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COMMENTARY

Radio's New Waves: The Old Sounds Remain

"If Creedence Clearwater Revival and the Doors came on the scene today, they wouldn't be played on the radio." —Dave Alvin

The "Alternative Songwriters Panel," recently held at the Los Angeles Songwriters Showcase, was not a dreamers' pep rally or a fan club convention. In fact, it was almost a microcosm of a rather uneasy truce between those who try to succeed without compromising their creative integrity and those who would rather profit by recreating the status quo, utilizing less imagination to pander to the lowest common denominator in pop music.

The members of the panel (see news story this issue), for the most part, create music that forsakes the popular formulas, be they win-some love songs or dance-heavy techno-pop. They faced an audience primarily composed of outside songwriters, whose main goal seemed to be reaping the financial rewards from recreating the current hit sounds in their own compositions. They probably thought Dave Alvin's comment was little more than sour grapes from someone whose music had yet to get considerable radio exposure. But there was some merit to his words, and even the powerful radio consultants, who significantly influence the sound of the airwaves, would have to agree.

It is not a nostalgic pipe dream to believe that FM rock radio was more progressive and more willing to experiment with different kinds of music 15 years ago. Back then, FM's only competition on the radio dial was the Top 40 hit singles of AM stations (of course, these same AM stations were playing the best of the then-new music, from Jimi Hendrix to the Jefferson Airplane to Dylan). To differentiate themselves, FM stations gambled with lengthy album cuts of a variety of musical hybrids; megastar acts like Cream, Yes, and Santana shared the airwaves with the likes of Richie Havens, the Grateful Dead, Traffic, and the Velvet Underground, while FM disc jockeys eschewed the hyperactive raps of their AM counterparts for a calmer, laid-back tone.

It's rather ironic that the success of that format, in part, created what is now known as corporate AOR rock. As maximizing the profit margin became the overriding and all-encompassing priority in radio, management wanted not only the largest audience, but the largest specific demographics—that of an aging "baby boom" armed with credit cards and fond memories of the music they grew up with. That's why at least half of what AOR radio plays today is oldies, and the current sounds are more often than not played by established superstar acts in the late '70s (Journey, Jackson Browne) or "new" groups comprised of veterans from the '70s (Asia, Joan Jett). Even the most successful young groups sound like their predecessors (Def Leppard, Loverboy), while the bulk of the new bands on independent labels played by local AOR stations like KMET and KLOS specialize in cloning popular heavy metal tendencies.

Formats have been established at every level to emphasize the hit sounds. CBS has a

"Hitradio" format for CHR stations, and AOR has its consultants who preach the "play the hits and nothing but the hits" mentality. The newest thing in adult contemporary is the all-hit love songs format, and there is even a format that solely plays music by the Beatles. These formats are not about to experiment with new or different sounds unless they are forced to when their audience demands acts with MTV exposure. Would the Stray Cats and Duran Duran be so popular without that exposure? How else could Wall Of Voodoo sell 100,000 singles of "Mexican Radio"? Still, this brand of "experimentation," as minute as it seems, is at least somewhat encouraging. It's obvious that radio has opened up a bit during the last six to eight months. But will that develop into something significant, and really give the artists who challenge the current music conventions a true shot? Earlier this year, Rick Carroll's "Rock Of The '80s" format was the talk of radio, and Lee Abrams pledged a major shift to emphasize new acts. Now there is talk of a backlash; that AOR has alienated some of its older demographic groups with the teen appeal of techno-rock. Now, is that the mentality that would give 8-10 precious minutes of airtime to play Creedence's "Heard It Through The Grapevine" or be the first to spin the Doors' "When The Music's Over" and "The End"?

Basically, it comes down to a matter of priorities. Will AOR radio continue to care more for maximizing profits than maximizing the audience's tastes, and if so, will "alternative" musicians and bands continue to care more for their music than accruing maximum radio exposure and making as much money as possible? In this case, the unsigned musician or band can choose its poison.

In This Issue

Are L.A.'s Dance Clubs Killing Off Live Music?

The big story of 1983 has been the resurgence of (gasp) disco, only this time around, they're calling it rock. Ron Gales checks in with local clubowners to verify the effects of dancing madness on L.A.'s live-music scene. **Page 14**

Olivia Records: A New Label & Wider Horizons

Olivia Records has long been stereotyped as a label exclusively for women's music, but president Judy Dlugacz wants to expand the company's image. She outlines Olivia's strategies to Bonnie MacKinnon. **Page 18**

Dodging Diamond Dogs With Carlos Alomar

For ten years, Carlos Alomar has played guitar for David Bowie. In a rare interview with Iain Blair, he discusses his life and fast times with the Man Who Souled The World. **Page 20**

Cover photograph of Kim Carnes by Ron Wolfson



Kim Carnes: Following Up A Top 10 Hit Is Hard To Do

After struggling for a decade, Kim Carnes hit the jackpot with "Bette Davis Eyes," but *Voyeur* didn't achieve the same success. With a new producer (Keith Olsen), Carnes details her game plan to Jeff Silberman. **Page 12**

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Feedback

Aw, Give The Guy A Break

Dear *Music Connection*,

I think your Feedback column is wonderful. It gives people a chance to get things off their chests (so to speak), but I really can't see why Martin Good had such ugly things to say about the local metal ladies (Vol. VII, No. 17). I think they're pretty special.

My sister Jackie was in the Runaways. I grew up seeing how hard they worked all day, every day for years.

So all I can add is, keep it up, ladies, and I especially love Melody Slayter, Ann Boleyn, Lita Ford, and (of course) Joan Jett.

Rita Fox
Tarzana, CA

Dear *Music Connection*,

Hellion has an army out to blast Martin Good into oblivion for slandering Ann Boleyn, and we'll gladly demolish him for Lady Slayter and Ms. Ford as well.

Lee Hanking
Sherman Oaks, CA

Dear *Music Connection*,

Where does Martin Good get his facts? Melody Slayter has never shown more than her face in an ad. She was offered a huge sum of money from the nation's leading men's magazine to appear in the raw, and she turned the offer down. She is presently preparing to enter the studio to help perpetuate Metal Mongolism.

As for you, Good. I hope I am given ample time before we meet so I can restrain myself from doing something obscene when you kiss my ass.

Kevin Slayter
N. Hollywood, CA

Dear *Music Connection*,

The first time I saw Melody Slayter perform was at Radio City in Orange County, she was dressed in blue jeans, a t-shirt, and tennis shoes; not very "come-on" at all. That night she changed my opinion of women in the metal field. I was amazed at the strength and energy this woman created on stage, and the ability she has to keep a whole club of metal crazies right where she wanted them (under her thumb).

The next time I saw Melody Slayter, she wore animal skins and looked very sexy, but her music did not suffer one bit. She was, and

still is, the best heavy metal singer around.

So next time, take your mind out of the garbage, Martin, and *listen* to Melody Slayter.

Jerry Katz
Canoga Park, CA

Dear *Music Connection*,

As a female musician, I found Martin Good's recent letter disappointing. It appears that he is not only sexist, but he is also very uninformed about the marketing techniques which play a big part in an artist's career. Why shouldn't Tantrum or Leather Angel promote themselves as sexy girls? Would heavy metal's male followers pay to see a group of overweight dogs? The same goes for a lot of the top male rock stars. Look at David Lee Roth's bottomless pants. Is that any different than Betsy's (from Bitch) sex and bondage costume? I think not!

What really made me mad though was Good's putdown of Hellion. Sure, they've got a cute girl singer who kicks ass. As far as I'm concerned, Ann Boleyn rates right up there with the best male singers as far as talent goes. Musicianship is why they are successful.

The way it looks to me is that Martin Good is just jealous that the girl musicians are doing so well and selling out clubs. I just think that it's sad that he can't be glad for people who are beginning to achieve the success they deserve.

Cindy Cyborn
Los Angeles, CA

You're Welcome

Dear *Music Connection*,

I would like to thank Jeff Silberman for his review of my single in *Music Connection* (Vol. VII, No. 18). For Steely Dan and Onike to be mentioned in the same breath... it is indeed a compliment.

Onike
Los Angeles, CA

Magnetic Attractions

Dear *Music Connection*,

Through the strength of the decent review of Darius and the Magnets (Vol. VII, No. 15), I felt I should see this group. I caught them last week at the Plant in Studio City. For my type of music (neo-psychedelia), they're one of the finest bands I've heard here and elsewhere, and I've seen many groups.

Your broad coverage of the music industry is great. Thanks, and keep it up.

Bill Jacob
Lucadia, CA

Music CONNECTION

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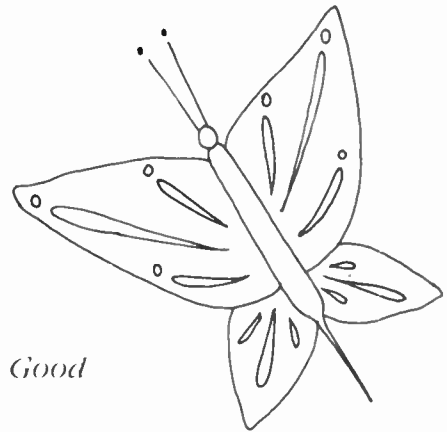
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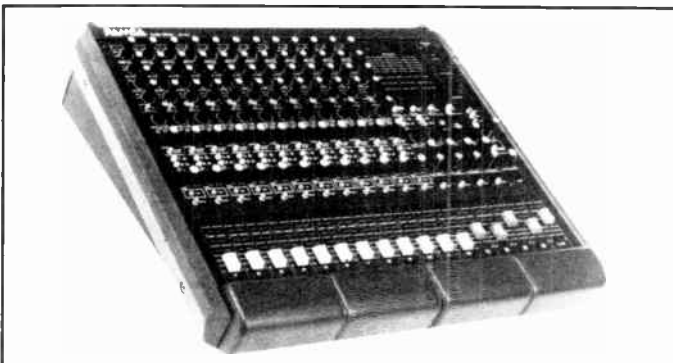
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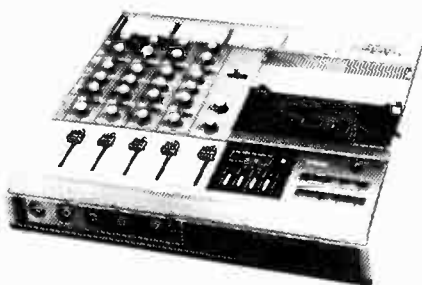
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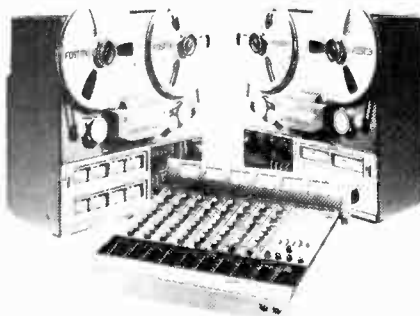
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News

LABELS

Independent Label Coalition Meets In New York To Plan Future Strategy

by Jeff Silverman

With the Independent Label Coalition (ILC) set to hold its second official meeting in New York on September 12, ILC co-founder and president of Tommy Boy Records Tommy Silverman came to Los Angeles to stir up West Coast interest in the organization, as well as serve notice on the inception of Body Rock Records, a new branch of Tommy Boy.

Silverman remained bullish on the growth and potential influence of the ILC despite apparent friction between the organization and certain independent labels associated with skeptical independent distributors, and what he sees as a battle for survival and growth against major label competition.

As of now, almost 40 independent record companies have joined the ILC; most are based in the East Coast and deal in street R&B/funk music. Silverman asserted that the new organization is not in any way discriminating against West Coast and rock oriented labels. Rather, most independent labels can't afford to work rock talent in today's costly economic environment. "I'm definitely into the Frontiers, the SSTs, and the Unicorns," he said. "I'm supposed to meet with Daphne Edwards (president of Unicorn Records); she wants to get more West Coast labels involved, so they won't have to do what Bob Biggs did with Slash—sell distribution to Warner Brothers because there are no other alternatives. I feel bad that independent labels can't be successful working rock music because of the independent distributor and radio situation. It's very difficult to break a rock band on a marginal or profitable budget.

"In the short term, that kind of deal is beneficial, since it puts money into the label's pocket," he added, "but if the independent labels got together before hand and fought for what they need and to influence the music establishment, it would contribute more to other small labels in the future, and it would give good rock bands a real option when looking for a potential deal. If the independents got their shit together enough, they could make enough money to satisfy the artists on top of the better personal treatment and lack of bureaucracy, which would make those bands more interested in signing with them."

On top of the exorbitant costs behind promoting and marketing a rock act, Silverman noted that the radio climate is still very anti-independent. "The market is very tough for rock oriented labels," he said, "because AOR radio is still the worst and the least progressive format. It's nearly im-

possible to break an act on stations that play 60% oldies and of the remaining 40%, 39% are established acts and the 1-2% that aren't are major label pushes."

A current notion among radio insiders is that AOR has in fact gotten too progressive and an anti-new music backlash is developing. Silverman retorted, "then let's get out of the record business and get into real estate, because that would be the end. I'm even angry at black stations, who are the most progressive of all, because they are starting to look for adult demographics to satisfy Madison Avenue advertisers. The hell with that; the whole industry are out of the youth demos. It peaked in '78 when the baby boom moved through. But there's always a new baby boom; in Latin and black demographics, the baby boom has never stopped. That's why black radio is the most progressive."

One solution to this problem might be the ILC petitioning the FCC to make a ruling on radio stations that exclude young demographics as discriminatory. "An all-or-nothing approach to old demographics could kill the record business," Silverman said. "In ten years, every artist will be over 40. When we grew up, artists were 18-21, now the average age is 30-35. Where is that? How many new ideas can come

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LEGISLATION

Musicians Receive Tax Break From IRS Regarding Home Rehearsals

by Sally Klein

A recent ruling by the 2nd U.S. Court Of Appeals has opened the door for musicians to deduct a portion of their rent if they use their home or apartment to rehearse.

In the August 24th edition of the *Wall Street Journal*, Scott R. Schmedel reported "Last year, the tax court denied home-office deductions to three New York musicians: Ernest Drucker, Patricia Rogers, and Phillip Cherry, all employed by the Metropolitan Opera. Each used certain space solely to practice and study 30 hours or more a week; practice is essential and the Met provided no facilities. But the court found (over six dissents) that practice wasn't a condition of employment, and that their principal place of business was the Metropolitan Opera House in New York).



photo by Nancy Vollrath

Jeff Baxter (l) and Kevin McCormick celebrate better days at the Central

ORPHANAGE, THE CENTRAL FORSAKE LIVE MUSIC

by Ron Gales

The economic crunch hit two more Los Angeles rock nightclubs in the past two weeks, as Hollywood's Central and the Orphanage in North Hollywood implemented new music-presentation policies.

Save for Friday, Saturday, and the regular Bob And Keith Tuesday Jam Nights, the Central is suspending all other live shows. Thursdays will be Dance Nights with special guest DJs. Mondays and Wednesdays, the Central bar will remain open, with music provided by the jukebox. Spokesperson Richard Stuart reported that the club will try the new arrangement for a month or so to see how it goes.

The Central opened in 1980 with emphasis on reggae and ska, but soon switched to a more mainstream rock and R&B policy. Bob And Keith's Tuesday Jam Nights have seen the likes of the Who's John Entwistle, Phil Collins, Nigel Olsson (Elton John's drummer), members of REO Speedwagon, Humble Pie, and a host of other prominent musicians perform unannounced. The Jam nights will continue despite the perhaps-temporary change in booking policy.

North Hollywood's Orphanage, first known for its smooth-running punk shows, then later for problems with the police, has undergone "major changes," according to a spokesperson for the club. "We weren't making money, and the punks were tearing the club apart." A gay women's bar before it became H.J.'s, then the Orphanage, it seems that rock and roll was just an interruption; the club will continue as it was before.

"But the 2nd Circuit Appeals Court now has held that the trio practiced at home for the convenience of their employer—a requirement for home-office deductions by employees. Further, Judge Van Graafeiland wrote, home practice was the focal point of their music activities, and so the home studios were their principal business place. The appeals court reversed the tax court and allowed the deductions."

Speaking for the Internal Revenue Service, Rob Giannangeli, public affairs officer for the IRS in the L.A. district, said, "At this point in time, we don't know if we will appeal this decision or not. We have the option if we don't appeal it to the Supreme Court. Generally, we don't do this unless there is a compelling reason, or two circuit courts disagree on a tax issue. If it's an issue with a small application, we

won't appeal."

Keith Clark of HNR Clark, a tax preparation service which specializes in musicians, said, "This will make quite a difference. Musicians can now deduct the portion of square footage of space they use to practice, plus that percentage of the utilities. That could be a substantial deduction."

John A. Thomas of Bradshaw & Thomas, a CPA firm that specializes in business management, stated, "The IRS has always said you have to have a separate room in the house or apartment that is used exclusively to conduct business. Also, you had to prove that you were only conducting business out of your house." In other words, you had to prove you weren't claiming deductions for another business office. Continued Thomas, "If there was any

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News

INDUSTRY

'Alternative Songwriters' Panel Held At L.A.S.S.

by Chris Clark

On Wednesday, August 31, the Los Angeles Songwriters Showcase held a special "Alternative Songwriters" panel featuring the leaders of some of the top local bands discussing their craft and careers.

Panel members included John Doe and Exene Cervenka of X, Dave Alvin of the Blasters, Harlan Hollander of Phast Phreddie and Thee Precessions,

Chip Kinman of Rank And File, Mike Boon of the Minutemen, Steve Wynn of the Dream Syndicate, and Chris D. (Desjardin) of the Fleasheaters. Moderating the panel was *Music Connection* associate editor Jeff Silberman with *L.A. Reader* critic Chris Morris.

A capacity crowd at the Songwriter Showcase's Hollywood site witnessed a lively discussion which focused prim-

arily on the problems of writing songs that are not geared solely for radio airplay. Dave Alvin contended that if 1960s bands like Creedence Clearwater Revival and the Doors made their debut today, they would not have had the success they achieved, while Chip Kinman relayed the story of how one radio station in Chicago broke Rank And File by simply adding their album to regular rotation.

Although the "Alternative Songwriters" panel was an unusual event for the Songwriters Showcase, L.A.S.S. co-founder John Braheny stated that the participants "said the same things all of our panelists say."

Bruce Joyner and the Plantations played a set following the panel discussion, while Ethan James of Radio Tokyo Studio and Ear Movie Records screened tapes for a future compilation album.

INDY LABELS

Continued from page 7

from someone who is over 30 and jaded? Only a few artists can be musically reborn."

Silverman said the ILC meeting will focus on other non-radio avenues to promote their products. Other topics of discussion will be the friction between many independent labels and their indy distributors. Some distributors are openly skeptical of the organization for a number of reasons, one being that the associated labels (JEM's PVC Records, and Important's Realistic Records) have yet to be actively courted by the ILC. "Those labels should be allowed to attend, even though there is a conflict of interest," Silverman stated. "The problem is at the meeting, some labels let off steam as to what the distributors are doing wrong. That's not good for the relationships, but we can't really exclude those labels and tell them not to be independent."

By being excluded, Silverman noted that the label and their parent distributors have formed misconceptions about the purpose of the organization. "We are trying to get all rock and other music labels involved," he declared. "Some independent labels have said we're bad news, or that we're some sort of mafia. They don't understand what this is all about, because it's not in their best interest, but the labels. (Jem President) Marty Scott wants to be the kingpin of the independents, and he is, even though it's been by default."

However, he also noted that soothing the label/distributor relations isn't the all-encompassing priority. "I don't think it's that important. What is important is that the independent labels get together because they have the same interests. We're not just talking survival, but an expansion of the market share above 5%. We'd like to make a major act at least consider working with an independent label, to make them think about rejuvenating the indy industry and not just feeding the conglomerates. The independents have to grow. There's a big gap between labels like Motown and Tommy Boy. It might take five years for us to grow that much, but it can be done. The ILC has to set goals for the distributors and the labels. We want to help the independent labels grow, and if they grow, the independent distributors will grow. The labels still have to set the priorities. If the ILC can't reach an accord with distributors, it's not the end because we can get together and set up our own cooperative distributors. In most areas, the distributors are great. There are just a few who are hurting from major label defections (Chrysalis, Motown), or are investing too much into video games or overstocked their inventory or just didn't buy right."

Silverman pointed to the problems Tommy Boy had with their West Coast distributor. One distributor, Cal Records, still owes the label \$30,000, and PRT owed \$38,000 before they went out of business. "We have had to take them all to court, but it costs money to do that. We're not in the business of suing people, but of having a crea-

Please turn to page 9



MC associate editor Jeff Silberman (far right) leads the "Alternative Songwriters Panel" at L.A.S.S. last month

INDUSTRY

Songsearch/Songwriter Expo Set For November 19-20 In Pasadena

by Kriss Wagner

The Songsearch/Songwriter Expo will be held Saturday and Sunday, November 19 and 20 at Pasadena City College. This is the seventh year for the Songwriter Expo and the second year for Songsearch.

The Expo has grown significantly in scope and size since its inception, as well as having changed its location for more expansive quarters. In 1977, Len Chandler and John Braheny, co-founder directors of the BMI-sponsored Los Angeles Songwriters Showcase, produced the first Expo at Inmaculate Heart College. The event has subsequently been held at Beverly Hills High School and last year at

UCLA. Appealing to songwriters, lyricists, composers, performers and musicians, it offers a unique opportunity to attend a concentrated helping of classes, workshops and panels on a wide variety of subjects.

More than 40 nuts and bolts classes are conducted by hit songwriters and other industry pros on such topics as "Writing Hooks," "Rewriting," "Lyric Writing," "Creative Use of Chord Progressions," "Marketing Your Songs," "Making Home Demos," "Negotiating Publishing and Record Deals," "Starting Your Own Publishing Company," "Music Connection Magazine's Survival Workshop," "Making and Selling Your Own Re-

ords," and "Performance Workshops."

One of the biggest draws though is the continuous lyric and song evaluation sessions in which hit writers and publishers critique your work. This year, three rooms of non-stop Pitch-A-Thon sessions will allow you to pitch your songs directly to top producers and record company A&R staff for major artists. Last year's sessions sought material for Kenny Rogers, Dolly Parton, Barbra Streisand, Roberta Flack, James Ingram and Kim Carnes.

In addition, all major organizations for songwriters and musicians, as well as businesses such as demo services

Please turn to page 9



KROQ, KMET, Change Management; KNX-FM Changes To KKHR

by Jeff Silberman

The local radio environment saw several major personnel and format changes within the past two weeks.

On September 2, KNX-FM changed not only its sound from mellow rock to CBS' Hitradio format, but changed its call letters to KKHR. At KROQ-FM, Michael Brandt has been named new general manager, replacing T. Patrick Welsh, who will work with station owner Ken Roberts on a variety of new, entertainment related ventures. And at KMET-FM, general manager Howard Bloom is close to selecting a new program director to fill the vacancy created when Sam Bellamy departed after over eight years at the station.

According to KKHR general manager Robert Nelson, the format switch was made in response to what he termed as "a change of musical direction in the country right now. We have come out of the laid-back '70s to a more energized '80s," he said. "We invented mellow rock ten years ago; now it's

time for a change."

In addition to the format change, Nelson noted that the on-air staff is "virtually" new, with only a few holdovers from the preceding regime.

Nelson said that the station's new sound will not make it a direct competitor with any one station. "Instead of going after one particular station," he said, "we'll be aiming for the audience of a number of stations. We can do this because we don't program vertically, or target a sharply defined audience. This is a mass appeal format, that should reach across all demographics." He did say that their main target is males and females in the 18-34 age range.

Nelson expressed confidence that the new call letters and format would turn things around at the station in a short time. "CBS introduced this format two years ago at WCAU in Philadelphia, and that station took off immediately. They got similar results when they started the format in Chicago,

St. Louis, and Boston. If history is any guide, it usually takes off quickly."

The appointment of Michael Brandt as general manager for KROQ will have no effect on the station's programming or on-air staff. According to Brandt, his role will be to improve its internal operations. "I'm here to see that the station runs properly in regards to administration and internal flow," he said. "I just want to make the business run smoother, considering we're in the largest radio market in terms of advertising revenue. But I have no plans on changing the programming. I'd be crazy to do that."

Brandt left KMET in San Francisco, where he held a similar post for over four years. He takes on the job in spite of KROQ's continuing battle with the FCC to keep its operating license. "I have no way of knowing, nor does anyone else, when the commission will make the definitive decision," he said. "I, and everyone else here, feel very positive that the station, in the long run, will retain its license.

Sam Bellamy resigned as program director of KMET on August 26. Both Bellamy and general manager Howard Bloom agreed that, after almost nine years, it was time for a change for both parties. KMET's fortunes have just started to turn around after bottoming out in the ratings late last year. Soon thereafter, Lee Abrams was hired on as a consultant. Bloom has been searching for a replacement, and noted that an announcement regarding the position will be forthcoming.

BILLBOARD MUSIC VIDEO CONFERENCE SET FOR NOV. 17-19

by Chris Clark

The Fifth Annual *Billboard* International Video Music Conference has been scheduled for November 17-19 at the Huntington Sheraton Hotel in Pasadena, California.

For the first time, awards will be given for the best music-video clips and long-form programs in a number of categories. New clips will be showcased, while programmers of national and local television shows will have an opportunity to show a sample of their programming and discuss their philosophies.

Speakers confirmed for the Video Music Conference include John Sykes of MTV, Jeffrey Hornaday, the choreographer of the movie hit *Flashdance*, PolyGram recording artist Martin Briley and Megatone recording artist Sylvester. Atlantic Records' Perry Cooper, CBS Records' Roger Erikson, Michelle Peacock of Capitol Records, and Cathy Roszell of Atlanta's Music Video Channel.

Panels scheduled for the three-day conference are: "Parts Of A Whole: Lighting, Art Direction, Choreography," "Fix It In The Mix: Audio and Video Pre- And Post-Production Techniques," "A Unique Vision: Artists And Directors," "An Hour Or More: The Future Of Long Form Programming," "On The Beam: Satellite

Delivery," "Selling The Artist: Video As Promotion," and "Making The Scene: Clubs And Campuses."

For information on registration, tape submission, or exhibit space, contact Kris Soffley, Video Music Conference Co-ordinator, at (213) 273-7040, and equipment manufacturers, will have booths at the Expo.

SONGSEARCH

Continued from page 8

For the second year, L.A. Songwriters Showcase (LASS) joins forces with Songwriters Resources and Services (SRS) to produce both the Songwriters Expo and the Songsearch competition which offers over \$12,000 in cash prizes to the Grand Prize winner and six category winners. The deadline to enter the contest is September 20. For applications and information, call SRS at (213) 463-7178.

Advance registration for the Expo offers the low cost of only \$60 for both days (if you plan to attend the classes, seminars and panels). Entry to the booth area is free of charge. Registration at the Expo will be \$70 for both days, \$35 for each day. For advance reservations and information, call (213) 462-1382, or write LASS, 6772 Hollywood Blvd., Hollywood, CA 90028.

For the convenience of attendees of the Expo who live outside of L.A., the Holiday Inn in Pasadena has been selected as the official Expo hotel. A special rate has been offered for reservations made prior to October 19. Call the Holiday Inn at (213) 449-4000 for

more information. Be sure to specify that the guest will be attending the Expo in order to get the special rate.

