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Just over a year ago, *MC* and Alibi Artists co-hosted a new-talent showcase at the Whisky. Of the five bands on the bill, we at the mag were particularly impressed with Femme Fatale, a female-led hard rock quintet that was playing only its third gig. From the moment the band took the stage, the Whisky was filled with the kind of electricity that is only generated when a vital young act takes a crowd by the throat and proceeds to transform skepticism into exhilaration. "Hey, these guys could go somewhere!" we yelled into each other's ears.

From that moment on, Femme Fatale's biggest supporter was journalist Kevin Koffler. During the ensuing months, Kevin took an all but obsessive interest in the band as they steamrolled their way through management and record deals, devoting themselves to the task before them with absolute commitment. When the time was right, Kevin came to us with the idea of doing a cover story on Femme Fatale's tenacious pursuit of their dream of stardom, and we went for it.

Frankly, we don't know—*nobody* knows—whether Femme Fatale will become an overnight sensation, à la Guns N' Roses, or fizzle like so many other baby bands. It won't be easy—after all, they're on a label that has had much more success with CHR and black acts than it has with rock groups. Still, if only for the panache and commitment they've shown thus far, we think our readers will find Femme Fatale's story fascinating and instructive. We'll watch the next stage of their assault on the music biz with a more-than-casual interest. —*B.S.*

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Cover photo of Femme Fatale by Randee St. Nicholas

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News

Issues

Ticket Scalping: The Plot Thickens

By Chuck Philips

LOS ANGELES—One of the most fundamental precepts of free enterprise is to buy low and sell high. Considering the current state of ticket scalping in this state, it is doubtful that even Adam Smith (the father of capitalism) could have come up with a less risky, more lucrative business. Few entrepreneurs in the entertainment industry can boast of lower overhead and higher profit margins than ticket brokers.

Although the practice of selling tickets for more than face value is legal in California, it is not without controversy. In fact, one local radio station, KLSX-FM, has begun collecting signatures to petition the state with an anti-scalping initiative it intends to place on the ballot in 1990.

"KLSX got into this [drive] because our listeners started calling up the station and complaining about the unavailability of tickets," KLSX deejay Phil Hendrie said. "Legitimate brokers [like Ticketron and TicketMaster] would often sell out concerts immediately, leaving our listeners at the mercy of scalpers. Suddenly \$30 tickets unavailable at Ticketron would become available for \$300 or \$400 at scalping agencies."

Similar to restrictive anti-scalping measures enacted some time ago in Hawaii and Illinois, the KLSX initiative would limit the amount a broker could charge to 20 percent over and above the face value of a ticket. It would mandate that brokers pay a filing fee and register for a license at the county

level. If caught in violation of the 20 percent limit, a broker could face not only the misdemeanor penalties cited in the law, but also the possibility of a civil suit filed by the victim of the crime.

"Scalping screws the fan," Hendrie said. "It precludes people of ordinary means from attending cultural events. It's patently unfair."

Brian Harlig, owner of Good Time Tickets and president of the California Association of Ticket Agencies (CATA), presents ticket brokerage in a different light. "If the public didn't want our service, there would be no reason for our existence," Harlig said.

According to Harlig, CATA was formed six years ago in order to police specific abuses (withholding deposits, cancelled show refunds, etc.) associated with ticket agencies during the Seventies. Last year, members of CATA gave sworn testimony to the California Senate and helped guide the passage of a 1987 ticket brokerage bill. Harlig said that the bill was structured "in terms of what was necessary to protect the public."

"Legislators in Sacramento have been looking at our situation for many years," Harlig said. "Whenever the issue of price controls [on ticket sales] is raised, they laugh and say, 'You've got to be kidding: what's next—price controls on dry cleaning?'" For Harlig, ticket brokerage is ultimately an issue of "free enterprise."

Hendrie disagrees. "When brokers say 'free enterprise,'

you're supposed to drop your pants. I'm not married to free enterprise," Hendrie said. "I don't think free enterprise gives you a license to price gouge or manipulate demand, and KLSX has got 10,000 signatures from people who agree with me. I think if we can get the rest of the [350,000 authenticated] signatures we need before the December cut-off date, the initiative will pass."

While Hendrie and KLSX fans fight ticket scalping through the legislative process, Jeff Berke, a music attorney in West Los Angeles, is attempting to approach the issue from a litigation standpoint. "I'm trying to establish some sort of contract between the artist and the fan that is being broken by the scalper," Berke said. "In theory, it definitely exists. In law, it's difficult to prove."

Berke believes that an artist such as Bruce Springsteen could successfully sue brokers for violating rights of privacy and publicity, which are guaranteed by California law (Civil Code-Section 3344). This code prohibits the use of another's name, voice, signature, photograph, or likeness for advertising, selling, or soliciting purposes.

"The broker is selling a ticket, with, say, Springsteen's name on it—he's advertising about it and cashing in on Springsteen's name to make a profit," Berke said. "Inherent in the right of publicity is the right to refrain from publicity. An artist has the right to say 'I don't approve of that type of publicity.' [An artist has] the right to exclude brokers from exploiting his name or likeness."

Berke is also examining a number of other legal avenues, including copyright infringement (brokers earning profits off the performance of songs without paying the composer royalties) and unjust enrichment (brokers earning unfair profits at someone else's expense).

"Most fans have this gut feeling about how unfair ticket scalping is—how brokers just cash in on other people's performances," Berke said. "We all accept the fact that at face value, the \$23 cost of a ticket covers the venue, the artist, the promoter, the lighting crew, and everyone else involved with the concert. Then suddenly the broker turns around and sells that same \$23 ticket for \$800. What did he contribute to the event to get his profit?" ■

SIGNINGS & ASSIGNMENTS

by Jim Maloney

Virgin Records announces two additions to its sales staff: Paul Babin becomes southern regional sales manager, based in Atlanta. Adam Kaplan is named alternative retail marketing coordinator and will work out of New York.

Arista Records has named Mary Taten regional director of pop promotion, Northeast. Taten was formerly manager of promotion for MTV.

I.R.S. Records has appointed Paul Farberman to vice president of business affairs, based at the label's Universal City headquarters. Farberman previously held the same position for CBS Records of Canada.

Sheila Melody of Contemporary Public Relations (CPR) has announced the addition of several artists to the client roster of the North Hollywood-based firm; these include musician/composer Jeanie Cunningham, New Jersey metal band Sacred Sword, and Rampage/Rhino act Angora. Other CPR clients include melodic hard rockers Triangle, bluesy metal group NRG, and country sensation Brenda Cole.

Songtree Music Industries chairman Dennis Laws has tapped Russ Regan to serve as executive producer for newcomer Sally Moore's debut album on Songtree Records. Regan will supervise music for the LP with Songtree's general manager of label operations, Julio Aiello.

Epic Records band Living Colour has signed an exclusive publishing deal with Famous Music Publishing Companies. The group's debut album, *Vivid*, has just yielded a second single, "Cult of Personality."

General Talent International (GTI) has signed Wing/PolyGram act Tony! Toni! Tone! GTI also represents such artists as Tiffany, Jimmy Cliff, Laura Branigan, Kool Moe Dee, and Georgia.

Robb Xenon has joined Creative Image Associates as the booker for all Roxy shows. Xenon can be reached at (213) 465-6730.

Arista Music has signed a publishing agreement with guitarist/songwriter Craig Beck and singer/songwriter Mark Mason, both of the L.A. band Rampage. The co-publishing arrangement covers all the songs on the newly released Rampage debut album, *Champagne and Caviar* (Iron Works Records).

Paradigm Communications Group of Sherman Oaks has announced the creation of a new company, Paradigm Music Videos, to specialize in music video production under the supervision of PCG CEO Steve Merry.

Atlantic Records has promoted Vince Faraci to the newly created position of senior vice president of promotion/marketing, based in New York. Faraci will work closely with the label's promotion, marketing, and sales departments, and will also concentrate on the overall development of Atlantic's radio/retail strategies. Judy Libow has been promoted to the newly created position of vice president of product development/promotion, based in New York. Libow will initiate and implement promotional strategies for selected artists and special projects. She's a 13-year Atlantic veteran.

BMG Music International announces two new appointments: Jim Powers becomes manager, A&R, and Laurel Dann becomes administrator, A&R. Both will work out of the New York office.



CALL IT INTUITION: Capitol Records will launch and distribute the German-based Intuition label in the U.S. Initial late-August releases will include albums by Jon Hassell, Charlie Mariano, and Hermeto Pascoal & Grupo. Shown are (from left) EMI Electrola managing director Helmut Fest, EMI Music Worldwide chairman and CEO Bhaskar Menon, Intuition founder Vera Brandes, Capitol East Coast GM Bruce Lundvall, and Capitol president David Berman.

News

Events

Playboy Jazz Fest Hangs Ten at Bowl

By Scott Yanow

HOLLYWOOD—As with its predecessors, the 10th Annual Playboy Jazz Festival was one of the year's best parties, as well as an excellent showcase for some of the major stylists in jazz. The pair of eight-and-a-half hour concerts at the Hollywood Bowl should never be missed. Most reviewers never leave their comfortable box seats, but by alternating between the elite section and the bleachers, I was able to catch a great deal of the atmosphere, and it was easier to understand why some groups were much more popular than others.

Saturday's marathon began with the Cal State Long Beach Orchestra, under the direction of John Prince. The ensemble is notable for its colorful attire (shorts, T-shirts, and berets—all black), instrumentation (23 pieces, including two French horns and a six-piece vocal contingent) and memorable arrangements.

Maynard Ferguson followed with his budget septet. While Ferguson's typical dull, loud, and tasteless screaming high notes were in evidence, his group exceeded my expectations (which were admittedly very low). It was a good time not to be sitting in the box seats. . . .

The Ray Brown trio, featuring the blues-drenched piano of Gene Harris, won the crowd over with their pure soul, even if its repertoire ("Sweet Georgia Brown," "Night Train," etc.) was unadventurous. Larry Carlton, who was scheduled to perform until he was shot a few months ago, came out to introduce Kirk Whalum and received an emotional ovation.

The World Saxophone Quartet was the commercial dud of the

weekend; most in the audience truly hated them. This innovative a cappella unit was overmiked and spent an excess of time screeching in the upper register, causing much physical pain. The crowd was ready to lynch the musicians by the time they finished. The Fabulous Thunderbirds, a rather average R&B unit, were greeted warmly after the WSQ debacle.

Saturday's musical high points were provided by Bob Florence's Limited Edition and Carmen McRae. Florence's top-notch orchestra was at its best on the "Bebop Treasure Chest" and "Just Friends," with fine solos from trumpeter Steve Huffsetter and altoist Lanny Morgan. After starting slow, singing standards with her trio, McRae charmed the crowd by accompanying herself on piano for "As Long As I Live," then swung hard (backed by the Limited Edition) on a joyful "What Can I Say After I Say I'm Sorry?"

At the very moment Kenny G. was introduced, a lightning bolt flashed in the sky as if someone were saying that we'd *better* like him! Kenny G, a hot dog whose passionate but imitative soprano (straight from Grover Washington Jr.) rarely fails to excite the audience, is the musician most critics love to hate. His set was typically fiery, if superficial, R&B dance music.

Saturday night ended anti-climactically with King Sunny Ade's African singers, dancers, and percussionists. Most of the audience quickly fled, but the five percent who remained (many of them were too exhausted to stand up) seemed to enjoy the colorful choreography and incomprehensible Yoruba lyrics.

The final number featured chanting of the phrase "day oh"; in the parking lot 20 minutes after the concert ended, people were still shouting out that phrase.

While several of Saturday's groups did not belong at any jazz festival, Sunday's programming was much more consistent. The day led off with a pair of young players who had won the Hennessey Jazz Search. While pianist Harold McKinney showed off his virtuosity on Fats Waller's "Jitterbug Waltz," tenorman Scott Kreitz (sounding a bit like Stanley Turrentine) played some brilliant ideas on a pair of hop classics.

Jeannie and Jimmy Cheatham's Sweet Baby Blues Band romped and stomped their way through some highly enjoyable material. Curtis Peagler had plenty of alto solos, but much too little was heard from trumpeters Clora Bryant and Snooky Young. The Timeless All-Stars, a hard bop sextet, featured some superlative playing, particularly from pianist Cedar Walton and vibist Bobby Hutcherson.

The Latin Jazz All-Stars got the crowd dancing. Flora Purim, flutist Dave Valentin (best on "Footprints"), and steel drummer Andy Narell shared the spotlight, but Airtio stole the show with a tambourine solo. Ahmad Jamal's quartet played a set of mostly intense uptempo jazz that somehow kept the audience's attention.

The remarkably popular Spyro Gyra provided the groove music that many people had been waiting for. Although leader Jay Beckenstein seemed to be trying to imitate a synthesizer on his soprano during the first few songs, and one tune was all-out new age, the band got hot on the last few numbers, inspiring the audience to form a long conga line.

Bop legend Dizzy Gillespie

(who should have preceded Spyro rather than following them) led a dazzling 21-piece orchestra through updated versions of his classic tunes of the Forties, including "Manteca," "Night in Tunisia," and the still-futuristic "Things to Come." Even if Dizzy himself is two decades past his prime, the trumpet section—Snooky Young, Bobby Bryant, Conte Candoli, Oscar Brashear, and the phenomenal Jon Faddis—was miraculous.

Vocal wizard Bobby McFerrin had no trouble keeping the audience amazed during a wide-ranging set that included an ad-libbed "Feedback" (due to microphone problems), a medley of TV themes, "Don't Worry, Be Happy," a pair of duets with bassist Rob Wasserman, the Mickey Mouse theme song, and an extremely soulful version of "The Star Spangled Banner" that had everyone standing and cheering. No *Wizard of Oz* medley this time, but McFerrin's funny duet with Bill Cosby made up for it.

Finishing off the festival was Ray Charles, who once again got away with doing a nearly note-for-note re-creation of the same show he's put on since 1963. Even though it was very predictable (with "Georgia on My Mind," a satiric version of "Some Enchanted Evening," "I Can't Stop Loving You," etc.), few people left. At one point, an unidentified female wandered onstage—but in less than five seconds one of Charles' bodyguards literally picked her up and whisked her away; what efficiency! It was the only unexpected moment of the still-enjoyable set.

And then it was over, except for a large spontaneous dance party that was held in the Bowl parking lot. ■

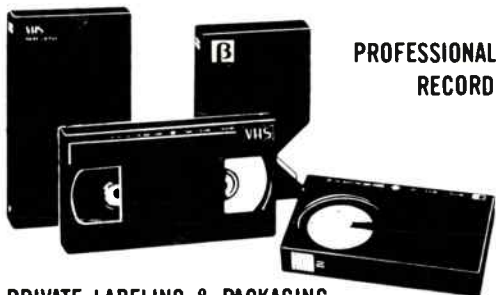
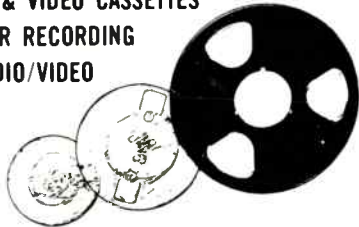
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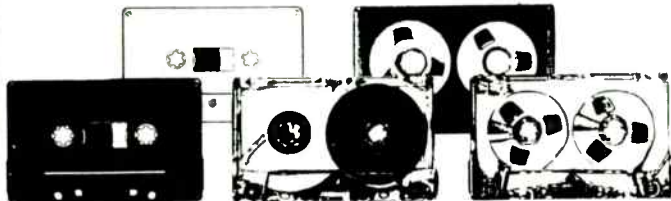


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UNDERGROUND RADIO: Dr. Silkini (left) prepares DJ Bill Jeffries of KWG-FM (Stockton) for his 48-hour interment. Jeffries broadcast "live and direct from the grave" during this offbeat promotion.

WHILE THE FLESH AND BONES OF mystic and escape artist Harry Houdini have long since departed our mortal world, his flair for bizarre stunts and miraculous escapes lives on in Dr. Silkini, who may one day be referred to as the Evel Kneivel of radio promotion. According to spokesman Steve Connors, Silkini will tackle difficult quarter-mile race tracks at great speeds while blindfolded, freeze scantily clad beauties in 5000-pound blocks of ice, and recline comfortably on a bed of nails—all to draw amazed spectators to radio station remote broadcasts.

Says Connors: "We knew radio had an excellent understanding of retail business needs and would know which merchants would most benefit from this kind of sensationalism. So far we've been very encouraged by the response from the public turnouts and the all-around benefits all involved parties have enjoyed."

As to how Houdini's influence ties in with all this, Connors (a modern-day reincarnation of P.T. Barnum) explains: "One of our most effective promotions involves entombing a DJ in a wired coffin that is equipped with telephone, mics, and everything necessary for a live broadcast. It's a great gag to have the jock field listener calls from a buried casket and really seems to generate a great deal of excitement. We install a TV monitor on the shopping center floor above ground, and passersby can see the jock below the ground. Also, to ensure that the burial is legitimate, we install ventilation shafts so that you can see the jock with your own eyes, merrily broadcasting from the grave."

For business concerns that choose not to have their floors ripped up for the event, there is a

most macabre alternative. "In those cases," Connors explains, "we bring in a portable crypt like they have in New Orleans, where there is so much underground moisture it makes conventional funerals impossible." The crypt facsimiles are much more visible to customers.

If the good doctor brings his otherworldly caravan of delights to Tinseltown, I'd nominate ex-KMPC-FM jock Guy Kemp (who quit after being demoted to the dreaded midnight-6 A.M. shift) for the entombing. He'd be a natural—if he had a gig!

Whether in the spotlight on centerstage or behind the scenes in an administration capacity, women are—for the most part—no longer taking a back seat to men in the entertainment industry. One man who feels ladies are still being short-changed from a publicity standpoint is Texas entrepreneur Rodney Williams, who next spring will kick off a national syndicated series called *Women of the Airwaves*. The show will feature candid interviews with a diverse roster of women, including Pebbles, Bardeux, and Joan Jett as well as prominent women executives in "the biz." Williams has already secured a prominent attorney to act as coordinator and coproducer and has several interested stations in the Midwest eager to sign up for the series. Williams hit upon the idea after reading (and ogling) a *Playboy* pictorial that "exposed" some of the finer points of several female air talents. Some time later he found an interested pair of investors, and the wheels began to turn. Williams is currently interviewing female candidates to host the show. Interested parties can contact him at (817) 265-1847. ■

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Status Report: Good Field, No Hit

IN HER STREET COLUMN, JANISS Garza laments the lack of imagination and guts shown by major label A&R reps. While her contention seems to make sense in light of the sorry state of the albums and singles charts, I don't buy Garza's notion that A&R is the culprit.

From where I sit, the tastemakers at the labels are signing a virtually unprecedented bounty of talented original acts. And most of the A&R people I know—no matter how much money they're making—got into the business in the first place because they were passionate music-lovers with unusually good taste. While some of them lose that passion over time, that's the exception rather than the rule. The vast majority of these men and women live and breathe exceptional music—and their record collections reflect this fact. For the most part, they're the people you'd *want* to be out there making the decisions on matters of quality in the context of commercial viability. By and large, however, the system simply doesn't encourage that gut-level personal response, as worthy acts continually get a shot, only to disappear in the absurdly brief space of six or eight weeks. In retrospect, should these signings be considered failures?

Here's my point of view on the issue: If the A&R person has (A) established an honest dialogue with the artist, (B) properly assessed the material in question, (C) found the best producer for the project, and (D) done the appropriate in-house (and media) politicking once the LP is finished, said A&R person has done his/her job. If a record that has been optimally put together *still* stiffs, the problem (assuming that the act is worthy) must lie elsewhere—with the seller (promotion) and/or the prospective buyer (radio and the consumer) of the work in question.

The intense pressures of record promotion tend to vitiate personal commitment (much more so than in A&R), and the same is true for radio programmers—despite the fact that the people who work in these sectors tend to be as personally responsive to quality as their A&R colleagues. Once recorded music passes through the A&R sector, it transmogrifies into "product," and much of it doesn't readily accept the label. Better it should

be stamped "handle with care," because it needs to be nurtured in the hearts and minds of listeners in order to take root—and before it even gets to listeners, it needs to get through radio's music directors. One 45-second run through a verse and chorus by an M.D. simply isn't a sufficient basis on which to make

remains the standard approach. Compounding the problem is the fact that many listeners have been so intensively conditioned by a steady diet of dreck that their sensibilities are numbed. Consequently, when a high-quality record manages to pass through the programmers' gauntlet and gets a modicum of airplay, listeners often fail to even notice its existence, let alone its inherent attractiveness. In this sort of world, bombast is a virtue, while subtlety and understatement are flaws.

Once promotion gives up on a record—and it gives up on good ones with regularity, as well as great ones on occasion—that record no longer has any commercial value; i.e., it's a "stiff" with "no legs." What's more, the failure of a given record profoundly affects subsequent recorded work by that artist, as the principals ask



CLOWN WITHOUT PITY: While Chris Isaak doesn't sell many records, he's in demand as an actor. In the pic, Isaak shows us his "killer clown" persona, which he perfected for Jonathan Demme's Married to the Mob. Chris, babes—the clown routine's perfect for your stage act. But do me a favor—lose the tikis. Please.

themselves. "Where did we go wrong?" But what if they *didn't* go wrong? What if the *system* failed a great record? No matter—the damage has been done.

The problem isn't confined to the CHR and AOR formats, either. Concurrently, the much ballyhooed "alternative" sector has further complicated matters by failing to create what it purports—a viable alternative—primarily because it has chosen to acknowledge criteria that have nothing to do with genuine artistry. There's no underground for the *really* hot stuff; sadly, this music exists only for its creators and for those individuals who, by research or serendipity, happen to discover it. But if someone cuts a pop masterpiece and *nobody* hears it, does it exist? That sort of question shouldn't have to be asked.

In an absurd situation like this, I feel fortunate to have been in a position to be exposed in recent years to such deeply affecting but shockingly obscure recordings as **Elvis Costello's** "New Lace Sleeves," **Robert Palmer's** "Johnny and Mary," **Matt Bianco's** "More Than I Can Bear," **Split Enz's** "Message to My Girl," **Chris Isaak's** "Dancin'," the **Tubes'** "Feel It," **Tom Petty's** "My Life/Your World," the **Stranglers'** "Always the Sun" and **Van Morrison's** "Someone Like You." During the first half of 1988, my personal all-time hit parade has grown dramatically with the addition of **Thomas Dolby's** "The Ability to Swing" and "My Brain Is Like a Sieve," the **Railway Children's** "In the Meantime," the **BusBoys'** "Money Don't Make No Man," the **Broken Homes'** "Seeds I've Sown," **Robbie Robertson's** "Somewhere Down the Crazy River," **Bryan Ferry's** "Limbo" and "Kiss and Tell," **Basia's** "Astrud," **Voice of the Beehive's** "Don't Call Me Baby," and every single cut on **Graham Parker's** extraordinary album.

I remain convinced that if these songs comprised the playlist of some madcap CHR station—and got jammed down people's throats the way today's top 15 records are—listeners would grow to adore them. To the business, of course, nearly every one of the above-mentioned classics is merely another stiff, a "turntable hit," or a forgotten cut on a failed album. What a waste. But even with these terrible odds, every so often a real one slips through (albeit for a variety of reasons that may have very

little to do with the aesthetic/emotional value of the work). Witness the belated breakthrough of **Robert Palmer** in '86 and the emergence of **Crowded House** last year. So don't get your hopes up—but don't dream it's over. And don't blame the people who are putting their asses on the line for something (and someone) they believe in!

For the record, here's my list of the best albums of the past few months. Of the 13 mentioned, only three could reasonably be considered hits. Somehow, though, that fact in no way decreases my heartfelt pleasure every time I hear any of them. In the MC office, we make compilation cassettes of the good stuff and pretend we're listening to the radio—and sometimes we come to think of certain cuts as bona fide hits, even if the demographic is extremely small. If nothing else, artists like Parker, Isaak, McLaughlin, Matt Bianco, the Stranglers, and the Railway Children can rest assured that *somebody* is paying attention to the nuances of their work. If that is the best we can hope for, so be it.

Best '88 Albums

Graham Parker: *The Mona Lisa's Sister* (RCA)
Crowded House: *Temple of Low Men* (Capitol)
Thomas Dolby: *Aliens Ate My Brück* (EMI-Manhattan)
Basia: *Time and Tide* (Epic)
Broken Homes: *Straight Line Through Time* (MCA)
Brian Wilson: *Brian Wilson* (Sire)
Toni Childs: *Union* (A&M)
Ziggy Marley and the Melody Makers: *Conscious Party* (Virgin)
Prince: *Lovesexy* (WB)
Pat McLaughlin: *Pat McLaughlin* (Capitol)

'87 Carryovers:

Bryan Ferry: *Bete Noir* (WB)
Terence Trent D'Arby: *Introducing The Hardline According to...* (Columbia)
Van Morrison: *Poetic Champions Compose* (PolyGram)

□

SHORT SHORTS: EMI-Manhattan is searching for a West Coast A&R director, while PolyGram A&R VP **Bob Skoro** is looking to beef up his staff. . . . Personal manager **Michael Solomon** (**Parthenon Huxley**) has put together one of the year's most intriguing LPs. Called *No. 1 With a Bullet*, the album (due out soon on **Cypress/A&M**) contains the

original demos of recent hit records. **Billy Steinberg & Tom Kelly** are well-represented, and it's a blast to hear **Marti Jones** rip through writer **Liam Sternberg's** badass demo of "Walk Like an Egyptian." . . . Rumor has it that there's been a falling out between the **Replacements** and producer **Tony Berg** (Broken Homes); if the problem isn't resolved, look for veteran **Elliot Mazer** (Dream Syndicate) to be brought in. . . . Another hot rumor has it that **Chrysalis** covets A&M whiz kid **Aaron Jacoves** as the ideal guy to fill the label's West Coast A&R hole. . . . On the signings front, **Geffen's Gary Gersh** has inked the **Brandos**, **PolyGram** has scooped up **Darling Cool**, and **Arista** is one of two or three labels taking a close look at **Human Drama** (see Lisa Johnson's *The Other Side* for more on the HD subject). . . . All the best to good-guy **Les Schwartz**, whose great ears and dry sense of humor were one of the most appealing aspects of the **Warner Bros.** publicity department. His colleagues will miss him even more than his pals in the media. . . . Congrats to **Michael Ostin** on being named senior VP of WB A&R. . . . And kudos to **Kim Buie**, recently named A&R VP at Island Records. . . . According to part-time hoopster **Eric Greenspan**, who's the "really heavyweight lawyer" mentioned by the **Rave-Ups' Jimmer Podrasky** in Jim Maloney's profile last ish, the **Rave-Ups** versus **Fun Stuff Records** situation never actually went to court, as Podrasky's recounting of the matter suggested. Additionally, the label was only trying to recoup the costs of what it thought was the band's second album; when the recording was completed, however, Podrasky claimed the tracks were just "demos" and insisted on being let out of the deal so that the **Rave-Ups**

could go to **Epic**. No one wrongfully "got a lot of money" from the settlement; **Fun Stuff** simply recovered part of its investment. . . . Finally, **MCA's Larry Solters** called to assure me that, despite the insistence of my sources, **Al Teller** is definitely *not* en route to Universal City. And while we're in the neighborhood, according to yet another source, **Sony**, which has plenty of record labels but dearly wants an American film company, may be sending its emissaries to talk some serious turkey with the big boys at the thriving corporation.

