist avail for club, casual or shows band. Gd equip w/trans Band 818-368-9320
- Christian guitarist sks other musicians to form rock band infl Led Zep, Firm, Plant, Rainbow, Purple 805-527-4593
- Guitarist avail for T40 work. 3-5 nites/wk, prof in Valley, John 818-968-1150
- Guitarist/singer/composer (BMI), formerly w/Bary White, Isaac Hayes, Wolfman Jack, Chuck Berry, sks pro w/ing band Jazz, pop, R&B, blues, gospel, reggae Emmett 213-96-8848
- Guitarist sks w/ing T40 & cover band, gd equip & trans, plus vox Culver City area, pros only Jay 213-559-2505
- Lead guitarist, seasoned pro sks org pro w/mgmt & of same caliber Rock, R&B, pop, funk Pro att/equip Anthony 714-841-3894
- Lead guitarist, fast & furious yet soft & melodic. If you hv the band, I've got the hands. Metal or HR pref, Rudy 213-532-7518
- Country picker, infl James Burton/Ray Flack, sks exting country sit. Will 818-848-2576
- Craig Collins Turner, formerly of Network, Spotlight-2000 Guitar Player, sks commerc rock, HR or metal band w/mgmt/label intr 818-769-2682
- Guitarist & bass plyr team avail for estab'd HR band, Vte hv equip, image, pro att 818-761-3735
- Guitarist/songwriter/singer sks bass & drums for rock 3pc infl by Tom Waits, Peter Case, X, No image req'd. Mike 818-787-7385
- Rhythm guitarist/songwriter & drummer avail to join or form org pop rock band Backgr vox, some keys. Serious only, no smoking/drugs. John 818-840-9131
- Lead/rhythm guitarist w/vox, 22, sks melodic HR/HM all org band or members to form Pro equip, att, image, look. Pros only, Chuck 818-994-6679
- Guitarist w/gd equip/att sks org pop band. Team plyr, infl Police, Fixx, REM, Furs 818-891-5259
- Lead guitarist lng to join w/ing band, Marshall/Kramer equip, 10 yrs exp, HM/HR, infl Blackmore, Page, Va, Bill 213-644-5963
- Guitarist avail for w/ing band/casuals Hv gd equip/apprc, 13 yrs pro musician, hv album out. Andre 818-772-2222
- Orig lead guitarist w/mowner chops & xtl stage pres sks pro funky HR band w/platinum future. I'm ready now, are you? Tommy 213-663-7990
- Lead guitarist, grt rock image, Strat, Marshall, 10 yrs exp, sks pro band w/mgmt & label affil for tour/recording/gigs Serious only Robbie 818-907-1915
- Singer/songwriter/rhythm guitarist avail for org band, 24, infl Beatles, Costello, Springsteen, Police 818-989-7205
- Guitarist sks young ready-to-play R&R band. I play like the illegitimate son of Steve Jones & Jimmy Page. Mike 818-702-0532
- Serious guitarist sks success-motivated orgs rock band, infl Mike 818-860-7152
- Guitarist & bassist team lng for band w/inde or maj label deal or at least maj label intr. Oual HR plyrs, Beau 213-463-4377
- Hot lead guitarist w/10 yrs concert/recording exp w/ame plyrs sks HR/HM w/mgmt, label intr, serious only, 213-876-4290
- Intense lead guitarist avail, vox, image. Let's take it farther than Zeppelin, Iron Maiden Mike 818-244-8958
- Classically infl pro lead guitarist, just out from East Coast, sks org commerc HR band w/mgmt & gigs, infl Malmsteen, Dokken, Bon Jovi, Cindrella Johnny 818-763-2907
- Guitarist & drummer nd bassist who can relate to power rock on a musical, social & cultural level. Steve 213-465-2915
- Synthesist & guitarist, join or form serious pro mainstream HR band, 19-25 No pop, no metal. I write humorous, spirited, party songs. 818-786-4287
- Dark-minded guitarist, 22, sks dedic band w/ame intr, infl Scusee, Lords, L&R, Cd equip, Kelly 213-452-4109
- Guitarist/songwriter forming band Purpose, passion, awareness. R&R accessible but interesting. To the edge w/a smile Eddie 213-545-0205
- Guitarist lng for T40 band, sings too Quick to learn, easy & fun to work with. Ed 213-545-0205
- Lead/rhythm guitarist avail for HM/HR band, Hlywd area Jackie 818-769-1685
- Scorching hot totally pro guitarist avail for metal band w/maj deal only. Info to P.O. Box 5005, Anaheim, CA 92804.
- Versatile guitarist sks w/ing T40 band. Any style, any place, any time Fast learner, Alex 213-399-8373