TAX DECISION

Continued from page 7

question as to how much you were deducting for home-office space, the IRS would come in and check the square footage of that room and measure it against the whole house and figure out a percentage."

If you lived in a one-bedroom house or apartment and used the living room to practice and conduct business, but also used it for social gatherings, the deduction could be denied because the space wasn't used exclusively for business. Now, that situation has changed. "Even if a taxpayer is not exclusively a musician—they're in transition or it's a side business—they can still get some benefits from the payments they make on their housing if it relates to their self-employment earnings," Thomas said.

Thomas' firm generally deducts 20 to 27% for home-office use. A dollar and cents example would be if the rent is \$400, utilities \$100, and miscellaneous \$50 (totalling \$550), they would deduct approximately \$125 for use of the home as an office. If there is more than one musician renting the space, the percentage then applies to the amount of money each musician pays for rent, utilities, etc. in the whole house. However, a qualified tax consultant should be contacted before making this sort of deduction on your next tax return.

INDY LABELS

Continued from page 8

tive relationship which is mutually beneficial."

Since then, Tommy Boy has set up its own West Coast distribution network, which has increased their sales volume 50%. "When I was working with distributors, 7% of my total U.S. sales were in California. Now it's over 12% and I don't even know what I'm doing. If it's that bad here, I wonder how bad it could be elsewhere."

In spite of the problems, Silverman remains bullish on both his labels and the ILC. "I'm really excited about the future," he concluded. "Whenever there is a situation which needs a remedy as badly as it does now, it's exciting, because something has to give."

RADIO REPORT

The following is a listing of Southern California bands which are currently receiving featured airplay on local AOR/new music radio stations. (a) means the act has recently been added to its rotation. * means the act records for an independent label.

KMET-FM 94.7

Regular Rotation:

- Quiet Riot
- Warren Zevon
- Y&T
- Great White*
- Dokken
- Joshua*
- Steeler*
- Motels
- Ratt*
- White Sister*

*Local Licks: Stranded Plant People A Western Front, Warlord, Sunny Roscoe Band, Caesar, Altair, Gary Butlers Final Act, The Avenues, Hi Speed Steel

KLOS-FM 95.5

Regular Rotation:

- Quiet Riot
- Ratt*
- Great White*
- Motels
- Dokken
- Translator
- *Local Music Show: Don Harrison Band, Other Voices Mahnaz, Surf Raiders, Long Ryders, Rain Parade, Three O'Clock, Jane Bond & Undercover Men, Wave, LeSabre, Renegade, Ratt interview

KNAC-FM 105.5

Regular Rotation:

- Oingo Boingo
- Motels
- X
- Burning Sensations
- Gary Myrick
- Translator
- Shadow Minstrels*
- Shell And The Crush
- Din*
- Cee Farrow (a)

KROQ-FM 106.7

Regular Rotation:

- Oingo Boingo
- X
- Gary Myrick
- Plimsouls
- Woz*
- DFX2
- Shell And The Crush
- Translator
- *Rodney On The Roq: Suicidal Tendencies, Circle Jerks, Electric Peace, Unit 3 with Venus Aggression, Untouchables, The Whale, D'Cryst Youth Brigade, Noel Butler

Local Notes

LOCAL JAZZ-ROCKERS the Fents will be opening for guitar hero Alan Holdsworth at the Country Club on September 23. These guys can really wail on their instruments and will yet again ask the musical question, "So who needs vocals?"

IN QUITE ANOTHER vein, the Country Club recently hosted local heavy metalers Steeler, as they celebrated the release of their new album and the debut of yet another new lineup. Leader Ron Keel says this is *the* permanent group, and they will be on the road with Y&T during September.

LOCAL HARMONICA player Hammer Smith has been in the studio with none other than Paul McCartney, playing on the McCartney/Jackson composition "Say, Say, Say," a track off the upcoming *Tug Of War II* album.

EX-X MANAGER Jay Jenkins is managing Wild Turkeys, a C&W band from Cimarron, New Mexico. Hammer Smith will also help out with harp and harmonies.

THE CALIFORNIA Country Music Association's First Annual Golden Eagle award show has been scheduled for November 1 at the Dorothy Chandler Pavilion. Tickets will be on sale at the Pavillion box office and at the door.

THE PRETENDERS are putting the finishing touches on their third LP, with Chris Thomas again personing the boards. The disc is due out in the fall, and a tour should follow.

FLYING TIGERS have finished a five-song EP as a follow-up to their hit "User Friendly (Phone-Sex)." Nigel Paul produced the record which should be out in early October.

VENOM JUNTA and the Fun Girls, a local performance/music troupe, will present *Winter In Hollywood* at the Ohio club on Sep 17, 24, and Oct 1. The show is described as part rock opera, part performance art and part Broadway musical set in the year 2090, when the world has entered another Ice Age and the only outpost of trendy fashion is (you guessed it) Hollywood.

MICHAEL BRUCE, ex-guitarist and songwriter with Alice Cooper, has a solo album out on Euro Tec Records, entitled *Rock Rolls On*. Author of "School's Out" and other Cooper hits, his new titles include "Too Young" and "Gina."

FRIDAY, a four-piece from Boston has won the sixth edition of *The MTV Basement Tapes* contest, getting roughly 30,000 votes out of a total of 80,000. The group's song, "You Don't Want To Know," will go into the finals against five other finalists. The grand prize is a recor-



Danny Elfman and Dingo Boingo etch their names into concrete for posterity at the Pacific Amphitheatre

ding contract with EMI-America. **GUITARIST RICHARD** Thompson has completed a new video, entitled "The Wrong Heartbeat" in which he poses as a heavy metalter and parodies rock video cliches. The clip was produced by Videowest Productions of San Francisco and will soon be airing on several video outlets. **THE GEORGE** Michaud Agency has revived its "New Faces of '84" talent show at the New Stevie G's Showroom. Vocalists, comics, groups, and variety performers are encouraged to audition and should call (213) 981-6684.

MORE MTV NEWS: the music station is still getting the highest 24 hour rating of any cable network being viewed by 49% of all homes able to get the service in the average week.

MODERN LOGIC, a new video and commercial production company, has been formed by Larry Schnur, formerly of Epic Records, and award winning designer/director Randy Roberts. The company's first project will be for Capitol Records artist Eddie Jobson.

PATTI AUSTIN has been in the studio with Mike McDonald and David Pack who co-wrote "Anyway You Can," a cut off her next release. The record is a follow-up to her "Every Home Should Have One" LP.

JOHNNY COLA of Huey Lewis and the News is producing an all-star band called Secrets, featuring members of the Bay Area's Tazmanian Devils, Norton Buffalo and Herbie Hancock. The band is recording at Tres Virgos Studios in San Rafael.

KROQ has a new general manager, Michael Brandt, who will be replacing T. Patrick Welsh. Brandt was formerly with KMEL in San Francisco in the position of sales manager.

TONI BASIL has entered the video marketplace with a full-length videocassette of her album, *Word Of Mouth*. The album, conceived, choreographed and directed by Basil, will be sold through a direct response campaign on MTV, the Atlanta Video-Music Channel and the USA Cable Network, and will sell for \$19.95.

IF YOU'VE been suffering from a certain...well, er, anonymity in your

guitar playing, here's a class for you: "Developing a Personal Style on the Guitar," a UCLA Extension workshop presented by Laurence Juber, ex-lead guitarist with Paul McCartney and Wings. The cost for the 10-session class is \$100. For more info call: (213) 825-9064.

RON MANCUSO, lead guitarist of Modern Design, has been rubbing elbows with the big guys, playing on the new Vanilla Fudge album. Joining him on the record are: Jeff Beck, Mark Stern, Tim Bogert, and Carmine Appice.

JOSHUA has released a video of "Broken Dream" from *The Hand Is Quicker Than The Eye*. It was filmed at CSI Studios in Compton and is being considered by MTV, among others.

ENIGMA RECORDS will soon have its product distributed in Europe by Noise Records of Germany. Among the bands to go overseas will be Bitch, Armoured Saint, and the compilation album, *Metall Massacre III*.



Nigel Harrison (left) explains to Andy Summers why Blondie is a comic

YET MORE Bowie-man: The Thin White Duke has agreed to a taping of his Sep 11 and 12 concerts at the Pacific National Exhibition Coliseum in Vancouver. The special will be produced by Anthony Eaton and directed by David Mallet, and will appear on HBO in early 1984.

ON THE ROAD Blues: The Ventures were tooling along in their 1983, 25 foot motor home somewhere between New York and Maryland, when their trusty wagon caught fire. Rhythm guitarist Don Wilson suffered from a sprained ankle, and the band lost over \$5000 in cash and all their personal belongings. Fortunately, all \$20,000 worth of equipment was saved.

S.F. MAYOR Diane Feinstein declared Sep. 5-11 "San Francisco Blues Week." Featured in the blues fest were Clifton Chenier, Willie Dixon and the Chicago Blues All Stars, and Albert King.

ALLEGIANCE Records and associated labels have announced their fall release schedules, which include: John Kay and Steppenwolf's *Wolftracks*, and Donovan's comeback disc, *Lady Of The Stars*. Takoma Records will release Willie Nelson's *The Legend Begins*, and *Masters Brew* by bassist Tim Bogert, with help from Carmine Appice, Rick Derringer, Les Dudek, Brian Auger, Nicky Hopkins and guitarist A. Havlenen. On LAX Records will be a Circle Jerks compilation, entitled *Golden Shower Of Hits* and featuring "Jerks On 45," along with the Animals *Greatest Hits*.

THE DOORS' drummer, John Densmore will appear in a one-person show as both drummer and actor at the Shepard Theatre in Hollywood on Sept. 18. The event will feature "Skins," an original composition, and *Tongues*, a play by Sam Shepard.



photo by Ed Couder

photo by Lesley Campbell

THE VANITY of rock stars knows no bounds: at the behest of Frank Zappa, Rhino records has agreed to change the original cover art of their compilation of six early Zappa singles. The cover, which was originally an illustrated caricature of a crazed frothing at the mouth Zappa, will now feature only a blowup of the original record label (Donna Records) and a listing of the artists and songs.

THE FOURTH Annual Long Beach Blues Festival, to be held Sunday, Sep. 18 at Cal State Long Beach, will feature Willie Dixon and The Chicago Blues All Stars. **KLON's** Bernie Pearl will be emcee. Advance tickets are available through Ticketron and Mutual ticket spots. World of Strings in Long Beach, Aron's Records in Hollywood, Rhino Records in Westwood, and by mail from Blues Festival, KLON 1250 Bellflower Blvd., Long Beach, CA 90840.

CARLOS ALOMAR, currently touring with David Bowie as guitarist and music director, has also been recording Urban Rock Records' artist Cousin Ice, along with electric flutist Ira Cossin in New York. An EP should be out by late fall.

SIN have signed with Azra Records. The first release from the metalmen will be a 12" picture disc, with a new EP to follow soon.

SKIP COTTRELL of Music Arts has just finished digitally recording Richard Elliott's new album.

UCLA will present a one-day program entitled "Making Music Careers in the Music Industry" on Saturday, Sep. 24. Included among the speakers will be Norm Pattiz, president of Westwood One, Larry Vailon, concert promoter, attorney Alan Leonard, Clay Rose, road manager for X, and Alan Perper, PR director for Warner/Elektra/Asylum. For more info, call (213) 825-9064.

VIDEOWEST Productions of San Francisco recently travelled to West Germany to shoot "Rock Pallast," an all star outdoor show featuring the Stray Cats, Joe Cocker, the Steve Miller Band, and Dave Edmunds. The event was attended by an audience of 18,000. The video will air on Entertainment Tonight, ONTV, and MTV.

LEVI DEXTER has signed an exclusive world-wide management contract with Ready To Rock Promotions. Levi's album *Levi The Fun Sessions* is due out Sep. 16.

MORE UCLA: "Copyright: What Every Writer Should Know to Protect Rights of Authorship" and "Songwriting As A Career: Fundamentals And Strategies" are two extension seminars taking place at the campus on October 29 and September 23-24 respectively. For info, call (213) 825-9064.

THE CHOIRBOYS, who used to run around town as the Stepmothers, have been signed to do a demo for Warner Brothers. New drummer: Ron Wood (no, not the Rolling Stone) has been added to the lineup.

SOCIAL DISTORTION will be Stella's special guest when she hosts "Stray Pop" on KXLU-FM (88.9) on Tuesday, September 20 at 11 p.m.

BURNING SENSATIONS' first full-length LP for Capitol will ship on October 7th.

THE TELEPHONES have signed with Stoned Panda Records, and will begin work on an EP soon.

TOM KIDD will release a self-produced 12" EP on Halloween featuring a cover of the Monkees' "I'm Not Your Steppin' Stone" as well as three original tunes.

QUIET RIOT is now number 17 on the *Billboard* charts after six months. Can a gold LP be next?

ALCATRAZ went to Alcatraz Prison in the San Francisco Bay to take publicity shots to accompany their debut LP, due in mid-October from Roc-A-Fella. Being rather brave (some may say insane), the band climbed up the last remaining guard tower on "The Rock" (the other four have collapsed over the years) and tried to smile while clinging to the swaying structure as photographer Diane Lyn clicked away. The band,



Max Groenthal (aka Jack Mack) shows off his new crutches, Bette Midler and Victoria Principal

which features vocalist Graham Bonnet and Swedish guitarist Yngwie Malmsteen, will make their debut live performance at Wolf gang's in San Francisco October 15. **RAIN PARADE**, local rockers mining the current 60s revival, have been signed to Enigma Records. Their debut album, entitled "Emergency Third Rail Power Trip" and produced by the band and David Roback, will be out at the end of September. The band is also planning a tour for October.

KANSAS' video for "Fight Fire With Fire" utilizes actor Dan Shor in the title role. The video features Shor suffering from a case of malaria, possibly brought on by listening to old records by the band. The shoot was produced at A&M Studios in Hollywood. Shor's credentials include the Broadway production of *Equus* and the movie *Tron*. An interesting trend, n'est ce pas? The age of the video ringer is upon us.

The recently-reunited Animals get happy with Dick Clark after a recent taping of *American Bandstand*.

ROUGH CUTT will do a benefit concert for Used and Abused Children at the Plant on September 24th.

FAMOUS MUSIC has signed an international publishing agreement with Charlie Pride's music companies.

THE ROMANS will celebrate the release of their new LP *You Only Live Once* on September 17th by performing at Beyond Baroque in Venice. The album has been released by Solid Eye Records and is being distributed by Enigma.

BACK TO BACK Management has named Ray White, former Chrysalis Records A&R staffer, to the post of National Director of A&R as part of its expansion into promotion, marketing, and merchandising.

FREEWAY RECORDS is planning to release *English As A Second Language*, by September 30. The project, compiled and produced by Harvey Kubernick, features everyone from Black Flag to X to the Surf Punks doing spoken word readings.



Kim Carnes

Following Up
A Top Ten
Hit Is
Hard To Do

by Jeff Silberman

Kim Carnes and
Keith Olsen in
the studio.



You call *this* a dilemma? Your last record contained a single that achieved worldwide recognition and acclaim, sold over nine million copies, making it, according to *Billboard*, the ninth most popular single of all time.

In this context, it's rather difficult to feel sorry for Kim Carnes, whose single, "Bette Davis Eyes," garnered such acclaim. But the gargantuan success also raised expectations for her future work, and when her next album, *Voqueur*, didn't come close to accruing the acclaim or sales of its predecessor, the perpetual industry cynics came out in droves, depicting Carnes as a one-hit wonder.

One person who resisted the temptation to expect such mammoth success was Kim Carnes herself. As she relaxed during a break in the recording session for her new album, to be entitled *Cafe Racer*, she exhibited none of the pressure that usually falls upon someone who expects her future work to attain multi-platinum status. "You always hope for greatness," she said. "But

everybody knew that to have just one record that big in an artist's career is phenomenal.

We just want everything to be successful after that. So we didn't go in to that album (*Voqueur*) saying we had to top 'Bette Davis Eyes.'

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I just wanted to make a great album and know that everybody heard it. The first albums I made were the real heartbreakers, where you put all you've got into it, and only a handful of people hear it. When success finally comes, you know that people will at least hear your next album."

Voyeur didn't even go gold, which in comparison to *Mistaken Identity*, made it appear to be a major disappointment. Nevertheless, Carnes remains proud of her work. "I always said I never wanted to make music that is right down the middle: I wanted people to be passionate about it one way or the other," she stated. "Well, I got my wish with that album. People either loved it, or they told me that it wasn't me. They said, 'Who made you do that album? You're not in it.' Which seemed insane to me, because I don't know if I ever put so much of me so passionately into an album as that one. It was what I wanted to do at that time. There were only two outside songs; how could it *not* be me?"

"People get a preconceived idea of what they think you should be," she continued. "People would go back to my A&M albums and say, 'You've changed so much; how can you do that and be the same person?' How can you *not* change? If you stayed the same, you'd stagnate and go crazy. Doesn't everybody change? You're at a different place in your life for every album, and that difference should be reflected in your work."

To be sure, Carnes' musical career has had plenty of ups and downs. Born and bred in Los Angeles, Carnes wasn't a part of any of the local scenes back in the late '60s and early '70s. Her first musical paychecks came from being a demo singer, which

provided her with a lot of studio experience. "I did tons of them," she recalled. "I was getting to sing every day, and was able to pay the rent from it. I also met a lot of people, different publishers and producers, and I sang in practically every studio in town. I even used that time to find out what mikes worked best for my voice. I'd find out why my voice sounded better on one demo than another."

You're at a different place in your life for every album, and that difference should be reflected in your work.

During that time, she also took a band around the club circuit, which included the Troubadour and now-extinct venues like the Frigate in Manhattan Beach. She was still singing demos when she copped her first label deal with Amos Records in 1973. She moved to A&M the next year, but met with marginal success. "I went through a million ups and downs and disappointments," she said, "but never did I consider my career not working, and think about doing something else. I just

had to get through the bad times."

Her first break came when a friend, Jim Mazza, was appointed to head a new division of Capitol Records, called EMI/America. Even though she was committed to one more album from A&M, Jerry Moss let it slide and off she went to EMI. Her first two efforts there did little better; ironically, a duet with Kenny Rogers (on one of his albums) gained her the most notoriety. Until, of course, she hit the motherlode with *Mistaken Identity*.

In her quest for success, Carnes worked with a variety of producers, including Jimmy Bowen, Mentor Williams, Jerry Wexler, George Tobin, and of course, Val Garay. "They're all very different," she noted. "My own material comes from the same point of view; the sound might change direction a bit, but it's still the same person writing the songs. So, when working with a producer, we discuss things like the players, the sound we want, and most important, the feel. Whatever we have to do to get the feel, be it in the vocals, the rhythm tracks, or the mix, the feel has to be great, and everything else is secondary. Each producer has a different influence on the feel, but I could never work with someone who'd take me or my songs in a direction I didn't want to go. There has to be a meeting of the minds, a mutual respect."

Producing her new album is Keith Olsen, whose work with Fleetwood Mac, Pat Benatar, and Sammy Hagar has earned him a wall of gold and platinum records. "When I first signed with EMI, Mazza told me that I'd eventually work with him," she noted. "It didn't happen for three albums, but he and Gary

Please turn to page 18

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DANCE CLUBS

ARE THE NEW DISCOS KILLING OFF LIVE MUSIC IN LOS ANGELES?

by Ron Gales

David Bowie may be a trendsetter in rock, but the people in Los Angeles were dancing to radio hits even before the Thin White Duke's latest effort. More and more, though, people are doing it at a new phenomenon called "dance clubs," where the radio hits, so prolifically spawned by the dreaded/applauded/confused "new music," are the main attractions and where live bands are of secondary importance. From the Radio downtown to the Fake and the Florentine in Hollywood to 321 by the sea, in the windswept plains of the Valley and the suburban tracts of Orange County, the dance clubs are, on the whole, doing roustabout business.

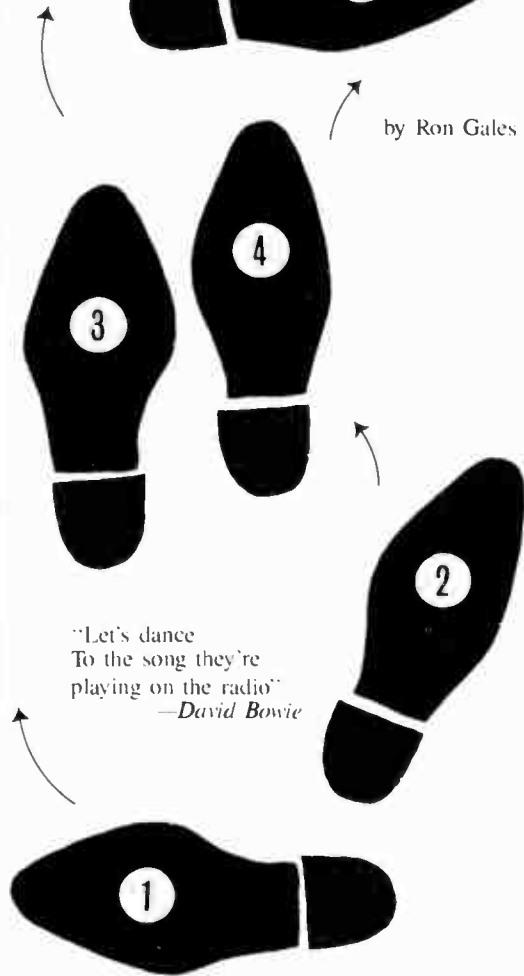
Are these rooms hurting the once-flourishing local live scene? Or are they a reflection of the local scene's decay? Why are the dance clubs reaching such popularity at this particular time? Is it just a fad, or the shape of things to come? Are we returning to the disco era, just more creatively dressed? Will bands be banished to video hell forever?

Dance clubs are not exactly a strange new beast. A DJ spinning turntables inside a club goes back to the start of rock and roll. In the fringe-jacket '60s, it was called "a-go-go." In the polyester '70s, it was called "disco." Brendan Mullen of Club Lingerie is quick to remind that "our club has been around for years" (the club was an R&B haven called Soul'd Out before its present incarnation). Have people forgotten that Moody's had quite a long life as a disco at 321 Santa Monica Boulevard?

"One reason (for the dance clubs' popularity) might be that more people are listening to the radio," believed Pleasant Gehman, a longtime local scene veteran. "Since they are so familiar with the songs, they know what they're getting."

Since opening in February, the 321 has achieved resounding success as a record-oriented club (though one of the venue's three floors is dedicated to live bands) and must be considered the class of its genre. "Things have happened real fast, for whatever reasons," said booker Howard Paar, who went on to report that the 321, even to his amazement, draws a solid thousand dancers almost every night of the week.

Part of the success can be attributed to the club's close ties with L.A.'s leading rock radio station, KROQ. Freddie Snakeskin, Jed The Fish, and Dusty Street, veteran ROQ jocks, do regular stints at the turntables. There are those who suggest that the 321 is merely a physical extension of KROQ, and that straying from that format would cause the club serious problems. Paar emphatically denied such allegations.



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"We do business with both KROQ and KNAC in Long Beach," he stated. "Their formats do not dictate what we play. Look at the list of bands we've had. The local groups we've booked aren't all the type you hear on KROQ."

Until recently, the Veil, a trendy dance night horn of the New Romantic movement (and noted once as the *Rocky Horror* of dance clubs) kept quarters at Mullen's Lingerie. "It was retired due to old age. It fizzed out," Mullen explained. Now in the Veil's Friday night spot is a dance night with DJ New York City Nick, whose expertise is reportedly "in the mix." "Originally, the Lingerie was going to be a dance club with no live bands," Mullen continued, "but the idea was too early for its time. All of this (new prosperity of dance clubs) has happened so fast."

"I think of a dance club as a place to dance to live music as opposed to a disco with a DJ just throwing on another album," said John Sutton-Smith of the O.N. Klub in East Hollywood. "The O.N. Klub does not cater to that new wave audience. We try to be more authentic, more roots oriented. We're halfway between the Veil and the Radio, or the B.E.A.T.," Sutton-Smith clarified, noting that his hall leaned more towards the latter two inner-city clubs. The O.N. Klub began as a reggae-ska room, but has expanded its format to include "Slam-Dunk-Funk" nights, as well as video and dance nights while remaining dedicated to reggae on weekends. Though small and utterly devoid of frills, the O.N. Klub has "managed to stick around when others went under. I think of it as one of the original dance clubs," Sutton-Smith declared.

Of the dance club's rise, Music Machine talent coordinator Jan Ballard believed that "it's something different...momentarily. I view it as a fad. I would never drop live bands in lieu of just DJs and records. You throw all your live equipment in the trash, and then eight months later, live music is back 'in.'"

Part of the dance club craze can be attributed to the lean economy. "To some people, a live band is a risk," opined Gehman. "With a record, you hear it once and you know what's coming when you hear it again. There's more energy and excitement with a live band, but you don't know what could happen." Consumers are being more cautious and selective with their entertainment dollars, as reflected in the less-than-expected summer movie box office results this year. Dance clubs, like Chevy Chase and teenage-fun films, are a safer bet than any given live performance. People aren't as willing to take a chance on the unknown in the lean days of 1983.

"I don't think dance clubs are hurting the live music scene in L.A.," said Paar. "It's healthy competition. If you've got a band and you blame your misfortunes on dance clubs, obviously you don't have a lot of confidence in your band. Places like Madame Wong's have hurt the live scene, booking four or five bands a night just to draw into the bar. People have to sit through three hours of boring bands before they get to the good ones. Too many nights are disappointments."

Mullen concurred with Paar, stating that "I don't think the dance clubs are hurting the live scenes as much as the live scene hurts itself due to a glut of bands reaching the oversaturation point, replacing quality with quantity."

"The main thing wrong with the live scene is that a lot of kids don't know about local bands," said Gehman. "The DJs stick too

'I DON'T THINK THE DANCE CLUBS ARE HURTING THE LIVE SCENE AS MUCH AS THE LIVE SCENE HURTS ITSELF DUE TO A GLUT OF BANDS REACHING THE OVERSATURATION POINT.'

much to a Top 40 playlist. The kids think the world ends at Duran Duran and A Flock Of Seagulls. There are a lot of good local bands out there."

There is less than universal agreement on that point. "The lack of good live bands has been a factor at every club," Sutton-Smith claimed. "The scene is not as good as it was three or four years ago; it's not enthusiastic anymore. It's hard to support a club with sub-standard bands."

"We're not booking at the 321 from a drawing policy," Paar noted. "We just want good bands, and there is definitely a lack of good live bands. It's not like a few years ago, when you could go out any night of the week and see great shows."

A number of venues have taken hints from the dance clubs during tough times. The Cen-

tral in Hollywood, which recently reduced its live presentations to three nights a week, plans to make Thursday evenings a regular dance night with special guest DJs. "We were just having a band August," said the Central's Richard Stuart. "We're just going to try it out for a while."

Even the Cathay de Grande, the basement-lover's haven, went to a dance club format for a time. Taking three weeks for remodeling downstairs, the club brought in Nick Boylias from Gino's II (formerly Seven Seas, a teen dance club) and moved the DJ booth to the upstairs floor, using it as a dance room. But when the Boylias crowd got too pushy, wanting to keep live music on hold, the Cathay's Michael Brennan decided "to go back to what we do best."