□ Okay, okay. For those people who picked up **Van Halen's OUI2** on my recommendation in a recent column and wound up giving it away, I neglected to point out one problem with the album—**Sammy Hagar**. Now, Sammy's a truly cool dude, dig? But as a lead singer, he is, as a friend recently pointed out, somewhat generic. During my playback experience with **Eddie Van Halen** and **Donn Landee** at 5150 Studios, I accepted Hagar's vocals at face value and focused on the drums and guitars; later, as I spent time with **OUI2**, I realized his singing was interfering in my appreciation of the album. While it's great that the four band-members get along so well, I can't help fantasizing how great this band would be if someone like, say, **Robert Palmer** were writing the lyrics and singing them. It's hard to argue with Number One, but in retrospect, maybe the original concept of a moveable cast of lead singer/lyricists would've paid off in spades. The encouraging note is sounded when Hagar reaches for a different feel on the Stony "Finish What Ya Started"—but I doubt that Sammy is committed to changing his approach at this late date. ■



WOULD YOU BUY A USED SONG FROM THESE MEN? Lou Reed has signed a long-term international agreement with EMI Music Publishing Worldwide. The deal covers Reed's entire catalog, which appears on *Oakfield Avenue Music* and *Metal Machine Music* (both BMI). In the photo, Lou experiences new sensations with Irwin Robinson, president and CEO of EMI Music Publishing Worldwide.

Ruth Bernal

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LOCAL NOTES

Compiled by Jim Maloney



Lisa Johnson



CINDY, LENNY & BRYAN

Roz Levin

Donna Santisi

STRIKE THREE—WE'RE OUT! In recent issues of *MC*, we screwed up *three times* in editing V.F. Nadsady's copy. In her Country Fest story (June 27), we managed to change Rosie Flores' cover of "God May Forgive You (But I Won't)" by Harlan Howard and Bobby Braddock to "God Will" by Lyle Lovett. Then, in *Getting to the Roots*, same ish, Steve Kolander's name came out Klonader. Finally, in *Ear Wax* (July 11), we somehow left off the title of Nadsady's midyear compilation tape—*Renegades*. She was right and we were wrong. Sorry.

SHE'S NOT JUST FOR BREAKFAST ANYMORE: Veteran radio personality Deirdre O'Donoghue, best-known for her popular *Breakfast with the Beatles* program, has joined the staff of KLSX 97.1 FM in the 11 A.M.–noon Sunday spot. Her initial outing on July 17th featured the first of a two-part special on Brian Wilson and the Beach Boys—including an exclusive interview with the sandman himself. Part 2 will air on her July 24th show. O'Donoghue will continue to host her eclectic *SNAP* show on public radio station KCRW.

MAGICAL MYSTERY TOUR: A company called L.A. Night-hawks offers a unique "VIP entertainment service," arranging a night on the town cruising the city's clubs in a stretch limo stocked with good champagne and oozing VIP treatment. A recent excursion into the wee hours of Memorial Day started with dancing at a Greek festival, moved on to boogeying with Dave Alvin at the Sunset Junction Street Fair, followed that with ogling the mud wrestlers at the Tropicana, two-stepping at Little Nashville, gawking at the Gaslight, and getting

reggae righteous at the Music Machine. Whew! They even do the whole thing in a bus for those can't garner the green for the limo fare. L.A. Night-hawks can be reached at (213) 859-1171. —SC

HEAVY DUTY: During his UniAmp encore last week, shock-comic Sam Kinison brought out Motley Crue's Vince Neil and Tommy Lee, Ratt's Steven Percy, and Mountain Man Leslie West for a thunderous "Wild Thing," as Jessica Hahn looked on. And we missed it—darn!

HOUSE PARTY: Rhino Records artist Bryan Harvey—one half of that daffy duo *House of Freaks*—is joined by L.A.-based singer Cindy Lee Berryhill and producer Lenny Kaye at a pre-concert gathering in New York. *House of Freaks* was in town to open for *Midnight Oil*. And congrats to *Harvey's Housemate*, Johnny Hott—who recently got married back East.

CHART COURSE: Learn hit songwriting from two-time Academy Award winning composer/lyricist Joel Hirschhorn. It's a surefire shortcut to the charts, with practical, personalized, and individual guidance covering records, TV, film, and theater. You'll create music and lyrics step by step under Hirschhorn's direct supervision. Call (213) 277-2510 for details.

ALL THAT JAZZ: Columbia Records' highly praised Jazz Masterpieces series continues to restore classic jazz to the racks with gratifying regularity. The latest batch features two essential items: *The Great Concerts* is a two-LP collection of live U.S. and European performances by the Dave Brubeck Quartet (including cuts from the fabled Carnegie Hall show). *Ballads*, by Miles Davis, displays the awesome emotional range of Mr. D on a selection of 1961-63 tracks, highlighted by a stunning "Bye Bye Blackbird" and several of Miles' famed collaborations with the late Gil Evans. This wave of Jazz Masterpieces reissues also includes Philadelphia pianist Ray Bryant, Pittsburgh keyboard king Earl "Fatha" Hines, a third volume of Benny Goodman goodies, and an anthology of Forties small groups—including a Woody Herman nonet, A Gene Krupa trio, and a Harry James sextet.

THE STREET/Janiss Garza

like Ian Astbury Why? "Cause he's in a hip and happening band, and he hangs out at all the right clubs? No, no, no—that's beside the point. I think the **Cult** frontman is wonderful because he's a man of conviction who stands up for his beliefs. Listen to what he did at the **Fuzztones'** *White Trash* show: Ian unabashedly loves the Fuzztones, so he came up onstage and did the encores with them. But that's not all he did—he stormed onto the stage and gave the packed crowd a rabble-rousing lecture on how great the Fuzztones are, ending with: "Next time you're on the Sunset Strip, remember, that's not true rock & roll. *This is the real thing!*"

Ian is so right. The Fuzztones do epitomize true rock & roll—the boundless energy, the dark sexuality, the rebellion. They aren't following some calculated formula that guarantees them mega-success. They play what they feel, and they do it with cockiness and style. Of course, most A&R people haven't caught on yet because they're too busy looking for the next Aerosmith or the next Led Zeppelin—or these days, it's the next Guns 'N Roses; in

other words, the next guaranteed platinum formula. Maybe I shouldn't be so harsh—after all, the great majority of A&R execs are business people, not creative types. It's not their fault they're not particularly imaginative and can't think in an original manner—their minds don't work that way. But personally, I think a good A&R person should hear a band with his or her heart and soul first, and *then* figure out how to make the dollar signs happen.

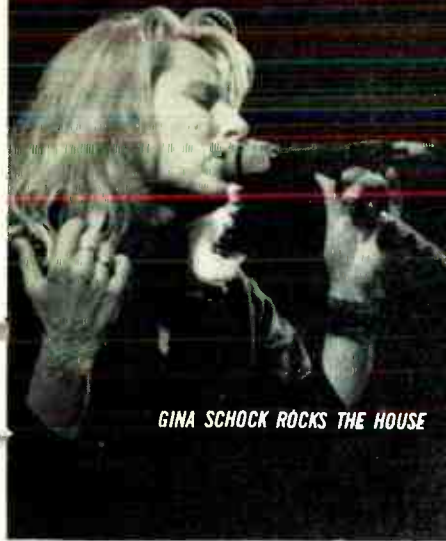
When are record companies going to stop searching for the best copycats and start listening for the best bands? Even though I don't "get" bands like **Love and Rockets** or **Jane's Addiction**, I have to commend the people who signed 'em, because these bands offer something risky, something special, something *different*. I don't go to see a band and immediately try to compare them to someone else. (Neither do most record buyers.) I go to enjoy myself (even though I'm working). I wish more people in the record industry would attend shows with a spirit of fun. When they do, maybe they'll snatch up the Fuzztones and another unsung L.A. band, the **Zeros**.

Ask any local musician about the Zeros and they'll tell you they're a great band. They have tons of memorable songs with catchy pop hooks. They're good musicians. They're entertaining. Why has it taken so long for the record labels to start sniffing around, like they finally are? Because "the Zeros have purple hair and their stage presence is too nutty." Does that mean this band should dye their hair black and cop a tough attitude instead of being so goofy? NO! The problem isn't the Zeros—once again, it's the business types. When are they going to realize that if marketed properly, the Zeros could have all the 14-year-old kids across America dyeing their hair purple? I know this isn't a pleasant scenario for anyone who has a 14-year-old kid, but wouldn't it be better for them to rebel like that instead of doing drugs, like certain other rock idols? And teenagers need *some* way in which to rebel—ponder that for a while.

Okay, now I'm going to stop bitching and moaning (something I'm famous for) and go on to other things. Like **Iggy Pop**—I didn't attend either show (probably because I was too busy having apoplexy over some-

thing some A&R person said to me), but I heard they were great. Those who are regular clubhangers probably saw a familiar face up there with the Ig and **Andy McCoy**—bassist **Alvin**, formerly of **Broken Glass**. Reportedly, Alvin had a difficult time leaving his old band because he really loved playing with them. But he's been working at music for many, many years (he was once with U.K. Subs), and it was about time he got some recognition. As for Broken Glass, they're using **Flies on Fire's** bassist until they find a permanent replacement. Then hopefully, it won't be long until they get the recognition they deserve, too.

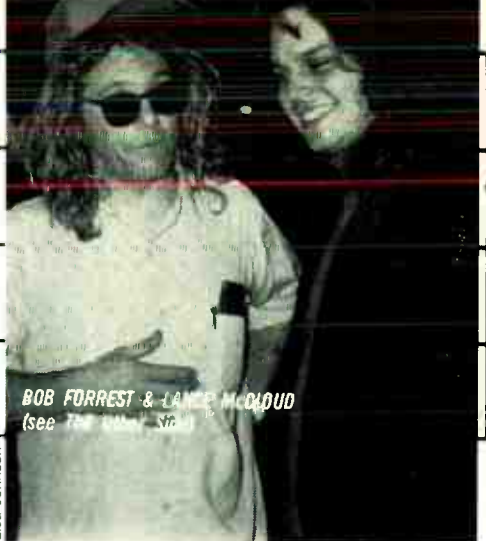
Last but not least, there's the subject of **Michael Stewart's** eye. **Scream's** co-runner has recently been in the hospital for cornea surgery. On July 20th, Scream is holding a benefit at the Probe (the club's Monday and Friday location) to help him pay his medical expenses. Lots of the players around town love Michael, so the lineup for this show should be pretty impressive. If you've grabbed this issue early enough, get yourself down there.



GINA SCHOCK ROCKS THE HOUSE



LESLIE, BRENDA & HERB



BOB FORREST & LANCE MCLOUD
(see page 21)

Lisa Johnson

ROCK & ROLL HIGH SCHOOL: Gina Schock and her House of Schock played the Roxy recently, and it looked a bit like a Go-Go's class reunion in the audience. Of course, Belinda couldn't make it (she was voted "Most Likely to Be Absent" in her school). Gina definitely wins "Class Clown" for her choice of the Del Rubio Triplets as an opening act. Lewis from Lewis & Clark (the other opener) wins for "Cutest Smile." Gina's voice took the "Most Improved" honors, while the "Most Popular" award was shared by Gina and her nine-year-old mega-fan, Christee Koerning. Christee, who was showered with attention by everyone from Jane Wiedlin and Kathy Valentine to *Rolling Stone* magazine, experienced her first Go-Go's concert at age four—and she's had the beat ever since. Look out, Hollywood! —DC

INTERNATIONAL AGENDA: On my recent trip to San Diego, I managed to catch the energetic Carib-rock of Borracho Y Loco at the Belly Up Tavern in Solana Beach. At the end of their second dance-happy set, one Spencer Davis insisted on "jamming" with the surf dudes as they attempted a semi-lame version of "Gimme Some Lovin'." Davis was a sad sight—drunk with out-of-whack guitar chops. Speaking of Borracho, they will join the Rebel Rockers and the Bonedaddys (fresh from their national tour) at the Music Machine on June 30th. Expect the temperature on that part of Bundy to rise a few degrees!

Two other worthy happenings take place on Saturday the 30th. At the Starlight Amphitheatre in Burbank, the Third Annual Reggae Times Music Awards will be handed out.

Slated to appear are Don Carlos, Steel Pulse, Judy Mowatt, and more. Johnny Clegg and Savuka return to the Southland for a gig at the Wadsworth Theater in Westwood. The South African unit blends township *mbaqanga* with rock/pop and are going to be the opening act on the upcoming Stevie Winwood tour. Haitian phenoms Tabou Combo created true dance frenzy during their recent three-show visit to L.A. The Ukrainian Cultural Center show, which I saw, found the dance floor filled with wildly uninhibited displays of bootie-shaking.

—TC

YOU SEE THIS GUY? THIS GUY'S IN A VIDEO WITH ME: Singer/songwriter Brenda Russell went right to the top when she went to work on her video for "Gravity," the second single from her highly touted A&M album *Get Here*. She coaxed a cameo appearance out of A&M founder/top brass Herb "The Lonely Bull" Alpert. Shown with Russell and Alpert is the clip's director, Leslie Libman. Meanwhile, Russell is spending her summer touring with Billy Ocean. (They'll hit Universal Amphitheatre August 19th through the 21st.)

SAFE SAX: Legendary R&B tenor saxophone pioneer Big Jay McNeely, the Hercules of honkers, has released his first domestic studio album in 30 years. *AZ Bootin'* (Big J Records) features the deacon backed by the Rocket 88s—who boast a stellar harp player in Bill Tarsha. The album was produced by McNeely and R&B archivist Jim Dawson, who are partners in the Big J label. McNeely, best-known for his 1949 instrumental "Deacon's Hop" and the anguished ballad "There Is Something on Your Mind," came out of retirement in 1983 and

never looked back. He dazzled a new generation with his wild, screaming, sax-on-the-back playing during the 1986 Grammy telecast.

DOGS' LIKE: Dirty Dogs' guitarists Mickey McMahan and Jay Jay Dean recently inked an endorsement deal with Gibson guitars after the axemaker's artist relations rep, Roger Bell, caught the Dog doing at the band's recent Club Lingerie set. These pups have been getting rave reviews for their gut-level approach to blues-metal. Don't be the last to know what everyone's been barking about. —KT

THE OTHER SIDE / Lisa Johnson

CELEBRITY WATCH: Belinda Carlisle took a break from her hectic touring schedule to do a bit of shopping on Melrose. She was spotted leaving Wacko with an entourage of four. Belinda wasn't spotted at House of Schock's Roxy show (see Local Notes and photo).

Nick Kamen has made Duke's his home away from home. The singing sensation, famed for his provocative Levi's advertisement, was spotted on several consecutive days at the legendary coffee shop. What does a pop star eat for breakfast? French toast, scrambled eggs with cheese, coffee, and a large orange juice. Kamen's new Warner Bros. album, *Us*, is set for an August 23rd release, so you can stop holding your breath.

Leonard Cohen's recent appearance at the Wiltern brought out all the true songwriting aficionados! Among them were Rick Parker of Lions & Ghosts (currently in the studio recording their second album for EMI-Manhattan), and Marvin Etzioni (who produced a tune called "Oh Love" on Voice of the Beehive's debut album *Let it Bee*, due on PolyGram

soon—but not soon enough!) with Williams Brother Andy Williams, Jr.—no relation to Virgin's Mark Williams, who was also there, with R.E.M. manager Jefferson Holt. Cohen's oh-so-slick production features backing vocals from Julie Christensen formerly of L.A.'s own Divine Horsemen.

Always divine (smoky and crowded) is English Acid. On this particular eve of personal destruction, Zodiac Mindwarp's Slam Thunderhide was spinning the discs, and MC's Doug Stewart said, "Bruce Willis and Rob Lowe were in the corner earlier." I never saw 'em. Nor did I see Led Zepelin producer Andy Johns. But Doug said he was there, too. I did see Janiss Garza (more than I cared to, actually, and more than anybody else could have hoped for), and Lance McCloud of Mr. Kite's Hippodrome fame. McCloud was responsible for discovering the Voices when they were still in La Jolla, before they'd even dreamed of signing a deal for over half a million with MCA.

Mr. Kite's Hippodrome is taking a break for the summer. The last night featured Shadowland, Miss Aman-

da Jones (Columbia's Jamie Cohen loves them), Thelonious Monster's Bob Forrest (see photo above) in a special acoustic performance, and sweet harmonies from Black Patti, who have a different (as in interesting/interesting) drum setup.

SCREAM 2ND ANNIVERSARY PARTY: The party at the Park View Hotel was a real, aah, scream. That line which literally stretched around the block (to the corner of 6th and Carondelet) as early as 10 P.M., coupled with the "everybody pays" door policy should keep some well-fed! To pay tribute to the club (and the people) who have supported them through thick and thin, no less than twelve bands played, including MC cover boys Broken Homes, Gefen artists Junkyard and Shadowland (A+ for performance), Cathouse, Jane's Addiction, Lions & Ghosts, Kill For Thrills, MCA's Jetboy, Hangmen, and Human Drama (whose recent Lingerie showcase was packed before 9 P.M. and blew the audience away, as well as RCA and EMI). It's taken years of hard work and dedication,

congratulations to Dayle Gloria and Michael Stewart for creating and maintaining the Scream scene.

As if we hadn't had enough... creatures of the night (I among them) braved the day for the festive 2nd Annual Scream Picnic.

Some were still decked out in what they wore the night before, and most of the bands that had played were there. Non-bandmembers in attendance included *Decline of Western Civilization Part II: The Metal Years'* Penelope Spheeris and pro-skateboard champ John Grigley.

Straight from the picnic, I went to see Tiffany live in concert. Talk about culture shock. I was fortunate enough to share the experience with Daniel Weizman (a.k.a. Shredder and Double D Nose's lead singer). Dweezil Zappa, and Metal MC Warren Fitzgerald (who also has another band called Gherkin [as in sweet pickles] Raucous). While Dweezil was scuttled backstage, the rest of us headed for the fudge stand.

NBC News just confirmed my suspicion: Merv Griffin discovered Vanna White. ... Celebrity au go-go: Chrissie Hynde with Bono at Iggy's Whisky show.



FEMME *fatale*

Baby Band Gets a Helping Hand

By Kevin Koffler

THE CAST OF CHARACTERS

- TODD COOPER:** Former road manager for the Vinnie Vincent Invasion and personal manager to various local bands
- ANDREA ACCARDO:** Personal manager at Front Line Management (whose clients include Heart, Whitesnake, Poison, the Cult, and Chicago)
- JIM FARACI:** Producer whose credits include Poison, L.A. Guns, and Keel
- DAVID COLE:** In-house producer/remixer at MCA Records, and the author of "Waiting for the Big One," the first single from *Femme Fatale*
- MCA:** A chorus of voices culled from A&R, artist development, marketing, promotion and publicity
- MARTY CALLNER:** Video director who has worked with Heart, Aerosmith, Lita Ford, Jimmy Page, and many others
- ALAN MOLINA:** Famous Music VP
- Femme Fatale bandmembers:**
- LORRAINE LEWIS:** lead singer/songwriter
- RICK RAEL:** bass
- MAZZI RAWD:** guitar and keyboards/songwriter
- BILL D'ANGELO:** lead guitar
- BOBBY MURRAY:** drums

AS SUNDAY NIGHT SLIPS INTO MONDAY morning, a smattering of souls wanders up and down Sunset Strip. Lost in the shadows of their neon dreams, they appear to be searching for something they've lost, or perhaps have never possessed, yet they seem unsure of what that something is.

I turn off the engine of my Jeep, and the nip of the cool California night air sends a chill through my body. I'd rather be asleep right now, but unfortunately, I owe someone a favor. I collect my thoughts and valuables and head toward the Whisky to catch the last band on the bill—it's the third gig of some group called *Femme Fatale*.

Walking inside, it's just as I expected—another lonely night in rock & roll purgatory. There's a handful of aspiring rock studs cruising the obligatory groupies in training, assorted alcoholics getting trashed at the bar, and there are actually a few people there to hear the band. I walk upstairs, sit down at a table, tell waitress after waitress, "No, I don't want a drink," and I wait... and wait... and wait. Finally, the lights dim and the band is announced.

The activity in the club remains virtually unchanged, however: the lascivious libidos continue looking for lust, the drunks continue consuming, and I can't wait to go home to bed. Then something happens. It's hard to describe in words, but 30 seconds into their set, I instinctively realize *Femme Fatale* is not just another mediocre band whose emphasis is more on hairspray than music, destined to play the Strip forever. It is one of those rare moments when the music makes a difference.

As the group's energy and vibe circulate and begin to fill the stage, other people begin to get it, too—they stop what they're doing and actually start listening and watching. By the time this energy begins overflowing into the club, a transformation of mood and attitude in the audience is obvious. And when *Femme Fatale*'s leading lady Lorraine Lewis springs onto the stage like a panther let loose from its cage, it's as if this energy is gasoline and she is the match. There is combustion on contact.

Lost between the rhythm and the melody, the audience rocks & rolls with it, and by the time the band's set is done, everyone feels a little bit better than they had 45 minutes earlier. For a moment, perhaps, they'd found the magic they were missing.

The bandmembers have to be at their day jobs the next morning, so they pack up their equipment and go home to sleep. The thought of having to hawk clothes on Melrose after a gig like this does not make Lorraine the happiest girl in the club, but she knows it's not forever. . . .

□

Cut to a year and a half later. The scene is Tramps, a swank Beverly Hills hotspot. The club is normally open for members only, but tonight it's hosting a hand-picked crowd of movers and shakers, gathered to celebrate the publication of *Rock Star*, the latest effort of Jackie Collins, Tramps' first lady.

The usual Hollywood hipsters sip soda or

champagne (depending on whether they're on the wagon this week or not), but no one dares touch the sumptuous light supper buffet for fear their friends will think them pig-gish. The pulsating sounds of boom-boom disco tunes drift in from the dance floor in the room next to the party, and everyone hangs, chats, sips, and watches the gears of the Hollywood machine as they continue grinding and turning as if on automatic.

In the middle of this madness stands this beautiful woman. No one can really place her (and after all, at this party, everyone knows simply everyone), yet she's captured the essence of Hollywood chic while maintaining a real rock & roll edge. She's already greeted Jackie and posed for some pictures, and even Jackie feels as if she knows this girl from somewhere, but she just can't put her finger on the circumstances.

Like a character out of one of Collins' novels, this girl is the same Lorraine Lewis who only a year earlier was gigging at the Whisky and working on Melrose during the day to pay her rent. Management has acted as a catalyst to bring about a complete physical and mental transformation. There is no doubt in anyone's mind, especially her own, that Lewis is a star.

Unlike the glamorized world of a Collins' novel, however, the road from the Whisky to fronting MCA's hottest debut rock act in years was a long, arduous process. What follows is what happened, how it happened, and what's going to happen to and for a band called Femme Fatale.

□

LORRAINE LEWIS: We were all in different bands, fighting for supremacy in Albuquerque, New Mexico. We all moved here with our respective bands, and everybody took a shit, including me, and went back home. That's when we formed Femme Fatale. After awhile, we moved back to L.A. and got a demo deal with Atlantic Records. We showcased for them after the demo was done, and they passed—suckers! We wanted to get attention, so everyone in the band had a different hair color. Sometimes you think you have to dye your hair purple to stand out, but further along, you realize you are special enough and you don't need all that. It didn't take long for people to realize how special we were and to get interested in us; we got a record deal after doing seven gigs.

TODD COOPER (a local talent scout): I went out to the Whisky one night to check out this band called Sweet Savage. They were kind of lame, but there was this other band called Femme Fatale opening for them; it was only their second gig, but I was blown away. Here was a band with a contemporary hard rock sound, a la Poison, fronted by a female. I thought Lorraine was an absolute star—she took control like a pro. There's no one successfully doing what they're doing, and I thought they could create a market all their own. I knew Andrea [Accardo, of Front Line Management] was looking for a band, so I turned her on to them.

ANDREA ACCARDO: Todd has great in-



Impatiently awaiting their turn at bat are (clockwise, from center) Lorraine Lewis, Mazzi Rawd, Bill D'Angelo, Bobby Murray, and Rick Rael.

stincts when it comes to talent. After further investigation, it turned out that everyone who had seen the band thought they were sensational! I found out that they were showcasing and made plans to see them.

LEWIS: A lot of people were approaching us about management and all sorts of other stuff, but we weren't ready to be managed by anybody at that point. This woman from Front Line Management called after our second gig at the Whisky. We met at my job on Melrose and I liked her, so I invited her to come and see us at a showcase we were doing for EMI-Manhattan. Not knowing much about the business at that point, I couldn't understand why Manhattan freaked out and thought we were pulling a fast one when Andrea walked in with some of her friends from MCA. She didn't know another label was funding the showcase, and we didn't understand the politics of the situation. As far as we were concerned, we just wanted people there.

AN MCA SPOKESPERSON: A group of us got a call from Irving to go down to Leeds to check out this great band that was rehearsing. When we got there, we realized it wasn't a rehearsal at all, but a showcase set up by another record company. By the time we figured out what was going on, we stayed—as opposed to walking out in the middle of the band's set. At that point, we figured a deal was already locked in with the other company.

ACCARDO: When they played at the showcase, it was like they were playing at the Forum. They came out and gave 130 percent. We all know what these showcases are like—people standing there, their arms folded, yawning and looking at their watches. Lorraine just wasn't going to let us out of her sight. It wasn't pretentious, but more like “We love being up here, we love that you're here;

thank you, and now we're going to show you that you didn't waste your time.” Their energy was so overwhelming that by the time she did “Rebel,” you realized, “Oh my God, she sings incredibly, too.”

MCA: Their stage presence was electrifying. Lorraine had the audience, both male and female, in the palm of her hand. The songs at that point were a mixture of good and not so good, but you could hear the potential was there to come across on vinyl, and that this was a signature act.

LEWIS: After that showcase, everything was happening so fast, and we didn't want to make stupid moves, so we continued sitting pat, taking our time. We had people coming from out of the woodwork trying to “advise” us as to what we should do, but we knew when the timing was right, we would jump at the right opportunity.

ACCARDO: Lorraine is a superstar and her band pushes her over the top. It was a perfect package. With a little direction, it was obvious to us that she could be a huge success.

LEWIS: MCA and Manhattan both wanted us, but then MCA got cold feet and all Manhattan was willing to offer us was a development deal. We signed with Front Line, did showcases for other labels, and just sat tight.

MCA: For various reasons, we were told the Femme Fatale deal didn't go through, but wasn't dead, and could some of us go down to check them out. Kathy Nelson [VP of A&R] and Janie Hoffman [national director of media and artist relations] went to the show and reported back that MCA was crazy if they didn't jump on this band. Once again, the crowds had gone crazy for the band, and it was amazing to see how many females were at the front of the stage reaching for Lorraine. Following that, they did a private showcase for MCA folks, producers, agents,

RICK RAE (Femme Fatale bassist and Lewis' brother): The day job blows chunks. Being in the studio was a killer, 'cuz after I laid down my tracks I could talk on the phone day and night. Do I sleep with a lot of girls? Yeah—do you? It's hard to have a sister who's prettier than you onstage, though. I mean, she hogs the stage, knows all the right things to say, can't drive worth shit, and has good-looking friends. Oh well, I love her anyway.

LEWIS: I didn't have to go back to Melrose because of my publishing advance. It was during our waiting-around period that I guess Front Line sort of groomed us, if you want to call it that. Grooming is something where, if you don't feel comfortable, it's not going to come out of you. Front Line just gave us the tools to do what we wanted with ourselves.

ALAN MOLINA (Famous Music VP): I signed Lorraine and Mazzi to a publishing deal because they are prolific, talented songwriters. Lorraine brings an exceptional intensity, energy, and commitment to her performance and career. I've seen them playing arenas and stadiums, bringing with them this tremendous energy as well as passion. The band is going to bring us material they do not intend to record for covers, television, and soundtracks. Their songwriting—like Bon Jovi, who is also with Famous—is a commercial brand of radio rock. It's going to do very, very well.

