

Music CONNECTION

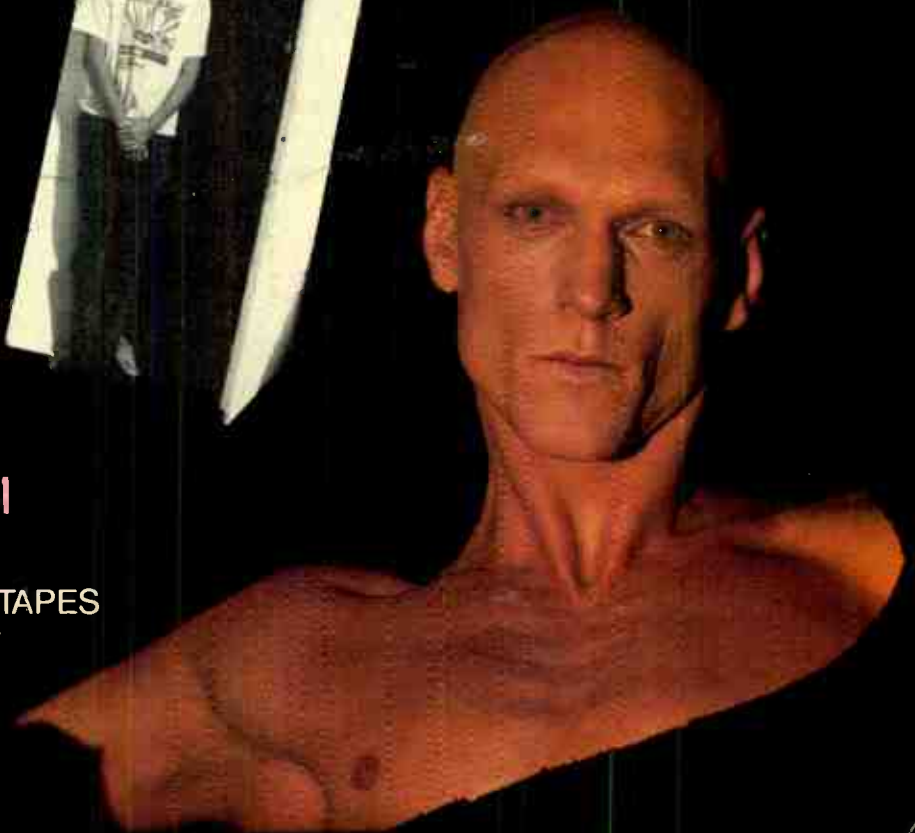
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FEATURES

Burning the Midnight Oil With Peter Garrett

by Randal A. Case

Midnight Oil's Peter Garrett bears about as much resemblance to yer typical rock frontman as Godzilla does to a skink. He's big, he's forthright (and how), and he's extremely bright. This singular fellow is the most visible figure in what some are calling "THE band of the Eighties." 12

The Other Oils

by Phil Tripp

Midnight Oil ain't no one-man band, as you'll soon discover. . . 15

The Carter Saga: Digging Precious Metals—From "Acapulco Gold" to Multiplatinum

by John Bitzer

This "music biz vet" first got his feet wet as the lyricist on a couple trash klassix from the Original Psychedelic Era. He's been playing leftfield ever since as a producer (Tina Turner, Motels, Burning Sensations. . . we could go on) and A&R man. Recently, Carter moved from Capitol to A&M, and he's also sworn off producing since Tina, choosing to quit while he's ahead. Otherwise, he's the same ole quipster. . . . 16

Aesthetic Alchemy: Turning Your Craft Into Art

Musicianly musings by Billy Cioffi

If you want to write well, read eloquent writing—all kinds of it. Likewise, if you want to play artfully, listen to the masters—and not just those who play your own instrument or in your stylistic preference. These and other helpful hints can be found within the text. Help is on the way. . . right, Billy? . . . 18

The 1st Annual Movers & Shakers Vacation-Tape Spree

Compiled by Bud Scoppa

Music biz heavies take a busman's holiday in this illuminating litany of commercial and cult faves. . . . 20

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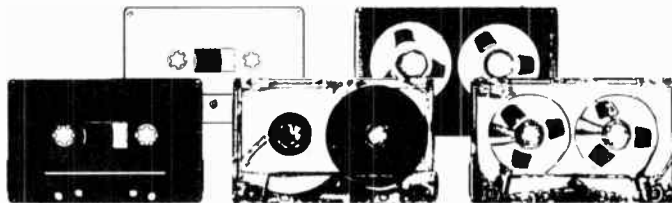
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Feedback

Them's Fightin' Words

Dear *Music Connection*:

I am sick and tired of these headbangers whining about how KMET and KLOS have cut their favorite dinosaur band from their playlists. These heavy metal monsters with their louder-the-better mentality should crawl back into the La Brea tar pits from whence they came. The inability of their tiny brains to adapt to changing surroundings and conditions caused the extinction of the dinosaurs the first time. Now enlightened programmers are recognizing that songs from the past are still good and that there is a lot of great *new* music available. Quality rock & roll, with meaningful lyrics and real melodies, can now retake the airways. Of course, there is still a long way to go. U2 and the Talking Heads are gaining recognition. L.A. has finally grown hip to Bruce Springsteen—thank God. Fuck the Scorpions, Ratt, Quiet Riot, and all of their prehistoric cousins. Our ears will be saved as well as our souls.

Scott Rhodes
Los Angeles, CA

Benmont Entrenched

Dear *Music Connection*:

It's about time that L.A.'s best players made their way to a cover story ("Visionary Team Players," July 22). Benmont Tench is usually found in the background, and for once it was wonderful to see him up front. His humbleness and style make him attractive, and his keyboard playing makes him an indispensable artist. Thanks, Benmont and *Music Connection*.

Amy Zurovski
Calabasas, CA

One From the Heart

Dear *Music Connection*:

Having read Steve Hochman's review of the Jane Siberry album, *No Borders Here* (July 22), a few days ago, I would like to make a suggestion. I don't know if the albums reviewed in your magazine are by choice or design, but if it is the former, I would strongly recommend that you listen to the latest Dalbello album, *whomanfour*-says.

Dalbello, like Siberry, is a Canadian lass who is producing music that goes several steps beyond what we unfortunately find in the Top 40. Her appeal is one that would run strong in the Kate Bush camp, while at the same time being a bit more viable to the AOR crowd.

The album in question—that's *whomanfour*-says—is out on Capitol/EMI, who have done absolutely nothing that I've seen to promote it. It

is because this self-same record gave me hope to go on for another year that I find a need to do whatever I can to promote it (no, I do not stand to make any money off it). Just the knowledge that I played some small part in getting her music out to the public would let me die a happy and fulfilled man.

I am now passing on the torch to you... please, don't let it die.
Greg Davids
Woodland Hills, CA

Ed. note: Our reviewer felt the same... see page 28.

Tale of Two Cities

Dear *Music Connection*:

I would like to congratulate you on publishing a truly superb and informative magazine. I operate a small independent label, and am a booking agent from Chicago. Recently, I have been the catalyst of a city-wide movement to promote our local scene and get people to believe in themselves and cooperate with each other. I came to L.A. to unlock the secrets of the mythical "big time." Without the help of your magazine, I probably would only have been able to accomplish half as much as I did. I commend you for putting out a very well put-together publication. Thanks so much for all the help that your staff gave to me during my short stay.

Tony LaBarbera
Silver Fin Records
Chicago, IL

Reverb

Dear *Music Connection*:

Re Michael Fremer's "We'll Get It Wrong in the Mix" (Aug. 5)—RIGHT ON! This should be mandatory reading for everyone involved in recording. Granted that in pop or rock music one is more concerned with effect than with fidelity, I bemoan the number of times I have been made to mix sound that originally went on tape punchy, resonant, and full-bodied into a thin, harsh, nasal clank because that is someone's idea of what a record should sound like. One winds up having to add lots of processing to what's left of the sound in an attempt to restore some of the dimension that is no longer there. There are two major reasons for this sonic mutilation: (1) People easily confuse *brightness* with *clarity*, and (2) people tend to lack confidence in the way they actually sound. Producers should concern themselves with bringing out and enhancing those qualities that make an artist appealing and unique rather than trying to cop the sound of someone else's record.

As someone who knows that a big cymbal puts out lots of bass, and as someone who likes to be able to tell if a snare drum is being hit on the head or on the rim, my congratulations to Fremer and to those customers of ours who have avoided this particular pitfall. The rest of you guys, wise up!

Phil Singher
Telstar Sound Recorders
Burbank, CA

Music CONNECTION

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GUEST COMMENTARY

Three Strikes Against Her?

I know, I know. No one ever promised it was going to be easy. But still, trying to form a band in Los Angeles is a task that can try the patience of a saint. Since the fall of 1982, I have been attempting to form a Sixties-flavored rock band (or join up with an already existing group). As of this writing, I seem to be no closer to my goal than I was nearly three years ago.

I'm a vocalist/lyricist in my mid-20's. I have some keyboards ability and I'm also learning to play the guitar. Music has been my greatest love for more than 15 years now, and I am quite willing to work as hard as necessary to become a success. So what's the problem? I seem to have three major strikes against me: (1) I'm black; (2) I'm not exactly what you'd call slim and trim; (3) I have an offbeat, Cyndi Lauper-ish style of dress. None of this seems to go over big with white male musicians.

In a town where not looking like Terri Nunn or Natalie Pace appears to be a felony offense, your ego can really take a beating. Believe me, mine has. Here's a sample of the charming questions I've been asked over the phone by male musicians:

"Are you a blonde?"

"How much do you weigh?"

"Do you think you're a sexual person?"

"Have you got big tits?"

What are these guys looking for, anyway? Lead singers or bed partners? In my darker moments, I try to bolster my spirits by telling myself that Alison Moyet and Jennifer Holliday must have gone through this same bullshit; I wish I knew how they coped.

Yes, I am aware that rock bands are not obligated to be equal-opportunity employers; they have the right to hire whomever they please for whatever motive. But is it asking too much of people to exhibit a little more respect and tolerance for performers (male or female) who don't happen to fit into the narrow, MTV-inspired definition of glamor? Today's freakish undesirable can easily become tomorrow's hot new star. (Just ask Cyndi Lauper, my number-one idol).

Now, if you'll excuse me, I have to go dream up a deliciously cutting retort for the next guy who asks me what my measurements are.

—Down But Not Out

HOLLYWOOD

C L O S E U P :

Siegel & Feldstein: Rock CPAs



Feldstein (left) and Siegel have similar taste in neckwear.

by Murdoch McBride

Four years ago, Barry Siegel and Richard Feldstein were working together in a large accounting firm when they decided to make their own bold statement in the music industry. They struck out on their own, taking their clients with them, and established Siegel and Feldstein, a business management office.

Today, from their comfortable second-floor suite in Beverly Hills, these two young entrepreneurs direct the financial affairs of some impressive music celebrities: clients include such notables as Santana, Air Supply, Men at Work, Yes, and Eddie Money. As Barry Siegel explains, his office deals with specific aspects of an artist's affair. "We're CPAs, and our firm is a CPA firm, but our practice is specifically directed toward entertainment, and our clients are in the entertainment industry. Our job is to act as their *business* manager. Being a business manager means handling all the financial affairs of the artist, acting as a support unit to their *personal* manager, providing budgets when the act is on the road, doing royalty analysis from record company statements, handling personal living expenses, writing checks and all that stuff. We also do tax planning, investment planning, and we review investments to make sure they are proper and safe."

In the ultra-sophisticated arena of artist management, the general task now breaks down into a number of specialized roles, with per-

sonal managers, business managers, lawyers, and accountants among others, all contributing distinct support services to an act. Siegel is careful to draw the line between the services he offers and those of a *traditional* manager. "The personal manager directs the career of the artist. As business managers, we support the personal manager, helping him to make his decisions, but they are *his* decisions to make as far as career direction goes," Siegel explains. "We really work on the financial end, making sure financial matters are handled properly and that the client makes the right decisions in *that* area. We do things they normally don't do. Like we write the checks for the client; we write the *commission* checks to the personal manager so he doesn't have a conflict of interest in handling client money *and* paying his own management commission."

Siegel's partner, Richard Feldstein, concurs with this basic outline of their role as business managers and elaborates on some of the more frontline work they engage in for their acts: "We do get involved in things like contract negotiations," Feldstein says. "Normally, when there's a new record deal being worked on or negotiated, you'll have the lawyers, the personal manager *and* the business manager or accountant present. The reason being, they bring us in to review the different tax effects on how the deal is structured. *They* make the deals, but we see many, many deals, so we have a very

good idea as to what's a good deal and what's a bad deal. As far as touring goes, most personal managers rely on the information we provide about profitability. We actually put together a budget as to how profitable it's gonna be or what the loss is gonna be for an act to be on the road. We make sure the insurance coverage is there for concert liability, workman's compensation, equipment insurance, the whole works. We work a lot of hours!"

While Siegel and Feldstein have developed a remarkable list of clients, there is always room for growth. At the start of the year, they merged with the firm of Parks, Palmer, Turner & Yemenidjian, another business management firm that features a very strong investment and international tax department—both of which are important services that Siegel and Feldstein sought to offer their clients. With the Parks group interested in strengthening their entertainment share of the business management market, the merger went off smoothly. Both firms were able to open a New York office simultaneously, and they now boast one of the largest business management firms in the nation, with a total of 13 partners and 130 employees.

However big and successful they have become, S&F display a firm commitment to the industry, which is reflected in their approach to new talent. "Many times we'll have a new act come to us," Siegel offers, "and they've been touring locally, but they don't have a record deal. They have a lot of public acceptance, and a following, and they'll say, 'Will you help us? What do we do next?' We always say two things: First, we tell them they need a personal manager, and then we tell them they need a lawyer. If they say they want to manage themselves, we tell them they [still] need a lawyer. I think it's important for that new act to have a team that can work for the act. People who know the industry, who are capable of guiding the act down the right road. Our normal fee structure is five percent of the gross paid to the act, whereas a personal manager gets between 15 and 20 percent. That's pretty much a standard in the industry. I might tell these new acts that if they *want* us to help them out, we will. But in reality, they don't need our day-to-day, full-blown management services until they're signing their record deal. At that point, we can begin to really participate."

Siegel & Feldstein/Parks, Palmer, Turner & Yemenidjian are located at 1135 S. Beverly Drive, Beverly Hills, CA 90035.

Photo by Janet Van Ham

News

DECEPTION

Los Angeles Musicians Hoodwinked by Bogus Songwriter/Musician



The bogus Roger Cook, aka Ken Shumacher (left), bears a resemblance to the real Roger Cook (right), a Nashville-based songwriter.

by Billy Cioffi

LOS ANGELES—Over the last few months, the local music community has apparently been victimized by a man masquerading as English songwriter Roger Cook. The man, whose real name is believed to be Ken Shumacher, has utilized several of the information and networking centers in the Hollywood area, among them the Musicians' Contact Service and the Musicians' Institute of Technology.

The real Roger Cook is a respected songwriter and publisher who makes his home in Nashville. He has written hits for Don Williams ("I Believe in You"), the Fortunes ("Here Comes That Rainy Day Feeling"), and many others over the last 20 years. According to musicians, songwriters, and other industry people who have come in contact with him, Shumacher takes credit for having written all of Cook's songs. In addition, he claims to be an original member of Brownsville Station and writer of their hit (and current Motley Crue single), "Smokin in the Boys Room."

The bogus Cook represents himself as affiliated with a company called Columbia Management Corporation—a virtually nonexistent entity with an answering service and post office box. Shumacher is apparently well-versed in the accomplishments and background of

Roger Cook, and is very convincing, according to those he has victimized. When this reporter met Shumacher at a local studio several months ago, he explained that there were two Roger Cooks and that the name confusion had plagued both throughout their successful careers. He then proceeded to list a number of his compositions, all of which were songs actually written by the real Roger Cook.

In early May of this year, the bogus Cook placed notices in the Musicians' Contact Service to enlist musicians to play high-paying nightclubs and tour with Hall & Oates. The notices also alluded to the making of a \$120,000 video followed by a recording contract at the conclusion of the tour. What separated Shumacher from other typical Hollywood hustlers was the length he went to maintain his elaborate ruse.

Faunting an apartment decorated with phony gold records, forged celebrity autographs, fake scrapbooks, and mementoes, Shumacher deceived the unsuspecting musicians into believing he was legitimate. When these musicians finally realized he was bogus and gave notice, Columbia Management sent letters informing them that they were being sued for \$150,000. The letters appeared to be signed by a certain Mort Saul,

who Shumacher claimed was head of Columbia Management Corporation. Saul's management firm subsequently denied any knowledge of either Shumacher, Cook, or Columbia Management Corporation. "The first time I met him," said one of the female singers auditioned by Shumacher, "he pulled out this letter from Mort Saul and Columbia Management saying that he had \$125,000 for a video and record. What can I say? I got suckered in."

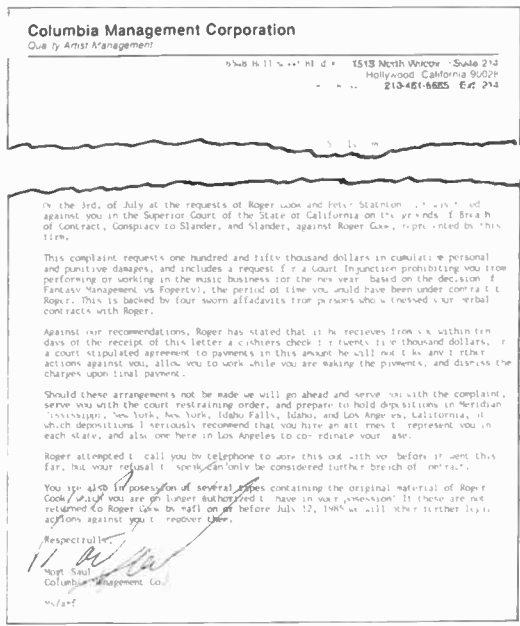
Another member of the ill-fated band said he first met Shumacher when they worked together at the Hollywood Guitar Center. Shumacher claimed he had legally changed his name to Roger Cook—a fact verified when the musicians saw his driver's license and other identification. When contacted at his Nashville publishing company, the Picalic Group, the real Roger Cook was obviously distressed.

"A girl called me and told me all about this guy and the fact that he was ripping people off, threatening bodily harm, and scaring them to death," he said. "So I called the F.B.I. and found out they already had tabs on him because of record piracy. He's got a prison record!"

To make matters more confusing, Shumacher vaguely resembles

Shumacher has left his mark on other Los Angeles musicians, among them Larry Dean & the Straight Shooters. Country singer Dean first met Shumacher at the Longhorn nightclub, where Shumacher introduced himself as the co-writer of the John Prine/Roger Cook hit, "Love on a Roll." "He put me through a lot of mental changes for a while," said Dean. "He said he had money and wanted to back an album. The studio got hurt on that one. All I know is we're done with him. Somebody should do something about him." Dean's contacts in Nashville alerted him to Shumacher's ruse before he got too involved. "It's really amazing how well he has researched his subject," Dean concluded. "He has enough knowledge to cover himself on most of his lies. I think he is a compulsive liar and believes everything he says. In fact, if he heard me talking he would totally believe I was lying!"

Shumacher has been impersonating Roger Cook for at least two years. He was dismissed from a band he was leading at the Sheraton Hotel in Anchorage, Alaska, where the group was being billed as the "new" Brownsville Station. This was substantiated by Peter Stanton, who performed on the gig with Shumacher and continued the en-



One of the letters from "Mort Saul" threatening legal action on behalf of "Cook." The name of the recipient has been removed.

Roger Cook. He has been known to demonstrate his identity by carrying authentic Roger Cook album covers, claiming they are his records. "He looks enough like me that he can carry my albums around and get away with it," lamented Cook. "It's a bit of a nightmare, if you know what I mean."

agement after Shumacher was fired.

"About halfway through the gig, the bass player came running into my room and told me the agent from Northern Stage Productions had located the real Roger Cook and that the bogus Cook had been fired," said Stanton. "He was

Continued on page 8

SIGNINGS & ASSIGNMENTS

by Ben Brooks

Bug Music has opened a Nashville office with **Garry Velletri** appointed to the position of general manager. Velletri comes to Bug after a stint with the Nashville Music Group, and before that, IRS Records' distribution arm, Faulty Products.

Arista Records' new West Coast promotion director is **Kelly Norris**. Norris was program director at KRQ in Tucson, Arizona.



Jobete Music's Vice President Roger Gordon.

Roger Gordon has been appointed to the new post of vice president of **Jobete Music** and director of Nashville operations. Gordon will be stationed in Nashville. He was previously vice president of Chappell Music and West Coast manager.

The **Record Plant** has named **Rick Winquest** as scoring administrator for all scoring operations in both Studio "M" on the Paramount lot and at the Third Street studios. He was promoted from assistant scoring administrator.

John "Jellybean" Benitez has signed **Jocelyn Brown** to his Warner Bros.-distributed label. Ms. Brown is the first artist to be signed to the new label, and is currently the featured female vocalist on tour with Culture Club.

Local band **Field Day** has signed with the **William Morris Agency**. Field Day is managed by **Di Brukin** and can be reached at (213) 274-2670.

Sue Steinberg has been named operations manager of **Kris Stevens Enterprises**, the producers of special programming for radio. Steinberg was previously music director of **KMET**.

Chris Adams has been promoted to the position of program director for **KIK FM** in Orange, CA. Adams has been an air personality and production manager for the station over the last five years.

Rick Alden has been promoted to the new position of Northeast regional promotion/national special projects for **Elektra/Asylum Records**. Based at the WEA branch in Philadelphia, Alden has been a promotion man over the past 13 years with RCA, Atlantic, and Infinity. He has been with Elektra/Asylum for the past five years.

Extra Sensor Promotion has been launched by **John Enrico**. The North Hollywood-based firm specializes in national record promotion and marketing for independent jazz labels.

Chicago band **Jinx** has changed its name to **Wild Blue**. Album and video are due in September on Chrysalis Records.

News

DECEPTION *Continued from previous page*

banned from the Sheraton and couldn't go in except to collect his stuff. I asked him who he actually was and he said his name was Kenneth Shumacher and his stage name was Roger Cook.

"Then I ran into him about nine months ago. He said he was working with Columbia Management and had this gig in Hawaii, so I gave him the benefit of the doubt and got involved. He bragged about all the musicians he had in the band and told me that the drummer had played with Zappa and all this stuff. Then I found out after the rehearsal that he had told them I had played with Kansas and Asia!"

According to Stanton, it wasn't until all the band members started comparing notes that they discovered how Shumacher had lied about their individual credits. At

that point, several of the musicians had quit jobs or relocated based on bogus contracts for a nonexistent, high-paying gig in Hawaii. Shumacher's believability seems to lie in his low-key charm and extensive knowledge of Roger Cook's long career.

Among those musicians who have known him, Shumacher's true background is a mystery. There is speculation that he might have once worked as a roadie, because he seems to know sound equipment and stage setup techniques. All agree his guitar playing is "marginal." According to Stanton, Shumacher performed in Alaska with his guitar volume turned off, and apparently tried to do the same with his most recent band. He has passed out a tape of original material to prospective band members

which he claims to have written. However, there is substantial doubt among those who have heard the tape that Shumacher actually wrote the songs.

Post Script: On Wednesday, July 31, 1985, Music Connection talked to Shumacher by telephone about arranging an interview with him. He claimed he was Roger Cook and called attention to the new Motley Crue record and his authorship of "Smokin' in the Boys Room." He said he was no longer working with Larry Dean because Dean wanted too much creative control and wanted to direct his own video and produce his own record. He stated he was getting ready to leave for the Orient and might not be able to do an interview because of time constraints. He did say he had some songs we might be interested in, and that he'd send a tape. When called the next day, the voice imitating Richard Nixon on his phone answering machine said he wasn't home. . . . ■

RADIO

KIQQ Sees New Light: Station Changes Format, A/C Flavor Prevails

by Neil E. Gorov

LOS ANGELES—At midnight, Sunday July 28, local contemporary hit radio station KIQQ assumed Transtar's adult contemporary "Format 41" and moniker "The New K-LIGHT."

Outlet Communications, KIQQ's corporate owners, have named Tom Mosher vice president/general manager. Mosher comes to L.A. from WSNE in Providence, Rhode Island—another Outlet Communications station. He replaces long-time GM George Wilson.

According to Mosher, the format change was a response to "an erosion of KIQQ's audience and an attempt to fill a void in the L.A. market." Outlet Communications had been considering new format options for some time before finally selecting "Format 41," proven in major markets like Atlanta and Miami.

K-LIGHT's new target audience is adults 25-54, a broad demographic sweep. "The on-air sell line, 'All Music All Memories,' is different from a beautiful music station," explained Mosher. "We play mainly vocal music that is well tested. We put across a mood."

The new syndicated format eliminates the need for a traditional programming department. Bob Sky has

been named operations director and will oversee programming decisions. Due to the drastic change, complete revamping of the air staff is in the works, but Mosher has yet to name any air personalities. "It's something we're working on," he said.

When asked how long he felt it would take to build up an audience, Mosher replied, "Well, I don't have a crystal ball, but we are looking at having a favorable reflection of the format within the first part of the new year and hope that we will be in the two-share range within a year. I'm conservative." He added that he will be implementing a "very aggressive" outdoor and television advertising campaign to develop K-LIGHT's audience. "There's a lot to do," he admitted, "but I have great people working with me. That

really helps."

Floundering in the competitive L.A. CHR market for some time, KIQQ was long known by record promotion people for its lack of accessibility, and nepotism in the programming department. KIQQ was managed by George Wilson and programmed by his wife Paula Mathews. Wilson's son-in-law Robert Moorhead was music director, and his son from a previous marriage, G.W. McCoy, was an evening air personality.

In tandem with steady ratings dives over the last two years, KIQQ was plagued with heavy competition from relatively new CHR heavyweights KIIS-FM and KKHR, as well as poor programming decisions. In April of this year, the station was effectively boycotted by Warner Bros. Records in response to a tirade of well-publicized Prince criticism by afternoon deejay Jeff Thomas. While Thomas claimed his anti-Prince campaign was not a reflection of the station's beliefs, the management did not silence him.

K-LIGHT is located at FM 100.3 on the radio dial. ■

LABELS

Labels Pool New Acts, Launch "Monster" Tour

by Murdoch McBride

LOS ANGELES—Three major labels have joined together to present a rock & roll tour for the summer of

'85. The unusual multi-label effort is called the "Monsters of the Universe Tour '85" and features three new bands on Atlantic, Elektra, and Geffen Records respectively.



Illusion, one of three co-headliners in the multi-label Monster Tour. try before wrapping up in Denver, Colorado on August 25. There will be one Los Angeles date, at the Wadsworth Theatre near Westwood, on August 19.

Monster Tour bands share the headlining slot on a rotating basis, and every band has its own van on the road. Common equipment is shipped in one large trailer by a six-man road crew comprised of two members from each band's original crew. Each band has their own road manager, who reports to a supervisory manager.

In lieu of large venues, Interna-

tional Creative Management (ICM) is booking the tour into smaller, more intimate venues. Alex Hodges, vice-president of ICM's music division, explained part of ICM's approach to selecting venues: "We consider this to be an innovative and creative alternative for exposing new bands to new audiences. By booking these bands into smaller venues, the kids will have a closer proximity to the bands and will be an intrinsic part of the show. We expect the houses to be packed." ■

The concept tour was developed in response to what one source called a "soft summer market" for tours. Major labels still place a high value on touring as a factor in increased record sales. By pooling resources, the labels hope to limit their risks while promoting new acts and their debut albums on the road.

The Monster Tour lineup includes Atlantic's Savatage, a Florida band with their first album *Power of the Night*; Elektra's Rogue Male, from the UK, with their debut album *First Visit*; and Geffen Records' Illusion, an Atlanta group with their self-titled album *Illusion*.

The summer tour began in Hartford, Connecticut on July 13, and will cover 37 dates across the coun-

INDEPENDENTS

Enigma/Greenworld Split: Label Goes Corporate, Creates European Base

by Ben Brooks

EL SEGUNDO—After eight years of steady growth together, Enigma Records and Greenworld Distribution have parted ways, dissolving umbrella company Greenworld Records Ltd. The "amicable decision" comes at a time when Enigma is basking in the glow of long-sought success.

"Both Enigma and Greenworld are going through substantial growth—especially Enigma—and it just made sense to dissolve the holding company structure," said Wesley Hein, now exclusive co-owner of Enigma with brother William. Steve Bedreaux retains sole ownership of Greenworld Distribution, having bought out the Hein brothers' interest in the company.

According to Hein, the division of L.A.'s most talked-about independent record organization was a natural evolution. "Bill and I have been putting 100 percent of our time into Enigma over the last few years while Steve (Bedreaux) has been doing the same with Greenworld," he said. "I think Greenworld felt inhibited about starting their own label because of Enigma. At the same time, Enigma was tied to a distributor, which wasn't a positive with our other distributors. They saw it as working with the enemy. We've had a tremendous response from our artists who in the past felt we fell back on Greenworld as an excuse for weak sales. Enigma never actually fell back on Greenworld, but there was that feeling among some people." In recent years, Enigma enlisted Big State, Important,

and JEM distributors, effectively supplementing Greenworld's efforts.

Present and future plans for Greenworld include expansion of its distribution base, production and distribution deals with independent labels, and the launching of Greenworld Records. "The Enigma label was a very good thing," said Greenworld's Bedreaux, "and there's no reason why it can't be done again, especially when you consider that we've learned from the mistakes we made with that label. We will continue to sign and distribute alternative music, but we have no limitations per se. As far as our national distribution efforts go, I'd like to see us get more coverage in the Midwest. We'll be concentrating on that, too."

While Greenworld remains at the Torrance offices that housed both companies until June, Enigma has moved to El Segundo, where the rapidly growing company has doubled its staff. Among other personnel, the Hein brothers have hired specialists in promotion and marketing. "The added staff has taken over a lot of the tasks, freeing us up to think about other things besides just signing bands, signing records," explained Wesley Hein. "We're developing our foreign licensing and we've just about secured every foreign territory in the world (we've recently incorporated in Amsterdam, with an independent label called Enigma Europa BV. That will be our European base). We're even getting into office computers."

If it sounds like the colorful grass roots label—known for punk, heavy metal, and an occasional children's record—is going corporate, there's some truth to the concept. "We want to go corporate so we can sell more TSOL records," enthused Hein. "It almost sounds like a contradiction. Most of our acts are very uncommercial, but I don't think that uncommercial and corporate are like oil and water. We don't want to wear suits and be uptight. At the same time, we want to be able to run the company in the most cost-effective way so we can put the money and emphasis on the acts.

"I don't think we'll ever try to go head on with the major companies. We're just not interested in what they're signing. What we've seen many times is independent labels with some success, who then turn around and hire expensive promotion people and try to compete with CBS. We'll never adopt that attitude. But breaking into contemporary hit radio is looming on the horizon. We're dealing with AOR now, and we'll see how we do with that format first."

With successful campaigns launched for TSOL, Stryper, Motley Cru, and Alan Holdsworth, Enigma is currently touting Finnish "glam rock" band Smack, the soundtrack album for the film *Return of the Living Dead*, a new album by Fear called *More Beer*, and due in December, a country compilation album entitled *A Town South of Bakersfield*.

"We really want to stand on our own and make it or break it solely on the success of our artists," concluded Hein. "Now there's no excuse for Enigma not to succeed. We'll put out our records and they're going to sell—they *have* to." ■

RADIO REPORT

by Kenny Ryback

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

KLRO-FM

What Is This?
Dingo Boingo
Mr. Mister
Living Daylights
X
Motels
Untouchables
Three O'Clock

91.1 FM

*Mojo Nixon**
*Dingo Boingo**
*Mr. Mister**
Motels
Died Pretty
Army of Love
Lone Justice
X
Cock Robin

KLOS 95.5 FM

*Motels**
*Mr. Mister**
X
Motley Cru
Ratt
Local Music Show
World Citizenz
Rebel Faction
Bill Boy
Dare
Protege
Lone Justice

KMET 94.7 FM

*Mr. Mister**
What Is This?
Motels
Lone Justice
X
Weird Al
Cock Robin
Ratt
Textones

FINE TUNING:

KLOS PUTS THE MUTE ON METAL: L.A.—home of America's metal kings Dio, Quiet Riot, Motley Cru and Ratt L.A.—the city without heavy metal on ADR radio. First there was KMET's removal of the Mighty Metal Shop and MTV's cutting back on metal videos. Now the longstanding Heavy Metal Six-Pack has had its teeth kicked out by KLOS. Want to hear the Cru? Try KHS-FM and turn up the DEES cibles. The Six-Pack will still be heard weeknights at 11:00 p.m., but the new hook is six hits from 1950-and-so. If we're lucky, we might even get to relive a half hour of that exciting year we called 1971.

