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November 10–November 23, 1986

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You know the record biz is in good shape when new names appear frequently at the top of the charts. At the beginning of '86, who would've guessed that Bon Jovi would be one of the year's big success stories, with a double-platinum, Number One album? Even more surprising has been the belated breakthrough of Bruce Hornsby, an artist whose various demo tapes made the rounds (and circular files) of every A&R department in L.A. before RCA gave him a shot. Hornsby and his band, the Range, have justified the move by scoring two hit singles, both drawn from an album that's hung tenaciously on the charts all year, gaining strength week by week. When you hear Hornsby described as an "out-of-the-box success," just remember, it took him *six years* to get *into* the box in the first place. Ahh, sweet vindication. There's nothing like proving to the experts that they were wrong about you. —B.S.

Surprise! Surprise!

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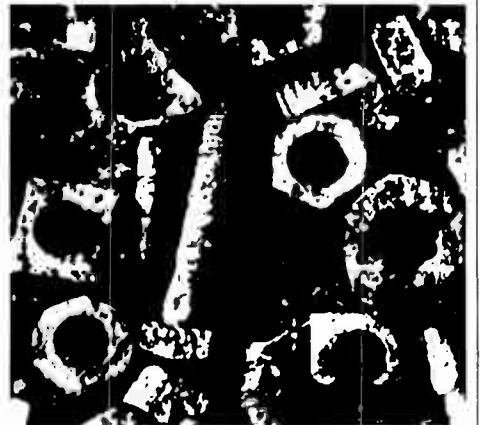
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L. A. ROCKS -- WHO?

In less than two years, L.A. Rocks has been through the ranks of the Southern California Rock scene to become the cream of the crop of unsigned acts. L.A. Rocks is currently on a roll. There three most recent shows--two sold-out nights with Poison and one sold-out night with UFO convinced over 4000 fans that L.A. Rocks is the new musical force to be reckoned with. In the past year, L.A. Rocks has played with Greg Kihn, John Waite, Mitch Ryder & The Detroit Wheels, Kix and Great White, and has received airplay on KMET, KNAC & KCME. The five members of L.A. Rocks are hoping to be well known someday. They have been involved with bands & artists such as, Billy Idol (L.A. Rocks founder, Aldy Damian) Ozzy Osbourne and Hans Naughty (Bassist Mark Crowley), founder of "Magic" (keyboardist Stu Simone) Burning Rome & Berlin (guitarist Steve Dougherty). The most recent addition to the band is vocalist Mark Boals, who can be heard on the latest Yngwie Malmsteen album. L.A. Rocks will be making their premier showcase at the Palace later this year. So keep your feet on the ground and your hands in the air, and keep reaching for the stars ... Gimme A Break.

Feedback

Private Correspondence

Dear MC:

In the Sept. 15 issue of your magazine, there appears on the Feedback page a "letter" over my name and address. It consists of excerpts from a postcard that I sent to Ian Whitcomb, not to MC itself. It should have been obvious to anyone reading the card that it was a personal communication to Whitcomb, not intended for publication in MC or anywhere else. Certainly, I gave no express permission to Whitcomb that my remarks be made public. But since MC has chosen to publish part of what I wrote, I should go on the record concerning its accuracy. When I wrote to Whitcomb, I was writing hastily, with not much space to spare. My statement about what Sid Griffin said was based on what I thought I heard following a Long Ryders show on a night when I was drinking heavily. My recollection is that Griffin, addressing some others as well as myself, said something to the effect that, given the band's erratic cash-flow situation just prior to the Miller offer, Tom Stevens was concerned about supporting his family with his earnings. I can't vouch that I was told that Stevens had been ready to quit, or give notice. I apologize to the Long Ryders, especially Sid Griffin and my fellow Hoosier "Bingo," for any problems my remarks to Whitcomb caused. I would be grateful if you could reprint the foregoing in MC.

Robert Nedelkoff
Lexington, KY

Urine Trouble

Dear MC:

There has been a lot of talk about rating records according to their degree of sinfulness. This sounds like a good idea to me. In addition, I think we should implement mandatory drug testing at all record stores. If a person's urine shows the presence of drugs, then we let them buy all the sex and devil music they want. After all, if they're already on drugs, what harm can evil records do? However, if the test reveals no sign of drugs, we send them straight to the Amy Grant rack. I think this plan will satisfy the consumer as well as preserving purity in America's record stores.

Walter Williams
Long Beach, CA

Invertebrate Opinion

Most Entertaining MC:

First and foremost, this is not a letter praising the virtues of Poison,

nor is it an indignant slap at the band. Actually, I have no opinion either way! I'd just like to keep the controversy going. So, SOMEONE, please write and call me a spineless poseur for not taking a stand on such an important issue!

Jef Clouse
"Commander Cool"
Dunedin, FL

Ed. reply: You're a spineless poseur, Clouse.

Lowering the Speed Limit?

Dear MC:

I am writing to you in hopes that you will print this letter and let *Music Connection* readers know about planned changes in KNAC's current playlist. When KNAC changed its format last spring to include hard rock and heavy metal, the station offered fans of this type of music the only chance to hear many of their favorite bands over the airwaves. It was no surprise when KNAC's ratings climbed high, as more listeners tuned in each day. Nowhere else in Southern California could listeners turn on the radio and hear everything from Metallica and Motorhead to Poison and T.T. Quick!

However, as the station's ratings have climbed, so have their advertising rates. Many of the companies that advertise on the radio are large corporations whose board members do not like, nor understand, heavy metal music. A lot of big companies will not advertise on a radio station that plays a type of music they either do not like or feel is too controversial. Because of this, one of KNAC's employees in the advertising department recently informed me that the station is trying to eliminate all forms of speed metal and heavy metal in its true form (Motorhead, Anthrax, etc.). This employee said the station feels it will be able to get more advertisers if it eliminates the heavier forms of metal. According to this employee, KNAC has no intentions of eliminating heavy metal altogether. However, they are planning to lighten up their playlists.

As far as I am concerned, KNAC's current format (consisting of everything from Metallica to Poison) offers L.A. metal fans the best music ever aired in Southern California. I am asking other metal fans who feel the same way to write or call the station and voice your opinions. If enough listeners voice their opinions, KNAC will get the message that you don't want them to stop playing music by the heavier and more controversial bands. The address is: KNAC, 100 Oceangate #P70, Long Beach, CA 90802. You should make your letters to the attention of the Music Director. The station's phone number is (213) 437-0366.

Ann Boleyn
Lead Vocalist, Hellion
Van Nuys, CA



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World Radio History

Guest Commentary

Rock Radio Has Lost Its Magic

by Jim Ladd

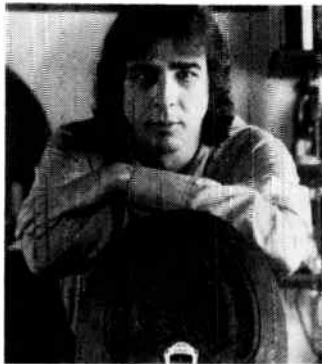
I made a promise to myself the first time I ever went on the air 16 years ago: I vowed that as long as I had access to the airwaves of my hometown—as long as you were willing to listen—I would always keep faith with the true spirit of rock & roll. To me, this translated into a very simple but ultimately dangerous principle: *honesty*. A true belief in the spirit of the music, and a commitment to the creative freedom inherent in the very words, "rock & roll."

I have always approached my work as an art form utilizing two of the most powerful communications tools at our disposal: music and media. I have never seen myself as a DJ, but rather as a communicator entrusted with the microphone and the music. Music born from the vision of artists who were trying to say something about the world in which we live, music that has quite literally changed our lives. Fortunately, I know that I am not alone in my views; the majority of my peers also believe that we have a responsibility to you, the listener, and to the integrity of the medium.

Believe me when I tell you that it is not an easy trick in today's world to carry around the baggage of belief in a concept that does not readily interface with the current direction of computer-generated radio.

Far from the vision with which FM began, AOR radio has today become little more than a hi-tech ghost of itself and—even worse—is now barely distinguishable from the mindless top 40 histrionics we once so passionately opposed. The reasons for this are complex and varied, but let's begin with the root of all evils: *money*. Once the corporate sharks discovered that this loud and sometimes-obscene bastard child of legitimate radio attracted millions of people who longed for something that spoke to them, something that could really touch them, the feeding frenzy began. The dollar signs suddenly transformed many radio executives who would not allow a Rolling Stones record in their house to change their stations' directions and adopt an "FM format."

At first, this doesn't sound so bad. Why not bring some skilled business minds into a new growth industry populated for the most part by people they would never invite into their homes? I may love and respect the many talented people I have been fortunate to work with or had to compete against, but I certainly would *not* want someone like me in charge of payroll. Trust me—most of us are just not equipped. And before I begin to sound even a little less materialistic than your average investment banker, let me assure you that my paycheck



"We must once again find that elusive balance between the logical and the creative."

comes very high on this lonesome L.A. cowboy's list of priorities.

The problem is not that FM radio has become a huge moneymaker; no, the problem is *how* it has chosen to cash in. On one hand, the influx of the long green has created more jobs for people like me. It has also meant better facilities, more up-to-date equipment, and more stations making more money. The question is, of course, at what cost?

The very nature of the beast called rock & roll, and the medium that is its messenger, is *freedom*. A word that to someone not touched by the rock & roll dream must sound almost un-American. And here, as the suits are so fond of saying, is the bottom line.

If you are the general manager of a multimillion-dollar radio station and you are answerable to your boss for making a profit and your background and training is in business (usually radio sales) and you wouldn't know a Doors song from a Timbuk 3 tune, how do you decide what is the "correct" music for your station to play? Simple—you hire a program director. This is someone who has the rather thankless job of deciding what music the radio station will play, having to deal with people like me, and trying to stay in touch with what the fickle radio public wants during this or that hour of the day.

Here's where it starts to get weird. At first, most program directors were disc jockeys who'd graduated to a more "respectable" form of employment—one that required a combined knowledge of music and a facility for dealing with the realities of business. The smart programmer would find the very best air talent he could—individuals whose musical tastes and on-air delivery were inherently attuned to the direction of the radio station—and then give the air staff the creative freedom to decide how and when to play what song. This gave the PD control over the sound and direction of the station while at the

same time leaving room for some extraordinary radio artists to emerge.

I will not attempt to list all of the brilliantly talented jocks who have inspired me over the years with a poetic twist of language, or sent chills up my ganglia with a perfectly executed segue, or (miracle of miracles) actually played my request. Just think of someone you have listened to, someone who has entertained you, made you laugh, perhaps even made you stop and think along the way. All the while bringing you the music that really *meant* something to us. This was true rock radio at its best. A community-oriented tribal drum that was alive, spontaneous, creative, and fun!

Those of us who have been blessed at certain times in our careers to have taken part in this phenomenon like to refer to it as "the magic." And the most amazing thing of all is that when you have the magic, you get the ratings; and when you get the ratings, the radio station makes... *money!* This makes the program director happy because now he can do a two-hour lunch at the Palm instead of spending his valuable time looking for someone to *replace* you!

This all sounds great, right? Well, here's where it *really* gets twisted. Somewhere along the line, the balance between creative programming and the everpresent credo of the bottom line got out of phase. As more and more radio stations turned to rock & roll as a way to generate higher ratings, the competition for you—the great unwashed masses, or "sheep" as the more-sensitive radio executives refer to you—became fierce.

Enter the "radio consultant," a genetic mutant who proves once and for all that nature is not perfect. More than any other element, the advent of "the consultant" is responsible for smothering this once-unique and rebellious form of nostalgia. Why? Because the radio consultant approaches rock radio not as an art but as a *science*. Now, there's nothing wrong with science or even scientists; I love the compact disc. But anyone who has spent much time with a theoretical physicist knows that you are *not* going to see him at a Scorpions concert.

The consultant relies on research—*solely* on research. There's nothing wrong with research, either—I *like* research. It took me 16 years to research this article and I don't spend that amount of time on anything I don't like. The problem is that when you lose the balance of well-researched public tastes and musical trends with the *creative interpretation* of that information by the air staff, you get the radio we have today—a uniform type of audio soma calculated to garner the highest ratings by way of the lowest common denominator. Today, instead of magic, we get muzak.

So why do these guys get hired?

Two reasons. First, because general managers (for reasons I've already explained) can relate to this approach. These guys deal in statistics, spread sheets, charts, and graphs—in other words, *numbers*. Finally, here's someone the general manager can connect with, a guy he can understand, a guy he can talk to, a guy he can *handle*. No longer is there a need to rely on the advice of someone who actually *likes* this shit his station has to play. Now he is safe in the knowledge that each and every song the station programs is a proven ratings-getter, because the computer has conveniently provided him with a hard copy of the demographic trends. So much for magic.

Second, up until now some of these boys have done what they set out to do—they got you to listen. Not so much because they are like you—a rocker who loves the music—but because they were able to sell you a bright, shiny package of air, complete with cash and valuable prizes. Now here's where it *really* gets scary... *you* bought it!

These are not elite people. They are, by and large, hard-working professionals striving to do the very best job they can, not only for their bosses, but for their families as well. They simply were never touched by the music as some of us were—or they've forgotten to trust in it.

It would be hard to think of a more competitive or pressure-packed job than radio management. It's a job where trust in something as ethereal and elusive as rock & roll may seem impossible. But trust in it we *must*, for it is just that leap of faith that gave birth to FM radio in the first place.

For rock & roll radio to be at its best, it must have room to breathe, to grow, and to inspire. We must once again find that elusive balance between the logical and the creative.

Finally, I want to say that I miss not being able to talk with you at night on the air. But without the freedom to create what I felt was a true rock & roll radio show, I could no longer lend my name to the computer program and still ask you to listen.

Hopefully, I will be back on the air some time in the new year. When I return, I will be putting my career where my mouth is, by utilizing my hopefully creative judgment over the music I will be playing. Let's hope that together we can create the magic once again.

Here's to the music, it's only rock & roll.

Thank you for listening and for being my friend.

Ladd, a native Californian, has long been one of L.A.'s most outspoken FM disc jockeys. After being on the air almost continuously since 1969, he left KLOS in September of 1986 due to "creative differences." Ladd continues as the voice of Inner View, a syndicated show that airs in 140 markets.

Wong's West to Close in December; New Club Scheduled to Open in Early 1987

by Murdoch McBride

SANTA MONICA—With a new theater located not far from greater Los Angeles already in escrow, clubowners George and Esther Wong have quietly confirmed plans to close their seven-year-old club, Wong's West. The Wong's closing, set for late December, suggests that the once-bustling local music scene has gradually slipped beneath the level of business activity necessary to support the clubs that make such showcasing possible.

"I think it's burning out," Esther Wong recently said of the club scene. "There just aren't any good bands, and it is a very alarming story. It used to be that we could count on certain bands because they would bring in a lot of people. But even the good bands are burning out. With one band, the bar used to do very well, but when they played recently, I did about 30 percent less business. And those nights are the ones we count on to make up for nights when we lose money. I'm speaking in terms of business: When the bands bring in a few less people, and when those people don't drink as much, it really hurts us. The people are just not drinking. I think the people have become educated not to drink as much as a result of the efforts against drunk driving."

L.A.-based musicians, journalists, A&R people, publicists, and other professionals will undoubtedly view the Wong's closure as a severe blow to the city's club scene, long a crucial means of initial exposure for talent.

Historically, Esther and George Wong have had as many as three showcase music stages in simultaneous operation since they opened Wong's Chinatown to rock in 1978. Acts like the Police and the Motels performed there during the transitional days as the new wave movement was getting underway. With its good sound and food, Wong's Chinatown remained popular until the club was devastated by a fire in 1982. Bouncing back from this disaster, the Wongs reopened Chinatown, and the club ran steadily until being forced to close last year due to pressure from the conservative Chinatown Association.

The other Wong's club, Wong's West, opened in 1979 and featured spacious rooms, ample parking,

and a staging capacity that allowed one band to perform upstairs while another band prepared to play in the smaller room downstairs. This is the club that the Wongs will quit before opening at their new location early next year.

Esther Wong cited inflated overhead as a key factor in the decision to quit the expansive Wilshire Boulevard location. The announcement came following a demand by her Santa Monica landlord for a monthly rent increase of \$3000.

Even now, just weeks before the planned move, Esther Wong is considering the institution of a cover charge at the door in an attempt to reverse a serious negative cash flow. The financial pressure of running the large club, located in one of the world's most expensive districts, has apparently placed the clubowner in an untenable fiscal position.

"There is no ceiling on rent increases for commercial property," Wong told *MC*, "and you can't imagine the costs of running this place. My insurance is running at \$57,000 a year, and they just told me that it is going up to \$80,000. The rent is already \$18,000 and they want to raise me another \$3000. I just can't do it anymore. I keep pouring money in, and there just aren't enough good bands to help. Even if we see the same amount of people, we aren't seeing the same amount of money. I heard that one band played at another club with only 40 or 50 people there on a weekend. I had to say, 'Don't book 'em here again.' I can't go with a band that doesn't bring in anything. I'd rather throw my money away at the track; at least I'd have a fighting chance."

When asked for details about the new location, Wong explained: "I can't be very specific now, because there are permits to be approved before I let the cat out of the bag. The new club is going to be very nice. It has a theater and a restaurant, with about 10,000 square feet. There is a lot of parking and everyone that sees it thinks it is great."

The clubowner's concern about releasing the exact details of the new location point to some of the most difficult aspects of club management. Clubowners must deal

with strict licensing, zoning, parking, and beverage-control regulations, which are often discouraging, if not impossible, to overcome. Concerted efforts by neighbors can force the closing of a club or cause it not to open in the first place. For these reasons, a clubowner might remain guarded until actually open and doing business; greater legal protection is afforded a "going concern."

Such caution appears to be warranted in this case. Wong has indicated that officials in the city of her new location are already a bit skeptical and have discouraged her proposed plans to invest substantial sums for renovation and repairs.

The general vicinity of the new Wong's, pinpointed on a map under the condition that the location not be published, is unquestionably nice, but it will be so far removed from the local music scene that a venue like Perkins' Palace will seem significantly less remote by comparison. Considering the distance, it is likely to assume that many regular Wong's patrons will seek alternate clubs, as will local bands who are conscious of the

need for accessibility when they showcase.

With one of the leading clubowners in Los Angeles bailing out, a negative impact on the development of new music is expected. It was less than three months ago that Wong's closed its downstairs music stage for several weeks in order to open a Chinese restaurant. While the food has been praised, city ordinances made on-site promotion difficult, forcing Wong to reopen the room to music. After returning to a full music format (with the restaurant remaining open), the veteran clubowner, known for her tenacious character, still could not justify continued operation at her current location.

"I was putting up to \$15,000 a month into the place," she explained, "and I just can't do that. Where I'm going now, there are schools and plenty of people. It's more of a drive, but it will still be a good place for bands to play. It's far enough away so that it won't conflict with other bookings, and the bands can still be in town. Wait until you see it—it's just great. I'm so happy." ■

IN THE BEGINNING



Genesis, whose members belong to Britain's Performing Rights Society and license their songs through ASCAP in the United States, visited with ASCAP's Ken Sunshine and Julie Lipsius prior to the group's opening night performance at New York's Madison Square Garden. Pictured (from left) are Genesis members Tony Banks and Mike Rutherford, ASCAP's Sunshine, Phil Collins, and ASCAP's Lipsius.

SIGNINGS & ASSIGNMENTS

by Kenny Kerner

Ed Eckstine is joining PolyGram as senior vice president and general manager of the L.A.-based Wing/Casablanca labels.

Trish Hawkins, until recently project coordinator in Capitol Records' A&R department, has assumed responsibilities in the telemarketing department for the label. Hawkins' new title is national retail research coordinator.

Allied Artists Records has named Rip Pelley as vice president of marketing. Pelley will oversee sales, promotion, advertising, and creative services, and will also be the chief liaison to Capitol distribution and manufacturing. In a related move at the label, Bob Schlessinger has been promoted to the position of vice president of retail services.

Don Miley and John Geraldo have announced the formation of Big Grin Productions. The new company will handle production for artists, writers, and producers, and will be headquartered in San Francisco. Telephone (415) 543-8468.

Recent developments at Arista Records include the promotion of Donna DiRienzo to the newly created position of national manager of artist development, and the appointment of Sandy Jones as the label's manager of R&B artist development and publicity.

Leeds Levy, president of MCA Music Publishing, has announced the signings of writer/producers Lotti Golden and Aaron Zigman to worldwide co-publishing agreements.

Pop vocalist Karie Berg has signed a long-term exclusive management and production partnership with Marc Ramsey. Berg is scheduled to enter the recording studio in December to begin work on her new album.

Saban Productions has named Mary Jo Mennella as vice president of the music division. Mennella will be responsible for overseeing all aspects of the music division, both domestic and international.

Writer/artist James "D-Train" Williams has signed a worldwide co-publishing deal between his Diesel Music and Unichappell Music, BMI. Williams' first Columbia album, *Miracles of the Heart*, has just been released.

To further strengthen the advertiser-sales staffs at Westwood One and Mutual, Gary Schonfeld has been promoted to vice president/New York sales manager for the Westwood One Radio Networks, and Greg Batusic has been named vice president/Midwestern regional sales manager for both Westwood One and the Mutual Broadcasting Systems.

According to an announcement made by band manager Bridgette Wright, San Francisco-based Jet Boy has recently signed a major recording deal with Elektra Records. The group is now in the process of relocating to Los Angeles.

After signing a new recording pact with Suite Beat's Chameleon Records, the New Marines embarked on their first-ever tour of the East Coast, where they inked with new manager Dick Lynn, who also handles Chris Spedding and Robert Gordon.

Richard Waite, general manager at West L.A. Music, has announced three promotions at the store. George Adjieff is now managing the guitar, drum, and accessory departments; Jon Eganhouse manages the keyboards, computer-interfacing, and software departments; and Jeff Radke has been promoted to manage the pro audio and recording areas of the firm.

News

Music/Tech '86: Better Music Through Electronics

by Barry Rudolph

BURBANK—What may have been the most comprehensive forum on synthesizer and computer technology ever was held from October 20-23 at Burbank's Pickwick Center. Key Clique's "Music/Tech '86" seminar and exposition was masterminded by Bo Tomlyn, noted originator and pioneer of many of Yamaha's best DX-7 synth patches. Tomlyn, with over 20 years of analog and digital synthesizer programming experience, and now president of Key Clique, Inc., wanted to present an exciting, educational forum/seminar to teach more about synthesizers, computers, and sampling techniques as applied to modern music-making.

Tomlyn believes musicians are virtually at the mercy of certain music retailers, who purposely push the synths and computers that will bring them the highest profit margins. It is nearly impossible to acquire information about any synth or computer without being influenced by the biased opinion of the manufacturer. Music/Tech, with over 20 different synth, computer, and software companies present, was set up to show products in an equal light and without the usual sales hype. According to Tomlyn, retail stores are simply incapable of knowing everything about every new synth that comes out; for this information, the consumer must turn to the manufacturers.

At Music/Tech '86, authoritative

information was directly disseminated from the factory representatives. It was refreshing for me, a recording engineer, to have direct access to the very person who'd designed and helped write software for the new Prophet VS synthesizer. Anyone who has ever been to a NAMM or AES show knows just how worthless it is to ask even a semi-technical question; many reps can't even tell you whether batteries are included.

Music/Tech '86 was designed to allow the manufacturers to support education, not to just sell their wares. Consequently, there were no synth jams in the booths to see who was loudest or fastest, and the reps were extremely well-informed. Companies represented included Akai, Casio, E-Mu, Electro-Voice, Ensoniq, Hybrid Arts, K-Muse, Kawai, Korg, Kurzweil, Oberheim, Sequential Circuits, Op-Code, PPG, Roland, 360 Systems, Axxess, Key Clique, MidiOpolis, Solid Support Stands, SOS Computers, Symphony, and Yamaha.

Even the most experienced synthesists got something out of Music/Tech '86. Ron Skies, who works at the Sand Box, a full-on 48-track leading-edge MIDI complex/studio in Easton, Connecticut, sat in the front row, mesmerized by Dr. Robert Moog's presentation on sampling waveforms. Jeff Fair, representing Hybrid-Arts, thought the format of the expo was excellent and wished for even more details

in areas of his interest. John Bowen from Sequential Circuits, immersed in the prototype Studio 440 system he was programming, managed to blurt out from under the headphones that there was an "incredible amount of information" being handed out.

Although I missed out on the nighttime action, many musicians of note were on hand to offer their own viewpoints on technology's position in music-making. Steve Leonard, Greg Phillinganes, Maurice White, Steve Porcaro, Michael Omartian, and Humberto Gatica were all scheduled to appear.

Dr. Robert Moog, inventor of the Moog Synthesizer, provided an astute assessment of today's electronic musician. "What's happening at Music/Tech," he said, "is solid evidence that many musicians are now looking at their computer as a key composition and performance tool. Of course, musicians deal with sound and emotion, whereas computers deal with numbers and programs. The two come together when music is made, because the structure underlying all music is ordered, multilayered, and fast-moving, just like a finely tuned computer program."

If you were unable to attend this year's Music/Tech, never fear—Key Clique Inc. plans to present another expo in 1987. And videotaped one-hour modules of Tech '86 should be available in the not-too-distant future. For more information, contact Key Clique Inc., 3960 Laurel Canyon Boulevard, #374, Studio City, CA 91604. Phone: (818) 905-9136. ■

A SHOW OF STRENGTH



BMI President Frances Preston and West Coast Vice President Ron Anton held a reception at BMI's new offices to thank Senator Edward Kennedy for his support of the performing rights organization's position against the source licensing bills (S. 1980 and HR. 3521). Pictured above are (from left) Don Biederman, VP of legal and business affairs for Warner Bros. Music; Ron Anton, BMI's West Coast vice president; and Senator Kennedy.

Smith Named Full-Time NARAS President

by Kenny Kerner

BURBANK—Joe Smith has been named the first full-time president of the National Academy of Recording Arts & Sciences (NARAS), according to an announcement made by Michael Greene, chairman of the board of trustees. Smith is best remembered as the president and general manager of Warner Bros./Reprise, and more recently as chairman of Elektra/Asylum/Nonesuch Records. Smith will be headquartered at the NARAS offices in Burbank. ■

Vocal Registry Workshop

by D.W. Boyd

LOS ANGELES—The Los Angeles Vocal Registry (LAVR), a vocal membership organization, will sponsor a workshop for vocalists who want to know more about promoting themselves. The workshop will be held on Monday, November 17, from 7-10 p.m. at the Ruskin Art Club, 800 South Plymouth Avenue. Angelo Roman, co-founder and president of LAVR, will moderate the event, which will provide hands-on information in assisting vocalists in the game of self-promotion.

Fees will be \$17.50 for LAVR members and \$25 for non-members, and advance payment is required. For further information, call (213) 465-9626 or write to the L.A. Vocal Registry, P.O. Box 65134, Los Angeles, CA 90065. ■

BMI Moves

by Ray Wolf

HOLLYWOOD—BMI President Frances Preston has announced that the performance rights organization has moved its West Coast offices. The new BMI location is 8730 Sunset Blvd., Third Floor, Los Angeles, CA 90069. The new telephone number is (213) 659-9109.

The new offices, which take up the entire third floor of the Kenny Rogers Entertainment Building, will provide BMI-affiliated writers with such services as a writers room and conference room complete with built-in entertainment area. BMI's conference room will host the Earle Hagen Film Scoring Workshops, as well as classes in lyric writing and industry "prop-phet" sessions held by the BMI-sponsored Los Angeles Songwriters Showcase (LASS).

Ron Anton, BMI's West Coast vice president, had these comments on the move: "Many of our administrative functions have become decentralized, and with our additional space, our increased staff and equipment, we can provide the West Coast with quicker, more efficient service. Our new offices are bigger, and will be more able to accommodate the industry's needs while still maintaining its family-like atmosphere." ■

Radio

Airwaves

Behind the Scenes in Records & Radio

by Ben Brooks

As the traditionally heavy fall release schedule draws to a close, it's a temptation to hazard a guess as to which artists will be trampled in the mad scramble for airplay and record sales, and what surprise success stories might distinguish the holiday buying season. It's a safe bet that Columbia's upcoming **Bruce Springsteen** live box will break sales records and overwhelm album radio. The mammoth 40-song package will perfectly suit the format's current penchant for the tried and true. Meanwhile, **Boston, Bon Jovi, Genesis, Talking Heads, Madonna, and Huey Lewis & the News** are shaping up as obvious holiday gift ideas. But what can we expect in the coming weeks?

Don't forget that the gift of music is not always made with the top of the charts in mind. We're not talking hit singles—we're talking hit albums by either well-loved or well-exposed artists. The gift of music is usually more than a quick fix. On the other hand, if those infectious singles happen to appear collected on a soundtrack or greatest hits package, look out. When a successful holiday movie soundtrack hits the stores before Christmas, there's going to be consumer reaction.

With all this in mind, what might we dare to predict? Already there are murmurs that **Paul Simon** is on the brink of an artistic and retail/radio success with *Graceland*. I even heard the word "Grammy" whispered! **Miles Davis** has recorded one of the best albums of his recent career with *Tutu*. **OMD, Cyndi Lauper**, and the **Pretenders** have hit singles, with more to follow from their current albums. The same goes for **Lionel Richie, Wang Chung, Kool & the Gang, and Tina Turner**. While **Janet Jackson** and **Steve Winwood** have had huge success already, their albums stand as easy holiday picks. It's too early to talk about soundtracks and last-minute greatest hits packages. What will the surprises be?

Perhaps we'll hear **Bruce Hornsby** by all the way through the holidays. Two singles have blazed a trail for the rest of the great music on the

quality debut of this talented new artist. And how about **David & David**? Is this slow-but-steady-building radio/retail phenomena merely a critics' choice? **Elton John** has finally released an album with the potential to finally bring him all the way back. In the "sleepers" category, could the **Bangles** walk like Egyptians through November to the holidays?

* * *

Interesting to note that **Aretha Franklin's** remake of "Jumpin' Jack Flash" isn't on the PolyGram soundtrack album of the **Whoopi Goldberg** box-office smash. Instead, a remastered version of the **Rolling Stones'** classic appears on the soundtrack. Arista, Franklin's label, apparently refused to allow her vocals to be included on the PolyGram LP, and when Fox Films attempted to place the soundtrack with Arista, PolyGram filed a \$10-million suit to block the release. Meanwhile, Franklin's version is inching its way up the charts; it'll appear on her new album, naturally.