RAWD: Famous had a history of developing bands, getting covers, and they're affiliated with Paramount, which has put out some great soundtracks. There is a huge market for rock & roll in the movies these days. Two of the tracks from our LP are currently in the *License to Drive* movie. Lorraine and I began writing songs for Famous until we started to rehearse for our first video.

LEWIS: I'd heard about this guy Marty Callner, read about him, seen pictures of him, and watched his videos. Working with him was like a dream come true. He was great to work with, and we gave him 20 hours of shooting with everything we had and more.

MARTY CALLNER (video director): I think the progress Femme Fatale has made over the past year is the biggest progress of any band I've ever seen in my life. They're tighter playing together and just have that edge that



"I want to be the most hit-on, talked-about, plastered-on-your-wall rock & roll chick there ever was or that ever will be."

makes them cross over that line. They were good when I saw them a year ago; I just didn't think they were ready to give me what they gave me. They worked their asses off. They saw an opportunity and seized it. When a band is hungry, they are a pleasure to work with. This band was hungry and wanted it. Because they wanted it, they put out, and the film is reflective of it. I didn't do much—I just sat back and let them do their thing. There's not one gimmick in the whole piece. There's only one other artist I've ever worked with who didn't have any gimmicks, and that was Jimmy Page.

LEWIS: I've lived my whole life knowing I wanted to do this, knowing that I wanted to be famous, knowing I wanted to be a rock & roll rebel girl. This was my host. You're doing it, and you almost have to slap yourself because you realize you're *really* doing it. Marty Callner is the best.

CALLNER: Lorraine's phenomenal; she's really a star. She has that fire and that hunger, and her energy, along with the rest of the band, transformed the shoot. They looked like they had been playing for five or ten years on the road. You also have to remember that this was a band used to playing on very small stages, and we put them on a 50-foot stage and said, "This is your stage—use it," and they did. We didn't have a huge budget, so all they had was themselves. It was hard

not having a budget to use for production value, but they overcame it. Lorraine is the next Pat Benatar. There's a difference between Lorraine and Pat, though, and I've done four of Pat's videos. Lorraine is really a rocker, from the tip of her head right down to her soul. Benatar is a great actress *playing* a rocker.

BOBBY MURRAY (Femme Fatale drummer): I remember watching the sun come up after we did our video. We'd done it so many times, we video'd 'til it hurt. Our hands were cut up, our bodies were bruised, and we could hardly form words at the end of sentences, but we all knew, *really* knew, we were finally on our way.

LEWIS: After the shoot, when we were all sitting together, it was a really magic moment. Femme Fatale is a band effort, and at that moment we knew it more than ever.

MCA: Lorraine has that lethal combination of incredible looks, raw sex, a star quality, vocal energy, and her appeal to both the male and female audience is equal. First and foremost, she is a talented vocalist in a great, rocking band and will be presented that way. The fact that she and the band look incredible is a bonus. All promotion and marketing of Femme Fatale will be accompanied by strong visuals.

We are gearing the band toward hard rock/AOR formats, with a definite plan to cross over to mass-appeal. Because the band is so strong live, there will be select showcases prior to hooking them up with a major tour. Additionally, a week after the release of "Waiting for the Big One," Lorraine will go on a cross-country promo tour for press, radio, and retail.

LEWIS: We've definitely got God on our side. We have a ritual before every show to get hyped up: We stand in a circle, and I'm in the middle, and we take a moment to be calm and pray that God will help us through the gig. Then we just scream, scream, scream, and go out there and kick ass and rock & roll. It doesn't make sense to a lot of people, but it gets us off to a great start. Right now, I'm just trying to keep my feet on the ground and still reach for everything I want, still know who I am and where I came from, but also knowing I can be everything I want to be. Watch out world, 'cause here comes Femme Fatale. ■

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BENNY MEDINA KEEPS WB IN THE BLACK

"As an A&R man, what I'm here for is to take risks. Hopefully, there's some calculation in there, too, but it's about being in an aggressive, fresh new music mode."

By David Nathan



CELEBRATING TWO YEARS AS VICE PRESIDENT, black music, A&R, at Warner Bros., Benny Medina can look at his accomplishments with a sense of pride. "When I first joined the company, we didn't have a deep black roster," he notes. "But realizing that new artists are the future, we have selectively added a range of different acts. It's not just about having records out there, but about developing careers. Working with a corporation this size, we can really develop artists."

Medina's first major acquisition for the label was Club Nouveau, brainchild of Jay King, the young producer behind the success of Timex Social Club and "Rumors" in 1986. "That was probably the biggest risk I've taken, because people doubted the group's creative longevity." But with a million-selling debut LP and a huge crossover hit in "Lean on Me" last year, Medina's risk-taking clearly paid off. "As an A&R man, that's what I'm here for—to take risks. Hopefully, there's some calculation in there, too, but it's about being in an aggressive, fresh new music mode."

Always on the move, Medina, who got his seasoning while working at Motown for eight years, encourages the artists he signs to indulge in creative risk-taking, too. As an example, he cites new Paisley Park artist Tony Lemans, "a 20-year-old composer/vocalist with a decidedly different ambitious musical approach," alongside punk-funk vet Rick James, another recent Warners signing. "Rick's taking a new approach on this LP, which is self-written and self-produced," says Medina, who stays in close contact with the diverse artists on the Warner Bros. roster.

Although Medina's focus has been on adding new acts to the roster, he's also been working with some of the artists who've been with the label for a while. "People like Al Jarreau, George Benson, Chaka Khan, and Randy Crawford are all very much open to doing different, adventurous things now. If

you think about it, when George [Benson] first came out with *Breezin'*, that was different, a risk. Occasionally, established artists may have opinions that hamper their open-mindedness; I'm fortunate in working with people who are not just listening for hits." Medina says that Warners' chairman Mo Ostin, president Lenny Waronker, and fellow A&R VP Michael Ostin have an understanding of what he terms "the creative cutting edge. If you look at some of the artists that they've worked with—everyone from Rickie Lee Jones to Randy Newman to Madonna—you appreciate that their focus is on creativity. After all, Prince wasn't an easy signing, and so it's obvious that what we're doing isn't just about recouping an investment on the first record, even though we have done that in a number of cases."

In recent months, Medina has been responsible for cultivating Atlantic Starr (helping to bring the nine-year-old group its first ever platinum LP), the Isley Brothers (whose *Smooth Sailing* LP brought them back to the charts after several years of dormancy), gospel group the Winans (whose duet with Anita Baker, "Ain't No Need to Worry," garnered them a Grammy this year), and Michael Cooper (former lead singer with Confunkshun, who scored the first time out with a major black hit in "To Prove My Love"). He has also nurtured the career of Sherrick, a new artist whose debut single, "Just Call," was a major pop hit in the U.K., further stimulating Medina to look at Warners' black music acts from an international standpoint.

"Black music has made an impact, not just domestically but around the world, so I'm looking more and more at marketing our artists on that level. I've spent a lot of time traveling to Europe, and I'll be going to Australia some time this year. We have some artists who have always made an impact overseas, like Randy Crawford and Al Jarreau. In fact, with Randy, we may have gone too far in

satisfying the demand internationally; now we need to see what's not been in sync for her to be more successful domestically." Another female artist for whom Medina has high hopes in the international market is Taja Sevelle, who may have suffered from the categorization of music in this country which demands that a black-oriented act must do well with black radio stations before the label can attempt to cross over a given record to the wider pop audience.

"I see the categorization of music as being directly related to the categorization of people—period. Just take a look at the world we live in! Taja's first record had a very difficult time with black radio—she was considered too adventurous musically. But I feel that radio programmers have to realize that their listeners have diverse tastes. Is it that record companies have to keep repackaging the same kind of music all the time so that it can be played? Do we have to be the only ones taking a chance creatively? I mean, who wants the same thing re-delivered over and over again?"

Medina's philosophy in deciding what acts to sign is based, he says, "on going back to that same old antenna—does it get me in the heart and the gut? If it does, I'm interested. I don't want the same old formulas all the time; just because something worked once, doesn't mean it'll work again. The music we go with may not always be instantly program-able, but we want the opportunity to let people hear it."

Projects currently on Medina's slate include albums by Karyn White (vocalist with Jeff Lorber), Siedah Garrett (Michael Jackson's recent singing partner), Gwen Guthrie (whose new single, "Can't Love Me Tonight," deals with the current sexual morality), the second Club Nouveau LP, New York-based male vocalist Al B. Sure! (who has a crossover hit with his first single, "Night and Day"), and a group of new artists that includes Royalty (four brothers and sisters from Pasadena), along with X2 and Freaky Executives, two groups from the Bay Area. In production, says Medina, is the Paisley Park debut by Mavis Staples (being supervised by Prince and Al Bell), a project the label is very excited about. And on the drawing board is the first Warners LP from Frankie Beverly & Maze, an act Medina sees as a major acquisition. "We're also very happy with our association with the Cold Chillin' label, which definitely focuses on the music of the streets, with artists such as Biz Markie, Big Daddy Kane, Roxanne Shante, Cool G. Rap, and M.C. Shan."

With such a wealth of product to work on, Medina considers it part of his responsibility to create and maintain a staff that he can supervise. "I have to delegate to producers and other staff members here at Warners and have them trust their own instincts," Medina comments. Excited about the prospects for Warners' continued success with its black music division, Medina says that the key to real success lies "in understanding the differences between trends and artistry. What we're up to here is presenting music that's fresh and new." ■



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MIDNIGHT OIL GETS HEARTBURN

By Randal A. Case

TRUE OR FALSE:

1. Australia's Midnight Oil has a six-foot-five, completely bald lead singer, Peter Garrett, who's qualified to practice law.

2. Through its hard-hitting live performances and provocative songs, the group has become one of the most popular indigenous rock acts in Oz.

3. Despite their success back home, the Oils will never be the new Thunder From Down Under in America—simply because their songs are filled with too many Australian and political references.

A short while back, many considered all three to be true—but things have changed. The band's latest LP, *Diesel and Dust*, aided by the AOR hits "Beds Are Burning" and "The Dead Heart" have finally established the group in the States. Americans, it seems, are finally warming to the charms of the Oils.

For longtime fans of the band, this sudden ascension comes as sweet revenge. Before *Diesel and Dust*, Midnight Oil released two skillful, invigorating, and challenging albums—*10*, *9*, *8*, *7*, *6*, *5*, *4*, *3*, *2*, *1* and *Red Sails in the Sunset*—both largely ignored in the U.S.

Is *Diesel* a more "American" album? No way. Its primary focus, the land rights of Australian aborigines is hardly a safe commercial subject for a group determined to break in America. But then, this is Midnight Oil, a bunch that panders to no one. Consider the following from Garrett: "Decisions about a band's future could be made in an instant by the side of the kidney-shaped swimming pool, where, in various stages of intoxication or undress, the casual and would-be hip record company executives analyzed the likelihood of a band from 'Austraalia,' wherever that is, becoming successful." This quote, interestingly enough, comes from an article penned by frontman Garrett and sent out by CBS—the band's U.S. label—as part of the group's press kit.

The story of *Diesel* begins in 1986, when the Oils were approached by a film company to write a song commemorating the handing

back of Ayers Rock to the aborigines. Initially, the group declined the offer. "We said there are quite a few aboriginal bands in this country and you should approach them," explains Rob Hirst, drummer with the Oils and one of the band's songwriters.

But the group eventually set about writing "Beds Are Burning," "The Dead Heart" ("We don't serve your country, don't serve your King/Know your custom, don't speak your tongue/White man came, took everything"), and the aptly titled "You May Not Be Released" (which, as yet, hasn't been) for the project. Intrigued, the Oils then decided to embark on a trek deep into the outback on a tour of aboriginal settlements.

"We basically were the first white band to do it," says Hirst. "We were really a support band for the Warumpi Band, an aboriginal group that comes from Papunya.

"Most white people never get a chance to go out there, and we felt very honored. But we were also incredibly saddened by what we saw, which was a great deal of poverty. Black people living out of corrugated iron, upturned rusting Holdens and cars; eating Western junk food, on the grog and sniffing petrol, which was a habit apparently brought in by American bomber pilots stationed in Darwin during the Second World War.

"To see this Third World environment living in one of the most affluent countries—that was a source of great shame."

What was the response of the aborigine audiences to the band?

"Well, at Warakurna—certainly one of the poorest settlements we visited; I don't think you'd even find it on the most detailed map of Australia—at the maximum, we probably played to only 18 or 20 people, most of whom left after about the third song. At that stage we were still learning how not to play fast and ferocious. A lot of people who never heard anything louder than a car backfiring disappeared into the night and were never heard from again. That was one of the most bizarre shows we ever played. Our audience consisted of about half a dozen kids and a

few elders in cars parked up in the blackness of the night, and a camel.

"At some of the big settlements, we'd play to 600-800 people, both white and black. We had to take a leaf out of the Warumpi Band's book, because we had to slow down and make the music fit the environment, which was one of enormous landscapes, of incredible skies at night, incredible isolation."

Much of the inspiration for their new album came from that experience of touring the settlements. Explains Hirst: "We tried to get some sense of the grandeur of the country, the sense of perpetual rhythm of when you're in a diesel Toyota and you're heading across the gun-barrel highway over this incredible continent of ours; it just seems like an endless trip. Those incredible horizons you can only get in this country. And also some of the sadness of seeing a civilization 40,000 years old brought to its knees by such a short occupation of white people." (Australia recently celebrated its 200th year of white settlement.)

Indeed, Midnight Oil truly shines on their *Diesel and Dust* LP. (One of the Oils' finest efforts, *Place Without a Postcard*, hasn't even been released in this country.) Chestnuts from *Diesel* include the brisk yet poignant "Dead Heart," "Warakurna," the rhythmically insistent "Bullroarer" (a bullroarer is an aboriginal musical instrument), and a hard-edged dazler called "Sometimes."

"Musically, 'Sometimes' probably sounds the most like traditional Oils' fare," offers Hirst. "In a general sense it's just a cry from the heart to keep up the struggle when you feel you're being beaten down by everyone around.

"I felt a bit like that when we won a couple of things at the Australian Music Awards—'Beds Are Burning' got best single and best song, and *Diesel and Dust* got best album cover. [Oil's manager] Gary Morris got up and started talking about how 'Beds Are Burning' had been written by [fellow Oil] Jim Moginie and myself as a land-rights song for aboriginal people. There were lots of boos and hisses in the audience—either they didn't know it was a land-rights song, or they didn't want to know. Or they were racist enough to not acknowledge the fact it had been written specifically for aboriginal people."

One last thing—on the heels of two commercially "undiscovered" U.S. releases, the Oils now have an album, seemingly every bit as "Australian" as all their others, which is selling respectably here and generating healthy radio airplay. What happened?

"I don't know, mate," answers Hirst, sounding amused. "I think maybe we should leave that for the people who specialize in demography and the musicologists and all that. The band's just kept making Australian albums for Australians—and perhaps New Zealanders and people in the South Pacific. Perhaps *Diesel* is the most Australian record that we've made.

"Why this would happen now, I really don't know," Hirst repeats, breaks into soft, warm laughter. "Maybe you can explain it to me, Randal." ■

HAPPY CAMPERS TO TO COLLEGE

By D.R. Stewart



Melanie Nissen

THEY ARE CALLED CAMPER VAN BEETHOVEN, and they play music. They're an American band with scholarly sensibilities; their songs abound with lyrical references to William Burroughs, Jumpin' Joe Stalin, and the Eye of Fatima. Yes, they plunder the genres, raving and pillaging country, folk, Chinese, and Sixties psychedelia. But somehow, when vinyl hits the wheel, when disc meets the laser—they make it work. A spoonful of melody makes the message medicine go down in the most delightful way. Yes, *delightful*. They dare to make you *happy* without losing intellectual credibility.

"On 'Life Is Grand,' that's what we're talking about; it's okay to say good things and not be miserable. We want to do the video with a bunch of Cure groupies—teased hair, all-black clothing, looking unhappy." So says Jonathan Segel, who's (A) the violin player, (B) the man behind the ephemerally thin Casio riffs, and (C) the guy whose hair goes from hippie-long to POW-sheared on short notice. Jonathan was studying music at the U.C. Santa Cruz—the school that has a banana slug for a mascot, the school that doesn't believe in grades. Studying the violin as a requirement for orchestra, he soon learned how to incorporate it into a rock band. At that time, Camper consisted of lead man David Lowery and bassist Victor Krummenacher. "I didn't try and bring this violin sound into a band; I found the sound while playing onstage. I'm just now really learning to play my instrument."

The group started out playing folk around Santa Cruz, easy and accessible for listener and musician alike. They added drummer

Chris Pedersen and guitarist Greg Lisher (a dead ringer for *The Man From U.N.C.L.E.'s* David McCallum) along the way. "Greg is really amazing," says Segel. "He's a classically trained jazz guitarist who's turned into this monster. And he worries about that." Says bass player Krummenacher: "He's a guitar chameleon. He just plays what he hears on the radio with no idea what he's doing."

So by 1985 you had this folk band with orchestral overtones, heavy guitar, and absurdist lyrics. Their indie debut album *Telephone Free Landslide Victory* sold a healthy 25,000 copies. It contained the underground hit single "Take the Skinheads Bowling," which gave them their first bit of notoriety. The critics were impressed, the *Village Voice* logged the album and its two successors (*II & III* and *Camper Van Beethoven*) on its top 40 critic pix of the year. *Spin* did a story. In the spring of 1988, *Rolling Stone* woke up and put them in their "Hot" issue. They got a feature on MTV. And they signed a major label deal with Virgin Records, steering clear of I.R.S.' Miles Copeland and the baubles and beads he offered them to become "Police II." Smart college boys that they are, they also kept 100 percent of their publishing and merchandising rights.

"Why are we so lucky?" We didn't do our first national tour until January of 1987; the success is totally insane," marvels Krummenacher.

"I can't believe we'll ever be huge," says Segel. "I don't see us appealing to wide demographics. But I could never get too caught up in that—my friends in Santa Cruz are so removed from that they wouldn't let

me." Their Virgin debut album, *My Beloved Revolutionary Sweetheart*, has already sold close to 50,000 copies, and it has topped the alternative charts for weeks.

Just what do these happy Campers have going for them? Well, first off—diversity. "My record collection runs the gamut," says Krummenacher. "Why do I have to play one form of music? We've tried to develop a sound that will allow us to jump from whatever-the-fuck to whatever-the-fuck."

Adds Segel: "When Reagan came in, there was this whole back-to-roots movement, this American thing, where you 'played American.' The great things about the Sixties—the Beatles, the Who—was incorporating everything around them into their music. It was okay then to use a sitar, a mandolin. But now this *purity* thing—you're allotted one style."

Another battle they wage is that of "serious" versus "humor." It would seem you either sing about your girlfriend in a coma and nuclear proliferation or you suffer the slings and arrows of being labeled silly. The Campers' new album has such lyrical gems as "Take off that jumpsuit/You look like Grace Slick," and "Oh my beloved Tania, how I love to see your face photographed in 16-second intervals." Says Krummenacher, "If you don't laugh, it gets ugly—it gets ugly anyway—and you can be really tense if you don't laugh." And David Lowery, creator of those strange lyrics, says this: "I can be totally frivolous if I want to, or I can be poignant, or serious. I can change moods on a record, just like in real life. I think it's really okay for a band to write songs that are both humorous and serious at the same time."

Finally you have the evolution. So many can play but so few can create. The members of Camper Van Beethoven have always had the capacity for invention; now they are becoming better musicians.

"We have solidified as a band—everybody is really improving," Krummenacher asserts. "We're at a peak. This is our strongest batch of songs. If people seem to dig on us and we have an outlet, then that makes me proud. I want to take this thing to the limits. I wanna make it opulent. I wanna be given the opportunity to really go out, to create a great show without a lot of fuckheads putting in their two cents worth. I want the freedom to really explore." ■

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CHAS SANDFORD FINDS HIS NICHE

"I have one of the best studios in the world," says Sandford, who enjoys working at home. "I need this kind of environment to do what I do best."

By Sue Gold

CHAS SANDFORD, WHO'S ALREADY A TOP guitarist and songwriter, is quickly emerging as one of the hottest young producers in music. After breaking in as a session musician (his credits include gigs with Rick Springfield, Sammy Hagar, and Kim Carnes), Sandford gained recognition as a songwriter, scoring major hits with "Missing You" for John Waite and "Talk to Me" for Stevie Nicks—with the latter giving him the chance to co-produce. Since then Sandford has concentrated on producing, working with Don Johnson, Roger Daltrey, Rod Stewart, and most recently, Chicago.

"The new Chicago album [19] is hopefully going to surprise people," says Sandford, who produced six tracks (with Ron Nevison responsible for the other four). "There's definitely more of an edge to this record. The band is recording it live, as a band—something they haven't really been able to do on the past few albums because they didn't play an awful lot on them. David [Foster] played and brought in other people."

Sandford came to Los Angeles as a teen-

ager, quickly breaking into the session scene after meeting Ike Turner. "He was standing in an alley behind the studio at the time," Chas recalls. "I had a guitar case in my hand and he started talking to me. He took me into the studio and showed me around. I wound up playing that night on a session."

Although Sandford quickly established himself as one of the top guitarists in town, he felt there was something missing and turned to producing. "When I was doing sessions I used to get so frustrated. I would put a great guitar sound on in the studio and I would come out and it wouldn't sound anything like it."

His sonic frustration led Sandford to producing. He spent a lot of time recording in England and France. Upon his return to America, Sandford gave [engineer] Don Smith a tape of "Talk to Me," who gave it to [producer] Jimmy Iovine, "and he put it in his car and never listened to it," Chas recalls. "About two years later, Jimmy was driving home at about 2 in the morning, and he picked up my tape instead of the one he was

reaching for. He listened to it and said, 'That's great—what is this!'

"I met with Jimmy and he said, 'Do you want to do this song with Stevie Nicks? You can produce.' I said no because I wanted to save it [for myself], and he went on and on about the chance I would have and how much money I would make." After listening to Iovine, Sandford reasoned, "I can always write another song."

With his first big break came problems. "We were going to use the tracks I had recorded in France and put her voice on it. When we recorded, she would work on our song for a while and then go off and work on others. Every time someone came in to work on another song, she would play 'Talk to Me' for them and they all wanted to play on it. So I would come into the studio the next morning and have these reels of tape of people I didn't know. Joe Walsh put out some tracks of guitar, then I came in another day and Mike Landau had put his guitar down. We had over 200 reels of tape for this one album. We basically ended up using the original version I had recorded."

With "Talk to Me" riding high on the charts, Sandford hired on with Don Johnson. "Don had a record deal but nobody knew if he could sing," Chas laughs. "He really didn't have any direction. I had to pick all the songs and musicians, which was really fun. There was a lot of pressure because it was more television than music. The whole thing was, the record had to be done by this date because he had the covers of *Rolling Stone* and *Interview*. It had to be out before the *Miami Vice* season started. It had nothing to do with how good the record was.

"I really did enjoy working on it, though, and being in Miami. But there is a point where it turns from all that fun to, 'It has to be out on this date!' We had to work seven days a week, 20 hours a day, for two months straight. I had planned to do more vocals, but Don had planned to go to Italy, so I ended up having to use the rough vocals, which was fine."

Johnson's album featured a variety of musical guest artists, including Willie Nelson. "He was amazing to work with. He was the humblest guy on the whole record. When he came in, he had a broken hand and we didn't even know it until the next week; he

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never said anything about it. He did his part and then went to the hospital and had a cast put on his hand."

While producing Johnson's album, Sandford began working with Roger Daltrey in England. "I flew to England on the weekends, cut the tracks, and then flew back to work with Don. Actually, one weekend I flew to England, and when I came back, we had Ron Wood, Stevie Ray Vaughan, and Bonnie Raitt in the studio, plus Whoopi Goldberg, who just showed up to hang out. Needless to say, it was an incredibly fun time, because all of them are comedians and crack-ups."

While Johnson's album was moving up the charts, Sandford returned to Los Angeles to mix Daltrey's tunes and to work with Rod Stewart. Instead of going to the major studios, Sandford built his own, nestled in the hills above the San Fernando Valley. "Actually, the studio was here when I bought the house, and I've just been adding my own equipment. I think I have one of the best studios in the world. I have a 48-track, two 24-tracks, a digital 32-track, and a 16-track.

"I need this kind of environment to do what I do best. When I go to other studios, some have limited time or it's just not that comfortable. I don't worry about that stuff here. I know I'm not going to get kicked out in a few hours because someone else is coming in."

As his reputation as a producer grows, Sandford continues to play guitar on almost everything he gets involved with, as well as contributing his songwriting talents. "I enjoy

all of them. Sometimes I get frustrated because I never get to sleep, but I wouldn't be doing it if I hated it. I don't want to give anything up and why should I have to?"

He may not have given it up, but one thing that is on the backburner for now is his career as a solo artist. "I had an album on Elektra in 1981. Right when my record came out, there was this huge investigation going on and a blanket policy of 'no independents' [promotion companies]. Everything was going to be done in-house, which is about the kiss of death for a new artist on a label. On top of that, Elektra fired half the people in promotion the week my record came out. I had great reviews and feedback, but I looked around at what was going on at the label and just said to myself, 'This is not a good time for a record—it is not going to get played.'"

While the record didn't stand a chance, several of its songs were covered, including "Temptation," which was cut by John Waite. When Sandford finished writing "Missing You," he tried to hold onto it for his next album, but Waite convinced him to let him record that one, too; it turned out to be the right move. But with "Missing You" at the top of the charts, Sandford's solo career was effectively put on hold as he handled the increased demand for his songwriting, playing, and producing skills.

The idea of being an artist, however, is still in his mind. "I keep saying that I'm going to do it, but one thing leads to another and now I'm starting to get established as a producer—but I really am going to do it. This is my

plan: I want to do half an album—five tracks, completely finished and mixed—and take it to the record company. This way, they'll either like it or not, but it won't be, 'We won't know until after it's produced what it will sound like.'

"I don't want to sign to a label and not be ready to take a long time to produce and have their enthusiasm waver. I'd rather be prepared so I can deliver right away. Getting a deal is not the most important thing in the world to me—it's not like once you have a deal everything is going to be wonderful; it's just the first step. I don't want to be a star, but I want to do it for my own gratification," he admits.

Sandford has also been gratified by his collaboration with Chicago. "Actually, they're great because they're older, more mature, and there are not a lot of big attitudes and stuff. They're real professional and funny, which always makes it easier."

Sandford, who's nearly 35, claims that a bonus in working with the band is his relative youth. "I started playing guitar when I was ten, real young. Now, I'm usually one of the oldest, so it's nice having Chicago around!"

Sandford still has a few years to go before retirement, however, and the truth is, he is still gaining momentum. His plans include a return to England, where he spent several years recording and playing guitar. "I'm going to try and go back and forth—it will at least get me out of the house," he quips. "I love music and want to do it all and there is no reason why I can't." No reason at all. ■



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Profile/Lisa Johnson

Everything You Wanted to Know About Climie Fisher



Simon Climie (left) and Rob Fisher are making happy music together and zooming up the charts.

Simon Climie and Rob Fisher are Climie Fisher. Their debut single, "Love Changes (Everything)," released in May, has been edging its way up the charts and is now #24 with a bullet. Although this is the English duo's first American hit, these songwriter/artists are no strangers to the music business.

Until meeting Climie, Fisher was half of Naked Eyes, whose technopop remake of the Bacharach-David tune, "Always Something There to Remind Me," was a worldwide hit in 1982, and the first of two American top ten records (the second was the self-penned "Promises, Promises"). As a session keyboardist, Fisher has also contributed to records by the Alarm, Billy Ocean ("When the Going Gets Tough"), and most recently, Jane Wiedlin.