AMERICA—KGB WANTS TO TALK TO YOU: San Diego has just installed a new phone line. It's KGB-FM's "Input Line," a new show running Sunday night at 8:30-10:00 p.m., with Jim McInnes handling two way conversations with listeners. An extra insight will be given by guest artists each week. Topics will cover just about wherever you take them. Artists interested in lending a word can contact KGB-FM assistant P.D. Ted Edwards at the station. The Input Line is waiting to hear from you at (619) 284-6788.

CBS DOES THEIR ABC'S: Up & coming CBS-owned KKHR (you've seen their ads) has made a brilliant choice in hiring Diane Morales as promotion director. "Big D" is a four-year vet from ABC-owned KLOS, having spent the last 18 months as their assistant promotion director. Look for KKHR's consumer image to be a bit more on the rock & roll side.

KNAC 105.5 FM*

*Living Daylights**
What Is This?
Dingo Boingo
Untouchables
X
Alamo Bay/Lee Ving
Motels
Legal Weapon
Mr. Mister
Cruzados
Chums
Knitters
Beach Boys
Three O'Clock
Q16
Lone Justice
Fishbone
Blasters
Textones

What's New For Lunch

Group Think
Cock Robin
Wall of Voodoo
Automatics
Little Girls

101 KGB FM

*Motels**
Mr. Mister
Motley Cru
Weird Al
Lone Justice
Cock Robin
Ratt
Beat Farmers
Homegrown Hour
Living Daylights
Unstoppable
Private Domain
Trees
Bible Black
N.E. 1
Rule 42
Limbo Slam
Inser

LOCAL NOTES

Compiled by Bud Scoppa

Contributors to this section include Sharon Allbright, Karen Burch, Randal A. Case, Ronald Coleman, Michael Corrigan, Vince Cummings, and Jim Maloney.

PRINCE / BANGLES—THE PLOT THICKENS: When Prince attended the Bangles show at the Palace late last year, we couldn't help but notice the attention the Kid was lavishing on the band's petite singer/guitarist, Susanna Hoffs, and we told you about it. Prince's interest in the talented Hoffs turns out to be a great deal more than idle curiosity. Susanna has been given a starring role in Prince's upcoming feature, *Under the Cherry Moon*, set to begin filming soon in France, with video whiz Mary Lambert directing. She'll play the daughter of Charlotte Rampling (we can well imagine where this is going, plot-wise) and Terence Stamp. Rumor has it that the movie will be shot in black & white, which suggests a blending of film noir and *Diva*. It all sounds VERY interesting so far.

OOMMDD: MC Art Director David Pascal was apparently seeing double when he took this shot of OMD's Andy McClusky at the band's recent sellout show at the Palladium.

CROSSTOWN RIVALS USC & UCLA both have studio recording courses coming up. On August 24th, UCLA Extension will hold a one-day seminar for aspiring audiophiles; the seminar to be held on the UCLA campus is called "Professional Practices for the Recording Engineer." Call (213) 825-9064 for all the details. Not long after—September 7th, to be exact—the USC Continuing Education Program will kick off (get it?) a pair of 15-week courses, "Recording Arts Workshop" and "Record Production Management." A third course, "Studio Musicians Workshop" starts on the following Monday (9/9). Call (213) 743-7469, extension 500, for the complete skinny.

"SURFIN' DEAD," an early-Roxy-like cherner by the Cramps (hey, there's Nick, Ivy, and Lux in their new official photo!), kicks off the *bitchen* soundtrack LP from the soon-to-be-released flick, *Return of the Living Dead*, just out on Enigma. The album also contains cuts by the Damned, TSOL, 45 Grave, Roky Erickson, the Flesheaters, the Tall Boys, the Jet Black Berries, and SSQ. The above info should tell you whether you want it, you need it, or you'll love it.

WORKING COUPLES: "He Won't Give In" is the apt title of the first Johnny Pierce song *anybody* has cut; Mercury's Kathy Mattea recorded it, and it's just been released as a single. Two years ago, Pierce left Juice Newton's band, swapping his bass for a ballpoint and embarking on a new career. A metaphorical "female version" of Pierce's career move is being enacted by his wife, singer Joanne Christy, who's about to be "developed" as a country artist by Kenny Rogers Productions.

STICK FIGURE: Local drummer Denny Fongheiser, who just finished playing West Germany with local songstress Lisa Nemzo, will be on a track on Stevie Nicks' new LP. While initially invited "just to play the tom and add cymbal crashes to help spark off a drum machine track," Fongheiser ended up pounding his kit for the entire song. Last September and October, Fongheiser toured the U.S. and Canada with Andy Fraser, onetime writer/bassist with Free and now a solo artist on Island. —RAC



EAST ON SUNSET: Be on the lookout for *Echo Park*, a forthcoming film featuring some of L.A.'s finest new musical talent on its A&M soundtrack. The film, starring Tom Hanks and Susan Dey, is very "L.A.-oriented," says Aaron Jacobs of A&M. Jacobs and Jeff Eyrich scouted around for local talent, and came up with Black Patti, the Sights, and everyone's favorite boomer and crooner, Jimmie Wood, among others. Look for *Echo Park* to be released in spring, 1992.

IS IT ROLLING, BOB? Mark Knopfler of Dire Straits joined the Everly Brothers onstage July 31 at Roy Thomas Hall in Toronto, Canada. Knopfler played his unmistakable guitar on his self-penned song, "Why Worry" which the Everlys have already recorded for their upcoming Dave Edmunds-produced album (*great choice*). Knopfler stayed onstage to play guitar on such Everly classics as "Bye Bye Love." Sadly, no one was on hand to record the performance. —KT



Photo by Scarpatti

FREE CLASSIFIED FROM MARSHALL CRENSHAW: The long-awaited third LP from Marshall Crenshaw ships September 9th on WB. Said album features a diverse lineup that includes Let's Active's Mitch Easter, King Crimson's Tony Levin, Mickey Curry and G.E. Smith from the crack Hall & Oates band, and the all-Joey, all-Italian rhythm section of NRBC, among others; T-Bone Burnett and Larry Hirsch co-produced. Now, here's the BIG news for you Crenshaw-influenced pickers out there: Marshall's looking to ADD PLAYERS to his touring band. If you're the guy or gal who's perfect for the job, send tape and photo to Marshall Crenshaw, P.O. Box 534, New York, NY 10185.

SET YOUR TIMERS: Westwood One's mobile unit taped a concert by Tom Petty & the Heartbreakers back in July, and the show will be broadcast during the Labor Day weekend as part of Westwood One's Superstar Concert Series. Considering the band's complement of great songs, great singing, and great playing, there's every reason in the world to tune in (In L.A., you'll hear it starting at 10:30 p.m. on Saturday, August 31st, over KLOS). Can't wait. In peak form and beefed up with horns at the Forum earlier this month, TP & the Heartbreakers played with the expansive and controlled fury of the *Exile*-era Stones. If that show was any indication, we're in for a real doozy here, folks.



JAYDAY: "Happy Birthday" to ▲ Screamin' Jay Hawkins! The voodoo prince of R&B, best-known for "I Put a Spell on You" and other music to watch ghouls by, turned 56 on July 18th. Jay recently dug in as a Hollywood resident, and often appears at Club Lingerie or the Palomino. Reportedly, he's mulling over movie offers (*The Coffin Club*) while he polishes off his autobiography, *The Incredible Paradox*. Here, Hawkins is seen hawkin' his new line of frozen-dessert treats, Skull-Pops. —JM

FORCING THE ISSUE: KLOS and Vito Racano's Rockin' the World Productions will be presenting "Guitar Wars," a contest-type event attracting musical talent from the Southern California area. The goal of "Guitar Wars" is to find Southern California's "hottest" guitar player. This is the first event of its kind to be held in the Southern California area. Awards for winners of the contest include thousands of dollars in cash and prizes. The actual contest will encompass the live performances of 24 guitar players. These players were selected on the basis of 95 second solo tapes submitted to various music stores in the Southern California area and chosen over the hundreds of tapes entered. There will be six finalists. The big showdown takes place on August 25, at Gazzarris on the Strip.

GOING HOLLYWOOD: Newly appointed KLOS PD Tim Kelly will play a game show host in the upcoming featurette, *Guide to Getting Girls*, now shooting around town. This instructional film will be televised during the autumn.

RHINO REISSUES: Yes, friends, those Kings of the Klassic are at it again, having bolstered the line with the following new additions: *Rock Nelson Greatest Hits*, *The Best of the Kingsmen*, *History of the Left Banke*, *The World's Worst Records Volume 2* (now garnering heavy airplay on the Bob & Zip track, "Just a Bye, Bye"), and Napoleon XIV's long out-of-print classic *They're Coming to Take Me Away, Ho-Ho!*

SHEER FANTASY: Berkeley's Fantasy Records have come up with a pair of new wrinkles on Creedence reissues. There's a new longplayer called *The Movie Album*, essentially yet another best of. The other novel is the "new" Creedence single, a medley of all the biggies, a la "Stars on 45." This one is downright sublime. And the Leaf goes on.



Photo by Ed Colver

WASHBOARD JAM: Following R.E.M.'s sellout performance at the Greek Theatre here on July 27, I.R.S. threw a party for the band at the Lhasa Club. Entertainment was provided by Enigma recording artist Mojo Nixon (shown at right) and his cohort, Skid Roper (left). As the hour advanced, the San Diego duo was joined by the Dream Syndicate's Steve Wynn (second from right) and Peter Buck from R.E.M. (with guitar).

HOME ON THE 'RIDGE: Guess what they're playing over at Northridge-based KCSN (88.5 FM)? Country music—that's right, folks. The yodels, fiddles, and weeping pedal steels can be heard every Friday from 11 a.m. to 2 p.m. during a new show called *Just for You*. It's hosted by cowgirls Diana Blair (she's a singer/songwriter) and Lindalee Wakely (daughter of the country singer Jimmy Wakely). They play the good of 'shit as well as country *moderne*, so you may wanna drive out there and listen sometime (that's the only way yer gonna hear it).

HEAVY HITTERS: Inspired by the short-lived baseball strike last week, the Fleetwood Mac All-Stars (aka the L.A. Groin Pulls) were moved to challenge Kragen & Co. to a ballgame. They'll play ball this Saturday (8/17) at the Barrington Rec Center in W.L.A.

NUMBER NINE: KCSN listener Anthony Angel (right) barely emerged victorious at the Rock Shift's Latenight Burger Party by eating nine Tommy's chili burgers in eight minutes and 85 seconds (KCSN is located at 88.5 on the FM dial). But were they singles or doubles? Good work in any case, Anthony. ▼

WEBSTER'S BELIEVE IT OR NOT: The dictionary contains some fascinating stuff, no kiddin'. Frinstance, you might've thought the band name Eurythmics was a hybrid of "European" and "rhythm." We did, too, until our sharp-eyed typesetter set us straight after perusing Webster's *Ninth New Collegiate Dictionary*. According to Webster's, the word "eurythmics" means "the art of harmonious bodily movement esp through expressive timed movements in response to improvised music." Now you know. You really should check out this book—there are some terrific band names in it. Another good source of band names, by the way, is the California DMV. How 'bout calling your combo Ped Xing, Merge Left, Exit Only, or Three Cars Per Green? Help yourselves to any of these, with our compliments.

A MUSIC CONNECTION: Jafada, a dub poet reviewed in July for *MC*, had such positive response to his article that he pressed a record, "Splash It," which features fine backup tracks by members of Third World. —SA



SUBTRACTION & ADDITION: Louis Gutierrez, Three O'Clock guitarist, has left the band due to "musical differences" (haven't we heard that one before?). His final show with the psych-pop quartet took place July 28th at Irvine Meadows. Not missing a beat, the Three O'Clock have replaced Gutierrez with Patrick Winningham, who had previously played with San Francisco's New Breed. For you trivia buffs, Patrick is the brother of Mare Winningham, who co-stars in *St. Elmo's Fire*; Patrick appeared in the film as a guitarist in a rock band—did you spot him? The Three O'Clock (and Winningham) are currently on tour with another I.R.S. act, R.E.M. With his new-found freedom, Gutierrez has been spending his spare time composing the score for a film titled *Cutting Loose*, and has finished co-writing tunes with the Bangles' Sue Hoffs and ex-Polar Bear Jules Shear. And, last but not least, Gutierrez is now auditioning players for his new band. Interested parties may contact Chris Lamson at L.A.P.D., (213) 938-5186. —KB



Q: "WHAT SHOULD I WRITE?" A: "I DUNNO—YOU'RE THE WRITER." In the photo that accompanies these words, veteran music journalist Chet Flippo autographs a copy of his new book, *On the Road With the Rolling Stones*:

Twenty Years of Lipstick, Handcuffs, and Chemicals (painstakingly researched, no doubt) for Nicolette Larson at a recent signing party. How 'bout, "As always—Chet."

IT PLAYED IN NEW HAVEN: Some heavyweights turned out to see the Textones on various stops back East. Huey Lewis surprised the L.A. group in New Haven, Peter Wolf showed up the next night for their Boston gig, and Joe Jackson was spotted at the New York-City concert. Also cheering on the band in the Big Apple were ex-Textone/ex-Go-Go Kathy Valentine, ex-Go-Go Gina Schock, and Holly Vincent (remember Holly & the Italians?), the three of whom have joined forces for an as-yet-unnamed band.

MANAGING TO JINGLE: "Music for Commercials" and "Managing the Career of a Recording Artist" are the subjects of a seminar Thursday, August 22nd, from 7 to 10 p.m. at the Merlin Hotel (2005 N. Highland Ave. in Hollywood) in the next session of the Los Angeles Music Business Symposium. "Music for Commercials" will feature Dick Watson, VP/Creative Director, Ogilvy and Mather; Jim Park, composer/producer; and Joe Lubinsky, president of H.L.C. "Managing the Career of the Recording Artist" will feature Ron Kramer of Kill Management and Eric Gardner of Panacea Entertainment Management. The Los Angeles Music Business Symposium is sponsored by William Gladstone Management and the National Academy of Songwriters. For more info, call (213) 463-7178. Tickets are \$15.

BEEFY BIJES: As a duo, the Blues Busters (guitarist/vocalists Catfish Hodge and Paul Barerre) have sold out dozens of dates back East in recent months. Now, they've beefed up their sound with a powerhouse band, and they've set out on a 14-city tour. The band—including T. Levitts from the Dixie Dregs on keyboards, Jackson Browne vet Larry Zack on drums, and Bonnie Raitt's bottom line, Freebo, on bass and tuba—recently turned in a turbocharged performance at the Lighthouse that sounded like howlin' Wolf fronting Little Feat at Iaj Mahal's wedding reception. They're scheduled to return to the Lighthouse on August 31st. If jarn-burnin' blues or white-hot rock & roll is your cup of meat, be there. —JM

BIRD OOGS ON TRAIL AGAIN:

Those crooning choirboys of rock'n'roll, the Every Brothers, began their 1985 World Tour July 19th in Dallas. After completing the North American leg of the tour in September (including Sept. 14 & 15 at the Greek Theatre), Don and Phil will entertain in Australia and the United Kingdom. To coincide with the concert schedule, PolyGram Records will release their new album in late summer or early fall. It's currently being recorded under the eye of Welsh wild man Dave Edmunds (who also produced last year's comeback disc, *EB 84*). The tour band will again include guitar wizard Albert Lee—as well as Pete Wingfield (keys), Phil Cranham (bass), Phil Donnelly (guitar), and Larrie London (drums). The Every Brothers' string of Fifties and early Sixties vocal classics heavily influenced Lennon and McCartney's early close-harmony work—especially in songs like "This Boy," "There's a Place," and "If I Fell." But you already knew that dinch? —JM

ARMADILLY: You've heard about it, read about it, now you can see about it. Austin, Texas, isn't just the capitol city of Texas, it's become the home of some of the freshest American music in years. Not since the L.A. band signing blitz a half-decade ago has there been a buzz of baby bands such as the True Believers (considered to be one of America's best unsigned bands), Zeitgeist, Timbuk 3, the Dharma Bums, Poison 13, the Wild Seeds, Doctors Mob, and the Tailgators. Ya'll can take a little spin to the Lone Star state's capitol on Sunday, August 25, at 7:30 p.m., when the *Cutting Edge* features these groups, as well as Joe "King" Carrasco and a few other Texas-style twists and turns in the Austin Avalanche on MTV.

Jonathan Dayton, who co-directs *The Cutting Edge* along with Valerie Faris, claims the upcoming show is the first ever to concentrate specifically on a single music scene. "It's really a departure from our regular format, because the Austin show is composed of nothing but original footage of these bands and their environment," explained Dayton, adding "There'll be no videos, just live performances and interviews with the bands." Only *The Cutting Edge* could be responsible for an hour of MTV without any videos, eh?

Dayton isn't alone in his anticipation of the Austin Avalanche; it seems that these acts are valuable Texas crude and becoming increasingly sought-after, as Dayton disclosed. "It's funny, but a few record companies have called asking for copies of the show before we even aired it!" So tune in with the rest of the prospectors to *The Cutting Edge* for a taste of some nouveau Texas cooking. —RC

BURNING THE MIDNIGHT OIL WITH PETER GARRETT

by Randal A. Case

The last time Peter Garrett was in town, he was irritated with me. Knowing that his Australian band, Midnight Oil, had strong political convictions. I interviewed Garrett—lead singer for the Oils—mostly on political topics. What began as a pleasant conversation ended very differently. “We’re also a rock band,” Garrett eventually snarled. “We also play guitars and make music.”

At the time, I felt my questions were in line: This band with passions so keen (“It’s better to die on your feet than live on your knees,” Garrett bellows on “The Power and the Passion”) has played benefits for Save the Whales, unemployed youth, Greenpeace, and the Campaign for Nuclear Disarmament, among others. Last year, in fact, the band contributed half-a-million dollars to various causes. Also in ’84, the singer entered the political arena with a bid for the Australian Senate. But the socially conscious Oils also make music, and after hearing loads of it, as well as catching their Palace dates here last year, I’ve become one of their loyal fans.

Some history: Midnight Oil did their first U.S. and Canadian tour in early ’84 after releasing their LP, 10,9,8,7,6,5,4,3,2,1, in those markets. What America may find out, Australia already knows—the band’s new and perhaps finest record, Red Sails in the Sunset, which was released domestically July 11, popped onto the charts Under at Number One its first week out. (This group just isn’t big in their homeland, it’s huge.)

The Oils consist of vocalist Garrett, Jim Moginie on guitar and keyboards, Martin Rotsey on guitar, Peter Gifford on bass, and Rob Hirst on drums. The music they make has folk and synth rock elements; it’s exhilarating, yet at times stark and mournful. But even this short description seems long-winded. This music speaks for itself and does so eloquently.

In concert, Garrett, who stands six-foot-five and is completely bald (he shaves his head), seems an otherworldly, overcranked Matel toy—a cross between Mick Jagger and Herman Munster, someone once told me. On a relaxed one-to-one basis, the enormous singer has a gentle, almost spiritual quality. But get Garrett on a subject he feels strongly about and his excitement and energy are endless. And Garrett is a man who feels strongly about many things.

As a presenter at the last American Music Awards ceremony, not surprisingly, the words Garrett spoke weren’t read off of cue cards. He said, in part: “In 1985, a billion dollars a day worldwide is spent on weapons of war. So I guess I’m coming to say to people, we’re musicians, we live in the worldwide community together, and I hope very much that people will recognize me as being a musician of peace.”

The interview which follows was held at a Chinese restaurant in Hollywood. (Noted at one point in the text are comments by Michael Ameen, publicist for the Oils, who was present for a portion of the interview.)

MC: Tell me about the American Music Awards. It’s not the kind of thing I’d expect you being involved with.

PG: We don’t believe in music awards in the sense that we don’t believe music should be a competition. But because I was invited and because I had the opportunity to speak to 70 or 80 or whatever million Americans it was, and because our new album’s coming out and Gary Morris (who manages the band in conjunction with Jerry Weintraub’s Management III) was coming here to talk to record company people about the *Red Sails in the Sunset* album and because we didn’t have to pay for it, it was a good way of getting here and saying something that needed to be said.

MC: The new album, *Red Sails*, was recorded in Tokyo. Did that have a great effect on the music?

PG: Most of the songs were written by the time we got there, so in that sense it didn’t affect the album enormously. We have Japanese musicians playing on it, on brass and strings. We had a brass band we’d got for the bit at the end of Side One—“Bakerman.” We really wanted to have the effect of an old brass band or jazz band who were drunk. But explaining that to a Japanese high school brass band, where they’re such perfectionists... They were really polite the way they played, and we wanted to make it raunchy. To script the string music and communicate that to a string quartet, and to get it the way we heard it, which was like the *Beatles* used strings, like a string section *sawing* their way through the song, instead of the glitzy sound you get from synth strings or even from really polished strings—that affected it.

The studio itself—JVC—which is beautifully crafted, affected it. There’re two upstairs studios; one is a classical music concert room, but it’s all timber. In fact, we recorded “Jimmy Sharman’s (Boxers)” live, and Rob Hirst and Peter Gifford were playing on top of a wooden platform on the second story of the studio below us. That’s a live track.

MC: It’s quite a moving song.

PG: It is, isn’t it. It’s a Rob Hirst/Jim Moginie song. Even I get sort of a thing when I sing it; it moves me very strongly.

MC: Who’s Jimmy Sharman?

PG: Jimmy Sharman had a boxing troupe which used to tour with faire shows around Australia, and it mainly had aboriginal boxers in it who were paid pretty miserably to fight members of the public. And people used to volunteer to go in, and they got a prize or won money if they stayed longer than three rounds in the ring, and other people would bet on how long their friends would stay in. [Sharman was] a very famous character in Australian folklore. A bit like your Barnum, I guess. His son is a very famous film director in Australia. He did the *Rocky Horror Picture Show*.

MC: What’s “The Best of Both Worlds” about?

PG: [The song means] that in Australia, we have access to the modern world, the technology, and we’re close to the rest of the world. We’re not as isolated as we used to be, but we still have Old World charm. We’re still unspoiled—we’ve got the best of both worlds.

MC: What inspired the song “Sleep”?

PG: Rob and Jim were working with some kind of melody and beat around the idea of sleep and the late night aspect of Sydney and how it felt—all those bums and homeless people and the smack freaks and whatever, who are out and about late at night. You know, they’re up late, but at some point they’ve got to get their heads down, and what exactly creates that environment when you sleep? Do you achieve peace or are you tortured? We started with that, and I tried to fill in the rest and make sense out of it for myself. It’s just the feeling of Sydney, I think, late at night.

MC: Do you write entire songs or just stick to lyrics?

PG: This time around I’ve just done lyrics. That varies. I’ve done songs in the past. There’re all these crazy combinations of people writing... I can’t really describe the whole Midnight Oil process, but Moginie and Hirst are very much key figures in the whole thing.

MC: “When Generals Talk,” at least in one part, seems to be about how gullible people are: “The people are appeased / Long live the revolution / The general’s very pleased.”

PG: I think that’s Rob’s reflection on how quickly revolutions are corrupted.

MC: I’ve got to tell you, when I saw the lyric sheet for *Red Sails*, I thought “Harrisburg” seemed pretty heavy-handed. But the song itself is really exceptional.

PG: I think so, too. There’s this poet in Australia, this pub poet called Denis Kevans, and he goes into the pub circuit where the bands play—he’s an older guy—and he says his poetry. It’s not Keats, but it’s strong. And that was adapted from his poem “Harrisburg.” I think Harrisburg is a word which is synonymous everywhere in the world now with nuclear power stations leaking poison.

MC: On the *10,9,8* album there was something called “Read About It?” What was that about?

PG: It’s just that you keep reading about the same stories in the newspapers, but nothing ever happens about [them]. “The rich get richer / The poor get the picture.” In Reagan’s America, I don’t think a truer line’s ever been written. (*Laughs*) Well, maybe it has been. But it’s one of the truer lines.

MC: During a lot of the Oils’ songs, there’s a tension I expect to be broken by a loud electric guitar, but a thunderous acoustic guitar comes in. It’s a great sound.

PG: I like that, too. Electric guitar is really a hackneyed instrument, you know. A lot of people have done a lot of good things with it, but the field’s well covered. There’s so much electric guitar music which doesn’t feel good. Heavy metal’s a good example: it’s the kind of music that makes me ill. And I think Martin and Jim have wanted to get back to something which felt a bit better. They’re very accomplished electric guitar players, as you know. But they wanted to go for a sound instead of just playing notes loud.

MC: I ran into someone backstage at a concert, and when I said the Oils were one of my favorite groups, he got offended. He said: “I don’t need people from Australia coming here and telling me what’s wrong with my country.” Has there been much resistance to the band in the U.S.? To things like “U.S. Forces” off of *10,9,8*?

PG: “U.S. Forces” was clearly a song about imperialism and the CIA and those things. It’s not anti-American. If Americans themselves as people believed that the role of America is to oppress the world, then I wouldn’t bother coming over here to play music for them. I know they don’t believe that. I’ve got a lot of friends in America. We’re not anti-America; we’re just anti-militarist. “Tin

Mines" is a song similarly directed at America as it is the Soviets. I would happily go into the east and preach just as strong a message against them.

MC: Are we politically aware in the United States?

PG: No. It's really frightening. You're the most powerful country in the world, clearly. And I doubt whether anyone in this country knows about the Comprehensive Test Ban Treaty. I think a lot of people in other countries know about it, what it means. I think a lot of people in other countries understand nuclear jargon.

MC: If most people here don't follow what's going on, doesn't that make it hard in terms of what Midnight Oil has to say?

PG: I'm sure it makes it very hard. I mean, it's an Australian perspective, we use Australian words. I hope that people like yourself and others who are fans and have a critical insight and who write will try to disseminate it. But we can only do what we do. We can't change to make it palatable. It's not palatable, but that doesn't mean it shouldn't be taken.

MC: Tell me about your run for Senate.

PG: The Nuclear Disarmament Party was formed by a physician who believes that the threat of nuclear war is the greatest health risk we face. He was frustrated because the government wasn't doing anything about it, and the Australian stance on disarmament was poor. When I came back from Japan, they approached me and asked, would I be interested in standing as candidate? In other words, using my name, and I said yes.

MC: You took it all seriously?

PG: Absolutely. I mean, I'd been approached back in the early stages to stand, so I knew I was somebody that they needed and wanted. I felt it needed to become an election issue. That was the main aim of the Nuclear Disarmament Party, to make disarmament an election issue. No more, no less than that.

MC: The aim wasn't to get you into the Senate?

PG: That was a by-product. No one, not even the people in the party, thought we seriously had a chance.

MC: What was the campaign like?

PG: Hectic. I was touring at the same time—a national Midnight Oil tour, too, which isn't just pussyfooting around the stage for an hour-and-a-half and then going off to the nightclub. This is the real thing. Very strong performances, physically very demanding, emotionally very demanding. The campaign started running after two or three weeks, and fortunately that was a quiet week for me, 'cause we were between West Australia and Sydney, and all the gear was coming back across on the trucks. And the campaign broke because they found that our percentages were going up and

up and up. Suddenly I had the Prime Minister abusing me and all sorts of leading figures came out.

MC: What did they say?

PG: Oh, you know, "Punk rocker preaching, 'Yes, we are for disarmament.'" I mean, everything that they would say. They're politicians. They were playing the political game.

MC: So, at that point, it looked like you had a fighting chance.

PG: Yeah. I said, "Wait a minute," and started taking it really seriously. And I challenged the Prime Minister and the Foreign Minister to a debate. Publically.

MC: What happened?

PG: I got my debate with the Foreign Minister. He was on a TV monitor in another state. It was a debate with Mr. Schultz about politics. I think I won. (Laughs) I feel very good about it. I was disappointed at the time because I don't feel he was absolutely truthful with me, although he's a good man. The general consensus afterward seemed to be I did okay out of it.

"I believe the period of time we're entering is very exciting, possibly tumultuous, full of great conflict. We're in this thing, and I feel us getting compelled towards America, so I'm not going to push us away." —Peter Garrett

MC: Were you ever concerned, if you were elected, you wouldn't have had enough time to put into the Oils?

PG: No. There's enough energy and songwriting ability in the band and there always has been. I'm just one part of it. I have residual faith and confidence in the way they make our music.

MC: You ended up losing even though you had more votes than your opponent. Explain.

PG: To get elected to the Senate requires you to either achieve an absolute number of votes which succeeds you in a quote point, but if you fall below that, you have an absolute number of primary votes plus the preferences which come from other political parties. So my opponent had about 220,000 primary votes and I had about 296,000 primary votes, but he became elected because he had everybody else's preferences. We knew this would happen pretty early on because the Labor Party—the government—gave its preferences to its political opponents so as to prevent me from getting elected, which is the first time that's ever happened in political history in Australia. These were exciting times.

MC: You know, there are a lot of people who think politics and music shouldn't be mixed.

PG: It's all life, mate. Look, I don't really hang out as a musician. The Oils do more than me, probably, but I'm not going to talk about guitar solos and new drum heads and hit singles.

MC: Well, so much for questions 21 through 30.

PG: (Laughs) I mean, it's important stuff, it just doesn't interest me. It never has.

MC: I heard a rumor that the Oils weren't thrilled with you when you first got together with them.

PG: Naw, I wasn't what they were looking for. (Laughs) You'd have to ask them about that, but I've always had the feeling that I wasn't.

MC: I have a question that you don't have to answer if you don't want to.

PG: No, I can answer any of them.

MC: Did you start shaving your head when you started playing in the band?

PG: No.

MC: You started before?

PG: Before, during, and after is really the best

answer for that. It [was] such a long time ago, it's really ancient history for me, but it didn't have anything to do with me being in Midnight Oil. It had to do with me having short hair and wanting it shorter and ending up with it as short as it could get and finding that that was quite pleasant. It was just going in one direction and I ended up at the logical end.

MC: A lot of people who've seen you perform with the band wonder about your gestures.

PG: Spontaneous, intuitive, combusive dances with some kind of Asian influence. I've spent quite a bit of my time in Asia, and think the future of the world is over there. The future of the world isn't around here. . . .

MC: Speaking of the future: The title of the last album, 10,9,8,7,6,5,4,3,2,1, seemed like the countdown to destruction. The new one, Red Sails [which has a cover showing Sydney, Australia with a fireball and massive craters], seems like the next step—the countdown's been completed and the bombs have gone off. It's a progression to the end of the world.

PG: I don't think it's a cynical capping off.

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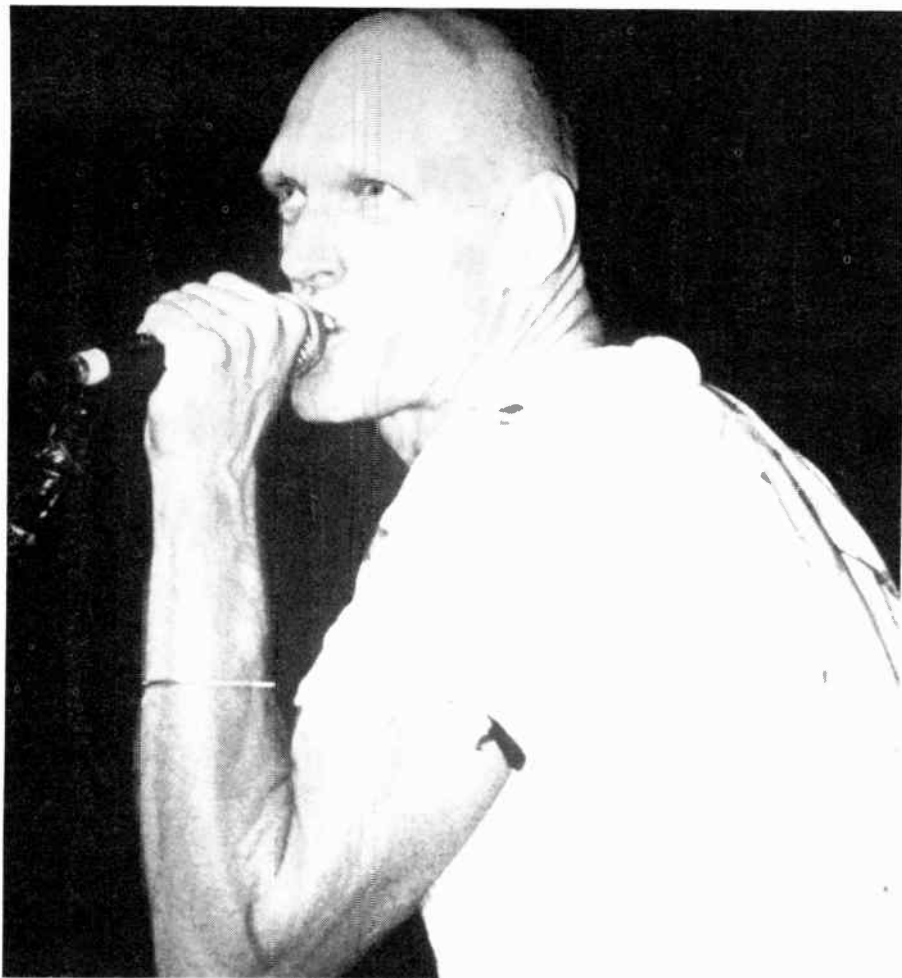
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"I'm not going to talk about guitar solos and new drum heads and hit singles."