* * *

Indie promo giant **Joe Isgro** has been given a green light to go to trial in his antitrust suit against the **RIAA, A&M, Arista, Capitol, Chrysalis, Geffen, MCA, Motown, PolyGram, RCA, and Warner/Elektra/Atlantic**. Latest update is that a federal judge has ruled against the record labels' collective motion to dismiss his complaint for lack of a sufficient case. Now, Isgro must obtain the necessary information from the labels to prove his case.

* * *

Records to Watch: "Graceland" by **Paul Simon** (WB). "World Calling" by **Bob Geldof** (Atlantic), "I Want to Make the World Turn Around" by **Steve Miller Band** (Capitol), "Love and Affection" by **Martha Davis & Sly Stone** (A&M). "Stop to Love" by **Luther Vandross** (Epic). "Coming Around Again" by **Carly Simon** (Arista). "Some People" by **Paul Young** (Columbia). "Thorn in My Side" by **Eurythmics** (RCA), and "Gold Mine" by **Pointer Sisters** (RCA). ■

RADIO REPORT

by Kenny Ryback

Listed below are local bands currently being played on Southern California AOR/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.

KNAC 105.5 FM KROQ 106.7 FM

*Stryper**
W.A.S.P.
Lion
Lizzy Borden
Ratt
Vinnie Vincent
Invasion
Racer X
David Lee Roth
Hyde
Pure Rock Local Show
Fanz
Ruok
O'Molls
Rogue
Dirty Blond
Tiger Rose
Racer X
Hyde
Mystery
Allegiance
Hostage
Foxx

KGB 101 FM

*Lone Justice**
Vinnie Vincent
Invasion*
Black 'N Blue
Ratt
David & David
Beat Farmers
David Lee Roth
Jef Scott
Dokken
Homegrown Hour
Monroes
Royalty
Richard Filaccio
Accessories
Rebel Faction
Chalace

KMET 94.7 FM

Berlin
Ratt

91X 91.1 FM

*David & David**
Lone Justice
Fishbone
Berlin
Agent Orange
Oingo Boingo

KLOS 95.5 FM

Ratt
Beat Farmers
David & David
Local Music Show
Hans Naughty
One Hero
Black Jack
Thrust
Baker

FINE TUNING:

SPLIT DECISION: Being responsible for the musical progression of a radio station can be a tough job. Imagine, if you will, being paid to listen to records everyday, going out to lunch with too-hip record label guys, hanging out backstage at sold-out concerts, and seeing your name in print weekly in the industry rags. Sounds great, doesn't it? Apparently, the glamor has worn off for two former Los Angeles music directors. The MD hot seat at KNAC has been passed to Russ Goza, who replaces Kevin Stephens. Meanwhile, the soft seat at KNX-FM is being filled by ex-KNAC jock Rick Shaw, who replaces Lou Simon.

MEANWHILE, BACK AT THE RANCH: Packing his saddlebags and returning to Houston is former KMET-er Garth Hemp. Garth will hitch his horse to KLOL, the only AOR in town. . . . And current KLOS PD Tim Kelly has announced that he's starting a consultancy service while retaining his present job.

THE RIGHT SIDE OF THE BED: There's another new morning guy in town as KNAC brings in Mr. Ted Prichard from the Southeast, where he starred on stations in Charlotte, Raleigh, and Tampa. He's on the air now—what do you think?

THE FRAZE RETURNS: The Outrageous One can be heard once again! Frazer Smith (ex-KMET, KLOS, KROQ) will be joining KLSX 97.1 FM for *Saturday Night Frazz* 7-11 p.m. on (obviously) Saturday nights. I wonder if the new classic rock station knows exactly what it's getting. Let's hope Mr. Smith will continue to be the unique personality he was during his meteoric rise up through the dust, and that he'll keep his promise to be a "star of the Eighties."

DOUBLE DUTY: As everyone knows, the Poorman runs the board on weeknights (9-12) on KROQ. Now, you can wake up with him as well. The Poorman, everybody's friend, will continue doing nights but now rejoins Richard Blade for mornings as well. The hardest-working man in radio.



Jon Bongiovi (a.k.a. Bon Jovi) reluctantly poses for the photographer. How do ya like your pretty-boy image, Jon? "I hate it! It sucks."

by Sabrina Frees-Perrin

The brief but action-packed story of Bon Jovi reads like an aspiring star's Christmas list: The first two albums, *Bon Jovi* and *7800° Fahrenheit*, both go gold; the band's soon booked as a headliner on major North American and world tours; and now, just four years after forming, Bon Jovi have achieved the ultimate.

The band's third album, *Slippery When Wet*, hit Number One on the *Billboard* charts in October, and by the time you read this, it will have attained double-platinum status. Amazingly, they've pulled it all off despite almost total lack of airplay. But that's finally changing. The first single off the album, "You Give Love a Bad Name," is one of the most requested songs on radio, and two other cuts, "Wanted: Dead or Alive" and "Living on a Prayer," are racking up heavy play in the wake of Bon Jovi's latest American tour.

It took two interviews and weeks of waiting to piece together the success story of 24-year-old Jon Bon Jovi (or, more accurately,

ly, Bongiovi) and his bandmates—guitarist Richie Sambora, keyboardist Dave Bryan, bassist Alec John Such, and drummer Tico Torres. We hooked up with a tired and hungry Jon Bon Jovi in an Iowa (or was it Idaho? I don't think either of us knew for sure) hotel at the tail end of the tour. A few weeks later, a jubilant and relaxed Richie Sambora happily answered all questions fired at him while munching on deli dills in the New York office of manager Doc MacGhee.

When asked about the success of the new album, Sambora explained, between bites: "We've definitely not had anything handed to us. We've probably toured twice as much as any one band does in a year. It's like 200-some-odd dates a year in 20 countries. We spent a long time building the foundation and the base of Bon Jovi fans all over the world. I think that's why the album's been so successful."

Sambora is quick to pay homage to Bon Jovi's constituency. "You know who made *Slippery When Wet* Number One? The fans. It sure as hell wasn't radio or television that

went out and bought the album. It's the kids and the live shows that are most important to us—we're a band that really likes to tour a lot and take it to the people."

Jon Bon Jovi concurs: "Touring—that's the reason the record is where it is. 'You Give Love a Bad Name' isn't the most requested song in the world because every [radio station] puts it on the second they get it—it's because the kids call up."

The boys of Bon Jovi sincerely love the road—which is fortunate, since that's where they spend practically all their time. The present tour, which paired them with 38 Special, began in July, and after a mere two-week hiatus, they plan to kick off their European tour in November with Queensryche. It'll be May before the boys see their beloved Jersey shore again. Jon doesn't plan to rest during his two-week break—he's got other plans. Bon Jovi, who discovered Cinderella in his spare time last year, has picked up a new project, a band called Skid Row.

"Actually," admits Jon, "they're a better band than Cinderella was when I first saw them. Cinderella was Tommy Keiffer—he was the superstar. Skid Row is more of a band, a hard-rock band."

Aside from live performance, the band's chief strength is its collective songwriting ability. Although they have no pre-set formula for writing hit songs, they tend to draw on everyday personal experiences for their song ideas. "I mean, I wouldn't be able to write about *your* personal experiences, 'cause I don't know them, ya know?" Jon Bon Jovi says. "So it's easy for me to sit down and pull out of my 'magic hat' the things that I did all year."

Sambora elaborates on the songwriting process: "When we write a song, we sit down with an acoustic guitar and a tape recorder. You basically have to sell it on a melody, then you polish that melody into a good song—you can't polish bullshit, it just doesn't work."

Sambora continues with a play-by-play on the evolution of "You Give Love a Bad Name": "Jon, [outside writer] Desmond Child, and I were sitting there talking and the title was the first thing that came up. Jon said something like, 'How about 'You Give Love a Bad Name'?' and I said, 'Ah-hah!' I think the riff came in next. We wrote the chorus first with the riff, put the verses in, and that was it. It took one day." History made in one day—some guys have all the luck.

Anyone who has seen Bon Jovi knows that image has played a major role in their rapid climb to the top. Jon Bon Jovi and his mates have a broad-based appeal, one that doesn't limit them to a particular segment of the rock marketplace. The sexuality is there, but it comes off as wholesome enough to not scare off younger fans. They look like the type of guys you went to school with—real people—but good-looking real people. Jon Bon Jovi has been exploited as a cover boy, and like it or not, the exposure hasn't hurt his career one bit. Nevertheless, he's less than thrilled about the situation. When asked about his pretty-boy image, Bon Jovi fires back, "I hate it. It sucks." He's gone so far as to have album cover photos intentionally blurred.

Sambora, too, has strong feelings on the subject of image: "This whole thing about us being pretty boys and all that other shit

... granted, so maybe we look good, I don't know—but that's not the point here. It's the music—and that's what I think this last album has proven. They begged us to put a picture of Jon on the cover, and Jon said, 'No—fuck you.' Sambora laughs. "You know what that thing on the cover of the new album is? It's a fucking Hefty Bag with water on it. We said, 'Here you go—you get nothing and like it!'"

Sambora may sound flippant, but his point is a serious one. He and his bandmates believe that many groups have damaged themselves by an over-reliance on their looks, and they see image as a limitation. "You know what happens when you take five guys with long hair? You put too much makeup on them and they wind up looking like chicks," Sambora explains. "When you put an image in some people's minds you automatically cut off that much of your public. If you're a 15-year-old guy and these guys look better than your girlfriend, that's gonna piss you off." Sambora then candidly admits to having been too embarrassed to walk into a record store and buy a Rick Springfield album a few years back; he liked the music but the guy just looked too pretty.

Not surprisingly, Sambora also has grave reservations about video. He's unhappy with the medium as a whole, feeling it neither truly represents Bon Jovi nor brings the fans any closer to the band. "Video has pissed me off for the last three years," he says. "We're naive to videos—we're not directors and actors—we're musicians! So we stopped letting directors be Fellini with our music and trying to make *War and Peace* out of it. We said, 'Fuck it. Here it is, here's a live show comin' at ya—that's it!'"

One of Bon Jovi's prime assets is their ability to combine ballads with rockers on their albums. Though they claim not to intentionally write commercial material, the band's ability to successfully combine hard rock and credible pop has garnered them a still-growing crossover audience and dramatically broadened their overall appeal. According to Bon Jovi, ballads predominated on *7800° Fahrenheit* not out of any calculatedness but rather because of the personal troubles Jon was going through during the time the album was being written.

Even though things have settled down a bit for Jon, ballads are a big part of *Slippery When Wet* as well. But Sambora claims that Bon Jovi ballads sidestep sentiment. "We



PolyGram "begged us to put a picture of Jon on the cover," says guitarist Richie Sambora (far right). The band gave the label a Hefty Bag instead.

write love songs per se, but in a different way. Instead of the corny 'I love you,' we decided to say, 'I'll die for you.' It makes it that much stronger of a statement. That's the kind of guys we are—we're not gonna send roses and stuff after a great night out on the town."

Bon Jovi have remained relatively autonomous while under the wings of PolyGram and manager Doc MacGhee. Obviously, they have their own ideas about how things should be done, and they insist on making key marketing decisions themselves. From the songs that go on the albums to the cover concepts and titles, the band exercises creative control at every stage, according to Bon Jovi. The title for *Slippery When Wet*, for example, was conceived "in a strip bar in Vancouver," Jon explains. "We were watching this girl take a shower to 'In and Out of Love' onstage, dancing. We were looking at the cover, which was gonna be called *Wanted Dead or Alive* and we decided that was too serious, and she's soaping herself up and I'm paying more attention to her than my meeting. She would have made Mr. Bubble proud! That's where it came from—everybody liked the joke, so we kept it."

The band also has an unconventional method of determining songs that will go on their albums. In the case of *Slippery When*

Wet, they had 35 songs to choose from, and the only definites were "Dead or Alive" and "You Give Love a Bad Name." But rather than asking the PolyGram A&R department, they polled their friends and family members; the material they subsequently demoed was determined by this subjective, non-industry input. The next step was to go to the local pizza place, where they picked up a handful of kids and invited them into the studio to get their opinions. In a sense, then, Bon Jovi let their fans pick the songs for them. Judging from the chart action shown by *Slippery When Wet*, the band's unorthodox method is working extremely well.

Richie Sambora sums up the Bon Jovi success story in this way: "I've gotta say it's maybe three things: good live shows, our fans, and writing good songs. I guess one more thing would be that when we do entertain, whether it be on record or live, everybody's hearts are in it one-million percent. You've got five guys pouring it out to the best of their ability, as hard as they can—people feel that. You can say 'I love you' and be talking to a truck, but then you can look into your woman's eyes and say 'I love you' and it means something. I think that's basically what it comes down to. If you really mean it, it comes across." ■

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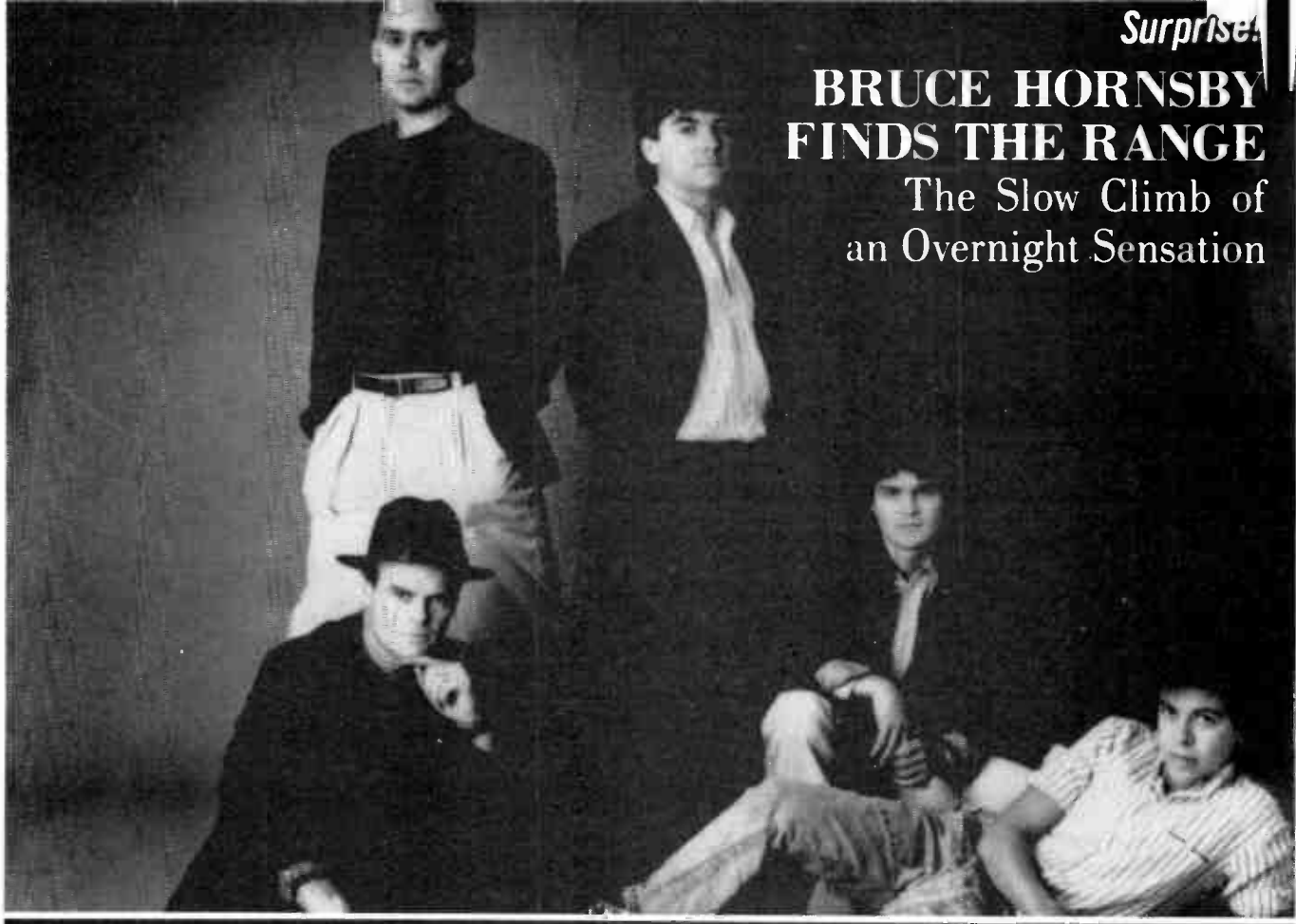
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BRUCE HORNSBY FINDS THE RANGE

The Slow Climb of an Overnight Sensation



Michael Putland

by Ben Brooks

After six years of kicking around L.A.—including an uneventful 20th Century Fox staff writing stint and stillborn Geffen Records deal—Bruce Hornsby decided to say the hell with it all.

“So I made this tape of piano, bass, drums, accordian, a little keyboard pad, and vocals—just for *myself*,” claims this year’s pop Cinderella. “I had no regard for radio or what the commercial labels were looking for, so I sent the tape up to Windham Hill. They offered me a deal and I was elated. *This* was where I was supposed to be.”

Meanwhile, unbeknownst to Hornsby, close friends leaked his tape to “a few” major labels. When deal offers from several followed (Hornsby eventually signed with RCA), the tall, unassuming native of Williamsburg, Virginia, was

understandably thrown for a loop. “The moment I turned my back on Hollywood is when they *embraced* me,” he says between swigs of fruit juice. “I’ve got a lot of songwriter friends who spend their whole time chasing the latest trend. By the time they’ve figured it out, it’s on to a *new* trend. You look back on your last five years and what did you do but chase a lot of other people’s music! My story shows that you don’t *have* to follow the trends. If you do what’s honest, maybe they’ll hear it.”

Now Hornsby and his band, the Range, have two hit singles (“Every Little Kiss” and “The Way It Is”) under their belts, proving that uncompromised songwriting delivered with traditional rock instrumentation remains a vital commodity in 1986.

The lanky piano player came to L.A. not long

after he’d graduated from the University of Miami music school—an alma mater also claimed by Pat Metheny, Jaco Pastorius, and the University of Miami Rock Ensemble (later to gain notoriety as the Dixie Dregs). When the Doobie Brothers came through Virginia in 1980, Michael McDonald heard Hornsby and his band at the local Steak & Ale lounge and became a friend and fan. McDonald invited the wide-eyed piano player out to his home in L.A., where he introduced Hornsby to Ronnie Vance at 20th Century Music. Hornsby subsequently moved west and landed—on his feet—in L.A. with a staff songwriter gig.

“I really found out that being a publisher’s songwriter just wasn’t for me,” he reflects. “I wasn’t very good at it for one, and I didn’t have much interest in it for another. They’d say,



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'Write a song for Kenny Rogers,' and I just wasn't interested. I started writing with my younger brother John about the things that we grew up around. So it took a while to kind of get away from the formulaic writing that they push on you when you're a staff writer." Hornsby pauses as the memory of the experience brings a new perspective.

"Don't get me wrong. It's a good thing to learn the craft of songwriting," he continues. "There is something to be learned from a little more organization, focus, and direction in songwriting which you do get from crafting pop songs. But you've got to throw out the rest of it. You've got to at least find some emotional tie—something that comes from *you*—from your heart. A lot of songwriters I know have these notebooks filled with titles like 'If the Love Fits Wear It'—clever plays on words. It comes off to me as kind of a funny way of writing. There's not much feeling coming from it. It's more like a product."

During this time (1981), Hornsby got a demo tape to David Geffen, who was in the process of launching Geffen Records. "He had me come over to his house," remembers Hornsby. "I played him a song and he was real excited. He said, 'Bruce, I want you to make records for me.' He gave me his blessing, then went off to sign some bigger artists like John Lennon and Elton John." Meanwhile, the starry-eyed singer/songwriter was turned over to Geffen's A&R department, where after four months he was told he wasn't "ready" yet.

"This business is a bit fickle," Hornsby reflects. "In Geffen's defense, after that first meeting I never had much dealing with him; it was the other A&R people. He was busy get-

ting his company off the ground. And frankly, to tell you the truth, I think they were right—I wasn't ready."

Along the way Hornsby hooked up with Huey Lewis who, like McDonald, became a fan and ended up producing three cuts on Hornsby's debut album. Lewis also snatched up a Hornsby song, "Jacob's Ladder," for his current album. Did McDonald and Lewis play major roles in getting Hornsby a deal?

"Well, actually, not really," Hornsby says, a bit of pride showing through. "Huey was always championing our cause and trying to help us out at the major labels. But that's not really what banged the door down for us. What banged the door down was this very skeletal little tape. So it's ironic—you've got these big guys who people think have a lot of clout, and maybe they do. But in our case it didn't translate to the big deal, which was gratifying."

Hornsby is equally proud of the four seasoned players who make up the Range: guitarist David Mansfield (Bob Dylan & Rolling Thunder Review), Alpha Band, T-Bone Burnett), bassist Joe Puerta (Ambrosia), drummer John Molo (a fellow Virginian), and guitarist/singer George Marinelli, whom Hornsby describes as the "spiritual guru of the band."

With major influences like Robbie Robertson, Bob Dylan, Elton John, and Keith Jarrett, it's no wonder that the roots of Hornsby & the Range's sound falls somewhere between the Allman Brothers and the Band. Yet, with the help of co-producer Elliot Scheiner (Steely Dan, Donald Fagen), Hornsby has given his fresh songs and arrangements a contemporary sheen. The album and first two singles have received triple-format radio airplay and it looks like

there'll be more to come.

"We get a lot of comments that our music is so refreshing," Hornsby says. "I guess it's refreshing to hear an acoustic piano again." The fact is, along with other new promising bands like David & David, Timbuk 3, and Crowded House, Hornsby & the Range are injecting a long-overdue dose of *humanity* back into pop music. These guys are proving once again that sincere, heartfelt songwriting performed by passionate musicians on traditional instruments will always touch people, no matter what the prevailing trends may dictate.

"All the use of drum machines and synthesizers has been going on for years," Hornsby sighs. "It's encouraging to see groups like the BoDeans or Los Lobos—groups that are using real instruments and playing a little more from the heart, rather than the contrived pop concoctions you hear so much. That's fine for some people, but not for me."

When "Every Little Kiss" first started getting airplay earlier this year, Hornsby began an intense study of the charts, and he's now an authority on the chart activity of his singles and album. He rattles off station call letters, sales information, and markets where he is "crossing over." "The album stations are playing us because they're looking for that upper demographic," he explains. "I guess that's where we fit in." The fact is, Bruce Hornsby & the Range have struck a chord with a *wide* demographic. Happily, he and his band are making music that's both mass-appeal and *real*. "There seems to be an indication that we're going to be successful," he says, with understatement and a broad smile. "We're swinging with the big boys now!" ■

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JELLO BIAFRA'S FIRST AMENDMENT BLUES The Travails of a Radical Entrepreneur

What's a nice boy like Jello doing in a jam like this? "Life is the ultimate black comedy," Biafra says.

by Roy Trakin

The three L.A. police detectives and their six colleagues from San Francisco didn't bother to knock when they came to visit the Dead Kennedys' 27-year-old lead singer Jello Biafra (nee Eric Boucher) at his Bay Area flat one April morning. Instead, they broke a window, climbed through, and confiscated Jello's Rolodex, business records, stationery and artwork—anything related to his independently run Alternative Tentacles label. Two months later, Biafra and four others were charged with violating one count each of California Penal Code, Section 313.3, Distribution of Harmful Matter to Minors, for including a print of Swiss artist H.R. Giger's painting "Penis Landscape" in copies of the Dead Kennedys' Frankenchrist LP. The misdemeanor criminal charge carries a possible fine of \$2000 and a maximum sentence of one year in jail. The complaint was brought by the Los Angeles City Attorney. As if to add insult to injury, Biafra and his band are also being sued for a whopping \$45-million by the Shriners for damages caused by the Frankenchrist cover, which depicts the fez-clad gents with their tassles waving in the wind while riding bumper cars in a Main Street parade. The band purchased the rights to use the photograph from Time magazine.

All this activity has caused the group's fourth album, the aptly named *Bedtime for Democracy*, to have its release delayed from June to December. A rattled Biafra is in town for some mixing and a series of spoken-word performances at area colleges, through the auspices of Harvey Kubernik's Freeway stable. After a mastering session for the new LP at Bernie Grundman's (is that how DK records get their polished sound?), we sit down at Rosco's Waffles 'n' Chicken for a chat 'n' snack. The offstage Jello is sharp, sarcastic, witty, and well-informed; he once ran for mayor of San

Francisco, finishing fourth on a platform of forcing all businessmen to dress in clown suits one day a week.

What becomes obvious from our conversation is that Jello's plight is only the tip of a neopuritanical iceberg that could affect any number of independent-label entrepreneurs who specialize in difficult, political rock & roll. Where have industry crusaders like Danny Goldberg, Howard Bloom, and Ken Krugen been during Jello's problems? Strangely silent, no? A few public figures have been sympathetic: Frank Zappa has offered support to Biafra, as has Todd Rundgren. Clearly, this is an issue that transcends how one feels about the Dead Kennedys' music...or name...

MC: San Francisco has never really embraced the punks the way it did the hippies or the beats in earlier countercultural manifestations.

Biafra: Punk made a deeper dent in the people it actually affected, although a lot of the old San Francisco bohemians wanted nothing to do with it. Many of the people who stuck with it are committed to not just being another part of the foodchain, not being sucked up into the vortex of yuppie paranoia. On the other hand, punk was so anti-commercial to begin with that when anyone flew the coop and started playing ball with the powers-that-be in order to get anywhere, they were usually written off, for better or for worse. Things have never been so factionalized as they are now. More than one kind of music on any concert bill—let alone mixing rock with poetry, painting, art, or film—is unheard of. The different communities don't talk to each other at all. Not since I've been in San Francisco.

MC: Isn't this censorship case the perfect soap-box opportunity for you to express your views in the public forum?

Biafra: Yes and no. I've been told to expect a legal bill of from \$20–25,000 by the end of the year. Alternative Tentacles will be dead-bankrupt then. Emotionally, this has been a real strain on my nerves because we are a self-managed and self-run band and record label. There is no outer layer of publicists and agents to help with the phones or mail. Or money for a small legal army.

MC: Is *Dead Kennedys'* music secondary to the issues of artistic and personal freedom?

Biafra: I think they go hand in hand. I really like making up songs and performing them onstage. It's a far more positive outlet than doing some church-on-television trip. It's a statement by example. Even if you're concerned about what's really going on in the world, it doesn't mean you have to sit and mope in your kitchen like it's some grim struggle. Here we are, doing what we enjoy most—making music—and getting some points across at the same time.

MC: Have you ever had major-label interest?

Biafra: There were feelers at the time of *Fresh Fruit for Rotting Vegetables* [the first DKs LP]. We told them we didn't want money, but artistic control. They said, "Sure—just change your name." So we said, "Yeah? Maybe you should change your name, and then we can talk."

MC: The name still manages to arouse emotions.

Biafra: That's part of the idea. I'm just jolting sediment that's accumulated in the bottom of most people's brains from lack of use.

MC: Is there any danger you will actually get the maximum sentence in the current obscenity case?

Biafra: Much worse. If any of the five of us get convicted, the dominoes will start to roll, and heads along with them. They merely picked out an independent band without financial resources to go after in the hopes of getting a quick conviction—and then nailing everyone from Ozzy Osbourne to Madonna. I'm an example that's worked out only too well. The skyrocketing sales of our records, which many people predicted, hasn't happened at all. A lot of stores are even afraid to carry anything by the Dead Kennedys. They're scared the police will haul them down to the nearest kangaroo court.

MC: I can't believe a majority of Americans will allow that to happen.

Biafra: This lunatic fringe on the far right, these religious fanatics, are being presented as the spokesmen for the mainstream. There's such a climate of fear, you have Wal-Mart stores pulling *Rolling Stone* and *Creem* from their shelves—just because an edict comes down from Jimmy Swaggart to do so. Even my father, who was trying to calm me down by saying it was like the Twenties or Fifties, with the pendulum swinging back and forth, can't believe how far to the right it's swung. And people who ought to know better are eating it up. They're even targeting John Denver and Stevie Wonder on grounds there are satanic elements in their music! Who knows where it will stop unless we try to stop them?

MC: Have you received any support from the mainstream music business?

Biafra: Occasional lip service here and there, but I think most of them are far more concerned about their own careers than they are in taking a look at the larger picture which may threaten

them more directly in the future. For instance, there may be more than a slight connection in John Denver getting kicked off RCA after writing a song against the arms race now that the label is owned by General Electric, one of the country's largest defense contractors. That kind of blackballing is just what the PMRC had in mind—de facto censorship.

MC: *Doesn't the value of Dead Kennedys lose its force without strong, organized repressive forces aligned against them?*

Biafra: We're in a sad state when our own schools teach people to be afraid to think for themselves. The least we as artists can do is not only try to inspire others to think for themselves, but let them know it can be fulfilling, fun, enjoyable, and meaningful... and a hell of a lot less work than being a dunce in some office from nine to five. I work harder than almost any nine-to-five I know, but I don't complain about my job. I have no business doing this, but I'm doing it anyway and I've managed to survive. I think that says something for following the advice of Walter Mitty instead of your horse-blinders career counselor. I walked in with no experience and no skills and managed to find a way, through perseverance and drive, to carve out an existence for myself doing what I like to do. All four members of a band like ours are living, breathing examples of the fact that you can defy what television and your bosses tell you you *should* become by pulling your fantasies out of the closet.

MC: *A lot of critics claim the band hasn't really advanced musically since "California Uber Alles" and "Holiday in Cambodia," your first two singles.*

Biafra: I think we've expanded our horizons.

We have *not* become a musician's band; that would be a total contradiction to everything we've tried to stand for. We've always emphasized quality songwriting. Our songs have hooks and we try to craft them.

MC: *Your following is still basically a hardcore cult. Don't you find yourselves most of the time preaching to the already-converted?*

Biafra: Hardcore punk gets reactionaries from all sides. There are born-again Christian hardcore bands who lurk in Orange County and Florida, wherever there are Aryan surfers with lots of money who don't know any better. There are radical-right hardcore punk bands. And they're the ones that are being handed fairly hefty advances by moneyed N.Y. metal labels like Combat Records, who even punped bucks into a group that sings about how mothers on welfare deliberately have more kids so they can get more money, complete with Ramboesque graphic design. That's why Dead Kennedys have songs like "Triumph of the Swill," "Chicken Shit Hard-Core Conformist," "Anarchy for Sale," and "Macho Insecurity." Our new record is the first to directly confront our audiences since "Nazi Punks Fuck Off." If it costs us a third of our fans, fine... it's the third I don't want to see at our shows anyway. They're welcome to come, but we won't cater to them on their terms.

MC: *Doesn't the music sometimes drown out the message, though?*

Biafra: That's *your* problem. I didn't grow up on Bob Dylan or Joan Baez. The stuff that hit me was more along the lines of what we do now—the Stooges, Velvet Underground, Magma, Hawkwind, Music Machine, Thirteenth Floor Elevators, early Rolling Stones.