Climie, who's signed to a publishing deal with Chrysalis, has churned out hits for the likes of Pat Benatar ("Invincible"), Smokey Robinson ("No Time to Stop Believing"), Jeff Beck, and Rod Stewart. He has also won a Grammy and an ASCAP award for the Aretha Franklin/George Michael duet "I Knew You Were Waiting," which he wrote with Denis Morgan.

As Climie Fisher, the duo creates highly non-offensive, highly accessible, and highly marketable music. "Love Changes (Everything)" on the British charts rocketed to #2. While America presents a bigger challenge, the steady upward movement of "Love Changes" suggests that Climie Fisher may well have staying power in the American marketplace.

With an international hit, good looks, and hordes of prepubescent girls swooning over them, the two writer/artists seem

to have *Everything* going for them. But overnight success can be arduous. At the end of another long day, tucked away in the ostentatious Capitol conference room, Simon Climie and Rob Fisher, in good humor though a little punchy, sit down for the last interview of their whirlwind promotional jaunt to L.A.

It could be a real challenge to transcend the teenybopper appeal you've acquired in England. Do you want to encourage that image in the States?

"Well, we're in everything over there, really," says Simon. "It just happens we seem to go from an audience of four to, aah, very grown-up people. *The Guardian* [a respectable newspaper] write about our album, the daily rubbish tabloids write about our personal/private lives, and so do the *Smash Hits* [forerunner of America's *Star Hits*]. And in England, that's just the way of building a band, really. Because without the teenage audience, you don't get singles."

Rob: "When our first single, 'Rise to the Occasion,' broke in England, it went straight to #10 and stayed there for three weeks. And then the next one, 'Love Changes,' went to #2. So there hasn't been a big buildup. There has, behind the scenes, but to everyone else it's just overnight hit singles. I suppose you get that 'teenybopper' thing as your initial audience. But now, on the third British single 'This Is Me,' the album's selling a lot, and so the audience is becoming broader. And I think it should develop that way."

Climie Fisher used two radically different producers for *Everything*: Stephen Hague on Side One, and Steve Lillywhite for Side Two. The similarity in their first names is about all they have in common. Hague is best-known for his technopop work with the likes of the Pet Shop Boys and New Order, as well as the soundtrack album for *Some Kind of Wonderful*. Lillywhite, meanwhile, has produced the likes of U2, Simple Minds, the Rolling Stones, and the Pogues. How did they benefit from using two such diverse talents?

"Basically, we started the album with Steve Lillywhite," Simon explains, "because when Rob and I began working on this project, we were both working with Fairlights and a lot of computer equipment, but we wanted to have a 'live' feel to some of the tracks. Lillywhite is really the best for those kinds of sessions, like the U2 stuff. And he had wanted to get involved in some more electronic stuff. So we found we got that fusion we wanted between the two mediums. But halfway through the album, Steve got busy with different things. Meanwhile, Rob and I decided some of the demos sounded better electronic. For ex-

ample, 'Love Changes' is pretty much as it was, yet it's now got some overdub guitars, backing vocals, and things. But we didn't want to change it quite as much. So then the better choice was Stephen Hague. . . ."

"...who's obviously more renowned for his electronic approach to music," Rob jumps in. "See, I wasn't asleep. All the same, I don't think the two sides are really that different when you think about the difference in producers. So. . ."

Simon: "I think that this side [picks up sleeve] is different from that one."

Rob ignores this outburst of humor. "Yeah. So I think it shows it's really us coming through. Neither of the producers rearranged anything much. Lillywhite got the best performance out of the musicians, and Stephen Hague was great at subtle changes to things."

"In the last few years, machines have come to the fore," Simon explains. "And there's a lot of people spending an absolute fortune—like Trevor Horn, who took 48 days to record Frankie Goes to Hollywood's [single] 'Two Tribes.' Which is ridiculous, trying to find the best way to run the machines and keep them all in time, make them sound good, balance them with the musicians and stuff. . . . It was like we were naturally trying to find the perfect way of making records. And I think we achieved it more toward the end of the sessions, which were those on Side One [with Hague]. God, that sounds complicated!"

With the success of Climie Fisher, will you continue to write songs for other people?

Rob: "We'll continue to write songs, period. And decide on the merits of whether we are really into that message or something, whether we do it or not. And if we don't do it, that doesn't mean it's bad—it just means the song isn't suitable for us or our direction."

What exactly is your "direction"?

"Backwards!" quips Simon. "Any other ideas, Rob, on direction?"

"Well. . ." Rob hesitates. "I mean, we don't want to be too obvious. But for instance, 'I Knew You Were Waiting,' the song Simon wrote with Denis, which was a big hit for George and Aretha. . . . I mean, that's very R&B, and we're not really into that sort of R&B direction, definitely. Ours is a subtle blend of English influences and melodies, I suppose, with soul influences in putting the melodies across. Musically it's just a little bit more atmospheric than the general sort of manufactured pop sound that you get often."

Simon: "Are you saying that was a manufactured pop song?"

Rob: "Ah, well no. I wasn't saying that. . ."

Simon: "Well, thanks very much."

Close Readings/Geoffrey Cushing-Murray

Throwing Stones at Pebbles

Conventional wisdom tells us not to argue with success. Whenever one takes exception to any portion of a hit song, especially if one is a songwriter as well, the issue of sour grapes comes to the fore. "Yeah, I bet you wouldn't think that line was bad if you had written it." Maybe so. Winning the lottery would brighten my perspective on gambling, too, but I could hardly take *pride* in the accomplishment.

As far as gambling goes, I prefer blackjack. As with writing, a lot of luck is involved in this card game. Blackjack is the one casino game wherein the player can improve his odds against the house through skillful play (a basic strategy that dictates the most advantageous option for every possible situation). The cruel aspect of the game is that you can win while making mistakes, which leaves the impression that sound basic strategy is too general and idealistic to apply in the real world. The player who ignores the odds may have a good day, but is doomed in the long run.

Doomed is the last thing I want to be. That's why, when I write a song, while some lines are stronger than others, each line is as good as I can make it. Of paramount importance is the requirement that every line in a song be consistent with the world defined in the song.

By now it should be obvious that something has raised my hackles. That is one line from Pebbles' current hit "Girlfriend," written by L.A. Reid and Baby Face, which (the song, not the line) is definitely pushing them toward a higher tax bracket. The line reads: "He's just a canine runnin' round in heat."

The narrator of the song is directing advice to her girlfriend: "Girlfriend. How could you let him treat you so bad... You're the best he ever had..." The general intent is to say: "Girl, you deserve better than this cur. Why continue to be involved with him?"

The "canine" line used to describe the man in the song can be paraphrased as,

"He's got no more control of his sex drive than a dog." Anyone paying close attention will catch the gist.

The problem is that songwriters can't count on listeners to pay close attention to words—they hear what they *think* they hear. Unless you want to use intentional ambiguity (and believe me, reputations have been built on it), then the words should be clear and definite as they relate to the intended meaning.

What's wrong with the line under consideration? "Canine" is a fancy way of saying "dog." If the intent is to put down the guy, the obvious appellation of choice is



the less dignified *dog*. The use of "canine" is an affectation which says more about the vanity of the writer than about the person being described. For one thing, the primary use of "canine" is as an adjective; the more correct noun form is "canid." If you asked someone whether they have a pet and got the response, "Yes, I have a canine," what impression would you form of that person? What if the person said, "I've got a bitch at home"?

Uncomfortable as I am with the choice of "canine" over "dog," there is also a gender problem in the line. The formal term for "in heat" is estrus: "a regularly recurrent state of sexual excitability during which the *female* will accept the male..." I maintain that you cannot say "bitch" without consciously reacting to the negative connotation of the word. Poetical-

ly speaking, then, the most effective way of saying something negative about someone with the image used here would be, "He's just [like] a bitch in heat." Rarely do we think of a male as a bitch. For that reason, "bitch" is not used and is replaced by the much weaker "canine." While the gender problem is dealt with in the first half of the line, the gender associations of "in heat" remain.

If a listener makes sense of a song through the impression made by snatches, it is entirely possible that, since estrus is a female function, the listener might mistakenly think that the "canine in heat" reference is actually the answer to why "Girlfriend" allows herself to be abused. Such an error would be antithetical to the theme of the song. Couldn't it be the *girlfriend* acting like a dog in heat, and wouldn't that be more biologically correct?

This brings us to the subject of poetic license, which is defined as "deviation from fact, form or rule by an artist or writer for the sake of the effect gained." Pebbles (speaking for Reid and Baby Face) can be defended by saying: "We get the point—the guy is out of control sexually. The line works in the context of the song." Yes, it does—for lack of a *better* way of saying he's like a dog chasing bitches in heat. Nevertheless, the "canine" line fails in the effort to ensure that the language of the line precisely and logically parallels the overall intent of the song. The lyric seeks to condemn the man for his *male* behavior by describing it in terms of a specifically *female* sexual function. In this case, deviation from fact diffuses the desired effect rather than advancing it. You can't argue with success.

I don't have to say that I wish Pebbles and her writers all the success in the world—they already have their share. But aspiring writers will never get a share of success by sharing the mistakes found in popular songs. If ever you come up with a situation in which you think you might have to invoke poetic license, rewrite until it makes sense. That way, you can't go wrong. ■

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VU Readings

by Jim Maloney

VALLEY CENTER STUDIOS: The Van Nuys facility recently hosted veteran metal band London, recording and mixing tracks for their upcoming album. . . . Vocalist Jay Boland was in tracking guitar overdubs with engineer Dave Jenkins; Tower of Power drummer Steve Monreal played on the cuts. . . . LTD produce Mike Tremell is currently in working on a new gospel project. . . . Former Go-Go Kathy Valentine, Gary Myrick, and Pasha recording artist Rhythm Corps are all using VCS' pre-production facilities to rehearse for their respective live dates.

HIT CITY WEST: Mach 1 was in with producer/engineer Kevin O'Connor working on a six-song indie EP. Quiet Riot's Carlos Cavazo visited the session. . . . Uncontrollable Urge was in with producer Romeo and engineer O'Connor, working on a rap demo for Narada Michael Walden. . . . Steve Grey was in working on an untitled Synclavier project with O'Connor. . . . The Home was in working on an indie demo; O'Connor again produced and engineered.

SKIP SAYLOR RECORDING: Grammy-winning producer/engineer Humberto Gatica is behind the SSL in Studio A, working on a CBS International project with the group Santa Fe. Patrick MacDougall is assisting at the board. . . . Between National Anthem appearances at the Lakers' championship game and the Tyson-Spinks massacre, artist/producer Jeffrey Osborne

found time to come in to mix "La Cuenta Por Favor" and "She's on the Left," both from Osborne's upcoming A&M Records project. Taavi Mote mixed the former; Keith Cohen delivered the dance mix on the latter.

NRG RECORDING SERVICES: The North Hollywood studio recently hosted producer Dan Fredman, in producing L.A. band Tin Star's debut album for Rhino Records. Assisting at the board was Joe Borja.

LARRABEE SOUND: The as-yet-untitled Ready for the World album is being mixed in its entirety here. Executive producer Louil Silas, Jr. (senior VP of A&R at MCA Records) is working with engineer Taavi Mote on the project. The pair also recently collaborated on mixes for Pebbles, Mac Band, George Pettus, Bobby Brown, and New Edition. . . . The twelve-inch team of Keith Cohen, Steve Beltran, and Jeff Lorber have been at work on "Zoo Blues," a cut by new MCA signing Phil Thornalley with the Manhattan Transfer. The trio also worked together on the Allee Willis' tune "Down to Earth," sung by Nick Ashford and Valerie Simpson for the upcoming Orion movie *Mac and Me*.

SIDEWINDER STUDIOS: Rock supergroup Chicago, which recently spent four weeks rehearsing for an upcoming tour, was the first act to utilize the studio's 5000 square-foot rehearsal space. . . . Other clients of the new Culver City studio include Wild Street Productions, Cinema City Films, Rattlesnake Productions, and Monumental Pictures.

THE ENTERPRISE: The Burbank facility recently welcomed composer Paul Chihara, in tracking and mixing his score to the upcoming TV mini-series *King of the Olympics*. Craig Huxley produced the sessions, using three SSL consoles simultaneously and two Synclaviers to augment a 22-piece orchestra. . . . Kenny Loggins was in working on his pending CBS release; Brian Malouf engineered. . . . Steve George of Mr. Mister mixed his own indie release with producer/engineer Tony Peluso.

on the financially troubled MOR (pun intended) concert tour. I got Plant, Winwood, Clapton, Houston, and a bunch of soundalikes, plus the Chairman of the Board himself, all selling beverages. I also got a bunch more movie ad campaigns and movie ads disguised as video clips (*Discovering America* and *Vibes* are the new ones we're being encouraged to plunk down dollars for), as the glowing box let loose wall-to-wall alpha waves. Meanwhile, the talking heads we've come to adore as our arbiters of taste continued to spew the audio/visual pollution.

So here are these living legends selling stuff, and MTV's "issue show" (if such a thing is possible), *120 Minutes*, doing a piece on—you guessed it—rock stars doing commercials! I open the Sunday *Calendar* section to Pop Eye and what do I get from Pat Goldstein but MTV and Neil Young! Clearly, this is the issue of the week, folks. My question is—what's the big deal? The sacred music? Hey, that's a crock, and we all know it. After all, Fifty Million Elvis Fans can't be wrong! Rock's been selling out since Alan Freed first put out his hand palm up. Lest you think for one minute that I don't hold the King or the Moon dog's memory sacred, let me explain myself.

A few years ago Jerry "Swampdog" Williams released an album titled *I'm Not Selling Out, I'm Buying In!*, and that's what it's all about, pal. Many of you have experienced the alternative. Remember when fellow reprobates tuned in, turned on, and dropped out? Some of you (and me, too) joined rock bands and proceeded to eat corn flakes and tuna fish for ten years. Three albums and 2000 demos later, the band broke up 'cause your wife wouldn't let the drummer sleep in the bathtub. Never again. I say, take their \$%&* money! Ream the squares—make 'em bleed green. This is the revenge of Spinal Tap, and we take no prisoners!

Let's face it—who's kidding who about all this "integrity" stuff? The idea is that the music that was once thought of as "just for kids" is the accepted musical idiom in today's society. Who'da thunk it 20 years ago that one day you'd turn on the TV and "Papa Ooo Mow Mow" would be a commercial for a wine cooler?

Like poker, corporate sponsorship is something that you have to play hand by hand; each instance is different. Is it wrong for a big company to sponsor a college tour or give some up-and-coming act a commercial, as Miller has done with the Del Fuegos and the Blasters? I think not. Is it wrong to have a big artist singing his new single over a beer commercial? Remember, the record has just been released. I can't buy that—although Steve Winwood hopes that a few million others will do just that. The argument Winwood gave during his

MTV interview was that more people would hear his music. Yeah, right, and associate it with booze?! I suspect the meaning of the music might be just a bit corrupted—don't you Steve? I can't even begin to discuss Robert Plant's commercials; hell, I can't discuss his records. And the Duke of Clapton is just a head-scratcher.

The Michael Jackson and Whitney Houston commercials are pretty much the same as Motown's assault on Las Vegas (which is the same as Elvis and Vegas). Apparently they feel their acceptance into the mainstream legitimizes them. Which brings it around full circle—I mean, that's sort of what everybody wants, isn't it? Especially as (dare I say it?) you get older. So you see, Neil has a right and, in some respects, a duty to say what he feels, just as the others have a right to make as much money as they possibly can without stepping on any toes or hurting anyone.

But what of MTV's lameness in not programming the Young video. It's stupidity plain and simple—and completely par for the course at the music channel. The programmers claim "This Note's For You" violates their standards by mentioning specific products. In reality, it's obvious that MTV thought the video would piss off their big-money advertisers. But how could it?—they get a free plug. It just shows that, with all their jive, mondo-hip logos and smart-ass, dorky VJs, MTV is just completely off the wall—they haven't got a clue. Nor do they have a sense of humor, which is even more deadly. If television is still a vast wasteland, then MTV is its most desolate region. From an intellectual standpoint, MTV insults its audience, its artists and, in the end, the very thing it professes to love—the music.

A RELEVANT QUOTE: A while back for one of *MC's* special issues, I had the pleasure of interviewing Luis Valdez, director of the film *La Bamba*. Valdez, who's as politically astute as anyone I've ever met, had this to say about the evolution of activism from the Sixties to the Eighties: "You can change Hollywood by being a part of Hollywood. It depends on what you reinforce. You maintain your own integrity—no one is going to take it from you if you don't want to give it up. That is my answer to people who wonder what happened to the politics of the Sixties. We are still here; we are just talking in more human terms."

A QUESTION FOR MTV: You say you won't program "This Note's For You" because it mentions products by name. If that is the case, why did you program "Pink Cadillac," and how can you use a Cadillac taillight on your logo? If the argument is that the Cadillac is "generic," are you going to say that Coke and Pepsi aren't? I'm sure both would like to think they are synonymous with the term "soft drink." ■

MUSIC VISUALS By Billy Cioffi

THIS COLUMN'S FOR YOU!

I spent the weekend watching intermittent segments of MTV's *Monsters of Rock* Weekend and contemplating this column. The subject I had in mind concerned pop artists and the use of their musical product/art in commercials. This is a hot potato at the moment, in that MTV is refusing to air Neil Young's devastatingly satiric musical tirade, "This Note's For You." In the clip, Neil pulls out all stops to blast fellow popsters who are "selling out"—i.e., selling the use of their music and image in commercials.

On face value, the Julien Temple-directed video is hilarious, featuring a parade of celebrity lookalikes cavorting just as the "Real Things" do in front of the logos that have pushed them into the highest tax brackets. None too subtly, Neil grumbles, "Ain't singin' for Pepsi, ain't singin' for Coke"—you don't have to peel away too many layers of onion to get the point.

As I was watching the music tube, I got a more-than-ample taste of just what Young was talking about—along with quite a sell job



I've always been fascinated by the love/hate relationship between guitar players and their amplifiers. Like a trusty companion, the amp can provide inspiration and moral support as well as taking partial credit for the player's good (or not so good) performance. There are as many different amps as there are playing styles, so what is the best amp for you?

The right choice is predicated upon how well a given amp augments the player's musical individuality. So it's no wonder that today's players combine different pieces of their favorite amps to come up with a good lead sound and then some other bits to get a good rhythm sound. A good amp should be reliable and offer optimal control over tone, distortion, and effects, while still allowing the sound and tone of the guitar to come through without any strange colorations.

The new James Demeter TGA-3 all-tube guitar amp embodies all the qualities and features of classic tube amp design. Demeter, of Innovative Audio in Van Nuys, is known for his fine bass guitar tube preamp and the Tube Direct Box. He spent a great amount of time fussing with the exact circuit design of the TGA-3. The prototype has been on the road for over a year; cross-country flights, buses, trucks, clubs, dives, and studios have been the research-and-development lab for this limited-production custom amplifier.

WHAT IS IT?

The TGA-3 is a 75-watt guitar amplifier with three independent, foot-switchable channel presets. The amp can be ordered as either a rack-mounted unit, a "piggy-back" head, or a combo with space for your favorite twelve-inch speaker. The TGA uses six 12AX7s for the preamp, tone controls, and loop circuits, and two EL34s (a.k.a. 6CA7s) for the power output tubes. "I have always liked the way two power tubes break up versus four power tubes," Demeter says. All American-made, the TGA is constructed on a cadmium-plated steel chassis that uses Alpha pots for trouble-free operation. Both the power supply and output transformers are custom-made for the amplifier, and Demeter says the power supply is "way oversized" for cooler operation.

THREE CHANNELS?

The major feature of the Demeter amp is its three-channel

design, which allows you to set up three basic sounds and then instantly switch between them with the industrial-grade foot-switch (supplied). Each of the three channels has its own gain and master volume controls.

Channel one, indicated by a yellow L.E.D. on the foot switch, is used for "clean" tones. It has bass, middle, and treble controls, as well as a "pull bright" switch. You can get very pristine sounds with this channel, and any kind of Fender sound is easy to duplicate. Channel two, indicated by a green L.E.D., is for "dirty" to "filthy" tones (that's not to say you can't get clean as well). This channel has a "pull gain" switch for 20 dB of extra preamp gain. Channel three, indicated by a red L.E.D., has a "pull bright" switch. Channels two and three share a common tone control circuit, with bass, middle (a middle that really works!), and treble knobs. Channel two can be used for maximum crunch, while channel three is used for either crunch with more volume or as an "edge" sound.

The two sets of tone controls in the TGA-3 are identical. The tone control circuit is similar to the old 4-10 Fender Bassman, the one Jim Marshall copied in the early Sixties. The Presence control is borrowed from the early Marshall. Demeter says he tried a bunch of different circuit designs but came back to his favorite—why try to reinvent the wheel?

SWITCHING CHANNELS

Switching between channels is accomplished by the two-switch foot control supplied with the amp. One switch turns channel one on and off and overrides channels two and three. Once channel one is off, then a second switch toggles between channels two and three. (And no, you can't mix channels.) Electronically, the actual switching takes place within the amp's preamp circuitry by FET Vactrol solid-state switches, so there is no sound going through the foot switch. There are also no pops, glitches, or delays when channel changeovers are made. You may switch channels anytime, even during sustained notes, with no worries. There is absolutely no leakage from one channel to another. Trust me—this is the cleanest and best way to switch channels I've ever seen in a guitar amp.

EFFECTS LOOP

The TGA-3 comes standard with a mono-send and mono-return ef-

fects loop. You may order a stereo loop at additional cost, but once the amp is built with a mono loop, it cannot be modified over to stereo (so make up your mind). I strongly suggest buying it in stereo, since the second return can be used to drive a slave power amp, which is controlled by the TGA's master volume control. (Pretty smart, that Demeter, huh?) The loop sends and returns are +4dBm levels with rear panel adjusts (real nice), so you can plug any outboard reverb or delay with complete freedom from noise. In fact, any noise you do hear comes from the reverb and not the amp. I tried an SPX-90 and a Microverb and both sounded just fine. I found the effects loop send to exactly track the gain setting of the channel in use, so you will have to strike a happy balance of proper effect send level to your outboard gear if you happen to use radically different gain settings on the three channels but hey—isn't that what MIDI programmability is all about?

HOW DOES IT SOUND?

Now that my prerequisite technical description is out of the way, you may want to know what the players think of the TGA-3. I rounded up a broad spectrum of players, each with his own playing style and equipment preferences, to take a squint and maybe a listen. I yield the floor.

◀**Zeke Zirngiebel of Tower of Power:** Zeke plays a Strat with EMGs and prefers EV12L speakers. He is currently using a rack setup with MOSFET power amps. "I have to be honest with you. I really like this amp more than I thought I would," says Zeke. "I found every setting I got to be totally usable, and the preamp does not fold up or change when you run different guitar volumes. Can you get this amp in pink?"

◀**Rusty Anderson, studio musician, lead guitarist for Parthenon Huxley:** Rusty is a Vox amp lover, but he also plays his Stratocaster through a 100-watt Marshall as well as an ACT preamp rack. "I really like this amp," he says, "because it is quite natural-sounding, and I find that the true sound of the guitar comes through. I much prefer it over some of the other new hand-made amplifiers."

◀**Jamie Glaser of Jean-Luc Ponty:** Jamie plays an Ibanez guitar and uses a rack system with an ADA preamp as well as a set of Randall amplifiers. For his test, he used one of his Randall cabinets. "This amp is great for me because it responds well to the harmonics of my guitar. The sustain is good, and the amp reacts to expression evenly. I also cannot believe how quiet and impervious to hum and RF noise this amp is. I wish it had more power in clean mode, but that is an age-old quest of mine." (Maybe he needs two TGAs for 150 watts.)

◀**Jeff Robert, lead guitarist for DV8:** Jeff plays either a Steinberger or a Strat and considers himself somewhat of a Marshall purist. We used a Marshall half stack with Celestions for this test. "I found this amp to be cool for any lead or solo work. With the three channels and the foot switch, this is the perfect amp for live work, with good sustain and ample overdrive."

◀**Chris Bond, producer:** Chris plays an assortment of Gibson, Fender, and Kramer guitars through very vintage Fender amps. We used a Kurt Kessler cabinet (K&K Audio) with two EV12L's, one open and one closed-backed for our look-see. "I found the distortion to be very controllable—the best I've seen in any of the new 'designer' amps," Bond asserts.

◀**Ed Cherney, engineer on the new David Lindley album:** "I was familiar with the Demeter tube microphone preamp, and so it was no surprise that this amp sounded good. Since David plays a lot of National guitars, we needed a good and round, clean sound. The Demeter amp came through for us. I remember the song 'Give Me the Ting,' where we used the Demeter amp a lot."

◀**Mikal Reid of Wang Chung:** Mikal plays a custom Strat with Seymour Duncan single-coil and humbucking pickups, and his amp is a Mesa Boogie Mark 2B. "I love the clean and edge tones this amp makes. It is really an 'in your face' sound, because there is such a lack of noise. I think that the sound is very present yet warm, suitable for most playing styles. I would be interested in more dirt in the dirty sound for leads, but very few people would want as filthy a sound as I sometimes go for."

THE BOTTOM LINE

The TGA-3 sells for \$1125 in the "piggy back" version with mono effects loop; add another \$125 for the stereo effects loop. If you want to save some money, then go for the rack-mounted version at \$1050 in mono. The combo version is the most money at \$1150 in mono and \$1275 in stereo, plus you have to add your own twelve-inch speaker. The TGA-S 75-watt slave amp sells for \$650 and makes the total power output 150 watts for big-time gigs.

Since this is a hand-built amplifier, you may have to wait a little while if you want to be the first on your block to own one, but it will be well worth it. Also, there are some interesting changes for customized performance that you can talk over with Mr. Demeter before your amp is built. What kind of changes? Well, output impedances other than four or eight ohms, more distortion or less dirt, footswitch fannies, different coverings, whatever.

If you want more info or if you'd like to try out one of these amps, call Innovative Audio Systems at (818) 785-3428.

Well, was it?

"Of course," admits Simon.

Rob: "Worked, didn't it? But really, Simon, I didn't mean that, honestly. It's a very good song. He's very sensitive."

"I knew he didn't mean it," Simon confesses. "I was just kidding."

MTV weren't kidding when they put the video into overkill rotation.

"And it drove you mad?" asks Simon with a concerned grin.

"Careful, you'll upset him," warns Rob.

While writing it, were you aware that it would be pitched to George and Aretha?

Simon: "I thought it would be great for Aretha. I didn't think about George, because he writes his own songs. So it came as quite some surprise that he did it as well."

What makes writing a song for someone else different than writing one for yourself?

Simon: "It's great in some ways, because you can get an idea for something, and then finish it and make the song as good as it could possibly be without any preconceptions of who's gonna sing it, including yourself. In some ways, it makes you less self-conscious, and from that you write better songs—I'm convinced of that. You also have to finish the songs. Because when you're in a band, you think, 'Next week I'll put a couple of words on,' and things drift into nowhere land. But this way

it's good—it knocks them into shape."

Do you usually have a specific artist in mind?

Simon: "Sometimes we do. If we start something, and I think it would be great for, say, Whitney Houston, I'll say to Rob, 'You know, it would be brilliant if we did this kind of melody and we sang it this way.' Then we'll go along that line, and if it works for the track, we'll do it. But most of the time we're writing for ourselves now. There have been one or two occasions—in fact, with 'Love Changes'... we weren't quite sure about it. At first we thought it might be too commercial for us and for what we were doing with the rest of the album. Then we thought it could be Robert Palmer or Rod or..."

"Rod?" says Rob, sounding incredulous. "Rod Stewart?"

Simon: "Yeah. Well, it seems a bit obvious that it's hardly worth bothering to mention the second name, because that reference comes up so often."

(Or worth bothering to mention that Climie Fisher manager Dee Harrington just happened to live with Rod Stewart in the early Seventies?)

Do you often find yourself being compared to Rod vocally?