MC: I'm surprised they let you do it.
PG: Well, they didn't *know* we were going to do it.
MC: It looked really dangerous. The stage was littered with newspapers.

Michael Ameen: It was: They started a fire. And they b[la]ck it out. You said you have the tape at home, Randy? Look at it again and you'll notice after he lights it on fire, they go to a computer design on the screen. They blanked out the screen because the stage was on fire and Michael Lip-pold [who handles equipment for the group] ran up.

PG: I told him I was thinking of doing it. I said, "Keep your eye on me." So he was ready, he had the fire extinguisher. (Laughs) The funniest part about it was when it happened, all the execs... headed for the phones and all the TV people headed for the fire exits and *were*n't there. Then there was a real panic, wasn't there? You know what you're like when there's a panic—there's lots of talk, but not much action.

"We can only do what we do. We can't change to make it palatable. It's not palatable, but that doesn't mean it shouldn't be taken."
—Peter Garrett

MC: Why the decision to bring your music to America?

PG: Because it's important [that it] be heard here. Partly it's the message. Partly it's because it will give [America] an idea about another thing. We have a young, vibrant, potentially productive environment in Australia. I really strongly believe that we have a place in the whole scheme of things. I believe the period of time we're entering is very exciting, possibly tumultuous, full of great conflict. We're in this thing, and I feel us getting compelled toward America, so I'm not going to push us away.

MC: What are your personal goals for the next five years? Do you even think that way?

PG: No, no, I don't think that far ahead. My life, my experience up to this point, has been impossible to predict. I hope that I'm involved in being a useful member of the human community. My own view is a little different from somebody else's. I don't think it's necessarily important for you to be too concerned of the conscious aspects of your behavior. What I mean to say is, chasing something takes a lot of energy and thought. I prefer to just let it happen.

MC: There's a lot of optimism in that—thinking things will happen when the time's right.

PG: Absolutely, mate. Absolutely. ■

MC: It's the explosion.

PG: It is. But I must stress this for you: We don't ever want it to appear like it's happened or that it's going to happen. I think that's very dangerous philosophically. If you legitimize that in terms of your thought and your art and your concept, in a sense you're allowing it to happen. We gave Mr. Kimura a free reign with that cover. Our idea was the cover should show man/nature struggling. You know, the desert coming in and taking over Sydney. And he introduced the idea of the orb at the front and gave it more of a wasteland view because he, like all artists, has become obsessed that the world's perilously on the brink. But that's not us being cynical. I wouldn't ever want anyone to think that.

MC: This is a little off the subject. But I remember that the last time you were in town you lit a stage on fire.

PG: Yes. On *The Thicke of the Night* show.

MC: Was that your own idea?

PG: Ah, we had fun. I wasn't quite meaning to turn it into *that*, but you see, one of the things we always try to move away from is falling into patterns. Music should be fun and the making of it fun as well, even when you're a *serious* band like the Oils, and you're talking about nuclear weapons and the environment. We still like to enjoy ourselves. We don't like to be programmed or told what to do, not by *anybody*. We tend to react in environments that are controlled in our own way, and that was just one of those things.

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The Oils dockside in Sydney (from left to right): Martin Rotsey, Jim Moginie, Peter Garrett, Peter Gifford, and Rob Hirst.

The Other Oils

Lead singer Peter Garrett's recent run for a Senate seat as a candidate for the Nuclear Disarmament Party gathered headlines for the bald 6'5" frontman and created a curiosity for the band, but the other players are equally as notable as this qualified lawyer.

Drummer Rob Hirst shares the vocal duties

with Garrett and has been voted best drummer four years running in Australia. Lead guitarist Martin Rotsey is acknowledged as the best in his field and, like Hirst and Garrett, is degreed from college as well. Keyboards and guitar are handled by Jim Moginie, a retiring chap who spends most of his time in the basement studio crafting the Oils' sound. Bassist Peter Gifford is equally low-key—he's often seen working on a car or carpentry project rather than making the pub-crawl rounds of most Oz musos.

But the major presence of the band is sixth member Gary Morris, their manager, who plays telephone, telex, and calculator. He is as uncompromising in protecting the band from the vagaries of record company and promoter

mandates as the band is powerful in playing their tunes. Morris, a charismatic Christian, is a feared industry identity, having crafted a recording deal that allows the band to retain creative and business control. For example, the Oils produce and direct all their own videos and recently were able to put together a national simulcast of a concert staged on an island in the middle of Sydney Harbour. Additionally, they have precise control of their image and music, with CBS having to license the cover art and videos from the band.

Midnight Oil has a catch-cry: "It's better to die on your feet than live on your knees."

Clearly, the band stands by these words.

—Phil Tripp
Sydney, Australia

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THE CARTER SAGA: Digging Precious Metals — From “Acapulco Gold” to Multiplatinum

by John Bitzer

John Carter talks like this. Short sentences. Pauses. Lets the weight of what he just told you sink in before he goes on. Lots of stories. Colorful stories—if you love the music business, anyway. He does.

You might think this staccato-style speech indicates a man who carries himself with an air of condescension, a sort of John Houseman of the record business. Nah. Carter's just weird. He's been around enough to look powerful and sound jaded, but he's still got a lot of kid in him. I was waiting in the lobby when he emerged from his office discussing his schedule with his secretary, and he said something like, “First I have to do this fucking interview.” Then he noticed me, and started chuckling with an embarrassed little smirk. It looked like an accidental *faux pas*, so Janet, his secretary, rolled with it and tried to twist it into a joke, laughing toward me, “So. Time for the fucking interview.” But I knew this was Carter's little idea of a joke all along. I'm no dummy.

He doesn't even exchange pleasantries when he greets you, as if he'd rather conjure up creative substitutes for such a chore, like the aforementioned intentional *faux pas*, so that you've somehow gotten a feel for him already and it's time to dive into the matter at hand now. A mutual friend, attempting to describe Carter, told me that he has this unique way of looking at things, an ingenious “slant” through which he manages to find ideas and solutions where others have been stumped.

Indeed, Carter bought his ticket to a career in the music business by capitalizing on something so obvious it's amazing no one else could see the forest for the trees. It was 1966. The drug culture was in full swing. And yet no one had ever written a hit song about even getting high. So he did—he wrote the lyrics to a little ditty entitled “Acapulco Gold” for the Rainy Daze, his roommate's band in Denver: “It was phenomenal. It was scary,” Carter remembers. “Hitbound to Number One with no numbers in between. The most

requests ever on KYA in San Francisco. Most people, including radio and even members of the band, didn't know it was about drugs, but enough of the audience did. It was such a hit on the West Coast over a week or ten days, it was mindblowing. But the record was really not that great, so Bill Gavin (of the national radio tipsheet *The Gavin Report*) said, ‘We don't understand it, but we have to report it—this could be the biggest record of all time.’ So everybody added it across the country. And it was such a phenomenon that people had to stop and take notice of the words. Then somebody finally said, ‘You idiot, it's about marijuana.’ So the same Bill Gavin immediately sent out a telegram across the country that said, ‘We recommend that you stop playing this record or your FCC license could be jeopardized.’ So I was a star for about three days.”

Enough to put the lyric-writing bug into his ambitious mind. “I saw I could collaborate well. I didn't play, but I knew enough about music. And I could see that the problem with most bands at the end of the day would be lyrics. They could write a lyric, but a great lyric? Something really different? Your average bass player just doesn't come up with something as esoteric as ‘Incense and Peppermints.’”

Here Carter pulls out one of the more eye-catching feathers in his cap. I was just getting to it myself, though. Guess he's not real modest. “But, uh . . .” he blurts quickly, clearing his throat to try to erase the fact that he just bragged and hoped I wouldn't notice it (just like the “fucking interview” bit).

So I feed the guy—he's just itching to talk about it: “‘Incense and Peppermints’ [by the Strawberry Alarm Clock] was, of course, a huge—and long-charting—hit. How did you come up with the lyrics for that?”

He bites. “Rhyming dictionary. Flat-out, meaningless nouns—that's what the whole thing was. I was into it almost as a science, not as an emotional release, as most people are. I found that in the majority of tunes that made it, there was some combination of



John Carter, A&R director at A&M.

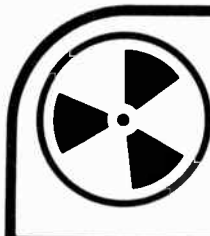
nouns and consonants and vowels. So it had really gotten down to ingredients in soup, and I was mixing them up. As much as ‘Acapulco Gold’ had hit me as a colorful expression, I was trying to find a way to use ‘incense’—another symbol of the psychedelic culture. But I couldn't rhyme it, until somehow ‘peppermints’ came along, and I went with it. Of course, that song has been analyzed to cosmic proportions, but that's all it was—meaningless nouns.”

But, as Carter tells it, “It was not a great time to just be a songwriter. You had to be your own vehicle, which I never was. So I finally gave it up and got a job in promotion, which led to a job in A&R, which seemed like full cycle because I ended up back on the creative side of things, writing songs for the artists I produced. Very few records did I ever produce that I was not a songwriter to some degree. And I can even say for the most part [and with all the humility of a McEnroe] they would probably be a single. I had an unbelievable track record of writing The Hit.” I got him to list some: “Take the L out of Lover” by the Motels, “Red” and “Turn Up the Music” by Sammy Hagar, and numerous Bob Welch tunes (“but none of the hits”).

I should mention here that Carter, perhaps because of his unique “slant,” appears to have always been a principal in the most notorious goings-on of each era: writing psychedelic classics, then embodying the Seventies as a jet-setting Atlantic promo man: “I was on tour with bands at all times. Get off the Allman

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Brothers tour, J. Geils for six weeks; done with them, Led Zeppelin for a month; off with that, on with the Rolling Stones for six weeks—it was fantastic. But I bur-ur-urned my little candle at both ends." You get it. Bucks, drugs, women, booze, limos, parties, excesses, hotel damages, the whole bit. Carter, evidently, was a fixture of that whole era. What next will he claim? Perhaps he was the catalyst of a few superstar careers? Yep.

"My first full-time act as a Capitol A&R rep was Bob Seger. I'll take some partial credit—as much as anybody in a record company can. Now he had had a hit record before, so I'm qualifying this—he was obviously real talented. I did uncover 'Night Moves,' though—a song he had recorded years before and thought he would never put out. But I talked it out of him and, like they say, the rest is history. I also signed and developed Sammy Hagar, Bob Welch, the Motels, and some others that didn't happen."

I ask him when he came to A&M. He doesn't say, "Last November." He doesn't say, "About nine months ago." He says, "After signing and working with Tina Turner at Capitol." I figure by this he means he has one more of those bright, pretty feathers to show me before he goes on. So I feed him again: "Do you take responsibility for regenerating her career?" After much thought, as if either the question was unexpected or he was trying to recall what he's always wanted to say in a Grammy speech, he replies, quite modestly, "It is always a combination of people, and I do not want to take away anything from, obviously, the artist. Certainly her manage-

ment. But yeah. I signed Tina. And believed, and stuck with her for a long time. I was lucky enough to produce one of the hits and uh... I have to prod him again—he really doesn't want to appear a name-dropper. "Which one?" I ask. " 'Private Dancer,' " he jumps. "But on the crest of her enormous success," he continues, "I knew it was a great time to move on, and the opportunity came up at A&M. I had always had a soft spot for this company as being the class of the vinyl jungle."

Why is this, Carter? "Huh. I don't know why it is. I was never into Herb Alpert or the Carpenters or the Captain and Tenille or even Peter Frampton. My image of this place was formed a long time ago, but I can't trace it back." I suggest maybe it's because it's run by an artist as opposed to a businessman, like the others are, so that since the core of it is creative, perhaps that feeling trickles down through the other levels. Certainly the location of the offices—on the lot of the old Charlie Chaplin studios, rather than in a monolithic bank building, makes me feel much more at home. Carter agrees: "Herb Alpert is exactly that way—the sensitive artist. We have extensive artist development, artist relations—it's just artist, artist, artist. At Capitol we had two or three people in publicity—something the company could have cared less about—here there are like ten people in publicity. It is something they care deeply about—and it shows. It shows in how A&M treats its artists' first record, second record, tenth record. It's people we're dealing with, not plastic and paper."

In fact, Carter has a story about how Herb feels about artists: "Around the first of the year, the A&R department was called into Herb's office. Then, in so many words, he made this little speech: He said, 'I spend a lot of time in our studio complex, and I watch over it closely. Well, it's the start of a new year, and we lost a couple hundred grand in our studios last year. And I don't really care about the money. What I do care about is the fact that there were a lot of times when those rooms were empty and dark. Now, the way this whole lot is laid out, essentially all the offices are in a circle around the studio complex. As long as it's dark in there and there's no music coming out, there is nothing to be inspired by. So, A&R department, I'm giving you this one room in here, and it's yours for free. And it's your job to keep it full, whether it's a band on our own label, one of our songwriters, or somebody off the street that we have no intention of signing, I don't care. But keep somebody in there. As long as there are young people making music, everyone on this whole lot will feel that. I don't care how much we lose, but I want music coming out of there.'

"Well, my mind was blown. I had been at another company that it had its own studios, and it had cost more to make records there than it did on the street. They always treated it like a business, like a corporation handling its assets. This guy is an artist who wants creativity first—that will dictate a morale and a morality that will make it great. I don't know if it's coincidence or not, but

Continued on page 22

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AESTHETIC ALCHEMY: Turning Your Craft Into Art

MUSICIANLY MUSINGS BY BILLY CIOFFI



Illustration by Brian Talley

The world of music, musicians, and musical instruments has never been more diverse than it is at this moment. The technology of sound continues to hurl us into a hyperspace of aural possibilities. Today's player, no matter what his or her stylistic preference, has a seemingly infinite variety of role models and examples from which to choose. From beginner to pro, the musician has so

many options available with which to explore and alter his sound, improve his technique, and train his ear, that the educational choices become almost arbitrary. The books, teachers, schools, and courses can explain all the technical things you need to know. The lessons, study, and practice will help you learn all about the great music that's been played and composed. But none of this will make you a great or even a good player. The

only teacher who can do that stares back at you in the mirror everyday. A Nineteenth-Century writer named Ralph Waldo Emerson said something in an essay on "Self Reliance" that applies to all this: "In every work of genius, we recognize our own rejected thoughts."

What makes one player more creative than another? People have been exploring the nooks and crannies of one another's gray matter since the first Cromagnon imitated a bird's whistle. Where does one go for inspiration? How can we train our minds to leap over the stumbling blocks that it continually builds for itself? In other words, how can we learn to see the forest instead of just the trees? Here are a few ideas that might help your thoughts and creative energy take a left turn or two.

1. Avoid Fixations

Too many potentially great players have gotten sidetracked by their obsession with the style of one particular musician. Most of the greatest players would admit to having their own particular idols. What is most important is knowing when to stop. If, for example, you've been listening to Hendrix for the last several years as your primary source of technique, style, and sound, it is time to take a break. It goes much further. If you're using one particular type of music as your learning source, you're retarding your musical development. The better the player, the bigger the ears. The great majority of the truly creative players would astound you with the varied and eclectic listening they have exposed themselves to.

2. Accept Limitations

This particular tenet works on a couple of levels. Everyone has different physical char-



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acteristics that allow them to do things with varying degrees of aptitude. The gunslinger attitude is a stupid mentality. There'll always be someone who is technically superior in some respect. The idea is to find out what your best assets are in your playing and use them as a core around which to build your style. There are plenty of renowned players whose signature revolves around the fretted vibrato as opposed to flashy licks or scales. It's sort of like pitchers in baseball—some are fastball specialists, others are finesse hurlers, and others throw junk. The whole idea for the pitcher is to win the game; the idea for the musician is to play the tune.

The other limitation a player has (at least one who hasn't hit it big yet) is equipment. You can always blame the equipment, but all I can say to that is nobody would've ever made a record, much less played a note, if they had screwed around till they got it "perfect." What makes a musician sound good and get better is playing and playing a lot. What will make you play in tune and develop your ear is playing music. So accept the imperfections in your equipment and your abilities and get after it. Nothing stretches musicians like a gig.

3.

Explore & Understand Your Roots

An important aspect of self-instruction comes when a player is trying to move up to another level. Recently, I had occasion to relearn a Freddie King tune called "Hide Away." A friend of mine provided me with a copy of King's original version, as well as a version by John Mayall's Blues Breakers featuring Eric Clapton doing the same tune. Listening to them back-to-back provided a great reminder to me of how the modern rock guitar tone evolved. King's tone 15 years earlier influenced Clapton and dozens of other groundbreaking players, and they in turn did the same to the next generation. This also can be said of Curtis Mayfield employing the melodic (i.e., "Wind Cries Mary") content of Jimi Hendrix's innovations. There is no place like America in terms of musical cross-pollination. Behind every piece of music you ever dug, there are dozens of things just as cool that influenced that piece of music and are waiting to be absorbed. (See suggestion Number 1.)

4.

Never Ignore What's Happening/Not Happening

Col. Tom Parker was once credited with saying, "Son, good taste never sold a record!" He may have been right. God knows, there is quite enough evidence out there to support him. But, brother, you can't argue with \$ucce\$\$\$. If you want to play music all the time, you better figure out how to make a few bucks at it. A hit is a hit—somewhere in that tune is a spark that's lighting a fire under somebody. Phenomenon or hype, there is some hard-core communicating going on, and we are obliged to find out *why*. The same can be said of trends—the Musicians Union is loaded with fat, bald accordion players in tuxedos still waiting for the Beatles fad to die down and Dick Contino to make a comeback. I believe what makes musicians bad is their inability to accept change; their unwillingness to try to honestly figure out what it is in any kind of music—be it heavy metal or MOR—that touches people.

5.

Learn to Understand What You Don't Like

This is by far the hardest one, but it has its value. If you can put your finger on what it is you don't like about a particular sound or a particular playing style—if you can hear it and *explain* it—you'll be better at checking yourself out; i.e., you'll slowly learn to be more objective. Don't be too surprised if, upon reflection, what you don't like about another musician becomes just that, a reflection of some of your own lesser attributes.

6.

Understand the Difference Between Chops & Heart

This is the easiest part, because the greatest part about music of *any* kind is its ability to transcend barriers and lines. A player/musician has a language that *all* people speak. Whether it is some long-dead blues immortal, still anonymous, on a scratchy 78, or the cry of love from his descendant, or even the rising force of a Swedish maelstrom, it will reach out and grab you and make you understand what only music can. You, as a musician, must hear with an open heart and mind *first* in order to really learn to play.

Once you've opened your mind to all its possibilities, the difference between, say, Philip Glass and Los Lobos ain't that big a deal. I guess you could say *listening* is the most important part of being a musician. Sam Phillips of Sun Records once said in an interview that Elvis Presley was really a FAN of pop music; I think that's the key to any good or great player—he/she really loves music. As much as practice broadens your musical influences as a player, no matter what instrument you play, exploring other types of music can do just as much.

7.

Listen to Other Instruments

This sounds pretty stupid. Of *course* you listen to other instruments! But do you pay attention to the soloing, phrasing, intonation, and nuances of sound, no matter how foreign? Have we forgotten that innovations in electronic outboard gear and footpedals are for the soul purpose of making your instrument sound like something other than it really is? It's really important for the development of your ear and sound that you get some idea as to why people as diverse as John Coltrane, Jeff Beck, or Eno articulate things the way they do. This doesn't mean you have to be able to play it or even for a second be able to thoroughly comprehend any great player's precise musical style. Your ears can absorb it, and somewhere in the warehouse of your brain a particle of it may lodge and later be realized in your own playing.

I've found that the hardest thing to have in music is an open mind. Sometimes the more you learn on the technical side of music, the less you really know. Bo Diddley, Eric Clapton, and Alan Holdsworth are all really playing the same song—just different verses. The more eclectic you train yourself to be, the closer you'll be to approaching your own individual voice. And when you think about it, isn't that what drew you to your favorite players in the first place? Their own special uniqueness—the glimpse the musician gave you of his soul.

No one, least of all a blockhead like me, can be open *all* the time, and some stuff will always seem quite lame to you. Keep in mind, though, that it's really difficult to argue validity when you're dealing with art. One person's feast will always be another's poison. ■

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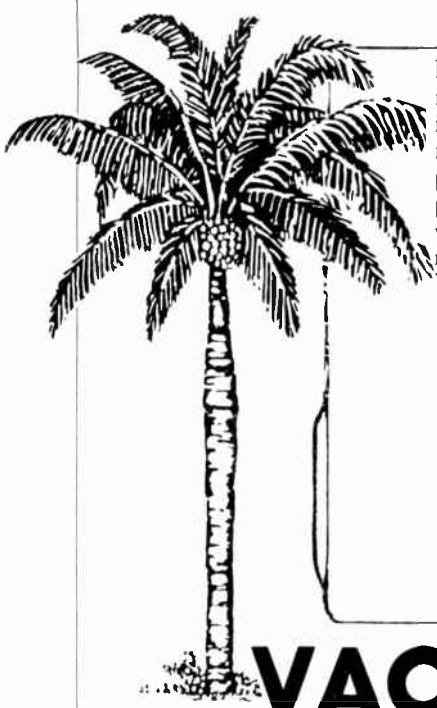
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For our year-end '84 issue, we polled a cross-section of music-biz movers & shakers to find out something about their *personal* tastes in music; the results were VERY interesting. Earlier this summer, we queried assorted movers & shakers once again, this time plugging into their *leisure time* listening preferences. What ten prerecorded cassettes OR 20-cut compilation tape, we wondered, would each of these folks be *sure* to take along on that much-needed vacation to Maui? The results are in. Welcome to the...



1ST ANNUAL MOVERS & SHAKERS

VACATION-TAPE SPREE!

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National Publicity Director
I.R.S. Records

R.E.M.: "Carnival of Sorts (Box Cars)"
Lus Lobos: "Don't Worry Baby"
Big Star: "September Gurls"
New Colony Six: "I Confess"
dB's: "Ups & Downs"
Shoes: "Hangin' Around With You"
Buzzcocks: "Something's Gone Wrong Again"
Velvet Underground: "There She Goes Again"
DeWatts: "Last Time Around"
Iggy Pop: "Shake Appeal"
Clear Light: "Mr. Blue"
13th Floor Elevators: "You're Gonna Miss Me"
Watts 103rd St. Rhythm Band: "Do Your Thing"
Otis Rush: "All Your Love (I Miss Lwin)"
Howlin' Wolf: "How Many More Years"
Lowell Fulson: "Reconsider Baby"
A. Bambaata/J. Lyndon: "Time Zone"
James Brown: "I Got You, I Feel Good"
Cheap Trick: "Daddy Should Have Stayed in High School"
Aerosmith: "Lord of the Thighs"
Bill Bentley
Publicist
Slash Records
Slim Harpo: "Tea-Na-Nee-Na-Nu"

Dixie-Kups: "Iko Iko"
Ernie K-Doe: "Tea-Tee-Ta-Ta"
Professor Longhair: "In the Night"
Huey Smith/Clowns: "We Like Birdland"
Lee Dorsey: "Holy Cow"
Allen Toussaint: "Southern Nights"
"Frogman" Henry: "Country Boy"
Hawkettes: "Mardi Gras Mambo"
Irma Thomas: "Breakaway"
Velvet Underground: "Who Loves the Sun?"
13th Floor Elevators: "Slip Inside This House"
Big Brother/Holding Co.: "Down on Me"
Grateful Dead: "Uncle John's Band"
The Band: "Up on Cripple Creek"
Rolling Stones: "Empty Heart"
Animals: "I'm Crying"
John Mayall/Bluesbreakers: "Have You Heard?"
Stevie Ray Vaughan: "You Can't Change It"
Roky Erikson: "Starry Eyes"

Teresa Ensenat A&R

Geffen Records
The Church: all
Zeitgeist: *Translate Slowly*
Waterboys: *A Pagan Place*

Chameleons: *What Does Anything Mean? Basically*

Lone Justice: *Lone Justice*
Windbreakers: *Terminal*
Robyn Hitchcock: *Fegmania!*
R.E.M.: all
Replacements: *Let It Be*
Del Amitri

Mark Fine West Coast A&R PolyGram

TFE: *Songs From the Big Chair*
ABC: *The Lexicon of Love*
Dire Straits: *Brothers in Arms*
Roxy Music: *For Your Pleasure*
Phil Collins: *No Jacket Required*
Eurythmics: *Be Yourself Tonight*
Meat Loaf: *Bat out of Hell*
Bryan Ferry: *Boys & Girls*
Sade: *Diamond Life*
Tina Turner: *Private Dancer*

John Guarnieri

Manager, A&R Talent Acquisition
EMI/America
Kinks: "Plastic Man"
Troggs: "66-4-3-2-1"
Softboys: "I Wanna Destroy You"
Dukes of Stratosphear: "25 O'Clock"

Lung Ryders: "Mason-Dixon Line"
Depeche Mode: "People Are People"
Who: "Pictures of Lily"
Creedence: "Sweet Hitchhiker"
Beat Bodeo: "Just Friends"
The Damned: "Grimly Fiendish"
Nick Lowe: "Little Hitler"
Yardbirds: "Happenings Ten Years Time Ago"
Fad Gadget: "Collapsing New People"
Cramps: "New Kind of Rock"
Howard Jones: "Things Can Only Get Better"
Captain Sensible: "Stop the World"
Ian Gomm: "Hold On"
Run DMC: "That's the Way It Is"
J. Brown A. Bambaata: "Unity"
TFE: "Everybody Wants to Rule the World"

Jeffrey Gold

Exec. Director, Creative Services
A&M
Miles Davis: *Kind of Blue*
Jimi Hendrix: *Electric Ladyland*
Various: *New Music Express/Pocket Jukebox*
Flying Burrito Brothers: *The Gilded Palace of Sin*
Bob Dylan: *Highway 61 Revisited*
Keith Jarrett: *Koln Concerts*
Swamp Dogg: *Total Destruction to Your Mind*

Nick Drake: *Nick Drake*
Various: *1976 New Orleans Jazz & Heritage Festival*
Beach Boys: *Pet Sounds*

Mike Gormley

Vice-President
L.A. Personal Direction
Mitch Ryder: "Jenny Take a Ride"
Rolling Stones: "Rip This Joint"
Oingo Boingo: "Who Do You Want to Be?"
Bobby Fuller 4: "I Fought the Law"
X: "True Love Part 2"
Lonnie Mack: "Wham!"
John Cale: "Dead or Alive"
Beatles: "I'm Down"
Jerry Lee Lewis: "Drinkin' Wine Spodeodee"
New York Dolls: "Stranded in the Jungle"
Laurie Anderson: "O Superman"
OMD: "Architecture & Morality"
Bangles: "Goin' Down to Liverpool"
Catfish Hodge: "Silver Arrow"
Dire Straits: "Down to the Waterline"
Rod Stewart: "I Was Only Joking"
YMO: "Tighten Up"
Wall of Voodoo: "Far Side of Crazy"
Lou Reed: "Walk on the Wild Side"
Joan Armatrading: "I Really Must Be Going"

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Tower of Power: "Still a Young Man"
Deltones: "Didn't I Blow Your Mind"
Spinners: "One of a Kind (Love Affair)"
Return to Forever: "Spain"
Little Feat: "Kiss It Off"
Artha Franklin: "Walk Sotily"
Swan Silvertones: "Savoury Piss Me Not"
Beach Boys: "God Only Knows"
Beach Boys: "Dance Dance Dance"
Beach Boys: "Good Vibrations"
Andy Pratt: "Avengeing Annie"
Steely Dan: "My Old School"
Tubes: "Pimp"
Average White Band: "Show Your Hand"
Valere Carter: "Back to Blue Some More"
Bangles: "Hero Takes a Fall"
Prince: "Wanna Be Your Lover"

Michael McFadden

Artist
Public Display of Affection
Bruce Springsteen: "Blk of July, Ashbury Park"
Edith Piaf: "La Vie en Rose"
John Hiatt: "You May Already Be a Winner"
Beach Boys: "Wendy"
Byrds: "Feel a Whole Lot Better"
Eric: "Here Come the Warm Jets"
Elvis Costello: "Peace, Love & Understanding"
Blondie: "Hangin' on the Telephone"
Geoff Muldaur: "Brazil"
Byrds: "Whys"
"til Tuesday: "Voices Carry"
Roxey Music: "Aahon"
Marvin Gaye: "Mony Mony Me"
Beach Boys: "Please Let Me Wonder"
Abba: "When All Is Said & Done"
Gorgie Fame: "Yea Yea"
Jonathan Richman: "Buzz, Buzz, Buzz"
Steely Dan: "My Old School"

Marvin Gaye: "Inner City Blues"
Tom Petty: "Anything That's Rock & Roll"

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Beatles: "I Saw Her Standing There"
Human Beinz: "Nobody but Me"
Jackie Wilson: "Higher & Higher"
Miracles: "I Second That Emotion"
Four Tops: "Bernadette"
Mitch Ryder/Detroit Wheels: "Sock It to Me Baby"
?Mystarians: "96 Years"
Ravaries: "California Sun"
Manfred Mann: "Do Wah Diddy"
Beatles: "I Feel Fine"
Jerry Lee Lewis: "Rockin' My Life Line Away"
Joe Ely: "Must Notta Gotta Lotta"
Al Green: "Get Back"
Rolling Stones: "Down the Road a Piece"
Blasters: "Trouble Bound"
The Band: "Up on Cripple Creek"
Beach Boys: "Don't Worry Baby"
Derek Downes: "Bell Bottom Blues"
Elys Presley: "Mystery Train"
Chuck Berry: "Let It Rock"

Ian Matthews

A&R
Island
Stranglers: "Skin Deep"
Dream Academy: "Late in a Northern Town"
John Martyn: "Over the Rainbow"
Smiths: "Headmaster Ritual"
Franco Battiato: "I Want to See You as a Dancer"
Drongos: "Eye of the Hurricane"
Blue Nile: "Regret"
Kissing the Pink: "Big Man Restless"
Mark Isham: "Never Cry Wolf"
Miracle Legion: "Backyard"
Head for Tall Trees: "Star by Star"
Dave Stewart/Barbara Gaskin: "Different World"
Rick Rock: "Button"
Prefab Sprout: "Faron Young"
Lady Smith Black Monocazz: "Yukani"
Paul Kelly: "Come In Here"

Chris Isaak: "Dancin'"
Sly Stone: "Family Affair"
17 Pygmies: "Still Waters"

Bob Merlis

V.P. Publicity Director
Warner Bros.

Rockin' Sidney: "My Too Too"
Katrina Waves: "Walking on Sunshine"
Madonna: "Into the Groove"
Bassals: "What Is the Reason"
Jerry Lee Lewis: "I'm on Fire"
Marty Robbins: "El Paso City"
Chris Kominer: "Land of 1000 Dances"
Eric James: "Lighten Up Your Own Thing"
Betty Lavette: "He Made a Woman Out of Me"
Buddy Knox: "Party Doll"
Little Richard: "Lucille"
Junior Wells: "I Got a Stomach Ache"
Grateful Dead: "Cream Puff War"
Los Premiers: "Farmer John"
Nathan Ashburn: "Hey Negress"
Irma Thomas: "Ruler of My Heart"
Clarence Carter: "Road of Love"
Bobby Byrd: "Back From the Deal"
James Brown: "I Got the Feeling"
Jackie Wilson: "That Is Why"

Peter Jay Philbin

V.P. A&R, Talent Acquisition
Elektra
CCR: Chronicle
Al Green: Greatest Hits
Roxey Music: Avalon
Bruce Springsteen: Born to Run
Bob Dylan: Bringing It All Back Home
Rolling Stones: Some Girls
Randy Newman: Good Old Boys
Miles Davis: Sketches of Spain
Chuck Berry: The Great Twentys Eight
ZZ Top: Eliminator
Howard Schlossberg
Music Director
KCSV
Genesis: Lamb Lies Down on Broadway
Phillip Glass: Koyunusquisi
Eric: Taking Tiger Mountain (By Strategy)
Laurie Anderson: Big Science

Talking Heads: More Songs About Buildings & Food
Peter Gabriel: III
David Bowie: Ziggy Stardust
Dukes of Stratosphear: 25 O'Clock
King Crimson: Discipline
Jean Luc Ponty: Cosmic Messenger

Les Schwartz

Director, National Tour Publicity
Warner Bros.