Brennan's advice may be the watchword for all clubs. "Dance clubs are not a bad idea," Ballard said, "but I'd think of a way to use both live and recorded music. No reason you can't have both. I view recorded music as more of another vehicle to enhance live music. Anything new and innovative, like video and holograms, are great, but everything can be incorporated with a live show."

"You've got to keep your options available," mused Paar. "I want to play both ends of it. I want to keep the club successful both with live and recorded music." Efforts have been made by the 321 to book big-name bands, despite fierce competition from other large halls in L.A. like the Palace in Hollywood, the Country Club in Reseda, and the Beverly Theatre in Beverly Hills. This would seem detrimental on the surface; why pay a name band more money when you can secure a less-expensive local band and pack the house regardless? "It's important for a large club to present that kind of talent," Paar defended. Even more important, he felt, is "it's a kick for fans who have been supporting you all along."

"We do both; we have DJs playing dance music between sets," acknowledged the Lingerie's Mullen. "We don't cater to one audience. Everyone says there is a 'Lingerie audience.' What is the Lingerie audience? There are those who come to see the bands and ignore the DJs, and we have people who just come to listen to the records and ignore the bands. We've always kept that balance."

Indeed, balance between live and recorded music seems just the right quality for both live nightspots suffering long, threatening droughts, as well as dance clubs that are prospering now, yet may in the future face the day when their goldmine becomes just another passing fancy. □

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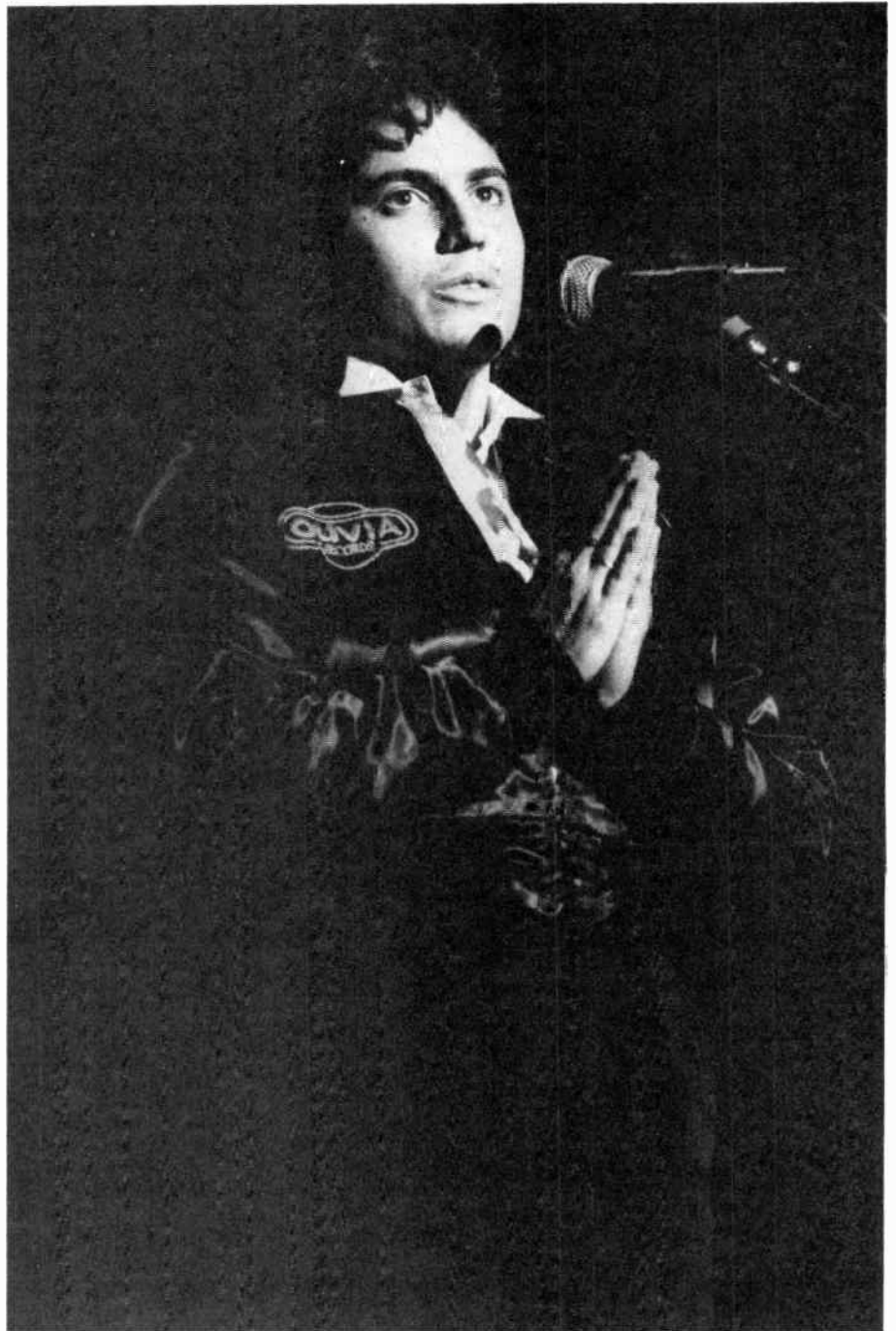
CELEBRATING TEN YEARS OF INDEPENDENCE WITH A NEW LABEL, A LIVE ALBUM, AND WIDER HORIZONS

by Bonnie MacKinnon

As a record company courageous enough to buck the system and still score a strong percentage of the independent record market, Olivia Records deserves a gracious nod from the good goddess above. Olivia employs an all-woman administrative staff, an all-woman roster, and has produced some of the finest artists in women's music, including Meg Christian, Cris Williamson, Mary Watkins, and Theresa Trull. With overall album sales nearing the one million mark, Olivia sits first and largest of the "Big Three" women's independent labels (Redwood Records and Pliades Records are also based in the Oakland-Berkeley area), and second only to the jazz-oriented Windham Hill Records in the Bay Area hierarchy of independents. Olivia recently released its first double LP, *Meg & Cris At Carnegie Hall*, a tenth anniversary tribute to the label featuring Williamson and Christian, its most popular artists.

Although Olivia has proven the feasibility of an "alternative" company within a competitive industry, the progress hasn't come without a certain amount of pain. Limited radio airplay, harsh media portrayals, and questions of separatist politics have hindered Olivia from reaching the crossover audience that the company actively pursues. Possibly in a direct attempt to solve their problems and expand their audience, Olivia has formed a new subsidiary label, Second Wave, which will be completely open to all styles—new wave and rock included—and, yes, it will sign bands with male members in predominantly backup positions.

The birth of Olivia Records occurred after a radio talk show ten years ago. According to Olivia founder and president Judy Dlugacz,



Judy Dlugacz: president and founder of Olivia Records, the largest all-woman record label in the U.S.

photo by Janet Van Ham



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Cris Williamson simply suggested "why don't you start a women's recording industry?" as a solution to the problems women had with their music. So Dlugacz, along with Meg Christian, Ginny Berson, Jennifer Woodul, and Kate Winter, laid the groundwork for the label. Dlugacz claims that "Olivia, along with a lot of other independent labels, exists so the artists can do their own music the way they want to do it. Music is an art form, and it's a very deep expression of an individual. So, they have a good idea of what they want to express and it doesn't necessarily have to be commercial, though it can be. We also exist because there aren't that many opportunities for women to make music together, or to be producers, engineers, bass players, drummers, etc. So Olivia is a place where we try to make that opportunity happen."

Dlugacz explains that Olivia initially didn't have much interest in traditional business practices. "When we were discussing the formation of the company, we said, 'OK, who wants to be president?' I raised my hand," she recalls. "We didn't take the structure very seriously as a corporation. What we were interested in was creating a place where women could make music. I didn't come into this business because I was interested in business. I was much more interested in social issues, and I love music. Olivia was started from a political and music place, not a place of any expertise. We weren't even realistic about any of it, which is why I think it worked."

"I think music should reflect the cares and concerns of the artist, and I hope more artists will have a consciousness about what's going on in the world. If we continue the way we're going, I don't think the world is going to make it too much later," Dlugacz continues. "I think music is a very important means to help people think about a lot of things. That's political; that's really what politics are. Cris Williamson is a good example of someone who is very concerned just as Bonnie Raitt is, or Jackson Browne, or Jesse Colin Young. Our artists are very socially aware and really want to see some changes in the world."

When questioned on the definition of "women's music," Dlugacz exclaims "No one knows what that means. It's sort of an amorphous term, so we have to define it the best we can. It's not a form of music; I think it's a form of consciousness. It's like Alice in Wonderland when she stepped through the looking glass and found herself in a totally new world. Women's music is women who have walked through the looking glass of their own sense of themselves and their independence and are

making music based on their own inner self. It could be instrumental music. It doesn't have to wave a flag. It's just a matter of 'I've come into my own as a woman, and I'm making music.'"

Dlugacz realizes the dangers in Olivia's one-track approach to its roster, especially the purported affiliations with the feminist and lesbian movements, but she makes it clear that exclusion of the opposite sex is not the primary goal at the label. "Cris has the potential for a very broad following. We would like for anyone to come to our concerts, buy the music and be a part of this music. We're always fighting the exclusion problem because what we're doing is not to the exclusion of someone else at all. Very often we're labeled as feminist mu-

drummers on one hand, or women producers, then the point isn't made. I don't think we've made any progress other than what we've done outside of the industry. At the same time, it doesn't mean men shouldn't enjoy this music.

Garnering a crossover audience will not be an easy feat for Olivia artists. However, Dlugacz is confident that men will become a greater part of the Olivia marketplace, even if some are slightly intimidated by the pro-woman atmosphere. "The men who are starting to come to the concerts are special," she explains. "You have to appreciate the music and the environment, but at the same time, we need to do a variety of concerts where the music can be heard in other environments as well." Dlugacz



Olivia artists Meg Christian and Cris Williamson: together again for the first time at Carnegie Hall

sic. Although I'd love to embrace that, it's often used as a putdown. We talk about feminist issues, ecological issues, and anti-nuclear issues. We talk about being a woman and trying to create a space for women, but not to the exclusion of the rest of the population. It's a constant struggle to make it as clear as possible that the music is for everyone."

Nonetheless, after having made it as a woman's recording company using women exclusively, Olivia doesn't plan any dramatic changes in its *modus operandi*. "There are a multitude of opportunities for men in the recording industry," claims Dlugacz, "and when men make music together, *no one notices*. If a woman takes over a major role like producing or engineering, being out of the norm of what a woman is 'supposed to be doing,' that gets noticed. Until I can stop counting women

doesn't foresee men playing any role in Olivia Records though; she says "the label stands for creating a space for women to make music with other women. I think there will be opportunities on our subsidiary labels like Second Wave for women to work with whomever they choose. Finding backing musicians is a problem; there are a lot of talented women who have chosen to work with men because they couldn't find women bass players or drummers. There will be much more room in the future for that."

Olivia is always looking for new artists, but according to Dlugacz, "the problem we have is financial. We get about five tapes a week, which is far too many. To develop a new artist takes a few albums and a great deal of money. We do about three or four albums a year. Our

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KIM CARNES

Continued from page 13

Gersh (of EMI) were always bringing his name up. When the time came to do the *Flashdance* single, Gersh said it was time to meet Keith, so I came over to his studio (Goodnight L.A.), hung out, and I loved it."

Carnes stressed that the decision to use Olsen on this album was not due to the relative lack of success she had with Garay on *Voyeur*. "It was a gradual change," she said. "When I finished *Voyeur*, I intended to do another album with Val in the same situation, because we were both real happy with how the album came out. Val, however, was working with the Motels, and wasn't available until last month. He wanted to do both at the same time, but that wouldn't have been fair to either me or Martha. Val also took most of my band to play with the Motels, so I wasn't able to use them. It just changed everything. I did "Eye Of The Artist" for *Flashdance* with Keith in three or four days, which was probably the best thing that could've happened. It was only natural for us to work on the new album."

When she entered the studio, Carnes was armed with only some demos of outside songs and a couple of her own. "We weeded through them, keeping some and throwing out others," she said. "The rest I've written since we started recording, which I usually do. I need to get into it; I get so turned on once I get in a situation with musicians, where we're playing every day. After a day in the studio, I'd go home, and instead of falling asleep, I'd sit at the piano. That's when I'd do my best writing. Or after a long night in the studio, I'd get some sleep and first thing in the morning, go right to the piano. I have to rehearse with a

band to get the juices flowing. Years ago, I was a lot more prolific; I'd write all day, all of the time. As you get busier, it gets harder to find that much time to write. At first, that freaked me out. Then I realized I had to wait until I got into rehearsal or the studio, where I could sit, stop the phones, and cut off the other problems. Then the writing would come."

Carnes' choice of material, exemplified by her new single, "Invisible Hands," is techno-rock with presence. "I like techno-dance songs, but here they're performed with real drummers and guitar players. I want that feel, but I want it played, not programmed."

What change there is in the new album comes from an increasing reliance on outside material. "I never found so many good outside songs," she claimed. "I get a million demos, and I listen to all of them. But my biggest new songwriting influence came from Gary Gersh, who introduced me to Martin Page and Brian Fairweather of Q-Feel. They approached Gary six months ago with a song they thought would be good for me, "I Pretend," which made the album. They came over to my house and brought a ton of material, including 'Invisible Hands.' I'm also recording a song we all wrote together. They're a great source for material."

As for her own songwriting, Carnes claimed that the biggest influence on her work was the time she spent making videos with Michael Nesmith. "More than anything, video changed my songwriting style," she declared. "I spent time at his Carmel studio making the 'More Love' video, and I began to understand his philosophy when he said, 'Now that you get it, it'll change the way you write. You'll see the song on a screen.' And he was exactly

right. It helps my lyrics when I can visualize the story, the places and the people. The whole *Voyeur* album was supposed to be a full-length video. It's not as if I write a song off a literal translation of a video. That's a huge mistake. But if I think in terms of video, it's easier to write more visual lyrics."

Plans are to make a video of "Invisible Hands" in the very near future. It is widely acknowledged that her video of "Bette Davis Eyes," produced by Russell Mulcahy, was instrumental in making the song so enormously popular. However, Mulcahy's work on the *Voyeur* material, though just as visually striking, wasn't nearly effective in drawing attention to the songs or the album. This leads one to wonder just what makes a video successful in terms of inciting record sales.

"When I picked Russell Mulcahy, I went through reels of videos, and only two stood out: his video of Ultravox's 'Vienna' and his Classix Nouveau clip. But Russell had never worked in this country, and when he made 'Bette Davis Eyes,' it was the first video that looked like that to get mass exposure. That's why it created such a big stir. By the time the *Voyeur* videos came out, the concept video was commonplace."

Cafe Racer has yet to be released, and its success, in terms of sales figures, is still unknown. Even so, Kim Carnes considers the album to be a worthwhile effort. "Of course, I want to make it as successful as possible," she concluded. "But above all, I have to love it and be real proud of it. I'd never put a record out there for the sake of it being real commercial. First, I have to love it and Keith has to love it. If it feels right, success comes from that. You can't manufacture it." □

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Dodging Diamond Dogs And Scary Monsters With

Carlos Alomar

BY IAIN BLAIR

CARLOS ALOMAR is a master of the low profile. During his ten year stint with David Bowie he has hardly spoken to the press on more than a couple of carefully selected occasions, and when he has, it has been terse and very much to the point. He has no time for petty gossip or the endless round of "What's it like working with Bowie?" questions.

In fact, his reticence makes his boss, once so renowned for his unwillingness to speak to the press, seem positively garrulous. The name "Carlos Alomar" doesn't ring any frenzied bells for most fans, and neither does the sight of his face provoke the hysteria and swooning in young girls that so many of his peers seem to crave.

"And I like it that way," smiles Alomar. "I really value that anonymity. It means I can walk down the street, or go to a restaurant or club without getting bugged or hassled all the time. Of course, that's totally impossible for David, but that's the price of fame, I guess." Looking bleary-eyed but fit, Alomar is slowly winding up for yet another day on the road after last night's triumphant L.A. Forum gig. His room in the exclusive West L.A. hotel is littered with all the trappings of a superstar tour: laminated passes, customized luggage with the Bowie logo, expensive electronic gadgets and clutches of guitars casually strewn around the floor. Early though it is for life on

the road—a mere 11 a.m.—the phone is already working overtime, and worried tour managers keep appearing at the door trying to co-ordinate everyone's simultaneous departure for Phoenix, the next stop, later that day.

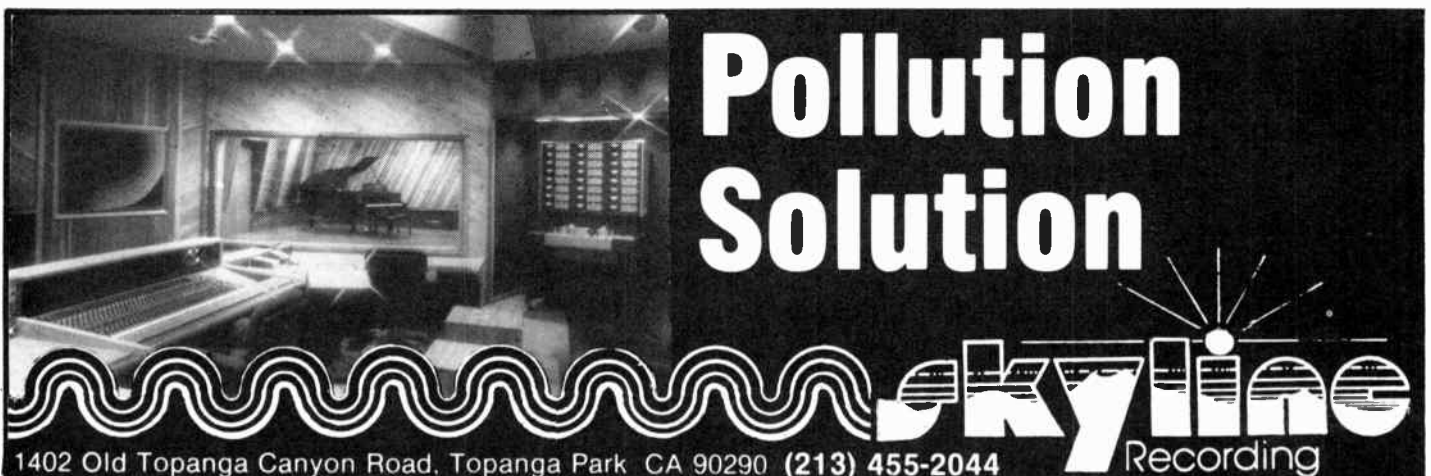
"Touring can get crazy," says Alomar, also a master of the understatement. "But this one is going incredibly well and everyone's enjoying themselves. It's great to be back again." In fact, Alomar is back on the road again with the not-quite-so-thin tanned Duke for the first time in some five years, and is riding the crest of Bowie's greatest popularity since the early days of *Ziggy Stardust* and *Young Americans*. As Bowie's bandleader for every tour since 1974, Alomar is the invisible musical cement that has so successfully held together Bowie's sound, whether it's the instantly accessible rhythms of "Let's Dance" or the more obscure tracks on *Low* or *Lodger*. His muscular, choppy rhythm guitar interspersed with gritty leads and riffs instantly defines the sound, both live and on record, so that the energy of a classic

like "Fame," which he co-wrote with Bowie and John Lennon, seems to emanate from his fingers in much the same way as Keith Richards propels Mick Jagger and the rest of the Stones.

And like Keith Richards, Alomar has lived rock and roll 24 hours a day for quite a while now, although in fact his roots are very much R&B. Born in Ponce, Puerto Rico, Alomar is the son of a Pentecostal minister who gradually moved his family to New York. "I arrived when I was six, and it was quite a change from where I grew up," he says. "Because of the church, I was always listening to music, and my first gig was at the tender age of ten when I started playing guitar in my father's church." From that, he progressed to playing around with various friends, and then at 16 he started playing professionally in the house band at the Apollo Theater in Harlem, famous home of all R&B greats. "I was the youngest player there, and that's where I began to learn all the R&B stuff. I played there for three years, with all the greats like James Brown, Wilson Pickett, Lester Phillips, Edwin Starr, Sly and the Family Stone, the O'Jays; you name them, they played there at some time or another. It was a great education!"

At 17, Alomar started playing "the after-hours gigs. That's when I began to get into the heavy-duty stuff," he recalls. "I also started touring, and I went on the road with Chuck Berry, James Brown, Wilson Pickett and others, gradually learning the business as well as the music." In '69, he joined a very successful band, the Main Ingredient, and played on such hits as "I Just Don't Wanna Be Lonely," and "Everybody Plays The Fool." It was during this period that he first met Bowie. "I'd never even heard of him before," admits Alomar, "when I was hired to play some guitar on these tracks he was producing for Lulu. They sounded really hot. In fact, Bowie later recorded one of them, "Can You Hear Me?" on *Young Americans*. He liked the way I played, and asked me if I wanted to do the tour with him.

"Well, he looked pretty terrible at the time.



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He was *real* thin then, down to about 80-90 pounds, so I took him home and fed him some home-cooked food and we got on really well. He was also just getting into his R&B trip, so he came up to the Apollo and hung out. I also met his manager at the time. Tony de Fries, who offered me \$250 a week to do the tour—it was the *Diamond Dogs* tour—but as I was already making much more with the Main Ingredient, I turned it down.”

But the following year, Bowie came to Philadelphia to record *Young Americans*, and this time he did recruit Alomar. “I said I couldn’t deal with De Fries—he’s too crazy—and so David said he’d fix it himself. That was the start of working together,” explains Alomar. “Doing that album was a great experience for me, because it was all the R&B feels I’d grown up on. We recorded the basic tracks real fast, in about two weeks. I think that really surprised David because he wasn’t used to working so fast in the studio.”

Alomar also introduced Bowie, who had already been working for some time with Mainman artist Ava Cherry, to singers such as the then unknown Luther Vandross, and to the heart of his future band: Dennis Davis on drums and George Murray on bass. “Those sessions also included John Lennon playing on some tracks, as well as Earl Slick, who replaced Stevie Ray Vaughan on this tour, Dave Sanborn on sax, and my wife Robin Clark, who sang back-ups.”

Young Americans was the start of a long and fruitful collaboration between Bowie and Alomar which has extended through every album, tour and changing musical direction with the curious exception of *Let’s Dance*.

“Yeah, well, after doing all the albums like *Station To Station*, *Heroes*, *Low*, etc., I decided to pass on this one and concentrate on my own projects. I’ve been writing a lot of stuff and laying down tracks for my own album, and it was a matter of time,” explains Alomar, who, besides penning “Fame” with Bowie and Lennon, has written such tracks as “I Am The D.J.,” “The Secret Life Of Arabia,” “Red Money” and “Calling Sister Midnight” with Bowie.

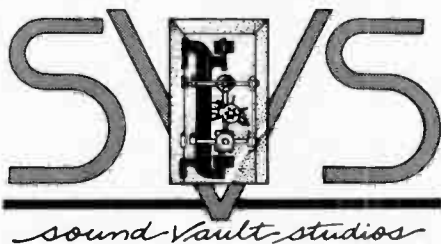
“We almost always write everything in the studio,” Alomar continues, “starting the albums without any preconceived ideas. There’s never any real time to write on the road anyway, so that process seems to work best. Usually, I get an idea for a riff or a verse or a chorus or a groove, or he comes in with some

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Carlos Alomar shakes it with David Bowie on the current tour



photo by Elaine Galka



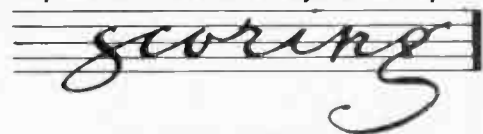
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CARLOS ALOMAR

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ideas, and then we build from there. We always write the music first, and then David goes off and finishes the lyrics, and then we put the whole thing together. As he isn't really a player, but a performer, it's my job to interpret his ideas and get it across the way he wants to hear it. And we nearly always start working on a new song with just a three-piece; the drums, bass and myself. That way, you can really hear what's going on before it's orchestrated and layered. Sometimes we'll just jam on a groove, or try a feel like calypso or a dance thing and see where it takes us."

It's also Alomar's job to knock the band into shape for touring. "Because David is always experimenting with the sound and the orchestration, it's always different and stimulating," he points out. "I mean, the 'Black and White' tour, was totally different in concept and sound from the 'Serious Moonlight Tour.' David got completely away from the synthesizer trip, and instead brought in a blues guitarist." But Vaughan's much-publicized joining and subsequent speedy departure from the current tour was not caused by a money dispute, insists Alomar. "The truth is that he blew it. His manager suddenly started making all these last-minute demands like 'his band has to open for Bowie,' etc. It was totally ridiculous, so he got fired, and we hired Earl Slick instead."

According to Alomar, the usual rehearsal schedule for a tour is 35 songs over a two-week period. "I organize all the charts and go over all the parts. If some guy doesn't read, then I go over them with him personally. Then we do another week with David putting on the finishing touches, tightening up arrangements and

making any necessary changes. In fact, this tour was a lot more complicated because there's a much larger touring party—eleven on stage—so we need extra rehearsals for choreography and stage placement, as it's far more sophisticated than the last one we did. It's also been a lot more gruelling because it's such a long one. We started off in Europe in March, and after the U.S., we're going straight through until December, touring Canada, Japan, Australia and New Zealand.

"We've also had to fit in extra gigs like the US Festival which was great—we all really enjoyed it—but of course there were all the logistical problems of doing it. We had to finish one gig in Europe, leap on a jet, fly straight here, do the show, and the moment it was over jump onto another jet to make it back to London for the Wembley shows the following night. Pretty crazy, but worth it for \$1.5 million! And I've seen a lot of changes in David this time out. He's really prepared for it, and he's even been boxing every day to keep in shape. It must be working, because I think he's singing and performing better than ever on this tour, and the crowds have been going wild everywhere."

In terms of instruments, Alomar takes a variety of equipment with him on the road. "I've got four guitars I use; the Steinberger, my old Strat, a Yamaha and an Alembic. I swap around depending on the song." Alomar also carries a portable Yamaha mini-synthesizer for writing in his hotel room, and is sponsored by a variety of well-known companies including B.C. Rich, Yamaha, and Steinberger. "It's great, because when you go on the road, they give you all kinds of shit!" Playing with Bowie also brings other advantages. "I have

my own studio set-up at home in New York," he explains, "but I also get a lot of free studio time which comes in very handy for doing my own projects when I'm not working with Bowie. And to be honest, I can't just sit around waiting for David to do his next project. I mean, he hasn't toured in five years until now."

In fact, far from just sitting around, Alomar has been very busy working with various artists over the last few years. After finishing up the "Black and White" tour in '78, he quickly went on the road with Iggy Pop. "It was the most amazing thing I've ever done, far more amazing than working with Bowie, because of the energy and the anarchy. Working with Bowie is safe in that sense, because everything you do up there on stage the fans just love. But with Iggy, it's a whole different ballgame. There're kids out there determined to get you with their beer bottles and spit at you. The Iggy tour really brought me out though, even though it was a rude awakening." After Iggy, Alomar then toured with Graham Parker. "I'd always liked his work, and he'd just lost the Rumour, so I wanted to help him get back his confidence. After that, I also worked with Yoko Ono, and sang back-up on her *My Man* album and also did the video. I'm the guy dressed up as an Oriental woman in a kimono!"