MC: *Five years ago, you were touting Flipper as a band to watch. What are you listening to these days?*

Biafra: There's Grong-Grong from Australia; the Crucifux from Lansing, Michigan; Active Ingredient from Kentucky... Evan Johns and the H-Bombs are quality roots music from Austin, Texas, by way of Washington, D.C., as opposed to bad Eagles imitations. A lot of music I listen to comes from obscure countries like Italy or Brazil. I'm into this really crude Italian psychedelic punk, partly because very few of those bands make friends with a recording studio, so the production can sometimes be so raw and weird, it takes on a whole ambience of its own that no skilled engineer could create if he tried. The stuff's all hand-printed on this old World War I equipment and sold on the streets of Bologna for 75 cents. The music is hot. There's a real grass-roots hardcore scene in Brazil, too, and it's not rich kids. Ten or 20 of them pool their resources to buy a guitar and amp and rent rehearsal space. They share the instruments. One of the albums which came out recently is by this band Ratos de Porau, and it's one of the wildest things I've ever heard in my life. The guitar sounds like an electric razor, but you could still hear the attack on it. I mean, it's very hard to communicate with an American engineer on how to make a guitar sound like Ratos de Porau.

MC: *Have you always wanted to be a martyr?*

Biafra: There are better ways of being one than *this*, that's for sure. If they're gonna throw me onto the hot griddle, I'll make myself at home, though. It's not the place I choose to be; it's a place I have to get out of with my head up and some degree of self-respect, even if we lose

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The low-key Mastelotto plays hard but doesn't live that way. "Sex, drugs, and rock & roll was never my motivation," he claims.

MR. MISTER'S PAT MASTELOTTO Big Beat, Small Ego

by Tim Smith

Pat Mastelotto is not exactly a household name, but that's the way he likes it. Drummer Mastelotto is quite content to be the rhythmic backbone of one of the industry's hottest musical acts—Mr. Mister. His priorities have always been the song, the band, and that unbeatable feeling you get when the groove is laying just right in the pocket. "Sex, drugs, and rock & roll was never my motivation." Well, maybe rock & roll. He's conditioned to being low-key. Where Mastelotto comes from—Chico, California—being in a band meant trudging down to the 50 yard line at halftime.

When Pat was a teenage drum student (y'know, drums on the dashboard, drums on the desk, drums in the dining room), his dad took him to Don Weir's Music Store in San Francisco. After the usual "begging and bugging," Pat convinced his dad to buy him a kit. Just then, Bay Area beat legend Buddy Miles walked in. The owner asked Miles to demonstrate a drum set to his customers. Buddy jumped on,

played a few great licks, and ended with a re-sounding cymbal and bass drum crash. He crashed so hard, in fact, that he completely destroyed the bass drum pedal! The impact from that crash made an indelible impression on young Pat, who suddenly understood how hard and aggressively these babies should be played. Aggressiveness has been Mastelotto's trademark ever since.

When he first arrived in L.A. in the mid-Seventies, Mastelotto got a gig with an unknown singer named Juice Newton. They rehearsed for an afternoon and played at the Troubadour that night. A producer in the audience liked her so much he took her in the studio the very next day. "I had only been here a short time," Mastelotto recalls, "and I thought, 'Hey, this is going to be easy. Audition, play a gig, go into the studio—bingo.'" But when Juice got her record deal, Hal Blaine and Joe Porcaro were behind the kit. Mastelotto learned then that unless you're very lucky, you don't fall into these things—they just don't hand you a career. After that, gigs were not all that plentiful; the bulk

of Pat's living money came from renting out his large drum collection to other L.A. players.

From listening to Bill Bruford (King Crimson) and Bobby Colomby (Blood, Sweat & Tears), Pat developed an interest in tuned percussion and jazz-like styles, and decided he wanted to learn more. Mastelotto took some lessons from Joe Porcaro, who told the kid he needed to learn how to read music first, so it was back to basis. What he was really into was learning chops, but he didn't want to work for it. He quit after only a few lessons.

While attending L.A. City College, however, Mastelotto met teacher Dave Smith, and for some reason, things clicked. Pat was now ready to accept the idea that he had to dig in if he wanted to get better. Through his study, he also learned that it wasn't a healthy thing to always be competing and worrying about who's got the best chops. "I was seeing that more work and sessions came when I just played *naturally*—simply yet aggressively—and maintained a friendly and honest personality. I was first influenced by Ringo and all those guys, so I went back to my roots. It took a while to come back to playing just the *tune*. It's not the drummer, man—it's the *song*."

This musical approach finally paid off about three years ago, when Mastelotto was asked to audition for the group Pages. The bass player he was bringing along had an emergency dentist visit and never showed up. Instead of sending everyone home, singer Richard Page grabbed a bass and accompanied Pat. "We played for 15 or 20 minutes, not very long. It was instant—we didn't even really talk about it. It was like, 'You're in.'"

The upshot: Mastelotto joined, Richard Page stayed with the bass, the band changed its image and name, and Mr. Mister wound up on RCA. The band's first LP for the label stiffed, but the follow-up, *Welcome to the Real World*, became a huge success, buoyed by the smash singles "Broken Wings" and "Kyrie." All this has put Pat Mastelotto exactly where he wants to be: on top of the world, but out of the limelight.

Electronics, a big part of the Mr. Mister sound, is a subject many drummers shy away from. Not this one. Pat cut his teeth on the progressive sounds of Pink Floyd, King Crimson, and Genesis. So when products such as Synares and Syndrums came out, he was ready and waiting. He always had stacks of cracked cymbals, weird detuned pie plates, and the like to beef up his sonic arsenal. "I used to dig the fact of a Carl Palmer playing a xylophone or Bru-

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ford playing orchestra bells on a tune. All that stuff was great, but carrying it all around with you wasn't. The concept of getting all those sounds electronically with a few pads and machines was fantastic! I think that everyone wants to be the producer nowadays. If you're not the songwriter, to be able to produce your own drum sound is a step in that direction." Being a co-producer of Mr. Mister (with the other bandmembers) doesn't hurt, either.

A good many of Mastelotto's drum programs emanate from the LinnDrum machine, with help from the Yamaha RX-11 and other assorted computers. The use of the Linn allows Pat to experiment endlessly with sound, texture, and groove until just the right part is obtained for the song. As for live performance, Mastelotto figures that since people come to concerts to hear the songs they like, the band's onstage sound should be consistent with the records. In programming drum parts for the studio, he tends to favor those that can be more easily reproduced when played live. Pat's live setup includes an acoustic set, Simmons SDS-5's, the Linn, and other drum electronics.

Playing in a major band tends to change people, pulling them in opposite directions and disrupting their lives. But Mastelotto seems totally unaffected by all the hoopla. Don't get the wrong impression—he loves what's happened to him. Success allows him the freedom and the money to do and have things he never could before. Nevertheless, this quiet guy prefers to have Richard Page and guitarist Steve Ferris be the focal points of the band. "It's not a blow to my ego—I like to stay in the back. If you go into it for the fame, there will be too many setbacks to your ego." ■

◀ 17 Jello's Jam

the case. But, should we lose, of course, we're going to appeal because the law we're being charged under is the most vague of all statutes they could have charged us under. That's why they hand-picked it.

MC: What inspired you to include the offending H.R. Giger print in the LP?

Biafra: I saw it in *Penthouse* magazine and realized, "My God, this is what our record is talking about. This is consumer culture on parade. This is the vicious circle of exploitation—what we do to each other—right there on canvas." We tried to offer an alternative to it at the end of "Stars and Stripes of Corruption" on *Frankenchrist*. People have complained that we always talk about problems and never solutions. Well, we switched on that song, and the Giger painting was a key inspiration. It's not exploitive in any way; if anything, it's anti-exploitation. All you have to do is look at it to see that. Not even the L.A. District Attorney's office can say they're sexually aroused by that painting.

MC: But weren't you asking for trouble by including it in an album that was destined to be bought by minors?

Biafra: What kind of lazy, me-generation society are we when parents expect the cops to discipline their children? When their kids bring home something they don't like, they immediately want to throw the artist in jail. If I were a parent and my kid brought home something that offended me—which, in this case, would be something like the *Iron Eagle* soundtrack—the last thing I would do would be to call the police. I would sit down with the kid and say, "Okay, you paid for this with your own money. Why? What do you see in it? Why do



Susan Carlson

"I have no business doing this, but I'm doing it anyway, and I've managed to survive."

you think it's cool? Convince me intelligently why it's cool and I'll tell you why it's not." Just taking the object away doesn't teach the child anything. It doesn't get them to ponder the question. It just teaches them daddy is a fascist.

MC: How do you manage to keep your sense of humor?

Biafra: I realized when I was so fucked up I couldn't commit suicide that, if I didn't maintain some sense of humor, I might as well just die. Because life is the ultimate black comedy. We get singled out by the politicians more than anybody else for the gallows humor we incorporate into even our antiwar songs. On the other hand, it's the only thing that keeps me from going completely insane. ■

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Pat Hicks, president and co-founder of Musicians Institute: "I'm amazed at how everything worked here"

month course. Then \$6-7000 to live, so you're talking \$11,000 for the year. Fortunately we have financial aid: a Guaranteed Student Loan of about \$2500, and about \$2000 worth of Pell Grant money."

Musicians Institute has always been built around expensive talent. Its faculty, visiting and permanent, past and present, includes: Founder Howard Roberts, Joe Pass, Pat Martino, Tommy Tedesco, Joe and Jeff Porcaro, Bob Magnusson, Robben Ford, Don Mock, Tim Bogert, Edward Van Halen, Joe Diorio, Allan Holdsworth, Pat Metheny, Lee Ritenour, Tim May, Frank Gambale, and many more.

Roberts and Hicks created the school around ideas developed through the Howard Roberts Guitar Seminars, ideas that Roberts, in turn, had synthesized from the Seashore Studies of Psychology in Learning, and from the creative visualization techniques of psychocybernetics.

To get a perspective on Musicians Institute "ten years after," I talked to two members of my class. Harry Orlove moved directly from graduation—indeed, from class—into professional work, and has not been around the school much. Ross Bolton, on the other hand, has stayed in close touch, running the student store for four years, then joining the faculty last year.

Orlove had been studying seriously with Baltimore teacher Larry Wooldridge, "who changed my life." Wooldridge recommended that all his students go to G.I.T.

"[Wooldridge] thought the school was something other than it was. The school never misrepresented itself, but he sort of misrepresented it. He really thought that the level of playing was much higher. When we made our audition tapes, we were nervous. We expected to be thrown into this competitive situation with 200 of the best and the brightest.

"I felt that the school was going to help me, which it did—musically and professionally. I got working within three or four months. [Instructor] Al Bruno recommended me for work. Now, he made me start at the bottom. He was throwing me these \$25 and \$30 country bar gigs. I really cut my teeth with some terrible bands."

How about Harry Orlove before and after G.I.T.? How does he look at the experience now?

As a positive element, Orlove cites "the interaction with other players. It's a very supportive environment. I have a friend now, a bass player named Nancy Felixson, who's just about

MUSICIANS INSTITUTE MAKES THE GRADE *Pulling Strings at the College of Musical Knowledge*

by Lawrence Henry

Two things I remember best, being a part of Guitar Institute of Technology's class of 1979.

The first was the buzz on registration day, a combined sense of panic and possibilities. That buzz didn't go away, either, and I still get it whenever I stop by.

The second is exhaustion. There we'd be, every morning, *zoned out* on music theory, practice, metronomes, technique, strings, everything. . . . Two bits in our pockets, bags under our eyes, headphones around our necks, shoulders aching, and a black, black sense of humor zinging around the student lounge. Then we get hit by a course called "Superchops," and it gets worse. Like being soldiers together, it's an experience that sticks with you.

G.I.T. has grown since those days. We had about 140 students, guitarists and bassist, in our class. Now, says Student Services Coordinator John Hathorn, "we've got a class starting the 22nd of September. We're expecting around 400 people. There are about 300-350 currently enrolled," with year-long classes overlapping by six months. "This month we'll graduate around 400 people, so the graduates will make room for the incoming students."

The school, which will celebrate its tenth anniversary with an open house November 13, is now called Musicians Institute, and it comprises G.I.T. (still its largest division), B.I.T.

(bass), and P.I.T. (percussion). K.I.T. (keyboards) didn't really work out, and has been suspended. But the school continues to expand into new curricula.

"K.I.T. was a piano school, and nobody was interested in that," says President and co-founder Pat Hicks. "We didn't aim it toward synthesizer strong enough. We will be adding a synthesizer keyboards school, as opposed to pure piano, probably about a year from now.

"As of March, '87," Hicks continues, "we will have two new schools. M.I.'s vocal school will be a six-month program of intense vocal training. Jeff Allen has written the curriculum. The other is an arranging and composing school. . . six months, very intense."

The regular M.I. year-long program will not be a prerequisite for either of the two new programs, dubbed "M.I. II." But, according to Hicks, a special preparatory program will be built into the G.I.T./B.I.T./K.I.T. curriculum for those students aiming at graduate work in composing and arranging.

Both new programs will be eligible for financial aid; Musicians Institute is not cheap.

"It's expensive, I don't care how you look at it," Hicks says. "You've got \$4,000 tuition. It'll probably go to \$4500 about a year from now. We're about 20-percent under the going rate. I think Dick Grove is \$5000. Berklee [School of Jazz, Boston] is \$5,000, both for nine-month programs. We're a full twelve-

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Instructor Danny Krieger discusses the fine points of an upcoming exam with a class of guitar students.

today, Frank Gambale was playing with Tom Brecklein and John Patatucci—these are the guys from Chick Corea's band, the hottest young players. And I got to go in there for ten minutes between classes, and get exposed to that, and then go play with the students. And I was inspired, so my playing level was up, and I got to transfer some of that energy from the concert to the students. And that happened a week earlier with the Scott Henderson concert. I'm still kind of like a rookie there. I'm not jaded at all."

How does Pat Hicks reflect on ten years of music education?

"I'm amazed at how everything worked here: the location, the quality of teachers, the idea of vocational training for musicians. Most important of all, I'm impressed with the students themselves. They're taking a big chance. You think about the little guy sitting back there in Minnesota: Saves up his money, sells his car, and comes out to Hollywood, to the unknown. That kind of person, who comes to this school, is very special. They're extraordinary people. They've got vision, and they've got belief in themselves. And I think that's really what makes this work. Because this is a building, and it's pieces of paper, and it's information. But it's also an environment. And an environment is people—these young kids with a dream, with a song in their heads that they want to somehow get out under their fingers. It makes this a special place, like no other."

It's still special to me, and if that ain't journalism—too bad.

Musicians Institute is located at 6757 Hollywood Boulevard, Hollywood, CA 90028. If you're thinking about going, don't just think about it. Do it. ■

to start the school. And what I'm telling her is that it's the vibe there that's so incredible. Berklee, for example, encourages a very competitive environment. You either make the cut or you wash out. G.I.T.'s not like that—G.I.T. says that the strong will help the weak, and there'll be mutual support for everyone."

Nonetheless, "Something happens when you're studying that I find a little detrimental. You start concentrating on all the things you can't do, rather than all the things you *can* do. Your self-confidence is at an all-time low when you're really learning.

"At G.I.T., I started to turn that around, because I became aware of it. But it hurt me in terms of my early contacts in L.A. 'Cause they were saying, 'You're great.' And I was saying, 'It's really great to be working with you guys. I'm surprised you're willing to hire me at all.' And that's not healthy for building a career in this town, where confidence is everything."

Orlove now plays in the house band at the Palomino, "a gig I set my sights on when I first got to town." He has been musical director for the Limelighters, touring with the Kingston Trio and the Association. He plays in a regular casuals band, "always the same guys." And he works "a few real good studio accounts.

"What I thought in this business was that you'd hear about auditions. And I know now that that's really not true. It's almost all recommendations. So you need to know those players who can recommend you. Unfortunately, the players who are most in the position to recommend you are other players on your instrument, and you rarely run into them and get a chance to impress them. Now, that's the thing I owe most to G.I.T. I hate to say it, because, educationally, it was a marvelous experience. G.I.T. got me working right away, got me meeting people. I think if I had come to Los Angeles just to break in cold, without G.I.T., I don't think I would have stayed. G.I.T. gave me a base, gave me a reason to stay here while I was checking things out.

"It's a trade-oriented school. The key to the G.I.T. experience is that you get out of it what you *want* to get out of it. They tell you that, and it's kind of hard to believe. They throw stuff at you. Steve Lynch *ignored* all that stuff. He sat there in that performance room and made all those weird sounds with two hands, and wrote a book about it, and now he's got a band [Autograph] that may be famous. And even if nothing happens with the band, he actually has a name now."

Ross Bolton came to G.I.T. with a substantial education in music theory, through seven years of studying piano.

"What G.I.T. did for me," he says now, "was actually what they professed to do in the catalog: [They] gave me... what it is to be a professional guitar player. G.I.T. gave me the real, over-the-edge skills."

Bolton has seen several years of student population come and go.

"Since we were there, MTV happened. And students now have a sense of image that they didn't have at all. When we were there, it was T-shirts and ponytails. Now it's spiked hair and bracelets and cool guitars. Their heroes are different people. Where you and I would sit around and have lunch and talk about how great our blues heroes were, the students now know who those guys were, but there's no first-hand experience of going to an Eric Clapton gig. These guys, their heroes are the Van Halens, the Yngwie Malmsteens. The most interesting thing now is that these guys are image-conscious. They want to be able to sing a little bit. When we were there, there were a lot of jazz guitars around. Now everybody has a Strat with a Floyd Rose on it."

[Not everybody goes along. John Hathorn and I opened the door to one basement performance room, and found an ensemble—including electric violin!—playing fusion. And on the blackboard, someone had chalked a circular traffic-sign strikeout symbol, with the word "Strat" in it.]

"They're not just closet guitar players," Bolton continues. "They're trying to become complete performers. And that's exciting. The performance classes, some of the performances in there are just outrageous. At graduation two years ago, a girl did a number with choreographed dance steps. In '79, if somebody had done that, we would have just howled. Our last graduation, a guy sang 'Sara Smile' at the keyboard—and he was a guitar student! I think it's great.

"What's great about the school," Bolton reflects, "is that it's innovative enough to change with the times; for God's sake, we've got computers and videos now. In a matter of months, if there's something that needs to be addressed, it can be addressed, by great students and great teachers.

"It's still exciting for me. I've been teaching a year now. You know, I'm a player, I do gigs. So teaching is half my life. The other half is going out and playing. Being a teacher at G.I.T., I get exposed to so much greatness. Like just

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RICHIE ZITO

Brooklyn Boy Becomes Big Money Maker



Janiss Garza

Zito says the Money project was "difficult" for him. "Eddie's got his own opinions about everything—he's a touchy guy."

by Kenny Kerner

I always get a kick out of talking to other people in the music industry who've moved out here from Brooklyn. I spent a good portion of my life walking up and down the sidewalks of Flatbush Avenue, stopping finally to take solace at the grey marble pillars that mark the entrance to Prospect Park. Brooklyn stays in your blood.

Richie Zito is from Bay Ridge. And he too made that 3000-mile trek to seek fame and fortune in a more temperate climate. Seems there are others who endured too many blistering New York winters.

Zito's introduction to the professional music business as we know it came about quite accidentally when one of his early bands (appropriately named Bay Ridge) got to cut a single for Atlantic Records. Now in those days (67 or thereabouts), Atlantic was just making the big switch from R&B label to major international record company via the signings of such acts as Led Zeppelin and Cream. So it wasn't all that unusual to walk into their studios and find Jerry Wexler, Tom Dowd, and Arif Mardin all at work on the same project. Incidentally, the Bay Ridge single bombed—but the experience did leave a lasting impression on young Zito.

There was no doubt at all that Richie Zito would eventually wind up in the music business, but for years he really couldn't put his finger on what it was he wanted to do. Zito spent many years as a studio guitarist (Neil

Sedaka, Donna Summer, Elton John, Leo Sayer) and as a guest performer with the touring version of the Elton John Band. But it wasn't until his meeting with Giorgio Moroder that he identified himself as a prospective record producer.

Thanks primarily to the tutelage of Moroder, who believed when nobody else did, producer Richie Zito is riding the crest of his most successful combo ever: Eddie Money's "Take Me Home Tonight" single and Can't Hold Back album—the former currently a Top Ten item.

For Zito, the climb to the top was a long, hard one. Toughened by a New Yorker's instinct for survival, he was able to scratch and claw for the opportunity to prove himself on many different musical levels. The challenge, the uncertainty, the disappointment all served to strengthen his character and keep the dream alive. And through it all, Zito never once lost his sense of humor: "I grew up in the Sixties, which was a very musical time," he reminisces. "The kids in my neighborhood all had muscles and tattoos, but after the incredible musical explosion, those very same kids all had muscles, tattoos, long hair, and guitars."

Currently an integral member of Giorgio Moroder's Music Team, Zito took the time to explain his approach, as well as giving his personal impressions of some of the prominent people he's worked with.

On the Art of Producing:

"Let's face it—we all have egos, and sometimes I do have to hold myself back. But it's the artist's record, it's not mine. I guess I'm really a frustrated artist myself. I love a good song and a good vocal performance, and I would love it even more if I could do it myself. But at least as a producer I can help to bring it out of somebody that's got it. Because I'm such a big fan of the acts that I produce, my ego doesn't come into play. It's their record and I'm like a musical lawyer, an interpreter. Hopefully, I'm there to help the artist say something to the rest of the world."

On His Manager, Michael Lippman:

"Me and [guitarist] Earl Slick were close buddies from the old neighborhood in New York. So when he toured with David Bowie for the 'Diamond Dogs' tour, he got me into the Universal Amphitheatre to see the show. I was really starstruck because Slick was the only one I knew from Brooklyn who actually was a rock star. After the performance he took me to Michael Lippman's house in the Hollywood Hills. Lippman was Bowie's attorney at that time. There was a white Porsche in the driveway and I was stammering. This was a real Hollywood party to me. Over the years, somehow, Michael and I kept running into each other all the time—since about 1973, in fact. When I played with Leo Sayer, Michael represented him. When I played with Elton John, Michael represented Elton's songwriting partner, Bernie Taupin. Michael Lippman always stood out in my memory very fondly. After the Motels album came out, I got the word that Michael was interested in talking with me about management. I didn't even know that he managed producers! We talk about all of the projects that I get involved with and I respect his decisions tremendously. If you're not going to listen to someone like that—a man with all of that experience—then why have him managing you?"

On Martha Davis:

"Martha is incredibly talented and is one of the very best singers in the world. When she connects, it's the real stuff. I was fortunate enough to do her last record and we'll be doing the next one together also. We've become

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◀ 24 Richie Zito

close friends and she is a very gifted songwriter. Martha is very easy to work with in the studio. Probably the best thing that I can say about her is that Martha Davis is a lady!"

On Giorgio Moroder:

"I had worked with Giorgio before, but kinda lost touch when I went out on the road with Elton John. It was about 1982 when I got back and finally started doing some things with him on a more-regular basis. At that time, he was doing reconstruction on a movie called *Metropolis*. The score just wasn't quite rock & roll enough. Fortunately for me, rock & roll equaled guitar, and guitar equaled Richie Zito in the eyes of Giorgio. At the same time we were doing *Metropolis*, he was offered *Flashdance*, so I wound up playing guitar on that too. All of these projects were so successful that it enabled him to later open up Oasis Recording Studios. I just knew that being around Oasis and Giorgio was going to lead me where I wanted to be. So I decided to turn down all of my other session work and work exclusively for Moroder. As more and more work came in, Giorgio allowed me to get my feet wet in lots of different areas.

"The turning point came when Giorgio spoke with Jeff Aldridge at Chrysalis about Toni Basil. Giorgio actually recommended me to Jeff as the producer for Toni's next album. Now this was an artist who not only had a major record deal but was also coming off of a million-selling single. So Toni Basil was my first-ever solo production—directly as a result of Giorgio Moroder.

"It was also Giorgio's idea to include me in his Music Team concept. Giorgio came up with the idea of putting together Keith Forsey, Tom Whitlock, Harold Faltermeyer, me, and himself as a team of in-house creative people. So now, when a project comes in, we, the Music Team, can write it, play it, produce it, record it, and score it—all in-house. It's an opportunity for someone to get everything done in one place."

On Elton John:

"Elton was real accessible. Despite any kind of pressures that a person of that stature may have... when you're inside that glass booth, he's playing and singing on his instrument, and I'm playing on mine. We're communicating, and that's what transcends all else. It was great fun recording with him."

On the Making of Eddie Money's "Take Me Home Tonight":

"Eddie Money's record was a very difficult one for me to make and that's why I'm so happy it's doing well. Eddie's a strong-willed fellow who knows what he wants. He's got his own opinions about *everything*—he's a touchy guy. If you've got something you want to get done on his record, you better be able to defend it. There's no kidding around here.

"The song 'Take Me Home Tonight' came to both me and [Columbia A&R man] Michael Dilbeck simultaneously. When it came to potential songs to record, both Michael and I loved this one. We thought that all we had to do was sell Eddie on it. The only problem was that there was this one line in the

song—just like Roni sang—that I could never understand. In the original demo, there was a male singer who sang that line and the 'Be my little baby' line. I listened to the song 20 or 30 times and I *still* couldn't make out that line. So when we finally decided to cut it, I got a copy of the original lyrics and saw what the words were. Bingo!

"Now it's no secret that Eddie didn't want to do the song. When we were in the studio and it came time to sing the 'Be my baby' part, Eddie pointed to some girl in the studio and told her to go in and sing it. As it turned out, it sounded good with a girl's voice so we kept that idea. Then, it all finally clicked. The 'Be my baby' words, the reference to Roni singing, the girl's voice... it all fell into place.

"I immediately began a search to try and find Roni Spector, to see if she would do the record with Eddie. It was tough to find her and tough to structure a situation that would be comfortable for her and not make her feel like we wanted to exploit her. She also had a manager—so they wanted to be sure that Roni's interests were protected too.

"It was Eddie who finally told me that we had to get her *regardless* of the expense. I called her husband/manager and explained the situation to him, and he agreed that it would help all of the artists that participated. Roni came down to the studio, put the headphones on, and started to sing her part. Eddie and I shit. We were all New York kids and she was *the* voice of the Fifties and Sixties. Those few hours that we spent with Roni Spector were probably the most satisfying hours we spent on the entire album." ■



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FIELD TEST

The MIDI-Blender

by Barry Rudolph

J.L. Cooper Electronics of West L.A. is now offering for sale a device which was previously only available on a custom order for a privileged few. The MIDI-Blender is indeed a handy box for anyone expanding their collection of MIDI-controlled musical instruments.

The MIDI-Blender is a two-input, one-output MIDI-merging (or mixer) box with many user-programmable features. An interface/buffer, the Blender is not only capable of merging two MIDI signals, it can also act as a MIDI filter to selectively delete specific MIDI commands from either or both of the two MIDI inputs.

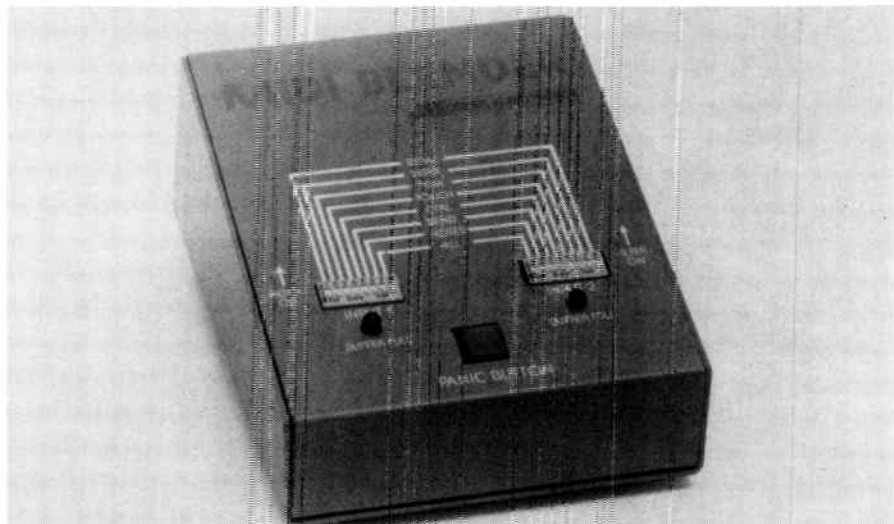
As pictured above, the unit has a separate eight-position DIP (Dual In-line Position) for each of the two MIDI inputs. By switching a particular switch position to On or Filter On, that specific MIDI command is filtered out or prevented from going to the MIDI output jack. Any combination of switch positions can be configured to accommodate your custom MIDI configuration or requirement.

In addition, a pair of LED's indicates that the input buffer has filled, which means that the data from the two MIDI sources add up to more than MIDI is designed to handle (about a thousand commands per second). This is, however, a rarity in actual use and can be easily handled by deleting or filtering a MIDI command that is not needed.

Eight MIDI commands are available for filtering: Note Commands, Pitch Commands, Controller Commands (such as Mod Wheel), Program Change, After Touch, Real Time (clocking information), System Exclusive, and All MIDI Data.

The third feature of the MIDI-Blender is the MIDI Panic Button™, a real lifesaver, especially in live-performance situations. The Panic Button rescues the musician from the annoying "stuck notes" that frequently occur in MIDI-controlled music systems. To take care of the stuck note or notes, the Blender will send a series of All Notes Off commands to the MIDI-out jack as long as the Panic Button is held down. To back this up, the unit will then send individual Note Off commands starting at the lowest note of the keyboard and working upscale and then through successive MIDI channels all the way to MIDI channel 16, if necessary.

Generally, a stuck note would stop in about 1/50th of a second on most synths (excluding the DX-7, which does not recognize All Notes Off



commands), but could take longer, to a worst-case example of a couple of seconds if the note was on channel 16 and required an individual Note Off command.

Okay, we know what the MIDI-Blender is and what its capabilities are—but when and how do we use it and why should it be necessary when you're already MIDI-interfacing two or more synths without it?

Here are some applications for the MIDI-Blender:

(1) Two musicians could play simultaneously on separate keyboards into a sequencer (MIDI-event recorder) or synth.

(2) All pitch-bending information could be filtered out and a new pitch-bending performance could be added later.

(3) Both real time clock data and keyboard data could be mixed over the same MIDI cable to your sequencer. If a sequence is being inputted by a keyboard player and the sequencer is going to sync to SMPTE, then the performance data is usually separate from the real time data. The Blender would allow the same MIDI cable to carry both data signals.