Abba: The Singles, the First Ten Years
Ashford & Simpson: Solid
Narada Michael Walden: The Nature of Things
Depeche Mode: Some Great Reward
Bryan Ferry: Boys & Girls
New Order: Low Life
Bill Withers: Watching You Watching Me
Whitney Houston: Whitney Houston
Earl Klugh: Soda Fountain Shuffle
Chris Isaak: Silvertone

Spock

Manager Contemporary Music
Columbia
Katrina Waves: "Do You Want Gavin"
Hooters: "She Comes in Colors"
Silent Movies: "Sun Comes Up"
Mison Mowet: "Love Resurrection"
Jeff Beck: "Anything at All"
Dionne Warwick: "Walk on By"
Boy Taps: "Neon Rainbow"
Strawberry Alarm Clock: "Incense & Peppermints"
Bangles: "Guns" Down to Liverpool
Long Ryders: "I Had a Dream"

Gary Stewart

Director of A&R Licensing
Rhino Records
Raspberries: "Cruisin' Music"
Bruce & Terry: "Summer Means Fun"
Jan & Dean: "Ride the Wild Surf"
Ramones: "Rockaway Beach"
Hank Ballard: "Let's Go, Let's Go, Let's Go"
Katrina Waves: "Walking on Sunshine"
Blondie: "In the Sun"
John Fogerty: "Rock'n'Roll Girl"
Marianne Faithfull: "Summer Nights"

Lwin' Spoonful: "Summer in the City"
Billy Stewart: "Summertime"
Young Ras-cals: "Groovin'"
War: "Summer"
Beach Boys: "Warmth of the Sun"
Jonathan Richman: "That Summer Feeling"
Roy Wood: "Forever"
Johnny Rivers: "Summer Rain"
Chris Stamey: "The Summer Sun"
Sly Family Stone: "Hot Fun in the Summertime"
Sparks: "Over the Summer"

Tom Sturges

Vat'l Creative Director
Chrysalis Music
Beatles: Beatles '65
Beatles: Sgt. Pepper
Candy Lauper: She's So Unusual
Prince: Purple Rain
Rolling Stones: Exile on Main Street
Phil Collins: Face Value
Chaka Kahn: I Feel for You
Bret Marvin 6th & 7th Symphonies
(Szell/Cleveland Symphonies)
Berlioz: Symphonies Fantastique (Osawa)

Roy Trakin

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Alec Chilton: "September Girls"
Black Uhuru: "What Is Love?"
Bob Marley: "Jamming"
Bryan Ferry: "Slave to Love"
New Order: "Love Vigilante"
Suzanne Vega: "Small Blue Thing"
Artha Franklin: "Freeway of Love"
Prince: "Around the World in a Day"
B.B. King: "Into the Night"
Madonna: "Into the Groove"
Laurie Anderson: "Sharky's Day"
Simple Minds: "Don't You Forget About Me"
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MUSIC CONNECTION MAGAZINE

CARTER

Continued from page 17

I understand A&M had a poor year last year. And this year has been fantastic. We've had two or three Number One hits, the movies are happening, R&B hits. And every day you walk out into the parking lot and, yeah, there's some musician coming out of the studio, and some other punk here, and Herb there. You really do feel like you're in a *musical community*. I think that separates the place from every other record company."

So, evidently, Herb Alpert is not as conservative as he appears. He lets his A&R staff take as many risks as anyone—consider the signing of one of this year's most talked-about new talents, Suzanne Vega. It could be A&M is banking on singer-songwriter types returning to the limelight, but more likely they were just struck by her uniqueness.

Carter: "I do not want to put words in Gil Friesen's mouth [he's the president of the company], but that might be his most passionate project. I could show you the memos, the marketing plans. Her record has probably sold 40,000 copies. And I have heard Gil say that already he considers that the biggest success story of the year. Not to take anything away from Bryan Adams, who's going to sell four-million records and five Top Ten singles off the same album. Wow. No, he's talking about Suzanne Vega, which means he has his eye on the *future*, not the present. For anybody who's really in the business, your total excitement is new acts. I can be real proud about having been there when Bob

Seeger was still a struggling artist who made a difference, but once he's a superstar, is there any thrill in being the first guy to hear a song and say, 'Well, there's another hit by Bob!' It's *boring*. Now, this place is totally knocked out by Suzanne Vega, who is, on some scale, not writing hits, not doing any of those things that you'd expect a record company to look for—it is sheerly her quality that has everyone falling in love with her."

Okay, but surely there are plenty more Bryan Adamses and Suzanne Vegas out there waiting to be discovered. So I wondered if Carter, seasoned vet that he is, still has the

*"I go see a lot of bands.
It's easy to get me to go
to the Lingerie."*

—John Carter

desire to find these hot young acts? "Absolutely. I think Aaron [Jacoves—his much younger colleague at A&M] and I are probably at Wong's more than anybody. I go see a *lot* of bands. It's easy to get me to go to the Lingerie." Only requirement is, you should have your act together before you bug him. You should be creating some kind of buzz about your band. "I think that in this city there's a very effective network of talent scouts. Those can be people at the clubs, engineers, managers, attorneys—there is a giant net out there. Assuming you can get the job at Wong's, or wherever, *someone's* gonna see you. We're all A&R people at large. We all have opinions—Hey, man, have you

seen that new band? I hear it constantly. You hear the same name twice, you chase it down, whether they've got a demo tape or not. Most of the time, I'll listen to the tape, go, 'Anhh...'. But, I really trust this guy's instincts, I'm gonna go see the band, and I go and say, 'Shit. These guys are great. How did they make that lame fucking tape?' And I'll march up and say, 'Let's go make a real demo, guys, 'cause boy is yours stinko.' So if you play, and you're great, the rumor will be out. I know people at all these clubs. The phone will ring. There are too many young managers in this town who are out hustling. I firmly believe that there has not been a fantastic band that has gone unsigned in this town."

Carter, however, admits he has yet to see the highly acclaimed band whose members work right under his nose in the A&M mail-room, the Rave-Ups. "They are a little pet around here, but I haven't seen them. I don't have a good excuse, either. I don't know why." Now, the Rave-Ups may not yet be a "fantastic" band, but you would think that a band with such a buzz about them would have at least caught the attention of their own company's director of A&R. But that's typical Carter. "There is an exception to every rule in this business," he says, fuzzing-up those straight lines he just drew. Does this mean that maybe great bands can go unsigned in this town? Maybe he knows, maybe he doesn't. At any rate, I say thanks for the fucking interview. He says, "Be nice to me." But he doesn't say goodbye. He's busy thinking up something else. ■



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FIELD TEST

SUBJECT: Good Stuff
MANUFACTURER: See Column
TEST SITE: Sounder Recording, Granada Hills, CA
REPORTER: Mark Gordon Creamer

It's time to take a look at some more goodies that I've found.

AXE DI-100 DIRECT BOX

I have long been a fan of Dean Jensen's transformers. They have always sounded great, whether they have been used on a mic preamp or any other application, including direct boxes. I don't think that there is anyone who can build them any better than Dean.

I have also recently become a fan of the TLO series of amplifiers built by Texas Instruments. They are very clean I.C.'s.

A company called AXE (Artists X-ponent Engineering, Menlo Park, Ca.) has combined these two favorites of mine into a very nice direct box called the DI-100, a "hybrid" direct box that combines the best of both the active and the passive devices.

Active (transformerless) devices have always looked good on paper and are indeed good *until* you try to get and keep (because of component instability) a clean, balanced output from them. They work really well in unbalanced applications, but a direct box has a balanced output.

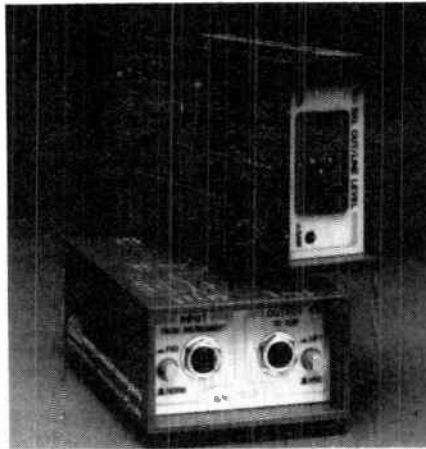
Passive devices like transformers work really well in balanced applications. The only problem with passive devices is that not only is there no gain, but, more often than not, there is a loss in level when used. The DI-100 shows me that its designers haven't overlooked the obvious. It uses an amplifier right after the input (in the unbalanced section of the box) that sends gain to a fine transformer for the balanced output.

The DI-100 will run on either a 9-volt battery (500 hours) or Phantom Powering, if your mixer has it. The box is capable of enough clean gain to run your bass or synth right into the line-level inputs of the tape machine, bypassing all that junk if you want to.

The input (1/4" phone jack) routes either directly or through a switchable 24dB pad to the amplifier. The output of the amp feeds a buffered low-impedance signal to both the unbalanced output (to amp) and to the transformer, which feeds the balanced output on the box.

One more neat feature of the DI-100 is that there is an adjustable gain trim pot that will give you up to 20dB of additional gain. The only—and I mean THE ONLY—gripe I have about the DI-100 is that it requires an alignment screwdriver for the gain adjustment.

The DI-100 sells for \$239 and to me is worth it. It sounds great. It's very smooth, quiet, and



Axe DI-100 Direct Box

quirk-free. If you are doing a lot of direct recording, this is a very nice "mic" for your bass or synth

THE WILKINSON ROLLER NUT

Most guitarists either have or have run across a stock Fender Stratocaster that just sounds great. This sound is almost magic in that the components of the sound are so interdependent. With an electric guitar like a Strat, it's not just the pickups, the guitar, the frets, or the tremolo bridge that are responsible for the sound. Everything contributes to the wonderful tone that a fine Strat makes. Change just one thing and, more often than not, the sound will be altered drastically.

One of the pitfalls of playing a stock Strat is the guitar's reluctance to return to an exact pitch when the tremolo bar is used. This wasn't as much of a problem back when everybody was using heavy strings.

Manufacturers have come up with custom tremolo bridges that also use locking nuts to remedy the problem; in terms of returning the guitar to pitch, these devices have been fairly successful. There are two problems with these "bars," however:

(1) With most of the custom bridges the mass (weight) is so much greater than that of a stock assembly that the string's vibration doesn't have much of a chance to interact with the wood of the guitar. The result is generally what is described as a "metallic" sound.

(2) These bridge/nut assemblies generally require much in the way of irreversible wood modification in order to be installed. Anyone who would gouge a vintage Strat for the sake of a custom tremolo would probably be the same person who has bull horns mounted on his Bentley.



The Wilkinson Roller Nut

Most tuning problems associated with tremolo bridges are not a product of the bridge itself, but are because of the string binding on the nut and string guide (hold-down).

A fellow named Trev Wilkinson of Charvel Guitars in Mentone, California, has come up with an interesting alternative in the "to gouge or not to gouge" issue. He has developed a Roller Bridge and string Hold-Down that are just barely larger than a stock nut and clamp. Inside the nut are six individually-sized precision rollers that all but eliminate the problem with strings going out of tune (as far as the nut is concerned). I don't know exactly how they're manufactured, but somehow the six rollers are set in what looks like a solid but low-mass piece of chromed steel. The Hold-Down is small and is fashioned in the same manner.

The guides that the strings fit in are of close enough tolerances that there is no noticeable side shift of the strings, and according to Trev, the nut will be offered for several guitars and several string gauges.

The only thing that is required to install the roller bridge is the widening of the nut channel toward the frets by 1/16". This is to allow the top of the rollers to sit where the front of the nut was, so the intonation will remain unchanged.

The Roller Nut that I saw was a prototype, and I generally review only production runs, but with a price of what will be only \$39.95, this little goodie could save someone a lot of money, not to mention the anguish of knowing that a great guitar's been destroyed. ■

If you have, or hear about, something new, write to me: Mark Gordon Creamer, c/o Sounder Recording, 17021 Chatsworth St., Granada Hills, CA 91344.

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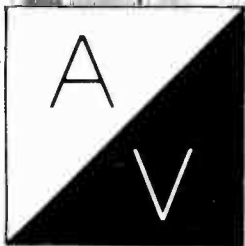
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by Billy Cioffi

AUDIO UPDATE

From Small Things, Baby...



Take 5 with Bernie Grundman during mastering of Eye to Eye mini-LP.

24-Track Studios

Sound Image Studio: Producer/engineer John Henning is currently utilizing the facility with singer/songwriter Joey Travolta for work on the soundtrack to the upcoming musical, *Rockola*. Also tracking is producer Jack Morrisett with Shaw; working the console for the project is Elliot Peters. Rock band Deep Freeze are co-producing themselves with engineer Conley Abrams for Earth Breeze Productions.

Rusk Sound has recently updated its outboard gear with state-of-the-art toys. The room has recently played host to some pretty high-class clientele: recording artist Rickie Lee Jones and her producer, Sal Bernardi, have been using the accommodations for the Jones girl's newest project. Meanwhile, Jimmy & the Mustangs have been rockin' out with producer Skip Drinkwater. My press release says the session is being engineered by Michael Braunstein, the studio's owner Ganapati, and Jackie DeShannon. *The Jackie DeShannon?* If it is, I hope she's singing, too! Whatever happened to Jimmy & the Mustangs' movie debut, *The Voyage of the Rock and Roll Aliens*, starring none other than Pia Zadora? Hmmmm...

Flipside Studios: The Canoga Park outfit writes to tell us that Flipside Records act Various Artists are currently working hard (or depending on how you look at it, hardly working) on their upcoming album,

Woodstock 1985; sessions are being produced by various producers and engineered by Marc Mylar. Good start, guys, but don't give up the day jobs just yet!

Bijou Studios: This brand new room is working on the forthcoming single of Detroit group Coys Toyz. Co-producing are group leaders Conley and Dennis Parker; both are engineering as well. It must get awfully crowded in there. Seriously, Dennis is a good musician/engineer, and we wish the new Hollywood room the best.

Fantasy Studios: This boss San Francisco room is burning up the wires with some pretty cool-sounding projects. Ted Templeman is at the reins of the new Aerosmith album. The veteran band's debut for Geffen Records is being engineered by Jeff Hendrickson, with Tom Size assisting. It will be interesting to see what it sounds like, considering Templeman's success with Van Halen and the Doobie Brothers—as well as the fact these Boston boys used to be pretty heavy hitters. . . . Greg Kihn has begun work on his new album for EMI with long-time producer/partner-in-crime Matthew Kaufman; Richie Corsello is engineering the project. Those lovable Durocs, Ron Nagle and Scott Matthews, are wallowing in the Fantasy pen producing Jenny Muldaur for (what else) Proud Pork Productions. Stephen Hart is engineering the barnyard antics.

Milo Music: Our London link (no hog jokes intended) informs us that Milo is the hot new room in the city. Built by Queen's bass player, John Deacon, with engineer Henry Crallan, the studio is a state-of-the-art complex that houses video and design studios as well as the audio recording rooms. Deacon studied electronics in college, and Crallan is a keyboard player and former stage manager for Queen. The facility will be run on a day-to-day basis by Crallan, with Deacon splitting his time between the band and the studio.

The Sound S.P.A.R.S.

The Society of Professional Recording Studios was founded six years ago by some of the most respected studio owners in the country. An organization of studios run by studio owners and operators, S.P.A.R.S. is committed to improving the general state of the recording studio industry on both the technical and practical level. We talked recently with S.P.A.R.S. spokesman Gary Helmers, who gave us the lowdown on the society.

Q: What is S.P.A.R.S.?

A: S.P.A.R.S. is a national trade organization representing recording studios throughout the U.S. and Canada. It was formed six years ago with initial purpose of being the interface between the manufacturers of pro audio and the end users of pro audio equipment. Another purpose of the organization was to develop communication ties between the studios themselves. Our mission is excellence through innovation, education, and communication.

Q: What are the means to these ends?

A: One method is ongoing seminars in different cities at the various industry conventions, as well as separately around the country, addressing specific issues that are of concern to studios.

Q: For example?

A: Insurance, employee compensation, federal law, and taxes, as well as the obvious technical information, just as a few examples.

Q: Who is the organization open to?

A: We are open to anyone who runs a professional recording studio.

Q: What advantage does a recording studio have by joining your organization?

A: The main thing a studio gets is a network for the solution of problems. Our phones are hot all the time from members coming in saying, "I've got this particular problem." The member asks, "Who can I talk to?" We keep track of other people who have had similar problems, or we put them together with the manufacturers who can solve the problem, and we help make sure the problem gets resolved. That's the primary benefit. The other benefit is having input into what is the voice of the recording studio industry. For example, on August 9, we are going to spend the day with Harrison Systems, the console manufacturer. The board of directors sits with the manufacturer, looks at new products as well as old, and makes suggestions based on what our members have communicated to us. So it's having a voice in M.I.

Q: What's your position on the fixing of studio rates?

A: That is something we do not discuss at all, because [price fixing] is illegal! What we do talk about is what the real costs of operating a studio are; how to run a studio like a business. The recording studio business has changed quite a bit in the last ten years. Business considerations, profit and loss, bottom-line, leases, all of those things that are very business-oriented are things recording studio owners have to be very concerned with.

Q: How can a studio find out more information about S.P.A.R.S.?

A: Interested parties can contact us at our offices on either coast. [National Office, P.O. Box 11333, Beverly Hills, CA 90213, (213) 651-4994; New York Office, 314 W. 70th St., New York, NY 10023, (212) 764-5980.]



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The Image: Review

The Wall

There are few directors in cinema today who place as much importance on a film's musical soundtrack as does Alan Parker. From Georgio Moroder's icy intensity in *Midnight Express* to Peter Gabriel's lucid and evocative score in Parker's acclaimed *Birdy*, the music is as integral to the film as any scene; the musical elements are essential to the storyline and its advancement as well as the overall tone. The great thing about the home video revolution we're all participating in is that it allows us to view films we might normally overlook or not be particularly interested in the first time around. A case in point is *The Wall*, a film Parker did in collaboration with Roger Waters and the other members of Pink Floyd and featuring Bob Geldof in the lead role. Coincidentally, I happened to see *Birdy* just after viewing the Live Aid concert, and after being affected deeply by both events, I decided to give *The Wall* a shot. I wasn't disappointed.

Since Parker is clearly so interested in the juxtaposition of sound and image, it would be only natural for him to attempt to bring to the screen a piece that was initially musical rather than expository. Pink Floyd's live and recorded sound has always been nothing short of superb; the same can be said of the film's sound—it's wonderful. David Gilmour's guitar voicings are often breathtaking, as are the rest of the operatic sonics.

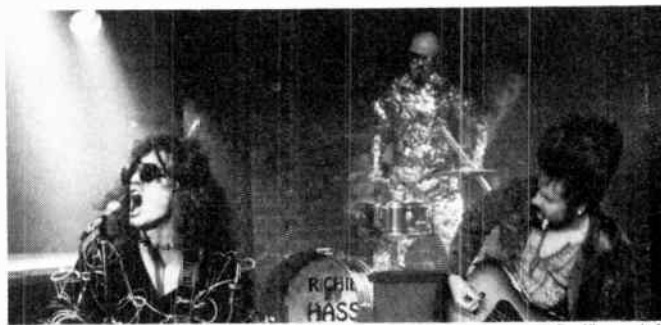
When first released, the movie was vilified by reviewers (it wasn't particularly boffo at the box office, either). The film critics of the past decade have never really endorsed the wedding of film and popular music (read rock & roll); they typically approach rock films with disdain. That isn't really surprising—most film critics simply don't feel comfortable expressing opinions about a medium they don't fully understand.

The Wall has a barely linear plot, following the gradual breakdown of a drugged-out rock & roll star named Pink. In a series of flashbacks and fantasy sequences, the director and writer show the Geldof character's descent into madness through his own eyes, and it isn't particularly pretty—in fact, it is frequently downright grotesque. The whole film, especially the animated sequences, can make you uncomfortable, and that, too, makes a lot of film critics antsy. But who says art has to make you happy or comfortable?

Although the film is hardly an upper, it is, in an odd sort of way, a positive statement. It doesn't matter whether the Pink character is a rock & roller, a politician, or a religious leader. There are so many allusions to the general corruptibility of power, fame, and authority that the character's vocation is a moot point. He could be Howard Hughes, Adolf Hitler, Jim Morrison, or anyone who loses sight of the idea that power is only a means to an end, not an end in itself. If in doing the film (and this is pure supposition on my part), Geldof was motivated to manifest in reality the life-affirming antithesis of Pink's power in the film, we as humans are clearly the better for it.

We are halfway through a decade that, in spite of its shortcomings, seems to be a lot less selfish and more hopeful than the last. We have also learned that rock & roll just might be able to change the world after all—and that scares the living hell out of a lot of people. In the clear view that only hindsight can provide, one gets the feeling that Alan Parker, Bob Geldof, and Roger Waters have used *The Wall* to give us a glimpse of the primal pain that, once conquered, can blossom into the optimism that those with true wisdom must possess in order to truly facilitate selfless change.

VIDEO UPDATE



NO-Y-Z in action; Duff's at left.

Hot Tracks From Local Flack: Recently, MC's own Screamin' Lord Duff and his group, No-Y-Z, taped their video debut for Valley Cable's *Eye Music* program. The group taped their version of the Howlin' Wolf classic, "Evil." The track is from the No-Y-Z's new album, *Give Us Money*. Tact was never one of your better attributes, oh Screamin' One. (B.C. won't argue with the concept, however.) Nice suit, by the way.

Poetry Poop: Freeway Records' readers and poets were seen on the homegrown edition of KABC's *Goodnight L.A.* video program. Exene Cervenka, Ivan E. Roth, Wanda Coleman, Drew Steele, and teenage brainthrob Shredder did spoken-word performances in Hollywood's Lhasa Club. Poetactor Ivan E. Roth and musician/composer Jill Fraser will perform portions of their "Life is a Noun" collaboration on an upcoming *Cutting Edge*.

The I-Can-Hardly-Wait Department: MTV announced the semifinalists of the second annual MTV Video Music Awards. Suffice to say, MTV has fallen into the usual awards trap, and there are probably more categories than there are videos on MTV's playlist at any given moment. Though space and time prevent us from listing the whole ball of wax, here are the nominees for the best all-around video:

1. Don Henley: "The Boys of Summer"
2. Madonna: "Material Girl"
3. Tom Petty & the Heartbreakers: "Don't Come Around Here No More"
4. Prince: "When Doves Cry"

5. David Lee Roth: "California Girls"
6. David Lee Roth: "Just a Gigolo/I Ain't Got Nobody"
7. Bruce Springsteen: "Dancin' in the Dark"
8. Bruce Springsteen: "I'm on Fire"
9. USA for Africa: "We Are the World"
10. Van Halen: "Hot for Teacher"

Printing Money in Green Paisley (from our you-can't-keep-a-good-man-down department): We don't have to worry about not seeing that little angel Prince live; even though he won't be coming to your local nightclub in person for a while, you'll probably be seeing him on your local hot spot's video screen, because Warner Bros. has just released *Love*, a Prince & the Revolution concert videocassette. It's also now available at your neighborhood video mart. Review to come.

T.G.I.F.N.: NBC means business with the Friday night section of its fall schedule. The network has selected *The Motown Review*, starring Smokey Robinson, as the lead-in for its top-rated Friday night hit, *Miami Vice*. The August 9th premiere featured special guest Stevie Wonder as well as Debarge, the Four Tops, Vanity, and comedian Arsenio Hall. Stars booked for future shows include Diana Ross, the Temptations, Weird Al Yankovic, the Mary Jane Girls, Ashford & Simpson, Ray Charles, and the New Edition. The show tapes before a live audience at NBC's Burbank studios. So stay home, have the pizza delivered, and accept only calls that pay immediate cash.

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**NEW
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Midi CONNECTION[®]

In the coming months, West L.A. Music, in conjunction with *Music Connection* magazine, will be presenting editorials on the buzzword of the Musical Instrument Industry—MIDI (Musical Instrument Digital Interface). We hope to explore and explain the myths and legends of current MIDI folklore. This is no easy task, as you will soon come to realize—if you haven't already.

In simple terms, MIDI is a communications system that most of the manufacturers have loosely agreed upon as a standard. It works much like the telephone system we humans use everyday. We take for granted the ease in which we dial the right numbers to call all our friends. The occasional wrong numbers that happen rarely bother us at all. We can deal with it.

The MIDI standard has yet to become a uniform system of communication for all instrument manufacturers. Some things are universal, like sending and receiving information on 16 digital channels, turning notes on, changing patches, Omni and Poly modes. MIDI information, however, can take many forms that aren't agreed upon exactly, like turning notes off, how to assign the sustain pedal, and covering or not covering the parameters of our syn-

thesizers, drum machines, and other devices. By the way, any instrument or device that uses MIDI is a computer, whether or not we call it that. Computers are dumb machines that only know and do exactly what we tell them to. They can't always deal with wrong numbers, also known as unrecognized MIDI data. They're not human—they can't figure out the problems all by themselves. We'll get into more detail about this later.

The bottom line, of course, is what can MIDI do for you, the musician? Questions like: Can I use my old synths and drum machines? Can I use the Atari computer I bought at a closeout? How can my studio benefit? Can my hand utilize it live? How can I spend my hard-earned money wisely in the MIDI world? How can I deal with *equipment shock* when all I want to do is play music? These questions are important ones that need to be answered in a way that you can understand. We're going to do that.

We will, of course, discuss MIDI limitations like when and where MIDI timing can lag, why MIDI can't make a non-touch-sensitive keyboard touch-sensitive or split the keyboard of a Yamaha DX-7. Then there are MIDI misconceptions like sampling over MIDI, sending

Oberheim OB-8 patches to a Korg Poly-800, and others that we'll straighten out. We'll take the mystery out of current MIDI applications like 16-track sequencing on a personal computer, explain the importance of sending in your warranty cards, and why it's important to know the MIDI implementation of your equipment. We'll set your imagination flying with future applications like MIDI delays, mixers, and using a modem to send MIDI data from a studio in L.A. to one in Germany—that's *truly* phoning your parts in!

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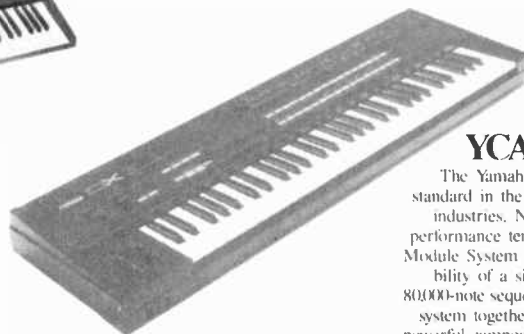
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Reviews

CONCERTS

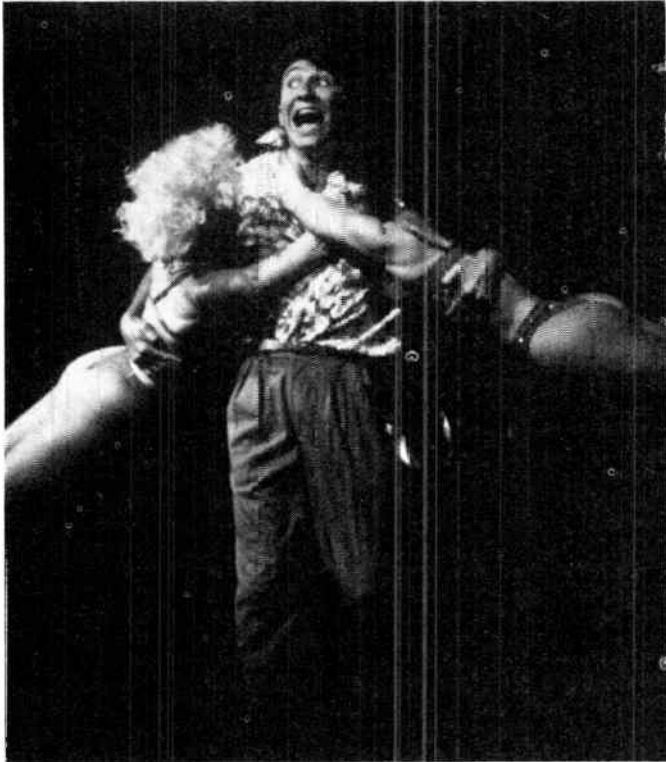


Photo by Abe Peristern

Fee has his hands full.

The Tubes & Utopia

*At the Pacific Amphitheater
Costa Mesa*

Rolling into town amidst rumors of imminent dissolution, the Tubes and Utopia put on a performance that convincingly dispelled all of the dissatisfaction displayed in recent interviews and sales charts.

While the Tubes have made no secret of lead vocalist Fee Waybill's likely departure from the group at the completion of this tour, their live set remained as vibrant and raucous as during their more unified early years. The trademark Tubes humor was evident in abundance, and although some of the schtick may not be as original as it once was, it never sunk to puerile fatuousness.

Depending primarily on material from their last three albums (with the exception of show opener "Turn Me On," from '79's *Remote Control*, and their classic flipside, "Sports Fan") the group played with that fine mixture of facetiousness and professionalism, whimsy and intensity, that dedicated fans have come to expect. As usual, their robust live attack was anchored by the inimitable Prairie Prince (drums), who

flailed away surpassingly at his massive kit, aided by percussionist Mingo Lewis, who supplied embellishments with electronic drums and congas. Elsewhere, the musical muscle was provided by keyboardist Vince Welnick and guitarists Roger Steen and Bill Spooner, who continually displayed a deftness and mellifluousness that not only showcased their ability to refrain from overplaying, but meshed with Welnick's keyboard flourishes to create an integrated sound that was mutually complimentary.

The motif for the first half of the show was that of a beach party, with the band members costumed in Bermuda shorts and garishly colored Hawaiian shirts. Fee Waybill was the center of attention during this section, handling the lead vocals with confidence and wit, and assisted by two nubile female dancers in enacting the various parodies and scenarios that were dramatized with giant props and costume changes in typically grandiose Tubes fashion. However, Fee retreated and became part of the ensemble for the seamless performance of the self-described Tubes "art-rock masterpiece" entitled "Night People," which spans all of Side Two on the new *Love Bomb* LP. Here, guitarist Spooner dominated

the proceedings, with the band, clad in trenchcoats and cadaver-like makeup, ably playing the lengthy dance-oriented piece.

Following this, the obligatory "White Punks on Dope," with all of its accompanying spectacle, was performed, and the group left the stage, returning shortly thereafter to play with surprising freshness their two biggest hits, "She's a Beauty" and "Talk to Ya Later."

The show was opened by Utopia, yet another of virtuoso Todd Rundgren's creative outlets. After ten years, one would hope for a greater audience for Utopia's unique brand of sophisticated, tuneful, memorable, and personal rock, but a curiously apathetic crowd looked on, seemingly unaware of the talent before them. There were some high points, though: Todd's impassioned and moving vocal on "Mated," the single-that-never-happened-but-should-have, inspired the crowd to give him a rousing standing ovation, and Utopia's emotive and eloquent rendition of the anthemic ballad, "Love Is the Answer," brought a sense of unity, complete with the crowd swaying, clapping, and singing, that is extremely rare to experience at any musical performance.

Todd's legendary guitar playing was suitably spectacular, but one must sadly lament this band's lack of commercial acceptance in the face of their continued output of highly intelligent, melodic rock. Along with headliners the Tubes, who also suffer from commercial stagnation and seem on the verge of a breakup, Utopia provided an evening of entirely under-appreciated fun and melodious rock, mercifully free from pretentiousness and arrogance.

—Christopher K. Meindl

Blasters Beat Farmers Unforgiven

*At the Palladium
Hollywood*

It promised to be a thrilling evening for fans of the resurgent American rock scene. On the bill were one of the established leaders of the field, plus an exciting up-and-comer with a dynamic debut LP, and a much ballyhooed, recently signed newcomer. If that weren't enough, between the three groups were eight—count 'em—eight guitar players. A promising evening, indeed, and for the most part, that promise was delivered.

Unfortunately, half of those guitar players are in the Unforgiven. To take a descriptive clue from the Sergio Leone spaghetti-Westerns from which the band takes its whole shtick, if you don't have anything good, all you are is bad and ugly. The group's stance and sound is silly and contrived from concept on, with each of the six members dressed as a different character, and song titles like "All Is Quiet on

the Western Front" and "Hang 'Em High" (really original, huh?). Their sound seems to be derived from Big Country's big guitar approach, but Big Country gets a lot more from two guitars than the murk these poseurs get from four.

When it's all added up, the Unforgiven seem to be just the American West version of Adam & the Ants' hokey pirate foolishness. As a friend commented, "The only good thing they did was stop." I can't imagine how these guys inspired a bidding war between record companies.

The Beat Farmers provided a welcome relief with their solid and substantial yet lighthearted set. With their mixture of rockabilly, Byrds-like rock, country-tinged songs, and—when big Country Dick steps out from behind the drums—looney tunes, it might seem easy to dismiss this as a hodgepodge. But with original material ranging from the stirring ("Bigger Stones") to the lunatic (Country Dick's "Happy Boy"), contextualized by surprising and illuminated covers (from Lou Reed, Bruce Springsteen, John Stewart, and Neil Young), these San Diegans reap a tasty harvest from fertile ground.