Meanwhile, although he's obviously enjoying the limelight once again that any tour with Bowie brings, Alomar is very much pursuing his own solo career. "I'm just looking for the right producer now. Musically, it's definitely going to be rock 'n' roll, and yes, it will be slightly Bowie-esque. After ten years of playing together, how can I not be influenced by that guy?" □

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Audio/Video Update

AUDIO

by Jeff Janning

Conway Recording Studio, Hollywood, CA: Owner Buddy Brundo tells *MC*: "Poco is tracking for their new Atlantic album. Richard Landis is producing and Joe Chiccarelli is engineering, with Csaba Petocz seconding. The San Francisco-based Page One is tracking an album for Pacific Wave Productions with producer Steve Verroca and engineer Warren Dewey, assisted by Jeff Stebbins.

Prime Track, North Hollywood, CA: Metalworks Records act Pandemonium is producing an eight song album with Mark Healey. Producer Vick Patron is tracking five sides for Non Verbal Aggression, with engineer Glenn Aulepp. RCA artist Tim Walker is producing his own master also with Aulepp at the boards.

Kendun Recorders, Burbank, CA: Motown's Debarge Family are in the studio with producers Eldra Debarge and Barney Perkins, working on their second album. MCA act the Crusaders are tracking a new album with Wilton Felder and Joe Sample producing. Barney Perkins engineering, and Les Cooper seconding. CBS's Third World are in working on a new album with engineers Steve Stewart and Les Cooper. The Gap Band is working with producer Lonnie Simmons, tracking a new album for Total Experience Records. Mike Evans and Jim Stader are the engineers. Bob Margoullef and Danny Elfman are tracking IRS act Oingo Boingo with engineers Howard Seigel and Steve MacMillan.

Studio Sound Recorders, North Hollywood, CA: Owner George Tobin, who is currently producing the new Smokie Robunson album for Motown, tells *MC*: "I just started work on the new album with engineers Howard Wolen and Alan Hirschberg. We all worked together on Smokie's last LP which is just being released."

Preferred Sound, Woodland Hills, CA: Owner Scott Borden tells *MC*: "We have been busy since completing the addition of our new room to the studio. We have just purchased a pre-war Bosendorfer 6 foot grand piano with carved legs and a candelabra. It has been fully restored, including new hammers and strings. It sounds just great and adds a new dimension to Preferred Sounds' sound."

Skip Saylor Recording, Los Angeles, CA: Davey Johnstone, best known for his work in the Elton John Band is wearing the producer hat as he tracks an EP for Stonecloud Productions artist Pamela Moore with engineer Jon Gass and second Tom McCauley.

Rudy Records, Hollywood, CA: Producer Walter Stewart tells *MC*: "I've been in recording an Orange County band called the Club for Roaring Rabbit Records. Jay Parti is at the boards. We are mixing the tracks at Alpha Recording in North Hollywood."

Evergreen Recording Studios, Burbank, CA: Harry Nilsson, in conjunction with producer Rick Riccio, is tracking several sides for a concept album being put together by Yoko Ono. The album features one previously unreleased John Lennon song, with the rest of the material written by Ono. There are many guest artists doing their own arrangements of the material, including Carly Simon, Roberta Flack, Harry Nilsson and Carol King. There are several labels reportedly interested in the album.

Sound Master Recording, North Hollywood, CA: Chey Acuna is wearing both the artist and producer hats as he tracks two sides with engineer/studio owner Brian Ingoldsby. Producer Ed Yelen is producing a children's album featuring Tommy Smothers, Louie Nye and Susan St. James for JB Productions.

Spindletop Recording, Hollywood, CA: Enigma Records act Code Blue is currently re-mixing tracks for their new album, with producer Chris Bond and engineer Steve Thume. Actor/singer Robert Guillaume is tracking basics and vocals for an album with producer Webster Lewis and engineer Steve Thume for Webo Productions.

VIDEO

by Iain Blair

Tobe Hooper

Having learned the ropes shooting rock and roll video promos, many directors are now making the transition to the silver screen. Russell Mulcahy, the award-winning director of such video classics as "Bette Davis Eyes," "Gypsy," and "Allentown," is currently in Australia editing *Razorback*, his first feature film. But it isn't entirely a one-way street, and several film directors, notably Tobe Hooper (*Texas Chainsaw Massacre*, *Poltergeist*) have been making forays into the world of rock videos.

"I've always been a big fan of rock and roll, and I've thought of doing a video for quite a while now, especially as they seemed such fun to do," explains Hooper. "So when producer Jeff Abelson approached me with the Billy Idol project, I had no problem saying yes." Hooper hooked up with Abelson through cinematographer Daniel Pearl, who had shot *Texas Chainsaw Massacre* for him. "I'd been talking to Billy Idol for several months about doing a video," adds Abelson. "We'd kicked around various ideas, including 3-D, and then Pearl suggested talking to Tobe. Once he'd agreed to it, it all came together very quickly. We sat down with writer Keith Williams, and with input from Billy and Tobe, we came up with this slightly twisted concept that seems just right for the song, 'Dancing With Myself.' In fact, Billy was still busy recording his new album in New York at the time, and was less than eager to come out to L.A. to shoot. I think he felt that it could be done better in New York, but by the time we finished, he was convinced."

"It all takes place in Somewhere U.S.A. in a sort of post-holocaust setting," explains Hooper. "It's a weird,



Tobe Hooper (right) instructs some urchins during the Billy Idol video

futuristic world in a rubble-dotted city where all these kids live, and the video deals with the interaction between them and Billy. It was a two-day shoot, done over at Video-Pac Systems, and it was the most fun I've had shooting since doing *Texas Chainsaw Massacre*. Coming from the world of movies, the main thing that surprised me was the speed in which it all came together. We literally prepped and shot it all in one week, which is an unbelievable pace compared with a film.

Hooper, a native Texan, started off in commercials and documentaries before making the film that brought him instant notoriety. "I did *Chainsaw* to get some attention," he admits. "Nothing happened with my first movie, so I figured I had to do something unusual. I suppose I was surprised by how successful it became, although not by what happened to all the money it made—it's no surprise to get screwed on the first film that makes you money, or on the tenth!" Hooper then moved to L.A. in 1973, and has since pursued a very successful film career with such movies as *Salem's Lot*, *Funhouse*, and *Poltergeist* to his credit. "I actually started working on the *Poltergeist* idea some eight years ago, which shows you how long it takes to get a movie made sometimes. That's why it was a great change to work on a video," he adds. Hooper is currently preparing his next feature, a film based on Colin Wilson's novel *Space Vampires*, which is scheduled to start shooting in London early next year.

Meanwhile, between his other projects (various development deals with 20th Century Fox and *Return Of The Living Dead* in 3-D), Hooper has been tightening his links with rock and roll. "The whole video explosion has really brought film and music much closer together now," he points out, "and we try to approach this video project more like a film by scripting it out and taking a more sophisticated attitude, so that although it was shot on 16mm, it feels and looks like 35mm. It also has about twice the visual information of a normal 3½-minute promo because there are 120 cuts, which give the clip a kaleidoscopic effect."

Hooper also employed some "movie magic" in terms of special effects. "I love special effects, so I used the same physical effects team I had on *Poltergeist*, as well as some of the effects themselves. I also used some of the props from my previous films like the hammer from *Chainsaw* and one of the half-decayed skeletons from the

swimming pool scene in *Poltergeist*. I also used a 40-year old doll of Winston Churchill which is audio-animatronic so that it laughs. They all helped the concept, but they were also funny references for me."

Both Hooper and Abelson had nothing but praise for the crew and executives involved in the shoot. "This was the first time that Chrysalis Records, Billy Idol's company, had shot a video using a U.S. team," explains Abelson, "and Peter Wagg, their head of video, flew out especially to help with the shoot." "He was great, the sort of executive who deserves credit for allowing good things to happen," adds Hooper. "It was a magical shoot because everything went without a hitch. I shoot very fast anyway, so we were able to get a lot of set-ups in. We also had a six-hour video shot during the shoot of the song, which was fascinating to watch in real time later."

Art direction was by Kim Colfax, and the special effects included scenes with Billy Idol on a rooftop looking down 20 stories to street level, watching some of the kids climbing up the side of the building. "We did that with a combination of a glass-matte painting by Eric Critchley shot with effects provided by Action Video, as well as some other effects by Vidtronics in post-production," adds Abelson. Director of photography was Daniel Pearl, assistant cameraman was Bruce Pasternak, assistant director was Jules Lichtman, production manager was Peter Lipman, assistant to the director was Daphne Stacy, and co-producer was Alexis Omeltchenko. Choreography was by Perri Lister, Jim Gelson was the gaffer, make-up was by Richard Arrington, audio was by Tom Fletcher and key grip was Mike Popovitch.

The piece was edited off-line at the Fine Cut, and on-line at Vidtronics by Barry Cohen, and had its world premiere on MTV. It is currently screening on most video programs and will also be featured at the upcoming American Film Institute music video symposium.

"I'd definitely like to do a lot more in this area," Hooper sums up. "Basically, it's just a matter of the time element for me, but I think videos are going a long way to narrow the gaps between record companies and film companies." "We envision doing more projects together," adds Abelson, "bringing together the best elements of the film business and the rock video industry. We'll be making some kind of announcement within the next few weeks."

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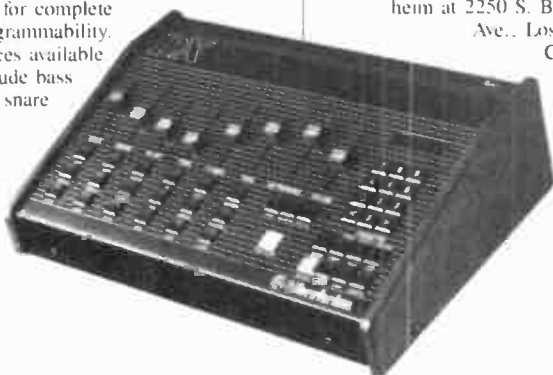
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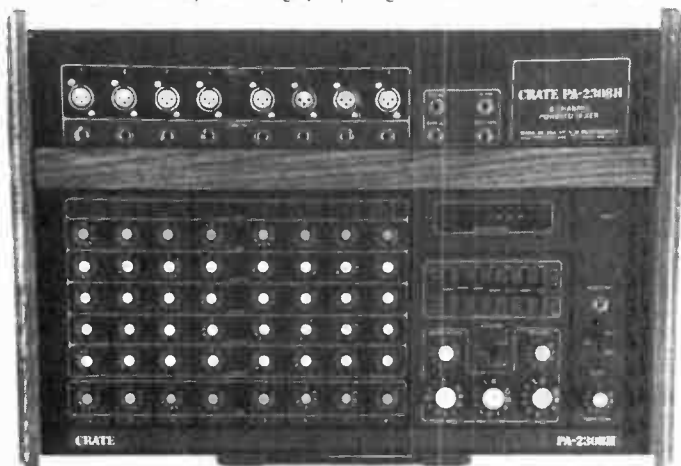
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Songmine

By John Braheny

The Balance Of Ingredients

I have a theory about the success of records that I call the "Balance Of Ingredients Theory." It was developed after years of saying "I can't stand that song. Why is it a hit?" I had to get past my own personal prejudices to start to understand it, it's probably still flawed, and I'll understand more about it as time goes by, but that's why it's just a theory.

There are, of course, reasons why records fail that have nothing to do with theory. They have to do with things like the record starting to break in a region and the label not knowing about it in time to capitalize on it, or a conflict between the label and the manager that makes them want to stop the relationship, or the promoter saying he'll stop hyping the record unless he gets a bigger piece of the action, or the label changing priorities midstream to put their money on a superstar act. Any of these things can throw a wrench into the best of theories, as well as cause the artist, writer, manager, and everyone else who believes in the record to have a nervous breakdown.

All that aside, let's consider some ingredients. 1) **The Song:** Probably 90% of the people in the business will tell you that it's the most important ingredient, and those of us who are writers all want to agree. If that's altogether true, why do some songs get to be hits that are poorly conceived and written? Basically, those are songs written by the act and they can get away with it because they've made a great record (a different art from writing a song; more on that later). For a record company, a successful record is one that simply sells millions of copies. For publishers and writers, the success of a *song* goes beyond one hit record. They want it to still get airplay ten years from now and get recorded by new artists in the future, a la Smokey Robinson. Appealing as it may be as a record, I can't see David Bowie's "Let's Dance" getting cut again in ten years, but I can see Sting's "Every Breath You Take" getting a second shot (in fact, there are already country and R&B versions of the song). The *song* ingredient is as strong as the *record* ingredient. Songs have their own ingredients, and one with a straightforward, simple lyric that is meaningful, emotional, easily translated into other languages, and *useable* will have a longer life in the marketplace. As insipid as "You Light Up My Life" may seem, it's a *useable* song of love and inspiration, and remains one of the ten most popular songs of all time.

2) **Melody:** Many hits have virtually no melody. Rap records are the most obvious example, and for most people, the novelty wears off fast. If a melody is simple, singable, and hummable, it sticks in your mind a long time. You may today hear a hummable hit from a decade ago, and you'll find it going through your mind tomorrow. Memorable melodies don't depend on an understanding of the lyrics to be popular overseas. You'll hear Beatles melodies in elevators for the next 50 years. Melody is one of the main ingredients which causes both R&B and country records to cross to pop charts and stay there for any great length of time.

3) **Miscellaneous:** The other ingredients have to do with the artist and the record itself. If the artist has a memorable style and sound, it's a tremendously important factor in the success of a record. If a particular audience identifies with the personal style and loves the vocal style of an artist, they'll often buy a record no matter how they perceive the song. We've all heard our favorite artists do songs we thought were terrible. A teen audience needs music they identify with, or that their parents *don't* identify with. Attitude is an important ingredient in teen-oriented music, and it's often difficult for an older writer to still identify with the feelings of rebellion and alienation. Radical dress and hair styles are traditionally manifestations of rebellion. With the marketing clout of video, an artist's visual style is very important. Many records are sold on the basis of how a buyer identifies with the style and attitude of an artist. Boy George wearing a three-piece suit would have problems, even though the music is good.

Reviews

CONCERTS

Eurythmics

At the Palace, Hollywood

Annie Lennox and Dave Stewart, the Ike and Tina Turner of the electronic age, led their band through a muscular set of dance tunes that encompassed a half-dozen originals and takes of such disparate oldies as Lou Reed's "Satellite Of Love" and the Hayes-Porter shouter "Wrap It Up." The tousled Stewart, who sports what might be called "that just-got-out-of-bed look," tossed in a few Hendrix-style solos along the path, while Lennox, looking like a cross between a bondage mannequin and an Indian, sang in a very strong voice and pranced amongst the six-piece backup band.

They played "This Is The House," the repetitive, haunting "Never Gonna Cry Again," "I Could Give You (A Mirror)" and their current hit "Sweet Dreams (Are Made Of This)," showing their occasional lack of focus only on melodies, which in most cases could be stronger. They failed to play better material like "The Walk" in favor of stuff from their current album, which is their second and the first to get a U.S. release. What was winning about their set was the power of the dance rhythms and the completely natural way they integrated theatrics, including the simple, tasteful hand choreography of the three identically clad female background singers.

The band was very well received, and should they concentrate on making every song more cohesive, they will have a truly incredible act next time around. —Mark Leviton



Annie Lennox of the Eurythmics

Etta James

At the L.A. Cabaret, Encino

Looking funky in her big blouse and pants, Etta James made herself comfortable with the small crowd. Straight out of the '50s rock and blues era, the lady has enough raw-gut voice, emotion and personality to fill up the Forum, but can she control it, or does

it ooze out the seams and get away from her?

James started her set with "There's A Riot Going On" and included other standards like "You Send Me," "Something Is Wrong With My Baby" (a hot duet with Richard Berry), "Tell Mama" and a knock-out version of "Sugar On The Floor."

James has a deep, growly voice that finds its home in the blues. She also has a breathiness in places that approaches vulnerability. She's an interesting mix of child and woman on-stage, and it seems that she hasn't changed much with the times. Singing "I Just Wanna Make Love To You," she seemed too old for her gestures. Yet when some moments became uncomfortable, a twinkle in her eye, a wry expression and a bit of tongue-in-cheek saved her.

A child in an adult mask that doesn't know how to grow up? Or does she know it too well? It's hard to fault her; she reached her audience and held them, drew them into her little spell of comedy and pathos. While James and her material perhaps aren't as contemporary as they could be, she made the audience laugh a little, and cry—for her and for us. And she was still very compelling. —Sally Klein

Jackson Browne

At the Irvine Meadows Amphitheatre

Jackson Browne's opening show on his 1983 *Lawyers In Love* tour was a tightly sewn assortment of new material and perennial favorites, culled from his extensive repertoire. Among the six songs performed from his current album, Browne's vocals on the title track, and on "Tender Is The Night," brought thunderous response from his loyal following.

The touring backup band are members of Browne's super-troupe: Russ Kunkle, Bob Glaub, Craig Doerge, Doug Haywood and newcomer Rick Vito on guitar. Vito, who joined Browne after fronting his own band locally, could not avoid the obvious comparison with former Browne sideman David Lindley; nevertheless, he blanketed the crowd with a subtle blend of Lindley-esque slide work and original riffs that couldn't have been more accurate if you turned back the clocks to the *Running On Empty* tour.

Missing were the backing vocals of Rosemary Butler, but Haywood and Vito did an amiable job holding the vocals together with obviously well-rehearsed harmonies.

Browne's six previous albums have yielded a Los Angeles-sized array of favorites, and this night, he spiced his show with tunes like "For Everyman," which included possibly the most spectacular Russ Kunkle drum crescendo ever witnessed. More recent radio hits like "Hold Out," "Running On Empty," and "Boulevard" brought the loyal and appreciative audience to its feet.

Some say Browne was an artist for the '70s, like the Eagles and the Doobies. But if the loyalty and exuberance these fans are any indication, Browne will be pleasing crowds nationwide for a long time to come. —Jeff Kruger



photo by Elaine Galica

David Bowie adds a warmer, more human touch on his current tour.

David Bowie

At the Forum, Inglewood

Let's face it: *Every* concert, since the inception of the set list, is a calculated effort. The trick is to make it appear to be as spontaneous as possible. David Bowie unveiled a colorful, highly stylized extravaganza to support his return to popular acclaim and once again proved he is an absolute master of the rock concert stage.

Even so, the highly detailed nature of his presentation, from the computerized lighting to the choreographed movements of his backup singers, at times seemed to constrict a sense of abandon in his performance, making it a great, but not unforgettable, show.

It was hard to complain about his choice of material. The first set was mainly comprised of his non-hits, songs from *Low*, should-have-been hits like "Fashion," "Heroes" and "Scary Monsters." New material was added in just the right places to drive an already devoted through into outright ecstasy.

For the second set, Bowie turned to his hits, from "Space Oddity" and "Fame" to "Jean Genie" and "Modern Love." The entire concert was performed with the skill and acumen that one has come to expect from a perfectionist like Bowie.

Of course, it is on stage that Bowie's presence really shines. While his past tours were based on stark white lighting, the ample use of colors added a

warm, more human touch. In contrast to that were the staging and props, which included tubes of plastic wrap that, when lit, looked like Roman columns, a giant silver crescent moon, and a bouncing earth, which gave the show a larger-than-life, spectacle atmosphere. The band, and especially the backup singers, were often used as foils in one-act plays. At times, though, the extensive choreography overshadowed the material, and that's where a feeling of "This is a performance" came in. When the special effects and staging are so calculated, an air of spontaneity is lost.

Bowie was best on his own, doing some stunning mime work to accent the fleeting tightrope of "Fame," or just letting loose with passionate vocals on "Heroes" and "Let's Dance." Like a world champion boxer, he cut loose only at the right moments, so when he snapped off a few sharp dance steps, it ignited the crowd. One may wish he'd go full-out all the time, but by picking his shots, those moments when he does cut loose seem all the more dramatic.

Despite the few instances where the eye-catching staging overshadowed Bowie's personality, the show was still a huge success. No matter what one thinks of Bowie the musical artist, one has to acknowledge that he can conjure up the mystique necessary to make a concert an event, something that could never come off on TV or film. It was certainly a clever and superb display of one of rock's more enigmatic personalities. —Jeff Silberman

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Reviews

CLUBS

Separate Beds

*At Madame Wong's West,
West Los Angeles*

□**The Players:** Shayne, lead vocals; Michael Haag, lead and rhythm guitar, vocals; Erik Klitzner, synthesizer, rhythm guitar; Jack Toothman, bass, vocals; Scado, drums.

Unable to consistently write verses as finely crafted and catchy as their choruses, some songs pale beside their best efforts. In "Who'll Be The First To Look Away" fluid lead breaks on guitar and synth are backed by accented rhythmic textures. The exquisite "Spark In The Night" is remarkable for its haunting synthesizer intro and fade, a fine melody and funky instrumentation. A fine dance tune, "Kiki Wants..." sports great hand-jive rhythms. The tribal rhythms of "Found And Lost" resolve in a cascading synth line.

□**Musicianship:** With an innate sense of style and expressive phrasing, Shayne shows great vocal promise. Unfortu-

leashed on instrumental passages. An exceptional guitarist, Haag's rhythmic and tonal versatility add great dimension to the band's sound. Klitzner's considerable talents are put to best use in creating lyrical melodies and lush textures on his synth. Powerful bass lines rendered by Jack Toothman, and combines with Scado's strong yet subtle drumming to form a hard-driving, rock-solid rhythm unit.

□**Performance:** An emotive and physically expressive performer, Shayne has an alluring presence on stage. Haag commands attention with his easy, self-assured air and dresses with theatrical flair. The other players simply focus

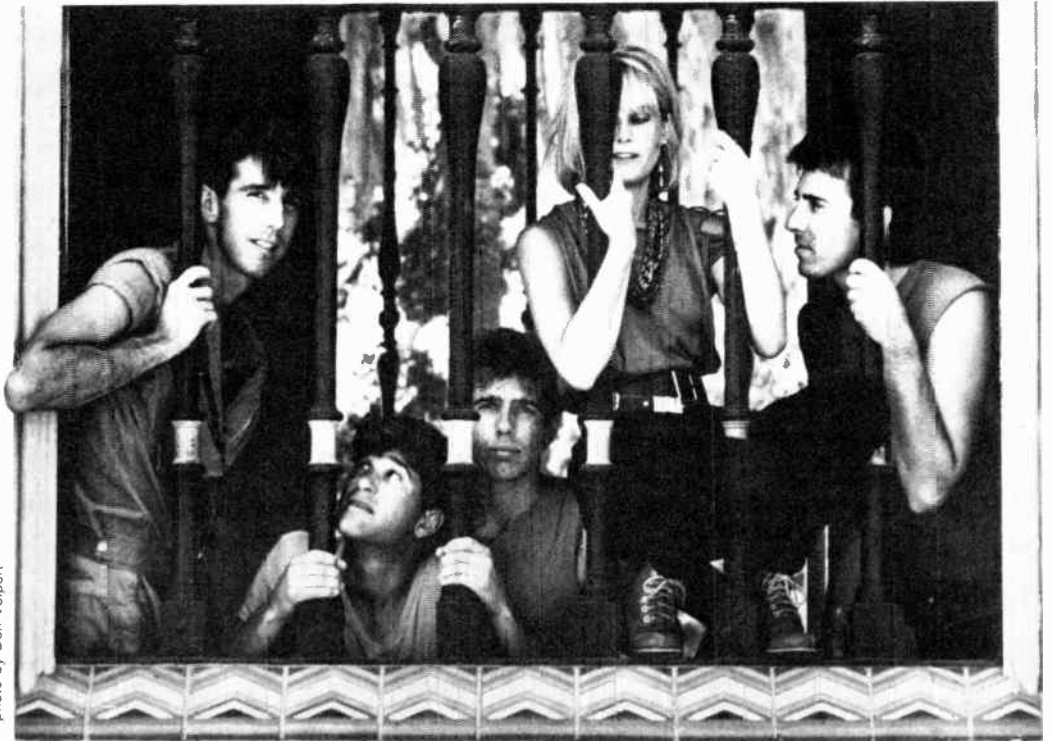


photo by Don Volpert

Separate Beds: "shades of influence from the Police, U2, Kate Bush and Dire Straits; a distinctive and highly textural sound"

□**Material:** Striking a balance between new wave and rock, Separate Beds are plying the same territory as Missing Persons, but shades of influence from the Police, U2, Kate Bush and Dire Straits coalesce to give them a distinctive, and highly textural sound.

nately, the delicacy of her voice is often overshadowed by the power of the instrumentation; she also has a tendency to underreach on high notes that results in some disturbing tonalities. Nor are backing vocals one of the group's strengths. The band's full force is un-

on making music.

□**Summary:** Separate Beds is impressive in its promise. With more live performance experience, this relatively new band should develop into something very special.

—Pabini Gabriel

Betty Boop And The Beat

*At the Florentine Gardens,
Hollywood*

□**The Players:** Lucy Russo, vocals; Ron Waters, keyboards; Ron Kenan, guitar; Blair Forward, bass; Charlie Garcia, drums.

□**Material:** Fast and loud, modern rock and roll with new wave overtones. The "Beat" used no background vocals during their entire set, and this seriously marred such tunes as the cover of "Downtown." Their second song was their most intriguing number, with its eastern world influences. It painted a vivid mind-scape of Egyptian melody and life amongst the pyramids. A lot

much the same.

□**Musicianship:** All of the band members were accomplished players. Forward, sporting a space-age stick bass, was the evening's standout, and drummer Charlie Garcia worked well with him. Each player did his job professionally and with the essence of a well-rehearsed ensemble. Keyboardist Ron Waters added color and brilliance to most of the tunes, though his solos didn't stand out.

□**Performance:** Russo's voice was for the most part on the money, but it wavered near the end of the set. The '50s oriented hors d'oeuvre, entitled "Johnny's Turning Me On," showcased poor vocal crafting and also featured stolen riffs from early Sonny and Cher, bearing a strong resemblance to the classic

"Sugar And Spice." On the other hand, a Motels-ish ballad featured Russo's voice in strong form. She wore a tight black mini-skirt which contributed to her restrained movement on stage, and this in turn stifled the energy of the show a bit. She also stood directly in front of drummer Garcia, thereby blocking any view of him from the dance floor.

□**Summary:** Betty Boop and the Beat have good stage presence, work well together, and are well-rehearsed and professional. They project an aura of having fun on stage, which is important in capturing an audience's favor. The Beat have their steps down; now it's time to add some flash. Their material is rather bland overall, but with the addition of some fresh tunes, they could become at least a recurring local headliner—and that's not a bad start.

—Greg Philippi

Reviews

CLUBS

True West

At the Music Machine, West Los Angeles

□**The Players:** Gavin Blair, vocals; Richard McGrath, guitar; Russ Tolman, guitar; Kevin Stadohar, bass; Joe Becker, drums.

□**Material:** A relatively alluring hybrid of acid folk/rock a la Byrds and Buffalo Springfield (early Young influence) with the raw, rock scars of the

Velvet Underground. Their best tunes, such as "The Rain" and "Throw Away The Key," featured jangly guitars that drove the melodic hooks to crescendos of chords. On the weaker tunes, the melodies were little more than droning riffs that didn't build into anything memorable.

□**Musicianship:** Decent. McGrath and Tolman were quite adept at exchanging ragged chords and linear lead breaks, which accentuated the material's dynamics. The rhythm section was steady and strong. Blair, who sang with a rather low, occasionally monotone voice, was actually better on the higher end. When reaching deep for the low notes, he sang so soft that the band overwhelmed him.