(4) It can prevent changes from reaching a certain synth in your system. When the player desires to change the sound of only one of the MIDI keyboards in the system, the Blender allows him to transmit patch dump to that synth only, and not affect the other synths. When loading sounds into a DX-7, it's nice not to have to worry what a Casio CZ-101 is going to do with the patch-dump information. Conversely, the musician may want to merge the patch-dump data from a computer with his keyboard data on

the way to the rack synth.

(5) For the live performer, the Blender would relieve the artist from remembering to throw a switch when going from a fixed keyboard to the portable keyboard controller. This means you don't have to search around for that lost, hanging MIDI cable you pulled two songs ago.

In short, the MIDI-Blender offers a way to combine MIDI signals to make the MIDI interfacing more efficient and easier to route. The manual that comes with the Blender is clear and concise, explaining the different uses for the device and giving examples of various hook-ups. There are a few cautionary notes concerning switching any of the switches on while MIDI data is flowing, but this is normal, since any interruption in MIDI data can result in weird occurrences from any and all synths in a system.

For more complex MIDI configurations, J.L. Cooper also makes the MSB (MIDI Switcher Blender) Plus. The MSB is an eight-input, eight-output switcher with programmable filtering and the Panic Button. The same eight MIDI commands are available for filtering and the unit will store in memory 64 different MIDI switch, routing, and filtering configurations. With eight inputs and eight outputs, the MSB should be able to handle just about any MIDI job. The MSB Plus sells for \$499.95 suggested retail, while the MIDI Blender is available for \$199.95 at any music store around town. J.L. Cooper also maintains an 8 a.m.–5 p.m. phone for anyone with questions about any of the company's products and services. The number is (213) 473-8771. ■

If you have, or hear about, something new, write to me: Barry Rudolph, c/o Music Connection.

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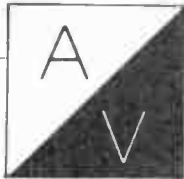


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by Billy Cioffi

AUDIO UPDATE

24 Tracks & Up

Total Access Recording: Operation Entertainment act Castle Bravo were in recently with Brian Leshon and Brent Williams co-producing. Leshon also handling engineering duties; Mike Lardi assisting.

The Complex: Greg Ladanyi (engineer) mixing and tracking for ETC (formerly Logic); Duane Seykora assists. Ladanyi has also been transferring a Jackson Browne album to CD. . . . Chop Television Network shot a Pat Boone-hosted TV special for cable.

Cherokee: Bruce Willis is cutting his first album for Motown Records. The Moonlighter is getting some assistance from some heavy hitters in the studio. The Temptations stopped by to cut some background vocals on Willis' remake of "Under the Boardwalk." Earlier this month, the Pointer Sisters helped Bruce out, adding their considerable chops to the Staples Singers' "Respect Yourself." The sessions are being produced by Robert Kraft and engineered by John Vigran. . . . Robert Palmer recorded two songs at Cherokee for the soundtrack of *The Color of Money*. Palmer produced himself on the oldie "My Baby's in Love With Another Guy" and his "Let Yourself in for It." The LP's on MCA. . . . Columbia Records artist Kenny Loggins just wrapped his new single "Jenny" with Bernard Edwards producing. Edwards is also in cutting British group Hollywood Beyond. Josh Abbey and Scott Church are engineering.

Valley Center: One of the best rehearsal studios in the Valley has just opened a 24-track recording studio. One of the first projects to work in the facility is that awesome mother-daughter team T&A. Also recording have been rock group Black Jade, Steve Padgett (doing

overdubs on his own tunes), and former Captain Beyond members Larry Reinhardt and Willie Dee, working on a joint project. Additionally, Trini Lopez is mixing tracks with engineer Dave Jenkins. Con-

HQ1: Trekkies, this is apparently your year, what with the new *Star Trek IV* film (see photo) and the updated TV series in pre-production. Now comes the word that Nichelle "Commander Uhura" Nichols has compiled an album's worth of material that includes a vocal performance of the "Star Trek Theme." Word is, the cassette and album will be available (wherever Federation goods are sold) in time for Christmas. . . . Michael Angelo has just cut some new tracks in the room. The two-fisted axe-bidextrous rocker was featured at the L.A. Guitar Show. . . . Empire Films used the room recently to record the soundtrack for *Dolls*. Jonathan Pearthree was at the helm. . . . Pacino Enterprises in with LaToya Jackson and Jed (just Jed) cutting a remake of Pacific Gas & Electric's "Are You Ready?" for Japan's RVC Records.

Encore: Andrew Cymone is in tracking his forthcoming CBS LP with Tavi Mote and Elmer Flores engineering. . . . Pretty Vain are mixing their new album for Kallistra Records. Chuck Gentry is producing and Jack Rubin is engineering, with Elmer Flores assisting. . . . Mike Rochelle is producing Kopper with engineer Marc DeSisto behind the board, assisted by Adrian Trujillo.

Mama Jo's: MCA Records artist Jody Watley (formerly of Shalamar) was finishing vocals and mixing a new single with the rich and famous George Michael. The single was produced by Andre Cymone and engineered by Erik Zobler. . . . Michael Mann(!) completed an edit on a Bryan Ferry cut on the new *Miami Vice* soundtrack. . . . Producer Dennis Lambert recorded and mixed an upcoming EMI single on Ziggy Marley's new album with Paul Erickson at the controls and Steven Ford assisting. . . . Producer/engineer Peter Coleman remixed a single on Face to Face. . . . CBS Records artist Wayne Shorter did sax overdubs with engineer K2.

VIDEO UPDATE

STOP MAKING NO SENSE: David Byrne's film *True Stories* has been the subject of much discussion. I recently watched KNBC-TV's David Sheehan lay into the film. I have no problem with a critic disliking a film and saying so—that's his gig. But I do have a problem when a reviewer—like Mr. Sheehan in this case—shows that he knows *nothing* about the subject. Sheehan began his review (if you could call it that) with a swipe at *Time* magazine for putting David Byrne on the cover. He then proceeded to rip the movie *and* the Talking Heads *and* their videos *and* their music *and* David Byrne to shreds. Who is this guy? Why is David Sheehan reviewing this movie when he obviously knows nothing about music or the popular culture? Sheehan didn't even *try* to address himself to the meaning or validity of the film or to the notion of an artist from one medium making a statement in another. He basically dismissed the film in the same way a Sixties critic would've dismissed a beach party movie. This smugly irresponsible attitude is yet more evidence of the mass media's ignorance of pop music and what it means to society. That Sheehan is an intellectual lightweight is no secret. After a disastrous attempt at producing, he returned to his old job as a media critic just when we thought we were rid of the smug whitebread airhead. A few weeks ago I watched him interview the Temptations and all he could think of to ask was, "Where have you guys been for ten years?"

I thought the Temps handed the insulting tone of Master Dave's condescending question with admirable patience. The point is, guys like him who act like they don't give a shit about this stuff shouldn't be doing interviews and reviews on pop-related subjects. The *Today Show*, for example, does an admirable job of reporting on this generation's music. Nearly every morning there is some relatively serious dialogue going on regarding popular music and some of the better one-on-one interviews, in terms of music, that you'll see on the tube. It isn't *Entertainment Tonight*, where everything is just one big plug for someone's current "product." I don't mean to say that Rona Elliot, who conducts the bulk of *Today's* interviewing, is that great, but at least she's obviously sincere and interested.

SAME OL' SAME OL' DEPT.: *Billboard* magazine announced the nominees for its Eighth Annual Video Music Awards, to be held at the Sheraton-Premier Hotel on November 20-22. The ceremony will be the finale of the magazine's annual Video Music Conference. The nominees for best overall video are the Stones' "Harlem Shuffle," Mick Jagger's "Hard Women," the Moody Blues' "Your Wildest Dreams," Springsteen's "My Hometown," and Bon Jovi's "You Give Love a Bad Name." Hmmmm. . . Isn't it great the way video is continuing to break new and unusual acts by bringing this bunch of unknown acts into the public eye. . . ZZZZZZZZZZZZZ!



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Janiss Garza



Janiss Garza



R.E.M.'s Stipe (top) avoids eye contact, while Motorhead's Lemmy savors the sweet smell of success.

R.E.M.

Universal Amphitheatre
Universal City

I don't know. I think something's a little amiss here. I mean, this band is supposed to be great, right? Leaders of their generation, inspirations to thousands of garage bands everywhere, the hippest damn band in America. And I've seen them before, but always I walk out a little muddled and unsatisfied, wondering deep down where the beef was—or did I just miss something?

I happened to catch them in New Orleans about a month ago, kinda 'cause I happened to be there and they happened to be there too. So I mixed in with a bunch of drunk Tulane University types and a few local in-sters and the place was whooping and hollering and guitarist Peter Buck kept getting smothered by beautiful coeds while he was playing and the band kept bantering with us in the crowd and Michael Stipe danced and shouted himself into a frenzy, kicked the mic stand over, and that was the end of the show. How wild, I thought. Maybe this is it. Maybe you gotta see them in their element—in the South—to really get the full effect.

By comparison, their L.A. show seemed much stiffer. The crowd

was subdued, not nearly as supportive, and probably expecting more. Nothing really significant happened, almost as if they couldn't get out of first gear.

The sound may have had something to do with it—it was atrocious. Buck's guitar—the most dominant noise by far—was shrill and piercing. It was only in the quieter sections, like on the acoustic "Swan Swan H" or the stark ballad reworking of "So, Central Rain," that you could really feel a part of the goings-on. These were by far the most memorable moments of the show—and they hinted at the power this band could have with a more professional presentation.

The covers were interesting, though—a bluesy number probably called "This Is Going Out to the One I Love" and a weird tune about "Something Strange Going on Tonight" (I knew they were covers because I could understand the words). But the rest of their repertoire—even the best of it, like "Harborcoat," "Fall on Me," "Radio Free Europe," and "Pretty Persuasion"—seemed to fall noisily flat.

Stipe was enigmatic as usual, always somewhat entertaining but never fully engrossing because he never meets you head-on. He still doesn't enunciate enough for my tastes, and he still doesn't make eye

contact enough to reach into the eyes of those watching him.

But this is all part of their approach, I know—it's intentional. Okay, but eventually it's gonna get dull. They're gonna have to open up sooner or later, because they'll lose their hipness sooner or later, and then all this may start to look silly.

—John Bitzer

Richard Thompson

The Palace
Hollywood

To hail Richard Thompson as a master of modern folk-rock is to do him a disservice; he trashed boundaries and limitations years ago, creating the undefinable. Call it adult rock, meaning not some easy-listening wallpaper, but songs with battle scars, the weary pulling themselves up again for another go, strung by high-wire tension. With his five-member band, Thompson again defied conventions at the Palace, his sharp-tongued lyrical wit, often otherworldly melodic gifts, and searing guitar acrobatics out for the evening.

Thompson has written some of the most brooding songs imaginable, full of raging bitterness and melancholy. Even when the rhythms are full-sprung, there are minor keys and tones of discord. He set the pace with the angrily liberating "Man in Need" from *Shoot Out the Lights*, recorded in 1982 with his ex-wife Linda (the album of that year and one of the decade's finest). Other songs from that album remain among the most affecting numbers in his set, especially "Wall of Death," the ultimate guitar-chiming ride, and the title song, climaxing in jagged leads.

Much of Thompson's material does still touch on British folk elements—how many rockabilly-esque tunes take to the shire with an accordian coda, as does "Valerie" (from his new fine album *Daring Adventures*)? Accordionist John Kirkpatrick (a longtime crony from Thompson's Fairport Convention days) went on dazzling runs and full squeezes.

Thompson's guitar galloped as well in numbers like the pyrestoking "Fire in the Engine Room" and the manic "Tear Stained Letter." There were solo spotlight turns by Kirkpatrick, second guitarist/singer Cleve Gregson (once of the underrated Brit band Any Trouble), and singer Christine Collister, which weren't breaks as much as complements to the pacing. Collister's ballad was show-stopping. As Thompson's musical protege of sorts, her solo record's one to look forward to, her sigh-and-ache phrasing so close to Linda Thompson at times it's scary.

Introducing the darkest songs with low-key glee, Thompson's dry humor was in top form. While it would've been nice to hear a chest-ripper ballad like "How I Wanted To" instead of, say, the intangible "Ghosts in the Wind," the inclusion

of "Calvary Cross" (from 1973's *I Want to See the Bright Lights Tonight*) early on in the set was a surprise. So was his final encore. Telling the audience of devotees they'd have to clear out for the Palace dancing dandies, he said he was only allowed one more song. Alone, on acoustic guitar, he played "End of the Rainbow" (also from *Bright Lights*). In this rarely performed lullaby of despair, the singer tells a child nothing's there. The song, ringing true, made the predictable, antilife dance beats that followed seem all the more hateful.

—Darryl Morden

Motorhead

Megadeth

Cro-Mags

Santa Monica Civic
Santa Monica

I have made a startling discovery. Motorhead are now playing so loudly, so strongly, and with such an accent on certain high frequencies, that their music can now cause involuntary bowel movements in humans. This became apparent a few moments into their set, when both myself and my friend turned to each other, repulsed by the sudden pungent odor, exclaiming simultaneously, "Did YOU do that?!" Though it was not us (apparently our digestive tracks are more metal-resistant), we nonetheless experienced this "airing of opinions" repeatedly during Lemmy and company's show.

It would appear that Motorhead are finally a big-time band. Hell, it only took ten years! They had a huge Motorhead with glowing orange eyes as a backdrop, and a truly "overkill" light show. Musically, the band was tighter and more powerful than ever, and this was the fifth time I'd seen them. They played a long set full of the expected faves—"Ace of Spades," "Stay Clean," "Overkill," and "Deaf Forever"—along with all the other songs we've grown to love over the years.

Capitol speed-metal hopefuls Megadeth, promoting their mostly excellent *Peace Sells* LP, were an across-the-boards disappointment. Hey, fellas—standing still and halfheartedly bobbing your heads does not constitute a rock show, fer crissakes. Their music, dense and fairly complex on disc, came off rather empty and one-dimensional live. Metallica they ain't.

Opening act Cro-Mags, it turns out, aren't afraid to work up a bit of a sweat and shake some action. This speed-core unit from somewhere back East not only plays fast-fast, but they can churn up some Sabbath sludge, too. They can also write real metal songs, so keep your eye on this energetic fivesome, because they're one of the best and powerful new metal-based bands to come along in a while.

—Screamin' Lord Duff

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Pretenders Get Close Sire

You can't count on a lot of output from the Pretenders—bandmembers are always dying or getting fired, and Chrissie Hynde is as interested in making babies as she is in making albums. What you can count on are absolutely believable songs and performances from Hynde, who has few rivals, past or present, among female rock & rollers (and I'm not fully committed to the adjective "female" in that sentence).

On this, the fourth Pretenders album, Hynde shares the spotlight with gifted guitarist Robbie Macintosh (who forms as effective a partnership with Chrissie as did the late James Honeyman-Scott). The pair recorded with various musicians before settling on a rhythm section made up of former Haircut 100 drummer Blair Cunningham and bassist T.M. Stevens; keyboardist Bernie Worrell, a member of the expanded Talking Heads lineup, appears on six of the eleven tracks, one more than Cunningham/Stevens. The production chores pass from the capable Chris Thomas to the flashier team of Bob Clearmountain and Jimmy Iovine, whose volcanic snares and panoramic soundscapes will be familiar to Simple Minds listeners. While *Get Close* is a bold, handsome recording, the co-producers lose a bit of the intimacy Thomas provided in the past; the artificial crowd noise on the otherwise wonderful "My Baby" is particularly annoying and disruptive. (I wish there was a kit that would enable you to remove sonic junk from records.) Intimacy is an important aspect of the album: only three songs are rockers, and they're the least compelling things on the album.

The primary concern of *Get Close* is love fulfilled, and its heart-beat is provided by "Don't Get Me Wrong," as economical, lovely, and resonant in its own way as 1980's "Brass in Pocket." The track's turboglide tempo, buoyant guitar punctuation, and spot-on solo section dramatically italicize lines like these: "Don't get me wrong / If I come and go like fashion / I might

be great tomorrow / But hopeless yesterday. . . ." The heart of the album is located here and in "Tradition of Love," "I Remember You," "My Baby," "When I Change My Life," and Carlos Alomar's "Light of the Moon." Another outside song, Meg Keene's "Hymn to Her," a resonant expression of the mother/daughter bond, adds substance and depth to the nurturing feel of *Get Close*. And "Chill Factor," which examines the permanent implications of ill-considered unions ("She wants to be a good mother / So she'll do the best she can / But what about the other / What about the man? . . ."), provides perspective on the downside of romance. The song comes off as an extension of the Delphonic's "It's a Thin Line Between Love and Hate," which Hynde touchingly inhabited on *Learning to Crawl*.

Through it all, Chrissie sounds at peace with herself, perhaps for the first time, as she lies down in the bed she's made. Hope, contentment, responsibility, and traditional values are Hynde's present concerns, and she expresses them as forthrightly as she once expressed her anger, longing, and sense of loss. Her incisive songs and tremulous singing remain indelibly brave and honest. As long as Chrissie Hynde is around, we'll have something to rely on and someone to believe in.

—Bud Scoppa



Love & Rockets Express Big Time

"Roll up, roll up for the mystery tour. . . ."—Beatles, 1967

"All aboard the Express Kundalini. . . ."—Love & Rockets, 1986

Where should we begin? First, I apologize for the pretentious rock-crit intro; no, Love & Rockets aren't trying to be the Beatles and, no, they're not trying to relive the Sixties. But they *have* created a most marvelous sonic journey which takes us to all sorts of trippy places, and, not unlike some similar trips of two decades ago, this music sounds like the work of young men who have just discovered the joys of chemically induced hallucinations and a variety of spiritual festivities. This is state-of-the-art psychedelia, very *right-now*, with nothing regressive about it.

"Are you in search of somewhere or something that rings true? / Well it could be closer than you

think." The search begins with "It Could Be Sunshine," in which the band establishes a psyched-out whirlwind of electric and acoustic percussion, feedback, and other guitar noise and assorted electronic squeals. Literal symphonies of noises are dropped into spots which other bands would've filled with guitar solos. Next, it's all about the "Kundalini Express," a five-and-a-half-minute voyage through this year's most singularly original and exciting single. That opiated buzz-saw of an instant riff nails me every damn time I hear it, and I've yet to tire of it after easily 100 listenings. Daniel Ash does throw some guitar heroics into the coda and fade of this one. Things soften a bit for the first of two very different versions of "All in My Mind," the second of which could've been pulled straight from *UmmaGumma* had it not been given such a contemporary—or rather, forward-looking—production treatment. This record sizzles the sonics from start to finish; hats off to co-producer John A. Rivers, who—with the band—has concocted a treat for sore ears.

The express cruises Sunset and takes a right up into the Hollywood Hills for "Life in Laralay," accelerating in a comfortable "Drive My Car" progression. The brakes jam on the LP's lone cover, the Temps' "Ball of Confusion," which—although it doesn't fit the album (and wasn't included on the original English version)—saves you four bucks and an extra trip to the record store to get the import twelve-inch.

"Alcohol is your yoga, baby." Huh? Well, it wouldn't be fitting if too much of it made sense, and this line pops up profoundly in the middle of "Yin and Yang the Flower Pot Man," which is as musically fast & furious as these proceedings get.

I keep finding more and more little things on this record with each listening. It's a fun record, a smart record, a well-made record, and it takes you on a journey while you listen. What more could you want?

—Screamin' Lord Duff



Chicago Chicago 18 Full Moon/Warner Bros.

Chicago's first album without bassist Peter Cetera has enabled the remaining members to expand their vocal and musical abilities, to

create an early-days C.T.A. ambience and combine it with modern electronics. The result: an aggressive and sometimes overwhelming album. David Foster's distinct and slick production is more than evident, as are the trademark horns and classic ballads, but there are some problems with heavy orchestrations and lyrics.

Unlike their earlier albums, where the lyrics were so controversial and diverse, their words of late have been on the romantic side. With a few exceptions, they are still in a romantic bag, but *Chicago 18* does offer more imaginative lyrics, containing deeper and richer meanings, than *Chicago 17*. "Over and Over," written by keyboardist Robert Lamm, James Newton Howard, and Toto's Steve Lukather, is a standout, with its astute images of life going in circles. The song is backed by tight and powerful orchestrations and harmonious vocal arrangements to make it a stimulating popster. Lamm's other new original composition is the poignant ballad "Forever." While Lamm's romantic tales have never been among Chicago's more notable hits, they have always been an integral part of the albums, and this one is no exception; Lamm's emotional vocals create an intense and touching mood to support the passionate lyrics.

The biggest dose of Chicago nostalgia is in "Free Flight," a peppy instrumental inserted between two tunes. The short brass piece leaves the listener longing for some of those spaced-out instrumental solos of Chicago's early days.

But the band is clearly not stuck in the past, as "It's Alright" demonstrates. Without the familiar horn punches, the pop/rocker sounds more like a Tubes song, with a fiery beat and an exciting guitar solo to match Bill Champlin's soulful voice. And the ballads "Will You Still Love Me" and "If She Would Have Been Faithful" should keep the band's latter-day fans happy. Both have Foster's characteristically solid arrangements, gradual musical build-ups, and palpitating bridges to drive along the moving melodies. The rest of the ballads, unfortunately, contain an overabundance of musical surprises and twists, undercutting their emotional payoffs.

Another tune damaged by harsh arrangements and musical clutter is the band's slowed-down remake of the rocker "25 or 6 to 4." The classic tune, once supported and complemented by horns, is now *smothered* with them and bombarded by drum machines, all of which sabotages the easy flow the guitar licks gave the original.

Nevertheless, *Chicago* has expanded artistically on this album while successfully recapturing the old camaraderie. Old fans should find this an unexpected treat; new ones will be introduced to the spirit of vintage Chicago. Either way, *18* is one of the most entertaining LPs the band has concocted in years.

—Sue Gold



Iron Maiden Somewhere in Time Capitol

Iron Maiden, huh? Sounds like something you'd find in a torture chamber. But the name only begins to tell the story. These guys kick ass with the best of 'em. Maiden just came out with their long-awaited Capitol LP, *Somewhere in Time*, and yes, long-time Maiden mascot Eddie is back too.

The album opens with a circling electric guitar riff—constant and hypnotic—and then, without warning, blasts into the title track in traditional Maiden style. What makes this sequence particularly enjoyable is the guitar interplay of Dave Murray and Adrian Smith. These two axe-wielders really know how to play off of each other—you just can't lose with a team like this. The Murray-Smith guitar virtuosity is further evidenced in such tunes as "Wasted Years," "Sea of Madness," and "Heaven Can Wait."

The one disappointing aspect of this album is the fact that every one of the songs is treated and played in exactly the same way. There's really no distinction between one track and the next—and that sort of lumps everything together. For a heavy metal act, Maiden spends lots of time working on their lyrics; but perhaps that time would be better spent developing some new musical ideas to try and give each song some distinction. What do you think?

Somewhere in Time has already found its way into the upper reaches of the charts, and deservedly so. The band, currently in Europe, begins an extended American tour in early 1987. This new LP will make for a nice platinum present come the holidays.

—Demian

Frankie Valli & the Four Seasons Greatest Hits—Live Priority

On July 12 and 13, 1980, three years after leaving them, Frankie Valli rejoined the Four Seasons for good, marking the occasion with two spectacular shows in their native New Jersey. This double set captures the excitement of those shows and demonstrates the rare three-and-a-half octave vocal talent of Valli, one of the greatest pop singers of our time. Doing full-length versions of their Seventies

solo and group hits (including "Swearin' to God," "Who Loves You," "My Eyes Adored You," "Grease," and the overlooked "Fallen Angel"), and the classic "Can't Take My Eyes Off You," they recharge the audience with three four-song medleys of their Sixties classics.

Produced by mainstay writer/producer Bob Gaudio (the stage-shy ex-Season even sits in with the group for a few numbers, for the first and last time in nine years) and veteran Seasons arranger Charlie Calello, the group gives tight performances, sticking true to the original musical and vocal arrangements. Valli gives refreshing readings of two of my Four Seasons favorites, "Save It for Me" and "Opus 17 (Don't You Worry 'Bout Me)," which segues into a tender, moving, letter-perfect version of "I've Got You Under My Skin." Too bad the invigorating "C'mon Marianne" was left out, but out of the 39 top-40 hits Valli and the Seasons have chalked up between them, they did their best to perform 21 of them, so I can't complain! And of course, they drove the crowd nuts with a smashing encore of "Sherry" and their other '62-'63 hits.

At this point in time, until 1983, Valli was surrounded by the most potent Four Seasons lineup yet, with three able lead singers: Gerry "Oh What a Night" Polci, Don Ciccone (ex-Critters lead singer on "Mr. Dieingly Sad") and Jerry Corbetta (of Sugarloaf "Green-Eyed Lady" and "Don't Call Us, We'll Call You" fame). But they were unable to capitalize on it, with no further recordings until 1985's misguided hi-tech disappointment, *Streetfighter*. By then, only Corbetta remained, and his vocal talents were buried in the thin falsetto backgrounds. "Spend the Night in Love," their last hit single together, and "December, 1963 (Oh What a Night)," both included here, demonstrate the exciting possibilities inherent in three lead singers interweaving lead vocals.

At any rate, although purists will inevitably prefer the definitive studio versions, this album gives one of the best overviews of the incredibly illustrious and diverse career of Frankie Valli & the Four Seasons. It was overlooked when first released on Warner Bros. six years ago—don't let it pass you by this time! It's bound to bring a smile to your face.

—Guy Aoki

Ear Wax

Dancing Hoods: *12 Jealous Roses* (Relativity)—This one's been out since the beginning of the year, but I only picked up on it a couple of months back (thanks again, Gilmore!). Classic tough and tender tracks from this Long Island foursome. They're pissed off on "Pleasure" and "Impossible Years," while that pop ache is captured in "Build a House," "Watching You Sleep," and the universal "Girl Problems":

Real East Coast heart-on-a-leather-sleeve stuff. And Steve Berlin's producing the follow-up as we speak. Yeah!

Southside Johnny & the Jukes: *At Least We Got Shoes* (Atlantic)—A summer holdover that's working better as the leaves change. With guitarist Bobby Bandiera (from Jersey's Cats on a Smooth Surface) replacing Billy Rush's second-rate Stevenisms, Johnny gets back on track in the group's best since *Hearts of Stone*, their lost classic of '78. "(True Love Is) Hard to Find" sets the revitalized tone, horns blasting out front. The coulda-been hit, a cover of "Walk Away Renee," is beautifully bittersweet. So Take It Inside When You Dance, This Time It's For Real. Again.

Johnny Winter: *Third Degree*; *Li'l Ed & the Blue Imperials* (Alligator)—Actually not wax, but an advance cassette, three cuts a side, previewing two new LPs. And they burn! Especially o' Johnny Winter. The idea that bluesmen, like jazz players, get better as they get older smolders as a truth. With days of guitar-hero expectations behind him, Winter plays it limber & loud, with lots of sweat. On the other side, Li'l Ed and crew boogie up a storm, like J.L. Hooker's chillun takin' over, spreadin' out. Betcha both albums will be killdozers!

—Darryl Morden

Don't Derail My Train of Thought...

Here's a tape I made with no real concept or thread or theme. I started off in sort of a dreamy mood, and went from there, aimlessly. It never got very heavy or rocky, but things did go through a variety of moods. The end result is pleasing to me.

Side One

Siouxie & the Banshees: "Lullaby" (B-side of "Candyman")

Paris Opera Comique Orchestra: Flower Duet from "Lamke" (in another version, this piece was featured in the film *The Hunger*)

Cocteau Twins: "Sugar Hiccups"

Madonna: "Papa Don't Preach"

Ciccone Youth: "Into the Groovy"

Butthole Surfers: "Moving to Florida"

Moby Grape: "Murder in My Heart for the Judge"

Love & Rockets: "Seventh Dream of Teenage Heaven" (import)

Rolling Stones: "(Walkin' Thru the Sleepy City)" (from the *Metamorphosis* Allen Klein buy-out LP)

Side Two:

Iggy Pop: "Cry for Love"

Dagmar Krause: "Surrabye Johnny" (the latest Bertold Brecht outing)

Moev: "Photos"

Beatles: "I Want You (She's So Heavy)"

Jeff Beck: "People Get Ready"

Stanley Jordan: "Eleanor Rigby"

Big Brother & the Holding Company: "Summertime"

—S.L. Duff

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Reviews

Clubs

HOW TO GET REVIEWED IN THIS SECTION

If you'd like your act reviewed in these pages, DON'T CALL. Just send us the following information at least two weeks prior to the date of your show: (1) Name of band or artist. (2) Name and address of venue where you will be performing. (3) Date and set time of performance. (4) A simple, one-sentence description of what the artist does musically, which helps us. (We don't want to send a heavy metal critic down to review a bebop trio.) If you like, you can include a bio, photo, and a tape. This is not mandatory, but it can help, and we do actually listen to all the tapes. (5) This is the most important one. Please include a contact person and a phone number where you can be reached. The critic assigned to review the artist will call the contact person to make final arrangements, including guest list, details on the musicians for the review, set list, and the like.

All submissions are put on a master calendar—they honestly are. All submissions are honestly, truly run by our roving reporters, who, in conjunction with the club editor, select the acts to be reviewed each issue. Remember, we can't possibly do everyone, but for the record, we review about 168 unsigned, upcoming artists per year. However, if you've requested a review and we can't cover the performance, don't give up. Each additional time you request coverage makes you a higher priority. We'll get to you soon enough—provided the group doesn't break up in a month. —S.L.D.

Fade to Gray

AntiClub
Hollywood

- **The Players:** Troy Allen, clarinet, sax, guitar, lead vocals; Mark Allen, bass, vocals; J.T. Steiney, drums; Larry Czarniecki, guitar, vocals.
- **Material:** In the set of Fade to Gray, rock, jazz, country, and



Fade to Gray: The unsettling faces that add to the performance.

ethnic influences combine in quirky, herky-jerky patterns. While this type of music is not anything that Zappa could not do, it is the element of commerciality that puts this material in a league of its own. Songs like "Watch Those Cameras Roll," "Radio Play," and "How You Gonna Die?" exhibit hooks that are satisfying without being cloying or self-conscious. This is the first time in ages that I have not needed a set list to tell what the songs were titled. Another aspect of the material that is particularly noteworthy is the band's attention to orchestration. Instruments drop in to build power and drop out again to allow shading in equal proportions. This is one of the few "art" bands that successfully creates artistic pop.