9 GUITARISTS WANTED

- Versatile, innovative rock guitarist wtd for live perfs w/a group already signed to a maj label. Joe (before 1pm, after 7pm) 714-958-4860
- Guitarist wtd, male, strong rhythm, some lead, Melodic, lyrical style for org technorock pro w/female front. Vox, keypad skills helpful; exp'd team plyr. 213-399-4583
- Are there any jazz punkers out there who want to get into a very promising rock proj w/alt talented plyrs? John 818-956-5157
- Idealistic plyr wtd for L.A. record proj Think like U2, Alarm, Godelat. Simple Minds. Steve 818-243-2205

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•Keybdist/vocalist needed for band. Must read, trans & tux req'd, must be versatile all styles. Guaranteed casual bookings, some club work. Tomi 819-97-3555
•Keybdist wtd for on prog prog at Ala Mr Mister & Genesis Exp winds a must, learn plyr, texture & taste before chops, vox helpful. Scott 819-97-1365
•Synth plyr for musical modern artistic qwd p/band, or ches-tral, subtle, spacious, sound-conscious, learn plyr, musical abil, gd image Carson 818-609-8311 Steve 818-994-6484 Chns 213-828-9109

12 VOCALISTS AVAILABLE

•Female keybdist wtd Bille 805-265-0297
•TKOER ROSE sks keybdist who dubs on guitar for com-mers hv rock band. Strong vox, long hair image, pro at a must. Ed 818-508-0502
•Keys wtd by bassist for T40 org R&R Jam for fun at first, then No pros George 213-394-4664

•Exp'd female vocalist sks wking combo/band w/connex for casuals/club work. Grt stage pres, repertoire incl studs to current. Serious pros (only) 818-762-9767
•Serious singer sks band or collab for very guitar-oriented pop music. Infil House Martin, Gene Loves Jezebel, Smiths Jeff 213-827-4312
•Vocalist avail to record your demos in exchange for copy of finished product 818-762-7541
•Male lead vocalist, 33, 1st tenor, studios voice, sks org together steady T40 Jay 818-764-1721
•Pro HR/HM vocalist w/PA & thrs skc lping for band. Picstape/viny/internet/1 mailing list Brenda (after 5:30pm) 818-352-7419

•Versatile bassist/keybdist, must hv Andre Simone image, serious only 213-294-2174
•Female singer/songwrtr sks keybdist/pianist for sfs, gags & collab, M/F, Brooke 213-652-0907
•Multitextured backgr keybdist wtd by org hi-integrity mod band ala Roxy Music, Simple Minds Matt 213-472-6225
•R&R band sks keybdist, multisynth, must hv sampler & other synths. Album already recorded, tour coming up. Gay 818-908-0978

•Female vocalist sks wking T40 band for weddings, cor-porate parties, clubs Joy 213-461-1153
•Powerful female vocalist w/all the right moves sks pro wking R&R, T40 or R&B band. Sherry (days) 213-452-5448
•Singer/songwrtr/dancer w/gd lks & stage pres lking for musicians to form org. T40 dance band Infil Peter Gabriel, Talking Heads, Phil Collins. 213-851-8467
•Lead vocalist sks pro metal band w/ Pat O'Quen-sryche, Judas Priest, Dio Serious only Virgil (after 5) 818-918-5662

•Keybdist, male, for T40 worngs proj. You, serious, able to assign harmonies, sing, no drugs, relocate. Us, steady money, pleasant work (7-8pm) 805-833-9912
•Funky keybdist w/prod skills & equip needed to co-write w/female artist for recording proj. Imaginative, unique. Gail record deal 213-469-9227
•Keybdist wtd, must sing, hv gd equip, trans & image for steady wking band into orgs & T40. Bob 818-509-8577 Dea 818-760-0446

•Female vocalist sks wking T40 band. Strong image, strong vox, very exp'd. Michelle 818-985-9649
•Female powerful feel singer lking for melo/d org proj win-rows rockers. Exp'd performer & lyricist Rocky 818-367-1597
•3-octave smooth commerc voice, very talented, grt image, hungry to work. Serious bands only, must hv mgmt. Commer-rock, dance R&B styles. Alex (eves) 213-645-1826
•Entertainer/singer sks wking band. Has work. Copy artist, Whitney Houston, Anita Baker, Heart. Can do all ar-tists Judy 818-997-8222
•Classy female vocalist/keybdist w/gt image & strong vox avail for casual band, org band or 2-3 night T40 gigs. No 5-mitters 818-907-5840