"Well, yeah," he confesses, glossing over the obvious implications. "He actually recorded another song by Denis Morgan and I. 'My Heart Can't Tell Me No' is on his new album. The publisher sent 'Love

Changes' to him after, but he'd finished the album so he wasn't looking. Which was great, because Rob and I decided we wanted to do it. And it's worked out best for all of us."

What element do you think causes the difference in appeal that could catapult a song to success in the U.S. yet leave it high and dry in the U.K., or vice versa?

Simon: "It's difficult to put your finger on it. But take some of the other Capitol acts, like Heart. They have monstrous records in the U.S. but don't seem to appeal *en masse* to the English audience. It's just a bit too rocky for them."

Rob: "Heart do pretty well, really."

Actually, they just had a British top ten.

"Eventually they broke through," states Simon. "But compared with their success in America, it's just minute."

Rob: "I think generally there's quite a healthy import/export situation between the two countries. We get quite a lot of American acts."

Simon: "You can't really put your finger on it. But ultimately, I guess, it's that balance between American and English music. And some of the greater Elton Johns and Rod Stewarts and Fleetwood Macs seem to have captured it slightly more."

Rob: "I think in general the best quality stuff will eventually cross over."

Like Climie Fisher, perhaps? Only time and the charts will tell. ■

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Brian and Patti: Big Returns

It makes perfect sense: Brian Wilson begins his new album with a wish, while Patti Smith starts her own with a vision. The first track of Wilson's self-titled Sire album (his solo debut), "Love and Mercy," blesses us with those very qualities in a sad and chaotic world. Smith's *Dream of Life* (Arista), her return to recording after nine years of self-imposed exile in Detroit, weighs in with "People Have the Power," a battle cry of universal solidarity; typically, the song's first line is, "I was dreaming in my dreaming."

These characteristic opening shots—reflecting Wilson's sweet vulnerability on the one hand, Smith's farsighted pugnacity on the other—kick off a pair of assured and welcome return engagements by a couple of rock's most distinctive writer/singers.

There was no reason to believe that these happy records would ever come into being. Wilson, the architect of the Beach Boys' baroque pop experimentalism, has made only intermittent use of his great talents in the last two decades; since 1970's *Sunflower*, his group's last high-water mark, he has demonstrated the vitality of one of George Romero's zombies. Smith took herself out of the game after making a quartet of groundbreaking late-Seventies albums, retiring in Detroit to marry ex-MC5 guitarist Fred "Sonic" Smith and raise a family.

The appearance of *Brian Wilson* and *Dream of Life* proves that these two artists still have some life in their creative neurons, and we should be glad for that. Though the artists in question work in singularly different styles (Wilson's approach is primarily musical and naive, Smith's is lyrical and wised-up), they both plumb the bedrock of their art for new inspirations and resonances; ultimately, both have created some of the most affecting and rewarding music of their careers.

Wilson's record is the more extraordinary of the two. He has been a well-documented emotional and psychological basket case for years, and *Brian Wilson* plays like the climax of a lengthy therapeutic epoch (he thanks a half-dozen doctors, including his keeper—and in this case "executive producer"—Dr. Eugene Landy, on the sleeve notes). But here Brian sounds fresh and revitalized. The neo-Spectorian production bombast of the album, in the service of some simple but extremely touching songs, is virtually a yell of renewal and release.

The argument can easily be made that Brian Wilson is rock 'n' roll's most arrested adolescent, but his innocence remains no less charming and disarming on the new record than it was on *Pet Sounds* two decades ago. Wilson is probably the only 46-year-old man who can sing about sitting in a "crummy movie," as he does in "Love and Mercy," and not make us wince.

His has always been a gee-whiz style, and the breathless boyishness of it still reawakens the youth in any listener.

A tone of awestruck wonder—a feeling that the world is somehow too big—animates the best songs on *Brian Wilson*. It lends a special aching warmth to the marvelous single "Love and Mercy," a call for compassion in a world of almost mind-numbing complexity and loneliness. The same feeling suffuses "Rio Grande," the spectacular eight-minute suite that concludes the record. "Oh the great big river makes my heart beat strong," Brian sings, as a fusillade of vocal harmonies, sound effects, and studio grandiosities (marialed by Wilson, Andy Paley, and Warner Bros. president Lenny Waronker) call up the



might of the river itself. It's a Wilsonian epic on a par with "Cool Water," "Add Some Music," and "Surf's Up"; the song has the same mind-rending impact as Brian's impossibly labyrinthine collaborations with Van Dyke Parks.

Wilson's foot slips here and there on the album: "Little Children" sounds like a rewrite of "Mountain of Love" crossed with a cut from Phil Spector's *A Christmas Gift for You*, while "Night Time" is cloyingly simplistic on repeated listenings. Yet songs like "Melt Away," "Let It Shine," and "Meet Me in My Dreams Tonight" are exactly the kind of exultant, blissed-out stuff that Wilson's formidable pop reputation was made from. And if you can listen to "One for the Boys," an incredible wordless capella exercise in the Beach Boys style,

without a prickling running down your spine, then your nerve endings—and your heart—may be dead.

Dream of Life ventures farther afield emotionally than *Brian Wilson*. Patti Smith, once the *enfant terrible* of rock-poetic fusionology, has become somewhat domesticated, it's true, in almost ten years of musical hibernation. Two of the album's eight tracks are love songs, and the record concludes with "The Jackson Song," a lullaby for her five-year-old son. Yet the set picks up anew many of the themes that powered Patti's previous work: the power of dreams, the possibility of spiritual communion, the primacy of visionary experience.

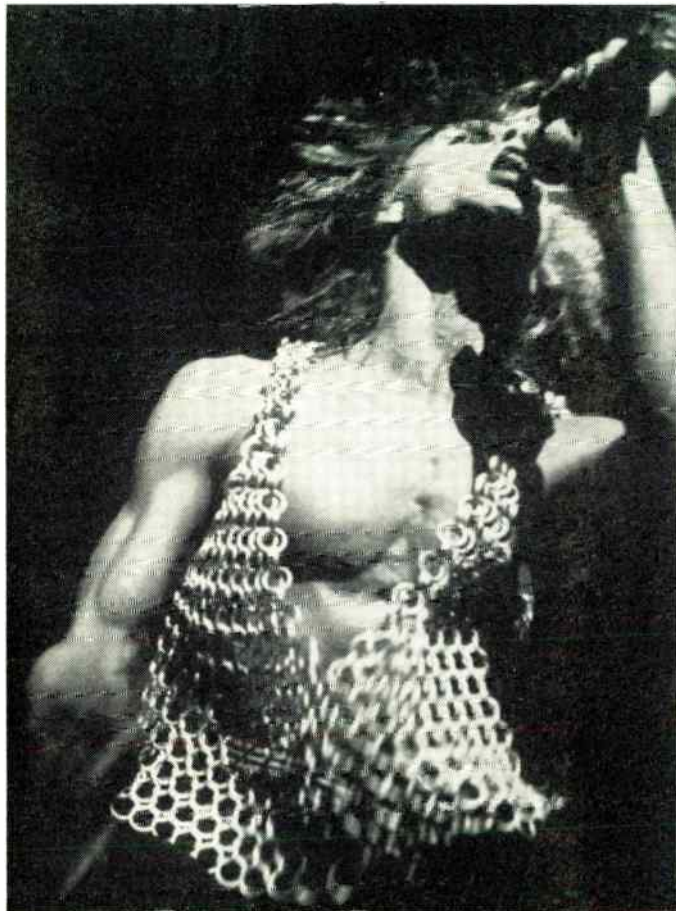
Sonically, the album (produced by Jimmy Iovine, who produced *Easter* in 1978, and Fred Smith, who also handles the lead guitar chores) continues in the vein of Patti's late-Seventies work. "People Have the Power," an ideal election-year chant, crunches along on one of Smith's incessantly riffing Velvet Underground borrowings, and "Up There Down There" also reflects the hard yet pop-conscious sound of *Easter* and the 1979 farewell *Wave*. (The continuity is supplied by Smith's old bandmates, keyboardist Richard Sohl and drummer Jay Dee Daugherty.) Similarly, some of the more lyrical numbers here—"Going Under," "Dream of Life"—reflect their Seventies precursors.

There are a few interesting wrinkles. Both "People Have the Power" and the ardent love song "Looking for You (I Was)" are more tunefully direct than any of Smith's previous songs (including even the top 40 winner "Because the Night"), and at the same time they demonstrate her ability to convincingly incorporate her well-known spoken/sung poetics into a pop format. The album's major breakthrough, though, is "Where Duty Calls": This almost eight-minute dramatic narrative about the bombing of the Marine barracks in Lebanon, which mates the thoughts and feelings of the Middle Eastern assassins and their sleeping American victims, is unprecedented in subject matter, seamless execution, compassion, and high emotional charge.

Artists like Brian Wilson and Patti Smith, reentering the musical arena after long hiatuses, always play a dangerous game—they must grapple with the baggage of their past, while attempting to focus something new and fresh for the present. Wilson and Smith, we can gleefully see, have danced through the minefield of heavy expectations to bring us exciting new work. The last couple of years have been good ones for veteran talents striking out in new paths: The names of John Fogerty, Robbie Robertson, Leonard Cohen, and Graham Parker leap to mind immediately. Add Wilson's and Smith's names to the roll of those drinking anew from the well of creation. ■

Reviews

Concerts



The Igster goes for godhead in a cold metal vest.

Iggy Pop

The Whisky
West Hollywood

It's easy to rip a show to shreds—to make fun of a band that looks stupid or writes ridiculous songs, or a group that's obviously jumped on a bandwagon at the last minute. But when something is supremely excellent, it's more difficult to explain exactly why. After all, we're dealing with feelings, and it's not so easy to put that stuff into space-filling verbiage.

In the case of Iggy Pop, rather than hop on bandwagons, he created at least two or three. Both the original punks and the die-hard metal heads call him "godfather." Then there's the little-known fact that Iggy was the first to utter the term "speedmetal." His LPs with Bowie started a dark-power-pop sub-genre of their own. On top of that, over the course of his 19-year career, Iggy has created and maintained a truly unbelievable perfor-

mance style. No one—not Jagger, Jimbo Morrison, certainly not David Lee Roth, moves with such energy and abandon. Iggy has the amazing ability to bring the entire audience along any frenzied path a given song might lead him (and us).

This was the fifth time I've seen the Igster, and it was the best show of the five. The set moved faster and flowed better, Iggy seemed even more out of control than usual (that's saying a *hell* of a lot), and the band rocked like a mutha. The '79 show at the Stardust with Brian James, Ivan Kral, and Glen Matlock was amazing, but I'd give this one the edge. Mighta been Iggy's up attitude (he spent a great deal of time yelling at the audience at the Stardust—which, come to think of it, was pretty entertaining as well), or it mighta been that irrepressible Whisky vibe—at one time, this was the greatest rock club in the world. Or, it mighta been the heavy concentration on new material and old Stooges gems—he played both "1969" and "1970," for example. Except for "Passenger," the Bowie col-

laborations were passed over; though a few folks missed "China Girl" and "Lust for Life," no one complained too much.

Guitarist Andy McCoy from Hanoi Rocks was a good foil for Iggy, but shit *really* started flyin' when Steve ex-Pistol Jones came out firing for *encores* of "Metal," "No Fun" (covered by the Pistols in their heyday), and "I Wanna Be Your Dog" (covered by everyone who ever plugged in a guitar!). The place went nuts, and deservedly so.

See, the thing is, while Pop may have inadvertently spawned punk and various breeds of metal, his own work is essentially and completely undiluted rock in its truest, most genuine, most stripped-down form. It is this pure rock power that keeps Iggy coming back and keeps the fans returning to see him. What he does can't be hyped, imitated, faked, or contrived. And after all these years, we've come to trust that it's gonna be that real thing every time with Iggy Pop.

—Screamin' Lord Duff

Byrds Reunion

Wiltern Theater
Los Angeles

A strange thing happened at the Wiltern last month... there was a *real* Byrds reunion. Okay, so it wasn't the entire quintet we knew and loved, but three out of five is a clear majority (and the highest percentage of ex-Byrds playing together since the early Eighties McGuinn/Hillman/Clark collaboration). Best of all, this trio played Byrds songs, none of which sounded the least bit dated.

The ornithological portion of the New Ash Grove benefit concert began with an energetic Roger McGuinn solo set of middle-to-later-period Byrds classics, including a couple of happy surprises ("Chestnut Mare" and an updated "Tiffany Queen II").

After David Crosby's very quiet (dare I say mellow?) set, Chris Hillman's Desert Rose Band kick-started the rest of the concert with taut, bluegrass material off their successful MCA album, all at speed-racer tempo. Hillman, too, pandered not at all to the cult, eschewing Byrdsong entirely. For the moment.

Then (apologies to Earvin), came magic time. All three ex-Byrds returned to the stage. (Up to this point there was a general feeling of uncertainty as to whether the reunion would come off—not unrealistic considering the volatile personalities involved.) Hillman picked up the bass. *Thoomp-thoomp, thoomp-thoomp...* chills ran down 1500 spines. Nobody gets the bass sound that Hillman does—nobody.

Eereeeeng, ning ning ning... McGuinn's skirling guitar sliced into the atmosphere like a test pilot—"Eight Miles High," to be exact, Crosby's higher-than-known tenor riding the tailwind. As the set progressed, 1500 voices chimed in,

singing a bit more emphatically on Pete Seeger's "Turn! Turn! Turn!" lyric, "A time for peace/I swear it's not too late." Those 1500 middle-aged teenagers mightily envied backup players John Jorgenson and Steve Duncan. By "... Rock & Roll Star," *no one* was left sitting. Then, too abruptly, it was over. No encore, despite lengthy pleas from the crowd. Two decades ago they might have rioted; now they just filed out, looking depressed.

But it wasn't nostalgia that made this reunion so special—it was music. Those songs didn't sound wonderful just because they evoked a time and place that no longer exist, but because they were played and sung with such fire, joy, and grace. This wasn't a bunch of geezers trotting out halfhearted renditions of oldies-but-moldies; this was a band of superb players at the top of their game.

In a music world rife with fast-disappearing sprinters, the once and future Bryds have proven themselves to be genuine marathon men.

—V.F. Nadsady

Ranking Roger

The Palace
Hollywood

Some folks embrace computerized synthesizers, others eschew them, but Ranking Roger kept his roots and hi-tech toys cranking together. And with a high-octane four-piece band driving him on, the former English Beat and General Public co-frontman also proved he's more than able to go it alone.

Featuring mostly songs from his new *Radical Departure* LP, along with a memory-jogging selection of Beat and GP faves, Roger was his usual high-energy self. Skittering and skanking about the stage, he was a peripatetic and charismatic leader whose voice has improved with age. The crucial bass work of friend and partner Horace Panter was mixed up front in the great reggae tradition, and his playing style also drew almost exclusively from the Rasta roots.

Roger is developing a mutant electro-blend of reggae, rock, pop, and hip hop, and when it really melded—on "Smashing Down Another Door" and "Time to Mek a Dime," for example—the results were mesmerizingly bone-rattling. Most of his material comments on society (and I don't mean high), but he lures (or subverts) the pop audience by releasing love song singles. Thus, the catchy bounce of "So Excited," his current KROQ hot track, elicited many female shrieks. Yet the following song, the deadly serious thump of "One Minute Closer to Death," dedicated to a smack-addicted friend, offered a deep message groove almost too heavy to dance to. This disturbing tale was also heavily programmed and sampled, allowing Roger and three of his bandmates to come to the front of the stage to swing tam-



Zodiac gives local metalloids a lesson in how to do it right.

bourines for a while as the music played on robotically

This set confirmed Ranking Roger's arrival as a solo performer, and also gave further evidence that the time of the rockin' musical mutants has arrived.

—Tom Cheyney

Zodiac Mindwarp
*John Anson Ford Theatre
Hollywood*

Los Angeles isn't the only place where variations on glam-sleaze metal are happening, and once again, the British are out to prove nobody does it better. First the cynical, materialistic side of the style was caught so well by Sigue Sigue Sputnik that their fad came and went—a hazard of following that philosophy. Now the movement's innovative potential is being demonstrated by Zodiac Mindwarp & the Love Reaction, whose reputation has proceeded their first major tour of this country. At the Ford Amphitheatre, Zodiac gave the local metal crowd—what seemed like half the rock artists and most of the industry people in L.A.—a lesson in how you do it right.

Sound and vision, old and new, are combined in this group. The sleazy and glamorous sides of British metal have brought us Judas Priest, Motorhead, Thin Lizzy, and T. Rex. Zodiac Mindwarp takes those influences and then advances beyond them, mixing up a new brew flavored with the best of punk and psychedelia. Elements almost as old as rock itself—hoary cliches in lesser hands—are fresh and thrilling again. The dry ice and flamboyant lighting, the rituals of guitar-smashing and pelvic thrusts—they're all here, and they're all integral parts of an overall sense of style.

The fivesome takes the stage,

their greasy black-leather look powerful and majestic against their pasty English complexions. Even their names contribute to the effect—Cobalt Stargazer and Flash Bastard on guitar, Trash D. Garbage on bass guitar, Slam Thunderhide on drums (what else?), and Zodiac himself, growling psychedelic poetry and ultra-racy lyrics. Masculine braggadocio carried to supernatural extremes runs through every song, from the opening "Spasm Baby" to the last guitar-humping-and-smashing encore. Let the rock singer voice the fantasy; let the audience—male and female—share it.

Along the way we see a few silly rock rules for what they are. Zodiac knows how to break tradition, too. "This is our last song," announced Zodiac, although obviously the group is far from its climax (no puns, please!). "But you know, make a lot of noise and we'll come back out here again." Once the audience has played their part and "Kick-Start Me for Love," thick with every possible innuendo, has served as one encore, the singer announces it's time for a cover. He talks trash about L.A. ("sluts... like Tiffany") for a while, then brags, "We don't need your sluts; we got the biggest U.K. slut of all—George Michael!" (I thought that was the other George.) The singer lines up with his guitarists and struts Wham-style through "Do It Right." The diversity of rock achieves unity as Michael's bragging, dance-style lyrics ("If you're gonna do it/Do it right/Do it with me") fit in amazingly well with Zodiac's swaggering metal.

Zodiac does it with style. It's a style that may last for one album or ten but makes incredible rock, whatever period of time it arcs over. One last thing: Let this be one review that doesn't complain about the metal star's obligatory "no fag-got" speech. This reviewer's in on the joke.

—Lyn Jensen

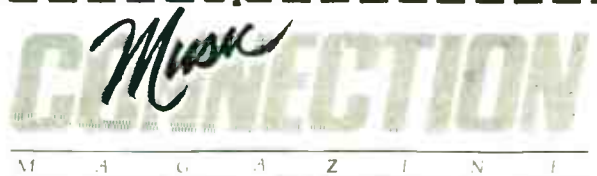
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Reviews

Albums

Toni Childs



Union

Toni Childs

Union

A&M

An album this special comes around so rarely, it demands special treatment. *Union* is an album so deeply affecting, even on first listening, that it defies you to treat it the way you do other music "product." It becomes something important in your life, something you share with every friend who calls. You start dubbing tapes for really good friends across the country, who may not otherwise get the opportunity to hear it or who might, God forbid, wait a few weeks. And if you're a critic, you face the question that unfortunately challenges you only a few times in a career—that of abandoning the reviewers' unwritten rules of distance and understatement which save you from that most awful feeling, that of hearing how *unspecial* that album you raved about sounds a few months down the line. You go out on a limb because you have no doubt, and because to do any less would be dishonest.

And you do it knowing lots of people will hate or ignore this album. Those who hate it will tell you they can't stand her voice. From the opening shout, that voice hits you like a solid shot to the head, somewhere between Phoebe Snow and Joan Armatrading, with the glare-you-in-the-eyes intensity of Annie Lennox. Perfectly under control but primordial, it comes from such a deep place within that you believe it incapable of anything but unvarnished truth.

To those who have heard the album and ignored it, unmoved, I say listen again, one time, without distraction, at a high enough volume that you can hear all the words and all the music. The production, by David Tickle, Childs and David (+ David) Ricketts, is daring, fertile, and virtually faultless, a gem on a par with *Graceland*. More than merely perfectly matched to the voice, words, and projected essence of Childs, the production is the element that raises this album to the level of masterwork.

Ricketts is a key player, not so much for his considerable instrumental and production contribu-

tions as for his emotional ones. He co-wrote all but three of the nine songs with Childs, and those other three seem clearly to be *about* him. He and Childs reportedly moved in together the day she signed with A&M and split up 16 months later, just before the actual studio work began. Listen to the aching plea she adds to the end of "Let the Rain Come Down" (one of a few things you don't find on the lyric sheet), and imagine the object of those words being there while she sings them, which is how she said it really happened.

Yet as much as these languorous but emotionally charged songs may have come out of that relationship, the evocative, often dreamlike poetry of the words lift it past mere slice-of-life timeliness. Even the one "political" number, "Zimbabwe," addresses the South African agony with barely a nod to the specifics.

Childs, no kid at 30, appears to have survived life and love's crucible with hope. Her belief in the deep spiritual promise of love is intact; she's an eyes-wide-open dreamer seemingly untainted by cynicism. With her masterful translation of that state of mind into the moving words and music of *Union*, she has not only distinguished herself with an amazingly rich and complete debut album, but blessed us with one of those truly rare and precious pieces of plastic that make life and the obtuse music business worth the trouble.

—Charles Andrews



James Brown

I'm Real

Scotti Bros./CBS

I'm Real is James Brown's 67th album. A clean follow-up to the Grammy award-winning hit *Living in America*, this collection of funky beat-box grooves was written, arranged, and produced by the chart-busting R&B sextet Full Force (responsible for recent hits by Lisa Lisa, UTFO, and Samantha Fox).

In Full Force, Brown has found a production team capable of electronically updating his rhythmic trademarks without burying his inimitable vocal style in the mix. Songs like "Time to Get Busy" and "I'm Real" (currently #2 on *Billboard's* R&B singles chart) give Soul Brother Number One room to stretch out and improvise within the framework of traditional call-and-response vamps. Cuts like "Can't Get Enuf" and "She Looks All

Types A' Good" allow the most-sampled-man-in-show-business to coach his disciples through some crucial lessons in the art of synthetic syncopation. Brown's new sound is a nasty concoction of fat-back electronic drums, skintight harmonies, and MIDI horn charts.

Lyric content on this collection (credited to Full Force) is, at best, marginal—but so what—this is James Brown, not James Joyce. It's not so much what the man says, it's how he says it. Brown has the ability to extract more meaning from a single syllable than most contemporary artists can squeeze out of a double album.

Overlooking the mundane ballad "You and Me" and the endless "It's Your Money \$," *I'm Real* puts Brown right back on the good foot.

—Chuck Philips



Camper Van Beethoven

Our Beloved Revolutionary Sweetheart

Virgin

Monks of Doom

Soundtrack to the film Breakfast on the Beach of Deception

Pitch-A-Tent

Camper Van Beethoven's major label debut album tops (or has topped, by the time you read this) the college charts. Monks of Doom's album probably isn't even "charting" (yech, I hate that expression almost as much as "parenting"), even though essentially they're both Camper Van Beethoven.

Camper doesn't feature David Immergluck and Monks does. Maybe Camper left him out because he's bad luck—at least that's what his last name means. Camper also includes David Lowery (singing, not on organ) and Jonathan (not Livingston, I presume) Segel on mandolin, Casio, Cittern, strings, piano, and "red guitar" (isn't that cute?). But the core of Victor Krumpfenacher (bass), Greg Lisehr (guitar), and Chris Pedersen (drums) is shared by both bands.

Camper's album tops the college charts because it's the kind of eclectic, wise-ass, worldly stuff college kids like, and it's distributed by Virgin through WEA by way of Atlantic. The Monks' album is nowhere on the charts that I've seen,

but not because it's *not* the kind of eclectic, wise-ass, worldly stuff college kids like, but simply because it's on the indie Pitch-A-Tent label, distributed by Rough Trade. Don't knock good distribution.

These guys have absorbed everything from Fairport Convention to the Byrds to Nino Rota to John Barry to King Crimson. But to hell with naming their influences, you'll pick them all out yourself if you're over 40, you'll get fewer if you're 31-40, a couple if you're 21-30—and you'll probably think these guys are original geniuses if you're in college. (Unless your parents are hip and have played you all the great music that Monks and Camper have dug up.)

That's not meant as a dig. Not only have these gentlemen heard lots of great stuff, they've learned how to play it, and play it well. And they've integrated their influences and created fascinating, playful collages that translate into two original but clearly related sounds.

"Captain Beefheart meets Led Zeppelin at a party in the home of Nino Rota but everybody gets paranoid and leaves early." That's how one California paper aptly described Monks of Doom. "Led Zeppelin meets R.E.M. at a party in the home of Fairport Convention" is how I'd do the same treatment with Camper Van Beethoven.

The core guys love their guitars, bass, and drums, and they play the hell out of them. "Play" in the sense that when you're really in control of your instrument you can be playful. No turgid heavy metal athletic posturing or guitar-as-novelty-instrument here.

The music on these records is intelligent and good-humored, too. And both records sound better than 90 percent of the unlistenable bright, processed, two-dimensional, bassless digital (and non-digital) dogshit assaulting your ears today from all sides (like Joni Mitchell's unbearable-sounding *Chalkmark on a Blackboard*). These recordings are truly musical in every sense of the word, and it would be a damn shame if you didn't own them.

—Michael Framer

Singles

For quite a while I labored under a warped impression that Iceland's only distinguishing characteristics were glaciers and beautiful blondes with snow-white complexions. Well, wrong again, Holmes. The **Sugarcubes** provide irrefutable proof that there is some viable music being produced there as well. With "Birthday" (Elektra), the shivering quintet delivers a dazzling tour de force that has already set college programmers on their ears and sent listeners scouring record shop "alternative" sections to see what all the commotion's about. The catalyst, vocalist Bjork whose Sybil-like mass of personalities emerges wildly through the course of the tune. The effect might be described as "Chris-

sie Hynde meets Sinead O'Connor and gets blitzed on tequila, only to become possessed by the tortured earthbound spirit of Nina Hagen." Sorta, but verbose descriptions fail to do justice to the lady or her band. See them at a theater or sanitarium near you and see what I mean.

Iggy Pop, that masochistic master of wrath and roll, has fashioned an appropriately titled slice of grunge called "Cole Metal" (A&M) that is as cold as Siberia and as metallic as a garbage disposal. Former Sex Pistols outlaw Steve Jones blends some tasty licks of his own into the fray, displaying the characteristic stamp that has made his exploits legendary. While the Ig's rough-hewn vocal approach may lack finesse, none can question his mettle as he starts matters with the line, "I played tag in a graveyard." With Iggy's twisted outlook, it all makes sense somehow. Rest assured—as long as there's a place in the world for a bare-bones raver, there'll be a place for the original Stogie.

After spending way too many years in the creative standby mode, **Patti Smith** has once again opened up the floodgates of her anguished soul. While "People Have the Power" may be an overly cliched song title, the single will more than satisfy her old fans and pull in a few new ones as well. Smith sings this song with more than mere conviction—it's as if the salvation of the world hinged on every acerbic phrase. If anybody has the unbridled power to lay self-serving, power-hungry world leaders to waste, it's this battle-scarred rocker/poet. And when the attitude meshes this smoothly with a winning arrangement and chorus, it's a joy to behold. It's good to have you back, Patti.

On the heels of the multi-format nugget "Under the Milky Way," the **Church** have unleashed a shuffling, echo-drenched gem. "Reptile" (Arista) integrates Steve Kilbey's stark lyrical imagery and dissonant vocals with the cavernous guitar playing of Peter Koppes and Marty Willson-Piper. No, "Reptile" is not as instantly mesmerizing or atmospheric as "Milky Way." It does, however, showcase a different aspect of the Aussie foursome, and it's sure to maintain their formidable presence in the college/alternative sector.