Every song sounded crisp and assured, with Jerry Raney and Buddy Blue trading lead vocal and guitar chores with equal skill, solid basswork from Rolle Dexter, and Country Dick's mighty drumming (and presence). Besides their talent, though, they have a natural, winning stage personality that connected instantly with all segments of the eclectic Palladium crowd.

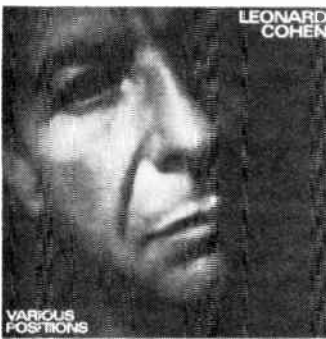
The same goes emphatically for the Blasters, who asserted once again with this homecoming show their standing among the best bands around. Picking up on the momentum left by the Beat Farmers, the lads from Downey ran through a torrid 26-song set. Their very presence embodied the joys and sorrows observed through Dave Alvin's songs and played out through his guitar and brother Phil's incredible voice. With the firm foundation provided by bassist John Bass, drummer Bill Bateman, and pianist Gene Taylor, this is a live act that is hard to top.

While not ignoring the social themes of the songs, both the Blasters and the audience were in a party mood. Phil, still in his tux phase, seemed particularly at home in the old ballroom (though Dave's ever-present red bandana didn't seem out-of-place). From "Rock and Roll Will Stand" to the final encore of Sam Cooke's "Having a Party," the electricity was on high. Perhaps the horns (Jerry Jumonville and the great Lee Allen) and soul/gospel singers (Bobby King and Herman Johnson) could have been used a bit more to help vary the pace, but that's a relatively minor complaint. It certainly won't stop all these people from showing up the next time the Blasters have a party.

—Steve Hochman

Reviews

ALBUMS



Leonard Cohen *Various Positions* PVC/Jem

Since 1968, Leonard Cohen has released seven albums (excluding greatest hits, live collections, and bootlegs), and each one has been overflowing with emotion, humor, and simple beauty. His is not a prolific recording career—his last album was released six years ago—but seven quality albums contain more than a whole year's output of music's new generations.

Various Positions is undeniably Cohen, with simple yet wonderfully effective arrangements and his wry humor surfacing to underline the messages of his songs. In "The Captain" for example, he sings, "I left a wife in Tennessee and a baby in Saigon / I risked my life, but not to hear some country-Western song," to stress his anti-bigot point. Paradoxically, there are a couple of songs on this album that veer dangerously toward C&W in all but lyric content. The dominant feel of the album, though, is one of lazy beauty laced with potent lyrics of love, loss, and tortured emotions. As on "Heart With No Companion," when Cohen sings, "I greet you from the other side of sorrow and despair / With a love so vast and shattered it will reach you everywhere."

One common characteristic of Cohen's work is the use of backing vocals, most effective here on "The Law," and provided by, among others, Jennifer Warnes, who has appeared on his last couple of albums, and whose voice is perfectly suited to Cohen's style.

Leonard Cohen is probably better-known here as a songwriter than as a singer. He was an important source of material for Judy Collins, who recorded the Cohen classic, "Suzanne," over 15 years ago. In Europe, though, Cohen is far more popular, although still only on a cult level. There he is known also as a poet and novelist (his latest anthology, *Book of Mercy*, is now in the stores here).

This album can serve equally well as the next chapter for long-time fans, or as an introduction to this fine performer for the uninitiated.

—Martin Brown

Danny & Dusty *The Lost Weekend* A&M

Green on Red's Dan Stuart is Danny. Dream Syndicate frontman Steve Wynn is Dusty. Together they lead an L.A. underground supergroup (Dream On Red Ryders? The Long Green Syndicate?) on backroads and alleys search for life, liberty, and the pursuit of drunkenness. Recorded on a whim over an actual lost weekend, this album is more of a postcard souvenir than art for the ages, but on its own terms it works quite well. The overall impression it leaves is of Neil Young stranded on some saloon out on Highway 61, determined to make the best of it.

Naturally, the kind of ragged erraticism one would expect from such a project is present. Still, each of the eight tracks scores pretty highly, on spirit (or spirits) if nothing else. Tops is "Song for the Dreamers," a bouncy country-rocker with Stuart and Wynn trading stream-of-consciousness verses interspersed with invocations of fellow dreamers (Fidel Castro, Jackie O., big Fred Gwynne, and Cubs star Ryne Sandberg among them). Even the obligatory cover of Dylan's "Knockin' on Heaven's Door" ultimately clicks, though it sounds more like "Cowgirls in the Sand!"

Neither Stuart nor Wynn are ever going to be much as singers, but on a project like this it doesn't seem to matter. In some ways it seems perfectly appropriate, as does the loose (though never sloppy) playing of co-conspirators Sid Griffin, Stephen McCarthy, and Tom Stevens (Long Ryders), Chris Cavas (Green on Red), and drummer Dennis Duck (Dream Syndicate).

Who knows to whom A&M expects to sell this, but anyone who buys it should get their share of enjoyment. Hey bartender, hit me again!

—Steve Hochman

Eric Clapton *Behind the Sun* Warner Bros.

As one of the hits from this newest Clapton collection would suggest, "Something's Happening" with this album: It's having an identity crisis. Will the real Eric Clapton please step to the mike?

Our suave rocker seems to have recorded an album to go with his Saville Row suit (you'd own one too, if you could). There is a lot of Phil Collins' influence in the arrangements—which makes sense, since Collins produced several of the tracks. On all cuts, production is slick—a trend many bands have been benefiting from of late. Most of the cuts are structured in typical "hit song" format, and are quite enjoyable as such. Clapton seems comfortable in the pop/rock genre, but he reminds us of his roots through two blues-oriented cuts, "Same Old Blues" and "Just Like a Prisoner," where he is allowed the

freedom to utilize his slow-hand style, even to the point of jamming—pure enjoyment for fans. "See What Love Can Do," "Something's Happening," and "Forever Man" (produced by Warner honchos Ted Templeman and Lenny Waronker) remind me of Dave Mason. The remake of "Knock on Wood" would have been better left alone, as it lacks the punch of the original, except in Clapton's vocal. The two ballads are both very nice: "Never Make You Cry" is Clapton emoting over Collins' production; "Behind the Sun" is very pretty (according to Clapton, it was recorded at Collins' home and sneaked onto the album).

This work is definitely more notable than anything Clapton has done in years. His voice generally holds its own—good strong delivery with feeling. The slick production may surprise fans, but they won't be disappointed with the performance.

—J. Edward Frawley

Dalbello *whomanfoursays* Capitol

What do you listen for in an album? Quality production and performance? Believable, emotional vocal delivery? Or perhaps the well-crafted lyric? Well then, here's an album for you, with a strong balance of content and entertainment.

Dalbello and producer Mick Ronson have succeeded in recording an extremely artistic album (words and music by Dalbello) with absolute accessibility. There's a story here for everyone. Each song deals with a different theme via great lyrics, accompanied by lush production utilizing heavy synths and electronic percussion. Dalbello comes off more ballsy than Kim Carnes on her pop/synth forays, but not quite as aggressive as Missing Persons, choosing not to rely on eighth-note rhythms. Her voice is perfect for her material, ranging from intimately conversational to desperately emotional, all handled with power and style.

The production shows as much imagination as a Thomas Dolby effort, and is equally if not more enjoyable. The instrumentation is handled entirely by Dalbello and Ronson, who do an excellent job. I could go into detail about each track, but the whole album is so fine, you're better off listening to it than reading about it. Being a die-hard guitar lover, I was initially skeptical of such a synth-oriented album, but by the second side, I was definitely impressed. (By way of note, guitar is included in the instrumentation.) Upon subsequent listenings, I have found more and more to enjoy... there's a lot here.

Canadian artist Dalbello and ex-Bowie guitarist Ronson have really worked on this one, and it shows. *whomanfoursays* is most worthy of attention—you should pick up a copy ASAP and give it a serious listen.

—J. Edward Frawley

Tom Fogerty & Ruby *Precious Gems* Fantasy

It was probably inevitable that the "other Fogerty" would release a new LP to vie for attention with brother John's spectacularly successful comeback album, *Centerfield*. Unfortunately, Tom's effort is not even in the same ballpark. It opens promisingly enough with the bluesy "Runnin' Back to Me," featuring a gutsy rhythm guitar reminiscent of Steppenwolf's "The Pusher." But the excitement ends there; the rest of the disc just falls flat. "Mistreater" is a half-hearted nod to the early-Seventies sound of Deep Purple and Grand Funk. "Bart" is an aimless instrumental where soloing turns into noodling. "Singin' the Blues" is just plain silly (sample lyric: "I've been workin' so hard / Just come home from my job / Looked down into my wallet / Goddamit, I've been robbed"). Surely, that's a sentiment many can empathize with, but c'mon, Tom!

You can't minimize Tom's CCR contributions (he stuck it out through 1971's *Pendulum* album), but where John's singing and songwriting are unique and endearing, Tom comes off as quite ordinary. One gets the feeling that this is the equivalent of seeing a standup routine by Jay Leno's brother Mort—a poor man's alternative to the real thing.

—Jim Maloney

Randy Shannon Jackson & the Decoding Society *Decode Yourself* Island

State of the art frenzy. *Decode Yourself* is an interesting and well planned collection of obtuse, searing compositions. From the opening song, a cover of Dizzy Gillespie's "Bebop," to the finale, "Tricky Vic," inspired by John Lee Hooker, the record simultaneously exhibits a respect for tradition and a molestation of it. Jackson has backed up Ornette Coleman, among others, so stands on solid ground when it comes to playing. He provides a straightforward albeit primitivistic rhythmic structure for the ensemble, who then add liberal dashes of harmonic discordance and gutwrenching leads. Themes are reminiscent of Weather Report; Akbar Ali on violin and Eric Person on reeds provide lyrical textures that are Enoesque. The highlight is "Software Shuffle," that starts with meandering, stuttering early bars and then balances itself and hits the listener with a nuts-on turnaround. By force of its hysteria, *Decode Yourself* is not a good thing to put on before retiring. Like a burrito, it'll make you dream all night. It can, however, be a good substitute for morning java.

—Vince Cummings

SINGLES

"11.57" from **People in Motion** describes itself as "aggressive pop for the real world." Huh? Beneath the extremely muddy production and plodding beat lurks a U2 clone trying to escape; the attempt will be unsuccessful until a melody shows up. "Lesson in Geography" is worse, repetitive and featuring lyrics of deep social conscience, always a mistake for aggressive pop bands, in my opinion. . . . "Shatter the Image (Break the Glass)" from **Mark Urgent** (kinda cute) at least has zest! It's a pretty routine pop/rock tune with silly words, a so-so vocal performance, and predictable arrangement—just the preordained amount of synth, guitars, etc. "Tell Jane" starts out with a good hook and is a much more compulsive song; this one I can hear on CHR stations, competing seriously with the likes of Rick Springfield! . . . Then we have "This Girl of Mine" from the **White Animals**. This one has a good feel to it, subdued arrangement, pleasant, slightly off-key vocals, and it builds well into a solid pop tune with a convincing hook. "Seasons Change" is a more anthemic song—sort of Moody Blues meets R.E.O.—and the result is too mushy. . . . "Night on the Town" from **Cozy & the Mercury Men** boasts writing credits for Peter McIan and Erik Scott; I should think they'd be embarrassed to have their prestigious names associated with this crap: "I need a night on the town / Just you and me cruisin' around"—I bet you can make up the tune yourself. This is Midwestern music at its nadir! "Wild Ideas" is another typical, basic, raucous, unimaginative rocker—why do they bother? . . . Here's a gem: "File Gumbo" from the **Upsetters**. No date on it, but it's in mono and must pre-date their minor recognition in the mid-Seventies. This one is not reggae, more like roots rock & roll, and a whole lotta fun. The flipside is your favorite and mine, "Bony Moronie." I think you should all rush out and buy this one. Honest!

See you again before Michael Quercio's voice breaks!
—Martin Brown

CASSETTES

Larry Raspberry: We Have Not Yet Begun to Sweat (Intense Records)—This cassette was recorded live the last night Solomon Alfred's "Memphis" only showcase nightclub" was open. The day after it was recorded, the club was torn down. Let it suffice to say, that Raspberry and his band send the place off with a rollicking, high-energy, quality performance that had the crowd on their feet. The show was also recorded by a local FM rock station, so the tape, having been made from top-notch equipment, sounds great. Raspberry and his four-

member backing crew play basic rock, similar to Thorogod or Seger. The originals are mostly three-chord roots rock, in a basic blues-rock progression format. "Business Is Good" was a little more intricate harmonically, especially in the instrumental bridge section, and hence more interesting to listen to. The band also blasted through hard-rocking cover versions of "Rip It Up" and a medley of "Satisfaction" and "Gloria," which also included brief stops at "Born on the Bayou" and "I Can See for Miles." Raspberry has made a great tape for those who like their rock basic but with feeling. Order from: Intense Records, P.O. Box 4747, North Hollywood, CA 91607.

September: September (What Records)—Am I crazy, or are there all of a sudden a lot of bands with "month" names? This three-piece fem band plays streamlined guitar-bass-drums arrangements with crystalline two-part harmonies over the top. They have a tough sound without being overdriven, and interesting arrangements without many overdubs. "If You Want My Love" is a pretty catchy tune, with those two-part harmonies going through most of it. They're clean but punchy, streamlined yet potent—I liked them. Order from: What Records, 2531 Sawtelle, Suite 35, Los Angeles, CA 90064.

—Screamin' Lord Duff

EAR WAX

Vacation Tapes

On page 20, we've listed the vacation tapes of various movers & shakers around town. Below, you'll find the selections of the more certain MC staff members and contributors.

Randal A. Case
Writer

Sting: *The Dream of the Blue Turtles*
Derek/Dominos: *Layla & other assorted love songs*
Sex Pistols: *Never Mind the Bollocks. . .*
Little Richard: *20 Greatest Hits*
Rolling Stones: *Exile on Main Street*
Cock Robin: *Cock Robin*
Midnight Oil: *Red Sails in the Sunset*
Suzanne Vega: *Suzanne Vega*
Animals: any vintage recording
Midnight Oil: 10,9,8,7,6,5,4,3,2,1

Elaine Farris
Typographer

Dalbello: "Wait for an Answer"
Dalbello: "She Pretends"
Art in America: "Art in America"
Art in America: "If I Could Fly"
Talking Heads: "Burning Down the House"
Belouis Some: "Target Practice"
TFF: "The Working Hour"
Missing Persons: "Surrender Your Heart"
Etta James: "Real Mean Mother"
Bonnie Raitt: "Can't Get Enough"
Steely Dan: "Josie"
Derek/Dominos: "Layla"
B. Springsteen: "For You"
B. Springsteen: "It's Hard to Be a Saint in the City"
Toto: "I Won't Hold You Back"
Todd Rundgren: "Too Far Gone"
Todd Rundgren: "Healing"
ZZ Top: "Gimme All Your Lovin'"
Wishbone Ash: "Time Was"
Free: "All Right Now"

Michael Fremer
Writer

Tommy James: "Crimson & Clover"
XTC: "Yacht Dance"
Jimi Hendrix: "Drifting"
John Coltrane: "Every Time We Say Goodbye"
The Move: "No Time"
Jefferson Airplane: "Embryonic Journey"
Beach Boys: "Surf's Up"
Herbie Mann/Bill Evans Trio: "Nirvana"
Roxxy Music: "Avalon"
Van Morrison: "Madame George"
Velvet Underground: "Who Loves the Sun"
Smiths: "Reel Around the Fountain"
Squeeze: "No Tomorrow"
Modern Jazz Quartet: "Romaine"
Steely Dan: "Hey 19"
Rascals: "Groovin'"
Zombies: "Time of the Season"
Miles Davis: "Freddie Freeloader"
Eno: "St. Elmo's Fire"
Kinks: "End of the Season"

Steve Hochman
Writer

Richard Thompson: *Across a Crowded Room*
T-Bone Burnett: *Truth Decay*
David Lindley: *El Rayo-X*
Beatles: *Rubber Soul*
Van Morrison: *Van the Man* (bootleg)
Jules/Polar Bears: *Fenetiks*
Los Lobos: *Will the Wolf Survive?*
Wild Tchoupitoulas: *Wild Tchoupitoulas*
Derek Bell: *The Music of Turlough O'Carolan*
Atrium Music of Madrid: *The Music of Tribaux de Navarre*

David Pascal
Art Director

Brian Eno: "On Some Faraway Beach"
Talking Heads: "Naive Melody"
Durutti Column: "Party"
Joy Division: "Love Will Tear Us Apart"
Echo/Bunnymen: "Never Stop"
Psychedelic Furs: "Love My Way"
Carmel: "More, More, More"
INXS: "That Sax Thing"
Weekend: "Drumbeat for Baby"
Dislocation Dance: "Mr. Zak"
Bauhaus: "She's in Parties"
Elvis Costello: "Everyday I Write the Book"
Blue Nile: "Stay"
Roxxy Music: "Out of the Blue"
Cure: "Just One Kiss"
Clash: "Charlie Don't Surf"
Cramps: "Surfin' Dead"
New Order: "Thieves Like Us"
OMD: "Pretending to See the Future"
Lou Reed: "Goodnight Ladies"

Bud Scoppa
Senior Editor

Squeeze: "I Think I'm Go-Go"
Andy Pratt: "Summer Summer"
Prince: "17 Days"
Kraftwerk: "Neon Lights"
Beatles: "I'm Only Sleeping"
Bangles: "Dover Beach"
China Crisis: "Strength of Character"
Joao Gilberto: "S'Wonderful"
Robert Palmer: "Looking for Clues"
Bowie: "Changes"
Taj Mahal/Allen Toussaint: "Skydivin'"
Henry Mancini: "Dreamsville"
Spinners: "One of a Kind (Love Affair)"
Elvis Costello: "New Lace Sleeves"
Bryan Ferry: "Windswept"
Roy Orbison: "Leah"
Blue Nile: "Heatwave"
Todd Rundgren: "Can We Still Be Friends?"
Bob Marley/Wailers: "Comin' in From the Cold"
New American Orchestra: "Blade Runner Blues"

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Reviews

CLUBS

Radioactive
At the Golden Bear
Huntington Beach

□ **The Players:** Cherie Currie, lead vocals, rhythm guitar; Gail Burt, bass; DeSha' Dunnahoe, synthesizer, vocals; Becky Atkins, drums; Lori Goldberg, guitar.

□ **Material:** This girl group is fronted by Cherie Currie, who we all remember from the Runaways days. Cherie has come a long way since then, and the bleached-blond, teen sleaze queen days are far behind. Radioactive could be described as "charming rock with an edge," to quote Cherie, and their songs are good, fun pop songs, the type to listen to while cruising down PCH in your convertible. Seriously, these girls have an impressive set of songs, similar to the Cars/synthesizer mode. Notable songs include the opener "She Gets Her Way," as well as "Just What I Don't Need," "Steal," and "Romeo," a surf tune.

□ **Musicianship:** These guys (sorry—girls here) have clearly done their homework in this department. They were surprisingly polished to perfection for their first show. Cherie's voice has matured over the years, revealing good strong vocals this time around. To put it bluntly—she sang her ass off. [*That's some rad singin', Dude.—Ed*] The rhythm section generally outshone the rest of the band—Becky Atkins was exceptional on drums. However, Dunnahoe's synthesizer work was the Midas Touch on the music, again giving that Cars edge to the songs.

□ **Performance:** What was also impressive about this group was the fact that the girls didn't have to make it a T&A show, they could actually rely on the music to hold their audience. They were dressed in color-coordinated, hot pink and black outfits, and moved well to the music. Cherie was a good frontperson, and she kept the audience entertained between songs. It also should be noted that the encore was perhaps the funnest part of the night—with covers of "Something Else" and "Cherry Bomb," and a very drunk Sandy West (for-



Radioactive: 20th-century fox Cherie Currie, a Runaway's revenge.

mer Runaways drummer) joining Cherie onstage for a reunion on "Cherry Bomb."

□ **Summary:** I give this band, and mostly Cherie, a lot of credit for coming up with such great songs and such a pro image. Cherie has made it clear she has left the past behind and is now on her way to bigger and better things. If you like the Cars, you'll love this band, but I would still highly recommend them to anyone who wants to see an enjoyable show. —*Lemmy Loud*

Phranc
At McCabe's
Santa Monica

□ **The Player:** Phranc, guitar, vocals.

□ **Material:** Phranc's topical folksong commentaries have changed very little in five years, yet they've remained relevant, while her new songs blend nicely with her c'd. Somewhat surprisingly, the subjects you'd

think would be her forte—women's rights and gay rights—she addresses only peripherally. Instead, she focuses on a variety of major and minor concerns—women athletes, the Thomas Noguchi scandal, and handicapped parking spaces. Her signature song, "Take Off Your Swastika," remains fitting, perhaps for the very reason that the swastika fad has passed.

□ **Musicianship:** Phranc's a guitarist and vocalist, and her guitar playing isn't much beyond basic accompaniment. Her voice is the kicker—a high, sweet, girl-folksinger's voice that contrasts starkly with her mannish appearance.

□ **Performance:** For a folk show, visual aspects are of almost no importance, but the presentation of the music remains paramount. Phranc scores well for pacing and presence, but she could consider making her show more than just a collection of songs. A well-chosen cover or two



Phranc: So many guitars, so little time.

Photo by Gary Leonard

would help ("Eve of Destruction" or "I Am a Woman," perhaps? A feminized, Americanized "Sing If You're Glad to Be Gay"?). She needs the most work on her between-song patter. Her jokes tended to fall flat as a tortilla. Her headliner, Billy Bragg, had her beat by a mile in this aspect.

□ **Summary:** Phranc could go a long way as a cult personality for women, gays, and liberals in general, but whether or not she'll go beyond that depends on unpredictable factors. Current public taste accepts a wide variety of musical styles and lifestyles, so it's possible for her to find a niche. All we can obviously state about her at the present is that as the female counterpart to Tom Robinson, she fills a void that is otherwise wide open. How much she wants to fill it is for her and the general public to decide.

—Lyn Jensen

Dwight Yoakam

At the Palomino
North Hollywood

□ **The Players:** Dwight Yoakam, guitar, vocals; Pete Anderson, guitar; J.D. Foster, bass, background vocals; Brantley Kearnes, fiddle, background vocals; Jeff Donovan, drums.

□ **Material:** Traditional country music, the way country music was meant to be played and heard. Yoakam, a native Kentuckian, loyally adheres to his hillbilly roots, and his songs echo of classic country influences like Hank Williams, Merle Haggard, and Buck Owens. Yoakam's soulful renderings of the joys and hardships of everyday life speak from one heart to another—and that seems to be the bottom

line that music fans from all camps seem to be looking for; this was attested by the eclectic mix of toe-tappers present at Yoakam's show.

□ **Musicianship:** Yoakam's clear, pleasantly nasal voice soars and breaks effortlessly, as was best showcased on such gorgeous ballads as "South of Cincinnati" and "A Thousand Miles to Misery." The rest of the band is equally tight and professional. Pete Anderson on lead guitar and Brantley Kearnes on fiddle were especially impressive. Musicianship was superb on all counts.

□ **Performance:** The entire band appeared relaxed and confident onstage and roared through two rollicking sets with unflagging energy and enthusiasm. No cheesy stage antics or rehearsed, snooze-inducing between-song patter—just lots and lots of great country music.

□ **Summary:** Those of you who've not yet had the pleasure of catching Yoakam live at one of his frequent local club gigs should do so ASAP. This guy is on his way to the big leagues, and fast. If you have always thought that Eddie Rabbitt, Barbara Mandrell, and Kenny Rogers represent what country music is all about, hang onto your hats, because Yoakam and Co. are about to re-introduce you to country music—the *real* stuff. In the meantime, give his terrific independently-released EP a listen.

—Mari L'Esperance

Venice

At FM Station
North Hollywood

□ **The Players:** Kipp Lennon, vocals; Mark Lennon, vocals; Mike Lennon, vocals, guitar, keyboards; Pat Lennon, guitars,

vocals; Steve McGrath, bass; Dave Tull, drums; Billy Hulting, percussion.

□ **Material:** The compositions, mainly written by Kipp and his cousin Mike, bound with energy—sometimes too much so. Though at first the songs catch the ear, as the set continues, each song becomes indistinguishable from the others. Studying them with quick synopated patterns, as the Lennons often do, doesn't really add variation to the set. The lyrics for the most part are different permutations of the same theme, but some, such as "I Don't Even Know Your Name," are clever enough to stand out anyway. The band includes several choice oldies in their set—among which "My Girl" and "Good Lovin'" come off pretty well.

□ **Musicianship:** The band excels here. The four Lennons are all experienced vocalists with a number of credits to their names. Both Kipp and Mark show outstanding range and the ability to emote well. Mike provides solidity and versatility on the side, lending tasty guitar leads and adequate keyboard chops to the mix. All in all, Venice is very tight, with rich vocal harmonies and a solid rhythm section spiced up by Hulting's interesting array of percussives.

□ **Performance:** Kipp and Mark are natural performers, but a flaw here is their tendency to overdo it. Though both show large amounts of enthusiasm for the material, this tends to detract from the listener's desire to appreciate the tunes. The other players are working pretty hard and not thinking about visuals. If the band put half the energy into the tunes as Kipp alone puts in-

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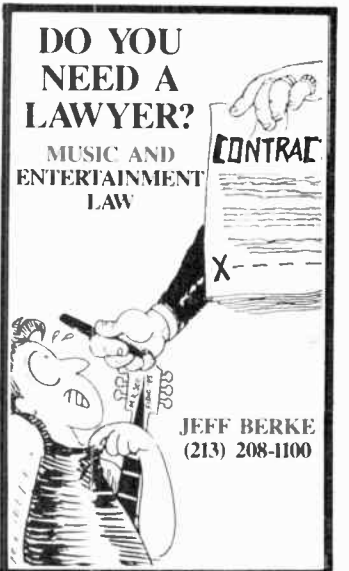
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Photo by Suzie Bleeden

Venice: full of energy and enthusiasm.

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Reviews

CLUBS

to his performance, they would produce a dynamite collection of songs.

□ **Summary:** In addition to the vocal experience Venice boasts, both Mike Lennon and Tull have solid training in music. The technique is definitely there, and the sound is clean—Kevin Lennon does a good job at the mixer. But the presentation's energy level takes over, unfortunately, both in the compositions and onstage, and it's not hard to become immune after awhile.

—Vince Cummings

20X

At Club Lingerie Hollywood

□ **The Players:** Eric Lowen, vocals, guitar, keyboard; Rick Boston, lead guitar; Ricky May, bass keyboard; Gerry Polci, drums.

□ **Material:** The fact that 20X has not landed a major recording deal is proof positive that it takes more than catchy, well-constructed material to draw the attention of discerning A&R persons. In their generous set, three of the tunes sounded radio-ready in present form. "As Long as There's a Sun" has a Lennon-McCartney textbook formula (i.e., catchy Merseybeat melody, sweeping chorus, and dramatic vocal line). "This Time You're Mine" and "Face in the Window" also warrant attention due to their sonorous melodies and accessible yet poignant lyrics. More important than the impact of each individual tune is the overall effect when the set is absorbed *en masse*. Lowen is a songwriting stylist in the

most contemporary sense, and has a deft understanding of the nature of the Top-40 sound.

□ **Musicianship:** None of the lads will ever rival Alan Holdsworth as the consummate soloist in musicdom. All are merely adequate when evaluated on an individual basis. However, the key to any band's success has always been how they blend their talents together, and here 20X really excel. Each plays with a minimalistic approach that draws attention to Lowen's compositional skills. Special mention of drummer Gerry Polci's efforts *must* be expressed. The hulking percussionist sweated up a storm in an enthusiastic show that had everyone buzzing at the set's conclusion.

□ **Performance:** A confident, upbeat approach was established early in the set, thanks to Lowen's warm rapport with the audience. Lowen has a captivating presence and a movie star quality that overshadows his more-than-adequate abilities as a singer and guitarist. Lead guitarist Rick Boston and bassist/keyboardist Ricky May both seem to acknowledge Lowen as the natural frontman; they serve a secondary role visually, while maintaining solid instrumentation. This allows Lowen to concentrate on showmanship—his real forte. All four members worked very hard to mesh with the crowd as a whole, especially the numerous females in attendance who were quite demonstrative of their appreciation.

□ **Summary:** 20X's entire presentation hit the bull's-eye. All facets were covered with aplomb and a confidence that belies the group's rather youthful appearance. After the show, I was informed that Lowen had co-written Pat Benatar's smash, "We Belong." 20X definitely

have more great tunes just begging for radio airplay. All they need is the chance.

—Scott Kirby

The J-Boys

At Madame Wong's West Santa Monica

□ **The Players:** Lisa Enterline, lead vocals; Chuck Bramlet, bass; Cisco DeLuna, lead guitar; Mike Baker, drums.

□ **Material:** The J-Boys play pulsating, textural rock with commanding melodies and an urgent style. The band's set moves the audience through an array of moods; they seize attention with the powerhouse "Let It Go," steam things up with the sultry dance number "I Still Remember It," and pull out every emotion for the melodic "Cry in Your Sleep." DeLuna's rhythmic guitar layers contain straightforward vocal hooks that give the J-Boys' songs a cutting trademark sound.

□ **Musicianship:** The lineup was professional all the way, with each member of the group utilizing space and time (as well as their individual prowess) to make the songs work. It's rare for bands at the club level to understand the "less is more" philosophy, but these guys make this concept work wonders. Baker lays down a solid, potent feel throughout the set, and Bramlet and DeLuna accentuate each other perfectly. Enterline's vocals are strong and presented without hesitation, commanding the set.

□ **Performance:** Very confident (and exciting to watch), the J-Boys let the music move them, and that's what makes them so natural and easy to enjoy. No pretensions, just pure love of the beat. As a result, the players complement the mood of each tune innately. Enterline has a great presence, and (hallelujah) she does *not* fall into



The J-Boys: They've learned the ropes.



Sending Unit at the Central: Note the slide projector and the taped-to-the-wall screen.

the typical female vocalist category—definitely an original with hot moves and expressions.

□ **Summary:** The J-Boys should be opening for touring acts, not just playing local clubs. These four have already learned the ropes and now it's time for the world to see what they're all about. I'd guess that some lucky record exec will stumble upon them unwittingly in the coming months, but in the meantime musicians and listeners alike should see this band. The J-Boys are an honest departure from all the contrived, soulless pap currently around.

—*Angie Diehl Saxon*

Sending Unit

At the Central Hollywood

□ **The Players:** Mary Barton, electric violin; Jay Connelly, drums; Mike Dakota, guitar and vocals; Nijole Sparkis, synthesizers and vocals; Dale Warner, bass and backing vocals.

□ **Material:** Sending Unit plays a variety of danceable rock with a lot of older new wave influences. [*Newer old wave influences?—Ed.*] Their lyrics are more thoughtful than those of most original bands I've heard. The music, which is influenced by the likes of XTC, X, and Wall of Voodoo, is basically a rhythmic orientation with endless studio possibilities. "Tom Boy," which features Ms. Barton's violin, is a nice song with an intriguing melody and a thought-provoking lyric: "The woman in you has burst into blue." [*What thought does that provoke?—Ed.*] "Purple Lounge" is also a lyrically interesting number "about bad ladies and downtown," with heavy ethnic folk influences and an unreal groove. The Unit's strongest tune, "For-

ever," has real commercial potential; this well-written love song sounds like the combined efforts of Stan Riggey and Papa John Creach. Sending Unit writes varied and memorable material with very strong lyrics.

□ **Musicianship:** Sending Unit's players are average, but their fun approach to both writing and performing makes this fact easy to overlook. Mary Barton's violin adds a great feel to the Unit's material. Musically, she's the strongest member of the band; she plays well, with a lot of feeling and an original flair. The band should take greater advantage of her talent (she only played on two songs). Jay Connelly's drumming was solid but a bit conservative. Taking into account the style of material, Connelly could have taken more chances and opened up the band's sound a bit more. Dale Warner's bass lines were well executed and funky, but could have been a tad wilder and even funkier. Nijole Sparkis' competent keyboard work did a lot to fill out the mix, and her screechy three-octave backing vocals are an integral part of the band's unique sound. Mike Dakota, the Unit's frontman, guitarist, and lead vocalist, is doing too many things at once; he is a decent guitar player with good ideas, and his "talky" vocals are important to the band's style. If he were to concentrate on one or the other, Sending Unit's overall sound would improve noticeably. Also, the band needs some work on their vocal harmonies. The energy is there, and so is the attitude, but practice and objectivity are in order.