□**Performance:** This aspect lies squarely on the shoulders of Blair,

since the musicians adhere to the stand-up-and-play school with little or no attention paid to the audience. The singer tried to carry the load with a moody, yet intense persona. This made for some awkward moments, as he tried to project a cool exterior while physically reacting to the beat. Still, his efforts did supply the band with at least some visual presence.

□**Summary:** Like most new groups, True West is a band with strengths and weaknesses. It's good for them that their strength is a fairly distinctive sound with some good songs to boot. Their weaknesses, inconsistent vocals and a less-than-strong visual presence, can be easily corrected with more confidence and aggression. As is, they're a promising band to watch.

—Jeff Silberman

Pandoras

At Madame Wong's, Chinatown

□**The Players:** Paula Pierce, guitar, vocals; Gwynne Kahn, guitar, keyboards; Deborah Mende, bass, vocals; Casey, drums.

□**Material:** A plethora of energetic garage-rock originals mixed with obscure cover tunes by the psych-punk bands of yester-year. From the opening instrumental, "Peyote," it is clear that the band worships the sound of the Troggs, the Standells, the Seeds, Paul Revere and the Raiders, etc., and they stay true to that style in the excellent-

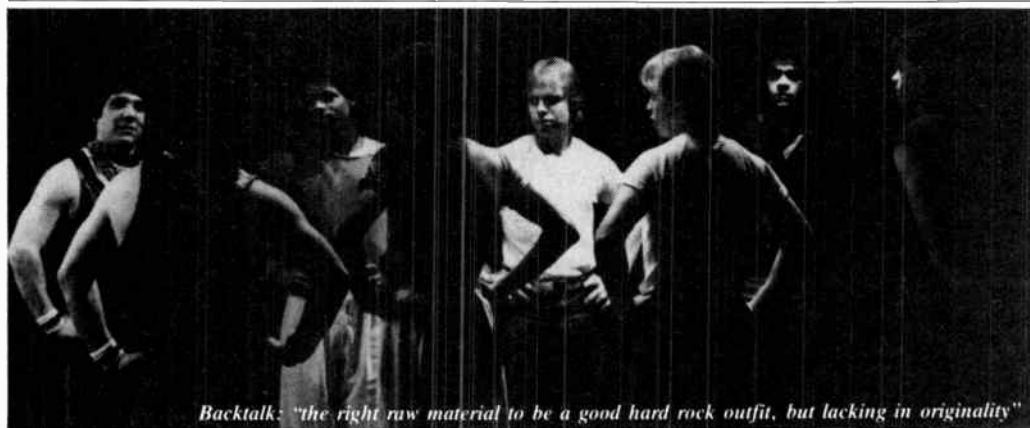
ly arranged "That's Your Way Out," "I'm Here, I'm Gone," "Don't Stop (What You Started)," "Don't Be So Sure," and others.

□**Musicianship:** Pierce has the fuzz-tone on guitar down pat, and the other members, especially Kahn, anchor the sound solidly without being too slick—after all, this music does demand a grungier, looser attitude. And while the garage sound may have its limitations, these aren't a stumbling block for the creativity of the players.

□**Performance:** While the Pandoras do have an attractive image, they don't use sex appeal as a ploy to gain attention; in fact, they don't need to, considering the accomplished vocal har-

monies, authentic songwriting and confident delivery. Unfortunately, the set was a short one (even though they did pack in a dozen tunes), and they weren't even allowed an encore.

□**Summary:** Pandoras have only been playing for six months or so, but already they have reached a level where there is a good blend between their "classic punk" and their more contemporary leanings. They have a knack with melodies and also project enthusiasm, energy and humor. Those who want to compare them to other groups like the Bangles and the Go-Go's should be aware that there is room for more than two all-female bands in this town. —Mark Leviton



Backtalk: "the right raw material to be a good hard rock outfit, but lacking in originality"

Backtalk

At the Troubadour, Hollywood

□**The Players:** Vince Vallot, lead vocals; Robert Garrett, guitar, vocals; Don Jovette, bass, vocals; Larry Scot, drums.

□**Material:** Straight-ahead hard rock, played well, but without much originality. The band's strength is clearly in the instrumental parts, which are consistently solid, showing more rhythmic variation than most bands playing this territory. Nevertheless, most of the riffs only rehash old territory and come off sounding stale. This weakness in writing also shows up in the vocals, which lack a good sense for melody and, rather than adding color to the tunes, give them a flat tone. The exception to this problem was the final song,

"Shapeshift," which sported the most varied and interesting melody of the set. The lyrics, also, though they stay away from the average rock and roll cliches, still use rather obvious twists of phrases, and don't exhibit a great deal of insight.

□**Musicianship:** This is where Backtalk really excels. All of the players showed a good command of their instruments, especially Jovette and Garrett. Jovette played a fine solo, displaying a funkier feeling than in the rest of the material. Garrett showed some good guitar licks and didn't overpower with the rest of the band. His solos, while they were technically proficient, were marred by a "speed before melody" approach. Scot bashed his drums with vitality and played some interesting breaks, though he did show some tempo problems in the earlier part of the set. Vallot had a strong voice, but he didn't have a lot to work

with in the material.

□**Performance:** Once again, the band fell back into cliches, as they used standard hard rock poses and attitudes (with Vallon shouting, "What time is it?" and waiting for the audience to respond, "Time to rock!"). Vallon's gestures during the instrumentals seemed more contrived than the spontaneous, "let's rock and roll" attitude he tried to project. Garrett and Jovette both seemed more immediate and less calculated. Scot provided the most interesting visual effect and could really twirl those drumsticks.

□**Summary:** If Backtalk put more effort and creativity into their songwriting, they could do very well on the L.A. circuit. They have the right raw material to be a good hard rock outfit, now they need to surpass the cliches of their chosen genre and try charting some new territory.

—Larry Hogue

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Reviews

CLUBS

The Flesheaters

*At Club Lingerie,
Hollywood*

□**The Players:** Chris D., vocals; Don Kirk, guitar; Robyn Jameson, bass; Ned Leukhardt, drums; Stephanie Heasley, backing vocals.

□**Material:** Gut wrenching rock and roll with more than a nod toward a hardcore/metal fusion. But what sets the Flesheaters apart is D.'s writing, which exhibits a disturbing sense for the macabre. This is exemplified in "See You In The Boneyard" and the love song, "Fistful Of Vodka," and in lyrical gems like "Shoot out the eyes of the boys in blue."

□**Musicianship:** The band plays in a relatively one dimensional field best summed up by "Life's A Dirty Rat," which features Olympian aggression throughout, with hardly a pause for breath. There is not a great abundance of spicing in their particular musical blood feast, yet for what they do, they bring it off rather well. D. is an intense, almost demonically possessed front-man who screams his lyrics rather than sings them, bringing to mind one of punk's founding fathers, Richard Hell. Kirk's often fuzzy, rhythmic guitar work vies for attention with D.'s tortured vocalizing, while Leukhardt and bass-note-busy Jameson bring up a tight and hard rear end. Ms. Heasley seems rather unaffected by the musical mayhem taking place all around her, providing some tasteful, if often superfluous backing to D.'s extreme vocal attack. She should contribute more double lead vocals, like the one on "See You In The Boneyard."

□**Performance:** Make no mistake, D. is the flesh and blood of this combo. Bare-chested, ranting and raving, writh-



photo by David Arnoff

The Flesheaters: "gut wrenching rock with a nod toward hardcore/metal fusion"

ing and squirming about the stage, he goes all out, all the way. No sweet melodic tenderness is to be found in his delivery, that's for sure. He is an Iggy Pop combined with a crazed Jack Nicholson, exorcising the demons of his private mental tortures in front of an audience. All the while Heasley stands by his side comparatively motionless, perhaps wondering if D. has actually been at some point in his existence a human flesheater. Other band members do their stuff unobtrusively enough, probably realizing that to try to compete for attention with D. would

be a fruitless pursuit.

□**Summary:** The Flesheaters prove that it is by no means essential to be a fashion-wimp or a mock-macho leather boy to come up with some admirable rock and roll. Of course, it's a shame that D.'s lyrics were all too often indecipherable over the band's extra loud musical warfare, but as we all know, such is the nature of the beast. If your taste in entertainment runs to driving hard rock poetry backed by a solid wall of fast sound, check out the next Flesheaters gig.

—Richard Crowley

White Flag

*At the Cathay de Grande,
Hollywood*

□**The Players:** Al Bum, vocals; Pat Fear, guitar, vocals; Jello B. Afro, bass; Tracy Element, drums.

□**Material:** White Flag's typically warp-7 speed, unintelligible chant-vocal thrash is striking only in its mediocrity. On the other hand, White Flag does keep a hidden ace up its grimy little collective sleeve, like the second generation "Revolution 9" a musical patchwork imagery nearly worthy of John Lennon's original idea. But the interest crumbles under close scrutiny; this stuff's just more enthusiasm than artistry.

□**Musicianship:** First off, this is a punk band. Second, this is a very young band. Third, these two disclaimers won't help cushion the shock much, because White Flag can't really play well at all. Most songs were played as fast as possible, although not all the band members always kept up with each other. Simply put, guitarist Fear



photo by Jack Boot

White Flag: "chant-vocal thrash"

attempted to play beyond his velocity, yanking one sloppy solo after another out of his Gibson Flying V. Bum, who looks disturbingly like a short, chubby David Lee Roth, managed to slowly clear the room of audience with his grating yelps. Little pacing, no control...this could go on.

□**Performance:** It was hard to tell if this was a bad night or a good one.

With these guys, there can't be much difference between the two. Despite the musical promises made on their album, White Flag live ran through maximum thrash at maximum speed, exclusively. No breaks. No intermission. No room to breathe. Obviously ill-prepared for even the scant crowd at the Cathay, the show was resolutely formless. They even played their "famous" '82 second song "Chese" twice during the set—not that anyone noticed. The only highlight of the whole set was when Fear spun his guitar in front of him like a propeller. Contact...

□**Summary:** Why were these guys headlining over two local metal bands (Wurm and the Mentors) that, despite their (ahem) philosophical shortcomings, were imminently better received than White Flag? Hoping for an answer to that question would be about the only thing that could have kept a paying customer present throughout their set. Strange, while White Flag seems to sense that a bad punk band can't continue simply on bad punk, they just keep thrashin' away. Maybe someone ought to tell them. *Naw.*

—Keith Gorman

Reviews

CLUBS

Bang Bang

At the Troubadour, Hollywood

☐ **The Players:** Julian Raymond, vocals; Tristan Devillar, bass; Desi Bozeman, keyboards; Geoff Rexx, guitar; Blair Engel, drums and Simmons

☐ **Material:** Bang Bang's modern danceable pop tunes are well-written, but lack originality. If Duran Duran hadn't arrived there first, Bang Bang could easily have several hits on their hands. As it is, songs like "Southern Despair" and "Heartbreak City" are a bit too close for comfort. They did manage to come up with a distinctive style on two songs, "No Dependencies" and "Love's Destructive," which featured interesting lyrics and irresistible rhythms.

☐ **Musicianship:** Although the players are all young, they are extremely professional. The band was very tight, and this was only their second Troubadour appearance. The five players work well together, almost effortlessly, to create a unified sound. The rhythm section of Tristan and Blair was especially strong, with standout work on "Love's



Bang Bang: "could well be the most commercially viable new band in town"

Destructive" and a funky break in "One Night Stand." Desi's keyboard work, on the other hand, was in desperate need of more variety and imagination, as he took the same approach to nearly every song. More varied keyboard textures, perhaps something percussive, and more backing vocals would let Bang Bang live up to their name.

☐ **Performance:** Bang Bang definitely have their image down, and they know how to make the little girls understand

Again, it was the rhythm section that seemed the most intense, but the band in general looked good.

☐ **Summary:** Bang Bang could well be the most commercially viable new band in town. They're young, know how to write catchy songs, have the modern image and sound, and they've already attracted a sizeable following in a matter of weeks. If they can develop a more distinctive and individual style to call their own, Bang Bang could make quite a noise. —*Stu Simone*

Crazy Hearts

At Sasch, Studio City

☐ **The Players:** Anthony Ryan, guitar, lead vocals; Michael Mirage, keyboards, guitar, vocals; Kevin Shepard, bass, bass pedals, vocals; Jon Cowsill, drums, percussion, vocals.

☐ **Material:** This is a bright and poppy outfit, at times reminiscent of the Knack. They ventured from crisp sing-along pop like "Straight To The Heart," to the more hard-driving "Hard Road" to the rather mindlessly cheerful boogie, "Give A Little Bit." Unquestion-

ably, the best song of the set was the snappy "Nowhere To Be Found," in which the vocal chores were handed over to drummer Jon Cowsill.

☐ **Musicianship:** Anthony Ryan's vocals were pleasant, but his guitar playing often disintegrated into the unimaginative standard. The lush key interpolations by Michael Mirage were precise and full. On guitar, his Jimi Hendrix-like trade-offs with Ryan on "Girl Watching" showed every bit of Mirage's strengths and all of Ryan's weaknesses. Mirage is a find, indeed. Bassist Shepard and drummer Cowsill were both very good.

☐ **Performance:** Ryan had an agreeable, carefree manner, but then he'd

blow it by yelling something like: "You want some rock and roll? Say yeah!" Spoken to a mildly enthused crowd, the remark was ludicrous. The others in the band concentrated on their playing, but still had a low-key visual charisma.

☐ **Summary:** At best, some tunes had a hummable catchiness that spells "commercial" in many minds. At worst, the not-so-successful numbers came off as lightweight as fluff that took less time to conceive than to perform. The Crazy Hearts have some good moments on stage. Those moments could be more numerous if they work hard, get rid of their weaker tunes and smooth out their stage persona. —*Randal A. Case*



Crazy Hearts: "a bright and poppy outfit, at times reminiscent of the Knack"



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Ivory Expedition

Tom Coster

Fantasy Records

Tom Coster is one of jazz/rock's most underrated players. Best known for his keyboard work with Santana ("She's Not There," "Europa"), Coster has now produced two excellent fusion solo albums that are ample evidence that he deserves to be considered an equal with the likes of Hancock, Hammer and Corea. Coster's use of lead guitar-like synth solos puts him in the same ballpark as Jan Hammer; interestingly, both Coster and Hammer's latest groups feature members of Journey, of all people (drummer Steve Smith and guitarist Neil Schon, respectively).

Smith is very impressive on *Ivory Expedition*, and he and bassist Randy Jackson create a crisp and powerful rhythmic attack that demands attention. But as exciting as the rhythm section is, Tom Coster's command of melody, dynamics and feel is even more a pleasure. Whether it's graceful acoustic piano, as on the enchanting "Til We Meet Again" and "I Give You My Love," screaming Moog leads on "Zulu Queen" and "Ivory Expedition," or a host of textures in between, Coster proves himself a tasteful master of musicality. Let's hope he receives the recognition he deserves this time around. —*Stu Simone*



Niagra Falls

Greg Hawkes

Produced by Greg Hawkes
Passport Records

Hawkes' keyboard work is already known by the Cars' legion of fans. Some of the songs he has co-written with Ric Ocasek ("Moving In Stereo" readily leaps to mind) have been the group's more intriguing pieces. But if the purpose of this solo album is to show how good Hawkes can be on his own, the lesson learned is how good Hawkes is when paired with the proper collaborator.

With one minor exception, Hawkes does all the instrumental work and, aside from his expected proficiency on keyboards, is surprisingly adept on guitar, drums, and horns. The multi-layered, neo-classical composition of the title track makes it eerily haunting,

while the beauty of "Let There Be Lights" and Kraftwerkmanship of "Bee System" make those cuts solid pieces.

Those disenchanting with the wimpier aspects of *Shake It Up* will find more aggression here, especially in "The Missing Link" and "Block Party." Some songs blatantly falter with the absence of other Cars, though, while "Beep Beep" could be a radio hit—if, of course, Ben Orr was singing. Elliot Easton was playing guitar, etc.

This album could best serve as a soundtrack to a high-tech punky sci-fi flick. As it stands, *Niagra Falls* is too experimental for pop, yet doesn't reach as far as Eno, Kraftwerk, and early Ultravox (of course, the same could be said of the Cars). —*Ron Gales*

It Don't Take Too Much

Kristina Olsen and the
Loose String Band

Produced by Kristina Olsen
Take A Break Records

With a little luck, Kristina Olsen could be a pop star. She possesses a strong, clear voice heavily (and favorably) influenced by Joni Mitchell, Rickie Lee Jones, and a touch of Linda Ronstadt. It's an impressive pedigree but Olsen is not a mere Xerox pop singer. Her voice stands defiantly on its own ground, commanding the material with the sharp edge of a confident artist. However, where Mitchell and Jones are jazzier (more scat and bebop), Olsen is bluesier, more country oriented, with a sly, earthy timbre to her vocals. True, compared to the above singers, Olsen may not always hold complete and absolute control of her voice, but these few ragged edges tend to humanize rather than detract from her charm.

Olsen's band provides adequate, if somehow muffled accompaniment, and her own production tends to pronounce her singing, while pushing the band into the background. Nonetheless, violinist Miriam Mayer manages to inject her own personality into this record. Mayer's sleepy fiddle lines alternate with some beautiful country-weeping solos, sometimes counterpointing, sometimes underlining Olsen's smooth voice. For his part, drummer Dave Souers has a strange, attractive (though sometimes inappropriate) tendency to blend traditional country and blues instrumentation with the snappy off-beats of much modern pop.

Olsen herself runs through an admirable range of styles. From the barroom rumble of the title song to the torch jazz of "Mother Of Peril," to the harmonica/acoustic guitar pop blues of "This Old Train," Olsen's voice stretches and weaves quite an impressive pop fabric. Olsen's folk roots, however, just may be the strongest influence. "Maria," a beautifully written ballad of the modern day East L.A./Mexico alien connection, comes drenched in the Dustbowl Depression blues of the '30s. It rings true to Woody Guthrie's populist traditions, while simultaneously transplanting the feel into the 1983 Los Angeles barrios.

One point must be made though:



Olsen cannot sing rock. "Freeway Lover," her one attempt to put on the ol' blue suede shoes, finds her lost, not in control of the song. She sounds as if she's battling a demon, and losing badly. It's only one misstep though, and Olsen more than covers for it on the remainder.

Lyricaly, Olsen promises as much talent as she does musically. Except for a distasteful tendency for the macho-female role reversal game (especially on "Freeway Lover"), Olsen's images are often beautiful and her insights are striking, belying a wisdom beyond the party-kitten image she offers on the cover. *It Don't Take Too Much*, obviously rough around the edges, asks little, but gives back a very promising, and very fulfilling debut.

—*Keith Gorman*

Good For Your Soul Oingo Boingo

Produced by Robert Margouleff
A&M Records

Playing in Peoria just may not be Oingo Boingo's main objective after all. L.A. fans hearing *Good For Your Soul* for the first time will tend to assume the worst; i.e. sellout. The silly sonic extremes inherent in the bulk of Boingo's work have been trimmed, while Danny Elfman has moved away from his deranged leprechaun role, lending a presumably more mainstream sound to the band's third long-player. However, mainstream in 1983 is char-



acterized by silly sonic extremes and deranged leprechauns, meaning that just when the rest of the world caught up with Oingo Boingo, the band took two steps back.

Good For Your Soul is first and foremost a guitar album; Steve Bartek and Elfman riff away real savage-like on cuts like "Dead Or Alive" and "No Spill Blood" where synthesizers would have been more prominent in the past. The horns are used (can you stand this?) tastefully, punctuating the mix without the usual hysterics throughout most of the album and carrying the

whole show on "Who Do You Want To Be." However, the most noticeable change of pace is Johnny "Vatos" Hernandez's drum patterns; no longer does the beat start, stop, and change from 7/8 to 19/11 to 9/3 during the course of one chorus. It's this rhythmic anchor of 4/4 normalcy that makes *Good For Your Soul* sound more like a rock album than an experiment in eccentricity. Has Oingo Boingo matured? Listen to the calm crooning on "Pictures Of You" and try to envision the band that recorded *Only A Lad*. Good luck.

Rather than do the obvious LP full of gonzo pretensions, Oingo Boingo has opted for a less-strident style that works on more levels than any given new music mess. *Good For Your Soul* is impressive, an adjective usually not used to describe this group, as well as danceable, an adjective that is. Here's to intelligence! —*Chris Clark*

The Digital Fox: Volume One

Virgil Fox

Produced by Michael
Robert Philips
UltraGroove Records

This first of two volumes by the late organist Virgil Fox, featuring music by J.S. Bach and Jogen, is notable for two reasons. First, quality in sound reproduction is always a prime consideration, and this fine recording excels in that respect. Recorded five years ago at Garden Grove Community Church, this digital recording was also the first employing simultaneous use of direct-to-disc, analog tape and digital tape. Consequently, the sound of the massive Garden Grove organ, which has some 6,791 pipes, is faithfully and stunningly reproduced in all its splendor.

Secondly, apart from being a great innovator, both musically and technically, Virgil Fox combined both the necessary physical stamina and artistic sensitivity to do these great works justice. Bach's *Tocatta and Fugue in D minor* is a complex and demanding masterpiece, a tour de force for the organist requiring both rigorous application and a certain streak of exhibitionism. Fox ably provides both in this superb performance of all three works, further cementing his claim to have been one of the great contemporary American organists. A beautifully played and recorded album that deserves a place in any classical collection. —*Iain Blair*

Music Of The Rolling World

Ruth Barrett and
Cynthia Smith

Produced by Scott Fraser, Ruth
Barrett and Cynthia Smith
Aeolus Music

Cynthia Scott and Ruth Barrett produce music which faithfully recreates eras so far bygone that it reaches into our psychic depths of myth and imagination, emotionally transporting us in ways nothing on the radio can.

Strangely enough, this album of ancient music opens with a song written

Reviews

RECORDS

in 1974 entitled "Unicorns." With its invocation of the mythical beast as a symbol of a modern world out of touch with its history and essence, it sets the scene perfectly for a collection of music gathered from medieval and Elizabethan times through early 19th Century England.

Ruth Barrett, with lead and multi-tracked vocals and additional writing credits is the dominant presence throughout the album. But the ultimate seduction of the music, that which was always lacking in British efforts like the Amazing Blondel or the earliest T. Rex, is the weaving blend and counterpoint of the two female voices. Barrett and Smith could probably record a Led Zeppelin songbook and make it sound as good as this. —Charles Andrews

EP FILE



NEON (Huge): Producer Noah Shark has given this band an impressive sound. The rhythm section thunders, the guitars pierce the air, and the vocals are assured and alluring. However, a crystalline production can become a problem, as it also illustrates the weaknesses in the material's arrangements. Such is the case here; frequent changes in "On The Beach" and "Bigger Than Life" disrupt the dynamic momentum. Real strong hooky choruses disintegrate into bridges that go nowhere. Their dance club treatment of "The Beat Goes On" is simple enough, but they don't put an original stamp on it. Only on "If I Were King," with its simple melodic lines enhanced by a strong guitar, does the directness really come through. Combined with the excellent production, the cut is a killer and overwhelms the rest of the material.

YOUNG CAUCASIANS—Pop Quiz (WASP): Obviously, this isn't one of your average gloom/doom or politically relevant groups. The Young Caucasians are more into innocuous pop/rock based on a cheesy Farfisa/Vox organ. The arrangements are above average for the genre, and the songs are performed aggressively. Unfortunately, the production cloaks the melodies in a flat, drab sound that dissolves the guitar riffs into mushy filler behind the keyboards. Further spoiling the disc is Matt Hahn's vocals, which lack an inviting presence. This leaves you with an amusing questionnaire on the cover, but without the musical answers to back it up.

HILARY—Kinetic (Backstreet): Oh boy, yet another cool woman singer fronting synths and rhythm machine. Despite such trepidation, this is a fairly decent effort. The rhythms are snappy, with live percussion well integrated with the machine. The synth work is tasteful and sparse to bring out the melody in the title cut, and dense for the chaotic "I Live." The only place she stumbles is in the lyrics. "Goose Step Two Step" tries to deal with a relevant theme, but the approach trivializes her efforts. Even worse is "Drop Your Pants," which exceeds Berlin's "Sex" as the most overwrought, gratuitous exploitation on record. This disc is like the Peace Corps; depending on your point of view, it's either half-good or half-bad. You figure it out.

INSECT SURFERS—Sonar Safari (WASP): Like their labelmates the Young Caucasians, The Insect Sur-

fers have also crafted a sound based on that cheesy organ sound popularized by ? and the Mysterians. However, this act compliments that with a taut guitar/rhythm section foundation to produce an effective garage surf hybrid. Instrumentals like "Twenty 9" and "Blue Line" are well conceived, with changes that create an ebb and flow in dynamics. A strong, committed performance is highlighted by a clear, sympathetic production that adds to their presence rather than detracting from it. The Insect Surfers won't overwhelm you with their musicianship or with their lyrical significance, but their brand of garage surf/pop is distinctive and comes across quite well.

SINGLES FILE

If the melody wasn't supported by so much technocrap, Maxine Dee's "I Need A Man" (Dance-Sing) would've been a fairly upstanding dance tune. Her vocals are saucy and seductive, and the beat is right on the money. But those damn synths drain any warmth or erotic heat from the melody, and that's a pity...The Young Turks have released not one, but two singles simultaneously. One contains "Devil's Child" (Unstoppable), a pretty silly rock ditty almost redeemed by a snappy beat and decent guitar riffing. Unfortunately, the vocals and the drumming are on the weak side. "Shakedown" is more of the same, except that an interesting bridge gets shot down by fuzzy guitars. The other disc is their halfhearted tribute to Captain Beefheart; "Cultured Mannekins" displays a pale imitation of Van Vliet's fractured funk. "Scholastic Ambush" consciously disembowels the lyrics into syllables, with music that crosses jazz with Yes. But you've got to feel sorry for these guys. They're so neurotic, they even credited a band psychiatrist on the sleeve. Yes, it is a rough life...Oscar Scotti plays a fluffy brand of pop/rock based on keyboard melodies. "Conscience Of Man" (Vizion) wouldn't be too bad if it wasn't for the airhead mentality of the lyrics, which evoke the worst of the simpliminded '60s. Far out? But "Party Animal" is worse, using the Devo synth rhythms with cliched lyrics for the habitually brainless...How can one impress upon the reader how forgettable it is to hear something that sounds just like everyone else? I don't remember. The latest case-in-point: Eko's "Reaching For The Sky" (Epro) is a ballad rocker that sounds like a United Airlines commercial with a *Chariots of Fire* piano thrown in for God knows what measure. "I Still Remember" will go into that never-ending void of AOR soundalikes: here they sound somewhere between Loverboy and Triumph. Most importantly, they don't sound any better or different than those two or any other faceless AOR rocker...Endgames plays romantic dance music featuring Bryan Ferry-like vocals. The syncopation and the piano work stand out on "First-Last-For-Everything" (Flip), the synth bass just doesn't cut it, and the horn lead break is woefully flat. They do get the "Keep Reviewer On Their Toes Award" for labeling the B-side "We Feel Good," even though it's the same song. Sneaky little devils...I just love contradictory band names like Primitive Future, but their turgid funk on "The Game" (Wild Cat) is lethargic Little Feat. "Steel Toe Shoes" is much better, as a sly, lazy shuffle keeps things active, with vocal phrasing that could be reminiscent of Sly Stone, to be specifically vague...Human Therapy have released a surprisingly good punk single. "Nothing You Can Do" (Dr. Dream) features excellent production that really fleshes out the sonic guitar force. "Blanked" mixes some deft jazz changes with punk thrash. Except for some predictable lyrics ("American Dream"), this illustrates a strong, new group to watch for...For those with a taste for garage guitar rock, Plan of Action have put together a decent disc. The best of the five songs, "Nothing You Can Do" and "New Difference" (Dance & Stance) have strong rhythm guitars to accent the melodic hooks. The latter tune wears its Jam influence on its sleeve, but it's good enough to stand on its own. —Jeff Silberman



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Club Data

by Ron Gales

Comeback Inn, Venice: The team of James Newton and Dusan Bogdanovic will be recording a live album here September 17-18. Charlie Hayden joins Comeback regular Milcho Leviev September 24 and October 1.