—F. Scott Kirby

Ear Wax

Getting to the Roots

Like a Phoenix: The Wiltern concerts for the **New Ash Grove** (see Concerts, page 28) may not have been SRO, but no one could fault the quality and variety of acts on the bill. After New Song specialists **Sabia** opened the first show, **Richard Greene** may have surprised some of the crowd with his eclectic ensemble, but not those acquainted with his past efforts. Though the **Greene String Quartet** might look the straight-laced cham-

ber music group, they started off their set with the Doors' "Love Me Two Times"! Later tunes combined classical, rock references, and wildly syncopated jazz, which inspired the audience to unanimous, spontaneous finger-snapping. (Maybe Richard ought to add "Finger Poppin' Time" to the repertoire.)

Greene also accompanied **David Lindley**, the Man of a Thousand Instruments (some of them even pronounceable), on some old-timey tunes recalling their old Dry City Scat Band. They also joined a pickup bluegrass band fronted by **Billy Ray Latham** that included most of Desert Rose, plus **Jim Lauderdale** and **Brantley Kearns**, among others. And although most of the audience had never heard of **Rosie Flores**, she had them cheering by the end of her set. Some were even dancing in the rows, if not the aisles, to "Drug Store Rock." (After the concert I asked Rosie, whose first band in high school was Byrds-influenced, if she'd been playing air guitar backstage during the Reunion. "Yeah," she laughed, "I did during soundcheck. How did you know?") (Rosie will be heading to Nashville to record her second LP mere days from when this sees print. **Paul Worley** will produce.)

On Sunday the benefit bill included an eclectic array of acts from **Wanda Coleman** to **Willie Dixon** to **Peter Case**, with lots in between. In all, not a bad start to resuscitate the old club. I couldn't help but see some irony in the fact that the concerts were held in the most aesthetically lush venue in town, whereas the only artistic aspect of the old Ash Grove decor was the politically aware graffiti that kept the paint from peeling completely off the restroom walls. (Times change. Though the social consciousness remains, the new club is part art gallery. Toddle over to Santa Monica and Highland and check it out.)

Ash Grove Memory: **Bob Dylan** showed up one night expecting to walk in gratis. The club manager insisted he buy a ticket. He refused and left, miffed. "How could you turn away Bob Dylan?" my partner asked. "He can afford to pay," she replied. To this day, celebs on guest lists are the very people best able to pay admission. It's low-income fans who should get a break at the door.

Solar phenomena: Now I know why **Butch Hancock's** touring band is called the **Sunspots**. A tiny British label, **Sunstorm**, has leased a bunch of **Joe Ely** tracks from MCA for two compilation albums. The first is a 13-cut LP of Hancock songs titled **Milkshakes and Malts** (fans will recognize the phrase from "West Texas Waltz"), with liner notes by Butch himself. **Whatever Happened to Maria**, with 14 Ely-penned tunes is due in November. Write for info to: 10 Lesley Court, Harcourt Road, Wallington, Surrey SM6 8AZ, England. That's also the address of the excellent, long-lived fanzine, **Omaha Rainbow**. The last ish featured **Chris Isaak**, **John**

Hiatt, **Loudon Wainwright**, **Nancy Griffiths**, and **Lyle Lovett**.

Speaking of things Hancock and Ely (and **Gilmore**), there's talk of **Hightone** re-releasing the **Flatlanders** LP. As the old Tonio K song goes, I'll buy it.

Groovin': The *Hollywood Roundup* LP is nearly done, according to producer **Will Ray**. The album features **Radio Ranch**, **Straight Shooters**, **Candy Kane**, **Jeffrey Steele**, the **Mustangs**, **Billy Burnor**, **Rusty Vail**, **Rick Vincent**, **Judy Garrett**, and Ray's own band, **The Crowz**. All artists appear with their own bands. And get this: There's a superpicker cut with **Billy Bremner**, **Jeff Ross**, **Jerry Donahue** (the guy who replaced Richard Thompson in Fairport), and **John Jorgenson** (Desert Rose), along with Ray. Ray and **Glen Mont** also produced a single for the Mustangs, who promptly flew off to tour Finland.

Another indie release of note (well, lots of them, actually) is Jack Wesley's *I Will Return*. During the Seventies, Wesley paid his dues as a writer/guitarist in Nashville, where his songs were recorded by Johnny Cash and Waylon Jennings. So far the LP is only available by mail order from **Wesak Records**, 270 No. Canon Drive, #1298, Beverly Hills, CA 90210; (213) 274-7249.

Steelin' Away: The ranks of top local pedal steel players got thinned last month: **Steve Fishell** and his wife, artist/manager/song rep **Tracy Gershon**, moved to Nashville. Our loss, their gain. Trace finally got her big house.

Here's Where I Do My Andy Rooney Act: Has this ever happened to you? You want to buy a new folk/bluegrass/whatever album—not an old, rare one, mind you, a brand-new one—but you can't find it in the second-largest city in the U.S. In this column I wanted to spotlight a new release by one of the best singers I've ever heard—**Bonnie Koloc**. Her first LP in a decade is on **Flying Fish**, one of the biggest indie labels in the country. I spent three hours on an odyssey that took me to **Tower** (Sunset and Westwood), **Warehouse, Music +**, **Rhino**, and **McCabe's**. *Nada*. The chains are useless unless you want CDs, videos, or twelve-inch singles. **Tower Sunset** used to be an exception; now their folk section (what's left of it) is a complete disgrace. The other chains lump folk and country together: If you're at **Music +** in Westwood, look for **Sandy Denny** under "Misc. Country." In my own case, McCabe's record buyer happened to be around when I was scouring the bins and offered to order the album for me. Their selection isn't extensive and their prices are higher than elsewhere, but at least at McCabe's you have a chance to get that kind of old-fashioned service. Where's Wallace's Music City when I need them?

Next time: an alternative route. And possibly, a record highlight on **Bonnie Koloc**. —V.F. Nadsady

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Reviews

Clubs

The Dogs Club Lingerie Hollywood

□ **The Players:** Louren Molinaire, vocals, guitars; Mary Kay, bass, vocals; Tony Matteucci, drums, vocals.

□ **Material:** Louren Molinaire writes some of the best rockers around. These tunes have all the heart and intensity of a Guns N' Roses set, yet are cloaked in the more mature and accessible sensibilities of bands like the Smithereens. While there are any number of ready hits in the Dogs' set, my personal favorite is the poppish "Rainy Wednesday." The band seemed to be playing a bit looser than usual, and this provided the tunes with a cool ragged edge that nicely counterbalanced any tidiness that has crept into their arrangements.

□ **Musicianship:** I thought this band was great when I reviewed them as Attack in these pages over a year ago, and there really is not much to add. Now in their third incarnation as a trio, spanning a ten-year-plus career, these three have a very strong stage rapport. Matteucci and Kay are one of rock's strongest rhythm sections, and Molinaire keeps improving as a lead guitarist. This is actually saying quite a lot, because his

edgy stylings were already pretty exciting. He sings more than he grows nowadays, which improves his commercial potential by spades, though thankfully without reaching that point where his vocal prowess undermines his material's sense of urgency.

□ **Performance:** Gone are the shiny clothes Attack wrapped themselves in; the Dogs prefer to dress down, though there's still lots of black. Unfortunately, there just isn't enough black, or anything else, to provide a unified image. On the plus side, the Dogs still make better use of stage space than just about anyone else. Molinaire jumps around like a hardcore puppet; Kay moves just enough to counterbalance the bandleader. I liked what I saw, but I think I'd like it more if it were dressed for business.

□ **Summary:** The Dogs are ready for the big time, which is not a new development. This trio was ready two years ago as Attack, and they were ready ten years ago when they were *originally* the Dogs. This is one of the most consistently entertaining not to mention one of the hardest bands that this city has ever seen. The Dogs have the material and chops to hold their own with any trendy band you can name, and I can't stop thinking that if Molinaire had a British accent, I would have heard the Dogs on the radio long ago. They deserve to get signed, and I hope it happens while guitar bands are still hip.

—Tom Kidd

Thelonious

Catalina's Hollywood

□ **The Players:** Buell Neidlinger, bass; Marty Krystall, tenor; Brenton Banks, piano; Fritz Wise, drums.

□ **Material:** The quartet Thelonious sticks exclusively to the repertoire of Thelonious Sphere Monk, one of the great American composers and a major jazz innovator. Monk's music is noted for its difficult interval jumps and a logic all its own. Unlike most groups that play a token Monk tune (usually one of the easier ones such as "Straight No Chaser," "Blue Monk," or the overly performed "Round Midnight"), Thelonious explores his obscurities. Their set at Catalina's included such rarely played tunes as "Monk's Dream," "Locomotive," "Brilliant Corners," "Criss Cross," and "Skippy."

□ **Musicianship:** During his lengthy career, bassist/leader Neidlinger has played with everyone from Cecil Taylor to Stravinsky, and in styles ranging from Dixieland and bluegrass to free jazz. A busy studio player, Neidlinger has often teamed up with the talented tenor of Krystall, whose highly expressive sound includes elements of such diverse players as John Coltrane, Ben Webster, and Eric Dolphy. Banks, the newest member of the group, fits comfortably into Monk's piano slot by not so much imitating the pianist as playing his



Attack of the Dogs at Club Lingerie: Pick of the litter.

Heather Harris



Though not quite out of this world, the Rings of Saturn belt out unpretentious people's rock.

impressions of Monk's music. Drummer Wise was creative and subtle.

□ **Performance:** By improvising off of Monk's themes rather than jamming on the chord changes (even during the blues "Misterioso"), the soloists never lost the audience—since the melodies kept on reappearing, even in the most heated solos. Mood changes and a close attention to dynamics kept the performances continually interesting.

□ **Summary:** Monk's music was very well served by this unusual aggregation, and the audience was quite appreciative. Somewhere, Thelonious Monk must be smiling.

—Scott Yanow

The Rings of Saturn

FM Station
North Hollywood

□ **The Players:** Billy Coane, vocals; Bill Mueller, rhythm guitar, keyboards; Eric Swanson, bass; Dan Read, drums; Dick Cox, lead guitar.

□ **Material:** This is raw, basic, straightforward rock & roll minus most of the heavy metal-uber-alles cliches. Instead of trying to break any new ground, the Rings of Saturn seek to sow the old ground—guitar-propelled, slightly melodic hard rock a la Bon Jovi or Whitesnake—with fresh seeds of talent and enthusiasm. The set began in a predictably frenetic manner, but then slowed down for "Twenty-Three Stars" and

"For Real" I must say, I braced myself when the pace shifted, since hard rock ballads typically sound cheesy or incongruous, or both; but this pair of songs managed to retain a certain edge that kept them from sliding into wimpdom. The Rings of Saturn obviously draw on a wide range of influences. How many bands can you name that would perform back-to-back covers of "Love Me Two Times" and "Communication Breakdown"?

□ **Musicianship:** Regular lead guitarist Larry Yevoli was absent from this gig. Substitute guitarist Dick Cox seemed stiff and self-conscious at first, but gradually loosened up as the set progressed. Cox, rhythm guitarist Mueller, and bassist Swanson meshed nicely without trying to upstage each other, while at the same time giving firm support to Coane's well-tuned voice—no screaming banshee he. (In fact, he does an excellent Jim Morrison impression.) Drummer Read, like Cox, took awhile to warm up, but finally came to life with the thumping tribal backbeat of "Burning Flame."

□ **Performance:** Shaking an FM Station crowd out of its normal vegetative state is a noteworthy achievement for any band. The Rings of Saturn not only achieved that but got people dancing as well—an unusual sight at any club these days. Onstage, Coane displayed a genuine approachability and sense of humor, though he sometimes lapsed into tired patter of the "Are ya

feelin' all right tonite?" variety. Besides Coane, the most striking figure was Swanson—unquestionably the tallest bass player I have ever seen on a stage. At six-foot-plus, his physical presence is impressive.

□ **Summary:** Nothing here strayed very far off the beaten path, but the Rings of Saturn played solid, unpretentious rock that got the people moving, and that was the whole point of the show—like, *vox populi*, y'know?
—Doug Lathrop

Grave Danger

The Whisky
West Hollywood

□ **The Players:** Bob Reynolds, vocals; Frank Rodriguez, guitar; James White, guitar; Sam "Dangerously" Herron, bass; Glenn Deitsch, drums.

□ **Material:** Inspired by such Seventies staples as Bad Company and Deep Purple, Grave Danger plays straight-ahead, bluesy power rock. Restraint is the key to the effectiveness of their songwriting. Steady quarter-note bass lines and shuffle drum patterns give the vocals and guitars plenty of room to breathe. Among their more outstanding efforts are the emotional blues ballad "Movin' On" and hot 'n' heavy rockers like "Hellraiser" and "Power to Rock."

□ **Musicianship:** Everybody in this band plays his part with finesse and the utmost control—this could be the most solid rhythm section in town.

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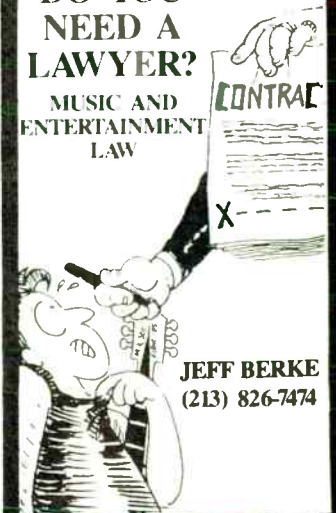
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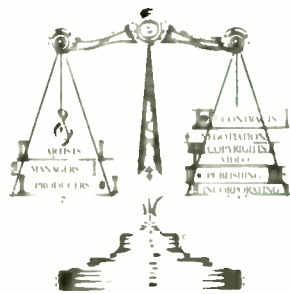
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Reviews Clubs

Guitar players White and Rodriguez showed off their fret-board agility only when absolutely necessary, relying more on their impressive vocabulary and feel for bluesy riffs. Vocalist Reynolds displayed both power and soulfulness. He was in complete control of his voice and seemed to sing straight from the heart. Background vocals by Rodriguez highlighted his ability to keep a great harmony in place.

□ **Performance:** This is a no-frills rock & roll band. Playing through Marshall half stacks and casually dressed, Grave Danger is there to play music, not act. Despite minimal attempts at bombastic music theater, the group holds an audience's attention through poise, confidence, and charisma.

□ **Summary:** Grave Danger plays the kind of tunes that *music* fans can feel to the bone. The power that this band projects from the stage is exhilarating and contagious. Musicianship and stage presence are that of top-notch pros. Whether they have to inch their way up or become instant media sensations, if Grave Danger doesn't go over big, then makeup and hairspray have definitely caused some brain damage in the industry!

—Adam St. James

Throwing Muses

Club Lingerie Hollywood

□ **The Players:** Kristin Hersh, vocals, guitar; Tanya Donnelly, vocals, guitar; Leslie Langston,

bass; David Narcizo, drums.

□ **Material:** Combining folk qualities with a quirky rock musicality, this three-woman/one-man outfit has a penchant for playing at a blazing speed that dazes as much as it dazzles. The Muses' hour-long *Lingerie* set centered on a swirling mix of jangly but slashing guitars, monolithic rhythms, harsh chord changes, and Hersh's almost hair-raising vocal incantations. The pixieish Hersh has to be one of the most bizarre vocalists to ever come down the rock & roll pike. Shrieking, yodeling, and warbling her way through the Muses' spiraling music, she's like a cross between space-aged Yoko Ono and *Broken English*-era Marianne Faithfull. The Muses' semi-punk dynamism and arty flourishes can sometimes make for a compelling experience. At times the band sounds a little like a souped-up Lone Justice, and at others like a straight-faced B-52's or a spellbound Siouxsie and the Banshees. But unlike these groups, the Muses' narrow sense of melody and lack of soul limit the quartet's impact.

□ **Musicianship:** The Boston-based band is a very tight musical unit; in fact, it may be too tight. There was perhaps an overabundance of moments when the band's raging, clenched-fist musicianship came across as unyieldingly mechanical. David Narcizo is a precise enough drummer, but his martial style only served to further flatten the band's delivery. Though somewhat inflexible, Hersh and Donnelly's interlocking guitars did generate some electricity. Bassist Langston provided a solid rhythmic anchor.

□ **Performance:** As befits a

band popular with the college radio set, Throwing Muses appeared as if they were on summer break from Tufts or Boston College. Dressed in informal collegiate-type gear, the members of the Muses came across as a terribly normal and unpretentious crew. Commenting on Angelenos' stereotypical love for beaches, malls, and aerobics, Hersh jokingly exclaimed, "We did it all yesterday!" It was a funny and engaging moment in a show that generally *lacked* funny and engaging moments. For the most part, the band is a focused, no-nonsense unit. At times Hersh got so caught up in the oblique lyrics and music that she seemed to fall into a hypnotic trance a la Sissy Spacek in *Carrie*. Though small and somewhat unassuming, Hersh nevertheless commanded attention.

□ **Summary:** This is a young band that will probably get better. How *much* better is debatable. Ten or 15 years ago, the group's off-the-wall musical sensibilities might have turned heads, but in 1988 the Muses don't seem particularly novel. While their latest album, *House Tornado*, shows signs of the group wanting to broaden their musical horizons, they still need to hone their songwriting skills.

—Jon Matsumoto

Euphoria

Bon Appetit Westwood

□ **The Players:** Mike Gealer, saxes, flute; Ryo Okumoto, keyboards; Doug McAskill, guitar; Steve Billman, bass; Joel Taylor, drums.

□ **Material:** The group played all-new originals, plus one cover, "Through the Fire," by Chaka Khan. Especially noteworthy was the three-part suite



Throwing Muses: Enjoying the summer break from a gnarly college curriculum.

Millicent Harvey

by Gealer, which he introduced as "a song about relationships." Starting out softly and gently with the composer on soprano, it gradually builds. Moving into a quasi-reggae rhythm, one can visualize the two lovers dancing (although Gealer described this section as "the conflict"), finally resolving back into the premise of the title, "Will You Be Mine?" Other works of note were Okumoto's "Natsu" and the Oriental-flavored "Mimi's Song," inspired by a trip to Korea.

□ **Musicianship:** Startling cohesiveness and superlative presentation are keynotes of Euphoria, and it's interesting to note that McAskill was playing with them for the first time. Some of the charts were quite complex and required much concentration—but when you've got it, you've got it. It's hard to single anyone out for special praise; every one of these musicians is obviously well-schooled, disciplined, and strongly motivated. Although well-trained in Western music, keysman Okumoto nevertheless displays traditional Japanese economy, saying a great deal with the smallest number of notes.

□ **Performance:** In slightly over an hour, Euphoria achieved enough variety of tempo, mood, and style to hold the audience's attention, and leaving most of them wanting more. The Chaka Khan composition, which was the least interesting, offered an opportunity for the players to use their imaginations; that they did, taking off on a high note, immediately making the tune their own and giving it a new, more fiery identity.

□ **Summary:** For my money, Euphoria exemplified the new era of modern jazz, taking from the old and adding their cumulative experiences from this era of music. Their onstage demeanor and attention to audience reaction is commendable. This is a group to watch for on the festival circuit.

—Frankie Nemko

Tier Garden

*The Whisky
West Hollywood*

□ **The Players:** Pete Zar, vocals; Curtis Allen, guitar; Johnny Z., bass; Desiree, keyboards; Steve Ordyke, drums.

□ **Material:** Tier Garden's simple rock tunes are appealing but not outstanding. Even



Tier Garden: Some standard rock for you to hier; helps ya chase down a bier.

though the band had the insight to put the heavy metal guitar leads in the background and the vocals up front, most of the material is standard rock. A few tunes—like the ballad "I Can Feel" and the melodic "Squeeze the Lemon"—provide an effective contrast to the typical numbers.

□ **Musicianship:** The musicians are able and professional but not spectacular. What keeps Tier Garden pumping is charismatic vocalist Zar. His voice is sensitive on the ballad, sensual on "Sexual Sensation," and fierce on "Keep Your Mouth Shut."

□ **Performance:** The five-piece band seemed intent on entertaining through their music rather than the needless remarks and dumb jokes that many other L.A. bands use to survive. What kept the set mov-

ing was Zar's energetic singing and stage movements. The band was tight but lacked visual excitement—which made them appear stiff. The sensuality and emotion in numbers like "Sexual Sensation" and "I Can Feel" made the audience forget the sometimes static performance of the musicians. The range from ballads to metal-edged tunes to slightly pop numbers kept the audience's interest, and with Zar at the helm, eyes were fixated on the band.

□ **Summary:** The band is young (they've been together less than a year) and is still polishing their style and sound. The backing players need to crank up their stage charm to Zar's level; at that point, TG's presentation should become more cohesive.

—Jennifer Clay

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Club Data

By S.L. Duff

Greg Allen



A slightly more-somber-than-usual Three O'Clock contemplate their gig at the Roxy in West Hollywood.

CONCRETE CROOKS: Regular readers of Club Data will recall the May 2nd Klub Dada column in which yours truly wrote a lampoon of the local street mags of Hollywood. It was all in good fun, and those who got the joke seemed to take it in the good spirit in which it was written. One of these street fanzines, *Concrete Jungle*, took it in more than good spirit—they simply took it! In their latest issue—#7 of Vol. 1 (as if they'll make it to Vol. 2)—they blatantly ripped off yours truly and the ever-vigilant Club Data staff. The piece, entitled "Outhouse at the Catbox," was a complete steal of the ideas and numerous jokes used in my now-infamous Klub Dada classic—and while the bands that *Concrete Dunghole* covers might call that "influence," we here in the publishing profession call it "plagiarism." (That, dear readers, means stealing the ideas of another writer and claiming them to be your own.)

The piece in question was "written" by someone using the pseudonym L.E. Boobs, and while I can well understand that Boobs' lack of talent requires that he/she/it dig elsewhere for concepts, I would appreciate it if he/she/it would raid someone else's icebox. The only pleasure I was able to derive from this outrage was that someone could steal my work, turn it inside out, and make the result completely dull and unfunny.

I won't sue; judging from the quality of the paper, there's no

money to be obtained, and the last thing I wanna see is a bunch of *Concrete Jungle* benefits to raise legal fees!

TURN IT UP: Len Fagen was like a proud papa when he asked me if I'd seen the new PA system in the *Coconut Teaszer*. It is indeed a vast improvement, with 15-inch floor monitors, much larger house cabinets than before, and a mixing board that's actually in front of the band; they have dressing rooms there now too. Considering that the club also has great food (at a discount to bands) and terrific bills, and that bands can actually make money there, the Teaszer must now be regarded as one of the best places to play in the free world. Also, check out their Sunday Jam nights, with Hollywood's hottest bands turning in 20- to 30-minute sets, with a keg of beer on the patio for musicians and customers to help themselves to.

FELL'S LAST STAND: Michael Fell Productions will promote their absolute final show at Gazzarri's on Saturday, July 30th. Fell will present a total of 15 bands and an all-star-jam finale with some major stars (whom we can't mention coz who knows exactly who'll show up and we don't want you to be bummed if the guys from Ratt aren't there). Among the bands scheduled to play are Reinkus Tide, Roxanne, Salty Dog, Lost Boys (featuring suicide candidate Randy O), Nitro, Jaded Lady, Darling Cruel, and Zeus. Zeus, it

should be noted, played at Fell's very first Gazzarri's show, on December 21st, 1985. After the 30th, all bookings/promotions will be handled by Alibi Artists, which had been booking weekdays only at the club. Alibi will handle all bookings for at least a month or two, at which time Bill Gazzarri will assess the situation. Meanwhile, Fell promised to open his own club in late August, and as always, we'll fill you in with details as we get 'em.

WHEN THERE'S NO MORE ROOM IN HELL: The dead will walk the earth, or so they say—or maybe they'll just go to *Zombie Zoo*. Located downtown at 1828 Oak Street, the club is a gloom rocker's dream. *Zombie Zoo* features an eerie black light ambience, a big band room, a separate, equally large disco room for slithering around to Sisters of Mercy, and strong-ass drinks. Highly recommended by myself and the Club Data staff.

DOG DAY AFTERNOON: Saw both *Dirty Dogs* and *Bulldog* at *Club Lingerie*, and I gotta say, they are both hap'nin' bands worthy of yo' attention. *Dirty Dogs* play very loud blues-rock with plenty of slide guitar, while the drums and bass are pretty metallized-out. The singer, who used to be in *King Kan Klubb*, can howl with the best of them. A lot of the songs are in very standard blues forms, and hence may remind you of various components of the Willie Dixon songbook; but that fact hurt neither the Stones or Aerosmith, and it probably won't harm these Dogs. The other dog band *Bulldog*, is a little lighter, opting for a Babys-like hard pop-rock, and actually singing about girls and stuff—which is kinda nice, since most bands try to be so bad all the time. They feature *Kimm* from *Channel 3*, and *Brian* and *Al*, who used to be in *Mystery Roundup*—along with *Mick McMahan*, who is now in *Dirty Dogs*. What tangled webs!

UPCOMING POOP: Alan Holdsworth and Ronnie Montrose at the *Palace* July 27th. Coupla biggies at the *John Anson Ford*—*X* on the 28th & 29th, *Camper Van Beethoven* and *Dead Milkmen* on the 30th. *The Roxy* has Paisley Park superstars the *Three O'Clock* in on July 31st. There's a super-duper bill of extra-heavy-duty metal at the *Troub* on August 4th, with Epic recording artists *Sanctuary* along with *Testament* and *Violence*. Local scene-stealers *Little Caesar*, *Blackbird*, and the *DI's* at the *Music Machine* July 29th. And the *AntiClub* has a trio of impressive local bills: *Zarkons* and *Sludge* on the 22nd; the *Crowd*, *Creamers*, and *Flower Leopards* on the 29th; and *Leaving Trains*, *Zoogz Rift*, and *Celebrity Skin* on the 30th.

LiveAction Chart

The Live Action 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
June 28th—July 11th

Gazzarri's
West Hollywood

1. Pt. Panic
2. De Allen/Suite 17
3. Masquerade

Music Machine
West Los Angeles

1. Tabou Combo
2. Joe Higgs
3. Rain Parade

Madame Wong's West
Santa Monica

1. Gary Myrick & the Torture Twins
2. 57 Braves
3. The Bridge

Club Lingerie
Hollywood

1. House of Freaks
2. Screamin' Sirens/Haunted Garage
3. Dirty Dogs

AntiClub
Hollywood

1. Lazy Cowgirls
2. Rug Burns
3. Epic Sons

At My Place
Santa Monica

1. Billy Vera & the Beaters
2. Etta James
3. Celestial Navigators

CRITIX PIX

Moscow Indians: Formed by ex-Walking Wounded guitarist Michael Packard, this trio combines the modern folk-rock sounds of bands like Let's Active or R.E.M. with some real high-voltage power. Packard's voice, never fully utilized in his former groups (he was also in Darius & the Magnets), is the centerpiece, around which he bangs a loud, whirling guitar. Completing the trio are a hyper-kinetic bassist and a drummer battling for Keith Moon's vacated throne. *Moscow Injuns* are both intelligent and exciting.

Lazy Cowgirls: The Cowgirls thought their AntiClub show sucked, but I totally dug it. This band represents what's left of straight-ahead, simple, loud, belligerent, aggressive rock & roll. The band is so pure in their essence that it is virtually impossible to describe what they do without making it sound stupid or boring, of which it is neither. Just go see 'em, cuz I'm outta space.

Showcase

By Judy Raphael

Kathy Robertson



Kathy Robertson: Could this school teacher be the next Patsy Cline?