□ **Musicianship:** How lucky for these guys that David Lee Roth never heard of Fade to Gray; otherwise, he might have tried to steal guitarist Czarniecki for his new supergroup. Czarniecki plays rings around Steve Vai—or anybody else, for that matter. Here is a man totally in charge of his guitar synth—just the right balance between chops and technology. Steiney is a solid, tight, and extremely creative drummer, while bassist Allen is powerful and clean. This must be rhythm-section heaven. As for leader Troy Allen, there is *nothing* this man cannot do well. He is equally adept at sax, guitar, and those welcome and surprising clarinet solos. His is the type of voice usually heard in R&B bands—not necessarily gruff, just commanding.

□ **Performance:** When the band first assembled onstage, I scrawled in my notebook, "definitely non-image." That is

true, but it is also decidedly beside the point. These are players who value their fingers over their faces. After the first song, it no longer mattered that the band seemed to have come "dressed as they were." What tied them together, and what made me sit up and start furiously taking notes, was a complete concentration and intensity on the parts of all involved. Not that no one moved around, just that it all came naturally and spontaneously. Kudos, by the way, to whatever graphic artist painted the amp screens and designed the flyers. Those weird, sort of funny, sort of unsettling faces and figures certainly added to Fade to Gray's challenging performance.

□ **Summary:** This was one of the most stimulating evenings I've had in ages. Fade to Gray's slightly more commercial Zap-pa-isms may or may not translate to record-company interest, but I am not sure that's really what they want. After all, this is the best kind of rock band: They get up onstage and do nothing other than what they do best. Because of their ample musical training and sophistication, Fade to Gray's level of proficiency is much higher than what is usually found on the circuit. In a perfect world, that would be enough. —Tom Kidd

Red Shoes

The Roxy
West Hollywood

□ **The Players:** Mary Harris, lead vocals, keyboards; Terri Holm, guitar, vocals; Debi Burke, bass, vocals; Dina Neves, drums, vocals.

□ **Material:** Obviously written to try to capture *some* kind of rock & roll hit, their material in-

Ted Soqui



Red Shoes: Hoppin' in their car and headin' for some Glendale Top 40 bars.

cludes a ballad, a reggae number, and even a full-blown rocker entitled "I Want You." Red Shoes are a band who should be playing other people's songs (even that might be too much for them), not trying to write their own (or what their management thinks they should be writing).

□ **Musicianship:** Not even a little bit of technical skill could have saved this performance, but as luck would have it, none was provided. Guitarist Terri Holm was given a few solo breaks, and she tackled them with little aplomb or confidence. Singer Mary Harris seems determined to play keyboards every time she sings—maybe if she tried one at a time she could master one of these skills.

□ **Performance:** The only people in the audience who seemed to be really getting into this debacle were the middle-aged men in the back wearing "Red Shoes" T-shirts—they couldn't have been part of the band's management, could they?

□ **Summary:** Red Shoes should play at Glendale top 40 bars, if at all, and not at the Roxy on a Saturday night. The culprit here is their management company (called D.M.R.), whose clients include Joan

Rivers and Cheech Marin (of Cheech & Chong). Someone there seems to have come up with the revolutionary idea that female groups are "hot" and has dressed these women in lace, leather, and all kinds of neat, new wave items. This was the kind of show where one has to leave the *second* the lights come on. The next step is to turn the car radio up as loud as you can bear it in order to cleanse the senses. Funny stuff, this music business.

—Margaret Arana

Thinking Out Loud

Madame Wong's West Santa Monica

□ **The Players:** Ewyn Charles, lead vocals guitar; Nancy Draper, electric bass, vocals; Beverly Erye, synthesizers; Jeff Gundlach, drums.

□ **Material:** Thinking Out Loud may have made a notable new wave, neo-mod, or powerpop group back in '79, when anything that didn't conform to established musical categories sounded interesting. Now that we're three years shy of '89, simply playing ragged dance music isn't enough—especially

when the songs are barely danceable.

□ **Musicianship:** Herein lies the problem—TOL's long on ideas and short on technique. They make an impressive press release and they seem to have a rough idea of where they're going, but they simply can't play well. If a group that can play is termed "tight," then TOL's very "loose."

□ **Performance:** TOL's songs dragged until the last third of the set, where they hid all their upbeat tunes. In those, the beat made up for a lack of technique, but it was too little too late. Singer Ewyn Charles has little to recommend him. His voice is unimpressive, and any lead singer who stays rooted to his mic stand and keeps his baseball cap shoved down over his eyes needs to ask himself what he's doing. Nancy Draper might consider doing the leads and letting Charles do harmonies. With her style and personality, she stands out like Alannah Curry of the Thompson Twins.

□ **Summary:** Give 'em an A for effort and a D+ for technique. They're not a lost cause, they just need much more practice before they can make perfect.

—Lyn Jensen



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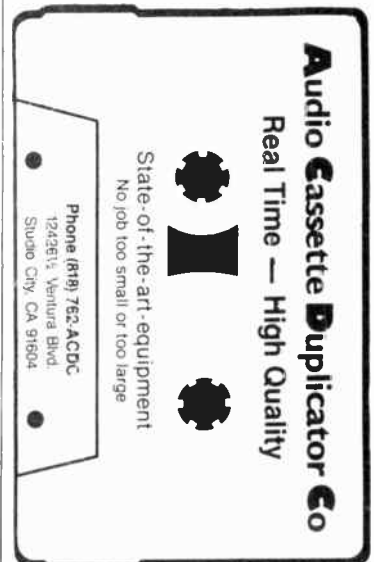
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Reviews

C l u b s

**Bell Jar
 Safari Sam's
 Huntington Beach**

□ **The Players:** Gregory Yalch, vocals; Brian Way, guitar; Anastasia Moskewich, bass; David Settles, drums.

□ **Material:** Bell Jar's material shows promise, but they fall short in their attempt to mix the diverse influences of Sixties hard rock, new music, and blues into a cohesive self-styled repertoire. The opener, "Walking Thru the Fire," recalled Jim Morrison and the Doors, as did the majority of their material and presentation, but it lacked the brilliance and originality of that legendary band's work. Their performances of "Friends of Man Confused," "Right Away," and "Driven" typified Bell Jar's strengths and weaknesses: Each initially captured the ear with a crankin', energetic lead-in, only to lose the listener to daydreams midway through. The one exception was the outstanding "Straight Thru," in which they were sexy, bluesy, and ballsy throughout. While not original in structure and concept, it provided an excellent showcase for every aspect of the band's musical talents. And, if you'll forgive the tired old cliché, Greg Yalch is one white boy who *can* sing the blues; he should do it more often.

□ **Musicianship:** Way, Moskewich, and Settles showed competent musicianship and worked well as a unit. They provided a solid backing for Yalch's showmanship and strong but monotone vocals. What prevents each of them from truly shining at their craft is the unevenness and uneventfulness of the material. Powerhouse performances on the bluesy "Straight Thru" and "Right Away," as well as the intros in most of the material, prove they have it in them. Working out the problem areas in the song structures should cure the lack of suitable showcase opportunities for their musicianship.

□ **Performance:** Bell Jar attempted to integrate the audience into their performance, but they did so somewhat awkwardly. The most interesting aspect of a Bell Jar show is



Bell Jar: Eclectic blues-based rock complete with multicolored voodoo mask.

the quasi-ritualistic convolutions of frontman Yalch. It was a show unto itself to observe the conservatively dressed Yalch as he contorted ungracefully, like a marionette being manipulated by a drugged and crazed puppeteer. The rest of the band presented a rather nondescript stage persona. They chose, wisely, to remain out of the spotlight rather than compete with Yalch, who displayed an unnatural attachment to his only prop—a multicolored straw voodoo mask probably purchased on an unforgettable night in T.J. This gambit made a caricature out of his otherwise artsy performance.

□ **Summary:** What Bell Jar views as eclectic can also be viewed as self-indulgent. They are, though, enjoyable and somehow likable in spite of themselves. While young and inexperienced (which explains the definite lack of polish), Greg Yalch shows the promise of maturing into a unique stylist. His supporting bandmembers display the range and expertise to perform capably in whichever direction they will be led.

—Terry Hall

**Secret
 Madame Wong's West
 Santa Monica**

□ **The Players:** Mitchell Scott, guitar, vocals; David Gold, keyboards, vocals; Jason Wagner, drums; Colby Alerton, bass.

□ **Material:** The Secret, a young L.A.-based rock band,

were making their debut performance at Wong's the night I saw them. The songs, mainly by Scott and Gold, resound with energy and cover a wide range of subject matter. Apart from the standout originals "Not Gonna Cry," "Maybe Tomorrow," "Starting Over," and "Take Me," the band offered the choice oldies "Cold as Ice" (Foreigner) and "She's a Beauty" (Tubes), which garnered a strong audience reaction.

□ **Musicianship:** The Secret is stronger as a group than its individual instrumentalists. David Gold showed fine vocal range and the ability to emote well while adding interesting keyboard fills to the mix. Mitchell Scott is stronger on guitar than on vocals—providing solidity and versatility on the side, while lending crisp guitar lines and solos to the set. The harmonies included on several of their songs added a nice dimension to the set. But all in all, the group as a whole seemed stronger than its individual parts.

□ **Performance:** Packing a ton of smiling, boyish enthusiasm into a fast-paced set, the band kept the dancefloor packed and connected well with the audience. They dress well, have a good look and stage personality, and possess that all-important, wholesome *Teen Beat* image. David Gold is definitely the focal point on this level.

□ **Summary:** The Secret has a good solid foundation, but the band needs time to mature. At



The Secret is enthusiasm and boundless energy.

this point, what they lack in experience, they make up for in enthusiasm. The potential is there, but they need a big push in the right direction. More than anything, they could use someone to take creative control.

—Dave Black

Pete Robinson

*At My Place
Santa Monica*

□ **The Players:** Pete Robinson, keyboards; Ernie Watts, alto sax, tenor sax, flute; Ed Alton, acoustic & electric bass; Mike Thompson, Roland electro-synthesized drums.

□ **Material:** All compositions were composed and arranged by Robinson. With the exception of three solos on acoustic piano, the evening was a showcase for the electronic ensemble. At times, Robinson's group brought to mind Weather Report, Jean-Luc Ponty, Herbie Hancock, Stevie Wonder, Gunter Shuller, and Ornette Coleman. His keyboard wizardry is totally futuristic in style and induces images that satisfy any mental appetite.

□ **Musicianship:** This show was particularly noteworthy in that it marked Robinson's return to performing after an eight-year bout with tendonitis. He has played piano since the age of three and is quite simply a keyboard phenomenon. Watts subtly but firmly flaunted his artistry on flute, soprano, alto and tenor saxes; his coupling with Robinson displayed a magnetic musical force similar to the Shorter/Zawinul camaraderie of Weather Report. Watts' playing has matured dramatically since his first album, *This Planet Earth*, in 1970. Alton and Thompson, on bass and drums respectively, held everything tightly in rhythmic sync.

□ **Performance:** Robinson's performance was packaged and delivered promptly on schedule, but not hurriedly. An Emmy-winning composer (along with two-time Grammy-winning Watts), he effortlessly traversed such pieces as "A Polka for Mr. Cohen" (dedicated to Phil Cohen of Concordia University for assisting in Robinson's recovery and return to performing), "Moving Violation," "Aztec Tunnel," and "Count on This," the *creme de la creme* of the evening. Also performed were "Going Against Traffic" (which sounded like an accident about to happen), "I Got the Pork Barrel Blues 'Cause I Don't Eat No Meat," and the concluding "Walking on Martian Eggs," an

extraterrestrial excursion whose blastoff was delayed until the computer synthesizer warmed up. "When I get rich, I'll hire a synthesizer operator," quipped the exasperated Robinson.

□ **Summary:** The technology Robinson uses within his electronic ensemble is in the vanguard of all keyboardists. His reentry into the musical mainstream warrants observation from Stevie Wonder, Herbie Hancock, and Bob James, etc. A third stream of fusion consciousness is the path Robinson is blazing. He may have been debilitated for the last eight years, but he's still far outstepping the competition.

—Ed Hamilton



Pete Robinson: Back after an eight-year absence.

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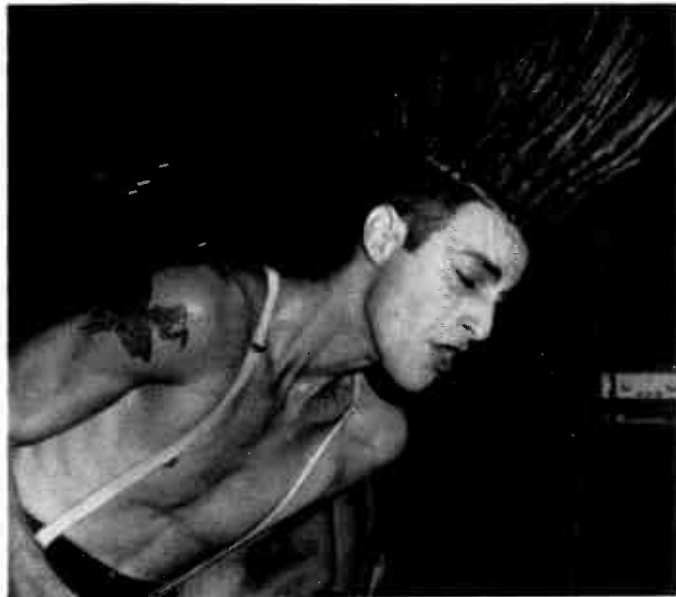
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Club Data

by S. L. Duff



Jane's Addiction put on a hair-raising performance (see Critix Pix below).

Before we get down to biz, we'd like to remind you, dear readers, that we are fast approaching the end of the year. As usual, MC will invite members of local working bands to vote for their three favorite local bands. This year, we'd like to see the musicians really put some thought behind it, and not just vote for their friends and the other bands that their manager handles. As always, there will be voting in three categories: rock/pop, country/folk, and jazz/blues. Along with all this voting, we here at Club Data would like to hear from club bookers/owners and musicians alike on the state of the clubs, circa 1986. Let us know how you feel about current booking policies, band-booker relationships, attendance, audiences, club conditions, and anything else you might feel is important to the day-to-day—or rather night-to-night—existence in our favorite local clubs.

Happy anniversary, somewhat belatedly, to one of the mainstays of the L.A. jazz scene. Donte's celebrated their 20th year, having now served up a steady stream of jazz legends for a full two decades. The club celebrated during the week of October 20th. On the 25th, the Candoli Brothers and the Ross Tompkins Trio played, while celebs such as **Burt Reynolds**, **Loni Anderson**, **Burt Convey**, and **Ricardo Montalban** grooved and partied. **Freddie Hubbard** contributed to the festivities on the 23rd of that week. Congratulations to **Carey Leverette** for running a great jazz club.

Jimmie Wood called in to say he's back and he's bad, with a new set of **Immortals**, featuring ex-**Channel Three** bassist **Larry Lerma** and **Dusty Watson** (who's played with **Lita Ford**, **Concrete Blonde**, and even **Legs Diamond**) on drums. **Jimmy King**, who has

been bending strings for **Wood** for some time, is still on the job. You can see **Wood** and the boys at the **Blue Lagoon** on November 21st.

We have **Critix Pix**, what about **Clubowner Pix**? **Dobbs of Raji's** has alerted us to several bands that are doing good business at his club. He says keep an eye on **Hard as Nails**, **Cheap as Dirt** (that's one band), **Howling Dogs**, **Crowbar**, and **Screamin' Siren** spinoff **Rosie Flores**. But **Dobbs** particularly likes **Erika Records** recording artist **Bedlam**, a three-piece that he says does it all. Check 'em out. **Dobbs** also wants you to know that big **EMI** recording stars **Lions & Ghosts** are playing at **Raji's** on the 15th of November, so don't miss it.

Marty Ross of Wong's mainstays the **Wigs** has been picked to be one of the new **Monkees(!)** comin' up on TV before too long. **Ross** brought the rest of his new crew down to hang and make the scene at the Santa Monica nightspot. We asked **Greg** and **Jonathan** in **Wong's** booking office just what these new **Monkees** look like—I mean, are they punk, are they glam, do they look heavy metal, do they look like **Wham**... just what is the deal? "They sport the regular guy look," noted **Jonathan**, and **Greg** added, "Yeah, **Marty** sorta looks like **Peter Dinklage**." Current (as opposed to future) celebs checking the scene at **Wong's** have included **Tena Marie** (who was there seeing **Tuesday Knight**) and members of **Damn Yankees**, **Candy**, **Faster Pussycat**, and the **Three O'Clock** (all of whom were checking out the **Damn Yankees**-offshoot **Love Razors**).

Saw a load of gigs, as we mentioned, and most of the groups were surprisingly good. Here's what we caught: On the major-label level,

saw **Doctor & the Medics** at the **Roxy**. The weak link of the group is the good **Doctor** himself on lead vocals; he's not bad, but he's just not up to par with the rest of his group, who rock like nobody's business. The two girls who sing backup are amazing as well; they look and move exactly alike, and it's nearly impossible to catch them at any point in the set doing anything out of sync with each other. Maybe they can get a **Doublemint** commercial. Opener **Faster Pussycat** can play all right and they look pretty spiffy, but they are just too obviously influenced by **Aerosmith** for their own good. **Sigue Sigue Sputnik** proved that the fifth generation of rock & roll watches TV—lotsa TV. In fact, they had a wall of 46 TVs and two giant vid screens providing visuals behind their bouncy dance music at the **Palace** (their U.S. debut). Musically, it was hard to tell one song from the other, but the crowd didn't care, and I suppose you could say the same thing about **AC/DC** and the **Ramones**. The repetitive beat, stuttering bass lines, and barrage of TV images were almost hypnotic. They probably could induce a mass brainwashing, which would be right up the band's alley, we'd think.

We also saw **Kommunity FK's** first L.A. show in two years. Performing at the **Scream**, the band sounded slick and confident, and it's good to have them back. Also on hand was the always-generous **Francis X** with the **Bushmen**. **Francis** handed out individually wrapped slices of processed cheese to the audience right before laying into his hard-rocking version of "Mellow Yellow."

What else? Let's see, saw **Debt of Nature** run through some insane electronic/avant/industrial/anti-industrial improvisations at **X=Art** that had the crowd smiling and scratching their heads. Saw **Warant** sing a lot of songs—primarily about their sex organs—at the **Roxy**. Our favorite? "If It Don't Fit, FORCE IT!" Ouch. Also, saw **Doors**-tribute-band **Wild Child** (not to be confused with **Waters** top draw **Wyld Chyld**), and you just can't help but like these guys. Not only does the singer do a dead-on (no pun intended) **Morrison**, but every guy in the band has his own individual **Door** down pat. They also pick relatively offbeat selections like "Not to Touch the Earth," and various medleys from live albums and videos. Go see them if you're a **Doors** fan at all. Finally, we checked out both **Fat & Fucked Up** and **Jane's Addiction**, and thought they were both wonderful beyond the call of duty. Consequently, we've awarded them a place in the coveted **Critix Pix**, which you can read nearby. **Caio** (chow).

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
October 14-October 27

Palace
Hollywood

1. X
2. Sigue Sigue Sputnik
3. Johnny Winters

Country Club
Reseda

1. King Cobra
2. Megadeth
3. Odín

Madame Wong's West
Santa Monica

1. Agent X
2. Zuma II
3. Kelly's Heroes/Art of Vision

Donte's
North Hollywood

1. Freddie Hubbard
2. Roger Neumann's "Rather Large Band"
3. Pete & Conte Candoli

Raji's
Hollywood

1. Top Jimmy & the Rhythm Pigs/Nervis Bros.
2. Raunch Hands/Candy Kane/Heather Haley & the Zealots
3. Mojo Nixon/Romans/Ten Foot Faces

Sasch
Studio City

1. Stickmen
2. Habit
3. Mark Vogel

Waters Club
San Pedro

1. Klockwerk Orange
2. Rebellion
3. Wyld Chyld

CRITIX PIX:

Fat & Fucked Up: It might be difficult to believe given the group's name, but **FAFU** bring a bit of culture and class to the usually self-serious art/avant/whateveryoucallit scene. Basically they're a modern music quartet playing inventive chamber music but improvising a bit more than this type of group would typically do. The players—on string bass, violin, cello, and whatever you call the brass instrument between a tuba and a french horn (I guess I could use some culture, too)—go for percussive resonances as well as the normal instrumental functions. Their pieces are cleverly assembled, and their presentation is intimate and unintimidating to uncultured oafs such as meself.

Jane's Addiction: Let's call this band **Led Hot Zeppelin Peppers**. Their songs are arranged in a linear, train-of-thought groovathon manner similar to the **Peppers**, but with a guitarist who's kinda like **Page** and a drummer who's a whole lot like **Bonham**. (John, not Jason.) Anyway, within this context, they seemed to mine both sensitive, softer veins and more hardcore jugulars.

Showcase

by Kevin Koffler



Lions & Ghosts: High school outcasts let their hearts rule their minds.

Looks are deceiving. A man with a vacant look may have a full house." This ancient Oriental adage is especially true in the case of Lions & Ghosts, a guitar-oriented L.A.-based quartet recently signed to EMI. At first glance the band comes across as all package and no content—their good looks and hip style have undoubtedly been the subject of many prepubescent cream dream fantasies. But then you get to their music, which turns out to be different, exciting, and commercial without selling out.

Using lead vocalist Rick Parker's voice as the brush and the instrumental work of drummer Michael Murphy, bassist Todd Hoffman, and guitarist Michael Lockwood as the canvas, the band paints lyrical watercolors of romantic disillusionment and fiery oils of post-adolescent angst. Their songs center around people searching for an identity and love, and the places the search takes them. They have a basic street level to them, but it's the band's own perception of the street, which might be described as "street urchins running around rooftops like tramps and thieves."

Sitting around the Hollywood apartment that three of them share, we're surrounded by all sorts of electronic equipment and recording devices. Davie Bowie is on the video machine, and we're all sprawled out like sloths. It's late, and as we sip on bottles of beer, the interview takes on a sort of slumber-party atmosphere.

Lions & Ghosts manager Kathy Waldman is sort of a hip den mother to the scene. Everyone is different, yet there's some sort of undefinable bond connecting everyone. "Hollywood is a center for everyone who doesn't fit into normal society," sighs Parker. "It's a place you can be

without getting hassled. You name it—it exists in Hollywood. You can sit at a bus stop and you won't get heckled for what you want to be. I want to be what I am: a singer in a band, looking how I want to look, feeling like I want to feel, not feeling inadequate, because I'm not. All of my friends from back home are clones of each other. I know people in Hollywood from all walks of life who could never have existed where I came from."

"I was an outcast in high school," adds Murphy. "I don't remember any friends I had in high school. I couldn't wait to get out. It wasn't until I moved to Hollywood that I actually felt at home, and I had a million friends."

The rest of the band chimes in with similar stores of alienation and "being different." They see the band as a vehicle for acceptance. "No matter where you live or what you do, everyone likes music," says Lockwood. "After a hard day's work, you come home, put on a record you like, and just forget about all the bullshit. *Everybody* does that, and that's why everybody buys records."

Lions & Ghosts emerged out of a project called Banner. "It was a Sixties-psychedelic-influenced band," says Parker. "We played around in L.A. for a while with moderate success, but we felt confined by the Sixties label. We realized it was a dead-end street real fast. As soon as we were pegged as a revival band, we knew that wasn't what we wanted to do. We just liked the music. We decided it was time to break out on our own, so we formed Lions & Ghosts with Michael!"

"We had the best energy you can get," adds Hoffman. "One day we decided that it just wasn't happening, and we trashed the whole thing. We

wrote all new songs, and a lot of people said we were really blowing it. We started over, doing something we thought was totally new. That was our goal. It's taken a couple of years to develop, but that's it!"

Parker interrupts: "We ended up playing for three years. Michael's been with us for the last one. We became a four-piece a little over a year ago just because we wanted to expand what we could do musically from being confined by the limitations of being a trio."

"What we do is really a reflection of who we are," says Lockwood. "I've been in the band for a year, and I notice it's come to this real refining process. It's an unclear thing. There's a general statement there—a level of standards by which we filter the songs we write."

"I write about emotions," says Parker. "Lyrically, I see things naively and romantically. Hopefully, everyone will understand and be able to get some sort of inspiration from them. It's more about someone who lets his heart rule his mind, rather than logically thinking about something. It's about letting passion rule your life."

"My stuff is meant to be perceived by everyone else however they want to," he continues. "I love it when kids come up to me and give me some long explanation about the name of the band being based on such and such a reason. I go, 'Yeah, that's what it's all about.' That's the best right there, because obviously they got something out of it."

"What we want to do is make music that we like, without having someone change it," adds Hoffman. "If it gets big and popular—great. If we can travel all over the world and play our music—great. We consider ourselves musicians, though, and don't want to be interpreted as just being pop stars."

"On the other side of the coin, we think our material is completely capable of going top ten, and being played all over the world," says Murphy, "so there's no reason we couldn't be pop stars. Every song we write, we think, is a hit song. We show things to the record company and they go, 'Uh-uh.' We say, 'What do you mean no—this is a hit song!'"

Maybe Lions & Ghosts will get the opportunity to expand the barriers of what makes a hit. Who knows? For right now, however, the band is in pre-production for their debut album and planning some gigs. One thing is for sure—the band will be themselves. "Some people might think it's bullshit," concludes Parker, "but it's just what we do. It's not bullshit at all to me—my heart's on the line." ■

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LOS ANGELES COUNTY

THE SAWMILL

340 S. Lake, Pasadena, CA 91101
Contact: Larry (818) 796-8388 Wed. mornings
Type of Music: Singles or T40 bands
Club Capacity: 80-100
Stage Capacity: 4
PA: Yes, partial
Lighting: Limited
Piano: No
Audition: Send tape & bio, or call
Pay: Negotiable

ALLEYCAT BISTRO

3865 Overland Ave., Culver City, CA 90232
Contact: Tony Anselma (818) 846-6023 or Susan (213) 204-3660
Type of Music: Supper club, cabaret, jazz, standards, vocalists, comedians, variety acts. Monday Night Variety Showcase 8:30 p.m.
Club Capacity: 150
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Bring music in correct key, photo, resume to auditions, held every Saturday at 4 p.m.
Pay: Possible future bookings

RED ONION

4215 Admiralty Way, Marina del Rey, CA 90291
Contact: Judy (818) 846-7852 or Mark (213) 821-2291
Type of Music: Monday night showcase, all styles, comedians welcome
Club Capacity: 150
Stage Capacity: 4
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info
Pay: Negotiable

GOLDEN CASTLE

21076 W. Golden Triangle, Saugas, CA 91350
Contact: G.C. Management (818) 999-1770
Type of Music: R&R, dance, T40
Club Capacity: 462
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: Open

MUSICIANS

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

WATERS CLUB

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

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA
Contact: Bobby Hayden or Sam (818) 700-1584
Type of Music: Original, T40
Club Capacity: 350
Stage Capacity: 10-15
PA: Yes, with operator
Lighting: Yes, with operator
Piano: No
Audition: Send complete promo pack or VHS to above address with SASE
Pay: Negotiable

TIMBERS BALLROOM

1920 Alost, Glendora, CA 91740
Contact: Chris Lewis (714) 981-2375
Type of Music: HM, rock, new wave, orig OK, national acts
Club Capacity: 600
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, pic, resume to Chris Lewis at above address
Pay: Pre-sale tickets/negotiable

CAMOUFLAGE/"ONLY ON SUNDAYS"

2214 Stoner Ave., West L.A., CA
Contact: Syn Sadoux (213) 478-3044
Type of Music: All styles
Club Capacity: 125
Stage Capacity: 5-6
PA: Yes, with engineer
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Percentage

ONE WEST CALIFORNIA

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

HENNESSEY'S TAVERN

8 Pier Ave., 313 Manhattan Beach Blvd., Hermosa Beach, CA
Contact: Helena (213) 540-2274
Type of Music: Solo or duo singing artists, original R&R
Club Capacity: 100
Stage Capacity: 1-2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info
Pay: Negotiable

FM STATION

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

ANTICLUB AT HELEN'S PLACE

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

LHASA CLUB

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

BACKLOT

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

CLUB 88

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

BASEMENT COFFEEHOUSE

1226 N. Alvarado, L.A., 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., North Hollywood, CA 91601
Contact: George or Bryce, 11am-10pm, (818) 985-9937
Type of Music: Rock, T40, originals, R&B, blues
Club Capacity: 150
Stage Capacity: 8-10
PA: Yes
Lighting: Yes, with operator
Piano: No
Audition: Send pics, tape or VHS to above address with SASE
Pay: Negotiable

GAZZARRI'S

9039 Sunset Blvd., West Hollywood, CA 90069
Contact: Rockwest Attractions (818) 893-7799 or (213) 652-1550
Type of Music: All
Club Capacity: 301
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send photo, tape & bio
Pay: Negotiable

COMEBACK INN

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

AFTERSHOCK AT CAMOUFLAGE

2214 Stoner, West L.A., CA 90025
Contact: Dan (213) 479-4983 (12-9 p.m.)
Type of Music: Rock, orig, alternative, experimental, creative, films, performance art
Club Capacity: 300
Stage Capacity: 5-6
PA: Yes, with engineer
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Negotiable/percentage of door

ICE HOUSE

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

TROUBADOUR

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

MISCHA'S

7561 Sunset Blvd., West Hollywood, CA
Contact: Mischa (213) 874-3467
Type of Music: Showcases for solo vocalists or duos, variety acts
Club Capacity: 450
Stage Capacity: 12-15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call first
Pay: Negotiable/percentage of door

SILKE SULLIVAN'S

10201 Slater Ave., Fountain Valley, CA
Contact: Janet French or Bill Madden (714) 963-2718 Sunday evenings
Type of Music: Variety, R&R and dance
Club Capacity: 250
Stage Capacity: 4
PA: No
Lighting: Limited
Piano: No
Audition: Showcase Sundays 9 p.m.-12 p.m.
Pay: Negotiable

BON APPETIT

1061 Broxton Ave., Westwood, CA
Contact: David (213) 208-3830
Type of Music: Fusion, contemporary
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call, send tape, bio & picture
Pay: Negotiable

CAMELLA'S

23380 W. Valencia Blvd., Valencia, CA 91355
Contact: G.C. Management (818) 999-1770
Type of Music: T40, R&B, oldies/dance
Club Capacity: 220
Stage Capacity: 8-10
PA: Partial
Lighting: Yes
Piano: No
Audition: Call for audition
Pay: Open

SERGIO'S CANTINA

3835 E. Thousand Oaks Blvd., Westlake, CA 91362
Contact: G.C. Management (818) 999-1770
Type of Music: T40, R&R, dance
Club Capacity: 220
Stage Capacity: 4-6
PA: Partial
Lighting: Yes
Piano: No
Audition: Call for audition
Pay: Open

CLUB SHINE/THE WESTSIDE

6112 Venice Blvd.
Contact: T.R. (213) 650-1137
Type of Music: All entertainers—music to comedians
Club Capacity: 300
Stage Capacity: 3-4
PA: Yes
Lighting: Limited
Piano: Yes
Audition: Show up Tues. or Wed. 9 p.m.-2 a.m.
Pay: No, showcase

N.Y. CO. BAR & GRILL

2470 Fletcher Dr., Silverlake, CA 90039
Contact: John Spindler (213) 663-1216
Type of Music: Pop, variety, vocalists, standards
Club Capacity: 75-80
Stage Capacity: 5-6
PA: Yes, w/operator
Lighting: Yes, w/operator
Piano: Yes
Audition: Call &/or send tape, pic, resume
Pay: % of door, must guarantee 15 people

MONDRIAN HOTEL

8440 Sunset Blvd.
Contact: Skip E. Lowe (213) 656-6461
Type of Music: All types of talent: Solo, duos, trios, vocalists, comedians, singing guitar players
Club Capacity: 200
Stage Capacity: 3-4
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Skip E. Lowe at above number
Pay: Negotiable

GALAXY STAGE

5421 Santa Monica Blvd., L.A., CA 90029
Contact: Terry (213) 668-0024
Type of Music: Hard rock
Club Capacity: 390
Stage Capacity: 6
PA: Yes, for rent
Lighting: Yes
Piano: No
Audition: Call or send tape
Pay: Negotiable/percentage

COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335
Contact: Walt or Dirk (818) 609-0477, (818) 899-3307
Type of Music: All types R&R; originals only
Club Capacity: 980
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to Pacific Coast Ent., P.O. Box 942, Hollywood, CA 90078
Pay: Negotiable

ORANGE COUNTY**CRAZY BURRO**

8022 Adams Ave., Huntington Beach, CA
Contact: Fritz (714) 964-2564, 12-6 p.m.
Type of Music: T40 dance, variety, showcase
Club Capacity: 250
Stage Capacity: 5
PA: No, cabinets only
Lighting: Limited
Piano: No
Audition: Send tape, picture, resume, or videotape
Pay: Negotiable

THE BRICKYARD

1615 E. Lincoln, Orange, CA 92265
Contact: Chris (714) 974-3030
Type of Music: T40
Club Capacity: 60
Stage Capacity: 4
PA: No
Lighting: Yes
Piano: No
Audition: Send tape, pic, bio
Pay: Negotiable

GOODIES

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

MUGSY MALONE'S

1731 S. Harbor Blvd., Anaheim, CA
Contact: John (714) 635-5040
Type of Music: Tues.-Sat., T40; Sunday, 3 original R&R bands. Also, good male lead vocalists with following for house band sit.
Club Capacity: 300
Stage Capacity: 15
PA: Yes, with operator
Lighting: Yes
Piano: No
Audition: Call first for audition arrangements
Pay: Negotiable

LOUIE LOUIE'S

777 S. Main, Orange, CA
Contact: Tony (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

SAN DIEGO COUNTY**BACCHANAL**

8022 Claremont Mesa Blvd., San Diego, CA 92111
Contact: Jeff Galten (619) 560-8022
Type of Music: All styles, national acts
Club Capacity: 500
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Negotiable

NEW GENERATION

1025 11th Ave., San Diego, CA 92101
Contact: Carman Isman (619) 234-2834
Type of Music: All ages club, originals only, all styles, local & national acts.
Club Capacity: 500
Stage Capacity: 20
PA: Yes, with operator
Lighting: Yes
Piano: No
Audition: Send promo pack, tape, record, & call
Pay: Negotiable

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time paid employment or internships ONLY. Managers, agents, publishers, producers: Please call for display ad rates.
ADMINISTRATIVE SECRETARY WANTED for composers. Good typing and shorthand skills. Please contact Joel Hirschhorn at (213) 277-2510.