□ **Performance:** Sending unit seems bent on having and sending fun. They are quite fun

to listen to and watch. They come across as a unit, sending good vibes and positive energy. Each member has his own personality onstage. Warner rocks from side to side with his head steering both his body and the groove. Sparkis dances with a bouncy fury while Connelly humbly hides behind his cymbals and rocks out. Dakota is too busy concentrating to do anything more; this in itself is interesting to watch. Their show is well paced, and keeps the audience's attention; each song is different from the other without lacking a definitive sound. The Unit definitely has a sense of humor. One of their sillier numbers, "The Flight of the Friendship XII," was accompanied by a slide show depicting a hapless space voyage. They also did a great ska version of the Beatles' "Back in the U.S.S.R.," and an aggressive original ditty entitled "Charles Bronson Boogaloo." An enjoyable and danceable show, to say the least.

□ **Summary:** Sending Unit is a unique group with thoughtful material. Though the execution of their quality songs was sometimes weak, the necessary energy and enthusiasm was present at all times. Their strength lies in the material's lyrical content and their optimistic approach to performing. An occasional tune or two got a little boring as others were equally stimulating, always danceable. What this band needs is some serious practice and the interest of a "hot" producer; these two assets could realistically transform Sending Unit from "another L.A. bar band" into a progressive and contemporary act with alternative action hit potential.

—*Neil E. Gorov*

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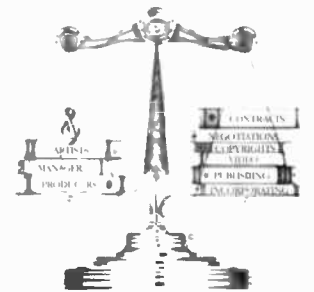
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Club Data

by S. L. Duff



The Boogie Man & his Red Rocket piano, recently on special at Convenient Food Mart (open 24 hours).

OLDE TRADITIONS RETURN: **Hoot Night** is back at the **Troubadour**. **Jan Ballard** has reinstated the grand tradition of acoustic musicians and folksters playing short sets for friends and fans on Monday nights. Long a mainstay at the Troub, the Hoot went the way of flared jeans as heavy metal became the club's bread and butter. Ballard has brought it back and will try to make it as interesting as possible, with not only up 'n' comin' balladeers on hand but also local favorites from the club scene. For example, on September 5th, the **Real Impossibles** will perform an acoustic set, and also on hand will be solo acoustic performances from **Robert Stoddard** and **Carl Stewart**. Both fellows fronted popular L.A. rock bands a few years back, and have been out of the local eye for awhile. Stoddard is recently back from England, and Stewart, according to Ballard, is recently back from musical retirement. Should be interesting. If you or your band would like to get in on the Hoot, call Jar at the club between 3:00 and 6:00 Tuesday through Friday.

OTHER TRADITIONS REMAIN: Not to give the Troub too much attention, but coming on August 15th, just prior to midnight, L.A.'s most bizarre Elvis impersonator, **Helvis**, will perform his annual salute to the late, great king. As the clock passes midnight it becomes the anniversary of his death. (Elvis, not Helvis.) Helvis, ya see, is sorta like the **Gun Club** song, "all dressed up like an Elvis from Hell," a cross between El and a George Romero zombie. If you haven't seen the show, it's worth a check-out. The other El, **El Duce** that is, brings the mellow music of the **Mentors** back to the Troub on the 20th of August, along with **Electric Peace**, whose "Big Man" vid you may have seen on

Goodnight L.A.

WE READ YOUR MAIL: **Harvey Kubernik** wrote in and seems he took exception to some of my comments regarding his spoken word show at the **Lingerie** (see last issue). Harvey thought I was attempting to cast doubt as to whether or not the Surf Punks had indeed received 9,000 plus pieces of fan mail. I wasn't trying to show doubt, just point out my surprise. All of us journalists use the word "allegedly" out of habit to cover our asses; don't take offense. Harvey went on to say in a letter much too long to reprint that **Jill Fraser** doesn't "jam while Ivan [Roth] reads poetry," that in fact the two have worked up two complete, intricate pieces that are not improvised. Okay, sorry about that one. Anyway, Harvey, most of my comments were meant as a little bit of local-scene satire, ya know, a little bit of humor. Relax pal, loosen your tie, have a beer, I'm not out to put you down. Now get outta here, you knucklehead. (Speaking of knuckleheads, special thanks to my good bud **John Trubee** who so kindly gave Kubernik my home address!)

EMBRYONIC JOURNEY: Since we've been talking about a lot of acoustic music, poetry, and quiet stuff in general, thought you might like to know that **Jorma Kaukonen** will perform solo-acoustic at **McCabe's** on August 23rd. Jorma, you'll remember, was the original lead guitarist with **Jefferson Airplane** and went on to be co-founder of **Hot Tuna**. According to **John** at **McCabe's**, Jorma doesn't show the signs of acid burnout that so many of his fellow trippers did, that he's extremely bright and witty, and to expect a helluva show.

THE LAST SOLO-ACOUSTIC NOTE OF THE WEEK: **John Cale** will do a solo piano-vocal show at

Club Lingerie on August 17th. Opening the show is **T.S.O.L.**

WE MAKE MISTAKES, TOO. Last issue, **Live Action Chart** listed **Last Pop Art** as the number one draw at the Lhasa. There is no such band. It should have said **Last/Pop Art**, two different bands.

STOMPIN' AT THE FOOD MART: Musicians, don't feel that your live performances must be restricted to nightclubs. A pianist known as the **Boogie Man** is doing a promotional mini-tour of **Convenient Food Mart** chain parking lots. Boogie, who was hired by the store chain to steal some thunder from **7-11** and **AM-PM**, can be seen playing his custom-built **Story & Clark Red Rocket** at the store at Mulholland and Beverly Glen in Bel Air on August 16th, and in Hollywood at Melrose and LaBrea on the 23rd. He'll play all the stores in So. Cal. throughout the month.

SHOWS YOU SHOULD SEE: **Eartha Kitt** at **Vine Street**, August 20th-24th; the **Eddys** at **Longhorn Saloon**, August 23rd & 24th; **Minutemen** (acoustic) at **Safari Sam's** (Huntington Beach) on August 28th; **Flying Tigers** from S.F. at the **Music Machine** on August 21st; **Sonic Youth** at **Lingerie** on August 22nd and at the **Anti** the 24th; **Joe Diorio** at **Comeback Inn** on August 21st and 23rd; **Joe "King" Carrasco** (all new, back-to-the-roots band) at **Lingerie** on August 23rd; **Clams, Jack Lee, Chris D. & Divine Horsemen** at **Wong's West** on August 23rd; **James Harman Band**, **Little John Chrisley** (14-year-old harmonica virtuoso) at **Wong's West** on August 31st.

ON THE ROAD AGAIN: Club Data takes off on a whirlwind week to visit smoke-filled nightclubs in Austin, Texas, and the Bay Area of Northern California. Will we live to tell about it?

LiveAction Chart

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

Reporting Dates
July 23-August 5

Music Machine
West Los Angeles

1. Mutabaruka/Ini Kamoze
2. Babylon Warriors
3. Bonedaddys

Madame Wong's
Chinatown

1. Bernie Pearl Blues Review
2. Vena Cava/Francis X & the Bushmen
3. Navigators

Madame Wong's West
Santa Monica

1. Jef Scott
2. Bonedaddys/New Marines
3. Get Girls Through Hypnotism

Blue Lagune Saloon
Marina del Rey

1. Voice
2. Uptown Allstars
3. Zak Daniels & the One-Eyed Snake Band

Anti-Club
Hollywood

1. Minutemen
2. Party Boys
3. Bent

Rustler's
Lakewood

1. Western Union
2. Prairie Nights
3. Saddlesore

McCabe's
West Los Angeles

1. Townes Van Zandt/Lucinda Williams
2. Frankie Armstrong/Phranc
3. Sukay

Club Lingerie
Hollywood

1. Green on Red/True Believers
2. Dream Syndicate
3. James Harman Band

Comeback Inn
Venice

1. A Band Called Sam
2. Henry Butler
3. Sambin

Troubadour
West Hollywood

1. Leatherwolf
2. Mary Poppins
3. Alisin

Showcase

by Kevin Henry



Smith (second from left) honks it up with fellow Crocodiles Randall Crissman, Keith Clarke Miles, and Fred Johnson.

Preston Smith & the Crocodiles

After an exhausting 90-minute set at Madame Wong's West recently, a weary Preston Smith is confronted by a familiar question. "Hey, you guys were great; why don't you have a record contract?" wails an astonished young man. Sweat dripping from his boyish face, Smith smiles and issues his usual reply: "We're working on it."

"After every gig someone comes up and asks me that," Smith explains later at a Mexican restaurant in the San Fernando Valley. Since Smith first formed the Crocodiles (Fred Johnson, bass; Randall Crissman, guitar; Keith Clark Miles, drums) nearly five years ago, the band has slowly garnered a huge legion of fans while attempting to set a record for playing the most live gigs per month. Indeed, Smith & the Crocs may not have a recording contract, but no one can accuse them of being lazy.

The group's difficulty in inking a record contract can be directly linked to its eclectic sound—a bubbling stew of American traditional sounds mixed with Third World rhythms. While most bands in search of a commercial sound ape their peers, Smith and crew toss together rock, blues, country, Tex-Mex, calypso, and even a touch of Harry Belafonte.

A serious musician but certified cut-up, Smith is a whirlwind of motion and cartoonish facial expressions during live performances, where he's been known to sing Muddy Waters tunes through a bullhorn, play the guitar behind his back and from atop tables where patrons sit in stunned silence.

However, the interview at the Mexican restaurant reveals a different side of the Houston native. Reserved, soft-spoken, and measuring his words carefully, Smith only vaguely reminds one of the flamboyant showman seen onstage.

"That's just a different side of me," Smith

grins. "I just want the 'live show to be visual."

But what about this business of the record contract, or lack of one? "I think that some record companies don't know what to do with us. I think in the past that has hurt us, but now I think it's working for us. We have something that's unique and people are beginning to realize that. We're real close to signing now, and this is a very important time for us."

Added exposure will also come through "Underground U.S.A.," a video show featuring up-and-coming acts shown in both a national and international market.

With a schedule packed with gigs at nightclubs stretching as far south as San Diego and as far north as Santa Barbara, Smith & the Crocodiles are proud of the fact that they earn a living exclusively off music. When he arrived in Los Angeles five years ago, Smith and the guys worked odd jobs while playing shows at night.

Originally, the band was called Preston Smith & the Jazz Crocodiles, but the "jazz" was dropped after the band veered off into its current musical amalgam. Although he says his first exposure to music was watching Lawrence Welk as a small child, Smith dispenses a long list of influences, which include John Lee Hooker, B.B. King, Jimi Hendrix, and country singer Jimmy Rogers.

All of these influences, including others such as Nat King Cole and Mose Allison, can pop up in one single set. And, Smith would want to have this same kind of mixture on an album, once a deal is completed.

"Some people at the record companies shy away from us because they don't think they can package us," Smith sighs. "But what they don't realize is that we're already a package."

Indeed, the road to a record contract can be a rocky one, but Smith insists on using the lyrics to his own "Heartaches Take It Slow" as a band anthem: "Heartaches take it slow / You ain't got far to go / But if you travel smooth / Life be a pleasure cruise," he croons with zest, causing heads to lift from their tortilla chips. ■

Ask any band about playing the local nightclub circuit and they'll probably melt your ear with rambling monologues filled with horror stories about gigging in and around L.A. Randy Newman may love this city, but then he's never seen some of the seediest dives this side of Sodom and Gomorrah.

"I play weddings which can be pretty interesting when you have both young and old people. I love to play a Nat King Cole song and then change horses with an acid rock version of Hendrix's 'Fire.' That really shakes them up."

Clubs, however, present different problems. "We've had the usual problems with bad sound systems, bouncers, and security people. But the real problem I face is with some clubs that have low ceilings. I like to jump around and I've hit my head a few times. Then in those small clubs there's always someone blowing smoke in your face. We've had to suck up a lot of cigarette smoke during our careers."

However, Smith & the Crocodiles claim to enjoy the challenge that comes with playing a variety of venues. In fact, when the power went out during a recent gig at the Music Machine, the band continued to play with Smith singing through his bullhorn.

Still, sometimes things can get a little dangerous. "We used to play this biker bar," Smith says. "Sometimes someone would get mad at the pool table and fire a few shots from a gun while we were playing."

However, Smith still looks back on that club with a smile. "One night some bikers brought in their dead friend to celebrate one last night out. They had his helmet on him and they kept giving him cigarettes and ordering him drinks. Now, that was pretty strange."

LOS ANGELES COUNTY

THE SAWMILL

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

OSKAR'S CORNHUSKER

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

ALLEYCAT BISTRO

3865 Overland Ave., Culver City, CA 90232
 Contact: Susan (213) 204-3660
 Type of Music: Supper club, cabaret, jazz, standards. Monday Night Variety Showcase 8 p.m. Vocalists.
 Club Capacity: 150
 Stage Capacity: 2-3
 PA: Yes
 Lighting: Yes
 Piano: Yes
 Audition: Showcase every Monday night at 8 p.m., bring music in correct key, photos & resume
 Pay: Possible future

ICHABOD CRANE'S

2808 W. Sepulveda, Torrance, CA
 Contact: "Hurricane" David (714) 776-4912
 Type of Music: Oldies, R&B, Monday—Talent Search Contests, Wednesday—Lip Sync Contests
 Club Capacity: 225
 Stage Capacity: 6-7
 PA: Yes
 Lighting System: Yes
 Piano: No
 Audition: Tape and pics
 Pay: Negotiable.
 Showcases/Contests—\$200 weekly

LIMELIGHT

21076 W. Golden Triangle, Saugus, CA 91350

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.

Contact: Scott Sterner (805) 253-9176
 Type of Music: New wave, rock, original, Top 40
 Club Capacity: 462
 Stage Capacity: 8-10
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Call first
 Pay: Negotiable/union scale

ON BROADWAY COMEDY/JAZZ CLUB

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

THE POMONA VALLEY AUDITORIUM

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

THE STAGE WEST

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

TIMBERS

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

HENNESSEY'S TAVERN

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

FM STATION

11700 Victory Bl, No. Hollywood
 Contact: (818) 769-2221 Jana
 Type of Music: Original new music, pop, reggae. No heavy metal
 Club Capacity: 500
 Stage Capacity: 12-15
 PA: Yes. Complete JBL Alan Heath 16-channel console
 Lighting System: Yes
 Piano: No
 Audition: Send tape, promo pack, SASE
 Pay: Negotiable

LA CABARET

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

ANTICLUB

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

LHASA CLUB

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

LOUIE LOUIE'S

777 S. Main, Los Angeles
 Contact: Steven Little (714) 547-7020
 Type of Music: Rock & new music, all original, no heavy metal
 Club Capacity: 250
 Stage Capacity: Open
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Call first
 Pay: Negotiable

MAX'S CABARET

4711 Sunset Blvd., L.A., CA 90027
 Contact: Rick Benson (213) 644-5207
 Type of Music: All musicians welcome. Wed. night variety showcase 9-1. Comedians, etc.
 Club Capacity: 150
 Stage Capacity: 10
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Call first
 Pay: No charge showcase, no pay.

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

BASEMENT COFFEEHOUSE

12726 N. Alvarado, Los Angeles, CA
 Contact: Mark Phillips (213) 413-9111
 Type of Music: Acoustic, singles, duos, trios, country jazz, blues, folk
 Stage Capacity: 5
 PA: Yes
 Lighting: Limited
 Piano: Yes
 Audition: Call Saturday 8-11 p.m.
 Pay: Showcase, no pay.

THE STAGE

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

LA FIESTA

1917 N. Bronson, Hollywood, CA 90068
 Contact: Andy (213) 467-7225
 Type of Music: All styles of singers, comedy, self-contained, taped music.
 Club Capacity: 300
 Stage Capacity: 5
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Call first
 Pay: Contest, \$75 first prize, \$25 second prize.

FACES

5520 Santa Monica Blvd., Hollywood, CA 90038
 Contact: (213) 466-1094
 Type of Music: All rock, pop, jazz, no punk
 Club Capacity: 300
 Stage Capacity: 7
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: By appointment
 Pay: Strictly door

COMEBACK INN

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

CARMELLO'S

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

THE GOLDMINE

732 N. Catalina, Redondo Beach
Contact: Mike (213) 370-0796
Type of Music: New music
Club Capacity: 150
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Mike
Pay: Negotiable

ICE HOUSE

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

THE WATERS CLUB

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

TROUBADOUR

9081 Santa Monica Blvd
 Los Angeles, CA 90069
Contact: Michael Fell & Jan Ballard, 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

CENTRAL

8852 W. Sunset Blvd., W. Hollywood, CA 90069
Contact: Becky (213) 650-2395
Type of Music: Rock & roll
Club Capacity: 100
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: Percentage

ORANGE COUNTY**CRAZY BURRO**

9042 Garfield Ave., #316, Huntington Beach, CA 92696
Contact: Fritz (714) 964-7132
Type of Music: Top 40 or show
Club Capacity: 200
Stage Capacity: 5-6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, resume or video
Pay: Good

THE BRICKYARD

1615 E. Lincoln, Orange, CA 92265
Contact: Terri, (714) 974-3030
Type of Music: All styles
Club Capacity: 75
Stage Capacity: 4
PA: No
Lighting System: Yes
Piano: No
Audition: Call first
Pay: Negotiable

SAFARI SAM'S

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

GOODIES

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

RADIO CITY

945 S. Knott, Anaheim CA 92804
Contact: Mars Black (714) 826-7001 between 1 & 5 p.m.
Type of Music: Heavy metal, speed metal, post punk, rockabilly, R&R
Club Capacity: 315
Stage Capacity: 10
PA: Yes
Lighting: Yes, with operator
Piano: No
Audition: Call
Pay: Negotiable

FRENCH QUARTER

919 S. Knott, Anaheim, CA 92084
Contact: Jerry Roach (714) 821-3412 after 2pm
Type of Music: All styles, Top-40
Club Capacity: 200
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send tape
Pay: Negotiable

SAN DIEGO COUNTY**SPIRIT CLUB**

1130 Buenos, San Diego, CA
Contact: Madalene Herrera (213) 276-3993
Type of Music: Rock, powerpop, pop, national acts. Originals OK
Club Capacity: 350
Stage Capacity: 10
PA: Yes
Lighting System: Yes, with operator
Piano: No
Audition: Tape and bio
Pay: Percentage/negotiable

MISCELLANY

FREE COMPUTER SYNTHESIZER class at 24-track studio. Cut recording time and costs and have amazing sounds and techniques at your disposal. Call Patti at (213) 466-0113.

MUSIC VIDEOS WANTED: If you are an L.A. musician and have a video you would like to have aired on a local cable TV Music Video Show, send 3/4" tapes to: Eye Music, 1765 N. Highland Ave., Box 999, Hollywood, CA 90028 or call Syn Sadoux at (213) 728-4592.

NEW PRODUCTION COMPANY seeks production reps and promotional persons. Knowledge of the music business desirable, but not mandatory. Must be willing to grow with the company. Will train. Percentage and commission to start. Send resume with SASE to: Class Act Prods., P.O. Box 245, Lawndale, CA 90260, or call (213) 219-0567.

WANTED: NEW GROUPS, new artists. Unpublished? Unreleased? Want exposure? Nationally syndicated radio show needs you. Send tapes with written release and contact number to Radio Video Prods., 550 S. Barrington, Suite 4101, L.A., CA 90049. Yes, this is legitimate. For more info, call (213) 471-2091.

NEW INDIE RECORD company seeks country artists, bands, and material. Send tapes, pictures, and bios to: Rock'n Double "D" Records, P.O. Box 3741, Alhambra, CA 91803.

CELEBRITY CENTER SHOWCASE is currently seeking all types of music. For audition info, call Barbara at (213) 464-0411 ext. 236 or 283. Celebrity Center Showcase is located at 5930 Franklin Ave. in Hollywood. The showcases are every Saturday at 8 p.m.

NEW YORK MUSIC Television looking for music and art videos. Send for info: P.O. Box 724, C.P., NY 12065. (518) 465-9690.

SELF-CONTAINED GROUPS and singers with either videos or soundtracks: Contact Almanac Inc. for cable TV show. Local and New York exposure. Call (213) 852-1706. If no answer, call (213) 651-3423.

COUNTRY ARTISTS and bands wanted for popular cable TV show, *Hollywood Roundup*, a showcase for up-and-coming country talent in L.A. Interested parties should send tape, pictures, and bio to: H&R Prods., 1917 N. Rose, Suite 1000, Burbank, CA 91505.

ROCK BANDS wanted for Louisa Moritz' "Potpourri" talent contest at the Valley Club. \$100 first prize. Free food and drinks. Huge stage, lighting, and PA. Club capacity is 1000. Held every Sunday, 5-11 p.m. Call (213) 874-0245 or (213) 874-0689 for more info.

RADIO NETWORK seeks bands for interviews. Must have vinyl and have received some commercial and/or college airplay. Send vinyl and bio to: The Western Front Radio Network, c/o Julio Flores, 115 N. Vine St., Anaheim, CA 92805. For more info, call (714) 776-2594.

COAST MUSIC Publishing Company seeks serious professional songwriters in the country and pop markets. Coast Music is licensed through BMI. Send cover letter, no more than three songs on cassette with typed lyric sheets. Say that you were referred through MC Gig Guide. Send to: Michael Zdanowicz, 1313 21st Ave. S., Suite 107-171, Nashville, TN 37212, or call (615) 269-5456.

PRODUCTION COMPANY seeks R&B groups with original finished material for possible record deal. Send tape and info to: Mr. G. Daniels, 9800 Vesper Ave. #81, Van Nuys, CA 91402.

SEEKING TRIOS, Top 40 bands, C&W, show bands to tour nationally and internationally. Good accommodations and pay. Call Steve at Gambill & Assoc. (818) 784-5281.

NEW PRODUCTION company seeks acts to represent with record companies and products to produce for release. Accepting new recording projects for late summer and early fall production. Send demo tapes, promo packages to Steve V. Johnson, Elegance Prods., 536 Comstock Dr., Tiburon, CA 94920, or call (415) 435-1517.

"A NIGHT in Desperation Alley" at Super-video seeks a house band for our monthly performance art showcase. Groups or individuals are urged to apply. Merely the beginning. Call (213) 559-3065, days.

SOCIALLY CONSCIOUS, liberal studio owner needed to donate recording time so that a group of L.A. musicians may record a killer song to raise money to fight a killer disease (AIDS). Contact Tom after 5 p.m. at (213) 618-1566.

FORMER LAS VEGAS manager/producer seeks original self-contained groups—rock, R&B, country—to represent for nightclubs, concerts, and records, etc. Send tapes, pictures, and resume to Milky Way Prods., 8033 Sunset Blvd., #4007, L.A., CA 90046.

OCTAVE MEDIA records is now accepting new groups and single artists for record production and promotion. Send cassette of best three songs and bio to: Octave Media Records, P.O. Box 5308, Balboa Island, CA 92662. Contact Mr. Gardner (619) 698-9273, (619) 698-9567.

NATIONAL RECORD label seeks finished masters ONLY for distribution. Must have positive lyrics. Send tape and lyric sheet to: Team Entertainment, 7777 Alvarado Rd., #113, La Mesa, CA 92041.

RADIO STATION seeks the best bands in L.A. to represent them as "1985 Undiscovered Artist of the Year" at this year's new Music Awards ceremony in New York City. Only serious bands should call KCSN for details of the "America's Best" Competition. Call (818) 885-3709.

SKYLAR BROS. Entertainment seeks musicians, bands, and deejays for club work, weddings, parties, casual, etc. All entertainers welcome. Call (714) 964-7132.

PRO PLAYERS

NEXT PRO PLAYER DEADLINE
WED., AUGUST 21, NOON

SEE PRO PLAYERS COUPON
ON NEXT PAGE

SESSION PLAYERS

MARTY BUTTWINICK

Phone: (213) 664-5920
Instrument: Electric bass with synth simulation effects
Styles: All, very versatile, good experiential background in modern commercial styles as well as world music, free form, jazz and classical.

Read Music: Yes
Qualifications: Easy to work with. 17 years of clubs, sessions, concerts, shows, original projects, some masters, some TV, and some of all of the gigs there are to do living in L.A. Reads well (copies too), writes, is a good sideman and/or performer as well as conductor/rehearsal director. In addition to doing miscellaneous gigs and sessions, have been doing casuals with my band for the past five years, along with teaching at the Faunt School of Creative Music. **Available For:** Good music in the form of casuals, sessions, in-town shows, and paid showcases. Especially looking forward to expand my commercial/jingle connections.

ANDY WEST

Phone: (213) 459-7798
Instruments: Steinberger, Alembic, Modulus 6-string bass, 5-string electric upright.
Styles: All, specialize in rock or rock/funk sessions.

Read Music: Yes
Qualifications: Bass player for the Dregs for 6 albums, 12 years of road work and recording. Easy to work with, low ego factor.
Available For: Album or demo work, concert tours, bass instruction

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Oberheim OB8 Polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai Grand Piano, Fostex 4-track, Korg Poly 6 synth, 2 Yamaha DX-7s, Yamaha TX-7 expander, Yamaha CX-7 sequencer.

Read Music: Yes
Styles: Versatile in all styles, especially pop, R&B.
Qualifications: Played keyboards for 25 years before moving to L.A. 6 years ago. Co-production credits with Gary Wright, arranged music for NBC-TV and Peters/Gruber. Working touring Europe and U.S.A. Wrote commercials and music for TV. Contacts with record company in London & L.A. w/solo synthesizer album release. Instruction in the techniques of programming synthesizers and drum machines. Reasonable rates. 16-track studio available with top name producer/musician.
Available for: Session work, commercials, live work, producing and arranging, teaching, songwriting, demos, casuals.

MIKE GREENE

Phone: (213) 656-0309
Instruments: Roland Super Jupiter (Jupiter 8), Prophet 5, Yamaha DX-7, PF-10, Korg Poly 61, Digital Drums, Roland MSQ-700 sequencer, all MIDI'd together.
Styles: New wave, R&B, rock, pop
Technical Skills: Modern, imaginative, & fast programming & playing Arranging.
Read Music: Yes
Qualifications: 10 years professional studio & live experience. Easy to work with, pro attitude.
Available For: Demos, sessions, live work, equipment rentals

STEVE REID

Phone: (213) 255-9999
Instruments: Percussion, mallets, sound effects, over 300 acoustic instruments, Emulator II w/large library of high tech '80s sounds. Electric percussion & Linn 9000.
Technical Skills: All manner of Afro-Cuban, Latin, Brazilian, orchestral, contemporary jazz & pop percussion
Read Music: Yes
Qualifications: National recording & touring w/Cheryl Lynn (CBS), Nicolette Larson (WB), Bell & James (A&M), Phillippe Wynne (Modern, Atlantic), Linda Clifford, Emotions, Eloise Laws, Willie Tee (Red Label), Kitty Hawk (Zebra), Michael Wykoff (RCA), Stan Ridgeway (IRS), Dan Siegel (Pasha), Pat Williams, Field Day, TV Shows: *Brothers*, *Family Ties*, *Cheers*, *Puttin' on the Hits*, *Paper Dolls*, *Legmen*, *Joanna*, *Slickers*, *Good Times*. National experience 16 years, accurate, quick & creative, professional, dedicated to the success of each project.
Available For: Recording sessions, touring, demos, videos, rentals, any other professional projects

ROBERT TIREBITER

Phone: (213) 930-2916
Instruments: Acoustic & electric guitars, pedal steel, bass, keyboards, percussion, supporting vocals, some harp, mandolin, banjo
Styles: Melodic, creative
Qualifications: 10 years studio, live, why name?
Available For: Studio, creative situations, good money.

DOUG HAYWOOD

Phone: (714) 736-7988, (818) 999-5713
Instruments: Bass, vocals, guitar
Styles: Rock & roll, country
Vocal Range: 3 octaves
Qualifications: 12 years with Jackson Browne and others
Available For: Anything

ERIC WOLLMAN

Phone: (213) 854-0755
Instruments: Electric and acoustic guitars
Technical Skills: Impressive soloist, sensitive accompanist, great ears
Styles: Jazz, jazz rock, funk, rock
Read Music: Yes
Qualifications: B.A. Berklee College of Music, club and studio work in NYC, Boston and L.A. Call for info, tape available.
Available For: Sessions, demos, live work.

GEORGE EDWARD

Phone: (213) 383-4551
Instrument: Drums and percussion
Styles: All kinds of rock, heavy metals to pop, fusion funk, jazz, society dance & Latin.
Read Music: Yes
Qualifications: 18 years pro experience. Judy Rudin band, Eddie Fontaine, Brother Jack McDuff, symphony work (Chicago), WDAI radio Chicago, B.A. in applied music. Studied with Appice & Bozzio.
Available For: Live concerts, touring, sessions & casuals.

SHANNON A. MURRAY

Phone: (213) 663-3445
Instruments: Tenor & soprano sax, doubles on flute, keyboards & percussion
Technical Skill: Instrumentalist & composer/arranger
Styles: All
Vocal Range: Tenor
Read Music: Yes
Qualifications: 15 years performance and recording experience in the U.S. and Europe. Berklee College of Music Composition and Arranging program. Former instructor at the Institute of Modern Music, Strasbourg, France. Member of various groups including Farranore (USA) and Simone (Europe). Featured soloist on the latest Stella Bernhard album on Alex Records, Saarbrücken, West Germany.
Available For: Sessions, live performance, road work, group situations, and composition/arrangement projects.

NEIL KUNEN

Phone: (213) 257-5622
Instruments: Electric and acoustic guitars, 12-string & guitar synths
Technical Skills: Exciting, melodic solos and parts, "in the pocket" rhythm playing, fingerpicking, I'm good at fitting into any situation. Vocals.
Styles: Rock, pop, country, reggae, calypso, funk
Read Music: Yes
Qualifications: 18 years professional playing with a variety of music and groups. Recording and performance with *Flying Fingers*, *August*, *Sweat and Steel*. Instructor for 8 years with the Faunt School of Creative Music. Easy to get along with—fun to work with.
Available For: Songwriter demos, sessions, casuals, teaching.

REEK HAVOK

Phone: (213) 372-0863
Instruments: The new Emu Systems SP-12 12-bit digitally sampling drum computer, Drumulator with 6 sets of sound sets, Simmons SDS-7, Emu E-Drums digital drums, digital and analog Claptraps, Syndrum, Apple II-E, DX-9, MX-1 trigger converter, imagination and enthusiasm.
Technical Skills: Electronic drummer, programmer, engineer. Also do electronic percussion seminars and demonstrations.
Read Music: Yes
Styles: Pop, funk, rock, techno, wave, future
Qualifications: 18 years playing, 7 years working with electronic drums, live and recording, playing and/or programming for Pointer Sisters, Patrick Moraz, Melissa Manchester, Berlin, Herb Alpert, Cheap Trick, Rick Springfield, The Bus Boys, Eddie & the Monsters, Greg Phillinganes, Nina Hagen, Tommy Tutone, Stephanie Mills. Also produced *Havox Trax* album of electronic drum beats in song format (a songwriting tool). Have also done numerous electronic percussion demos and seminars for E-mu Systems, Simmons Electronics, and individual stores around U.S.
Available For: Recording, soundtracks, tours, consultation, equipment rentals, pro band situation, electronic percussion seminars.

KEN RANSOM

Phone: (714) 650-3968
Instruments: Acoustic drums, Simmons (SDS1) Styles: R&B, R&R, funk, pop, dance, Top 40
Read Music: Yes
Qualifications: 15 years playing live TV, recording, good dance feel.
Available For: Working situations

COAST TO COAST

Phone: (818) 880-5479
Instruments: Rhythm section, all keyboards, all guitars, basses, drums & percussion. Acoustic or electric
Technical Skills: Arrange, engineering, producing, solos, programming. Group work
Styles: Pop, rock, jazz, new wave, R&B, funk, orchestral
Read Music: Yes
Qualifications: All members have 16 years stage, studio, and professional experience, 6 years of live & recording together as a group. Easy to work with and can adapt to new projects and ideas.
Available For: Sessions, concerts, videos, touring, casuals, TV and film scoring, demos, showcasing, anything else.