•Female, beautiful, piano plyr/vocalist wtd for Nagoya, Japan 4 mos, \$500/wk. 818-507-1248
•M/F keybdist/lead vocalist wtd for org pop rock band infil Outhked, Glass Tiger, Cars. Serious only, no smoking/drugs. John 818-840-9131
•Singer/songwrtr sks keybdist/backgr vox to form all female band w/male lead vocalist, infil Bangles, 3 O'Clock, Go-Go's, Paych Furs Andrez 213-830-4106
•Christian keybdist wtd for jazz fusion, latin, commerc rock band. Serious only. Preston 818-506-3196
•Exp'd versatile keybdist wtd for casuals band. Must be 1st class, tasty & willing to climb. Vox a plus. Marie 818-952-0919

•Male vocal sks wking T40 band. Strong image, strong vox, very exp'd. Michelle 818-985-9649
•Female powerful feel singer lking for melo/d org proj win-rows rockers. Exp'd performer & lyricist Rocky 818-367-1597
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•Keybdist/pianist or trio wtd by exp'd versatile vocalist for eventual club aprons. Must hv equip. Linn 213-652-6306
•Male keybdist needed for dark moody dance rock band ala Bauhaus, Bowie, Idol. Bashes. Must hv wild image. Beginners w/equip welcome 818-768-6652
•Keybdist w/vox for melo/d & rowdy rock Copies & orgs. Michael 213-375-8100
•Female keybdist wtd for live gigs & recording proj. Im-age, equip, lks a must. Vox helpful. No amateurs. 818-763-1257

•Female vocalist sks wking T40 band. Strong image, strong vox, very exp'd. Michelle 818-985-9649
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•Keybdist wtd for forming T40 band. Lead singer pref. Backups okay. Mel 213-836-4922
•Keybdist wtd by xlt urban funk pop band ala Jimmy Jam, Terry Lewis, Jesse Johnson, Madonna, etc. Strong image, reliable, dedic, hv the chops. Masaki 818-765-8015
•Keybdist wtd for all techno rock proj w/male front. Parts, solos, imagination, spare techno style, vox a plus, no egos pls. 213-325-0809
•Keybdist wtd by Misson, Funk Edge, Power Station, INXS. Idol-style band wtd Steven 213-325-0809
•Keybdist wtd for gigng/recording explosive rock band w/modern snd. We hv Kurtzweil, Linn 9000, lots of keybds, image, own hrst & 16-trk studio. 213-650-2452

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•Classy female vocalist/keybdist w/gt image & strong vox avail for casual band, org band or 2-3 night T40 gigs. No 5-mitters 818-907-5840

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•Classically trained female vocalist avail, hv killer demo, xlt range, pref melo/d HR band I am the best Nanch 818-848-6132
•Lead female backgr vocalist sks band, serious, for orgs, T40, R&B, pop Can travel Be serious, Reatha 819-439-4922
•Female lead, grt stage pres, wide range, 3 yrs exp, sks org gothic band infil Siouxsie/Banshees, Smith, Cult L.A. area. No drugs Dara 213-426-8500
•Female vocalist w/gt image, power, sks unique-sndng band ala Grace Jones, Sade, Janet Jackson Brooke 213-859-5866
•Lead vocalist, maj stage/studio exp, pro arlt/image, power-ful voice/pres, infil Van Morrison, Danny Wilde, Peter Gabriel, Bono Bill (days) 805-495-3032
•Anyone sngk attractive female vocalist infil Bangles, Missing Persons, Berlin, Yaz, call John weekdays (8-5 ext 230) 714-540-4850
•Performance artist sks experimental musicians to work w/on ongoing basis, no pay L Fibo 213-851-7647
•Male vocalist w/training & work exp lking for serious band also plays keys/drums Stevie 714-673-5336
•Vocalist/wrtr w/exp & strong mater sks inst band to do org eclectic pop ala Beatles, Cars Long Bch area. Michael 213-439-2264
•Hot vocalist/tenor sax/wrtr/frontman ala Jim Morrison/Billy Idol but unique sks plyrs/band destined for success Alan 213-650-2907
•Female vocalist/lyncist sks country rock band infil Eagles, Bruce Hornsby, Seger, Ronstadt, Cougar Hd-wking & serious, no drugs Lara 213-325-3360
•Female, blues rock jazz, lead/backgr, sks band Gd im-age, stage pres Yvette (after 6) 818-368-0900
•Female lead vocalist w/gt image, stage pres lking to join or form estab'd HR w/long hair, infil Triumph, Dokken, Heart, Europe Lisa 714-827-1977
•Female vocalist avail to record your demos in exchange for copy of finished prod 213-281-3391
•Female rocker from France avail for band w/recording contract 213-465-6351
•Female pop vocalist singer, R&B, mellow rock, 10-16 songs for estab'd band w/orgs Jennifer 818-789-3581
•Entertainer/singer sng wking band, T40, hv work Artist Whitney Houston, Anita Baker, Heart, etc. Judy 818-997-8222
•Vocalist/songwrtr avail for band w/eneryg & chops. Hv night inrl & demo, infil Sly Stone, Sade, Laura Nyro, James Brown 213-434-2425
•Female vocalist skng T40 wking and Lgd range, exp'd, can travel & work ASAP Ken 818-246-5235
•Vocalist from Detroit, xlt image, nat'l exp, sks band or musicians infil Bowie/Dio No amateurs pls 818-763-1257
•Two lead vocalists, male & female, sk prog band Joseph 213-343-2431
•Wanted: Band for singer/songwrtr whil mater ala Bryan Adams, Rick Springfield, for shows/recording, poss perm pos Greg 213-458-9264
•Female vocalist for wking band, T40 & R&R Serious org/ Jemma 213-925-2051
•Female vocalist, powerful, intense, stage pres, dedic soul into R&R, R&B, folk rock Yrs exp, sks grp or indiv into form-ing grps Mary 213-836-8141
•Vocalist, strong voice, xlt performer, sks basic rock band w/solid dance beat infil Jay Geils, CCR, Rascals, Skynyrd, Strav Cats, soul David 818-997-1232