Country Club, Reseda: Continuing efforts to break in rising L.A. bands, the club will hold KMET People's Concerts, with Warrior headlining October 1 and EMI's Queensryche on October 9.

At My Place, Santa Monica: The place holds a going-away party for jazz pianist Bill Mays (he'll be teamed with Peter Sprague and the Peter Shew Group) on the 22nd. Hot dates on the horizon include R&B rock with TWA featuring Joe Turano and Snuffy Walden on September 20, and At My Place's Second Anniversary on October 10.

Club Lingerie, Hollywood: Blues giants Albert King and Johnny Copeland make their pre-Long Beach Blues Festival appearances here on September 17.

Lhasa Club, Hollywood: It's Japanese Night at the Lhasa with Kodomo direct from Tokyo (their last Epic LP was produced by Rick Derringer). There will be videos of more than 25 Japanese bands, as well as dancing to Japanese jukebox hits. This all takes place September 24.

Wong's West, Santa Monica: Name talent returns to the pagoda with the Plimsouls on the 17th and Burning Sensations on the 24th.

Dancing Waters, San Pedro: KNAC is sponsoring an evening of hot new music by three of Orange County's brightest hopes: the Chums, the Bytes, and Tux Dentist. The merriment ensues on September 16.

Hop Singh's, Marina del Rey: Rock violinist Poppa John Creach, formerly with the Jefferson Airplane/Starship and Hot Tuna, will play with his All-Star Band for an October 4 television taping. International violinist L. Subramanian hails on September 24, while the hard-driving contemporary jazz of Chico Freeman and Cecil McBee headlines October 1.

Carmelo's, Sherman Oaks: If trombones on one stage? That's what will happen when Dave Wells' Trombone City takes over the mic on September 19. The temptation to make a comment about blow jobs is overwhelming, but taste (*and the editor*) dictates otherwise. Jag, a vocal trio, appears on the 22nd, while Pinky Winters and the Lou Levy Trio is booked for the 29th.

Silver Saddle, Whittier: Home Boys Make Good Department: Whittier hoedowners TNT have been drawing good crowds at the country palace. Their next gigs are September 22-24.

Golden West, Gardena: You missed your chance. Due to poor audience response, the exotic dancing shows between sets have been cancelled. Now what are we going to do with our Friday nights?

Sasch, Studio City: Walter Egan, who had a chart hit with "Magnet And Steel" a few years ago, will appear here on September 18.

Mugsy Malone's, Anaheim: This Orange County concert facility is undergoing physical renovations to make the room bigger and better with a massive new stage and new sound and lighting equipment. The club reopens on September 24 with the Grass Roots.

321, Santa Monica: Belushi may no longer be with us, but his legacy, the toga party, remains. 321 will hold one on the 20th with entertainment by (who else?) Roman Holiday. British vocalist Tin Tin, who has a song on KROQ, comes in on the 17th.

Crackers, Anaheim: Popular country boys Western Union have nailed down a Monday night residency at this new venue. Correction: Jack Wade, not Del Smart, is the owner. Apologies for any trouble caused by the error.

Palomino, North Hollywood: Bob Duncan and Family Friends will headline a TV taping featuring a dozen bands. The date, either September 26 or 29, had not been confirmed at press time, so call the Pal for details.

Music Machine, W. Hollywood: Another Jan Ballard first, an anti-nuke awareness benefit with special guests on September 26. The Fleshtones will rock out on the 29th.

Shot Of Gold, Sepulveda: This Valley nitery celebrates its eighth year of operation with live rock bands six nights a week.



Albert Collins rocks away on Sunset Boulevard during a recent gig at Club Lingerie. Note capo on 12th fret (?) of his Telecaster.

Music Connection Exclusive

LiveAction CHART

August 24—September 6

This Week
Last Week
On Chart

ROCK / POP

1	—	8	Jack Mack & Heart Attack
2	9	3	Great White
3	—	3	Neon
4	—	4	Armoured Saint
5	—	1	Grand Manner
6	6	10	Joshua
7	—	2	City of Glass
8	—	—	Roy Milton Benefit
9	—	2	Dream Syndicate
10	—	—	Marshall Crenshaw
11	—	9	Billy Vera & the Beaters
12	—	—	Prince Charles
13	—	2	Hellion
14	—	5	Great Buildings
15	—	8	Jimmy & the Mustangs
16	—	4	Rebel Rockers
17	—	1	Small Talk
18	—	15	Steppin' Lazer
19	—	1	Weirz
20	—	3	Mighty Flyers

JAZZ / BLUES

1	8	9	Pat Senatore Trio
2	2	2	Milcho Leviev
3	6	7	Frankie S.
4	4	16	Don Randi & Quest
5	7	2	Leslie Drayton Big Band
6	—	1	Dimitri Paglidis & Silverware
7	—	6	Richard Elliot
8	9	8	Phil Upchurch
9	—	2	Victor Feldman & the Generation Band
10	—	4	Shelley Mann Trio
11	—	2	Free Flight
12	10	2	Alphonse Mouzon
13	—	2	Masterblast
14	—	2	Don Menza
15	—	—	Robben Ford
16	—	8	Embra Samba
17	20	6	Karizma
18	—	2	Bunny Brunel
19	—	1	David Becker Tribune
20	—	7	Fents

COUNTRY / FOLK

1	—	13	Duke Davis & Buckshot
2	—	8	Western Union
3	4	3	Travis Young
4	10	15	Golden St. Cowboys
5	6	5	J.B. Dogwood
6	2	16	Grits
7	—	1	Bobby Bare
8	7	5	Lynn Fennelly
9	—	1	Continental Divide
10	13	6	Nightshift
11	—	4	Chuck McDermott
12	12	14	Larry Dean & Shooters
13	8	5	Doo-Wah Riders
14	—	1	Bob Duncan & Family Friends
15	—	1	Hard Gun
16	—	1	Kenny Rankin
17	15	2	Bobby John Henry
18	—	1	TNT Band
19	—	4	Pat Cloud & Friends
20	17	3	Byron Berline/Jon Hickman

The LiveAction Chart lists the top drawing acts in Los Angeles and Orange County. Clubowners and bookers list the top three draws over a two-week period, excluding comps and guest lists. The size of the venue, sell-out performances, and the number of times an act is listed are also taken into consideration. Clubowners and bookers interested in participating in the LiveAction Chart and Club Data are encouraged to call (213) 462-5772.

Showcase

by John Bitzer

Levi Dexter: Real Rockabilly Still Rules

It may surprise some people to find that Levi Dexter, the leader of L.A.'s flourishing rockabilly scene, is only 23 years old. Especially when you consider his accomplishments: he formed the first neo-rockabilly band, Levi and the Rockats, in his native London in 1977, then crossed the Atlantic to appear as the first-ever unsigned act on *The Midnight Special* and *The Merv Griffin Show*.

But this success wasn't achieved on carefree youthful enthusiasm alone. Having grown up as a Teddy Boy, listening to American roots music, he had made his choice and stuck with it. He even decided to take up residence in the American South, hoping to touch base with rockabilly's roots. "I had to know what I was doing," Levi explains. "Being from England, it's hard to sing about American things."

Dixie soon proved to be a mistake, however: "I thought it was going to be like 'hepcats' and all rockabilly down there, but it wasn't. If anything, it was all Aerosmith and heavy metal."

So it was back to the Isles where his new band, Levi and the Rip-Chords soon charted with "I Get So Excited," sparking hopes of rosy record deals. But, as luck would have it, the Stray Cats had just passed through on a wave of typical British overhype, leaving in their wake a rockabilly hangover. Levi and producer Richard Gottelher tried to shop their tapes around, but it was to no avail. "Rockabilly had become uncool at the time," Levi recalls. "The mood was, you know, 'we ate the big one.'"

The doors in England having closed, Levi once again ventured to America, this time to Los Angeles, with the idea of experimenting with other styles for a while. "I'd spent five years doing rockabilly. I wanted to do something that was different." So he formed the Tribe, a now-legendary "psychobilly" combo that featured current members of the Joneses. "I avoided the snare drum sound and went for tom-toms," Levi elaborates. "I also avoided the clean guitar and opted for 'psychotic echo,' and the bass was electric (as opposed to the standard rockabilly slap bass).

"That was experiment number two," he



photo by Lesley Campbell

From right, Levi Dexter, Bob Roberts, Tupelo Joe Altrudo and Jeff Ross do the rockabilly stomp

continues. Its real outcome was to refuel his passion for his first priority: "once I had gotten away from rockabilly, I could learn from the mistakes of experiment number one."

The result of this study was his current band, which reverts back to traditional rockabilly, but with a much more developed sound. "I'll mix big band, rhythm and blues, ballads, and country into the rockabilly," Levi explains. This is intended to solve the inherent problem of redundancy. "You have to keep finding other ways to do rockabilly so that it doesn't become boring. That's the secret. We've all heard everybody do the same licks—that's why we don't copy. If we do covers, we do our own versions of them."

But at the same time, Levi emphasizes the need to stick to rockabilly fundamentals: "It's supposed to be urgent. If you start laying back and just doing it, it's really horrible. You have

to put the guts into it, you have to give it energy to make it come alive." And the stage show, with Levi crooning and grooving and whipping up a tornado with his electric mixer legs, lives up to that standard.

These days, luck seems to be going his way: Levi continues to be a top draw on the L.A. club circuit, and a new EP (produced by Richard Gottelher) is scheduled for release this month on Jem Records. "But my luckiest thing at the moment," says the 23-year old ex-Briton, "is having what I consider to be the best musicians in their field (guitarists John Jorgensen and Jeff Ross, bassist Tupelo Joe Altrudo, drummer Mike Pritchard, and sax player Bob Roberts). They're all focusing in on what they're playing. Instead of just knocking out lyrics and knocking out guitar leads now, we're really digging in. We're saying, 'this is really important to be live.'"

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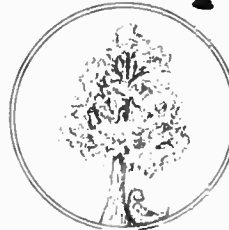
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LOS ANGELES

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UCLA Campus, 308 Westwood Plaza,
A-level, Ackerman Union,
L.A., CA, 90024.
Contact: Kristin Rains, (213) 206-0838.
Type of Music: Soft rock, folk, fazz &
country. Originals OK.
Club Capacity: 100.
Stage Capacity: 4.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Live audition, or send demo
tape.
Pay: Negotiable.

321

Santa Monica, Santa Monica
Contact: Howard Parr.
(213) 451-5003 (mornings)
Type of Music: New dance music,
originals OK.
Club Capacity: 1200.
Stage Capacity: Unlimited.
PA: Yes, with operator.
Lighting System: Yes, with operator.
Piano: No.
Audition: Send tape or record with pro-
mo pak—no returns.
Pay: Negotiable.

BANJO CAFE

2906 Linclon Blvd.
Santa Monica, CA.
Contact: Raoul, (213) 392-5716
Type of Music: Bluegrass, jazz, Dix-
ieland, swing, originals OK.
Club Capacity: 100.
Stage Capacity: 6.
PA: yes.
Lighting System: Yes.
Piano: No.
Audition: Monday talent night, anything
acoustic.
Pay: Negotiable.

LOCO-MOTION CLUB

1110 No. Hollywood, CA 90038.
Contact: Ray, (213) 859-2779.
Type of Music: Funk, new wave dance
only. Originals OK.
Club Capacity: 300.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send tape or record to above
address, ATTN: Ray.
Pay: Negotiable.

CHEYENNE SUPPER CLUB

101 S. First Ave.,
Arcadia
Contact: Shelly Costanza
(213) 447-3571
Type of Music: T40, rock, new music.
Originals OK.
Club Capacity: 170.
Stage Capacity: 6.
PA: No.
Lighting System: Yes.
Piano: Yes.
Audition: Call for details.
Pay: Negotiable

CATHAY DE GRANDE

1600 N. Argyle, Hollywood.
Contact: Michael
(213) 461-4076.
Type of Music: Funk/rap only.
Club Capacity: 200
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send tapes.
Pay: Negotiable.

ALIAS SMITH & JONES

23504 Calabassas Rd., Calabassas, CA.
Contact: Gabriel Lambert, (213)
846-5175.
Type of Music: Top 40, rock, some
originals.
Club Capacity: 150.
Stage Capacity: 6.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call for details at above number
only.
Pay: Negotiable.

COMEBACK INN

1633 W. Washington, Venice 90291.
Contact: Will Raabe or Jim Hovey.
(213) 396-6469.
Type of Music: Original acoustic jazz,
synthesizer soloists, reggae aor musical
comedy.
Club Capacity: 100.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send cassette, LP or 1/2" video
to above address.
Pay: Negotiable.

COPACABANA

1545 N. La Brea, Hollywood.
Contact: John Anthony (213) 832-5208.
Type of Music: Mod, ska, rock. Originals
OK.
Club Capacity: 250.
Stage Capacity: 7.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call John for details.
Pay: Negotiable.

THE HORN

2627 Wilshire Blvd., Santa Monica.
Contact: David Hock.
Type of Music: Contemporary.
Club Capacity: 240.
Stage Capacity: 9' by 12'.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Mail tape, resume, photo.
Pay: Showcase and possible bookings.

EBONY SHOWCASE THEATRE

4720 W. Washington Blvd., L.A. CA 90016.
Contact: Charles Gentry (213) 936-1107
10 am-5 pm.
Type of Music: T40, rock, new music.
Originals OK.
Club Capacity: 300.
Stage Capacity: 15.
PA: yes, w/operator.
Lighting System: Yes, w/operator.
Piano: yes.
Audition: Send cassette w/pix (optional)
or call for appointment.
Pay: Negotiable.

HEAVEN ON EARTH CLUB RESTAURANT

1447 2nd St.,
Santa Monica, CA 90401.
Contact: Jamie (213) 395-2122.
Type of Music: Anything but punk or
metal, originals OK.
Club Capacity: 150.
Stage Capacity: 4-5.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call for more information.
Pay: Negotiable. Showcase on Monday
with cash prize of \$100.

FM STATION

11700 Victory, N. Hollywood
Contact: Billy
(213) 769-2221 (11-6pm)
Type of Music: Modern dance.
Club Capacity: 500.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Call first.
Pay: Negotiable.

DONTE'S

4269 Lankershim, N. Hollywood
Contact: Cory
(213) 877-8347
Type of Music: Jazz, fusion.
Club Capacity: 125.
Stage Capacity: 15.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Live or tape.
Pay: Scale or negotiable.

CLUB 88

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

PAPACITOS

12740 Culver, Marina del Rey
Contact: Alfie Martin (213) 823-0075.
Type of Music: All but hard rock, soloist
to 6-piece bands, originals OK.
Club Capacity: 85.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Call for appointment.
Pay: Percentage of bar.

THE MARQUIS

8318 DeSoto Ave.,
Canoga Park.
Contact: Alana Joos. (213) 996-0424.
Type of Music: Rock & roll, high energy.
No originals.
Club Capacity: 100.
Stage Capacity: 4.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call above number Sunday or
Monday for info on audition. Do not call
club.
Pay: Negotiable.

LIGHTHOUSE CAFE

30 Pier Avenue,
Hermosa Beach, CA 90254
Contact: Ken Dunn, or Helena Marette
(213) 372-6911.
Type of Music: Jazz, R&B, blues, reggae,
rock and roll.
Club Capacity: 150.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send tape or call for live
audition.
Pay: Negotiable.

THE ORPHANAGE

6411 Lankershim Blvd.,
N. Hollywood, CA
Contact: Joe (213) 506-0382
Type of Music: Rock, reggae, funk, new
wave, R&B, originals OK.
Club Capacity: 200.
Stage Capacity: 9.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape.
Pay: Percentage of door.

RUMBLESEAT

4700 Pacific Hwy, Long Beach
Contact: April York
(213) 483-7498.
Type of Music: Top 40, new wave.
Club Capacity: 400-500.
Stage Capacity: 30.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape, vinyl, audition, schedule
of past and future gigs.
Pay: Negotiable.

THE FAT CAT

1516 N. Western
Hollywood, CA 90401
Contact: Cathleen Robinson.
(213) 652-8159.
Type of Music: All but hardcore punk,
originals OK.
Club Capacity: 100.
Stage Capacity: 3-7.
PA: No.
Lighting System: yes.
Piano: No.
Audition: Send tape & promo pak to: 442
No. La Cienega, Suite 210, Hollywood, CA
90048. Atten: Cathleen.
Pay: 100% of door.

THE SILVER SADDLE

801 N. Beach, La Habra.
Contact: Bud (213) 694-8404.
Type of Music: Country, originals OK.
Club Capacity: 210.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Live.
Pay: Flat rate.

THE STAGE

10540 Magnolia Blvd.
 N. Hollywood, CA 91601.
Contact: George, 9-11 pm. (213) 985-9937.
Type of Music: Rock, originals OK.
Club Capacity: 150.
Stage Capacity: 4-6.
PA: No.
Lighting System: Yes.
Piano: Yes.
Audition: Send pics, tape or VHS to above address w/SASE.
Pay: Negotiable.

RANDY PASCAL'S SHOT OF GOLD

1683 Roscoe Blvd., Sepulveda, Ca.
Contact: Gary Crawford Associates, (213) 999-1770.
Type of Music: Modern rock. Limited originals.
Club Capacity: 250.
Stage Capacity: 12.
PA: No.
Lighting System: No.
Piano: No.
Audition: Send promo pack including tape & resume to: Gary Crawford Assoc., P.O. Box 767, Encino, CA 91316.
Pay: Negotiable.

CARMELO'S

4700 Van Nuys Blvd.,
 Sherman Oaks
Contact: Ruth Hoover (213)784-3268
Type of Music: Jazz.
Club Capacity: 150.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send promo with SASE.
Pay: Union scale.

CHEZ NORA

14642 Ventura Blvd., Sherman Oaks, CA.
Contact: Patty, (213) 788-1416.
Type of Music: R&R on Tues, jazz Wed-Sun. Originals OK.
Club Capacity: 75.
Stage Capacity: 5-7.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call to make appointment.
Pay: Negotiable.

SCOTCH PLAID

17040 Devonshire, Northridge, CA.
Contact: Frank or Jim, (213) 363-4110.
Type of Music: Jazz, R&B, T40 & pop, originals OK.
Club Capacity: 60.
Stage Capacity: 3-4.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Contact above.
Pay: Negotiable.

THE ORPHANAGE

6411 Lankershim Blvd.,
 N. Hollywood, CA
Contact: Joe (213) 506-0382
Type of Music: Rock, reggae, funk, new wave, R&B, originals OK.
Club Capacity: 200.
Stage Capacity: 9.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape.
Pay: Percentage of door.

PHENOMENON AT FIESTA HOUSE

2353 E. Olympic, Los Angeles.
Contact: Jack Marquette. (213) 687-9906.
Type of Music: New Rock Music, orig. Club Capacity: 350.
Stage Capacity: 8.
PA: Yes.
Lighting System: No.
Piano: No.
Audition: Send cassette to: 1129 E. 5th St. L.A. 90013.
Pay: 45% of door.

TROUBADOUR

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

THE VEX

2580 Soto St., E. Los Angeles, 90032.
Contact: Joe or Mike. (213) 222-5600.
Type of Music: Any original new music.
Club Capacity: 200 and up.
Stage Capacity: 7.
PA: Yes, w/operator.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Send tape & promo pak.
Pay: Negotiable.

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA.
Contact: Joe 6-8 pm. (213) 360-3310.
Type of Music: Rock, originals OK.
Club Capacity: 350.
Stage Capacity: 10.
PA: Yes, w/operator.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Send complete promo pack or VHS to above address w/SASE.
Pay: Negotiable.

SENIOR CORKY'S

909 Ocean Ave., Seal Beach.
Contact: Jim Hewitt, (213) 433-5893 or 431-9008.
Type of Music: Jazz, originals OK.
Club Capacity: 60.
Stage Capacity: 4.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Live audition.
Pay: Negotiable.

TRANCAS

30765 Pacific Coast Hwy, Malibu
Type of Music: Open, originals OK.
Club Capacity: 600.
Stage Capacity: 20.
PA: Yes, with operator.
Lighting System: Yes, with operator.
Audition: Send tape, bio, pix, SASE. No phone calls, please.
Pay: Negotiable

SARDO'S

259 No. Pass Ave., Burbank.
Contact: Gabriel Lambert, (213) 846-5175
Type of Music: Top 40, limited originals.
Club Capacity: 125.
Stage Capacity: 4.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Contact above.
Pay: Negotiable.

SAN DIEGO**SPIRIT CLUB**

1130 Buenos, San Diego.
Contact: Madalene Herrera (714) 276-3993.
Type of Music: Rock, powerpop, pop, national acts, originals OK.
Club Capacity: 350.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape and bio
Pay: Percentage/negotiable.

ORANGE COUNTY**RADIO CITY**

945 S. Knott, Anaheim.
Contact: Jerry Roach or Nancy, M-F, 1-5 pm (714) 826-7001, 826-7000.
Type of Music: Straight ahead rock, new wave, rockabilly, ska, heavy metal, originals.
Club Capacity: 315.
Stage Capacity: 8-10.
PA: Yes.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Tape or live.
Pay: Negotiable.

THE WOUNDED KNEE

815 S. Brookhurst, Anaheim, CA 92804.
Contact: John Ewell. (714) 635-8040.
Type of Music: Upbeat country & oldies. Originals OK.
Club Capacity: 225.
Stage Capacity: 6.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call for audition.
Pay: Negotiable.

MISCELLANY

PRODUCER/PRODUCTION company, industry established, currently reviewing new artists that are unique and self-contained. Financial backing provided. Polished pros only w/Billboard 100 potential. Send cassette w/bio to: Spector Productions, 7000-340 Rolling Hills Estates, Palos Verdes, CA 90274. Sorry, no returns.

PROFESSIONAL TALENT Management is looking for stable, organized, all original songwriter/artist groups. Send demo tape, picture, typed lyrics, biography, SASE to Holman & Jason, P.T.M., Box 1504, Beverly Hills, CA 90213-1504. Replies will be made immediately thereafter.

ATTENTION MALE vocalists seeking a challenge of a lifetime—we are a class, original, melodic metal act with extremely high potential. This unit is a power trio of the ultimate combination with killer sound, songs and image. Seeking the male vocalist extraordinaire. Must be pro, serious, dedicated & have rocker image. Mighty-Zardash Productions. (213) 467-3744.

SEEKING STAGE MANAGER/sound technician, experienced, non union, must travel. Marsha, (213) 465-8218. 24 hours.
NEW HAT MUSIC Co. needs soloists & duos with original music for various recording projects, all styles. Send promo pack to: New Hat Music Co., 4959 Hollywood Blvd., Suite 77, Hollywood, CA 90027. ATTN: Jason Peri.

FEMALE KEYBOARDIST w/polysynth wanted for label video showcase and upcoming gigs. New wave, R&B group, exciting visual concept a la Prince, with powerful live show. Paid rehearsals. Dez, (213) 291-1380 or 299-8394.

T-SHIRT SALESMAN wanted for progressive fusion band w/upcoming college gigs. Negotiable salary. Tom, (213) 827-5380.

MANAGER WANTED for the Sandy West Band. (Sandy West formerly of the Runaways). Interested parties write: 1433 Santa Monica Blvd., Suite 229, Santa Monica, CA, 90404.

SONG MARKET

ESTABLISHED PRODUCER sks new wave rock for female vocalist. Send cassette and lyric sheet to: MKN, 12021 Wilshire Blvd., Box 297, L.A., CA 90025.

PRODUCTION COMPANY is considering outside material for recording project. Looking for pop and dance oriented songs. Send cassette to: World Wide Success Music, 4431 Finley Ave., Suite 7, L.A., CA 90027. No phone calls.

ESTABLISHED PRODUCER sks new wave/rock material for female vocalist, a la Mising Persons, Berlin, Motels. Send cassette, lyric sheets to: MKN, 12021 Wilshire, Suite 297, L.A., CA 90025.

GROUP SKS TOP R&B songwriter. Submit tape to: Decade Productions, 10125 West Wash. Blvd., Culver City, 90230. Tapes will be returned.

NEEDED: ORIGINAL tunes for female vocalist a la Pat Benatar. Submit cassettes to: Ron McCoy, 6525 Sunset Blvd., G-7, Hollywood, CA 90028.

BANDS ARE invited to submit original material on cassette for 24 track recording workshop consideration at the University of Sound Arts, 6525 Sunset Blvd., Suite G-7, Hollywood, CA 90028.

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

TO PLACE FREE AD

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

First, call (213) 462-3749, 24 hours a day, 7 days a week. Give the category number. Make your ad as brief as possible. All buy and sell ads must have a price. At the end, give your name and phone number (include area code).