CORNELIUS BUMPUS

Phone: (818) 249-4409
Instruments: Tenor and Soprano Sax, Flute
Technical Skills: Instrumentalist & Vocalist
Styles: All
Vocal Range: Tenor
Qualifications: 29 years of saxophone playing. Member of Doobie Brothers 1979-82. Recording credits include two solo albums, Doobie Brothers, Amy Holland, Moby Grape, Michael McDonald, Eichik Yazawa, Patrick Simmons, Clifford Coulter, Taboo Zoo, Tom Johnston, and Lacy J. Dalton. Live performances with Doobie Brothers, Jeff Lorber, Lacy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, numerous club bands.
Available for: Anything

PERRY A. CELIA

Phone: (818) 906-7105
Instruments: Simmons Electronic Drums SDS—V, Simmons Analog/Digital Drums SDS-VII, Linn 9000 Digital Drums & Trigger System, Acoustic Drums
Read Music: Yes
Styles: Rock
Technical Skills: Extensive recording and programming experience.
Qualifications: 8 yrs studio and live performance. Performed and/or programmed for: The Stingers, (Pleades Records), *Revenge of the Nerds* (soundtrack "Right Time for Love"), John Denver and Sylvie Vartan ("Throwing Darts"), and many others. Resume and tape available upon request. Good image and hardhitting.
Available for: Studio sessions, (playing, programming), demos, live performance, video performance, equipment rental, consultation.

RED HOT PICKERS

BOB HOUGHTALING & WILL RAY
Phone: (818) 761-5430, (818) 848-2576
Instruments: Smoking, biting steel guitar and sizzling red hot lead guitar
Styles: All styles of country including punkabilly, western rock, modern country, bluegrass, swing, traditional C&W
Technical Skills: Dick Grove schooling, much arranging, recording, producing experience.
Qualifications: Each has 15 years experience on his instrument, both have many years of studio time logged on the East & West Coasts, plus extensive stage and TV work.
Available For: Recording sessions, demos, take downs, lead sheets, song arranging and production, live work. We can add true and authentic country sweetening to your project at a price you can afford

ELMO PEELER

Phone: (213) 650-6602
Instruments: Acoustic piano, B-3, Roland JX3-P
Technical Skills: Pianist/arranger/composer
Styles: Rock, Top 40, C&W, classical
Read Music: Yes
Qualifications: Have toured internationally and/or recorded with Beach Boys, Rick Nelson, Paul Williams, others Eastman School of Music and Interlochen. Work on various album projects and film scores. Resume and tape available.
Available For: Sessions, tours, TV and film scores

MEL NELSON

Phone: (213) 462-4164
Instruments: Bass, electric and acoustic
Styles: All styles
Vocal Range: Baritone
Read Music: yes
Qualifications: Performed/recorded with Bud Shank, Joe Farrell, Jessica Williams, Bobby McFerrin, Ron McCroby, Frank Stallone, Chick Corea, Carl Anderson, Richie Cole and many others.

STEVE BEAR

Phone: (818) 996-9057
Instruments: Yamaha Recording Series drums, various percussion
Styles: Versatile in all styles of music, specialize in rock, jazz, funk and Latin.
Read Music: Yes
Qualifications: 10 years of quality playing experience in Midwest and on West Coast. Have done session work for local producers Emit Rhodes, Tom Luben, Eddie Gurren, many others. Many years of live playing in virtually every style of music. Well-rounded and very easy-going.
Available For: Studio/demo work, live performance, and video work.

DAN WALKER

Phone: (213) 450-6444
Instruments: Tenor, alto, soprano saxophones and hand percussion
Styles: All
Read Music: Yes
Technical Skills: Write and arrange horn parts and string improvisation.
Qualifications: 12 years of pro playing studio, clubs, concerts, rock, R&B, jazz, and big bands.
Available For: Sessions, commercials and some live work.

VOCALISTS

CAROL WEBER

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

L.A. VOCAL REGISTRY

Phone: (213) 465-9626, (818) 795-6757
Vocal Ranges: All
Styles: All
Qualifications: We have vocalists of all styles and levels of experience.
Available For: Sessions, demos, casuals, everything

SALLY KLEIN

Phone: (213) 656-7529, (818) 243-8363 (lv mess)
Vocal Range: Alto to mezzo soprano (2 1/2 octaves)
Styles: Jazz, blues, pop, rock, standards, great ballads
Sight Read: Yes
Qualifications: 10 years club work in Boston, NY, & LA; studio work (background and lead). B.M. at Berklee College of Music. Also do arrangements and lead sheets. I sing with heart as well as technique and will add depth and feeling needed for a ballad as well as the hard fast edge needed for a rocker. Tape and resume upon request.
Available For: Sessions, demos, videos, club-work, casuals.

LOVEY BLUE

Phone: (213) 850-7455
Vocal Range: 3 1/2 octaves
Sight Read: Yes
Styles: Soul specialist, jazz, blues, gospel, classical
Qualifications: 10 years front experience. Songwriter (new sound), previous song on EMI Records. Have toured other countries. TV shows, lots of recording experience, backgrounds for big name groups.
Available For: Any working situation, no travel.

TONI LEON

Phone: (818) 960-6989
Vocal Range: 3 octaves
Sight Read: Yes
Styles: Pop, rock, R&B, C&W, gospel
Qualifications: 15 years stage, recording, and concert experience. Musicians provided upon request.

LOIS BLAISCH

Phone: (818) 505-0908, (213) 838-1143
Vocal Range: 3 octaves, alto-soprano
Technical Skill: Songwriter, rhythm guitarist, vocal arranger
Sight Read: Yes
Styles: Rock, R&B, pop, country
Qualifications: 12 years pro experience, studio and live. Have sung on and written for 3 gold albums, TV, lead vocals on soundtrack of *Splash*, jingles for KHJ, Levi's, Q.S.S., Roundtable Pizza, extensive club and concert work in L.A., and demos for most of the major publishing companies. Tape on request.
Available For: Sessions, concerts, private parties, clubs, bands, writing projects.

LINDSEY MERRIT

Phone: (213) 559-3056
Vocal Range: G below middle C to C above the staff
Styles: Pop, rock, country, R&B, blues, you name it! High energy!

Sight Read: Excellent, also good with "head dates."
Qualifications: Eight years live and recording experience including TV, background vocals, solo and group major product commercials. Big, contemporary sound from sensitive melodic stylings to high belt rock and country. Tape on request, plus personal recommendations from studio producers.
Available For: Making your demo, backgrounds, lead live dates, and product jingles come alive with energy.

MERRILL LEIGHTON
 Phone: (818) 760-0148
Vocal Range: Soprano (3 octave)
Styles: Pop, light rock, R&B, jazz standards, Broadway
Sight Read: Yes
Qualifications: 13 years live and recorded experience including Broadway shows, industrial shows, commercials and club dates, recording and TV.
Available For: Sessions, jingles, demos, videos

REENIE MATTHES
 Phone: (213) 666-9492
Vocal Range: Alto to soprano
Styles: Pop, rock, blues, R&B, C&W
Sight Read: Yes
Qualifications: Extensive live and studio work—skilled in arranging and production. Call for more info.
Available For: Sessions, demos, concerts.

LISA LANDY
 Phone: (213) 850-6727
Vocal Range: 4-oct range
Styles: Rock, R&B, ala P. Benatar, J. Waite, Berlin, C. Hynde, A. Wilson
Sight Read: No, pick up very easily by ear
Qualifications: Hot female vocalist, 15 years singing in bands and solo. Professional attitude, good looks, dynamic performer. Tapes available upon request.
Available For: Session work, commercials, lead and backgrounds.

TECHNICAL

MR. B
 Phone: (213) 930-2916
Technical Skills: Producer/engineer, 16-24-48 track available.
Qualifications: Bobby Womack, Wall of Voodoo, Go-Go's, Rockwell, Bobby Caldwell, Sly Stone, Vincent Price. London Philharmonic, Q-16. Need more?
Available For: Producing and engineering. Sorry, no spec.

LARRY ZEE & ASKOLD BUK
 Phone: (213) 839-8111, (213) 874-9730
Technical Skills: Producers and arrangers (production team) that specializes in turning rough ideas into polished and complete product.
Styles: All styles, specializing in pop, dance-funk rock
Qualifications: Numerous projects including demos, masters, soundtracks, and commercials.
Available For: Demos, masters, and song structuring. Can supply musicians. Tapes available upon request. Call for details.

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TO PLACE FREE ADS

QUALIFICATIONS: If you or your business charge a fee for your service, you do not qualify for FREE CLASSIFIEDS. Any such ad placed on the hotline will not be printed. **Instructions:** Call (213) 462-3749, 24 hours a day, 7 days a week, before the printed deadline. All deadlines are final, no exceptions. When you hear the beep, state the category number including wanted or available. Limit each ad to 25 words or less. Call once for each ad to be placed. All for sale ads must list a price. End with your name, area code, and phone number (in that order). All ads are final; they cannot be changed or cancelled. **RENEWALS:** To renew an ad after it's been printed, call the hotline and place the ad again, following the above procedure. **NOTE:** If your ad does not comply with the above rules, call (213) 462-5772 and ask for advertising. MC is not responsible for unsolicited or annoying calls.

**NEXT CLASSIFIED DEADLINE
 WED. AUGUST 21, 12:00 NOON**

2 PA'S AND AMPS

- Gibson GSS-100 amp & spkr cab w/six Jensen 10" spkrs. \$100 or trade 818-506-6901
- Fender Bandmaster hd pre CBS xlt cond \$100 818-760-1455
- Ampeg SVT hd in road case \$350 Rick 818-841-6081
- Blamp electronic x-over \$100 Rick 818-841-6081
- Walter Woods 150w amp, 2-ch \$550 213-828-2219/462-2486
- Furman LC2 compressor \$125 213-828-2219/462-2486
- PA amp, Bogen 120, tube unit, 120w, 3 canon inputs, lks gd wks perfectly \$115 obo Steve lv mess 213-202-0034
- Amp for instruments Traynor custom reverb YSR-1 4-inputs 2-ch 200w lks & wks like new \$250 obo Steve lv mess 213-202-0034
- Roland Jazz Chorus 120 mint cond \$350 Michael 213-666-6558
- Laney 150w head (similar to Marshall) for guitar, \$300 abt Mike 213-735-3917
- Phil 818-886-2714
- Tappco 14-ch mixer mono model 6100-RB xlt cond, \$450 obo Tom 213-394-4890
- Peavey 200w top 3 ch guitar amp very loud \$250 818-848-2576
- Ampeg B25B bass cab w/two 15" spkrs, \$100 John 213-855-0134
- Two JBL 2441 90w drivers w/horns & road cases, \$800 213-559-5052
- 3155 h-ft integrated amp purchased 4/27 still in use \$400 818-840-8269
- Dynaco 400w amp w/anvil cs \$300 818-840-8269
- Polytone amp, two 12 spkrs, 100w, grt snd, gd cond, \$225 714-534-1578
- Yamaha 100-G 2-12 lk new \$325 obo Jim 213-463-8843
- Leslie 147, full size wks perfectly, \$375 obo Jim 213-463-8843
- Leslie Combo III preamp \$75 obo Jim 213-463-8843
- Sunn bass spkr cab 15 JBLs \$250 Jim 213-463-8843
- Sunn model 15 spkrs one pair xlt shape, \$500 Bob 818-908-9160
- Two JBL cabs w/E140 spkrs 2345 horns 2461 drivers, \$1000 ea Devin 818-908-9160
- Tangent 1602AX mixing console w/anvil cs \$1400 Devin 818-908-9160
- Yamaha power amps two 2100s, \$400 ea. One 2201 818-908-9160
- BGW 750A power amp \$400 Gary 213-325-8273
- Furman PQ3 parametric preamp, \$175 D213-457-1455
- Acoustic bass cabs, one 2x15 front-loaded one 1x15 fold-over horn two 2x12 w/120w amp each cab brand new \$1900 obo Ed 213-874-7793
- Tappco 6-ch mixer & preamp w/reverb \$250 Sam 213-472-9379

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3 TAPE RECORDERS

- Fostex A2 1/2-trk r-to-r new w/warranty \$635 818-760-1455
- Fostex A4 recorder brand new in box \$750 obo John 818-845-2097
- Yamaha MT-44 4-trk cassette recorder mixer & catch bay fantastic cond (new) \$600 818-504-0638
- Wanted: Fostex X15 4-trk recorder will pay up to \$275 Rick 213-874-3398
- Tascam Porta I mini studio, trim EQ & pan controls, AC adaptor & remote punch-in/out footswitch new \$450 obo 818-766-5532

- Tascam 80-8 8-trk recorder W/dx, \$2500, w/o dbx. \$1800 Reed 209-732-0976
- Teac A3440S 4-trk w/patch control 10" r-to-r 15 ips, low tr/s perf hds \$700 c/o 818-885-7648
- Teac 3340S w/remote dbx mixdown panel, 6-ch board, mnt compl 4-trk studo \$800 or will separate 818-761-3735
- Teac A2300S stereo 2-trk tape recorder xlt cond, \$350 818-761-3735
- Teac 3440 4-trk r-to-r w/2-way 6 ch mixer & meter bridge Gd cond \$1000 714-534-1578
- Sony GC158SD portable pro cassette deck, limiter, monitor European model 4-way power, mint cond, \$240 obo Jerry 213-654-4906
- Teac 40-4 4-trk r-corder & remote xlt cond, \$775 213-876-6210
- Fostex A-8 8-trk r-corder & 350 mixer w/meter bridge & remote contrl, absolute mint cond warranty, \$2195 213-399-3078

4 MUSIC ACCESSORIES

- Roland Boss CS-2 compression sustainer footpedal, new in box \$50 Pete 818-841-0825
- DOD comp/limiter/Essex like new rack mnt, \$135 818-760-1455
- Maestro echoplex, \$150 Rick 818-841-6081
- Silver Haynes flute, \$1300 612-486-6169
- Effects: Boss overdrive, Ibanez graphic 6-band GE9 EQ, Ibanez analog delay AD9 \$135 for all three will separate Brian 213-665-5904
- Yamaha RX15 drum machine, 10-song capability, xlt snd, grt for recording or live new \$375 obo 818-766-5532
- Anvil-style light cs for 9 guitars w/mntv compartments & hvy casters \$350 Mike 213-469-4570
- Yamaha R1000 digital reverb, xlt cond studio qual w/171 3 band para EQ \$495 John Bokowski 818-509-1371
- Oberheim DSX sequencer, new, all cables \$650 or trade for Roland MSQ-700 Ed after 6pm 213-451-3254
- Mini-Moog volume pedal runs off power supply of Moog \$40 Gary 818-840-8269
- Wanted: Road case for MusicMan 2-12 or twin-size amp Kevin 213-874-4385
- Anvil-type case w/rodio 4x4 new \$250 obo Bryan 213-761-8872
- Mirage sound diskettes nos 2 & 3 piano, bass, sirms, & horns \$25 ea Sharon 818-886-7199
- Reverb Masterroom XL-121 \$180 213-876-6210
- Arian HotWatt, gd cond \$30 Ross stereo delay \$50, gd cond Robert 818-840-8599
- Anvil 28" amp rack w/wheels \$350 Devin 818-908-9160
- Anvil 10" amp rack, \$150 Devin 818-908-9160
- Anvil microphone cs, holds 12 \$100 Devin 818-908-9160
- Delta Lab DL-4 digital delay \$600 Devin 818-908-9160
- Two TL76A EV mic, \$80 ea Devin 818-908-9160
- Tappco CPX-3 frequency x-over \$250 Devin 818-908-9160
- String bass bows 4 German & French models w/new hair \$60 \$225 213-462-4502
- String bass cover black naugahide w/zippers & pockets, brand new \$65 213-462-4502
- Anvil flight case w/casters for Rhodes 88 or 73 \$150 Sam 213-472-9379

5 GUITARS

- 1954 Les Paul goldtop \$1000 Bruce 805-252-0476
- Washburn D-26 Dr adnught lks like Martin w/deluxe cs \$225 818-760-1455
- Stuntman bass & gig bag brand new \$150 Rick 818-841-6081
- Custom 5-string bass by Rensen Guitars Bartolin pu s, new through body \$950 213-828-2219/462-2486
- ES-347, immac, \$400 Michael 213-665-6554

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NAME _____ PHONE _____
 INSTRUMENT(S) _____
 TECHNICAL SKILL _____
 STYLES _____
 AVAILABLE FOR _____
 VOCAL RANGE _____
 QUALIFICATIONS _____

READ MUSIC: YES NO (check one)

- Custom handmade bass Rick-style w/wnvl cs, \$1500 John 818-845-2097
- Jose Onbe handmade classic guitar, brand new w/cs, \$750 obo John 818-845-2097
- Key upright bass grt action & cond. w/cs & bow, \$750 obo John 818-845-2097
- Gibson Les Paul custom black 2 DiMarzios, hardshell cs, \$375 Stephanie 818-784-9050
- Yamaha SG-2000, loud & clean immac, \$425 obo George 818-473-5154
- Les Paul custom, burgundy finish, lead pu wound 12000 times coil splitters in tone control pots, hardshl cs \$300 obo 818-766-5532
- Rickenbacker 4001 stereo bass blond color gd cond w/hardshl cs, \$275 obo 818-766-5532
- Hamner Steve Stevens model w/Floyd Rose & Charvel style neck custom order, 1 month old, \$750 213-469-4570
- Gibson Memphis custom, black, w/cs, \$250 Keith 213-568-9569/568-8545
- Fender Precision bass, 1968, wood finish w/black ply, w/cs \$300 Ed after 6pm 213-451-3254
- G&L 2000 bass series E, xll cond, hardshl cs, active electronics, rosewood neck, perf shape, \$400 Kevin 818-341-2914
- 60s Gibson Trini Lopez, red, similar to 335, w/cs, xll cond, \$590 John lv mess 818-848-2576
- Steinberger XL-2 bass, xll cond, \$1000 John lv mess 213-425-6393
- 1983 Gibson Heritage ressee Flying V, w/cs, Shaler bridge & straplocks, beauf woodgrain & snd \$700 obo Scott after 5pm 714-551-8023
- Gibson ES-335, vintage, tobacco sunburst, new frets, mint cond, \$650 obo Cary 818-780-5421
- Fender Jazz bass, 1963 fretless w/black body, xll snd, action & cond \$800, no case \$850 w/hw g/g bag 213-462-4502
- String bass, large & modern handmade bass w/adjust bridge Beep tone very gd action cover incl \$3000 213-462-4502
- Fender P-bass copy, sunburst body, maple neck Snds like current Fenders, \$190 213-462-4502
- Beginner banjo, \$50, gd cond 714-970-6769

6 KEYBOARDS

- Korg Poly 6, perf cond \$500 John 213-826-4421
- Korg MonoPoly keybd w/ATA flight cs, \$200 Emjay 818-788-3280
- Roland Jupiter 4, new memory chip, \$550 obo 714-682-5029
- Yamaha DX9, al access incl parameter sheets of org programs used on studio sessions \$800 obo John 818-994-1934
- Krumar Roadie piano split bass Fender Rhodes snd withstand case new warranty \$350 818-760-1455
- Prophet 5 synth, Rev 2 beautiful machine, \$850 213-469-0444
- Krumar Orchestrator, \$700 Rick 818-841-6081
- Casio CZ-1000 digital synth lightweight & port brand new w/wnvl cs \$750 Lv mess 714-642-5412

- Upright piano, Stodart, old but lks & snds grt, painted flat black, new keytops, W L A area, \$550 obo Steve lv mess 213-202-0034
- Juno 6 poly synth, gd cond w/cs \$500 obo John 818-845-2097
- Korg Poly 61, gd snd very clean, \$700 obo George 213-473-5154
- Hammond organ, full size dbl kybd w/Hammond sprk cab, all powered w/fubes \$650 obo John 213-855-0134
- Wurflitzer spinet, xll cond, pecan, \$650 213-879-5190
- Yamaha DX7, brand new, \$1350 obo 213-876-2551
- Moog MG1 concertmate synth, \$250 Bonnie 714-596-4371
- Yamaha C7 7.4", grand piano, mint cond, grt snd, studio or home Solo piano chair & one bench incl, \$9000 firm Walter 818-363-1071
- Memory Moog w/ATA cs, \$2200 Mondo Jr 213-695-7544
- Fender Rhodes 73 stage piano, 1980 model, like new, \$550 obo Jim 213-463-8843
- Oberheim OB-8 w/MIDI update, Anvil flight cs, \$1900 Sam 213-472-9379

7 HORNS

- No horns for sale!

8 PERCUSSION

- Musser marimba, 42 keys, portable w/resonators & hvy dty cases, perf cond, \$1000 714-982-7479
- Sonar drums, 12-13-16-22", natural finish, mint cond, \$650 firm Call after 6 213-783-6012
- DMX drum machine xll cond \$950 Don 213-465-6961
- Yamaha RX15 drum machine brand new, \$550 818-504-0638
- Custom snare drum, 8x14 chrome over maple, big rock snd like new, \$225 John 818-788-1698
- 6-pc Ludwig/Yamaha/Slingerland drum kit, all hardware 3 Zildjian cymbals & hi-hats plus cases, anvil road cases for all drumstool xtras \$650 Shannon 213-663-3445
- Gretsch 16x18" floor tom w/wnvl cs \$125 Shannon 213-663-3445
- 12x15" Yamaha dbl-hd wood shell drum w/wnvl cs, \$95 Shannon 213-663-3445
- 14x16" CB concert tom w/wnvl cs, \$75 Shannon 213-663-3445
- Hvy-dty drum cases for 24-20-18-16-14 drums, all for \$95 or w/ll separate T+D 818-886-1876
- Jenco vibes, 3-oct w/cover \$350 213-392-7301
- Yamaha RX15 digital drums, one wk old perf, \$360 Tim 213-466-5323
- Simmons Claptrap, new \$150 obo Mike 213-855-8859
- Two snare drums, one 18" Cambar ymbal snare stand \$50 213-850-6490
- 12x15" Yamaha wood tom & 14x16 CB tom w/s-and & mvl r/cns \$165 Shannon 213-663-3445
- 16x18" Gretsch wood floor tom w/wnvl cs, \$125 Shannon 213-663-3445

9 GUITARISTS AVAILABLE

- Pedal steel guitar plyr sks serous orig act ala Rank & File, Unforgiven Also writes & dbls on guitar Doc 213-469-7745
- Serious guitarist lking to fill lead & rhythm pos in comm rock band Have grt att, equip, trans, dedication Kevin 714-838-9795
- Guitarist/writer/vocalist sks band infl Bowie, Jam, Style Council Can also skank San Gabriel Valley Rich 818-445-8014
- Guitarist, lead & rhythm, sks orig rock act infl Winters, Santana, Allman Beck Dedicated pros only Jeff 213-462-5594
- Special guitarist, gd speed, melody, trans, equip, att, lks, for wking sit Bryan 213-465-5538
- HR guitar monster sks talented comm rock band w/mage & winning att No bozos Rick, lv mess 213-652-3359
- Lead guitarist, clean, tasty, last, very melod, sks org band I have mat, equip, trans, image Comm rock like Ratt, Dokken, Scorpion Tony 213-848-3001
- Black HR guitarist skng serous band or musicians lking to form band No turkeys, no flakes Sinclair 213-465-6503
- Guitar synthesist w/Roland 700 sks HR band (Night Ranger, Gamma) w/latent, image, drive (or T40) Scott 213-392-1832
- Guitarist/songwriter/vocalist lking for HR grp or person- net Demo work soon, gd equip & image Chris 213-658-8620
- Marshall guitarist avail for grp w/bknigs & mgmt, Will consider T40 213-902-1378
- Rock blues lead guitarist avail for shows & recording sits 10 yrs exp, serous musicians only Brad days 818-886-2932
- Nights 818-368-9320
- Guitarist/vocalist, versatile, sks band doing org or cover, infl Holdsworth, Melthner, Steve Hackett, Peter Gabriel Phil 818-792-0220
- Lead guitarist/songwriter, xit equip, 15 yrs exp, sks org HR band Bg vox, dbls on keys Jimmy 213-864-7567
- Pro guitarist avail, very reliable hrdwking, Marshall-equipped, also lead vox, stage/studio exp, tape on request, 818-366-1989
- Guitarist, 26, incredible plyr/writer w/lks, att, equip, bg vox, some keys, lking for serous pro act only, no flakes Robbie 818-881-1708
- Guitarist/keyboardist/songwriter, mel pop rock, avail for any promising musical sit Armand 818-241-2222
- Perfect band member, 15 yrs pro exp, 3 gold LPs, org stylist, adaptable, sensitive to all styles Writer w/arrang- ing/prod exp Name refs Jay 213-650-5226
- Creative versatile guitarist/vocalist, 24 sks org prog rock band Pros only, infl Haiken, Rush, Beck Mark 213-857-8440
- Raging female metal guitarist/songwriter, formerly w/Weather Angel, sks all org HM band w/lat image, org only Debby 818-895-1055
- Guitarist/keyboard synth sks org, projs, playing or almost Writes lots of songs, R&R or wave Eric 818-880-4167
- Pro guitarist/vocalist, reads wll, avail for casuals or travel Richard 213-663-7296

- Guitarist, featuring intense rhythm & basic lead, sks dedicated org band w/integrity infl X, Blasters, Minutemen AJ 213-256-0811
- Rhythm guitarist, M I student, wants to join band Comm rock or anything else Louie 213-392-5377
- Sizzling melodic guitarist avail, LP creds, played w/iname plyrs, killer snd, killer image, killer equip, killer songwriter Gary 818-884-0718
- Jazz rock guitarist, formerly w/iname Swiss recording band, Holdsworth & own infl, very expressive, grt improv, lving for Switzerland soon Dale 213-942-7944
- Guitarist sks band or musicians for pro hvy rock band Have pro equip, att, image 818-703-6589
- Guitarist sks T40 band, very current, gd equip, gd chops, will travel Serious only Robert 805-529-3058
- Female guitarist, gd solid rhythm plyr, sks all female straightahead rock band w/infl Krokus, UFO, Scorpions, Stones 818-240-5829
- Lead guitarist sks orig hvy rock band infl Rhoads, Van Halen Barn 213-874-3569
- Solo guitar plyr lking for jazz rock funk-oriented fusion band, pros only Randy 818-988-1288
- Lead guitarist sks wking or org T40 band 15 yrs exp, R&B & rock 818-342-8986
- Highly pro lead guitarist, 22 xit equip, stage pres, att, will relocate for right sit 219-259-8819
- Melodic lead/rhythm guitarist infl Jeff Beck, Steve Stevens, Bryan Adams, lking for pro band wideal or pending Vcny dependable, vox Tony 213-836-2793
- Guitarist w/grt snd, chops, image, sks success-minded pro band Jim 213-874-6387

9 GUITARISTS WANTED

- Death rock guitarist wtd infl Bauhaus, Suzy, Christian Death 818-364-1321
- Energetic American folk (sort of) rock band needs acoustic rhythm guitarist (ala Red Rockers, R.E.M.) You Natural feel, strng plyng abil, soul, accuracy, 213-851-5861
- Gd-lyng flashy wild energetic plyr wtd for R&R band Robert Blank 213-464-8381
- Female vocalist, young, pretty, talented, dbls on keys, sks attractive female instrumental & songwriting abil to form marketable duo ala Wham, Eurythmics, H&O 714-539-2515
- Lead guitarist/bg vox wtd for org band Can read, studio exp helpfl, pop/jazz/rock/Latin, blend & harmonize w/gt feeling Gregory 213-859-8188
- New wave Christian band sks synth plyr, lead guitarist & drummer to form Orange City ministry grp Infl Steve Taylor Mike 714-994-6645
- Lead guitarist wtd by R&B/pop artist for clubwork, poss studio Jai 213-852-1668
- Topnotch electric/acoustic guitarist needed for recording proj, romantic pop rock 9-11am 213-545-4369
- PARIS TOIZ sks 2nd guitar plyr, lead & rhythm, into old Clash, Honor Rocks, Sex Pistols, Must have lks, equip, Jason 213-274-6663

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 • **Orig proj.**, also playing T40, sks melodic guitarist. Has demo, mgmt, gtl label conns. Musts: Siral, Rockman-type snd, strong bg vox. Pros only 213-931-8795
 • **Guitarist, also plays harmonica & bass**, sks vocalist/vocalist to form songwriting team. Mike 213-396-3009
 • **Guitarist/vocalist wtd for orig contemp danceable guitar band**. Monty 213-661-5300
 • **Hot new wave band w/mgmt & record interest** sks xlt guitar plyr, responsible, fun, no drugs. Roberta Blank 213-464-8381
 • **Are you talented but lack band experience?** Me too. Lking for M/F guitarist for beginning band. Sam 714-524-2415
 • **Guitarist/bass plyr wtd for comm performing/recording** trio. Global Community Prods, P.O. Box 11024, Marina del Rey, CA 90295
 • **Wanted:** Hot female guitarist/songwriter for recording & orig band. Grt opt. Anna 818-761-8899
 • **Guitarist/vocalist wtd for wking rock band**. Pros only. Gary 818-363-6170
 • **Pro bassist w/lexp. vox. xlt equip** sks rhythmic guitarist/songwriter w/same for songwriting collab & band. ala Simmons, Stanley Dan Star 213-931-2336
 • **Sking musicians** to simply start rock country folk wave band rooted in country & rock but room for many branches. Young R&B guitarist for serious grp. No drugs, no HM, very serious only. Kenny 213-295-9193
 • **Lead guitarist w/vox for pop band w/mgmt lking for record deal**. Infil Rick Springfield, Bryan Adams. Candy 18-22 w/image 213-379-4704

• **Female pop rock band** needs bass plyr immed. We have PA, rehearsal spc, studio & producer, upcoming demo, pls call soon. 213-851-5297
 • **Bassist wtd for soon-to-be wking org R&R band**. John 818-249-7256
 • **Bass plyr needed for backup band, org straight-on rock tunes**. Nick 818-609-1373
 • **Bass plyr w/vox wtd by solo artist w/except'lly gd sngs. EP to be recorded near future.** Comm rock. Serious pros only. JT 213-876-7086
 • **Bassist wtd w/vox for hard melodic rock band**. Steve 818-891-8901
 • **Bass plyr needed to complete rock band.** Pls lv mess. 213-392-1505
 • **Bassist/vocalist needed to complete org pop proj w/latin drummer & guitarist**. 818-841-7381
 • **Are you talented but lack band experience?** Me too. I'm lking for M/F bassist for beginning band. Sam 714-524-2415
 • **Guitarist/bass plyr wtd for comm performing/recording** trio. Global Community Prods, P.O. Box 11024, Marina del Rey, CA 90295
 • **Bass plyr w/pro att & abil wtd for org upbeat rock band w/lexp & following.** Infil X, Sham 69. We're ready to make Mike 714-962-3926
 • **Recording band MARINER** sks highly pro bass plyr w/Harolds & Lee style, must be solid glitter, flashy but very dynamic. Lee Distr. 213-698-1149
 • **Talented guitarist/songwriter sks bassist to work together on band repertoire.** Melodic rock, early Beck/Asia fashion, 3pc but not HM. Brian 818-351-5447
 • **Bassist wtd, org proj, also studio work.** Will be recording soon. Pop rock. 818-894-1455
 • **Bass plyr wtd for melodic HR HM band w/orig snd soon recording album.** Must have image, equip, dedication. Pros only. 818-704-7272
 • **Bassist needed for new image R&B dance grp heavily inf'd by star co mat.** Serious only, amateurs pref. 17-21. Joe 818-358-0468
 • **HIRED GUN** skng bass plyr, must sing harmony, infl R.E.M., Petty, Eagles. Rock wave pop w/altg western overtones. Mgmt, recording & video scts. Allan 818-848-7837
 • **Hot bassist wtd for comm HR band w/major mgmt.** Image, hair, vox, musts. 818-980-6282/714-639-1358
 • **Bassist wtd for super hi-energy confetti rock band w/grt songs.** Must lk grt. Billy or Jonesy 818-763-6929
 • **Bad bass wtd for hot mystical fusion proj, exp'd, no flukes.** Marcus Miller, Yawkeyacks. Dominic 818-994-3573
 • **Bass plyr wtd for fusion rock jazz-type band.** Randy 213-988-1288