PERSON FRIDAY, PERMANENT part-time, afternoons, Monday to Friday. Excellent spelling experience and transportation required. Bellflower area. For more info, call (213) 920-7477 or 920-7448.

RECORD COMPANY SEEKS promotion people. No experience required. Can work anywhere in the world. Must have good communication skills, positive attitude, and desire to make big bucks. We train. Send resume and SASE to: Hot Clam Music Division, 256 S. Robertson Blvd., #3785, Beverly Hills, CA 90211.

BRITANY INTERNATIONAL RECORD licensing company with 24-track studio seeks intern to learn inner workings of music industry and studio management. Secretarial skills required. Potential earnings and possible trips to Europe. Call (818) 762-0707; speak with Michael or Brian.

WANTED: GAL FRIDAY for music production company for telephone promotion. Some pay; commissions and studio exchange time. Part-time position. Call (213) 463-SONG (7664).

HIGH-ENERGY SALES position open for unique and popular instructional product line for musical instrument stores. Thousands of established accounts. \$300-\$500 per week commission. Friendly atmosphere, fifth year in business and growing. Call Andy at (213) 478-8886.

TELEMARKETERS NEEDED. SALARY and commission. Making appointments over the phone for TV leads. Call A.L.M. and ask for George or Iris at (818) 760-4354.

ESTABLISHED FIRM WELCOMES musicians and actors for pleasant telephone work in a hassle-free environment. Flexible hours. Salary or commission. Everyday household product supported by American Wheelchair Association. For info, call (818) 845-9808.

MAJOR INDIE LABEL seeks a few good interns. Only serious about learning how to work records and break bands. No immediate pay, but college credits available. Send resume and cover letter to: Interns, 1201 Olympic Blvd., Santa Monica, CA 90404.

NEW RENAISSANCE RECORDS seeks energetic interns to assist promotion on hard rock and heavy metal acts. Part-time. No pay, but excellent experience. Call Ann or Tony at (818) 909-9807.

NEW RENAISSANCE RECORDS seeks part-time person to answer phones, run errands, and assist HM & HR recording artists with publicity. For info, call (818) 909-9807.

HELPER FOR HANDICAPPED musician wanted. Opportunity for strong athletic male with driver's license in exchange for salary and room in pretty residential neighborhood in Studio City. Call Eric at (818) 762-8868.

CYPRESS RECORDS/CONSULTING Adults Management has an immediate opening for an energetic and hard-working intern who is eager to learn the music industry. Flexible hours. Office skills & transportation required. Computer experience helpful. No immediate pay but part-time pay position available in approx. 3 months. Serious applicants contact Deborah Watkins at (213) 465-2711 for interview.

ENTERTAINMENT PR FIRM with major music clients seeks interns with a lot of energy and smarts and desire to learn the business. Great opportunity and growth potential for the right person. Call (818) 841-3343 Mon.-Fri. Ask for Raelyn.

PRO PLAYERS

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ON NEXT PAGE**

SESSION PLAYERS

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Oberheim OB8 Polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai grand piano, Korg Poly 6 synth, 2 Yamaha DX-7s, Yamaha TX-7 expander, Yamaha QX-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 from London. Co-production credits with Gary Wright, arranged music for NBC-TV & Peters/Gruber. Background theme music for *General Hospital* & *AM Los Angeles*. Working touring Europe & U.S.A. Wrote commercials & music for TV. Contacts with record company in London & L.A. w/ solo synthesizer album release with nationwide airplay including KKG, KACE, KJLH. Instruction in the techniques of programming synthesizers & drum machines. BMI published writer. Easy to work with. Reasonable rates.

Available For: Session work, commercials, live work, producing & arranging, songwriting, demos, casuals, career counseling.

ACE BAKER

Phone: (818) 760-7532
Instruments: Emulator II, DX-7, Jupiter 8, Linn 9000 with huge library of custom drum sounds, various MIDI modules, Mini-Moog, lead & background vocalist

Styles: All styles, especially rock, pop, hi-tech, R&B, funk
Read Music: Yes
Vocal Range: 3 octaves
Technical Skills: Songwriting, arranging, production, strong soloist with a feel for pitch bending, great with MIDI, acoustic pianist, very realistic drum programming

Qualifications: Call for recent credits. 10 years classical piano training & competitions, 3 years Univ. of Arizona (jazz, theory, voice, etc.), toured extensively in Western U.S. & Japan, 1000+ hours 24-track studio work as keyboardist, producer. Currently working on album project at Lion Share. Classical chops, jazz feeling, rock energy, pop mind. Tapes, resume, references on request.
Available For: Sessions, concerts, preproduction, MIDI sequencing, programming & arranging, songwriting projects.

RED HOT PICKER—WILL RAY

Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, vocals
Styles: All styles country including bluegrass, swing, mutant country, cow metal, farm jazz, heavy hillbilly, modern & traditional country
Qualifications: Many years country experience including TV & record dates on East & West coasts, plus tons of country sessions both as a musician & a producer. Have developed unique picking style using string benders & mini slides, can authentically simulate pedal steel for great country flavoring, currently using 5 Fenders (including 12-string) equipped with string benders. Have access to the best country musicians in town for sessions & gigs.

Available For: Sessions, live work, demo & record production, & co-songwriting. All at prices you can live with.

BRIAN KILGORE

Phone: (818) 701-5615
Instruments: Hundreds of Latin percussion instruments & toys, timpani, mallet instruments, Prophet 2000 with extensive library of sounds, octapad, rack of effects

Read Music: Yes
Technical Skill: Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion, as well as electronic samples & sound effects
Qualifications: Recording &/or live performances with the following: Teena Marie (Starchild Tour, Emerald City) Clare Fischer, Bill Watrous, Betty Buckley, Steve Huffstater, *Solid Gold*, *The Last Resort*, *Code Name Zebra*, Coors Lite, and more.
Available For: Records, TV, film, tours, demos & videos

TROY DEXTER

Phone: (818) 509-5995
Instruments: Electric & acoustic guitars & related doubles, multkeyboards & full computer sequencing capability

Read Music: Yes
Styles: All—emphasis on creative parts & solos & commerciality
Qualifications: Currently a member of local pop band Race to L.A. I teach contemporary guitar styles at the Dick Grove School of Music. I have record & film credits & have played on several demos for hit songs including Starship's "Tomor-

row Doesn't Matter Tonight" and Melissa Manchester's "Energy." Tapes available. Call me—I'm a writer's dream.
Available For: Recording sessions of any kind

GLEN C. HOLMEN

Phone: (818) 848-5883
Instruments: Yamaha 3000 bass guitar w/'D' tuner, customized Fender fretless, several other basses including acoustic bass, great bass rig
Read Music: Yes
Technical Skills: Aggressive pocket player, tasteful & enthusiastic; solid time, sound, vocals & reading
Styles: All (really)

Vocal Range: Baritone
Qualifications: Recording/gigging/touring with Steve Taylor (Capitol), Cliff Richard (EMI), Sheila Walsh (Word), Steve Camp (Sparrow), Dick Clark Productions, national jingles for Buick, GMC & countless others (sang & played), films & TV score work.

Available For: Breakfast & lunch, sessions of all kinds, live work (no polkas please), casuals, Christmas work

STEVE REID

Phone: (818) 508-1509
Instruments: Percussion, mallets, sound effects, over 300 acoustic instruments; Emulator II w/ Sound designer & total music; large library of hi-tech electric percussion & elec. drums & Linn 9000
Technical Skills: All manner of Afro-Cuban, Latin, Brazilian, orchestral, contemporary jazz & pop percussion, production & sequencing

Read Music: Yes
Qualifications: National recording & touring with Miles Davis (WB), Nu Shooz (Atlantic), Cornel Abrahams (MCA), Dazz Band (Atlantic), Cheryl Lynn (CBS), Robert Tepper (CBS), Stan Ridgway (IRS), Ray Parker Jr., Randy Hall (MCA), Emotions (Motown), Russ Freeman, Dan Siegel, Osborne & Giles (RL), Linda Clifford (RL), Olie Brown, Bell & James (A&M), Nicolette Larson (WB), Bobby Caldwell, Kittyhawk. TV & Film: *My Brothers, Bob Newhart, Love American Style, Rocky IV, Cheers, Family Ties, Puttin' on the Hits, Voltron, Paper Dolls, Supernaturals, Rock'n'Roll Summer Action, Washentons, Alfred Hitchcock Presents*, etc. National experience 16 years, accurate, quick & creative, professional & dedicated to the success of each project.

Available For: Albums, TV, film, touring, demos, videos, producing & MIDI sequencing, sound shaping

STEVE CROES

Phone: (818) 789-6434
Instruments: Emulator II with large custom library, Macintosh computer with Unicom's Performer Sequencing/Composer scoring, Sound Designer, Softsynth, Opcode Sequencing, PCM-70, CZ101, Juno 106, Roland Octapad, Yamaha drums, percussion

Technical Skills: Specialize in drum programming, rhythm section arrangement, all-purpose sampling & sound design
Qualifications: 15 years performance, concert, TV, film, studio. Most recent film credit is *Manhunter*. Recent records: Real Life (WB), Misadventure (Atlantic), Hubert Kah (WB), Pia Zadora (WB). Demo available.

Available For: Sessions

DAVE WILSON

Phone: (818) 342-1072
Instruments: '66 P-bass w/"D" tuner, Fender electric 12-string, hot rod Fender Jazzmaster, Danelectro bass & guitar, vocals
Technical Skills: Play bass w/pick or fingers, good ear, fast learner, good harmonies
Styles: Rock, country, blues, pop, R&B, bluegrass, jugband, swing, hi-energy anything
Read Music: Yes

Vocal Range: Low tenor to high bass
Qualifications: 20 years experience, clubs, concerts, casuals, recording sessions, albums, extensive work on original projects, live improvisations. Easy & fun to work with.

Available For: Studio work, casuals, almost any work

JAMIE LEWIS

Phone: (213) 836-4295
Instruments: Korg DSS-1 sampling synth, Yamaha DX-7, Prophet 600, Oberheim OB-SX, Yamaha SPX-9000, Yamaha RX-15

Read Music: Yes
Technical Skill: Keyboardist classically trained, vocalist, composer, arranger
Styles: All styles rock, pop, R&B
Vocal Range: Alto
Qualifications: 10 years professional experience in studio & onstage. B.A. Music Composition. Always a professional attitude, dependable & easy to work with. Imaginative ideas & will gladly give creative input when asked. I am not satisfied until you are.

Available For: Sessions, demos, preproduction, showcases

SPIKE BARON

Phone: (213) 469-4085
Instrument: Bass guitar
Technical Skill: Fretless & fretted, thumb slap
Read Music: No
Style: Funk, rock, wave

Vocal Range:

Baritone, bass
Qualifications: 15 years studio & touring experience with New Seekers, Allman Bros., General Public.
Available For: Studio, gigs, tours

GORDY ST. MARY

Phone: (213) 851-5150
Instruments: Gretsch custom acoustic drums, percussion, Paiste & Zildjian cymbals
Read Music: Yes
Technical Skills: Solid in-the-pocket team player, creative, lyricist, composer, background vox, drum programming

Styles: Versatile in all styles
Qualifications: 10 years pro touring/recording experience. Performed with members of Charlie Daniels Band, Joe Perry Project, Gap Band, Ichiro Ozawa. Flexible to work with, quick & resourceful, dedicated to having fun.

Available For: Tours, sessions, demos, showcases, videos, long- or short-term projects, career consulting

GARY CHASE

Phone: (213) 216-1543
Instruments: Acoustic drums, dynamically triggered LinnDrum with extensive library, Simmons SDS5, DX-7, JX-3P, Apple 2e
Technical Skills: Strong pop arranger/producer, instrumentalist & vocalist
Read Music: Yes
Styles: Funky rock, R&B, country, pop ballads
Qualifications: Studio credits—Complete production & performance of TV "soundalikes" & original music for commercials, demos & prerecorded shows. Original song/scores for film. Featured vocalist on CBS fall campaign *Rumors* & *Heat of the Day*. Engineering credits on new age albums for Sonic Atmospheres. Live work—solid drummer/vocalist for clubs & casuals w/charts & PA.
Available For: Everything

TIM POWELL

Phone: (213) 225-6806
Instruments: Modified fretless Precision, custom-built fretted & string basses
Technical Skill: Excellent groove player, soloist & reader

Styles: Jazz, funk, pop, etc., very versatile
Read Music: Very well
Qualifications: 10 years experience including national & So. American touring, recording, casuals, shows etc. Studied at Berklee & Cleveland Institute of Music, privately with Ethan Connor (of the Cleveland Orchestra) & Bunny Brunel. Played with Tommy Tedesco, Glenn Miller, Fred Waring, Margaret Whiting, Billy Eckstine. 900w amp w/Biamp x-over, parametric & graphic EQ, etc.
Available For: Anything

GREG K. DEGLER

Phone: (818) 353-7867
Instruments: Horns & keyboards, tenor sax, flute, clarinet, DX7, Super Jupiter (MKS80) and rack; horn sections
Read Music: Yes
Technical Skill: Exceptional soloist, reader, writer, arranger

Styles: All, from classical to country
Qualifications: 15 years international performing, touring, recording experience. Some credits: Steve Vai LP *Flexible*, James Brown, Anita O'Day, Rick Dee's show, Albert King, Bachelor of Music, Berkeley College of Music, recent work with Capitol & Columbia, Broadway show "Ain't Misbehavin'".
Available For: Quality show situations

DAVID BARONCO

Phone: (818) 343-9207
Instruments: Electric bass, lead & background vocals
Styles: Thumper a la Marcus Miller, Louis Johnson, Larry Graham
Technical Skill: Arrangement (R&B funk)
Vocal Range: 3 octaves
Read Music: Yes
Qualifications: 10 years pro experience. Currently working with Al Pasqua at Tony Roma's in Beverly Hills. Music assoc. include members from Al Jareau band, Maze, Yellow Jackets, Jermaine Jackson, Patrice Rushen, Jeff Lorber, Pointer Sisters.
Available For: Anything

BURLEIGH DRUMMOND

Phone: (818) 893-5494
Instruments: Acoustic drums, orchestral & ethnic percussion, mallets & timpani, Simmons SDS5, Emulator SP-12, Linn 9000, Roland DDR-30
Technical Skills: Proficient on all instruments
Styles: All
Vocal Range: Tenor-baritone
Read Music: Yes
Qualifications: Ambrosia 15 years, Alan Parsons Project, Andre Crouch, Chuck Girard, Debby Boone, Delivery Boys, L.A. Philharmonic, So. Coast Repertory (*Tommy*), Tonio-K, several TV shows & commercials, UCLA African Ensemble, Bonnie Pointer, Russ Freeman.
Available For: Sessions, production, tours, casual work

DEAN MADDALONE

Phone: (213) 533-0174
Instruments: Gretsch power tom drum kit, Roland

DDR-30 elec drum kit, Roland TR-505 drum machine, Pearl Ultimate Support System, Simmons SDS-1, Zildjian/Paiste/Sabian cymbals, Paavey system

Technical Skill: Solid time, chops, drum machine programming; percussion arranging; pick up very fast; musical player; can record w/lick or drum machine; easy to work with; great drum sound; reasonable rates

Styles: Rock & allcontemporary pop grooves
Qualifications: 18 years stage & studio experience; played & recorded in U.S., Japan, Canada; played in all situations from live radio in Japan to concert, stage, clubs, to commercial jingles; numerous session tapes on hand for reference; have acted in videos played on *Video One*, *MTV*, *Friday Night Videos*, *Goodnight L.A.*; live works also on hand for reference; good image, attitude. Very powerful player.
Available For: Sessions (any style), any pro pop situation, live or studio

BRUCE BLAIR

Phone: (818) 763-1145
Instruments: Yamaha KX88, TX416, DX7, Rev 7, Akai S9000 Sampler, Oberheim Matrix 6R, Korg EX-8000, Linn sequencer, Roland TR707, SDE 1000 DDL, DynaMite Comp/Limiter, '57 Fender Strat, full stage rig & 4 tape decks
Technical Skills: Keyboardist, arranger, composer, songwriter, guitarist, backup vox, sequencer
Styles: Rock, pop, contemporary, film scores
Read Music: Yes
Qualifications: Have played keyboards & guitar professionally for 15 years. Have arranged & produced demos in various styles. Classical background with film scoring ability; M.A. from UCLA. I am interested in helping to shape ideas both technically & creatively & I'm easy to work with.
Available For: Sessions, arranging/producing, film scoring, showcasing, touring

ELDIN GREEN

Phone: (714) 633-7157
Instruments: Guitar, guitar synth, sax, keyboards, lead & backing vocals
Vocal Range: 2 1/2-3 octaves
Style: All
Read Music: Yes
Qualifications: Formally trained/schooled at Cal State Fullerton. 20 years experience. Worked with clarinetist in L.A. Philharmonic. 15 years playing experience in rock & stage bands, orchestras also. Worked with original bands in L.A. for five years. Worked Orange Co. 740k dance circuit 5 years. Lots of studio experience—4 albums. Featured on local radio. Experience with production deals, etc. Travel okay; have reliable transportation.
Available For: Any hard-working musical format. Paid gigs only.

VOCALISTS

L.A. VOCAL REGISTRY

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

CRAIG THOMAS

Phone: (818) 707-0466, (805) 642-6618
Instruments: Alto & tenor sax, flute, clarinet, guitar
Technical Skill: Vocalist, instrumentalist, composer & arranger
Styles: R&B, pop, jazz, rock, blues
Vocal Range: 3 octaves (high baritone & falsetto)
Sight Read: Yes
Qualifications: Record dates with Natalie Cole, Clarence Clemons, Aretha Franklin, Mike Love of the Beach Boys, Jim Messina, & the Bombers. Studio projects with Narada Michael Walden, Jim Messina, & the Captain & Tennille. Live performances with Al Kooper & most of the above. Featured lead vocalist on two cuts from current Clarence Clemons album *Hero*. Every conceivable concert, studio, club & casual situation for last 15 years. Very convincing as a jingle singer.
Available For: Sessions, live gigs

KENNY CETERA

Phone: (818) 763-2296
Technical Skills: Drums, electronic percussion, some keyboard, dancing, acting
Styles: Commercial rock
Vocal Range: 3 octaves
Sight Read: Yes
Qualifications: Recordings with Chicago, Julia Iglesias, Kenny Rogers, Peter Cetera. TV & radio commercials. *Chicago 17* World Tour. Several club bands. College musicals. That distinct "CETERA" sound.
Available For: Everything

COSMOTION

Ramona Wright & Gael MacGregor
Phone: (818) 504-9537 (Ramona), (213) 659-3877 (Gael)
Vocal Ranges: 3 octaves
Style: All
Sight Read: Yes
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background

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vocals; jingles, voiceovers & soundtracks; can also provide additional singer(s) as needed. Fun, fast, & clam-free.
Instruments: Synths, percussion. Also have numerous pre-recorded instrumental tracks. These are the equivalent of a full band/orchestra (on tape) for Cosmation who can then perform live to the pre-recorded instrumentals. Perfect for casuals, especially when stage/space considerations don't allow for numerous musicians.
Qualifications: Have shared studio &/or stage with: Aretha Franklin, Howard Smith (of Heart), Henry Mancini, Ray Charles, Bruce Broughton, Jack Mack & the Heart Attack, Mary Wilson (of the Supremes), Preston Smith & the Crocodies, Ken Lewis (of the Steve Miller Band), Cornelius Bumpus, Dick Dale & the Deltones, Jim Eaves, numerous club bands.
Available For: All types of sessions, demos, jingles, casuals, club dates, etc.

EDDIE CUNNINGHAM

Phone: (714) 980-5432
Instruments: Rhythm guitar
Vocal Range: Tenor
Style: R&B, pop, country, rock, soul
Sight Read: No
Qualifications: 15 years experience as a lead vocalist. Performed with Appollonia, Stephen Bishop, John Ford Coley & others. Commercials for radio, Coca Cola, Second Sole, Q105-FM & KCBQ-FM & others. Excellent stage presence & charisma.
Available For: Tours, live gigs, recording sessions; collaborating on songwriting.

TECHNICAL

GARY J. COPPOLA

Phone: (213) 399-8965
Technical Skills: Recording engineer/producer/arranger, specialize in selecting the best format (8-24 trk), studio, & musicians to suit your music & budget.
Qualifications: 10 years in L.A. music business, worked at Cherokee, Kandun, A&M, United Western, Wally Heider's studios & with many major recording artists, labels, & producers (Stanley Clarke, Ken Scott, Motown, Warner Bros.).
Available For: Demos, record projects, song consultation, master recordings. Call for references & details.

BRIAN LESHON

Phone: (213) 460-4854 or 823-2191
Technical Skills: Recording engineer/producer; public relations & career development
Qualifications: Involved in industry for over ten years, five with producer Ken Scott. Have worked major studios in Los Angeles, including Chateau, Cherokee, A&M & Westlake with artists Missing Persons, Devo, Supertramp, Kansas, Stanley Clarke, & Jean Luc Ponty.
Available For: Album projects, master recordings, demos, public relations, & career development. References available. Reasonable rates.

PETER R. KELSEY

Phone: (213) 837-7939
Technical Skills: Recording engineer & producer
Qualifications: 14 years experience in top studios including work with producers Ken Scott, Roy Thomas Baker, Rupert Hine, Rick Derringer & artists Elton John, David Bowie, Jean Luc Ponty, Joe Zawinal, the Fixx, Graham Parker, "Weird Al" Yankovic, Bill Ward of Black Sabbath, etc. Resume available upon request.
Available For: All studio engineering & production

NEXT CLASSIFIED DEADLINE
WED. NOVEMBER 12, 12:00 NOON

2 PA'S AND AMPS

- Peavey Mace VT series amp w/one 4-12 Blk Widow cab & one 2x12 Blk Widow cab, \$350. Trace 818-762-3543
- BGW 500D power amp, \$425. Trace 818-762-3543
- Fender Pro reverb amp w/JBLs, \$199 obo. Ron 213-372-3771
- 130w mace 4-ch hd, w/columns, \$385, 100w amp w/JBLs, \$250. 213-735-6221
- Peavey 4-ch PA w/reverb, xlt cond, \$225.213-487-2577
- Two pa spkrs w/JBL D130 15" spkrs, Fender-style cabs, w/gd pad cond, gd for small PA or base of guitar ext cabs, \$100 ea. 213-825-5783
- Leslie 147 w/JBL driver & cable, \$200, Mac818-242-8531
- Crista 60w guitar amp, versatile, loud, compact, \$125, Jim 818-768-5454
- Mesa Boogie Mk III 180w top, reverb, graphic EQ, two 12" EV spkr cab, brand new w/anal road cases, \$2250 obo. Lon 213-478-5246
- Shure 109 8-ch mixer & Shure 110 monitor mixer, matched pair, many features, \$500 for both obo. Phil 213-654-3250
- Foxtex X15 new in box w/iAC adapter, mic & anvil cs incl, \$275 obo Jim 818-761-8697
- Marshall 50w top, immac cond, \$500, Danaus213-650-0647
- Music Man 212RH guitar of base cab, xlt cond, \$300, Danaus 213-650-0847
- Traynor 3002 power amp, xlt cond, grt for monitors, \$200 obo. Steve (after 6pm) 818-447-5133
- Blamp PA, 8-ch mixer w/graphic EQ & reverb, xlt cond, anvil cs, \$750. 818-905-6027
- Marshall 1973 Mk II 50w amp hd w/master vol, \$475, Frank (before 8pm) 818-242-8531
- Marshall B10, 1980 issue, \$400, ong spkrs, not reconed, Frank (before 8pm) 818-242-8531

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.