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

NEXT CLASSIFIED DEADLINE THURS., SEPT. 22, 12:00 NOON

2 PA'S AND AMPS

- Fender super reverb with casters, xlt cond. \$285 David 213-241-6022a
- Fender super reverb amp, Rivera modified, \$300, Alan 213-760-0698a
- 4 Marshall stacks for sale, \$400 ea. obo. Peter 213-684-5245a
- Cerwin Vega bass cabinet model 36MS with 18" and 12" speaker. \$300 213-662-4397a
- Ampeg SBT preamp only. Sounds great. \$80 213-662-4397a
- Soundcraft console, 26 in., out. \$8000 213-306-2033a
- Complete 8 channel 200w Peavey PA stereo mixer w/ EQ w/ 2 SP-3 spkrs. \$900 213-400-8882a
- Peavey PA-600 mixer/amp, 210w output, reverb, EQ, antifeedback, ok cond. \$250. 213-224-8323a
- Music Man HD-210 amp, 130w, 2 10" spkrs, master volume, xlt cond, \$299. 213-224-8323a
- Lab series L5 amp, 2 12" spkrs, 100w, EQ, compressor, xlt cond. Tom 213-346-938a
- Car stereo 5 band graphic equalizer, 60w power amp. \$50 213-703-5150a
- 12 Shure SR-105V rack mountable power amps, 200w ea. into 4 ohms, \$150 ea. obo. 3 Shure SR-106 electronic crossovers, w/selectable crossover frequency, \$75 ea. obo. 213-379-2045a
- 2 ADC spkrs model 303AX, 24" high, \$90 pair (for home stereo) 213-703-5150a
- Marantz AM/FM stereo receiver, FM Dolby, model 2015, \$89 213-703-5150a
- Spkr system: 2 enclosures, both w/Altec 15", and 2 enclosures, both w/2 JBL 18000 Cabs by cabinet maker to factory specs. Sell: \$2200 obo. 213-379-2045a
- Keyboard/PA rack: Studio Master 8x4 mix-

- er, Yamaha P-2201 power amp, MXR digital delay, stereo bi-amp reverb, \$3000 incl flight covers and set of casters. 213-379-2045a
- Mitchell 212 sand cab, JBL, \$250. Furman parametric EQ pre amp, \$150. Paul 714-642-3399a
- Shure Vocal Master, gd cond, \$550, 213-960-8093a
- 1973 Fender Twin Reverb amp w/2 EV SRD spkrs, \$400 213-353-3790a
- Advanced Audio Designs bass and lead preamp, xlt cond, 3 band EQ w/ overdrive, \$100 each Jerry 213-316-3618a
- 64 Fender Bandmaster with D series JBL's, \$425 obo. Tascam model 3 mixer, \$775 obo. Tascam 244 portastudio, new \$985 obo. 213-339-7243a
- Karven bass bottom w/folded horn, 18" JBL, \$375 or trade for Marshall bottom. 213-684-5245a
- 100w Marshall half stack, mid-70s, gd cond, groove tubes, custom lan. \$900 firm Curt 805-522-4207a
- Reference stereo by Quadralflex, 60w power amp, turntable, 2 spkrs, and Concord top load cassette deck. \$375 obo. Inez 213-665-7495a
- Rockman II by Tom Scholz, 3 mos old, \$150. aft 5:30 213-651-2435a
- Zeus mini-amp w/built-in spkr and pre amp, extension spkr out and pre amp out, batteries or AC, \$60. 213-577-2049a
- Pre-CBS Fender concert amp, 4 10" spkrs, mstr vol and lts/switch added by Paul Rivera, gnt dist sound, gd rock amp. \$250 213-398-3552a
- Fender Bassman 10 w/clover, 4 10" spkrs, gd cond. \$325 213-989-5695a
- JBL cabs, each w/1 15" spkr, \$450/pr obo; 2 MOR horns, in case, \$425; Karven 12 chnl mixing board w/reverb, \$400. 213-795-2790a
- Crown 150 amp, perf cond, \$325 obo. Aaron 213-344-0552a
- Rockman II, exc cond, \$150. Mark Herrick 213-366-5804a
- Full equip for monitor system, w/Gauss ldsprks, 4 Crest poweramps 50w/chnl, and a 16 trk mxng brd. Price negotiable. 213-463-3406a
- Teac model 5 mixing board, exc cond, \$850 obo. Doug 213-508-6413a
- Dumble overdrive 200w head, w/reverb, \$110 obo. 213-842-9437a
- Tapco 2200 10 band stereo EQ, \$245. David 213-981-9398a

- Blamp mixer board, 16 chnl, 83 series, \$800. 213-463-3406a
- 3 TAPE RECORDERS**
- Teac 3440A 4 trk recorder complete with "pookie" system. \$600. Peter 213-684-5245a
 - Sony reel to reel TC399 w/ extras, like new, \$249 obo. 213-470-3556a
 - Tascam 244 portastudio, exc cond, wall manuals, \$800 obo. Jeff 213-343-7679a
 - Fostex 250 Portastudio, w/Dolby in or out, built in mixer, \$850. 213-463-3406a
 - Teac reel-to-reel, A2300S, \$300. 213-858-7417a
 - Teac 3440 4 trk tape deck w/DBX RX9 noise reduc, xlt cond, 9 mos old, \$1195. Joel, 714-840-4745a

4 MUSIC ACCESS.

- Deltalab Effector 1024 digital delay, unused, \$450. Alter 5 pm, Clive 213-389-3902a
- Roland digital sequencer, CSQ 600, xlt cond. \$450 obo. New in box. 213-666-521a
- Roland RE 201 Space Echo, like new, \$250. Gary 213-769-976a
- Wanted: Hardshell case for Gibson 335. Old hardware. 213-684-5245a
- Peterson strobe tuner, model 400, factory rebuilt, well cared for, \$150 obo. Morley volume/wah pedal, \$50 obo. Tolex: enough Fender "Albino" color for 4 spkr enclosures, \$30 obo. 213-379-2045a
- Justina quartz guitar tuner, new, in box, \$40. 213-960-8093a
- TR606 drum machine, \$225. Loren 213-204-2984a
- Boss comp/limiter, \$40. Anvil cs for Les Paul, \$130. 213-353-3790a
- Samson wireless unit, just factory serviced, \$150. MXR Distortion Plus, \$20. 213-392-8160a
- Marshall casters, 1 set, \$35. Boss chorus, CE-2, \$75 or trade for Boss delay, DM-20. 213-684-5245a
- Wanted: hardshell case for Gibson 335. Older style. Also: Anvil case to fit 2 Tascam 5b mixing boards. 213-684-5245a
- Fender Blender gtr device, \$15. Keith 213-737-5416a

5 GUITARS

- Gibson L6S, solid body With case \$275 213-846-0485a
- B.C. Rich Mockingbird 1981, good shape with hardshell case, \$450. Xavier 213-851-4676a

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□ Rickenbacker, with nice case, very good cond. \$450. Jeff 213-450-7792a
 □ Yamaha 12 string, \$250. Dave 213-797-7175a
 □ Charvell custom strat, only 5 made, striped exotic wood, butcher block body, fast maple neck, 2 pickups, vibrato, Schallers. \$1400 value, will sell \$550. 213-654-4908a
 □ Fender precision bass, sunburst with rosewood fingerboard, jazz pickups, plays mono or stereo. \$375 213-662-4397a
 □ Martin guitar, model F-10, w/cs, \$900. 213-763-3671a

□ Guild D-40 acoustic, gd cond, bone nut and bridge. Rick 213-785-5816a
 □ Guitars, amps, PA accessories, effects boxes, cheap. Curtis 213-905-4533a
 □ Very nice German fiddle, inlaid w/abalone, very nice tone, \$900. Paul 714-642-3399a
 □ 1957 Fender Mustang, mint cond, \$325. Jimmy 213-274-1364a
 □ 1961 Gibson 345 stereo w/orig PAF PUs, cherry finish, xlt cond, \$1300. 213-662-3990a

□ Gibson Flying V, good cond, walnut finish, case, \$500 obo. Leave message 213-227-8573a
 Charvell, strat shape, maple neck, candy purple, single Seymour Duncan JB model pickup, vibrato, xlt cond, hardshell case \$425. 213-506-6901a
 □ 1962 Gibson ES175, hollow body, 2 PUs, natural finish w/hsc. \$700 Jim 213-396-7373a

Handmade Lane Moeller 6 string Drednought, 12 string acoustic guitars, Brazilian rosewood, inlay, both numbered, with cases, top quality for live and studio, \$3500. 213-244-2453a
 □ Dean Z, Explorer type body, blk w/white binding, mint cond, \$850 or trade for Gibson dbl neck. 213-684-5245a
 □ Seville gtr, Fender copy, made in London, PU wiring by Seymour Duncan, maple neck, sunburst finish, gd cond, \$220 obo w/cs, Jesse 213-255-3605a

1965 Fender Bronco, red solid body w/one PU in bridge pos, rosewood neck, Fender cs, \$150. 213-577-2049a

Gibson Flying V, gd cond w/walnut finish and cs, \$500 obo. Lv mess. 213-227-8573a

Gibson Les Paul Deluxe, mahog body and neck, ebony fingerboard, exc cond, w/cs, \$350. Mark Herrick 213-366-5804a

Gibson 3 PU Les Paul Custom, blk and gold, \$550 obo. 213-881-1847a

Martin acoustic guitar D-20A, exc cond, superb sound, \$700 obo. 213-858-7417a
 1965 Gibson ES 175D w/cs, hollow body, 2 PUs, sunburst, xlt cond, \$850 obo. David 213-856-9301a

Carlos 6-str acoustic w/soft cs, gd cond, \$125 obo. Aft 11 am 213-841-5642a
 Les Paul recording gtr w/hi and lo impedance PUs, exc cond, cs, \$450. 213-534-3256a
 Fender P-bass, vintage white w/maple fingerboard, newly refretted, \$300. Ibanez Road Star 924, birdseye maple top w/24 frets, \$450. Hal 213-348-7876a
 □ Gibson ES 175, 2 humbucking PUs, natural finish, \$700. Jim 213-396-7373a

6 KEYBOARDS

Casio tone MT30, 22 instrument settings plus tone memory, xlt cond, used in home only. \$100 213-876-2405a
 Crumar T-1 organ with anvil case and Leslie, \$1000 obo. Eric 213-937-4316a
 Yamaha CS40M synthesizer with road case, like new, \$950. Rhodes 73 stage, \$450. Crumar Roadrunner piano, road case and extra keyboard, \$400. Hohner Clavinet C, \$300. Eric 213-906-9720a

Wanted: Wurlitzer piano in xlt cond. Jim 213-858-7629a
 □ Roland RS-09 strings/organ ensemble, perfect cond. \$399 213-224-8323a
 Prophet 5 with Anvil case, revision 3.3, 5 mos, new, under warranty, \$2500 213-397-6819a
 Fender Rhodes 88 w/2 twin satellite spkrs, completely customized, \$1500 213-397-6819a
 Yamaha CP 80 grand piano, well cared for, w/light cs, \$4300 Dyno-My-Piano Rhodes, EQ and suitcase preamps, shielding and split top, rebuilt action, converted to stage, exc cond, holds 3 keys, like new, \$200 obo 213-379-2045a
 Moog Prodigy, xlt cond, \$250. 213-960-8093a
 Upright piano, beat up but plays well, gd for practice, \$250. Bill 213-392-8160a
 Vox Jaguar organ, \$200. 213-892-7473a
 Korg Polysix Synthesizer, 9 mos, old, perfect cond., \$850 Bob 213-888-4828a
 Prophet 5 w/cs, \$2000. Yamaha CP30 electric piano, \$750. Crumar Performer string unit, \$350. Hohner Clavinet, \$375 213-277-8044 xt D44 1982 Heltinstill acoustic/elec piano, perf cond, \$1750. 213-766-3276a

Casio Tone 7000 w/12 rhythms, 20 instruments, 4 chnl recording, top of the line, still in box, \$600 Kathy 213-591-1548a
 Hammond B-3 organ w/pedals, bench, dollies, Leslie 122 w/JBL K140, Fisher reverb, independently powered bass sustain unit, elf loop and other mods. All work by Keyboard Products, gtr sound, \$2500 213-397-1546a

□ Univox Organizer, Leslie 147, preamp and snake, \$500 obo 213-657-7439a
 □ Rhodes 73 Stage w/cover, real gd cond, \$725. 213-989-5695a
 □ Fender Rhodes Suitcase 88, \$600. Eric Sclar 213-838-4180a
 □ Yamaha Portasound keyboard, 44 keys, F-C, orchestra tones, effects, sustain, has everything, cs incl. Price negotiable. 213-463-3406a
 Yamaha CS60 polysynth w/press sens. keys, exc cond, \$900 obo. Doug 213-508-6413a
 Chopped B-3 Hammond w/760 Leslie spkr, dollies, pedal board, gd cond, \$1800 obo. Aft 11 am 213-841-5642a

□ Roland RS09 polysynth, strings and organ, exc cond, \$390. 213-534-3256a
 □ Fender Rhodes, Stage 73, 6 mos old, rarely used, w/chorus pedal, \$700. 213-558-0483a
 □ Yamaha CS40M synth, w/road cs, programable, \$950; Rhodes 73 stage, gd cond, \$450; Crumar elec piano w/road cs and extra keyboard, \$400; Hohner Clavinet C, \$300. 213-906-9720a

7 HORNS

Alto sax for sale. \$1800 obo, eves only. 213-935-8409a
 Armstrong silver-plated flute, mint cond, \$175. Valerie 213-706-2124a

8 PERCUSSION

□ Paiste 2002 22" china. Xlt cond, cost \$450, sell \$225; Suzuki and Ogato wood percussion instruments, not avail in U.S., 3 for \$200. 213-450-8329a
 Ludwig set, white, dbl bass w/4 toms, snare, 9 Zildjian cymbals, Anvil cases, Hercules hdwre, many extras, one yr old, \$2300. 714-788-4548a
 Paiste 18" cymbal, Formula 602, China tight, \$100 or trade for Boss delay. 213-684-5245a
 1983 brand new chrome Slingerland, 6, 8, 10, 12, 13, and 14" concert toms, 16 and 18" floor

toms, 14x24 and 16x26 bass drums, all hdwre, \$1200 213-396-1889a
 □ Ludwig 10 pc chrome over wood, dbl bass, cstm kit. All heavy duty cases. \$2000. Brian 213-343-5376a

9 GUITARISTS WANTED

Acoustic guitarist/vocalist/songwriter wanted for unique, high energy, modern folk rock quartet. Influenced by Costello, Roches, Jonathan Richmond, Simon & Garfunkle, the Clash. Jeff 213-393-4633a
 □ Female guitarist/vocalist wanted to join with male guitarist/vocalist to perform in showcases, etc. Wade Kelly 213-464-8810a

Lead guitarist wanted, musical, innovative, into Sunny Ade, Talking Heads 213-659-8270a
 Guitarist and bassist wanted w/vocal ability for new wave group. Have studio and indy record deal, currently recording. 213-371-5793a

Lead guitarist needed for melodic hard rock band, must have intense power, New York Dolls-style image. 213-506-6901a

Guitarist wanted for metal wave band now forming. Must sing lead vocals and have original material. Image important. Pros only. Kax 213-389-6996a Hershy 213-667-0505a

Lead guitarist wanted, into Talking Heads and Sunny Ade. Must be melodic and innovative and play slide. 213-659-8270a

Ld guitarist w/rhythm for heavy metal band. 213-738-7260a

Ex-Dokken ld guitarist sks guitarist for rhythm slot. Serious pros only 213-244-9151a

Ld guitarist, ld vocalist wanted by versatile T40 band, gd vocal range. pros only. Michael, eves 213-516-7261a

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L.A. SONGWRITERS SHOWCASE

WEDNESDAY SEPT. 21, 1983
 7:00 PM Interview with *Craig Leon* who has produced the Ramones, Rodney Crowell, 45 Grave, the Bangles.
 7:45 PM Cassette Roulette—critiques by *Flip Black* of Lou Levy Music. Needs rock, pop, R&B.
 8:30 PM Live Performance by *Choir Invisible*—progressive rock.
 9:00 PM Pitch-A-Thon—*Craig Leon* looking for new, unusual acts for Polygram production deal. Pop to electronic to Revivalist rock.

WEDNESDAY SEPT. 28, 1983
 7:00 PM Interview with *Willie Dixon*—The blues legend who revolutionized blues and rock. Wrote "Spoonful," "Hoochie Koochie Man," "Seventh Son," and other classics.
 7:45 PM Cassette Roulette—critiques by *Dale Kawashima*. Needs pop, rock, R&B for new company.
 8:30 PM Live Performance—by *Danny Peck*. Political folk, funk, rock.
 9:00 PM Pitch-a-thon—*Bumps Blackwell*, legendary writer/producer has produced Ray Charles, Loretta Lynn, Dylan. Needs positive, moral spiritual tunes, musically like Culture Club, Prince, for *Little Richard*. Also country/pop for female artist.

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Female guitarist wanted by female rhythm section. Attitude more important than exp. Stacy Williams 213-752-4446
 Ld guitarist wanted by female vocalist/lyricist to form orig R&R band. Must be strong writer, serious pros only. Rebecca, eves213-557-1476a

9 GUITARISTS AVAILABLE

Guitarist looking for original band reggae, rock, fusion. Mark 213-379-2975a
 Serious lead guitarist, 21 yrs old, seeks to join high caliber hard rock band. Xlt equip, pro attitude. Influenced by Van Halen, Ratt, Mark 213-937-6539a
 Lead/rhythm guitarist, play all styles, read, seeking to join band. Background vocals. Bill Jordan 714-549-3626a
 Rhythm and blues, funk pro guitar player, 30, avail. Vocals: baritone to 2nd tenor. Sks band. Color blind. David 213-634-3649a
 Ld guitarist, 22, female, w/10 yrs exp, sks active orig band. Very versatile, pro stage pres, writing ability, rock based, serious only. Linda, alt 4 pm 714-495-4688a
 Lead/rhythm guitarist, songwriter, vocalist, xlt to work with, great chops. Heavy metal, Top 40, classical, jazz, originals. Top gear, studio & stage experience. Available for working or soon to be working band. Jef 213-644-6642a
 Guitarist seeks established L.A. band, must be full group for gigs, video etc. Mainstream rock, 17 yrs experience, references. David 213-651-1904a
 Black heavy metal guitarist avail. Pros only check this space. ASCAP. Fred 214-693-8867a

Blues guitarist and old R&B, Berklee grad sks band. 213-828-9651a
 Guitarist a la Jimi Hendrix, Neil Schon, Eddie Van Halen, sks solid band. Phil, alt 5 pm 213-708-0135a
 Rhythm female guitarist, exp in band, have own orig songs, 21 yrs old, sks orig rock band. Lisa 213-465-9450a
 Versatile and dependable lead guitarist, age 28, w/ xlt equipment, transportation sks working or soon to be working situation. R&B, R&R, C&W, Top 40 Robert 213-820-6408a
 Ld guitarist/ld vocalist, road & studio experience, seeks Top 40 show band, all styles of pop music. Read, good equipment, image, transportation. Stuart 213-983-0737a
 Guitarist/songwriter, w/LP credit, xlt equip, strong visual image, can dbl on keys and vocals, sks commercial hard rock band. Pros only. Brad Wilson 213-656-5227a
 Pro guitarist also ld vocals avail. Modified Marshalls, Gibson, etc. Pros only. 213-684-5245a
 Ld guitarist sks working T40, casual or recording band. Exp, equip, sings, pro attitude, serious only. David 213-789-7878a
 Ld guitarist w/xlt equip, rehearsal space, sks orig metal band, serious only. Denny 213-795-2790a
 Studio calibre, self-contained guitarist/composer sks rock or progressive hard rock band, copy or orig. Have many tapes, orig, equip, trans, contacts. Free to travel. Russ alt 5 pm 213-781-3677a
 Guitarist sks all orig rock act or musicians for KMET, KLOS format, seasoned pros only. Jeff 213-763-3526a
 Aggressive, top name ld guitarist from Philadelphia w/origs sks powerful band w/hard driving or heavy metal commercial edge. Serious

only, Mark alt 4 213-303-1024a
 Guitarist w/road and recording exp sks modern rock band, pro equip and strong harmony vocals. Ron 213-982-6791a
 Guitarist sks working casual or country band. 213-367-4813a
 Guitarist sks T40 working band. Exp w/live and recording, sings, pref pop-rock, seasoned players. 213-345-1916a
 Guitarist avail, all styles, reads music, backing vocals, exp in composition, arranging, recording, touring. Infi: Carlton, Metheny, Ford, Lukather, etc. Pros only. Stan 213-700-7826a
 Guitarist sks orig or T40 band, modern image and style, 16 yrs exp, sings, gd equip. Steven 213-653-2476a
 Ld guitarist/vocalist, 12 yrs concert, recording exp sks working T40 band. Kevin 213-392-4246a
 Strong, versatile guitarist sks working or directed band. Reads, writes, arranges, sings. Own PA. Al 213-780-0245a
 Ld guitarist/vocalist/songwriter with 14 yrs stage and studio exp, sks working T40 band, MOR, or country band. Own transport and lots of equip. Michael 213-893-9229a

Rapid Fire needs bassist. Band is San Fernando Valley based, 18-23 yrs old, great image, attitude, backup vocals. Serious only. After 2 pm, Kevin 213-993-2315a
 Bassist wanted, into Talking Heads, Sunny Ade, and Pastorius. 213-659-8270a
 Bassist needed for immed work: orig rock and roll, rockability, new blues. Have single breaking. Pros only. 805-252-2759a
 Ex-Dokken ld guitarist, Greg Leon, sks bassists for commercial hard rock project. Serious pros only. 213-244-9151a
 Heavy metal Christian bass player wanted by HM band. Alt 5 714-545-2927a
 3 pc band in Pasadena area sks bassist, heavy funk rock sound. Luano or Tyrone 213-797-8049a
 Bassist/vocalist/composer wanted for concert-oriented rock band. Should be styled after Gaddy Lee, Jack Bruce, Jeff Berlin, John Entwistle. Gigs and other opportunities pending. Russ 213-781-3677a
 Bassist wanted for T40 rock band, Infi: Benatar, Pretenders. Attitude more important than exp. Alt 4 213-356-2289a

10 BASSISTS WANTED

Bassist needed for original pop rock band. Must have experience and team spirit. Hard workers only. Orange County area. Paul 213-920-7374a
 Christian rock and roll band looking for Christian bassist. Must have equipment, transportation, ready to go. Mike 213-644-8011a
 Bassist needed for L.A.'s only new wave/swing band. Recording with major producer, gigs soon. After 5:30, Brad 213-465-9249a
 Bassist/lead vocalist wanted to join original melodic hard rock group. Must have concert equipment, vocal and writing capabilities, stage presence. Fulltime pros only. Audition SIR Studios. White Lightning Mgmt. 213-854-3635a
 Young versatile bassist btwn 21-25 wtd by versatile guitarist to do originals, some copies. Mainline rock, South Bay area. Jef213-644-6642a
 Bass player needed for estab, country-punk band, must sing backup and understand country bass. Serious only. Ryan 213-874-7897a
 Bassist needed for melodic hard rock group, must have intense New York Dolls style, star image. Producer waiting. 213-506-6901a
 Bass axe with boom wanted for original militant rock. Theatrics, EQ, experience a must. Custer 213-657-5207a

10 BASSISTS AVAILABLE

Former Hellion bassist seeks pro heavy metal or high energy rock act. Have excessive amounts of equipment with volume. Brian213-780-0113a
 Bassist/vocalist, 25, seeks working or near working band. Experienced and dependable. Jim 213-379-8009a
 Top notch bassist w/much exp avail for working T40 band. Very reliable and easy to work with. 213-845-2097a
 New music bassist available to complete pro originals group. Pros only, self-contained. Benjamin 213-828-5292a
 Bassist/drummer duo sks hot band, 16 yrs experience in variety of styles, including metal, wave, reggae, R&B. Vocals, ready to work. Will separate Hershyll 213-667-0505a
 Kax 213-389-6996a
 Bassist/songwriter sks others into PIL, Jah Wobble, mature but fun music. Steve 213-780-4389a
 Bassist, 13 yrs exp, jazz, funk, R&B and rock sks band going to Japan only. Atlas Fisher 213-902-0201a
 Jazz bassist, 26, electric and acoustic bass, sks working band, serious pros only. Fred 213-657-4949a
 Star quality bassist capable of grt solos, long hair, grt stage show, toured Europe, States, sks hard rock group w/ideal or musicians. Last group, GL Invasion. Chuck, alt 6 213-823-7837a
 Bassist/keyboardsist sks modern pop/new wave band, sings, dbls on guitar. Paul, eves. 805-987-5357a
 Female bassist/singer/songwriter, w/gd stage pres and positive attitude sks orig pop band, pref w/other females 213-461-7526a

11 KEYBOARDISTS WANTED

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Female keyboardist needed for trio, contemporary rock, soft rock. Immediate work available. 503-965-6963a
 Female keyboardist/lead vocalist wanted for traveling working band. Carlos 213-463-7142a
 Wanted: keyboard/synthesist/vocalist. Contemporary rock, major label, mgmt, airplay. 213-276-3391
 213-477-6628a
 Keyboardist needed for female vocalist forming duo for pop, standard and show tunes. Ron 213-856-8178a
 Multi-keyboardist wanted for lounge act. Sandy 213-661-6356a
 Keyboardist/vocalist wanted for rock group under the direction of Steve Vai for recording and gigs. Marly 213-362-9154a
 Wanted: keyboardist/synthesist to form two keyboard group. 213-760-0172a
 Female keyboardist/synthesist wanted for pro female band. Must be able to sing backup vocals, tour, and record. Amateurs welcome, but stage exp pref. Bef 11 pm 213-986-8857a
 Wanted: female keyboard player w/eq and backup vocal ability. Paul 213-559-9198
 or John 213-645-7378a
 Keyboard player w/strong id voice wanted by bass player w/strong id voice to form T40 lounge duo. Bob 213-392-2385a
 Wanted: keyboardist/vocalist w/eq up to form duo. T40, R&B and orig. Aft 5:30 213-508-8267a
 Radio Bandits sk keyboard player for recording and performance. 213-515-4780a
 Int'nat'lly successful recording group sks keyboardist/vocalist. Pam 213-938-5186a

11 KEYBOARDISTS AVAILABLE

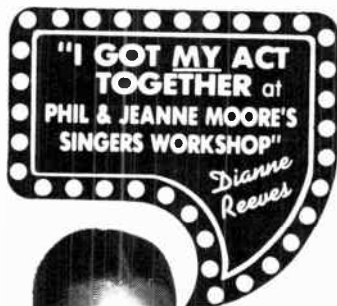
Synthesist/keyboardist available. Have equipment, transportation. Will travel, 16 yrs experience. After noon, Joe Harnell 213-838-9265a
 Modern, tasteful keyboardist w/exp, equip, vocals and image. sks new wave or techno pop band w/mgmt, label interest, or backing. Ron 213-534-3256a

12 VOCALISTS WANTED

Male vocalist/frontman, Dio, Dickenson influenced, wanted by pro melodic heavy metal band with studio and PA. Image a must. Darryn 213-913-2406a
 Female vocalist wanted for original project. Strong stage presence, writing chops a must. Age 21-26, experienced only. Influenced by Simple Minds, Talking Heads, Yaz. Eric 213-937-4316a
 Male lead vocalist needed to complete melodic hard rock/metal band. Modern image, good range, pro attitude a must. Have rehearsal space and PA. Influenced by Van Halen, Judas Priest. Mike 213-768-6262a

Female vocalist wanted by Dawn Productions to record a new album of dance and popular material. Must be attractive, blond, 21-28 yrs old. Send photo, resume, cassette to 6661 Wilbur St., Unit 24, Reseda, CA 91335; Attn: Moustafa 213-344-3972a
 Attractive female vocalist wanted for recording project. Rock, new wave original material. Pros only. 213-299-0087a
 Lead vocalist/frontman wanted by all original heavy metal drive band Widow. Rich range and image. Have many connections. Lee 213-837-4672a
 213-463-7724a
 Kurt
 Male lead vocalist wanted to join original melodic hard rock group. Must have powerful vocal skills a la Lou Graham, and Robert Plant, writing ability, stage presence. Pros only. Audition SIR Studios White Lightning Mgmt. 213-854-3635a
 213-942-7720a
 Metal vocalist wanted. Dio, Dickinson influences. 213-854-3635a
 Male id frontman w/powerful high tenor voice, dynamic stage pres, and young image, wanted for very strong band. 213-348-7876a
 High energy female singer wanted for established hard rock/heavy metal band. Must have range, looks, durability. Have management. 213-342-1977a
 Creative frontman needed for powerful HM band. Strong voice, originals, pro minded. Rehearse San Dimas. Steve 213-358-7766a
 Music Lab Productions sks black female R&R vocalist. Must be very attractive and willing to work hard. Send pix and audio tape to: Music Lab Recording Studios, 1831 Hyperion, Hollywood, CA 90027.
 Male vocalist needed for orig rock and roll band doing some cover work for upcoming club engagement. Rehearsal in Anaheim area. Dave 714-535-6345a

Wanted immediately: outstanding female id vocalist for exceptional, hard hitting, melodic, commercial rock group. Great material w/strong performance orientation, mgmt and connections. Talisman Mike 213-732-9269
 or Tim 213-448-5146a
 Estab hard rock band sks young male vocalist, serious only. 714-595-1315a
 Hi energy melodic rock band sks frontman/vocalist w/good image and style. Have co, interest and airplay. Gary 805-644-9316a
 Male id singer w/unique voice and/or bass player wanted for orig modern recording band. Send tapes and pics to: Arachnid T, Inc., 16255 Ventura Blvd, Ste 710, Encino, CA 91436.