On the L.A. country grapevine, there's a lady whose name always seems to be accompanied by the same concise description: "the best." That lady is Kathy Robertson. Whether these words are uttered by peers like Rosie Flores, James Intveld, Al Perkins, Ronnie Mack, or writers like *L.A. Weekly's* Cindy Lamb, who called her "the best among the Cline clones," we're talking about pure, unadulterated country *chops*, the kind that can't be faked. Longtime Robertson champion Rene Engle (of KCRW's *Citybilly*) simply refers to her as "the real thing."

"We don't use phasers in our band!" jokes the big, feisty blonde, who is a mixture of Annie Oakley grit and down-home country modesty. "He said that I was the best? She said it?!" she asks, sounding truly incredulous. "I'm tickled to death!! I'm... jazzed!"

The fact is, unlike many Hollywood Patsys (Clineheads, that is) Robertson's got roots as well as training. Born in Big Springs, Texas (her grandfather, General Robertson, founded Nashville), Kathy was reared on "Buddy and Patsy, *Grande Old Opry*, and *Louisiana Hayride*. I sang for 15 years in the church choir." And, although Robinson comes off as a country girl to whom singing came naturally, it should be noted that she took voice lessons for ten years and was a music major in college. But, as Jonny Whiteside noted in the *L.A. Weekly*, her country credentials are more than credible.

Arriving in L.A. in 1979, Robertson entered a Palomino Talent Contest and won it right off the bat. "It was my first time onstage, too," she recalls. "In the next year and a half, I won \$7000 in talent contests—but you probably don't want to print that." Before long, she was scooped up by a new fan—Bakersfield legend Red Simpson, who signed her on for a tour of the U.S. and Europe, opening for stars like Ernest Tubbs and Merle Haggard. "My biggest thrill was singing with Haggard, but my biggest *influence* was knowing Bonnie Owens, his ex-wife, who taught me how to be myself in a

man's world. She don't take no --- don't print that word—from anybody!"

On returning to L.A., Robertson set about forming a band to work the urban cowboy circuit, while avoiding top 40 gigs. She formed her current band in 1984. By late '85, she'd been "discovered" at the Rawhide (a neat little Valley western club that not only attracts the best country bands, but also top session musicians who come to jam) by Pete Anderson, who seems to have a nose for these things. She landed a track on Enigma's *A Town South of Bakersfield, Album I*, with "I'm Not Over You" (by Re Winkler), a very western swing tune that, according to KCSN's country director Mark Humphrey, was one of the most requested cuts on the album. That year, Robertson came in second in the MC Country Pick of the Players Poll.

Robertson soon received offers for special albums with some fairly hot names, which might have set her on her way. But she balked, and they walked. "In the first case," she says, "[the producer] wanted changes of material, as well as replacing the band and rocking it up. I could go with everything except the part about the band. They mean too much to me. They're like family; I love them." Robertson also nixed an offer from Nashville which would have meant relocating there. "There's no places to sing, really, in Nashville, and that's what I do!" Foolish or wise, the lady lives by her own rules.

As for these wondrous players, let's start with David Vaught, former bassist for the Association and the Flying Burrito Brothers. Vaught is a quirky genius, an intuitive musician, and the avowed enemy of "neo-new-wave country." Jim "I'm no wimp" Goodall, a rambunctious but solid drummer, honed his bluesy-country chops in the Burritos and many blues bands. "Texas" Tommy Spurlock is a well-respected rockabilly/western guitar player and one of the most soulful, unsung country singers in town. The enigmatic "Ernest Bovine," a self-described "computer nerd," drives a sublimely perfect but melodic steel course

through the mix.

It's a joyfully loose musical aggregation—just tight enough to work, says Robertson: "They never play it the same, but they never play a wrong note. It's just perfect—it's always magic."

In the spirit of true camaraderie, the band persuaded Robinson to take on the Hollywood showcase scene last year. The bandmembers have a multitude of other commitments—all have session work, two of the players are married with families, and Robertson herself is a first-grade teacher in Rialto. Consequently, "I held out at first," she admits. "It's not like we all have purple mohawks and can sleep 'til noon!"

As it turned out, the band went over like firecrackers in a woodshed, igniting the purple mohawks and the moussed-up Clineheads at Raji's, the AntiClub, Club Lingerie, and the Music Machine. Among their fans were Billy Swan, Lee Ving, and "one of the guys from Los Lobos, who came up to congratulate me on 'El Rancho Grande.'" All the attention's been great, but Robinson fesses up: "Let's be honest—is that *really* how you get a deal? I always ended up payin' my guys to play, too, because I don't believe in letting them starve!"

Rosie Flores took Robinson's

demo to Warner Bros. but was told that "they already had too many girl singers, and that I sound like Rosie too much! Did I care? It darn near killed me!" she says with a mock-hick drawl. "I mean—can you believe this?—it was my first big career rejection! But I've had it really easy. I never have to beg for gigs."

For a year now, Robertson has been recording "a continuous project" at Camp David in Thousand Oaks (where Marvin Etzioni just wound up his project). "I just figured that if the record company doesn't want me, I'll do it myself. Dwight [Yoakam]'s been the big inspiration for that. We just went in and said, 'We're gonna cut a hit!' We put everything of ourselves into it—heart and soul. It's been a pure labor of love." Helping out on the sessions have been fiddlers Byron Berline and Doug Atwell, guitarist Jerry Donahue, and Garth Hudson of the Band (a frequent Robertson band sit-in), who calls her "a definite candidate for vinyl!"

"Look," says Kathy, "I *know* I can sell records. We sell our tape like hotcakes at every gig. But you know something? Being a star never really mattered to me. I just love to sing. And you know what my secret dream is? Just to one day hear my voice coming over the radio!" ■



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Qualifications: English musician, educated at Goldsmith College, London. International touring, recording, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U.K. Good image & stage presentation. Now living in LA.

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- Roland GR-707 synth with controller Anvil cs, MIDI cables Also Casco CZ-101 keyb MIDI compatible with synth \$650 213-259-6630
- Fretleas Fender jazz bass, brand new, beautiful sound \$400 obo Roland, mornings 818-246-0283
- Yamaha BB-300 bass \$200 or trade for Fender Precision bass Maple neck Greg, after 6pm 818-579-6732
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- Gibson L-6S gut with hsc \$200 Loue, eves818-841-3684
- Ibanez Roadstar II, red short-scale bass \$135 Loue, eves 818-841-3684
- Ibanez Musician Series bass gut TOTL, neck-thru body, small body bass Ltd edition \$500 Loue, eves 818-782-5901
- BC Rich Bitch body black gd cond \$40, Kelly 213-851-3276
- Cramer Striker black and silver hand painted wld design Other guts featured on TV Great for stage xlt cond Floyd Rose \$300 Dolly 213-450-8347
- Peavey T-90 elec buzz natural finish, wtd thru neck Rick and Imberger Mint cond with form fit cs \$293 obo Rick 818-841-6081
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9 GUITARISTS AVAILABLE

- Expd lead guit/sngwrtr sks cmrd HR band with mgmt and/or Inlt bckg I have pics, demos, resume John Michael 213-469-8349
- Pro lead guit, formerly with ex-members of Alice Cooper, sks HR/HM band with mgmt, Inlt Inlt Great for 4-pc HR band After 6 30 818-762-5316
- HR guit pro lks, gear, sound, all Lkg for 4-pc HR band After 6 30 842-8774
- Expd guit avail immed Hlywd area 25 Massive equip Inlt Lynch, Hoffman Lkg for estab cmrd HR/HM prog, Bran 213-469-8349
- Ultra intense guit avail to J/F band HM, HR, prog rock 22 Gd image, stage-studio equip Mike 244-8958
- Fusion guit 25, powered by Mesa Boogie, Roland, lkg for csis, cluL, studio work Steve 213-MUSIC 4 U
- Guit avail with 25 yrs exp in R&B, jazz, pop and country, Vez, read 1 a/r/n/e 714-891-0085
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- Guit/voc sks heavy and hard org rock phenomenon Equip, pos att, Moshabite Recording, live exp, Pros onlly No glam, Sherry 213-462-6674
- Lead guit 19, sks estab progrsv rock band, Inlt VH, Clapton, image, equip, trmp, Srs only Hans 213-838-4672
- American sound Gibson, Gretsch, Fender Lead guit/voc/sngwrtr nds pro prog, Cross Albert Lee, Burton, Honeyman Scott, Bremner Healthy balance rock, blues, country. 213-874-9272
- Guit on frn Still lkg for the battery that starts my car, Mike 818-570-4023
- Trash guit very Inlt sks unusual creative band, Punk/delir, HR type Inlt Jane's, G&R Chris805-254-5116
- Guit sks weird, energetic, fun, post punk underground band Inlt 45 Grave, Peppers, Ramones, Trick, Red Cross Joe 213-726-7311
- Guit/sngwrtr sks musicians to form prog with org sound, Inlt Rush, Maiden Hard, heavy, progrsv changes, get cmrcly viable, Michael 213-876-9688

- Tired of glam BS and scum rockers? I'd like to rock with regular guys and totally k/a Steve 818-885-1902
- Lead guit sks T40 band, Club, studio exp. Pro equip. Currently wrkg. Howard 805-984-4419
- Mel HR guit/wrtr Powered by Marshalls, Inlt Aerosmith, Bad Co Foreigner Sks wrkg recording prgs, Pros only 213-274-0408
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- Guit/wrtr with vox sks pro rock band, Inlt MSG, Hendrix Tape, pic avail Tim 818-766-6215
- Loud, rude agrsv guit with lng bnd hr, equip, trmp 1 I want action No BS talk, HR/HM bands 213-876-1157
- Guit, strong vox, HR, gnging band, Inlt Montrose to Elvis Have demo Dennis 213-679-1206
- Guit sks wrkg band Great equip, great sound Gd trmp 818-545-8314
- Loud, rude agrsv guit with lng bnd hr, equip, trmp 1 Young, pro guit, very tasty, gd lk and att Playing R&R dance music Mark, if you are hungry for success. 213-837-1152
- Guit lkg for HR/HM band Pro and srs inq's only, Steve 818-545-8314
- Guit/voc avail for rock or pop band, Gd songs, ambition, business plan, Westside Jay 818-792-7866
- If you know why a blend of Eddie Cochran, Neil Young, Tom Verlaine, Lou Reed, Robby Creager equals the perf guit, call me Rick 818-886-3791
- Power metal guit sks banz or musicians to form Inlt Metallica, Mega Death Dedicated pros only, Dave 818-792-7866
- Stylish guit sks big beat groove oriented band with Inlt a/r thoughts Ala Shrek Back, Unique style, choppy rhythm Chris 213-469-8726
- Guit/sngwrtr from Sweden lkg for srs band with mgmt and/or progrsv rock Inlt Ed 415-969-8636
- Guit with mucho ideas sks loud, hard, nrgy band with great singer 213-461-3654
- Worldclass lead guit with style, sound, lks, sngwrng sks the best HR/HM with or close to deal Ron 714-636-0528
- R&B rock guit/producer/keyboardist with pro credits sks studio and live work, No HM Tim 213-326-0655
- Guit, 23, Inlt Luxuna, Wire, Eno, sks creative st, have gear, demos, trmp If you don't know these bands, don't call, Mark 213-661-4761
- Country picker with unorthodox style sks unusual prgs, Very pro Will 818-848-2576
- Guit avail, L/R/Slide Studio, stage exp, Fully equipped for any st Pro, extremely flex Will discuss all resbl st 213-876-9849
- Stylish agrsv lead guit/sngwrtr, 25, with great songs, lks, att sks estab HR band with gd mgmt, touring, future, Frank 213-876-7093

- Guit/sngwrtr with studio sks interesting voc for prog, Inlt early Bowie, Beatles, Gabriel, Doors, Ranczy213-474-3196
- L/R guit sks pro cmrd HR band with mgmt or Inlt Inlt Have resume, trmp, gd exp, Ready to work now Jay 818-351-0495
- Guit skg band, Strong in jazz pop and funk, Mike 818-772-8862
- HR guit skg semi-pro or pro HR band Srs commitment Pro and dedicated, Bran 818-994-0127
- Guit sks alternative rock band, Inlt L&R, Husker Du, Cult, Steve 714-956-4055
- Fusion guit lkg for wrkg T40, csis band I sng lead, know a lot of tunes pro equip No drugs, Steve 213-687-4248
- Guit lkg for HR funk band with keys that grooves, rocks, Pro and dedicated, Bran 818-994-0127
- Loud, agrsv guit, lks, hair, equip, orig, voc, Dedicated tm prly into crmnlly rockin tunes and outrageous image, att, Let's do it Rick 213-464-3934
- Guit/voc avail, Blues specialist, Paige, Beck, Clapton, Hendrix I am metal-free and proud of the fact, Marco 213-850-8141
- Guit, 27, gd att, image, equip, Bckg voc, 10 yrs pro Extremely versatile, Avail for FT wrkg st, Peter818-781-2444
- Guit avail extnsv stg, studio exp Easy to work with Inlt Perry, Clapton, Beck, Sks org prg with real potential or Inlt Inlt 818-781-2444
- Lead guit/keyboardist with ongs sks voc, bst, drmr to form org rock band, Inlt VH, Zap, Angus Young, Spengler 814-860-4192
- Beginning rhythm guit sks lead guit for cel jam sessions Must love 60s garage music, Denise 213-979-2030

- WEDNESDAY WEEK nds mel lead guit with bckg voc, No pros, no pay, Long term commitment 213-214-2691
- Guit with great feel ndd to play in 2-guit moody, emotional powerful, R&R band No metal, no flakes, Minimal fx All we nd is you. 818-376-0632
- CENTERFOLD sks srs shredman/guit Pro image, att, equip essential 714-347-6835 or 213-539-5760
- Skg intelligent artistic open-minded extremely progrsv light hearted, dedicated guit to complete to Rush, Yes, Fairport Convention ELP, King Crimson-Inlt band Brian 818-884-6815
- TRASH CAN SCHOOL sks rhythm guit for band Inlt by Cramps, PL, B'Chock Recording, Club dates set up And; 213-936-3084
- Guit wtd for org mel rock band Young image Inlt Truck, Brian Adams Erik 213-515-0515
- Christian contemp P/R 60s-early 70s flavor band, Nds guit, Greg, after 6pm 818-579-6732
- Ripping, snarling squealing lead plyr ndd for rtrnl rock band with Inlt Inlt and commitment We nd someone dedicated with gd equip and lks 213-285-7818
- Fem lead guit wtd to collab with rhythm guit, Inlt G&R, Metallica, Leto Ford Marina 714-595-1893
- Guit nnd immed Org circuit, recording, voc a plus Moving fast Have rtrnl studio in Hlywd No metal, no expenses, Stones, Eagles REM 213-273-3298
- Lead guit/lead voc forming AO HR band I' re get songs, equip and ambition Lkg for expd, energetic, Inlt guit Robert 818-845-8731
- Highly orig singer/sngwrtr, pro credits, mgmt deal, forming band, Sks male guit, 19-26, to form nucleus Great chops, leadership, dedication, Lesa 213-654-3964
- Guit wtd with exp, dedication, lng hr image Into Priest, Maiden, Scorpis Fountain Valley area 714-956-0369
- Guit with bckg voc wtd to form band and collab with keyboard, drmr and fem lead voc Inlt Benatar, Journey, Styx, Jovi 714-891-3001
- Voc sks collab with dark-haired, HR guit with rebel image, Vai mts Stevens, VH mts Perry Strong sngwrng Seasoned musicianship/frmr Richard Ivan213-645-9216
- Guit wtd who sngs, Org material ala Donald Fagan Pop fusion Tib 818-893-8343
- LA's next hottest band lkg for blues-based guit Inlt T Rexx, AC/DC, Cult 213-851-0534
- Guit/voc with exp and equip wtd by high energy rock band, We have studio, Glendale area, Inlt Clash, Social Distorion Richard 213-537-4453
- Guit, 18-25, wtd to form experimental HM band Bartok mts Ryeche Ground up, Theatrical image Willing to relocate, Bk musicianship reqd Jeff 404-636-1147
- Totally shredding guit ndd for AO HR band 285-7818
- Lead guit wtd for estab rock band with nll/followng Bckg voc a must Inlt Beatles, Stones, Kinks Danny818-842-6796
- Guit (2) wtd for EVAN WALKER BAND Talent, not lks 213-464-3377
- Guit ndd for reforming band Progrsv prog groove rock, ala Mr Mister, Expd and hrd wrkg only Vox a big plus Wrms welcome Jay 213-875-5440
- TANTARA lkg for F/M guit with chops, image, equip for unusual but mainstream rock band Inlt Gabriel Shaun 213-467-7558
- Lead guit wtd for HM prog exceptional composition, showmanship, ability, gear only Metallica, Priest, E2O, Saxon No metal 213-379-8741
- Fem guit wtd to complete THE VELVETS Great songs, mdrn R&R sound 213-850-0980
- Pro fem musicians wtd to form HR band Inlt Dokken, Ryeche Pro guys will do to jam with until srs fems are found Stephanie 213-469-9762
- Fern Jimmy Paige for org band with fem frontlne Les Paul prefrr Pro att, lks, acous chops a must, Zap, Tesla, Angus Heart Michelle 213-876-4333
- Band sks agrsv guit, 17-21 Lks, sounds like INXS, Steve Stevens, Duran, Vai, Pzwr Station Bowie Brian 818-994-0328
- Studio, TITILATORS, wts lead guit/voc We have mgmt, studio, conlators for record deal Renee 213-466-2990

- Discriminating guit ndd by non-mtal alternative rock Ino Dn 805-254-1067
- Lead guit wtd by singer/sngwrtr, 26, to J/F band Inlt Beatles, Springsteen, Creedence 818-969-7205
- KING'S KNIGHT sks monster guit, 2 stack min, Have demo, studio, connex, org stage show E2O, Except, Priest, whatever's heavy Peter Ron 213-379-8741
- Singer with flat top lkg for lng hr guit to form band Inlt Motorhead, Zodiac, Hanor, Cuit, Danny, After 6pm 818-448-7762
- Guit, R/L, into Summers, Gaimore, Rittenour, for commt-ed org prog Vox a plus Att a must No metal213-221-4322
- Guit wtd, Chris 213-285-3604
- Guit wtd for org mel rock recording prg with lng term goals and Inlt contacts Inlt Lover Boy, Heart Pros only OC Tom 714-857-4153
- Guit with great feel ndd to complete emotional powerful, 2 guit, R&R Inlt image import Minimal fx pls Gibson plyrs encouraged 818-376-0632
- Guit wtd for blues rock band to achieve att that 2 guit would Inlt Stones, Jimmy Reed, Moody Kevn 213-932-0442
- Wtd: Org, creative guit for gigs, recording Dedicated, Srs only 213-461-9609 or 213-467-5326
- Lead guit/bckg voc wtd Bk rock sound Classy lng hr image Page, Gilmore, Montrose Inlt 213-257-6846
- Pro guit wtd for formative, progrsv pop band with Euro-pean sound to showcs toward rcdal gear 213-655-3842
- Top drawing LA band sks guit with gd lkg rock image for mainstream cmrd HR, i.e Honeymoon Sweet, Jovi 818-841-9980

- If you play lead guit and like Cars, Trick, Beatles, etc you might be the guit for us No smoking, drugs 818-846-9131

10 BASSISTS AVAILABLE

- Bst/voc sks pro quality org cmrd rock band Must have rtrnl scrp and keyboardist Dedicated only Bobby818-769-8650
- Bst avail with strong groove, Extensive live, studio work lkg for band Frank Cogitore 213-934-9411
- Bst, ttrted/rtrless, synth bass, sks wrkg grp T40, R&B, rock Pro only, George 818-791-2703
- Worldclass bst/voc/sngwrtr sks estab pro band for touring, recording 15 yrs exp Concerts, studio work, Pro att, equip Srs pros only 818-906-7225
- Bst avail for immed stg Have equip and image Lkg for already formed band Inlt Crue, Cult, G&R Chris876-4981
- Pro bst lkg for pro stg Funk rock, pop, soul, T40 Srs inq's only Rio 939-6326
- Bst sks estab HM/HR band Mgmt Inlt bckg a must John 714-871-2171
- Everything you want in a bst Top notch, versatile lem bst sks rock'n band with hot image I can make hotter, Tape, photo Lori 818-506-5396
- Bst, Inlt Kinks, Replacements, Pogues 213-214-1462
- Expd bst skg to J/F band JoJo Gun mts Mick Taylor go to see G&R and end up parlyng with Mark, Boen 465-9438
- Pro bst, 39, lead/bckg voc, vast exp Lkg for wrkg club, csis band Rock, country, classic rock, Geor818-996-2107
- Pro bst avail for HR/HM band with rfr mgmt, Solid plyr, great lks, great att Trace Elliott, BC Rich, equip Tim Antolini 609-653-8008
- Bst, sings, writes Rock image Concert, recording, club exp Sks quality org rock act with mgmt, bckg or Inlt Inlt 213-669-8139
- Expd bst/sngwrtr/bckg voc sks gnging hrd R&R band No flakes, egos Pref lng hr image Gd musicianship a must Ray 213-837-6519
- Pro bass/voc/stick/keys Pop, funk, wave, rock styles Sks 213-876-9688

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in town live or studio sbs. Joel 213-578-6438
 •Sheehan style 2-handed lead bsk sbs open minded estab HR metal act with mgmt. bckg Total gear, exp Ted 213-923-2547
 •Ultra srs bst with exp. image, eqdm sbs complete pr minded band ala early VH 818-579-5915
 •Pro bat, 26, great stg prnc, sbs eqdm groove with edge L&R Japan, Firs, REM 5-9pm Todd, 818-891-4856
 •Are you into grps like Talas, Racer X? I'm the bst w/yr dreaming about X! showman incredible techn Pro HR metal acts only Ted 213-923-2547

10 BASSISTS WANTED

•Creative bst wtd for alternative rock band. Infilid Cocteau Twins, Zep, Alex 213-689-2919
 •If you are a bst who would rather join a band than get a job then you are the one for us. Maybe, Perry 213-464-9204
 •Versatile fem for new proj Vox helpful Tony213-436-1036
 •Bst wtd for org band. Some intls inclid Police, INXS, Lou Reed, Cars, Bill 818-700-1980
 •24-irk studio nbs bst Elizabeth 818-780-1415
 •Spiritually motivated bst wtd by guit/voc writing team to complete versatile, org HR band. Vox a plus Eddie 818-988-4878 or 213-477-9380
 •Bst wtd for HR band with full sound. Stones, Lords Copper. Wing abilities and SVT sound a plus 213-611-6971
 •F/M bst ndd to form R&B band Eves, 818-896-0081
 •Versatile pdrfm-oriented bst wtd for paid rehrl, showcases, recording. Bckg vox appreciatd/not mandatory 818-787-4942
 •Bst wtd, Infilid REM, U2. Singer and gk lkg for bst who can improv well Erik/Chuck 932-1168934-3013
 •Local act with mjr mgmt/heavy lnt int sbs expd bst with strong rock image and gd harmony falsetto No 6 f's, srs, 818-886-3525
 •Nlc bst ndd for steel drum oriented cmrd jazz fusion grp. Intls Sanborn, Corea, Yellowjackets, Lorber, Bret 818-769-5364
 •American woman bst wtd for beginning all girl band. Infilid Culti, G&R, AC/DC, Aerosmith T.J., Room 411 657-7380
 •Srs and happy bst wtd for org rock. Hair length not i matter, be our hero REM, U2, BoDeans, Straits Doug 818-545-8314
 •Bst wtd pro att, image conscious Chris 818-545-8314
 •HM bst ndd for HM band. 18-25. Dedication, trnsp a must. annymike 818-763-8719/818-508-7691
 •Bst wtd for org mel rock band. Young image, Infilid Trk, Brian Adams, Eric 213-515-0515
 •Creative bst wtd for Christian P/R band. Srs only 213-938-1459
 •Glam hero with huge sound, chops, xlt meter, lng hr for complete band with heavy new style. Hero gut plyr. Bckg, studio, mgmt Jeff 213-656-7024 or 469-0646
 •Bst wtd for HM band. Must be able to pre-sell 75 tickets per show 818-708-3677

•Dbl drms await the hot bst accepted into this awesome, org, progrs rock band. Vilhelm 213-468-0101
 •Bst with bckg vox wtd for org band in rehrl Infilid Beatles, Cougar, Smithereens, Elvis Tee-M 213-874-7841
 •UNITED SNAKES sbs sithering bst. High range lockups, trnspr, pro HR equip, motivation, Propranty att. Infilid Infilid Aerosmith, Kicks Trick, Leopard 818-905-5191
 •Bst wtd for org R&R pop roots band. Bckg vox a plus We have touring, recording exp John or Whitney Dan, Handme, Little Feet, Mar 818-463-5119
 •Creative bst ndd by tribal mbal gothic band the usgsmthng 818-783-1846
 •Bst ndd immed for estab band. Recording EP, video, gigs Intls Gabner, Siouxsie, Kate Bush, Pretenders 213-836-4873
 •Band with deal sbs bst R&R orgs Kix or Gabby 714-320-2562
 •Bst with high bckg vox, range ndd for new, very cmrd sellable HR proj. Pro att, lk, equip a must. Absolutely no dues Duane 213-460-4719
 •Lead guit/lead voc forming AO HR band. I've got songs, equip, ambition. Lkg for expd, energetic thlnt bst, Robert 818-845-6731
 •Bst ndd to form mel HR band with gut and drum. Srs musicians only 213-273-4943
 •BLUICE ICE rock band, sbs bst. Must have equip, trnspr, neat apure 213-469-5837
 •Bst wtd, Infilid XTC, Velvet Underground, Brian Eric, Myr Dbl int'l act 818-503-1937
 •Bst ndd for Labast showcasing, pop org band. Have demo, bckr record, connex. Don 818-353-6894
 •Pro bst wtd with great high vox and gd lkg. For cmrd rock band with mjr mgmt. Showcase in a month. No flakes. 213-933-5263 or 818-954-0825
 •Bst wtd for R&R band. Demo recording. No dedication. Have mgmt, ggs Intls AC/DC, Who, Zep, Frank 213-666-8007
 •HR band MAMMAN, sbs bst. Must have gd att, bckg vox, stg prnc, own equip, trnspr Tony 818-893-8077/805-527-3121
 •Bst ndd for STB wrkg T40 dance rock club band. Must sing, have pro equip, image. Rehrls in Valley. Brad 818-705-2426
 •Singer/guit/wrtr sbs bst for aggrs moody, slightly dark proj. Cure, Siouxsie, Joy Division, Joke Image, att, tape recd. Ken 213-839-0339
 •English R&R gut duo sbs bst, 20s, with commitment. We have the songs. Infilid Beatles, Costello, Trnk After 5, Kelli Jo 818-782-1077
 •Killer bst for pro Hlywd band. Gigs booked end of July. Currently shopping 24-irk demo, P/Vt studio. 213-456-3117
 •Bst wtd for estab rock band with nat'l following. Bckg vox a must. Infilid Beatles, Stones, Kinks, Danny 818-842-7398
 •Bst wtd for EVAN WALKER BAND. Talent, not lks 213-464-3377
 •Polyrhythmic batwtd into cross-rhythmic improv, for radical new dimension in spacey R&R, Allan 213-659-9595
 •SNOW WHITE sbs HR bst. Pros only, Mar818-718-1913
 •Bst wtd for org roots rock band. Infilid 818-907-8501
 •Orig rock band sbs bst with voice. We have longevity in grp, rehrl Thurs & Sat Peter 818-240-0274
 •Bst ndd for org rock band. Steve 675-4120
 •Team plyr for rootsy acoustic elec rock band with fem lead singer. Play simple, sound warm. Showcasing now, ready to record 818-508-5711
 •NEXT EXIT still lkg for man with the night fingers. Only energetic, thlnt nnd apply. Ready to take over the scene. Doken, V.H. Duayne 818-909-7659
 •R&B bst ndd to form R&B band. Eves 818-896-0081
 •Bst wtd by singer/sngwrtr, 26, to JF band. Infilid Creedence, Springsteen, Beatles, Costello. 818-989-7205