- Mesa Boogie Mk II-B, 100/60w hd, graphic EQ, Hawaiian hwd cab, anvil cs, sep 12" Altec spkr cab, \$1050, Tony 213-653-0237
- Marshall equip wtd, poor or non-wking cond, older hds pref, reasonable price, anything considered 213-874-9973
- 9-ch mic stage box w/AMP brand gold-plated multi-pin connectors, \$95 obo. 213-306-3200
- EAW 58800 stage monitor cabs, unloaded, two 12" spkrs, one 2" spkr, biampable, new, \$995 pair obo.213-306-3200
- 1/4" 96-pt patch bay, \$45 obo. 213-306-3200
- Bass bins w/15" JBL spkrs, 5' long, big, black & loud, xlt cond, \$400. 213-969-8327
- Ampeg V6B bass cabs w/two 15" EVs, \$200, Tony 818-349-9763
- Peavey TNT100 bass amp w/one 15" spkr, self-contained, \$250, Frank (before 8pm) 818-242-8531
- Fender Super Reverb amp, xlt cond w/inew Mesa Boogie tubes, \$235. 818-989-3978
- Peavey guitar spkr cab w/10" 12" Eminent spkrs, xlt cond, \$150, Cliff (eves & wknds) 213-456-2538
- Speaker cabs w/who 15" spkrs & 15" horn, customs, \$100 ea. 213-392-6521
- Two JBL D110S 10" spkrs, \$50 ea, Dick 213-851-2303
- Earth PA hd, 4-ch, 8-in, 130w rms, xlt cond w/2 cols, \$400 all 213-735-6221
- EV cab, S-1503, mint, \$475, Den 213-388-0815
- Marshall vintage 100w super lead Mk II hd, new tubes, 4-in, xlt cond, \$450 firm, Ken 213-434-2072
- Pair Mitchell 2x12 cabs w/Celestions, \$275/both, Bob 818-780-5578

- Kustom 100 hd w/one 15 bass bottom, grt snd w/reverb, \$150. 213-735-6221
- Sunn Concert lead amp w/6 spkrs, \$450 obo or trade for Cannon X-1006 hd 818-344-5546
- Fender Super Twin reverb, EQ, master vol, casters, 180w, \$250 firm 818-956-3935
- Speaker cab w/one 15" JBL K140 bass spkr, 23/2x23x11 1/2". Snds line, \$200 Herb 213-462-4502

3 TAPE RECORDERS

- Uher CR210 portable stereo cassette recorder w/power supply & acces, beaut leather carrying cs, top qua., \$250 obo. Lon 213-478-5246
- 16- & 8-track unit, all equip & instruments, \$50,000, Bruce 213-933-8664
- Wanted: Remote fact for 80-8 Tascam recorder. Will trade 8-trk studio time or ? 818-366-1989
- Ramaa WR-210 mixing console, 10x4, lk new, used 2 mos only, versatile, clean, \$850 or trade for pro studio gear. 213-680-9501
- Tascam 246 top-of-line 4-trk cass recorder, barely used, mint cond in box, \$985, Kyle 213-676-9339
- 428 MCI recording console w/producer's desk, \$13,300 818-782-8008
- Ampex 16-trk 2" tape recorder, \$9000. 818-782-8008
- 3M 56 15/30 ps 1/4" tape recorder, \$1500.818-782-8008
- EMT echo unit, plate, tube \$2000 818-782-8008
- Big Red monitoring system, 604E spkrs, w/Mastening Lab cover network, \$1200. 818-782-8008
- Tascam M-30 recording mixer, 8-ch, para EQ, sep sub-mix, mint cond, \$600. 213-827-2723

4 MUSIC ACCESSORIES

- Goodrich volume pedal, xlt cond, \$45 213-372-9702
- Roland GR300 pedal board w/GR700 controller, Her bass & guitar pu, \$300, Trace 818-762-3543
- DBX 117 noise reduction unit, comp/expander, takes out hiss, \$95 obo. Ron 213-372-3771
- Sanyo Super D noise reduction unit for pro-sndng tapes, \$195 obo. Ron 213-372-3771
- Rockman X100, new w/cs, \$160, MXR phase shifter, \$35, MXR flanger w/iAC, \$55 213-735-6221
- Yamaha PM700 12-ch mixer, very capable board, \$750, Spence 818-346-2795
- Orban Parasound stereo reverb, xlt cond, \$225 213-823-5763
- Mutron Biphaser, used very little, \$35 obo, Dave 213-739-0900
- Real-to-real tape recorder, plays in mono, old style, mint cond, \$40 obo, Dave 213-739-0908
- Korg STD1000 DDL, sampling, sequencer, perf shape, less than 1 yr old, \$325 obo, Chns 818-906-9624
- EDE3000 w/DCB digital controller, \$550. 213-663-4674
- Guitar Player magazine collection, 1988 to 1986, over 150 issues, all different, incl Jimi Hendrx issue w/sound page, \$100. 213-999-1908
- Wanted: Rocktron DX2H exciterrmager Hush II, in any cond, reasonable price. 213-874-9973
- Banez multi FX, incl compressor, phaser, overdrive, stereo chorus, flanger. New cond, \$250. 213-969-8327
- Boss KM60, 8-ch mixer, perf cond, brand new, \$200. 213-454-0389
- Wanted: Grand piano blanket cover. Jim 213-454-0389
- Tascam 312 mixing console, perf cond, still under warranty, \$2100, Jim 213-454-0389
- Roland JX-8P, perf cond, still under warranty, \$1000, Jim 213-454-0389
- Goodrich volume pedal, xlt cond, in box, \$45, Corky 213-372-9702
- Marshall covers, old collectors items, small letter vntage, mint cond, \$50 for one top & one bottom obo or trade. 818-366-1989
- Ditta Lab Acousticcomputer DL2, mint cond, Pro Module series, \$600 obo or trade. 818-366-1989

- PM1000 Yamaha mixing console modules, mint cond, \$200 or trade obo. 818-366-1989
- Wanted: JBL 4311s or 4410s. Will trade 8-trk demo time or ? 818-366-1989
- Boas monitor spkr MS100A, xlt cond, new in box, \$100 obo, Tom 213-394-4890
- Ibanez compressor, \$35. 213-392-6521
- Foxtex 450x16 16-ch recording mixer, new in box, \$1500. 213-856-9180
- Sequential tom drum mach, \$350, 2 Phillips mcs, \$40 ea, David/Becky 818-761-7407
- Anvil cases, fit Seymour Duncan w/one 12 or Mesa Boogie w/one 12, \$100 ea, gd cond, John 818-784-7464
- Electric violin, Barcus Berry, 5-string, w/bow & cs, \$500. 213-667-1008
- Yamaha E1010 delay, xlt, \$160, anvil cs, 40x9x13, mint \$75, patch bays, \$50 ea. 213-735-6221
- Anvil rack, xlt cond w/heels, detachable front & back covers, \$150 obo Ken (eves) 213-989-0900
- 1978 Ford Econoline van, high cube, 14' box, new transmission, strong engine, \$2800 obo, Donna818-762-2859
- Roland MPU-103 MIDI ch-filter converter, \$175, new. 818-763-3742
- Boas RPQ-10 preamp w/para EQ, 5 mos old, hardly used, \$100, Bob 818-780-5578
- Sony mic, model C-38, condenser mic w/power supply, xlt cond, \$275. 213-397-8646
- Aria Model DEX-500 DDL, 19" rack mtnt, lk new, \$125 213-956-3395
- Roland SDE-1000 DDL, gd cond w/manual, \$300. 213-680-9501
- Yamaha R-1000 dig reverb, gd cond, \$295 213-680-9501
- Morley Select Effect, 5-in, \$85, Mutron Phaser II, \$55, Mutron III, \$50 213-295-0842
- Heavy duty road case, fits Rhodes 88 or 7 Blck w/casters, \$100 obo. 818-956-3395

5 GUITARS

- Hagert 8-string bass, \$300, Trace 818-762-3543
- 1967 Gibson ES-335, collectors item, xlt cond, \$850 obo, Ron 213-372-3771
- Hagert bass, very rare collectors item, \$299 obo, Ron 213-372-3771
- Ibanez F-350 custom, new cond w/Kahler fine-tune trem, deluxe hsc, \$350 or trade. 213-735-6221
- Explorer bass, custom built by Performance Guitar of Hollywood w/pearl paint, graphite nut, 21-fret maple fb, hockeystick headstock, \$425, hsc Mike 818-365-6705
- G&L bass, sunburst, mint cond, deluxe hsc, \$325 or trade. 213-735-6221
- Roland GR707 guitar synth controller, w/cs, xlt cond, \$600, Greg 213-461-1582
- Ibanez Destroyer II, cherry red sunburst, xlt cond, plays grt, w/cs, \$275 obo, Greg 213-461-1582
- Fender Strat, creamy body w/natural wood neck, hard cs, new strap, near perf cond, \$550 obo, Mona818-504-9537
- Dean 2 w/unbelievable action & snd, stock DiMarzios etc, \$400. 213-558-9111
- Ibanez EQ artist w/light cs, \$250. 213-663-4674
- Five-string banjo w/cs, \$50, Spider 818-718-2612
- Ovation acoustic guitar w/pu's, xlt cond, \$400, Danaus 213-650-0847
- Fender 12-string acous guitar, gd cond, \$250, Danaus 213-650-0847
- 1978 Starfire IV left-handed guitar w/DiMarzo PAF pu's, custom work incl, \$500 w/cs, Frank (before 8pm) 818-242-8531
- Ibanez Roadstar II, Ibanez analog delay, Boss chromatic tuner, guitar stand & cs, \$300 obo, Danny 213-936-5453
- Rickenbacker 4001 bass, left-handed, BMG pu's, many extras, \$550 obo, (after 4) 213-532-9443
- Gibson SG, mid-70s, natural wood grain finish, gd cond, plays well, \$186, Shane 714-773-0387
- Gibson acoustic, very old but orig, silver hds, orig cs, \$900, 213-971-5853
- Barnett handmade strat, hardrock maple, beetle, 3 pu's, non-trem, hsc, \$375. 213-735-6221

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Note: Please use this listing only if you are qualified.

Name: _____ Phone: _____

Instruments: _____

Read Music: Yes No (check one)

Technical Skill: _____

Styles: _____

Vocal Range: _____

Qualifications: _____

Available For: _____

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*Fender Squier bullet base guitar w/cs, xlt cond, brand new, \$300 Danielle 818-887-6169
 *Ibanez Roadstar II series bass w/cs, xlt cond, \$300 Danielle 818-887-6169
 *Orme 5-string banjo, mint, w/cs, \$275, 1928 Ludwig Rivera plectrum banjo, mint ong, hsc, \$325 213-735-6221
 *Gibson J50, midi-60s, xlt cond, two Holdos, deluxe hsc, \$320 or trade 213-735-6221
 *Rickenbacker 4001 bass, totally custom w/active EQ, interchangeable fretboards etc, \$1000 obo Ken (eves) 213-969-0900
 *Les Paul copy elec guitar, gd cond, perf for beginners, \$200 obo 213-344-5546
 *Ibanez F-350 custom elec guitar w/Kahler fretune trem, new cond w/elec hsc, \$350 213-735-6221
 *Gibson Les Paul studio model, white, \$250 John 213-660-6306
 *Fender P-bass, fretless, sncls grt, \$325 w/o case (\$350 whard cs, Herb 213-462-4502
 *Fender P-bass copy, maple neck, sunburst body, plays & sncls like current Fenders, \$180 (w/o case), Herb 213-462-4502
 *Custom-made bass, P-type body & neck Novatone w/switchboards (frets to fretless in seconds), Bartolini pu's, sncls & plays grt, \$850 w/gig bag Herb 213-462-4502
 *4-string bass, custom made solid body, grt sustain, sncls like \$3000 wood bass, \$1750 incl cover & fibreglas shipping cs, pu's incl. Herb 213-462-4502
 *String bass bows, French & German, from \$125 to \$225 (pemambucco), Herb 213-462-4502

*Roland MSQ700 digital keybd recorder, 8-trk, lk new, \$350 213-969-8327
 *Prophet 2002 digital sampling module, brand new in box w/warranty, lots of sncls, \$1700 obo 213-461-8211
 *Fender Rhodes, \$350 obo. 213-936-0221
 *Fender Rhodes 73 suitcase plus Elka Protopody string ensemble, both xlt cond, \$650 for both, Frank13-874-8725
 *CS80 Yamaha wld in gd cond, Diego 004131441036
 *OB-8 synth w/MIDI & arvil cs, grt shape, \$800 Ron 805-255-5679
 *Fender Rhodes 86 stage model, xlt cond, \$450 obo 213-388-2936
 *Oberheim OB-8 synth, DSX sequencer, all new in box, never used, \$900 Dave 213-274-6822/818-989-3389
 *Sequential multitrk keybd, \$750, Sequential tom drum mach, perf cond, 1 yr old, \$300 David/Becky818-761-7407
 *Yamaha PF15, 88 keys, grt action, 12 presets, \$750 213-667-1008
 *Korg Poly 61, programmable poly synth, gd cond, \$400 818-348-0161
 *Roland TB306 bass line synth, xlt cond, \$50.818-348-0161
 *Sherman Clay piano, '86, ebony, \$2850 805-496-5917/818-703-1132
 *Yamaha keybd amp, 100w w/spkr, \$160, Hofner clav D6 deluxe, new, \$190, Casio MT45, mint, \$80 or trade 213-735-6222
 *Rhodes Chroma, xlt cond w/arvil cs, \$1000 Steve 213-478-0589
 *West Percussion roto toms, 6-8-10" whdwr, \$100. Spider 213-837-7477 (eves)

*Tama Imperial Star 10-pc dbl-bass custom deep shell kit, ebony hds, Gauger rms, \$1400 213-969-8327
 *Zildjian 14" hihat cymbals, \$80, Ludwig Atlas snare drum stand, \$25 213-876-6938

9 GUITARISTS AVAILABLE

*Jazz rock guitarist, formerly w/Name Swiss recording band & Freddie Studer, Holdsworth & own infl, very expressive, flowing improv, sks band Rack/passport, Dale213-942-7944
 *Jim Haggard, HR, HM, rhythm/lead, songwriter, elec guitarist, avail for band 213-680-1572
 *Exp'd pro lead guitarist sks other pro w/long mater, image Career-minded bands only, mgmt & devotion a plus! 818-761-4824
 *Lead guitarist w/lots to offer any estab'd HR band, Joe 213-558-9111
 *Versatile guitarist sks modern prog/ band, Cliff 818-892-4932
 *BMI affil guitars/singer/songwriter, formerly w/Barry White, Isaac Hayes, Wolfman Jack, Chuck Berry, sng wrng srt Jazz, jazz fusion, funk, soul, R&B Emmett213-969-8848
 *Lead guitarist, 26 w/18 yrs exp. infl Cooper, Shenker, Blackmore, Scorpions David 213-739-0908
 *Young pro guitarist, very tasty, gd lk & att, plays all styles. Call only if you're hungry for success: Pts no flakes. Mark 213-837-1152
 *Guitar plyr sks HR band Gd image, long hair, infl Ratt, Mötley Crüe, Enc (after 5pm) 818-340-8406
 *Female guitarist/vocalist sks w/king band G.I.T. grad, dependable, gd personality & lks. Janey 818-896-7446
 *Aggressive guitarist avail, hv volume, tone, lks, taste, balls, solid rhythm style w/shredding leads upon demand Jamie 213-465-5317
 *Guitarist/songwriter, emot'l hard pop, lking for band, Keys, vox, drums, etc. Eddie 213-545-0205
 *Lead guitarist sks meloid metal band infl Dokken, Scorp, MSG Hv trans, equip, ideas 818-846-6557
 *Blues busting guitarist sks hi-energy act. A lot of mileage w/harmonies. Dan 213-526-0655
 *Pro guitarist w/strong vox sks w/king T40 band. Xlt equip, maj tour creds, red hair, Ron 818-982-6791
 *Classic-infl comm-oriented lead guitar plyr sks meloid HR band infl Rhoads, Roth, Shenker Serious only, Neil 818-894-2404
 *Rhythm guitarist/songwriter avail to join or form ong pop rock band. Backgr vox, some keys. Must be serious, no smoking or drugs. John 818-840-9131
 *Versatile pro guitarist w/recnt toung/recording exp w/internat'lly known act sks serious band or prog, no HM. 213-526-0655
 *Guitarist/singer/songwriter avail for ong band infl Costello, Beatles, Springsteen, Police Ken 818-989-3878
 *Jim Haggard, electric guitar, HR/HM, rhythm/lead, songwriter, avail for band 213-680-1572
 *Guitarist/songwriter lking to form ong band. Hv grt mater & ideas, lking for bass, drums & vox. Jeff 213-874-3854
 *Worldclass lead guitarist/lead vocalist (BMI) sks prog w/mgmt, backing, label recording Reliable, hd-w/king, mega Marshalls, Roland guitar synth, stage/studio exp 818-366-1989
 *Rhythm plyr/bassist/vocalist sks w/king 60s cover band, Orange Co area Serious only 714-969-6405
 *Intense lead guitarist, ong creative style, 21, sncls lead, grt stage pres, hv vinyl, avail for band infl Queensryche, Zap, Aerosmith, Metallica, Genesis Mike 818-244-8958
 *Versatile lead guitarist sks w/king rock pop band 10 yrs exp, xlt equip, infl Clapton, Richards, Knopfer, Reed West L.A. area, serious pros only Jay 213-559-2505
 *Craig Collins Turner, formerly of Network, Spotlight colunm Guitar Player mag, sks commerc rock, HR or metal bands w/mgmt, label intr Craig 818-752-2692
 *Guitarist sks FTI band, can dbl on bass, keys, Mark 805-649-2722
 *Christian guitarist avail for rock band infl Led Zep, Firm, Rainbow, Robert Plant, Deep Purple 805-527-4593
 *Hot lead guitarist w/10 yrs concert/recording exp w/iname plyrs sks HR/HM band w/mgmt & label intr Serious mgmt only 213-876-4290
 *Hot guitarist, sncls like Stevie Ray Vaughan, lking for band. No wasted notes. King Kenny Ray 213-827-4595
 *Guitarist sks meloid or commerc metal band Marshall equipped, hv ideas for orgs. Dokken, Ratt, Scorpions, Bob 818-780-5378
 *Hi-energy country rocker sks w/king country or country rock proj infl Lynyrd Skynrd, Steve Morris, Outlaws, Paul Gilbert Jimmy 213-469-4995
 *Meloid metal guitarist sngk hard-rocking meloid prog metal band Long hair image, dedic, no drugs Tony714-596-4154
 *Topnotch guitarist w/pro att, equip, toung/recording exp sks HR/HM band w/iname Serious only Michael 818-507-9719
 *R&R guitarist sks R&R band I play w/power, emotion, style & taste. Gd image & att. exp'd, creative, intel, pros only Bob 818-980-0341/281-7432
 *Meloid lead guitarist sngk HR band Grt snd, style, image, equip, infl Van Halen Jim 818-962-8723
 *Lead guitarist sngk prog-minded HR act. Hv xlt equip & 15 yrs exp. Mark 714-626-2062
 *Boogie blues rock lead guitarist avail for clubs, casuals, showcasing bands Gd equip & trans Brad 818-368-9320/709-4823

*Guitarist needed for cool new hardcore band infl Cult, Snouxe & Barsheles, Jesus & Mary Chan, Psych Furs, Lou 214-32-7513
 *Singer/writer needs guitarist w/apprec & understanding of Pat's Smith, Jim Morrison, Jim Carol for band st. Serious, reliable, determined, inventive Diana 213-856-0073
 *Female guitarist for all-female band w/record on intr Dea 213-973-6835
 *Local act sks lead guitarist w/pro creds, harmony exp, strong rock image Rick (after 7pm) 818-866-9750
 *Glam lead guitarist wid by band w/inew image & concept, similar in style to Hanoi Rocks, Kevin 213-391-8124
 *Creative innov young rock guitarist sks vj comm-r 818-391-8124

9 GUITARISTS WANTED

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 *Creative innov young rock guitarist sks vj comm-r 818-391-8124

6 KEYBOARDS

*Roland JX-8P, xlt cond, \$1100 213-925-2938
 *Roland JX-3P, \$400 213-944-3608
 *Yamaha piano, 48" uprghnt, polished ebony, 3 yrs old, \$3200 obo Jeff 818-985-0143
 *Kawai 5'10" grand piano, blk polish, beaut voiced, nearly new, A1 cond, \$6000 or \$5000 plus trade. Spence 818-346-2795
 *Roland JX-3P synth w/stand, amp & stool, \$1300 obo, Jan 213-930-0400
 *OBX synth w/computer cs, arvil cs, \$400, DSX sequencer w/JL Cooper disc drive, \$1000 Bruce 619-942-1741
 *Yamaha CP70B elec grand, holds tune exceptly well, \$1500 obo Bruce 619-942-1741
 *Dyno-M/Rhodes 73-key stage, pro EQ, flaptop mod, fast action, gorgeous instr, \$650 or trade for outboard gear Lon 213-478-5246
 *Roland Juno 106, \$500 obo. 213-663-4674
 *Jupiter 6 synth, gd cond, \$1000 213-389-7305
 *Kawai elec grand piano, 88 keys, feels & sncls like real grand piano, \$1800 firm, gd cond 818-907-5840

7 HORNS

*Haynes flute, \$1700 213-392-6503

8 PERCUSSION

*DX digital drum mach w/custom chips, Oberheim, \$500 Bruce 619-942-1741
 *Yama Techstar voice module, \$300, Michael818-905-9310
 *Simmons SDS-7 black 5-pc w/stand & cases, 10 mos old, \$2295, Scott (after 6pm EDT) 919-924-5991
 *Simmons SDS-9 brain, MIDI in/out, \$800, Simmons SDS-9 dbl-bass drum pads w/pro cords, \$600 818-893-3790
 *West Percussion roto toms, 6-8-10" whdwr, \$100. Spider 818-718-2512
 *22" Zildjian pnb cymbal, xlt cond, wlt trade for 18-20" giant type cymbal or sell for \$100 Tracy 818-501-4310
 *Roland TR505 rhythm composer drum mach, perf cond, used once, \$230 213-876-0581
 *Yamaha recording series drum kit, 6-pc, cherry wine red color, whdwr, xlt cnd, \$1500 obo, Danielle818-887-6169
 *Remo rototoms, gd cond, w/stand, \$150, Danielle 818-887-6169
 *Wanted: Roland Octapads, reasonable 213-399-6831
 *Roland TR505 rhythm composer, new, perf cond, \$250 213-399-6831
 *Ludwig 6 1/2 x 14 power chrome snare, \$150 818-953-4251
 *Gretsch drums, brand new, xlt cond, 5-pc set, cymbals, hwr, fiber cases, \$1600 Greg 213-221-7354

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melod HR band. I'm ready to play now. Pros only. Christopher 818-785-9572
***THE BRICKS** hv auditioned over 100 musicians & still haven't found that driven street rocker. We hv dozens of gutsy rock tunes, no vanity. 818-506-8387
***2nd guitarist** wid to compl powerful ambit org rock band inf AC/DC, Cinderella, Krokus, Whitesnake, Dan (eves) 818-701-1872

***Monster metal rhythm plyr** for melod metal band. Hv top plyrs, mater, connex. John/Sean 213-996-0479
***Guitarist wtd**, song lead & backup, for org & cover R&B blues rock band. Billy 213-997-7847
***Rhythm guitarist** needed for estab'd, powerful, trashy blues rock band inf Aerosmith, Thunders, Hanoi, X, Cooper, Photos, Senous, image-conscious. Skip 213-856-8108
 Todd 213-851-4719

***Lead guitarist** wtd for estab'd L.A. band. Must hv long hair, glam image. Nicki 818-990-5310
***Lyricist/singer** lking for guitar plyr to collab & form band inf Cramps, Dead Kennedyz. 213-659-3884
***Arrogance** la bliss; put it to good use. Guitar plyr wtd for R&B band. 213-656-7865
***TWO DRINK MINIMUM** sks rhythm/lead guitarist w/songwriting abil, gd eqng, style of A McCoy, K Richards. Doug 714-675-2827

***Lead guitarist** who also plays keys wtd for org pop rock band inf Outfield, Scandal, Springfield. Serious only, vox pref, no smoking or drugs. John 818-840-9131
***Drummer** w/orig sks lead guitarist to team up in a new R&R glam outfit, ages 17-22. Michael (after 6pm) 213-928-3107
***Krisha-conscious** hot-ticks guitarist w/Strat, amp & vehicle needed now for Hollywood rock band. Must take direc- tion quickly. John (ext 207) 213-469-2711
***ZYFER, all-girl** band, HM/HR, lking for guitarist w/dedic. Serious only. Lee 213-662-2141
 Roxy 213-661-1900

***Expert** lead guitarist w/backup vox wtd for org band inf Beatles, Costello, Polit, Springsteen. Ken 818-989-3978
***Lead guitarist/songwriter** wtd to form org band. Must hv exp & business mind. 818-997-7847
***Guitarist** wtd for band w/60s pop, folk rock, & psych inf, Dennis 213-666-4926
***HR guitarist** w/own style needed to form cool artistic prog new music inf Cult, Siouxsie, Furs, Cocteau Twins, Bauhaus. Must be serious. Sam/Gina 213-432-7513
***Guitarist** wtd, rhythm/lead, fusion & jazz, must be able to play funk, latn, blues, rock, straightahead, reggae. Patrick 213-594-8279

***Lead** la-more-thinking guitarist wtd for backup band to powerful M/F duo ala Eurythmics. Melodic minimalist pros only. 213-464-6067
***San Francisco-based** prog metal band w/2 albums sks guitar plyr. European tour upcoming. Billy (after 12pm) 415-472-4055
***Pro bassist & drummer**, 10 yrs together, sk creative versatile respons. guitarist for collab on new rock prog alb Journey, Tcto, Scorpions, Heart. Ron 818-363-0221
 Bob 818-784-7336
***Wanted:** Singing lead guitarist, pref dbis on bass, for wking authentic 60s band. Authenticity a must. Ethan 213-318-6147

***Lead guitarist** wtd, ready for tour, poss record deal. style George. 213-677-2626
***Guitarist** w/xtremely strong image wtd for melod pop rock band. Grt songs/harmonies. Ray 213-341-0876
***Rhythm guitarist** needed to backup lead guitarist in org rock prog. Bob 818-985-4526

***Guitarist** wtd by hard pop band ala Cheap Trick, Gen-X, Bay City Rollers. Backgr vox pref. Tony 818-346-8856
***Rhythm guitarist/lead vocalist** needed by reforming band inf Cure, Who, Echo, Bowie. Steven 818-289-1565
***Rhythm guitarist** wtd by L.A. band VENETTA, current- ly gigging & recording 1st album, indie release. Pro att, gd image & equip musts. Darryl 213-371-5971
***Lead guitarist** w/vox who understands the Beatles, Stones & Who, wtd by org grp w/label contacts. Jim (eves, wknds) 213-207-3553

***Guitarist** wtd by local act, own shopping demo, team plyr, R&R blues style. Dedic, inf Stones, Everly, Beatles, CCR. No Van Halen clones. Kevin 213-874-4385
***HR guitarist** wtd for hot org R&R prog w/mgmt & label mtr. 818-954-9366
***Guitarist** wtd for rock band w/explosive energy, dynamics, image & integrity. Fresh sounding rhythm lead to go beyond Stevens, Edge, Pretenders, Townshend, Richards, Summers. 213-650-2452

***Wanted:** Wood/Taylor style guitarist for all-org w/orig im- age & performing. 213-318-1947
***Female** fronted org pop rock band w/indie record con- tract & mgmt sks solid creative guitarist. Beach area, gig- ging & recording soon. Bruce 213-512-7834
***Guitarist**, 25-30, pro wking band, classic rock format plus orig. Team plyr, no drugs, serious hd-wkr/wisdom of humor. Alan 213-494-3161
***Lead guitarist** wtd by pro melod metal band for 2nd album & U.S. tour. Except, Pnest-inf music w/Crue, Pnest-inf im- age. David 213-634-5525
***Newly forming** commerc rock band sks lead guitarist. Commitment nec for long-range prog. Dependability essen- tial. Mimi 818-906-0435

***Mike Graves** & the Tombstones lking for xlt rhythm guitar- ist for song collab. Loosely tight pros only. 818-980-585C
***Lead guitarist** wtd, ready for tour, poss record deal. style George. 213-677-2626
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***Guitarist** wtd for rock band w/explosive energy, dynamics, image & integrity. Fresh sounding rhythm lead to go beyond Stevens, Edge, Pretenders, Townshend, Richards, Summers. 213-650-2452
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***Female** fronted org pop rock band w/indie record con- tract & mgmt sks solid creative guitarist. Beach area, gig- ging & recording soon. Bruce 213-512-7834
***Guitarist**, 25-30, pro wking band, classic rock format plus orig. Team plyr, no drugs, serious hd-wkr/wisdom of humor. Alan 213-494-3161
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***Mike Graves** & the Tombstones lking for xlt rhythm guitar- ist for song collab. Loosely tight pros only. 818-980-585C

10 BASSISTS AVAILABLE

***Bassist avail, gd** team plyr w/backup vox, creativity, non- pretentious mod image, exp'd all styles, skng dark, slightly demented pop band. Mark 213-392-6007
***Female** HR bass plyr, formerly in Feline, rad image, own equip, very dedic, own trans. 818-246-7618
***Bassist** sks serious wking country band. Vox, grt att, xlt plyr. Gary 213-318-1947
***Bassist** sks R&R band inf Billy Idol, U2, Pink Floyd. 818-767-2950
***Bassist avail** for casual band, fill-ins, country, blues, oldies, sing lead & backup, much exp. Lorne 213-467-3418
***Bassist/vocalist/songwriter** lking for crunch rock band. Hv xlt equip, xlt image. Mark 213-650-1094
***Bass plyr** sks pro sit w/estab'd HR band. Ron 818-366-1940
***Bass plyr**, total funk jazzy new music style, lking for the ultimate band. Kiran 714-592-1406

***Bass plyr**, 34, lking for beginning org & cover band w/60s style. George. 818-646-8247
***Pro bassist** sks energ commerc HM band. Hv top gear & chops, long hair, road & recording exp. Class acts only. Ted 213-479-7157
***Pro star-qual** bassist sks HR/HM team. Pro, image-minded people or grps only. Glen 818-649-9211
***Pro bass plyr**, accous & elec, lking for wking or recording band. 10 yrs exp, fully equipped. Frank (before 8pm) 818-242-8531
 818-245-8431
***Bass plyr** w/extensive road & studio exp sks casuals, T4 or recording band. Larry 818-985-2234
***Bassist & drummer**, 10 yrs together, respons, dedic, sk estab'd pro rock prog, melodic, commerc access ala Journey, Scorpions, Heart. Ron 818-363-0221
 Bob 818-784-7336

***Infectious** groove bassist, 12 yrs exp, sks infectious groove band or infectious groove drummer. Pref world beat &/or funk. Pils no HR or metal. Andy 213-392-5253
***Rock bassist** w/gd equip, grt chops, xlt look. Homer 818-848-4061
***Bass plyr** wking melod HR band. Hv recording/tour exp, singing/singing. Xlt equip, long hair image. Mark 213-650-1094
***Explosive** rock bassist w/18 yrs exp sks multi-talented rock prog w/record deal inf Clark, Squier, Sarzoz. Pros only. Vic 213-868-4904

***Outstanding** blues bass guitarist sks significant others to capitalize on classic rock resurgence. Dan 213-471-6573
***Pro bassist**, prior signed on Epic, sks pro artist or band ala a-ha, Go West, Mr. Mister, Tina Turner, etc. Xlt equip, style, refs. Kevin 818-901-0805
***Bassist/vocalist** sks up-to-date band w/mgmt &/or record deal. Pref Romantics, Pretenders, Psych Furs-type band. 213-827-2723

10 BASSISTS WANTED

***Pro trio** sks versatile bassist for jazz variety pop nightclub gig. Contact Roger. 213-687-9837
***Bass plyr** wtd for org rock & country grp. Kevin 818-883-0691
***Bass plyr** wtd for cool band inf Jesus & Mary Chain, Siouxsie & Banshees, Cure, Psych Furs. Lou 213-342-7513
***Singer/writer** in search of bassist w/thorough apprec & understanding of Patti Smith, Jim Morrison, Jim Carroll for band sit. Serious, reliable, determined, inventive. Diana 213-856-0073
 Lou Reed. Plenty of music, need bass to finish the per- fecture. Backup vox needed. Dee 213-399-4096
***Bass plyr** wtd for org psych band inf Velvet Undergrnd, Lennon. Lots of grt mater & ambit. Backup vox a must. 213-399-4096
***Bass plyr** wtd for band w/members of ex-estab'd bands. New snrs w/image & gd att, inf Cure, Cult, Killing Joke, Vio. 213-876-3304/818-506-4484
***Bass plyr** for HM band w/record deal. Xlt equip & trans musts. (after 6pm) 213-667-0563/839-0292
***Drummer** w/orig sks bassist to team up in a new R&R glam outfit, ages 17-22. Michael (after 6pm) 213-928-3107
***Highly** visual/frantically backed commerc HR act sks aggre- gress bassist w/longhair image, strong tenor. Pros only. 714-596-2696

***Commerc HR band** w/kickass female vocalist needs bassist to promote album. Send tape to 911 Manhattan Ave, Hermosa Beach, CA 90254
***Bassist** wtd to compl powerful ambit org band inf AC/DC, Cinderella, Krokus, Whitesnake. Dan (eves) 818-701-1672
***Bass plyr** sought for Furs/New Order style band w/mater & connex Art 213-392-5012
 Scott 213-392-1513
***Estab'd** org groove rock band skng creative enthuss bass groove plyr. Vox, pro gear, trans, dedic, no flakes. Mgmt, agent, gigs. Larry 818-705-8084
 Vince 213-856-4920
***Bassist** wtd for org European band inf Simple Minds, TFF, U2. Echo. Hv maj label intr & mgmt. 213-664-8343
***Life, liberty & the pursuit** of jaded R&R bass plyr. Call now. 213-656-7866