Harmony singer/rhythm guitarist needed for soon to be working orig band, the Silver Tears. Infl: Lennon and psychedelic. Mark 213-508-7728a
 Lead vocalist wanted for orig rock band, must have Hi C range, exp and team spirit. Paul 213-920-7374a
 European style heavy metal band sks male id vocalist w/tech ability and star image for 2nd album and tour. Mark or Bill 213-761-8482a
 Female vocalist needed for dance music project. Gd visual image and studio exp important. Robert 213-451-3995a
 Dynamic female vocalist or hi range male vocalist wanted for rock band. Must write lyrics. A. Rojas 213-334-3753a

12 VOCALISTS AVAILABLE

Lead female vocalist available for gigs and backup work. Karen 213-451-3995a
 Female vocalist available. Pop, C&W, with many studio hours. 213-905-0232a
 Lead female vocalist sks working band. Karen 213-451-3995a
 Female vocalist available, prefer blues, blues/rock, R&B. Bonnie Raitte style strong vocals. Days. Val 213-553-8526a
 Female vocalist sks new wave rock band, currently working. Great stage pres. 213-760-3972a
 Female id singer sks working band. Vicki 213-235-4538a
 Male id vocalist/frontman w/great image, label experience, video, seeks image-conscious melodic hard rock/metal unit with business together, with deal or close. 213-506-6901a
 Female id vocalist/synthesist w/Synergy sks working Top 40 new wave band. 213-316-3618a
 Female vocalist sks keyboardist to do originals and others. After 6. Bea 213-202-1696a
 Female vocalist sks R&B and R&R band. Theresa 213-392-7164a

Female vocalist sks working new wave Top 40 R&R or reggae band. Diane 213-399-1645a
 Female vocalist available for demos in exchange for studio time. 213-874-2032a
 Lead female vocalist available for MOR, country casuals, 1 & 2 nighters. 213-874-2032a
 Female vocalist wants to sing backup for established recording and touring group. No heavy metal, punk. Any other style. Experienced, pro attitude, reliable, able to start immediately. 213-244-2453a
 Female Caribbean lead singer/rhythm guitarist/lyricist seeks serious reggae band. Must be dedicated. Have connections. 213-468-0822a
 Female vocalist/songwriter sks T40 band in to rock, funk, pop, R&B. Good stage performance and pro attitude. Origs OK. Aft 7 pm, Tues, Thur, and wkends. 213-731-0788a
 Hot rock and roll female vocalist sks strong melodic R&R band. Must be pro. Have van, PA, exp, looks, oice, writing ability. 213-761-3735a
 Hot vocalist w/killer orig, stage and studio exp. sks group. Vinnie, aft 5 213-760-6694a
 Powerful male bar/tenor avail for pop, rock, ballad, country band. No HM. Dbl on gtr, keys, writes. Scot 213-820-0663a
 Pro female vocalist sks orig group or project, id or backup, has studio, concert exp. Rose 213-850-5888a
 Male singer sks keyboard accompanist in jazz club style Lee 213-278-1154a
 Hot female vocalist sks top notch melodic band. Lv mess 213-479-0518a
 Singer/guitarist, 27, sks working pro T40 rock variety act Recording, travel, OK, B.M degree, reliable, exp Gary 714-662-1972
 or 213-392-2442a

13 DRUMMERS WANTED

Drummer wanted by original rock band with rehearsal space and management. Must be strong, versatile, serious. Eric 714-846-2603a
 Simmons drummer wanted for orig band w/12 inch sgl and video. Tour and recording in fall. Jim 213-202-0140a

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Drummer wanted for melodic hard rock group. Lead-footed with good feel and xlt timing and big drums. John Bonham, Carmine Appice sound. Fulltime pros only. Audition SIR Studios. White Lightning Mgmt. 213-854-3635a

Creative drummer wanted for humorous rock and roll band w/Mei Brooks meets Alice Cooper image. Mark 213-677-1801a

Double kick stickman wanted to play original militant rock. Theatrics. EQ. experience a must. Cutter 213-657-5207a

Scorchier needs visual drummer for original metal band. Ronnie 213-864-6932a

Drummer wanted for orig pop-rock band, for recording and gigs. Lv mess. 213-860-9802a

Drummer wanted, currently playing T40 gigs. w/ongs. Mike 213-333-7233a

Radio Bandits sk drummer for performance and recording. 213-515-4780a

Pro percussionist/drummer with timbales, congas wanted for unusual modern funk group like Talking Heads or Shrekback Lv mess 213-440-1774a

Drummer needed w/feel for groove and accent. Knowledge of modern rock concepts. Idle Hands. 213-760-7054
213-704-0128a

13 DRUMMERS AVAILABLE

Drummer with gold record seeks experienced image oriented group. Heavy back beat, simple, tasteful. Over 25 years old, please! 213-656-9496a

Drummer seeks steadily working funk/rock/reggae band. Studio and stage experience. Pros only 213-671-0603a

Drummer with major label references seeks excellent original and Top 40 group. Lead, backing vocals. Mike 213-788-4018a

Latin percussionist available. Congas, timbales. all styles, 8 yrs experience. John 213-255-8876a

Creative drummer seeks modern rock band. Very experienced. Paul 213-506-6495a

Hot female drummer, 21, with vocals, seeks working casual/Top 40 rock band. Have many years experience, excellent equipment and stage presence. Suzanne 213-327-2130a

Drummer/vocalist, 25, seeks working or near working band. Experienced and dependable. Jim 213-379-8209a

Drummer with 12 yrs experience seeks working band. 213-380-5127a

Experienced drummer, versatile in all styles.

very solid, looking to join working band. Larry Anderson 213-980-4843a

Drummer with 15 yrs experience looking for working rock new wave band, pros only 213-760-3972a

Drummer/lead vocalist, 30 yrs old, 18 yrs experience seeks steady Top 40 group. Up on current rock, new wave, Top 40, will travel, road work ok Jay 213-982-4239a

Drummer, 19 yrs old, sks other beginning musicians to form R&R heavy metal band, no pros. Terry 213-255-5472a

Hard rock dbl bass drummer w/stunning image, dynamic appearance and strategy to take it to the top sks band w/rehearsal space in West L.A. area. Mark 213-552-4974a

Drummer/bassist duo sks hot band, 16 yrs experience in variety of styles, including metal, wave, reggae, R&B. Vocals, ready to work. Will separate Kax 213-389-6996 Hershey 213-667-0505a

Pro drummer, good looks, stage and studio experience, sks original band of musicians into funk, R&B. Eves 213-204-2567 Days 213-306-4319a

Percussionist, plays congas, timbales, vibes, xylophone, bongos, African and Latin perc, sks working band. Steven McGill 213-484-0666a

Drummer sks band. Pro, has exp playing T40, demos, casuals, lounge gigs. 213-761-0363a

Drummer sks band. Country rock, C&W, '50s and '60s R&R. Solid, straight ahead player. Frank 213-960-8093a

Drummer sks T40 rock act. 10 yrs pro exp, self contained, business minded, travel OK. 213-834-0329a

Drummer, much pro exp, strong, versatile player, gd equip, also sings, sks working T40 band. Barry 213-982-7373a

Ex-Isisted Roots drummer sks orig band w/diverse infl. Gary 213-556-3243a

Drummer w/gold record, int'nat'l touring and recording exp, sks image oriented group. Heavy backbeat, emphasis on simplicity and taste, over 25 please. 213-656-9496a

Pro drummer w/many years exp in concert and recording sks working modern rock band w/mgmt and label. Very solid, hi energy style, exc equip and trans. Sonny 714-994-2136a

Drummer w/studio and stage exp sks orig band, infl. Journey, Toto. Stan 213-889-0655a

Drummer, simple, solid, creative, all styles, sks working club or casual band, 10 yrs exp. Kevin 213-352-3408a

Highly visual drummer, infl: Mitch Mitchell, Ronald Shannon Jackson, sks no wave band w/vocals. Marco 213-766-8394a

Pro drummer, gd looks, stage, studio exp, xlt sound sks orig band or musicians into R&B and funk only. No rock. Kevin, days 213-306-4319
213-204-2567a

14 HORNS WANTED

Pro horn player, trombone, sax or trumpet, needed for unusual modern funk group like Talking Heads. Stage exp, gd image, trans, and time all necessary. Lv mess 213-227-8573a

Jazz, Latin sax player who reads wanted by pro keyboardist/vocalist to form group. Dbling on flute a plus. Lv mess w/Mindy 213-466-9157
or Noel 213-980-0596a

14 HORNS AVAILABLE

Sax player, all saxes and flute, vocals, keyboards, sks working, recording band. Much stage and studio exp. Serious pros only. 213-433-9753a

Saxophonist avail, Berklee trained, East Coast exp. Bob 213-306-9838, xt 169a

15 SPECIALTIES

Oriental female vocalist wanted to sing backup. Attractive, alluring appearance, image conscious, for chic solid original dance band now recording. Must have tape, photo preferred. Alan 213-848-7837a

All female pro established band doing originals and Top 40 seeks good management. 213-973-8980a

Singer/songwriter seeks keys, bass guitarist, lead guitarist, lins to showcase my recorded songs, make videos, go for contract. Van 213-474-5711a

Mgmt wanted by AOR rock band. Have songs and image. Eric 213-756-9612a

Wanted for new music group: bassist, funky and melodic w/modern image, bass synth skills; keyboardist/synthist w/poly/synth. Infl: Culture Club, Prince, Wham Paul 213-850-1641a

Keyboardist and bassist needed for Missing Persons type orig new wave rock band. Pros only. 213-299-0087a

Beverly Center French restaurant seeks accordianist to play traditional French tunes. Scott 213-659-3149a

Violinist/celloist and/or electric flutist wanted for expressionist ensemble with new music overtones. 213-223-8849a



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Rock bassist, drummer, possible keyboardist wanted with rehearsal space in South Bay area to form group with talented guitarist/singer/songwriter. Originals, copies. Have gigs, studio contacts. **Jeff** 213-644-6642a

Jazz/classical/pop guitarist looking for duo situation with either keys, guitar, bass, percussion or vocals. **Jeff** 213-644-6642a

Experienced person wanted to work w/songwriter/producer/arranger. Must have knowledge of dance music marketing and promotion, pref w/label exp. **Robert**, lv mess, 213-657-5841a

Christian musicians needed for new mass in Covina area. Need bass, keyboards, drums, singers, contemporary and versatile. **A. Rojas** 213-334-3753a

Local group w/orig tunes sks mgmt. **John** or **Wayne** 213-923-5902

Female vocalist & bassist/drummer sk pop working band. Have toured w/many top names. Seasoned players only. **Rod** or **Dee** 213-803-6356a

Female singer, drummer, both looking to join working new wave rock band. 213-760-3972a

Rock electric violinist, multi-effects, unique, avant garde, add new pizzazz to your group. Vocals, motivation. **Paul** 714-642-3399a

Estab rock star, ex-heavy metal, ex-pop, ex-psychedelic, sks innovative, bold musicians for gigs and recording. 213-399-2497a

Classical guitarist wanted by flutist for duo. **Dick** 213-399-7457a

Guitarist/bassist/songwriter . 37 yrs old, wants to form humor oriented group leaning toward country, but all styles ok. Pros only. **Mickey James** 213-343-4377a

Lead guitarist and singer or one of each wanted for working Top 40 and original act. Pros only. **George** 213-462-0343a

Female singer/artist sks bassist, lead, keyboard/double fiddle, guitar for country casuals. Prefer singers. 213-874-2032a

Female vocalist MOR, rock, and country will exchange vocals for studio time. 213-874-2032a

Bassist, keyboardist, guitarist, lead vocalist wanted for R&B music. **Dewitt Colbert** 213-298-4550a

1930s nightclub act seeks hornman for specialty numbers—torch, jazz, blues. 213-399-2497a

Pop band sks bassist and guitarist. 9-5 213-820-2511a

Singer/songwriter/guitarist, w/financial backing sks synthesist and rhythm guitarist. Must sing backup for modern pop-rock band. Equip, image and attitude a must. **Rick** aft 5:30 213-276-5819a

Female vocalist, bassist, female guitarist and drummer w/big kick and snare sound wanted for orig new wave band, infl: Berlin, Duran, Bowie. **Missing Persons**, **Mick** 213-342-8747a

Manager w/good attitude and ideas wanted by orig rock act w/female ld vocalist and hit potential material. 213-313-1583a

Musician sks pro female band, into Prince, Vanity 6 concept. **Keith** 213-737-5416a

Female drummer sks ld guitarist and keyboardist for country rock/gospel band. M/F. Dedicated musicians only. **Rebecca** 714-970-6769a

Female new wave music group, self-contained writers, w/concept, sk hot new wave producer w/hip ear and style. **L. Green** 213-465-3869a

Czech guitarist, songwriter and bassist sk drummers and keyboardists to complete band. Programmable key equip a must. **Drummers** into Phillips, Bozio and Copeland. 213-653-7034 or 213-464-3262a

Female vocalist sks musicians to form orig, modern, progressive dance band. Have material, connections and publishing deal. 213-907-6892a

Bass player sks drummer and guitarists to form dance-funk band a la Duran Duran. **Rich** 213-202-6198a

Pro female vocalist sks producer to take her to the top. Also sks pop rock guitarist, bassist, keyboard/synth player to start band. Writing ability pref. **Nancy** aft 6:30 pm 213-467-5537a

Singer w/maxi single soon to be released sks band or players into nw synth rock. **Chely eyes** 213-856-9409a

Synthesist/producer w/MC4 Vocoder, DMX and studio sks projects and collaboration. **Doug** lv mess 213-508-6413a

Success-minded singer/songwriter. 30, sks versatile acous/elec guitarist or multi-instrumentalist w/vocal and songwriting ability for 1st class easy rock lounge duo. Most pop music from '50s-'80s. **Glynn** 213-889-2810a

Keyboardist and bassist w/good chops and vocal ability wanted for mainstream recording

rock act. Have industry contacts and Prophet 10 avail. 714-527-2821a

Female keyboardist, saxophonist and drummer needed for developing band. Have mgmt and gig prospects, record co. interest. **Serious** only. Lv mess 213-824-2762a

Pro percussionist and upright bassist into jazz, Latin dancebeat wanted by pro vocalist/keyboardist. Must read, backing vocals a must. Pros only. Lv mess. **Noel** 213-980-0596 or **Mindy** 213-466-9157a

Concert pianist sks financial backing. **Joseph** 213-942-1920a

looking for country crossover pop tunes. **Becky Saunders** 213-869-1325a

Published lyricist with melodies sks collaborator for Top 40 R&R songs. Have many connections, grt ambition. **Suzanne** 213-327-2130a

Singer/songwriter/guitarist/bassist. 37 yrs old, wants to form tight harmony group with accent on lyrically funny material. **Mickey James** 213-343-4377a

Singer/songwriter sks male singer/songwriter for orig pop act. 213-782-8779a

Jazz-pop singer needs orig material for industry showcase. **Ricky Lee Jones**, **Phoebé Snow**, and **Al Jarreau** type. **Diane** 213-827-9795a

Writer of 1 million seller, "Born To Be Wild," would like to collaborate w/artist or group w/production deal. **Dennis** 213-462-8781a

Pianist & composer needs composer & lyricist. **Joseph** 213-942-1920a

16 SONGWRITERS

Lyricist seeks songwriter for collaboration. All western music. 213-350-3894a

Versatile composer sks lyricist/collaborator for rock, pop, country styles. **Bob** 213-837-9396a

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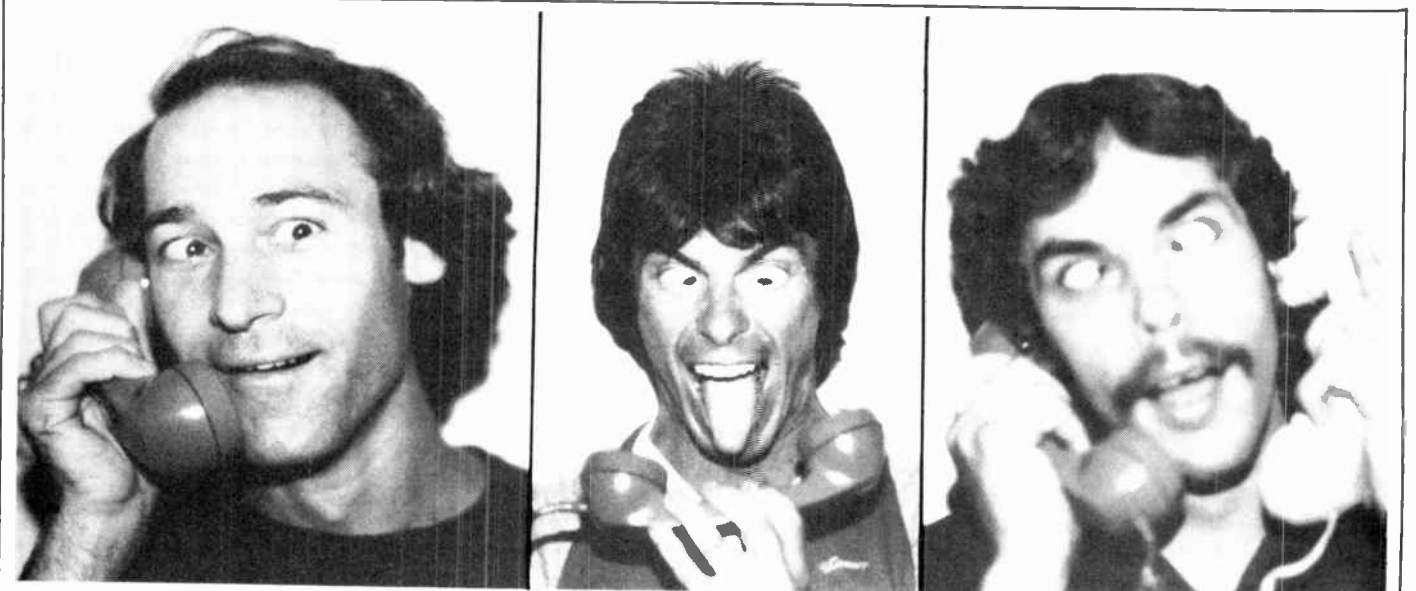
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 Instruments: Acoustic piano.
 Styles: All.

Read Music: Yes.
Qualifications: Worked with Jobete Music and other demo projects. BA in piano from CSUN. Excellent chart reader, also fast learner without charts. Can play any and all styles.

BRAD CARR

Phone: (213) 994-9128.
 Instruments: Electric, acoustic and gut-string guitars, pedalboard, lead and background vocals (tenor).

Styles: R&B, funk, pop, rock, new wave, country, blues, Latin, fusion.
Read Music: Yes.
Qualifications: Extensive concert tour, recording experience throughout U.S. and Europe. Good listener, easy to work with. Strong rhythm, tasty solos. Rhythm section also available.
Available For: Sessions, jingles, demos, casuals, showcases.

GUY BABYLON

Phone: (213) 664-7284.
 Instruments: Synclavier II, Mini Moog, Arp Odyssey, Roland VK1, Rhodes, Vox Jaguar.
 Styles: Rock, Pop, Fusion, Electronic.

Read Music: Yes.
Qualifications: B.A. Music Composition, album credits, film, and dance scores, conscientious, creative and tasteful.
Available For: Sessions, demos, film and modern dance scores.

BOB MITHOFF

Phone: (213) 650-1779.
 Instruments: Electronic drums. Linndrum with alternate sounds, Syncussion, Prophet 5, sound effects and percussion effects. 24 track and 8 track studios also available.
 Styles: All styles and sounds, both real and synthetic.

Qualifications: Session playing, writing, and engineering credits include: Dan Aykroyd/TK Carter, Catherine Bach, David Campbell, Chick Correa/Golden Era, Kim Fowley, Barry Gordy, Great American Dream, Bill Graham Productions, Nicky Hopkins, Peter Hume, Julio Iglesias, Kagny and the Dirty Rats, David Longoria Productions, Medina-Ashby Productions/Motown, Richard Perry Productions/Planet, the Pointer Sisters, Howard Rice, The Signals, Terry Strickland, Jr. Walker, Mary Wells, Zoom Zoom.
Available For: Session work.

DWIGHT FURROW

Phone: (213) 763-0641, or 999-2366.
 Instruments: Drum.
 Styles: All styles.
Read Music: Yes.
Qualifications: Extensive studio experience, solid time keeper.
Available For: Sessions, gigs, showcases.

DANNY CHASE

Phone: (213) 845-0414.
 Instruments: Simmons electronic drums, Roland drum machine.
 Styles: All modern styles, techno rock.
Read Music: Yes.
Qualifications: Studio and stage experience, quick, innovative, ultra-modern approach and sound; adept at sightreading.
Available For: Paid sessions, live gigs, equipment rentals, video projects.

JON DELSON

Phone: (213) 650-0758.
 Instruments: Steinburger electric bass, fretted and fretless Fender bass, acoustic bass.
 Styles: All.
Read Music: Yes.
Qualifications: Extensive experience in all aspects of live and studio work, including club and concert work, album credits, TV, film, and radio work, jingles, shows, etc. Also production credits. Extremely versatile and easy to work with. Full rhythm section w/major credits also available.
Available For: Sessions, demos, live work, production.

RYO OKUMOTO

Phone: (213) 763-8033.
 Instruments: Jupiter 8, Moog Liberation, Yamaha DE-25 and more.
 Styles: Rock, new wave, R&B, jazz.
Read Music: Yes.
Qualifications: 10 years experience in live and studio, four albums so far. Have worked with Jay Graydon, David Foster. Also Steve Lucather and Jeff Porcaro. Can compose, arrange and read.
Available For: Sessions, demo, or teaching. Paid gigs only.

LOUIE PATRIZI

Phone: (213) 786-2171.
 Instruments: Drums.
 Styles: Pop, pop rock, all styles.
Qualifications: High energy, 20 years experience, great time keeper. 3 drum sets.
Available For: Sessions, demos, performance.

ROBERT BACH

Phone: (213) 893-6596.
 Instruments: Drums.
 Styles: All styles of rock, pop, fusion.
Qualifications: Excellent technique, experienced in studio work and live work from small clubs to large concerts. Easy to work with and a good listener. Great sounding equipment, and good image for rock videos.
Available For: Sessions, demos, club work, concerts, and videos.

SCOTT FRANKFURT

Phone: (213) 780-3229.
 Instruments: Modified Gretsch drums, Oberheim DMX digital drum machine with special capabilities, hand percussion.
 Styles: All styles, specializing in commerciality and effective product.
Read Music: Yes.
Qualifications: Have been trained by the best, privately and in college. My experience on both sides of the control room glass gives me the correct attitude when I work; relaxed, quick and effective. Credits on request.
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DUNCAN AND KEIKO LAWSON

Phone: (213) 396-6246 or Rob, 657-5841.
 Instruments: OBX-A 8 voice, Prophet 5, DMX, DSX, Yamaha electric grand, all saxes, Linn, Wave, Synclavier, Moog, vocals.
 Styles: Any.
Read Music: Yes.
Qualifications: Worked in Japan, Europe, Brazil; speak French, Japanese, Portuguese, English. Have recorded w/Billy Preston, Village People, Third World. Toured w/Edwin Starr, Isaac Hayes and others. Also certificate in computer repair.
Available For: Paying jobs or equipment rental.

VOCALISTS

ALICE THOMAS

Phone: (213) 846-5256.
 Vocal Range: 3 octaves.
 Styles: All styles: rock, ballad specialist. Gutsy!
Qualifications: 5 years live and studio experience. Fast, reliable. Great ear.
Available For: Sessions, demos, jingles, videos, clubwork.

JOHN BATDORF

Phone: (213) 896-3206.
 Vocal Range: 3 octaves.
 Styles: MOR to hard edged rock.
Sight Read: Yes.
Qualifications: 13 yrs experience singing leads and backgrounds on several albums as well as extensive touring. Also very experienced in producing and arranging vocal parts. I am currently singing on many session dates as well as doing several jingles.
Available For: Sessions & contracting.

JIM MANDELL

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

CAROL WEBER

Phone: (213) 841-5055.
 Vocal Range: 3 octaves.
 Styles: R&B, pop, blues, jazz, R&R, C&W.
Sight Read: Yes.
Qualifications: 9 years clubs, studio work, TV, radio commercials, concerts.
Available For: Sessions, demos, casuals, some club work.

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 Specialty: Acrobatic Dance, contortionist, movement consultant.
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Qualifications: CA Teacher's credential in movement & dance. Rock videos for major San Francisco bands, BBC I & II, rock films, One From The Heart, Altered States. Live performances w/Dead, Airplane, Quicksilver, Hawkwind, Pink Floyd, Donovan, Chambers Bros. & others. Performed most recently w/Dinosaurs at Kabuki Theatre & Country Club, US Festival, & Renaissance Faire (brochure on request).
Available For: Concert performances, tours, rock videos & films, clubs, choreography, consultation services and music video choreography.

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Phone: (213) 650-1666.
Technical Skills: Arranging and producing.
Qualifications: Arranger/producer for Don McLean, Carly Simon, Gregg Allman, Lalo Schiffrin, Randy Crawford, Roy Buchanan, Tim Hardin, Juice Newton. Grammy and Oscar nominations. Rhythm section, string, horn and full orchestral arrangements.
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Designing powerful and affordable package PA's that also provide the convenience of portability is no easy task. Many have tried, but found that in order to succeed, features had to be compromised or power ratings had to be lowered. At Peavey, we've put it all together. Our XR-400™, XR-500™, and XR-600B™, represent the finest choice in packaged PA systems available today.

Each of these units has full-featured mixing and patching capabilities including active EQ, monitor send, effects, and level control on each channel. The master section features reverb, main and monitor along with either a five, seven, or nine band graphic equalizer.

We didn't skimp on power either. The XR-600B™ features a full 300 watts RMS into a 2 ohm load. Our exclusive DDT™ compression circuitry (XR-600B™ and XR-500™) increases the apparent headroom of the amplifier by automatically "sensing" and eliminating distortion. This means that the system will stay clean, even when driven to maximum levels, by utilizing every precious watt of power available.

The XR Series™ mixer/amplifiers represent unbeatable value for musicians requiring a portable, affordable PA that has the features and power of larger systems.

See your Authorized Peavey Dealer for full details on the complete XR Series™ line including our XR-700™, XR-800™, and XR-1200™ stereo powered mixers. While you're there, ask for a copy of the Summer '83 issue of the *Monitor* magazine. It'll show you all the specs and features on the most advanced line of sound systems on the market.



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