10 BASSISTS WANTED

• **Bass plyr wtd for modern pop rock proj w/album & backing, must read.** 213-654-5821
 • **Bassist wtd w/strng lead & bu vox for immed pad gigs w/pop-rock lno.** Dependable serious pro w/large repertoire, Beatles to Springsteen. Tony 213-653-0237
 • **Bass plyr w/strng tune sensibility, bg vox, wtd by estab'd band w/shows, single, label interest.** 213-874-4093
 • **Bassist wtd to form mel HR band.** 714-674-5876
 • **Bassist wtd w/enacity for R&R trio w/who albums, ready to do third.** Backing vox, must be quick, competent, ready to rock worldwide. 213-425-1475
 • **Female vocalist, young, pretty, talented, dbts on keys, sks attractive female w/instrumental & songwriting abil to form marketable duo ala Wham.** Eurythmics, H&O. 714-639-2515
 • **Bass plyr wtd for org band.** Versatile in pop/jazz/rock/latin, blend in a tight rhythm section, read, great feel, bg vox. Gregory 213-859-8168
 • **Pro bass plyr wtd for HR band w/label & mgmt.** Must be tasteful w/ickass feel. Image & vox important. Send picture & demo to Dave, 1708 W Willow Ln, Orange, CA 92668.
 • **REM infit band sks strng melodic simple bassist.** Studio space, songs, full commitment, orig snd, ready to record. Shane 714-544-0523
 • **Bass guitar wtd by pop/R&B lead singer for club/pos studio work.** Jai 213-852-1668
 • **UPTOWN ALLSTARS** reggae band sk versatile pro org exp'd bass plyr 213-828-7903/818-989-6004
 • **Creative bassist w/vox.** LOOKER immed needs powerful dynamic team plyr w/shows & recording exp. Matt 213-392-4195
 • **Bassist w/vox needed for comm rock grp, serious pros only, writing encouraged.** Jim 213-874-4000
 • **Bass plyr who sings harmony wtd for org band.** Have been on KLOS album. Innov style where instruments throw rhythm back & forth. Have mgmt. 818-994-8369
 • **English guitarist, faster than Malmsteen, drummer better than Aldridge, need best bass plyr in L.A.** (Sheehan type) in L.A. 818-784-9378
 • **CU CHULAINN** sks best bass plyr in L.A., better than Sheehan w/image. 818-784-9378
 • **Creative bass plyr w/unique musical approach wtd for org modern band.** Rick 213-466-3875
 • **Bass plyr wtd for org roots meens modern rock grp.** Guitar/songwriting duo sks motivated plyr w/pos att. Tom 9-5 213-462-6252x514
 • **Orig pop rock band** needs bass plyr for org modern band. Rick 213-874-8691
 • **Orig pop rock band** needs bass plyr for org modern band. Rick 213-874-8691
 • **Have 8-trk rehearsal studio, PA, tunes.** You need collaboration & long-term commitment. After 5pm 213-850-7793
 • **Bassist wtd for band 21-25 infl Simple Minds.** Steve 818-284-8124
 • **Bass plyr wtd for HR-style band.** must have gd att, trans, equip, infl Butler, Sarzo. 818-502-0287

10 BASSISTS AVAILABLE

• **Bassist/songwriter, 24, very strong singer, unpretentious presence w/low ego factor, would like to audition for signed/independent bands.** Call Doug collect. 415-621-4961
 • **Pro bassist w/stage & recording exp avail.** Call after 6:30 pm. 805-499-5252
 • **Bassist lking for work, 15 yrs exp, top qual equip, trans, very reliable, vox.** Greg btwn 8 & 4 213-568-9138
 • **Bass player & drummer duo lking for wking band, possibly touring.** 213-482-4948
 • **HR bassist w/vox, 12 yrs pro exp, lking for estab'd HR band Xlt musicianship/showmanship musts.** If no record deal, don't call. John 818-845-2097
 • **Bassist, in-the-pocket, sks C&W & C&R band.** Wayne 213-467-2014
 • **Serious fretless bass plyr lking for jazz grp.** Brian 213-483-2570
 • **Bass plyr w/vox sks wking band—country, Latin, oldies, jazz, T40, casuals.** Also plays some guitar 818-994-8369
 • **R&R R&B strong solid groove, ex-Mink DeVille & Johnny Fenders, only the best need call.** 213-653-9177
 • **Articulate bassist lking for wk in casual or T40 sit, 3 nights/week.** Xlt equip, trans, bu vox, chops, image, very reliable. Greg after 6pm 213-568-9138
 • **Bassist sks comm org non-metal rock band w/desire to work soon.** Tape avail on request. Vic after 6805-278-1335

11 KEYBOARDISTS WANTED

• **Keyboard plyr wtd, electric & acoustic, for modern pop rock proj w/album & backing, must read.** 213-654-5821
 • **Female singer/songwriter w/very well-equipped 8-trk studio lking for arranger/guitarist in exchange for studio time.** 818-848-6266/642-7752/643-4772
 • **Wild, funny, org, xlt keyboardist wtd for R&R band.** Roberta Blank 213-464-8381
 • **Hollywood-based wking pop band w/hard edge sks multikeyboardist, M/F, backing vox a plus.** We have major label interest & gigs pending. Ed 213-874-7783
 • **Synth plyr wtd.** Estab'd band sks textural painter w/strng tune sensibility, bg vox. We have shows, single, label interest. 213-874-4093
 • **Dynamic male vocalist sks pianist/keyboardist for showngng, recording, arranging.** Ongs welcome—pop, R&B, jazz. Club date avail. Roger Burnley 213-851-5087
 • **Keyboardist wtd to form org grp infl Japan, Thompson Twins.** Wildkys after 5, wknds anytime 818-982-1350
 • **Female vocalist, young, pretty, talented, dbts on keys, sks attractive female w/instrumental & songwriting abil to form marketable duo ala Wham.** Eurythmics, H&O. 714-639-2515
 • **Synthist/keyboardist wtd for mel rock band.** Have record, video, mgmt, concert tour, ready to go, all members except keybd plyr. Pros only. Gary 818-908-0978
 • **Duo sks keyboardist as 3rd member for showcases & future gigs.** Al 818-881-7872
 • **Keyboardist wtd by org T40 band.** Must be dedicated & serious. Bill, lv mess. 714-994-6645
 • **Keyboardist wtd for unique org pop rock band.** Kirk 213-649-4609
 • **New wave Christian band sks synth plyr, lead guitarist & drummer to form Orange City ministry grp.** Infil Steve Taylor 818-845-2097
 • **Keyboardist wtd for tough pop band soon to be showngng.** Career-minded, top-rate, exp'd only. Dave or Yvette 213-596-1718
 • **Keyboardist wtd w/synth & piano exp for male lead vocalist for clubwork/pos studio Jai.** 213-852-1668
 • **Simult employment for keyboardist who sings lead & plays synth bass.** Steve 5-nighter in-town, scale w/benefits. 213-874-8160

11 KEYBOARDISTS AVAILABLE

• **Keyboardist sks band ready for success.** Have pro att, equip, image, T40 only. Lv mess 818-845-9418
 • **Pro multikeyboardist avail for wking scts only, xlt equip, all styles, serious pros only.** Ron 213-874-2237

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*I need a beautiful cute girl adult to play piano by sight & ear. Luther 213-972-9187

*Pop rock recording grp w/album soon to be released. female keyboardist. Must be pro & dedicated. 213-851-1637

*Keyboardist/synth pty wtd for all orig dance rock band currently playing club scene. Must have gd equip, be serious. Ash 213-923-4410

Dale 213-950-8712

*Creative keyboardist w/unique musical approach wtd for orig modern band Rick 213-464-3875

*French-speaking dark-haired young female w/strong jazz chops, opt of a lifetime. 818-244-4664

*Keyboardist wtd for new upcoming band, must be 19-23, gd-lyng Alex 213-828-4812

*THE MIXERS lking for keyboard player, M/F, wtd w/orig equip. Mix music orgs. 213-464-3880/663-2730

*Keyboardist w/buvox wtd by solo artist w/explicitly gd snos EP to be recorded near future, comm rock. Serious pros only JT 213-876-7086

*Hot new wave band w/mgmt & record interest. sks xlt keyboard ptyr, responsible, fun, no drugs. Roberta Blank 213-464-8381

*Keyboards, M/F w/bg vox., current equip, pop/rock, the Cars, the Fix, label interest, mgmt. 818-905-9059

*Synthesist wtd ala Jones, Hancock, Corea, orig funk rock, must read, dbl on piano. Don't call if arrogant, pompous, self-centered. John 818-906-7008

Scott 818-956-5151

*Classically-trained multi-keyboardist wtd for album & tour, prog style ala Rush, Genesis. Mark 818-761-8482

*Band skng keyboardist w/synth, orig dance rock music, rehearse in Burbank. After 5 213-240-0274

*Orig rock band sks keyboardist for showings for record cos. Equipment a must. Michael 213-515-4780/541-8493

*English band wtd of conns & LPs released in UK sks inventive kybd ptyr. Neil 213-469-5040

*Keyboardist w/poly synth, vox plus, wtd for all orig oggin technopop band. Dedication & style musts. Call now. Jon 213-477-6939

818-892-5345

Rubin 818-894-3573

*Hot keyboard ptyr wtd by orig band, pros only. Farouk 213-918-1288

*Female synthesist wtd Equip. lks trans chops musts. Allyn Second Nature Prods 5-8pm 213-851-4460

*Keyboardist, M/F, wtd by drummer to collaborate/form danceable band w/edge. Serious & openminded only. Andy 818-355-6630

12 VOCALISTS AVAILABLE

*Dynamic versatile female vocalist avail for prog gs & pros. Powerful vox plus acting, dancing, comedy talent. Debbi 213-306-0012

*Female singer/songwriter lking to form or join band. A little experienced but creative & enthusiastic. Infi Branagan, Ronstadt, Middler, LaBelle. Cheryl 818-956-6163

*Female vocalist skng w/ing T40 band doing some orig. Enthusiastic, hi-energy, gd stage pres/image, gutsy snd, infl Scandal, Huey Lewis. Annamare 213-413-3620

*1st tenor/2nd tenor/bass/baritone lead vocalist w/mgr lking for R&B pop ballad & comm band, some standards, write music & lyrics. Tommy 213-235-9286/314

*Female vocalist infl Benatar, Hearst, Missing Persons. Would be nice if a band w/some real talent would call. Athena 818-798-5815

*Female vocalist skng wk w/ing, T40, country-rock, or 50s/60s band. Grl voice, lks, att. TJ 213-306-1378

*Female vocalist/keyboardsist, 18 yrs performing/recording exp, prolific all styles, sks w/ing sit. 818-708-0523

*Lead female vocalist/songwriter, exp'd, hot, sultry, grt image, sks pro orig rock band to front, no flakes. Sandy 818-906-7311

*Female vocalist skng band for country or x-over for serious entertainment. Interested big-time. Hillywd mgr. Jean 714-864-3228

*Lead vocalist lking for T40 band. Pop, ballads, soul, a little bit of R&B. Dwayne 213-671-0602

*Total orig HM vocalist avail. Serious only. 818-892-1943

*Deborah Ruth Davidson, 5-occ, avail for recordings or creative work. Also dancer, creative person, all exchange for home, car, or something else creative. 213-275-7995

*Male lead vocalist, R&B, pop, comm snos, avail for work. Jai Josef 213-852-1668

*Emotional vocalist/lyricist sks new rock-sndng band infl U2, Idol, Mr. Mister, Flock of Seagulls. 213-329-3130

*Exp'd female vocalist w/range & modern image sks casual 3/4 or T40 band, 2-3 nights per week. Kim 213-393-5702

*Female vocalist, attractive, gd image, hard-wkg, writes own music, 14 yrs exp, lking for solid wkg band. Lea 213-379-6561

*Male lead vocalist/songwriter, stage & studio exp, sks all orig straightahead country act that rocks, w/igs, mgmt, label interest. Jamie 213-850-6072

*Vocalist/lyricist sks innovative guitarists/composer to form songwriting partnership for mel HR band. Must have serious att, equip, trans, desire to succeed. Kevin 818-702-8761

*Female vocalist sks rock band infl Standells, Pandoras, Unforamen. If not serious, pls don't call. Denise 213-979-2030

*Hot female vocalist w/power, emotion & pres avail for orig band. Committed pros only. Dawn days 213-558-6486

Eves 213-473-9338

*Male singer/songwriter/guitarist w/publ'd songs, sks musicians for new unit. Pros only, Richard 213-663-7296

*The Girl from Ipanema goes Hollywood! Bossa novas & exotic pop like no-one else. Pros only. Zils, Marsha 213-654-7077

*Trained power style lead vocalist/frontperson (Coverdale, Dio, Hagar) sks pro equipped mel HR/HM band w/strong comm mat, solid bu's, gd image. Liz 213-472-8402

*Gothic dream queen sks band, Stephanie 213-876-3556

*Male vocalist avail, all styles music. Doug 818-796-8573

*Male vocalist, 4-occ range, infl Bryan Adams, Steve Perry, Micky Thomas, Bobby Kendall. Joel 213-874-8417

*Female vocalist/songwriter, 4-occ range, except'l reads, pros only. Donna 213-650-7353

*Singer/frontman, exp'd, gd image & att, infl Vince Neal, Robert Plant, Steve Tyler, sks w/ing band w/igs. HR HM Pat 213-469-7340

*Female lead vocalist avail for wkg or soon-to-be T40 band, any style. Gd chops, trans, might travel. Janet I mess 213-306-1473

*Dynamic male lead vocalist/keyboardsist w/ike lk, range & presence sks hot "working" pro pop T40 band. Steve 818-784-1516

*Vocalist female w/gd conns', T40s & orig, wts to join or form group. Need guitarist, keyboardist, drummer. Ann 818-780-4365

*Male vocalist sks estab'd band, black or white, for club work, recording, concerts. R&B, T40, some jazz. Myron eves 818-338-8600

*CU CHULAINN is searching for the best vocalist in L.A. Roth, Plant, Tyler, Peary. Peary Serious inquiries only. 818-784-9378

*Major rock act lking for chansmatic stage personality. Att, voice & lks musts, studio time set, labels are waiting, photo & tape pref. Bobby 213-923-0521

*Creative keyboardist/composer, writes ballads, pop, R&B, sks dynamic vocalist infl Jarreau, Chicago, must be willing to go for it. Doug 213-435-0665

*World class male lead vocalist wtd by hvck rock metal band, recording proj w/lt backing & label contacts. Studio exp a must, pros only. 11am-9pm 818-244-0467

*Hard rock band needs lead vocalist ala Dokken, must have tenor range & gd rock image. Only trained vocalists, pls. 213-461-5217

*English guitarist, faster than Malmsteen, w/drummer better than Aldridge, skng best vocalist in L.A. Roth, Plant, Tyler, Peary. 818-784-9378

*Dedicated female vocalist into R&B & soul & funk, need ed to join as bg, poss lead, already started conceptual grp. Serious only. Ron 818-891-5167

*Female vocalist wtd for immed internat'l tours to New Zealand, Australia, Japan, Canada. Call btwn 10 & 6, 213-877-3370x117

*Lead singers needed for demo wk. R&B & soul & funk, need try x-over. Mail cased to: Nesbit, 1825 N Wilcox No. 2, L.A. CA 90028

*Singer/lyricist wtd who likes the spotlight & can put lyrics to music for straight-on rock tunes. Nick 805-492-4549

*Male vocalist/frontman w/image wtd for mel hi-energy rock band. SARDONIX. Must be dedicated w/trans & exp, ready for clubs, SFV area only. Ralph 818-789-6950

*Lead vocalist/frontman for comm pro rock band. Appearance, vocal chops, att, musts. Complete pro sit. Call noon-5pm daily. 818-341-2914

*Lead vocalist wtd for mel HR HM band wtd soon, recording album. Must have image, equip, dedication. Pros only. 818-704-7272

*Female lead/bg vocalist needed for new image R&B dance grp, heavily infl by star co mat, serious only, amateurs pref. 17-21 Joe 818-358-0468

*Handsome or pretty singer needed for R&B grp. Elmer 213-450-5879 Cathy 213-450-0633

12 VOCALISTS WANTED

*Top Midwestern club act plyng hard rock, orig & covers, sks rad vocalist infl Ratt, Dokken. Mgmt, salary, TX/AZ/CA ggs. Kenny 405-751-7311

*HR glam band sks lead vocalist infl Motley, Crue, Hanoi Rocks. Mike 818-845-6450

*LIXX ARRAY, Orange Cty rock band, currently skng dynamic career-minded lead vocalist. We have EP deal, ggs, rehearsal studio, pro stage setup. 714-821-7652

*Explosive hi-energy all orig rock band sks male vocalist w/range, pres, desire. Infl Zep, Deep Purple. 818-908-0645

*Male lead vocalist sought by orig mel rock band. Have strong conns & 24-trk studio. Pros only. Steve 213-658-7081

*Two female backup vocalists wtd by PERFECT STRANGER L.A.'s No. 1 topdraw band for shows & poss EP. M&M Entertainment 818-996-8131

*Progr technofunk band breaking new grd, skng vocalist w/extensive range & unique futuristic presence to perform on single for fall release. Cal 213-734-0760

*Koaia Bear Songs sks female singer, 20-25, for indie prod. Masters to be shipped internat'lly. Must have outstanding lks, pro att. Micky Mark 408-287-8281

*Orig band w/major label interest needs two female bg vocalists. Lks & soul important, potential future. 213-462-7157

13 DRUMMERS AVAILABLE

*Drummer, exp, versatile, sks serious-minded mel R&B band. Infl Roger Taylor(s), Brock, Appice, Bozzio, Moon, Razzle, McTucker. Jeffrey 213-370-6763

*Drummer infl for dance band, rock, pop, rockably. R&B. Exper & trans, origs OK. Ray 213-656-5285

*Standup electronic drummer sks conceptual futuristic electro-funk-synth tech unit. Pros only, prefer w/record deal. 213-399-6831

*Dbl kick drummer, 21, formerly w/Rik Fox's Sin, sks estab mel metal HR band. Xlt att, image, flashy showman, hard hitting. Dedicated ptyrs only. Mark Anthony 213-728-1391

*Pro drummer, 21 yrs exp, Yamaha & SDS7 system, avail for any grp sit. No probs w/ltk tracks or overdubbing. George 213-978-9502

*Drummer avail for any pro rock projs, acoustic & electronic drums. Tom 213-871-2420

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- Drummer sks situation, worked wPeter Ivers, King Cotton, Roommates, Reliable Jim 213-836-7766
- Drummer w/Simmons SDS5 avail for T40/casual work Positive, low ego personality Serious only Bob213-305-8104
- Drummer/percussionist w/hrs of exp all styles sks serious wking band Pros only Al 818-995-3159
- Drummer & bass p/yr duo lking for wking band, possibly touring 213-482-4948
- Drum player/programmer, has Linn, Simmons & acoustic drums Dave 818-761-0363
- Pro dbl-bass drummer w/huge snd rocking kit, long blond hair, extensive concert/recording exp, sks image-oriented grp w/album or recording proj Steve 213-471-0745
- Drummer, 13 yrs pro exp stage/studio, have technique & feel, skng band Jack 818-994-9969
- Drummi/vocalist avail, infl Springsteen & Police, sks wking T40 band or organized org proj Tom213-394-4890
- Pete Deltas, powerpop drummer, rock solid chops, image & equip call a m 213-874-6828
- Drummer avail for org band inf Journey & Survivor Studio/stage exp, 10 pc kit Gd showmanship & image Stan 213-721-5921
- Drummer, 29, T40, lounge acts, casuals, hv acoustic, Simmons & Linn/Drum Dave 818-761-0363
- Drummer/percussionist, exp'd all styles, sks grp Has played w/top artists Read or pick up by ear easily Jeff 213-370-2258
- Drummer/lead vocalist avail, intell comm snd, xlt equip, casuals or tragically hip org band Steven 818-891-1365
- Pro drummer sks estab'd HR HM band Dbl-bass, groove, chops Rich 818-848-3048
- Drumset p/yr lking for work All styles music, any type work 714-788-9147
- Simmons/acoustic drummer avail for wking st Jordan 818-366-9646
- Talented female drummer sks gd org band Dedicated & serious, but likes to have fun too, Judy 818-765-6458
- Pro drummer, 15 yrs stage/studio, grt time, equip, image att Bob 818-880-5479
- Drummer, showman, sks comm HM band, image & p/minded musts Richard 714-996-9514
- Hot electro tech snds/get a hot drummer! Latest electronics & programmer avail Hollywood area 213-465-6709
- Drummer & bass p/yr w/vox skng estab'd funk soul & R&B sit Serious inquiries only Curt 213-876-5262
- Female drummer lking to form all female southern country rock band Serious only I have P.A. Inf Alabama, Judds, Exile, Charlie Daniels, Rebecca 714-970-6769
- Hot fusion drummer sks serious musicians for mystical proj Dominic 818-894-3573
- New wave Christian band sks synth p/yr, lead guitarist & drummer to form Orange Cty ministry grp. Infl Steve Taylor, Mike 714-994-6645
- Drummer wtd for studio/foe work for male vocalist (pop, R&B, comm snd) Jai 213-852-1668
- Drummer wtd for org space-rock band, must play all styles, dedicated & responsible, career opt advancement 213-655-9538
- Pop rock recording grp w/album soon to be out lking for female drummer Must be pro, dedicated 213-851-1637
- Drummer wtd for org roots meets modern rock grp. Guitar/songwriting duo sks motivated p/yr w/pos att Call 9-5, Tom 213-462-625x514 / Message 213-874-8691
- Need intelligent drummer for high commitment org band. Must be creative, able to grasp concepts Vox, perc, improv helpful John or Chris 818-505-0315
- Drummer needed for backup band, org straight-on rock tunes Nick 805-492-4549
- Drummer w/bu vox wtd by solo artist w/exceptly gd sngs. EP to be recorded near future, comm rock, serious pros only JT 213-876-7086
- Are you talented but lack band experience? Me too I'm lking for MF drummer for beginning band Sam714-524-2415
- Drummer/percussionist wtd for comm performing/recording th Global Community Prods, P.O. Box 11024, Manna del Rey, CA 90295
- Drummer w/pro att & abil wtd for org upbeat rock band w/ape & following. Infl X, Sham 69 We're ready to move Mike 714-962-3926
- Drummer wtd for estab'd T40 band Steady wk, gd pay, no travel Vocal abil pref Jeff 213-673-6991
- HR band sks drummer for album, bookings, Pref jazz rock fusion bj, but not required Based in Milwaukee WI, must travel, pros only 414-255-2782
- BARNBURNERS, new band in town, sks pro strong versatile drummer w/kit meter ala Charlie Watts, Stan Lynch Jim 213-469-2584
- Attention drummer: MAD SOCIETY is now auditioning drummers. Dbl bass p/yr w/kit chops & timing for prog metal music Louise 213-851-5314
- Drummer wtd to play straightahead org dance hard-edged pop Serious pros only Keith after 7pm 213-457-9201
- All female band KARIZMA currently lking for drummer into all org mat & showngs cury 213-533-1666

14 HORNS WANTED

•Female sax p/yr, vox a plus, wtd for casual wk & more No commitment nec, jazz standards to rock Baba 714-593-1708/871-1805

15 SPECIALTIES

- Lady of the '80s: Hit rocker in search of high roller to record this timely tune before it's too late w/the date. Spec dea s considered, Mike 213-306-0012
- Minimal financial backing, approx \$3000, sought for dance record project, J. Edward 213-467-2646
- Subscribe Now to Music Connection! 213-462-5772
- Live sound engineer wtd to run board for Christian born-agan Sunday a m service, West LA Paul213-453-2950
- Financial investor needed for org music proj, Org rock trio currently showng L.A. clubs 213-665-4692
- Wanted: Serious musicians willing to make a commitment to funk rock dance band. Give 100% for eventual artistic & economic success. Mr. Dwight 213-294-4368
- Synth/guitar/vocalist/composer sks pro qual musician/writer for prog ensemble Neil 213-394-1096
- Soundman wtd, exp'd only, poss future, some pay Jim 213-462-7157
- QUANTUM LEAP sks inventive outgoing percussionist for org pop rock Have youthful image, serious att Steven 213-850-1660
- Female fiddler/keyboardsist/vocalist sks pro country rock band or proj, 10 yrs exp, gd sig pres Neil 213-650-9958
- Investor wtd, Billy Valentino 213-465-6961
- Secretary wtd to do light typing & phone calling in music & video industry Valerie 213-482-4948
- SWEET LUX, activist band, sks musicians to play AIDS benefit concert Sept 18, Daniel Sheldon 213-469-0444/208-7275

- Female musicians wtd—lead guitar, bass guitar, drums, keyboards—who sing to do org & cover tunes 213-874-2032
- Deborah Ruth Davidsohn, recording artist, concert performer & co, sks qual investors for video, musical proj, movie proj Skng co involvement, major promo, distr 213-275-7995
- PERFECT STRANGER, No 1 current topdraw band in L.A lking for financial backing for EP & poss video, M&M Entertainment 818-996-8131
- HM drummer & guitar p/yr w/vox, lks, & att lking to form band for area gigs & org recording Paul 213-874-2230
- Very tight unique reggae/rock band w/falcyppo & jazzy Carb overtones, demo & promo pack, sks adequate representation of financial backing, Brian 818-761-2570
- Female model/dancers & singers needed for music video now casting Send picture resume to SOS Video Department, P.O. Box 4117, N. Las Vegas, NV 89030
- Investor: Music business is booming I need financial backer for talent I manage SOS Prods, P.O. Box 4117, N. Las Vegas, NV 89030 Serious calls only 702-459-1390
- Investor will back music/dance grp or model-type performer w/except'l talent Send proposal to SOS Prods, P.O. Box 4117, N. Las Vegas, NV 89030.
- Female musician, obs on instruments, wtd by well-estab'd all-girl band 213-973-8990
- Wanted: Rehearsal space, pay \$150 per month Gary 818-994-8369
- Producer willing to share award-winning 8-trk studio in W Hollywood Call 10am-4pm, Mon-Thurs Jon213-654-4049
- Creative keyboardist/composer, writes ballads, pop, R&B, sks producer & financial backing to help guide my material into hts, Doug 213-435-0665
- Blind poet would like donation of used VCR or copy machine or wood recorder/flute 213-898-5347

13 DRUMMERS WANTED

- Drummer wtd, electric & acoustic, for modern pop rock proj w/album & backing, must read 213-654-5821
- Death rock drummer wtd infl Bauhaus, Suzy, Christian Death 818-366-9646
- Top Orange Cty mel HM band sks killer drummer, Image, equip, trans, att musts Serious only Avanti Mgmt 714-838-9795
- Pro drummer needed, xlt backup vox & gd-lking hard rock image critical We have very strong mat, recording facilities, touring & label exp 818-505-6901
- Drummer wtd, jazz background required, John Bonham & Mitch Mitchell inf, for blues rock band Must be hot Danny before 10pm 213-997-7434
- Drummer wtd to form mel HR band 714-674-5876
- Hand core speed metal drummer wtd, but prog infl Slayer, Exodus, Megadeth Michelle 213-676-0224
- Dbl kick drummer needed to complete mel metal band ala Dokken Ratt Image & pro att musts Jeff anytime 213-662-2621
- Drummer wtd, solid time, gd lks, acoustic, & Simmons drums pref, no HM Ted, tv mess 818-985-4657

14 HORNS AVAILABLE

- Harmonica p/yr, plays chromatic blues harp, chord & bass harmonicas, all styles 818-989-6004
- Shannon Murray, saxophonist, just returned from European tour, avail for wking gigs 213-663-3445
- Sax, clarinet, flute, oboe p/yr sks wk Conservatory grad, all styles Some vox & kybds Sam 213-876-3845

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*T40 rock R&B etc needed for immed internat'l tours to New Zealand, Austr, Japan etc Name acts welcome. Call btwn 10 & 6. 213-877-3370x117

*Secretary w/td for 24-trk recording studio, must type, do light bookkeeping. 818-763-4545

*Forming rock gospel band nds spiritual keyboardist, lead & rhythm guitarist, drummer, bassist who desire & have time to rehearse. Bkngs avail when ready. 818-345-9082

*Well-versed guitarist/writer sks musicians w/vox to start rock country folk wave band. Rooted in country & rock but room for many branches. 818-509-0301

*Paul Hansen, cousin of Billy Gibbons of ZZ Top, w/orig pop rock & country demos, lkng for singers & gtrps to perform such. 818-794-3314

*Jazz band, pro, lkng for mgmt for club/concert tours. Bob 818-880-5479

*Rhythm section—bass, drums, 1 lead, 1 bu voc— together 5 yrs, quick-learning, current grooves, pro att. Tom 213-391-2687 / Jig 213-393-9041

*Bkng agent or mgr sought for recording artist w/2 albums out for nat'l &/or internat'l tour. Jim 805-255-6785

*Entertainment Review skng variety of talent, all styles considered. 213-249-5556

16 SONGWRITERS

*Lkng for hit songs—pop, rock, ballads, HM for recording proj. Send cassettes to D.P. Holodnak, 13629 Kornblum St., Ste. 8, Hawthorne, CA 90250.

*Unique songwriter/synthesist/guitarist sks same for proj development. Neil 213-394-1096

*Do you need lyrics to your music or do you need songs? Blues, rock or pop. Marvin 213-731-5068

*Male vocalist lkng for pop, R&B, comm snds. Jai 213-852-1668

*Topnotch vocalist, publ'd songwriter avail for collaboration on qual proj. w/composer. 213-545-4369

*Guitarist/keyboardist/songwriter, mel pop rock, avail for any promising musical sit. Armand 818-241-2222

*Singer/songwriter sks collab w/guitar ptyr, serious only. Robert 818-501-7158

*Lyricist w/td for collab w/mel rock band. Writing style should be contemp & varied. Steve 213-658-7081

*Creative keyboardist/composer, writes ballads, pop, R&B, sks David Foster-type producer & writer to work with. Must be pro. 213-435-0665

*Talented guitarist/songwriter sks bassist to work together, form band repertoire. Melodious rock, early Beck, Asia fashion. 3-pc but not HM. Brian 818-361-5447

*Hot female singer/songwriter w/4-trk studio lkng for female guitarist/collaborator. SFV area. Anna 818-761-8899

*Paul Hansen, cousin of Billy Gibbons of ZZ Top, has orig mat for versatile artist ranging from pop rock dance tunes to country. 818-794-4321

*Visually-oriented pop lyricist sks other serious musicians/video people to collab. John 213-876-3989

*Singer/actress needed to collab w/male baritone for lounge work '30s. Streisand-type, dedicated & rhythmic. Bobby 818-242-0598

*Male vocalist skng uptempo/ballads, orig R&B, pop/soul material for club, demo & poss recording deal. 532 S. Orlando Ave., L.A., CA 90048. Jai Josef 213-852-1668

*Songwriter w/belief in rhythm for band inf by the Jam, the Clash, the Alarm. Must play guitar. 213-656-8845

*Female vocalist/lyricist skng female guitar/piano for collaboration on orig material. Must be in touch with their soul. Diane 10am-6pm. 213-467-1645

*Composer w/td, music in styles of China Crisis & Stranglers, exp'd in electronic music & lyric sheets for female vocalist for poss demo record. Cassette & SASE to CRH Prods, 1732 Kilbourn St., L.A. CA 90065.

*Lyricist sks musical collaborator for pop & R&B recordings. Serious only. Richard after 6pm. 213-731-3085

*Female vocalist w/orig eclectic message & demos w/td for RR-TV22 for production deals. Directed by Russell-MPLTV for label showcasing & compilation albums. 213-874-4012

*Vocalist/writer sks rock lyricist. Currently shopping. Have studio, arrange, produce, play all instruments. Tom 818-763-4006

*Top quality session singer avail for collaboration on song-writing proj. Backup & lead vox. 9-11am. 213-545-4369

*Paul Hansen, cousin of Gibbons of ZZ Top, sks mgmt for orig country demo & pop rock songs. Buccaneer Prods, P.O. Box 314, San Gabriel, CA 91778. Paul 818-794-3314

*Lyricist w/td w/modern rock attitude. Have plenty of music, need you. Gary 818-960-8330

*Male vocalist skng uptempo/ballads, orig R&B, pop/soul material for club, demo & poss recording deal. 532 S. Orlando Ave., L.A., CA 90048. Jai Josef 213-852-1668

*Songwriter w/belief in rhythm for band inf by the Jam, the Clash, the Alarm. Must play guitar. 213-656-8845

*Producer needs Madonna, Sheena Easton, Donna Summer-style songs for immed recording. Send cassette to Theodello Prodnct Music, 5544 Colbath Ave., Van Nuys, CA 91401

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*Lyricist needed by major recording artist w/major record label. Pro a must. 818-701-7802

*Songwriter sks \$\$\$ for extraordinary comm R&B proj. Someone will make a lot of money through me. Michael 818-769-7420

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*Songwriter/composer/collaborator/accompanist needed by pro male singer for pop jazz soul recording & performing proj. Creative pro w/high consciousness pref. Wayne 213-874-5711

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S Orlando Ave., L.A., CA 90048, Jai Josef
213-852-1668
•Lyricist wtd, Orange County area, 140 sound,
714-960-0660
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ballads, R&B). Artists, producers or publ call.
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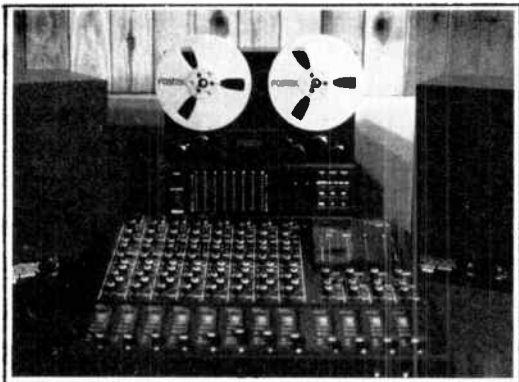
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