***Bassist** wtd for commerc rock band. Hv recording & rehearsal studio, image, equip, songs. Ray 213-469-8406
***All-orig** band lking for serious bass plyr w/funk, jazz & rock backgr. Equip, trans, gd att musts, inf Sade, Sting, Style Council. Nicke (mornings) 213-392-1825
***Accomp'd** bassist w/strong backing vox wtd by top draw- ing L.A. act inf Springsteen, Petty to Motels. Should hv clean-shaven image. Eban 818-996-2611
***Bass plyr** wtd for R&B pop funk band, org mater. Team plyr, exp'd only. 213-680-9501
***Bassist** wtd to compl org rock ensemble inf Bowe, Love & Rockets. BODHTREES. Cory (am) 213-859-8324
***Bass plyr** wtd for alternative rock band into Gene Loves Jazelbe, Cult, Cure. 213-471-4629
***Bass plyr** wtd for rock band. Serious only, no flakes, dedic & longevty req'd. Steve 213-450-8634
***M/F** bassist wtd for org pop rock band inf Outfield, Scandal, Springfield. Serious only, vox pref, no smoking or drugs. John 818-840-9131

***Outrageous** bassist wtd by two guitarists. Must hv lks, licks, lots of bottom end, trans, equip. Tony (after 12) 818-845-8433
***Bass plyr** wtd to compl teen HR band. Must audition by tape. 213-851-3338
***Bassist** needed for estab'd & wking band inf Doors, Echo, Lou Reed. Plenty of music, need bass to finish the per- fecture. Backup vox needed. Dee 213-399-4096
***Bass plyr** wtd for org psych band inf Velvet Undergrnd, Lennon. Lots of grt mater & ambit. Backup vox a must. 213-399-4096

***Bass plyr** wtd for band w/members of ex-estab'd bands. New snrs w/image & gd att, inf Cure, Cult, Killing Joke, Vio. 213-876-3304/818-506-4484
***Bass plyr** for HM band w/record deal. Xlt equip & trans musts. (after 6pm) 213-667-0563/839-0292
***Drummer** w/orig sks bassist to team up in a new R&R glam outfit, ages 17-22. Michael (after 6pm) 213-928-3107
***Highly** visual/frantically backed commerc HR act sks aggre- gress bassist w/longhair image, strong tenor. Pros only. 714-596-2696

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***Drummer** w/orig sks bassist to team up in a new R&R glam outfit, ages 17-22. Michael (after 6pm) 213-928-3107
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 • **Krisia-concious** clean solid bass guitarist w/P-bass, amp & vehicle needed now for Hollywood rock band. Must take direction quickly. John (ext 207) 213-489-2711
 • **Wanted:** HR bass plyr who can sing lead harmony. 25-35, songwriting capable, stage pres & concert-type equip musts. We hv mgmt, financial backing. 213-653-3794
 • **Melodic HR** band skng qual bassist w/backgr vox. Must be dedic, hv gd att, equip, gd rock image. Pros only, no flakes. Rick Kenny 818-786-8469
 • **Bases plyr** w/d for band w/60s pop, folk rock, & psych inf. Demns 213-686-4925
 • **Aggressive yet melodic** baselst w/d for w/EP & tour in the works. Infl Pretenders, REM, XTC. No beardz. Jeff 213-655-1808
 • **Bassalst** who loves to play bass needed. Kevin 213-874-1168
 • **Artistic baselst** needed for progr new music. Must be senous & Creative, infl Cocteau Twins, Bauhaus, Siouxsie, Furs, Sam 213-432-7513
 • **San Francisco-based** progr metal band w/2 albums ska bass plyr. European tour upcoming. Billy (after 12pm) 415-472-4055
 • **Detroit-style R&R.** Bass plyr w/d. We've been lking for 3 mos for that perfect street-rockin' bass plyr. Bob 818-965-4526
 • **Bass plyr** needed for wking org band w/curren EP proj. Must hv blues chops, infl ZZ Top, George Thorogood, David (eves & wncds) 213-464-8067
 • **Bass plyr w/d** by guitarist & female vocalist w/mater to form unique band infl Floyd, Beatles, Zep, Bowie. Serious only, commitment req'd. Mark/Vicky 213-460-6946
 • **Bass plyr w/d** for backup band to powerful M/F duo aka Eurythmics. Hvy groove, must slap some, pros only. 213-464-8067
 • **Female vocalist w/demo** & determination sks bass plyr to form duo or quartet for clubs & casuals. I want to work. Christine 818-242-3417
 • **Meaty beastly beefy** big & bouncy rock proj needs baselst. Hvy mgmt, label intr, video, song in new movie. Rhrs in Pasadena. Ron/Scott 213-316-0158
 • **Orig rock** needs baselst. Cheap Trck, Bryan Adams, Who infl. Hvy mgmt, video, label intr, song in new film. Scott/Ron 213-379-1073/378-7775
 • **Singer/songwriter** & guitarist sk bass plyr for org R&R infl The Stones, old Elton John, Synartists. No egos, music no 1 priority. No pros. Kyle 714-522-5453
 • **Group** baselst w/d for estab'd top dance band infl INXS, s-ha, Power Station. Image, vox, team plyr. 818-780-2594
 • **ZYLKON B** needs baselst for punk, no metal. Pros only. Mike Brian 213-267-0757

• **KARMA TRAMPS**, the new masters of melo sleaze, like Faces/Stones/Thunders. want a bass plyr. Chuck 213-467-6554
 • **Baselst** w/d for org power pop rock band into Huey Lewis, Bangles, Pretenders. Johnny 213-834-9039
 • **Baselst** w/d by Christian guitarist to form band infl Led Zep, Deep Purple, Rainbow, Firm, Robert Plant. 805-527-4593
 • **Exp'd bass plyr** for new grp of R&B & funk pros. Debra 213-664-9176
 • **Baselst w/backgr vox** needed for reforming band infl Cure, Who, Echo, Bowie Steven 818-299-1565
 • **Baselst w/d** w/backgr vox for stb wking T40 band. Rhrs spec provided: Millie or Audrey (eves) 818-716-7211
 • **Electric bass**, defin connex for new image person w/chops & dedic. Rhrs spec, infl Idol, Plant, Roxy Music, REM. 213-851-1941
 • **Bass plyr w/d** for eclectic folk pop vocal grp, must sing. 213-473-3179
 • **Aggressive baselst w/d** for org rock band w/fresh snd, explosive energy, dynamics, image, integrity. Private W. Hollywood 16-trk & rhrs spec. Brian 213-650-2452
 • **Female fronted** org pop rock band w/indie record contract & mgmt sks solid bass plyr. Beach area, gigging & recording soon. Bruce 213-512-7834
 • **Bass plyr w/d**, must sing harmony, some lead, infl Beatles, Badfinger, British Invasion. 818-355-4460/714-359-0407
 • **Bass guitarist** w/d by pro melo metal band for 2nd album & U.S. tour. Except, Priest-infl music w/Crue. Priest-infl image. David 213-634-5525
 • **Baselst w/d** for HR guitar/drummer team forming successful proj. Hvy mater, pros only, dedic a rep. Van Helen/Scorpions infl. 818-783-9666
 • **If you feel** that grt lks, grt musicianship & grt equip are all part of dedic, ps, call me. 818-999-1470
 • **Bass plyr w/d** for collab w/exp'd female singer/songwriter/guitarist infl REM, Petty, Smiths, Smitherens, Suzanne Vega, Anne 213-652-1408/818-777-1601
 • **Pro baselst w/image** & dance rock chops to join band w/definite contacts. Infl INXS, Power Station, U2, Prince. 213-851-2216
 • **Newly forming** commrc rock band sks bassist. Commitment nec for long-range pros. Dependability essential. Mm 818-906-0435
 • **Baselst w/d**, left-hand plyr, equip/trans. L. Miles 213-295-0842
 • **Baselst w/d** for long hair rock image infl Beatles, Cheap Trick, Kiss, Queen. 818-999-1470
 • **Baselst w/d** by guitarist & drummer to form org power trio. Must hv own equip/trans, infl Hendrx, Zep, any/body else. Eric 213-674-4007
 • **Two guitarists** sk drums & bass for senous P/T commrc HR band. Ultimate goal to gig. Tony Tom 818-441-2218
 • **Baselst needed.** L. Miles 213-295-0842

11 KEYBOARDISTS AVAILABLE

• **Worldclass** rock keyboardist sks melo HR band w/mgmt or label only. Hvy xlt image, pro att, sosa equip. (6-7pm) 213-852-9408
 • **Keyboardist, female**, w/Prophet 5, xlt snd, much exp, sks mod org band infl Fixx, Roxy Music, KROQ. 213-829-1508
 • **Pro qual** keyboardist/songwriter w/hi-tech equip sks top new wave style band, signed pref, lking to tour. Mark 818-345-6191
 • **Keyboardist avail** for band. Has equip, is topnotch pro studio caliber musician, also sings, composes music. John (ext 207) 213-469-2711
 • **Tex-Mex accordion** plyr, female, w/hot Irish trad/Cajun/Tex-Mex/polka/rockabilly chops, sks steady gig w/folk rock band. Cindy 213-824-4312
 • **Keyboardist, 28**, into orgs band, infl Roxy Music, Toto, David Byrne. 714-924-3140
 • **Concert/club/studio** ready keyboardist/singer/songwriter sks band. Versatile in most styles, hv gd appearance & trans. Jean-Pierre 714-494-3861

11 KEYBOARDISTS WANTED

• **Keybd plyr w/d** for org estab'd rock band. Lou 213-874-0703
 • **Funky keyboardist** w/d by all-org dance rock band. Pros only. 213-876-3989
 • **Singer/writer** needs keyboardist w/apprec & understanding of Patti Smith, Jim Morrison, Jim Carol for band sit. Senous, reliable, determined, inventive. Diana 213-856-0073
 • **Female keyboardist** w/d by the TOMBOYS, 18-24 yrs, pro equip & strong backup voice, power pop. Sally 818-376-0276
 • **Exp'd keyboardist** sought by GLASS HOUSE, all-org progr pop band ala Mr. Mister, Genesis. Need discipl'd plyr w/strong backgr vox & programming knowledge. Scott 818-891-1365
 • **Do you like** girls & money & gigs & creation & hard work & synths? Then you'll like music, fun, camaraderie & synths. THE KEEP. John 213-839-5622
 • **Very commercial** European style power techno dance band sks keyboardist w/equip & sampling gear a plus. Hvy lks & att. Michael 818-905-9310
 • **Keyboardist** w/d, must sing lead & backups, for R&R blues type wking band. Billy 213-397-5863
 • **Keyboardist/vocalist** w/d for pro x-over Christian band from Africa w/commit, gear, image. Dave 714-998-1374
 • **Keybd plyr needed** for 60s/70s R&B Motown & R&B band soon-to-be wking. Senous pro plyrs, Long Bch area. Thom 213-438-8623
 • **Multikeyboardist** w/strong vox w/d for maj mod melo HR act, recording & industry showcases. SOA equip, creative & writing skills must. Lon 213-478-5246
 • **Keyboardist w/d** infl New Order, Joy Division, Gene Loves Jezebel, for all-org proj. 818-345-6395

• **Star-type** keybd synth plyr w/d for top band w/tpo contacts, dance groove, infl Idol, U2, Depeche Mode. Prince 213-851-1941
 • **Keyboardist** w/d for rock fusion band. Rush, Dregs, UK, Zappa. Must be able to play odd meter. 818-348-5866
 • **PICTURE THIS** auditioning keyboardist/multi-instrumentalist Recording, gigs, industry intr, Pretenders/Kate Bush infl. 213-836-4873
 • **Keyboardist/composer** w/d to collab w/singer/songwriter/lyricist to form org vocal pop R&B band ala Jarreau, Transfer, Franks, etc. Emery 818-765-0122
 • **Keyboardist** who also plays guitar w/d for org pop rock band infl Outfield, Scandal, Springfield. Serious only, vox pref, no smoking or drugs. John 818-940-9131
 • **VENETIAN BLINDS** lking for hip keybd plyr w/jazz, funk & rock chops. Equip, trans, gd att musts. Nicole (a.j.) 213-392-1825
 • **Keyboardist/piano** plyr/songwriter w/d to form org band. Must be business-minded. Dan 818-997-7847
 • **T40 band** sks keyboardist w/gd snds & vox, ready to make some money. Gary 213-692-8289
 • **WRESTLESS NATIVES**, org T40 band, needs keyboardist w/equip & much abi. Team spirit a must, call now pls. Tony 213-656-0548
 • **Funky keyboardist** needed for all-org funkadelic rock band. John 213-876-3989
 • **Orig** pop rock band infl Toto, Journey, Foreigner, lking for senous & image-conscious keybd plyr, alt a must. Mark 213-467-8377
 • **SUICIDE BRIDE** auditioning multikeybd plyrs for psycho rock, must hv own equip. Maj label infl, pros only. 213-659-0614/466-4529
 • **Keybd plyr**, ready for tour, poss record deal. Skip 213-677-2516
 • **Female vocalist** w/demo & determination sks solid keyboardist to form duo or quartet for club & casual gigs. I want to work. Christine 818-242-3417
 • **Primary keyboardist** needed for very org mainstream rock grp w/recorder co exp infl Genesis, Toto, Journey. Be ready for success! 818-783-5251
 • **Keyboardist** w/d for female singer/songwriter w/8-trk studio to collab on writing songs. 818-848-6066/213-876-2511
 • **Org funky** prog groove rock band lking for talented keyboardist. Marty 818-362-9154
 • **Multikeyboardist** w/d, into a-ha, INXS, Go West, by estab'd pop dance band. Team plyrs. 20-25. Vox & writing. 818-780-2594
 • **Keyboardist w/d** for org power pop rock band into Huey Lewis, Pretenders, Bangles. Johnny 213-834-9038
 • **Singer/writer/guitarist** w/d needs keyboardist to collab & form modern pop rock grp. Pete 213-478-4553
 • **Keyboardist** w/d for top-drawing band w/rt industry connex. Senous only. Kevin 714-836-6201
 • **Exp'd keyboardist** needed for new group funk/R&B. Debra 213-478-0589
 • **Keyboardist w/d** w/backgr vox for stb wking T40 band. Rhrs spec provided. Millie or Audrey (eves) 818-716-7211
 • **Estab'd** hvy rock band w/mgmt & dates pending & label intr sks keyboardist, under 25 w/gd image. John 818-369-4824
 • **Keyboardist w/sampler** who understands Beatles, Stones, Who, w/d by org grp w/label contacts. Jim (eves, wkngnd) 213-207-3553
 • **Keyboardist/synth** needed for dance rock w/solid contacts. New image groove plyr, rhrs spec, infl Idol, U2, Roxy Music. TFF 213-851-1941
 • **Xlt ambitious** keyboardist for hot org proj, T40 hit pop mater. Mgmt & record co intr. I. Dunne 818-954-9398
 • **Female fronted** org pop rock band w/indie record contract & mgmt sks keyboardist. Beach area, gigging & recording soon. Bruce 213-512-7834
 • **Keyboardist/synth** to join grp w/solid contacts. Pro strategy & infl. Gabriel, TFF, Oingo Boingo, U2, Prince. 213-851-2216
 • **Female keyboardist** needed to compl co-ed org band, KROQ New music style infl, beginning ok. Sam 714-524-2415
 • **Newly forming** commrc rock band sks keyboardist. Commitment nec for long-range pros. Dependability essential. Mimi 818-906-0435
 • **Keyboardist/keybd** bassist/vocalist w/d for club band. Hvy gig, 213-208-4516

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 •Contemporary pop male vocalist/recording artist/publi/d songwriter avail for collab on qual progs. (9-noon) 213-545-4369
 •Female lead singer sks rock or new wave w/ R&B band. Gd stage pres & also songwriter. Sonja 213-650-8178
 •Singer/lyric for senous band, artists also: Infi Psych Furs, Jesus & Mary Chain, Siouxsie & Banshees, Love & Rocketts, Haircut 100, English Beat. Lloyd 213-432-7513
 •Lead vocalist & all backgr voices. Songwriter/musician forming R&B pop rock band for touring & recording. Also hv mgmt. Tommy 213-234-8006
 •Lead female vocalist, 3 1/2-oct range, Infi Benatar, sks all-org commerc rock band. Must be serious pros w/day gigs. 213-372-0573
 •Back to the corporate stream of R&R, the minstrel of menagere, the prince of profundity, & the jester of fortality. I even sing a little. Mark 213-938-8336
 •Used, slightly worn mid-tenor lking for fun-loving musical family. Like my music loud & fast. Hollywood area. Marshall 213-460-6016
 •Dynamic lead singer w/grt image sks HR/HM band. Cindy (after 7) 818-780-5578
 •Hot lead vocalist/songwriter w/maj tour & recording exp lking for estab'd pop rock band. Tom 213-467-8764
 •Hot lead vocalist/songwriter w/maj tour & recording exp lking for estab'd pop rock band. Tom 213-467-8764
 •Female vocalist w/3 1/2-oct range sks org HM R&B band. Has opened for Honeymoon Suite in Texas. Infi Heart, Led Zep, David Lee Roth, Cinderella, Foreigner. 818-358-9619
 •Female vocalist avail w/3 1/2-oct range, rock style, lking for showcases & gigs. Gd image, lots of exp onstage. Janis 213-656-7026
 •Lead vocalist sks band w/prog snd, gd att. Exp'd in all types of music, grt image, lking for the night clique, pros only. 213-969-8327
 •Female lead vocalist skng T40 band in local L.A. area. Gd range. Anna 213-398-5946
 •Charismatic blonde female rock vocalist w/mage & 3-oct range sks pro-minded commerc rock proj. Randy 213-301-6029
 •Lead singer avail Siouxsie & Banshees, Sex Pistols, Clash, Cult, Cure, Jesus & Mary Chain, Furs, Cramps. Serious for success. Loui 213-432-7513
 •Lead vocalist/bassist sks casual or w/kg T40 band. 3 yrs exp w/kg T40. Tom 818-763-7627
 •Extremely versatile female lead vocalist w/grt lk, orig style & image, much ong mater. 3 1/2-oct range, live/studio exp. demo. Natasha 213-489-4353
 •Female vocalist sks band. Rose 213-977-0903
 •Female vocalist/lyricist. R&B pop, lking for keybd synth plyr for collab. Lisa 213-551-0475
 •Are there any w/kg T40 cover bands out there lking for a good female vocalist? 213-814-9187
 •Female vocalist sks band inlf by rock & modern music. Sonya 213-650-8178
 •Female singer, 20, sks estab'd HM band. Loud, gntly voice inlf Nazareth, Kiss, W.A.S.P. Veronica 818-789-9906
 •Female vocalist, 25, lyricist, image, 3-oct, sks org pop rock funk band w/lyric mgmt, contacts, showcasing, recording, etc. inlf Aretha, Missing Persons. Lisa 818-792-4206
 •Female dynamic lead singer w/prof & image sks mature rock band. Must hv mgmt, pos energy, steady rehrrals. 213-651-1849
 •Vocalist avail for band. 213-659-9755

•Singer/songwriter w/exp & strong tunes sks inlf band to do org, eclectic pop ala Beatles/Police. Long Bch area. Michael 213-439-2264
 •Vocalist sks band experimenting w/metaphysic symphonic snd. Hv concert rough draft, charts, tapes, treatment. Randy (ext 1575) 213-559-2375
 •Male country singer, xlt stage pres, songwriter/guitarist, sks w/kg band. Lance 805-523-1849
 •Female vocalist from France avail for band w/recordng contract. 213-465-2351
 •Vocalist/exp, very reliable. xlt lks, pres, att, studio/live/video exp, sks sincere senous pop band only. T40, orig, poss backup. Mars 818-763-0310
 •Dynamic female vocalist/songwriter, grt image, sks mainstream rock band. Must be pro & serious about success. 818-997-6393
 •Vocalist/rhythm guitarist lking for w/kg T40 band. 12 yrs stage/studio exp, dedic, gd att. Kevin 213-874-4385
 •Exp'd frontman/lyricist w/band creds from NY & LA, grt rock image & snd, sks pro band in spirit of Van Halen, Bon Jovi, Aerosmith. Jordan 213-391-2079
 •Intense trained female vocalist/songwriter, open-minded, powerful, emotl, sincere style. Rock & ballads, lots of heart & soul. Driven to find that promising band. Dana & soul. 213-455-1841
 •Male singer/songwriter sks w/kg or stb w/kg pop band. Strong tenor voice & gd image. No HM pls. Mark 818-709-7040
 •Versatile magnetic female singer wants to join forces w/wking or stb w/kg pop casuals grp. Motivated, well-balanced personality. Mane 818-952-0919
 •Two attractive female vocalists avail for band. Backgr & lead vox, live/recording exp. Robin 818-994-7885
 •Hot commerc rock team, female vocalist & male keyboardist, in from the East Coast, sks band w/mgmt. We are your inal peace. No bozos. Larry 714-891-3001

12 VOCALISTS WANTED

•Deep throat wtd by commerc hv rock band inlf Aerosmith, Bon Jovi, old UFO. Hv mgmt inlf, must hv klt rock image & pro att. Darren 818-281-5124
 •Commerical HR band sks charismatic frontman vocalist inlf Roth, Zander, Tyler, Bobby 213-722-3310
 •Rude wildman who lives his music to ignite insane rock band. You are the spark. John 213-975-3989
 •Female vocalist under 25 w/mage wtd by pop dance funk band inlf Madonna, Sheila E, w/contract pending. Helen 818-996-0727
 •Male vocalist wtd to compl the next worldclass band w/mless mater. Must be emotl, innov, ong, inlf Bono, Mike Peters, Steve Perry 818-884-7166
 •Pro HM vocalist wtd for all-org proj, immed recording. Rick 714-828-1991
 •Male lead vocalist wtd w/strong unique voice for commerc pop rock band w/lt mater. Must hv high range. Walt 818-891-5012
 •ACTION, East Coast super grp, needs lead vocalist immed. Million-dollar lks & style only. G.T. 818-769-1588
 •Lead vocalist frontman wtd for org HR/HM band w/own production, publishing, record co. Clyde 714-859-6734
 •M/F singers for the Beverly Hills Goodtime Christmas Carolers. Peggy 818-509-1413
 •Lead tenor/high baritone wtd for accompd'd recording/orig country oriented vocal grp. Senous only. Curry 818-845-8373
 •Vocalist wtd range, att, writing abil, talent (no flakes or ego) Must hv gd lks & trans Tony (after 12) 818-349-9763
 •Female vocalist under 25 w/mage wtd by pop dance funk band inlf Madonna, Sheila E. Contract pending. Kernt 818-7C3-6192
 •Drummer w/orig sks lead vocalist to team up in a new R&R glam outfit, ages 17-22. Michael (after 6pm) 213-928-3107
 •Wanted: Frontman w/powerful vox & feeling for the blues. Trad metal band ala Sabbath, Purple, Rainbow, Immed gigs & recording. 818-363-6771
 •Female lead vocalist needed. R&B pop rock ala Chaka Khan, Toto, Heart. Must hv grt voice, image, etc. 818-706-3673
 •M/F lead vocalist needed for classic rock R&B cover band. Hv gigs, ready to go. Quick study, dedic, no time to waste. Fletcher 818-886-7509
 •All-orig band inlf Toto, Journey, Foreigner, lking for o/dic lead singer, image a must. Mark 213-467-8377
 •Lking for M/F vocalist who plays keybds. Ready for tour, poss record deal. 213-677-2506
 •Auditioning lead vocalists for versatile HR band. Senous, pos-minded. Vincent 213-402-6109
 •Seeking male lead vocalist for orig rock band. Need PA & will to succeed. Victor 714-761-5181
 •Lking for M/F vocalist w/recording exp for financy backed commerc HR band w/edge. Xt music, strong harmonies, xt mater, concerts booked. Mike 213-735-3917
 •Male vocalist wtd by kick rock band. Must shred, hv own style. Mark 213-388-8809
 •Ratt 213-539-2922
 •Vocalist wtd by Christian guitarist to form band inlf Led Zep, Deep Purple, Rainbow, Firm, Robert Plant. 805-527-4593
 •Pro male lead vocalist wtd by HR/HM band, w/kg w/producer w/platinum album creds. Long hair, gd range. Musts, senous pros only. 213-876-1260
 •Male vocalist needed for prog HR band. Must hv broad vocal range, be versatile, capable of writing/arranging orig mater. Hv studio. (after 6) 213-698-5106/868-3473
 •Vocalist/rhythm guitarist needed by reforming band inlf Cure, Who, Echo, Bowie. Steven 818-289-1566
 •STARIER, innov classic rock act, sks dynamic creative singer w/exp & drive, inlf Frost, Stryper, Rush, Queensryche. 818-901-9909
 •All-female band sks female vocalist, HR inlf Bon Jovi, Van Halen, Heart. 818-994-2725
 •Backgr singer w/grt ear for harmony wtd for promising org proj. Pop rock hit mater w/mgmt & label inlf. 818-505-0197
 •Keyboard snging female vocalist for w/kg duo. All styles music. David 714-543-0558
 •Lead tenor vocalist sks band. Pro trained, years exp, very versatile, compl PA. Pros only, no metal. It's worth the call. David 818-845-4736
 •Vocalist wtd for major league metal proj w/mgmt & mgmt. Must hv lks & grt stage pres, don't waste our time. Senous only. 714-826-2796

13 DRUMMERS AVAILABLE

•Drummer avail for band, top equip & reliable trans. Larry 805-495-7843
 •Drummer, lead vox, dependable pro, sks w/kg band only. T40, variety, country, jazz or R&B, clubs or casuals. 213-257-9686
 •Young pro drummer avail for Duran-type band only. 818-501-3041
 •Serious drummer w/acous & electr drums skng all-org funk pop band. Recording or touring sngs pref. 213-851-9976
 •Electronic drummer lking for funk pop grp aka Starpoint, Morris Day, the Jets. No egos, pros only pls. Tracy 213-963-1806
 •Linn drum programmer sks band. Lg library of snds, very fast. Jim 213-486-7410
 •Pro class drummer lking for grt w/kg creds. I hv all the skills & quals needed to be extra hot. Louie 213-305-0238
 •Drummer avail, plays all styles, skng w/kg or soon-to-be T40 or jazz. grt or etc. Raoul 213-219-4024
 •Drummer avail w/Gretsch dbi-kick kit for happening act w/iconex. Kevin 714-836-6201
 •Pro studio & live concert drummer w/mrny creds sks nat'l known act—rock, HR, metal. Niku 714-827-6839
 •Pro drummer, formerly w/infl known HR band, sks HR band w/retnt spc, mgmt, desi, etc. Exper, image, att, chopa. John 818-996-7024

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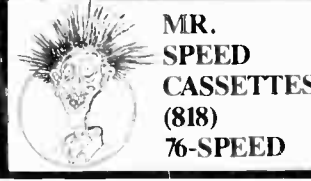
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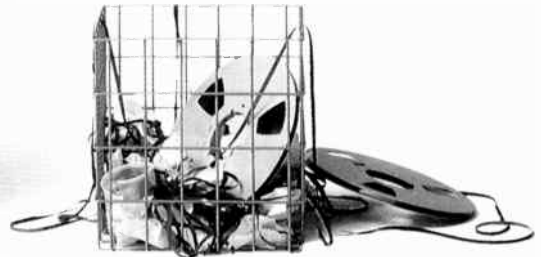
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TRUTH...

OR
CONSEQUENCES.

If you haven't heard JBL's new generation of Studio Monitors, you haven't heard the "truth" about your sound.

TRUTH: A lot of monitors "color" their sound. They don't deliver truly flat response. Their technology is full of compromises. Their components are from a variety of sources, and not designed to precisely integrate with each other.

CONSEQUENCES: Bad mixes. Re-mixes. Having to "trash" an entire session. Or worst of all, no mixes because clients simply don't come back.

TRUTH: JBL eliminates these consequences by achieving a new "truth" in sound: JBL's remarkable new 4400 Series. The design, size, and materials have been specifically tailored to each monitor's function. For example, the 2-way 4406 6" Monitor is ideally designed for console or close-in listening. While the 2-way 8" 4408 is ideal for broadcast applications. The 3-way 10" 4410 Monitor captures maximum spatial detail at greater listening distances. And the 3-way 12" 4412 Monitor is mounted with a tight-cluster arrangement for close-in monitoring.

CONSEQUENCES: "Universal" monitors, those not specifically designed for a precise application or environment, invariably compromise technology, with inferior sound the result.

TRUTH: JBL's 4400 Series Studio Monitors achieve a new "truth" in sound with

an extended high frequency response that remains effortlessly smooth through the critical 3,000 to 20,000 Hz range. And even extends beyond audibility to 27 kHz, reducing phase shift within the audible band for a more open and natural sound. The 4400 Series' incomparable high end clarity is the result of JBL's use of pure titanium for its unique ribbed-dome tweeter and diamond surround, capable of withstanding forces surpassing a phenomenal 1000 G's.

CONSEQUENCES: When pushed hard, most tweeters simply fail. Transient detail blurs, and the material itself deforms and breaks down. Other materials can't take the stress, and crack under pressure.

TRUTH: The Frequency Dividing Network in each 4400 Series monitor allows optimum transitions between drivers in both amplitude and phase. The precisely calibrated reference controls let you adjust for personal preferences, room variations, and specific equalization.

CONSEQUENCES: When the interaction between drivers is not carefully orchestrated, the results can be edgy, indistinctive, or simply "false" sound.

TRUTH: All 4400 Studio Monitors feature JBL's exclusive Symmetrical Field Geometry magnetic structure, which dramatically reduces second harmonic

distortion, and is key in producing the 4400's deep, powerful, clean bass.

CONSEQUENCES: Conventional magnetic structures utilize non-symmetrical magnetic fields, which add significantly to distortion due to a nonlinear pull on the voice coil.

TRUTH: 4400 Series monitors also feature special low diffraction grill frame designs, which reduce time delay distortion. Extra-large voice coils and ultra-rigid cast frames result in both mechanical and thermal stability under heavy professional use.

CONSEQUENCES: For reasons of economics, monitors will often use stamped rather than cast frames, resulting in both mechanical distortion and power compression.

TRUTH: The JBL 4400 Studio Monitor Series captures the full dynamic range, extended high frequency, and precise character of your sound as no other monitors in the business. Experience the 4400 Series Studio Monitors at your JBL dealer's today.

CONSEQUENCES: You'll never know the "truth" until you do.



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