•Vocalist/Instrumentalist, M/F, wtd for driving psych rock band Strong melo/d voice & sense of harmony a must Jerry 213-501-7375
•Male vocalist wtd, reliable, energetic, versatile, to front wking T40 band Chns 213-596-4649
•Female vocalist wtd by urban funk pop band ala Janet Jackson, Madonna, Jody Watley Xlt vocal range, strong image, reliable, stage pres, dedic, Angela 818-765-8015
•Male vocalist wtd by urban funk pop band ala Giorgio, Morris Day, Vandross, etc. Must hv strong image, stage pres, reliable, dedic & hv chops Angela 818-765-8015
•Seeking M/F vocalists into pop & R&B snd for recording DeWitt 213-298-4550
•Vocalist needed, Brad Whitford, formerly of Aerosmith, forming band Mack 818-363-0894
•Male vocalist wtd for newly formed R&B band. No egos or glam monsters, infil Ian Hunter, Adam Ant, Hussy Lewis, Charlie Sexton 213-298-7761
•Male tenor/frontman/lead vocalist wtd for estab'd org mainstream rock band currently in maj recording studio making emergency vocalist change. Bill 818-782-1394
•Male vocalist wtd for male vocal grp. Natural voice, Phlp Bailey-type range Michael (1-6pm) 213-733-1283
•2nd tenor needed for male vocal grp w/falsetto, infil Offie Woodson & Philippe Wynne Michael (1-6) 213-733-1283
•Auditioning male lead vocalist for live shows Prog & dynamic grp w/album on the way lking for talents, serious musicians Marty 818-362-9154
•WOODPECKERS sks male vocalist Pro wking act needs dynamic R&B singer Send current tape/bto to 5312 Cor-teten Pl #1, N Hollywood, CA 91607 213-854-0991
•Vocalist wtd w/gt voice for melo/d world-class HR band Only best need apply Ron 714-898-2320
•Looking for white soul singer Arthur 213-756-7817
•Strong vocalist needed to complt EP for band GOTHIC POP 805-298-7125
•Screaming male lead vocalist w/gt powerful voice for commerc metal band EP, ggs, success avail 818-362-2183
•Pro HR metal band sks powerful male vocalist! Hv studio & PA 818-360-5732
•Lead vocalist wtd for HR band w/HM edge. Must be dedic, talented, hv image 714-671-5827
•Vocalist needed for hot metal band. Peter Murphy, Mission, Echo, Cult Ages 20, no pros, no flakes, dedic Todd 818-846-1124/942-2686
•Male vocalist wtd for eclectic rock band w/hrs skc & mater ala Greg Allman, Peter Gabriel, Jack Bruce Pat 213-920-2952
•Vocalist wtd by newly formed top prog band FALL-ING STAR, infil Rush, Zeppelin, Triumph Orgs & covers Pete 818-339-7126
•Male vocalist wtd for newly formed commerc rock band w/mgmt & recording connex. Scott 213-820-7479


12 VOCALISTS WANTED

•Female background & 2nd vox wtd, soulful voice, gd lks

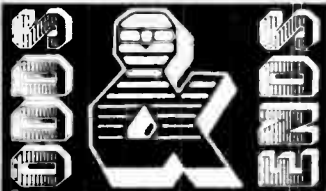
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