•Bst ndd for cmrd rock blues band. Shelly213-821-6276 or 818-441-6371
 •Do you think you're Jeff Pilson or Juan Croucier? Let us know. All around artist pref. Bound for success. Very pro minded only. D.H. 818-909-7659
 •KING'S KNIGHT sbs monster bst. Have demo, studio connex and outrageous stage show. EXO Except, Priest, whatever s heavy Peter Ron 213-379-8741
 •Bst wtd for orgs R&R R&B, jazz exp. Gd bgrs, att. Steely Dan, Handme, Little Feet, Mar 818-784-7293
 •Bst ndd for TEX AND THE HORSEHEADS 818-769-1276
 •Bst wtd for hot country band. Bakersfield with comp temp edge. Orgs with some covers. Clubs and showcases for deal. Pros only. Suzette 213-850-7719
 •Pro bst wtd for org metal band. Currently shopping 24-irk demo. Upcoming gigs, pvt rehrl, lbi int 213-456-3117 or 281-9935
 •Spiritually motivated bst ndd by gut and voc writing team to complete versatile org vibrant rock band. Vox a plus Eddie 818-988-4878 or 213-477-9380
 •Plyr ndd for forming mel HR band. Srs talent, att only 23-49-0465
 •Guit sbs bst to jam with just for fun with no pretentious aspirations. Infilid U2, Pretenders, Stones, etc. 818-786-0071
 •Bst wtd. Eastern infli Ala Ramones, Aerosmith. Must be willing to play some dues. Chrs 213-285-3604
 •Black bst ndd for my straight on R&R band. Where are you when I need you? Myr industry contacts. Dave818-505-1128
 •Bst wtd bckg vox wtd. Band with powerful, mel rock material. nls high energy bst. Gd vox, image. Promo Infilid bckg pending. Dave 761-3864
 •DOWN BOY DOWN sbs pro mel intelligent bst for org P/R band with ggs Ed 818-980-5764
 •Estab HR band sbs groove oriented borderline funk bst with solid rhythmic approach. Tight pro plyrs only. Kevin 213-464-6782
 •Bst wtd for band. Mgmt, Infilid bckg Infilid Gaye, H&O, Prince Billy 213-820-8266
 •Bst wtd for new band with poss contract. Qualif, bckg vox, mid-20s, patience gd humor, gd bst. Let's grow as a band. Steve 818-289-1565
 •Singer and lead guit sbs bst to form idealistic passionate band. Infilid Cali, Tono K, Waterboys, Robby Robertson, Brian Wilson, Arthur Lee Brent 818-989-1219
 •Bst sought for psychic tribal cmrdly viable band. Have mgmt, ggs Gd image, att a must. Infilid L&R, Floyd, Fates 213-932-1513
 •Hey! Do you play bass, sing, lke Trnk, Cars, Beatles? This might be the proj for you. No smoking, drugs 818-840-9131

11 KEYBOARDISTS WANTED

•Versatile fem for new proj Vox helpful Tony213-436-1036
 •BRITAIN sbs keyboardist/voc. Must have lng hr rock image. Infilid Infilid Equip Robert 818-782-6901
 •Spiritually motivated keyboard wtd by guit/voc writing team to complete versatile, org HR band. Vox a plus Eddie 818-988-4878 or 213-477-9380
 •Versatile perform oriented keyboardist wtd for paid rehrl, showcases recording. Reasonably SOTA equip. wtd. Roland D-50 avail as well 818-787-4942
 •SHINE from Dallas TX, sbs textural keyboardist with nice bckg voc. ability Bron 213-659-3298
 •Org band with Knoffler Robertson, Clapton mltis. Must enjoy improv, be tm plyr. Steve 213-328-9019
 •Christian contemp P/R band. 60s-early 70s flavor. Nls keyboard. Greg. after 6pm 818-579-6732
 •ATTN: skg Class A keyboardist with rock lkg. Our music style ala Lion. Scorpis Rehrls Hlywood 714-371-5279
 •Keyboardist with bckg vox ndd for org band. Must have organ sounds. Infilid Beatles, Cougar, Smithereens, Eves, early R&B. Tee-M 213-874-7841
 •Guit/keyboard ndd 3 mo tour. Lv Aug 1. Rock orgs and T40 Mgmt, bckrs contacts. Demo avail. Srs musicians only. Vldtr 213-383-1481
 •Fem Oriental voc lkg for jazz fusion avant garde keybdist. Luzz 213-617-3665
 •Keyboard wtd into Echo, Roxy, Joy Division. 213-851-5971
 •Attn keyboardists. Are you all cheesy? The state of keys is in a sad, sad sit. If you lke XTC, Brian Eric Myr Dbl int'l Paul 818-503-1937
 •Fem keyboardist wtd for JAZZELLE, all fem jazz band with latin infilid. Gigs being lined up now. After 6pm, Michelle 213-291-6741
 •Guit and drmr lkg for srs, dedicated rehrl into all rock styles. Must have equip. trnspr. We have plyr in our PA, keybd system. Norm 818-767-6227
 •Keyboardist wtd for STB wrkg T40 dance rock club band. Must sing have pro equip, image. Rehrls in Valley. Brad 818-705-2426
 •Singer/guit/wrtr sbs keybd for aggrs moody, slightly dark proj. Cure, Siouxsie Joy Division, Joke Image, att, tape recd. Ken 818-839-0339
 •Polyrhythmic keyboardist/synth wtd into cross-rhythmic improv, for radical new dimension in spacey R&R. Allan 213-659-9595
 •RED LETTER DAY sbs pro keybdist to complete unique P/R proj with mgmt, record, ggs I have keys, sequencers if you don't. Scott 818-508-8692
 •Keyboard ndd for SF T40 band with agent. Must relocate. 415-837-8010
 •Keyboard wtd for band with org music Infilid Spandau Ballet, TFF, Star Council Cormack/Mark 213-654-3637/213-372-7704
 •Keyboardist wtd for org roots rock band. Organ sound desired, Matt 818-907-8501
 •Composervoc/sks sampler plyr for live act to secure record deal. Infilid Kate Bush, Sakamoto, Debussy, rap 213-469-0410
 •Keyboardist. We have org material, mgmt, record co connex. Renee 213-466-2990
 •Highly org singer/sngwrtr, pro credits, mgmt deal, forming org, Sks male keybdist, 19-26, to form nucleus. Great chops, leadership, dedication. Lesa 213-654-3964
 •Keyboard ndd for exciting org artist. 818-955-9559
 •Spiritually motivated keyboardist ndd by guit and voc writing team to complete versatile org vibrant rock band. Vox a plus Eddie 818-988-4878 or 213-477-9380
 •Plyr ndd for forming mel HR band. Srs talent, att only. 439-0465
 •Celesta (See 15 Spec) Sam 213-292-7054
 •Keyboard wtd for band. Infilid H&O, Gaye, Prince, Fndl bckg, mgmt Billy 213-820-8266
 •Versatile singer/sngwrtr sbs keybdist for collab with mdrn equip for P/R proj. Brian 818-980-2961
 •Are you the electric vno innovator? Power pop band with mgmt, agent and lbi int has you in sight. Pick up the phone! Luke 714-534-0567

11 KEYBOARDISTS AVAILABLE

•Pianist/keybd avail for org st. Expd in most styles. Dbl on electric/ac volin. Srs only. Marc 213-392-2401
 •Keyboardist avail with J&B and MT-32 Gd chps. Sks wrkg weekend sit. John 818-308-1720
 •Pro quality keybdist/MIDI tech avail for tour, killer gear. Mark 818-960-5573 or 818-367-7911
 •Keyboardist with D50 and DX-7 sbs pro cd or weekend bands or sats. Left hand bass, vox, and exp. Dennis213-258-5283
 •Keyboardist/voc pro exp and equip, styles including funk, rock, jazz, T40 Infilid Herbie, Chick, Heads, Steely Dan. Tim 818-762-3243
 •Keyboardist/voc with chops, image, gd equip sbs local band only. Must have current steady work. West Valley. Jeff 818-346-3717
 •Keyboardist avail for live or studio work. Have complete MIDI studio. Brian 818-985-3120
 •Keyboardist skg job with T40 band. Max 213-274-5676
 •Keyboardist avail for working sat only. Oberheim system. Fenders Rhodes, etc. Rick after 6 818-887-3586
 •Keyboardist and fem drmr avail. Pro gear, expd PA, trnspr Sandy Hillman 213-464-8381
 •Keyboardist sbs estab csis/club band. Infilid R&B, jazz, oldies, etc. Pro att. Steve 818-405-1020
 •Keyboardist avail. Equip, DX-7 213-933-7778
 •Keyboardist/composer/arrngr sbs wrkg sat. Great equip, lots of songs sequenced on McIntosh computer. Grove gard. Jose 818-905-0670

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12 VOCALISTS AVAILABLE

- Voc, fem, formerly with Tippy Fox, sks cmrcl HR band. Infts Dokken, Heart, Jovi. Pros only. Lori 818-891-4453
- Male voc, tenor, lkg for quality P/R band with R&B edge. Mjr Infts Loggins, Henley, Paige. Dbl 818-962-7171
- Powerful, unusual voice, baritone, 3 octv range, sks band or gurl for creative open minded HR proj. Dedicated true artists only. Adrian 818-247-5319
- Singer/sngwrtr skg musicians to collab on material. Dance, pop, light rock oriented. Infts Bowie, Madonna, Palmer, Waitley, Harrison 213-650-4642
- American woman sngr wts to form all g'd band. Into G&R, Aerosmith, Cooper, AC/DC, Cult, T.J., Room 411657-7380
- Fem singer reads music, all styles, avail for wrkg T40 dance or rock cover or jazz fusion band Also weddings, jingles, demos. 818-884-8260
- Ex-vc of Mystery Girl sks band that's into songs first, imvge second. Inftl T Rexx, Bowie, Bauhaus, 701, 818-766-8615
- Fem voc sks wrkg band. FT or PT. T40 or dance oriented rock. Bckg and/or lead vox. Patty 213-656-2585
- Male voc avail. More soul than a show factory. Lkg for R&B, wrkg band or persons intrsd in starting wrkg band. Big Mike 912-742-1057
- Fem voc hot gorgeous voice, intlgnc, powar, energy, versatility. All equipped with great stp prnc. Lkg for any kind of work. Gabby 818-761-8932
- HR male voc lkg to J/F band. Tony 818-781-7488
- Singer, gospel blues and country, avail for band or recording. Lewis Cook 213-771-8054
- Voc aka estab mel HR band. Inftl Aerosmith, Dokken, Heart, I have talent, pro att, image, exp, equip. Falon213-466-3843
- Dedicated vocal/lyricist to J/F blues folk-based rock grp. Ala Doors, Patty Smith, Tracy Chapman, David213-745-1017
- Singer/lyricist skg music collab with band or indiv. Metal, rock and pop. Ann 213-793-3928
- Pro voc/sngwrtr/lyricist with perfmg, recording exp lkg for estab high energy cmrcl rock band. Educational training. Inftl Plant, Collins, Perry, Anderson, Mercury, Robert 714-777-1603
- P/R singer skg band with bckg or mgmt or giggering. Sean 213-204-5752
- Male voc/sngwrtr/guitr, mid-20s, sks srs ong HR band. John 213-973-2060
- Poet voc wks brilliant musicians to secure our place in time. Infts Morrison, Iggy, Brian Wilson, David 818-882-7254
- Hot pop voc lkg for pro sits. Have mjr exp, recording, touring. 969-4986
- Fem voc/sngwrtr sks band/indivs for musical hybrid of Motown and Beatles. Have contacts, following, tapes, strong mel voice. Gabriel 213-450-9518
- Pro male voc with powerful pop/jazz/R&B style avail for pro band or collab with sngwrtr. Have video. Wayne 213-658-7811
- Gutsy fem blues singer lkg for same in blues/rock band. Great on stg and ready to work. Infts Rogers, Martha Davis. Suze 213-931-6529

- Wtd: recorded or live, lead or backup. Janett Claire Singer, dancer, wrfr. Rock, pop, R&B, latin, crossover, country. Solid ballads to dance music. 213-654-8605
- Fem voc early 20s, avail for pro projs. Ong, T40, studio, etc. Xll vox, lks, stg prnc, exp. Srs only. 818-760-0453
- Entertainer/singer skg csis, club, demo band. Gd range Ashley 818-997-8222
- Expd lead voc/front ala Glen Hughes, Paul Roger, Jolann Turner sks grp with top notch business mgmt, record co or bckg. 818-902-0747
- Powerful, smooth soulful male vox lkg for R&R, R&B hand! No metal. Infts Melencamp, Ots, CCR, Cooke, Joplin. 213-250-7764
- Frontman with George Michael edge and sound sks steady wrkg band. Jeff 818-342-5760
- Voc avail for cmrcl P/R band with mdrn sound. No metal. Srs only. Brian 818-960-2961
- Expd lead voc/frontman ala D'Arby, Hall, Winwood, Paul Young, Chops, Lks, tape, pic. Advncd business and music only. 213-281-7350
- HR band with EP, mjr connex sks exceptional male voc with killer lng hr image No drugs, egos, priority probs. 213-323-3687

12 VOCALISTS WANTED

- MYSTERY GIRLS rd R&R singer. Great voice, personality, look a must. No girls. Gazari's, G&R wannabes. Bill 818-241-8950
- Fem voc wtd for wrkg cst band. Some rthb work. Peter 213-560-8234
- Thrash glam act sks lead singer. Record in the works. Photo and info to 1356 Van Ness Ave. No. 28, SF, CA 94109
- Outrageous lead voc wtd for flashy glitter/glam rock band. Must be dedicated tm plyr with star quality, voice, image. 213-657-6725
- Estab cmrcl HR act in all mjr rock mags sks frontman. 3rd LP in works. No drugs or flakes. Dan 818-883-8206
- Frontman, 21-30, Must be expd, creative for pop, new music band. 213-594-0916
- Are there any hot lkg rockers out there with lungs? If so, PAINKILLER wants you. Sexy image, voice a must. Pros only. Vic/Bumper 213-850-1957/213-614-9867
- Voc search. Complete band. All pro. Mjr mgmt. Fcnly bckd. BMI, Show ready, strong cmrcl rock sound, lk, read. Bobby 805-254-0506
- Estab HR band sks energetic male voc. Chops, image, showmanship, gd att a must. How do you measure up? Kevin 818-343-6536
- Absolute pro expd lady killer wtd. Zander Elliott. Hard drngng trio with mgmt, killer songs and CD out on album network. 619-584-1812
- 24-trk studio nds vocs Elizabeth 818-780-3146
- Estab cmrcl rock band with mgmt sks male lead voc, 19-25, with rock image and gd att. Mike 818-349-7501
- Male voc wtd immed by popular LA cmrcl rock band. Have mgmt, mjr lkt int. 818-503-1340
- Voc wtd for top LA HM band, LACE. Voc talent, Stp prnc prn att a must. Lou 818-576-8227
- F/M voc neds to form R&B band. Lives 818-896-0081
- Skq voc with lk and charisma of Stanley, Roth, Michaels

- Music style ala Jovi, Lion, Poison. Rehrrs Hlywd. 714-371-5279
- Great, creative harmony voc wtd for recording prj. Paul 213-463-7178
- Male voc ndd to record metal album on estab lbl. Great opport. Located in Ohio. Mike 513-233-7148
- Bckg singers wtd. 2 interesting, attrctv fem vocs for band ala Minds, Roky, U2. There is pay. 818-777-1334
- HUNTER currently auditioning phenomenal rock voc for top notch rock act ala Dokken, Europe, Kansas, Journey. Must have gd rock image, great singer. 818-988-6738
- Singer ndd to form metal band. Must have stp prnc, dedication, gd att, great voice. Mike/Lenny 818-508-7691/818-763-8719
- Powerhouse rock orchestra sks strong high tenor voc/frontman, 30ish Inftl Greg Lake, Hagar, Coverdale, Mercury. Srs tm plyr. Michael 258-5233
- Dependable voc wtd. Must have image, great voice. Infts Aerosmith, Cult, AC/DC, Dirty Looks. For band with studio, top mgmt, gigs, recording early July. 818-760-4591
- Frontman wtd by estab top name glam band on mjr lbl. Infts Pretty Boy Floyd, Crue, Poison. 213-442-0311
- Attr; Frontmen, WORLDCCLASS lkg for creative, dependable soulful frontman that's gd lkg and enjoys all music. Very ong HR funk ala No one, Leonard Stevens/EO Fias 818-761-9004/818-896-6120
- Frontman wtd for estab cmrcl HR band with bckr, great sks, image. Ala Plant, Lou Gramm, Image, att musts Pic, tape to POB 719, Tujunga, CA 805-832-8748
- Male voc sought by orig rock band. 805-832-8748
- Male voc wtd to front orig rock band for showcase gigs, recording. Dave 805-398-1021
- Lead voc ndd for ong mel HR band with gut and drmr Srs musicians only. 213-273-4944
- HR band with EP and mjr int. Currently plyg circuit sks exceptional male voc with killer image. No drugs, egos, atts, or priority probs. 213-323-3687
- Vocal/singer/prfm/entertainer/star ndd immed. Progrsv punk band with image. Ambition, quick wit, mel voice reed. Gg now. 818-664-8701 or 213-454-5708
- 4 dedicated creative musicians sk singer/sngwrtr. Have unique sound M/F. No metal, no flakes. Wes818-889-4163
- Reward. LA-based classical fusion orchestra will pay \$50 findors fee to person respon for audition and hiring of 1st tenor voc/frontman. Steve 818-845-8830
- W/A band with att, great songs sks wtd voc. Street att, personal style. Into AC/DC, Dirty Looks, Aerosmith, Frontman a must. Frank 213-469-4590
- Voc/frontman wtd for complete prn HR band. Inftl early VH, Scorpz. Lng hr flashy image. Have xlt material, mgmt. 818-783-9566
- PARIS CLUB sks pop style fem voc for recording and live prfms. David, Jr. 213-921-1956
- Voc wtd by high energy rock band. Rhythm gut a plus. We have studio. Glendale area. Inftl Clash, Siouxsie, Richard 213-537-3453
- EMI France producer auditioning black male voc, sngwrtr

- USA proj. Principals only. Stato exp. Callbacks only to qualify. 818-905-2311
- EMI France producer auditioning fem pop voc who sings English and French. Ala Gloria Estefan, Debbie Gibson. Callbacks only to qualified. 818-905-2311
- Voc with mel voice wtd. Ong sounding HR grp. PA, rehrrs, connex. Mic image a must. No drugs, egos, S. Shafer 714-860-3708
- Tntd voc wtd by HR bnd that is tired of being screwed around with. Srs only. No drugs. Eves Guy714-861-5001
- RAZORS EDGE sks ultimate lead voc/lyricist for ultimate HR proj. Srs range, xlt chops, outstanding lyrics, larger than life image reqd. Bob 213-305-7171
- This young Westside giggering orig band auditioning dynamic expressive lead voc. Wide range with power, punch, personality. John 213-839-5622
- Lead voc wtd by new ong band. Lyrnc ability ndd. Inftl U2, Cure, Police. No metal, srs and reliable only.818-708-9171
- Killer young voc wtd for orig HR band. Equip, trnsp, unique ong style wtd. No drugs, concated space cadets, flakes, flandy. 818-367-0874
- TANTARA lkg for M/F voc with image and xlt voice for rock band. Inftl Gabriel Shaun 213-467-7558
- Singer ndd immed for band with mgmt ala Boston, Journey, Styx, Scorpz. Put your voice on our masters. Pros only. Mark 805-251-7243
- Male voc wtd by mel rock band with outstanding material and plyrs. Have track record, mgmt, rehrrs spc, showcnsg, recording immed. Joe 818-966-6296
- Fem voc wtd for demo. No pay. Do it for exp. Mark 213-656-3039
- Dynamic male lead voc wtd for 60s act. Ron Hillman 805-251-6311 or 213-464-5381
- Voc wtd to form band and collab on wrting songs. Inftl Mark Bolen, Keith Richards. 465-9438
- Voc wtd, Dynamic all brother rock band practicing in huge Hlywd mansion sks hairy male singer to complete killer and Full budget recording prj. waiting. Alan 654-6815
- HR funk grp sks Prince, Michael Jackson, Steve Wonder, Inftl, nasty frontman. Must have gd image, mel ability, att. Leonard 818-961-9171
- Voc wtd for ong metal CAST OF 4. Tnt, creative approach reqd. Must. After 5 213-326-9446
- Voc with gd range wtd by ong metal band with wide variety of infts. Must be dead srs. No glam, no thrash. Joe 214-861-9760
- Alternative metal band with nat'l mgmt sks unique lead voc/frontman to finalize mjr lbl offer. Mike 408-294-7168
- Fem bckg voc ndd for exciting ong artist band. Must be attrctv, prn, like to move. Mark 818-955-9559

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 •Singer/guit wtd Infi Metallica Mike 213-851-5731
 •Pro wrkg band in Germany sks ambitious singer Style Rush, Mr Mister, Yes Write Marco Minneman, Tschibeni Str, No 38, D-3000 Hannover, Germany or call 213-429-8680
 •Soprano singer, dancer, actress, for all gay woman's 502 band 213-391-8878
 •Mel HR act, orig style, xlt musicianship sks voc with 3/2 octv range, lks, determination to make it to the top Bobby 818-789-7883
 •Lead voc with image, range, style wtd for mjr lbt oriented band Ala TNT, Dokken, Lion Michael 818-506-0477

13 DRUMMERS AVAILABLE

•Drmr sks org grp ala INXS, Echo, Smiths, XTC, Recor, ding, stage exp Sieve 818-848-1248
 •Pro drmr lkg for R&B jazz-flvrd rock band Have great equip, xlt meter, solid feel. You won't be disappointed Henry 818-008-4068
 •Pro drmr lkg for pro band Formerly with XYZ from Europe Much studio, live exp Xlt showmanship, meter, image Joe 213-542-8849
 •Drmr avail for jazz fusion contemp or funk band Expt with vox xlt equip, srs pros only Johnny 818-718-2683
 •Drmr with R&R image, bckg vox, acous/elec dbl bass kit, drum machine, avail for studio, tour, videos, T40, ong Pete, 805-943-9402
 •Elec dbl bass drmr lkg for funk/pop grp, i.e. Watley, Morris Day, Jets, Janet Jackson No egos, pros only Tracy 818-501-4310
 •Pro drmr sks wrkg sit Expt in all styles Triggered pants, PA equip, 5 yr student of Mark Craney's Gd att, image Bob 818-989-4768
 •Power drmr sks HR band Infi's Bissonette, Alex VH, Tommy Lee, Bonham Skg complete prg to make it, 818-303-3040
 •Top Northwest drmr/lead voc, 27, sks T40, funk/rock or touring acts Acous, elec kits I write, arrange, Donn 206-523-6924
 •Linn drum programmer/plyr sks band Large library of sounds, Jm 204-4224
 •Career drmr 27, xlt meter, chps, att, equip 18 yrs playing, recording, touring exp Lead quality voice, recent album Srs pro cmrcl rock band 818-781-4575
 •Solid drmr with meter sks cmrcl HR prg with hit material, mel vox, image, mgmt. Infi Europe, Dokken, Lion, Pros only, 818-962-1673
 •HR drmr with image, pro att, chps, sks cmrcl HR band in LA area, Richard 714-777-2855
 •Smashing rock drums I've got killer songs, style, lks, Outrageous worldclass gear, att Cream of the crop Ab, spolee pros only 818-584-1812
 •Outrageous rock drmr Have a lot to offer Power with control and dynamics 10 yrs exp, Gd image, great att Lkg for successful band Robin 213-328-3263
 •Drmr, ex-Fanz sks HR grp with mgmt Craig 714-531-0438
 •Pro drmr sks lncly bckd wrkg rock band with mgmt Touring, recording exp Infi's Bonham, Bruford, Bozzio Paul 818-902-0998
 •HR drmr, fem, sks estab org R&R band 12 yrs exp, bckg vox, dbl or sgl bass Phil Collins, Firm, Zep, Dregs Mgmt a must Sabina 213-214-2246
 •Drmr, 17 yrs stage, studio exp Great equip, att Will do any yg for free Lkg for jazz, fusion, pop Bob 818-342-3766
 •Drmr sks creative rock band with strong mel sound Emotional vox and lots of feeling Infi U2, Alarm, REM, AI 818-894-4565
 •Electroid funkateer MIDI drmr, perc sks outrageous funk tech dance outfit Av 1 pro only 213-399-6831
 •Keith Moon style drmr, 23, sks spastic non-big hair band with Who, Rush, Zep style orgs 7 nts a week Davey 714-751-6813
 •Drmr, 14 yrs exp, sks interesting prg, Infi's Ferry, Smithereens Phil 213-376-1865
 •Drmr/program have acous, elec, inggering, SB 12 drum machine, New England Conservy degree, 11 yrs prfmgng, recording exp Avail for prs only 213-658-6549
 •Drmr, ala Zep, VH Steamroller drums with foot tapping

style Matching bst optional Sks top quality band or musicians Many styles acceptable Craig 818-760-8916
 •Drmr, 24, 17 yrs playing exp, lkg to join wedding or special occasion band, Jack 818-764-3980
 •Drmr, exp lkg for HR/HM band I have att, lks, chops and sick tricks Srs only Christopher 818-545-8314
 •Drmr avail, Solid, steady, control, Wenberg, Watts, Lynch style Much live, studio exp Andy 213-475-8048
 •Drmr avail for wrkg att Lead, bckg vox, no prg, Willing wtr Bruce 213-668-0450
 •Power pocket drmr Infi Bonham, Paoc, Powell, sbs dedicated AO HR and with pro att and goals, Bob 213-871-0150
 •Drmr, 24, style of Randy Castillo and Terry Bozzio sks pro rock band I have recording exp, image, pro equip Frank 213-421-7500
 •Drmr avail, No prgs, no jammers Wrkg bands only Will not pay to play Marty 213-393-8625
 •Drmr sks voc oriented pro cmrcl HR act with hit material, image, mgmt Infi Dokken, Whitesnake, Europe Prgs only 818-962-1673
 •Pro groove drmr avail Has acous, Simmons, bckg vox, Berkeley grad with 10 yrs stg, recording exp Lkg for pro gigs only Paul 213-820-6613
 •Drmr sks heavy rock, HM band Infi G&R, Aerosmith, Crue, Zep Have 9 yrs exp, gd equip, srs dedicated musicians only 876-3792
 •Drmr, 15 yrs exp, stage, studio Lkg for Jazz, jazz fusion, new age prg Gd equip, gd att Bob 818-342-3766
 •Drmr with studio and live exp, well rounded in all styles No metal pls Bret 818-769-6364
 •Drmr sks forming or complete HR band Infi Whitesnake, Crue, Osbourn Alan, after 4 30 818-764-4572
 •Pro drmr 33, into Cars, Tubes, Floyd, Crimson, avail for org prg Live, studio Xlt plyr, equip Bill 213-874-7118

•Join a band with a future Mel rock band sks dynamic voc ala Gramm, idol, Haggar Dave 818-781-3864
 •TIPS'Y FOX sks M/F lead voc Dedication, image, ability Cntrl HR ala Scorp, Jow, Heart Doug 818-704-7272
 •BODY BY ROXANNE nds singer Mike 714-841-6885
 •Bckg voc wtd for P/R prg Really trendy, hlt dresser, great mover/dancer Alive on stage, theatrical, prg, polished Paid pos, Roberta 818-505-0197
 •Amazing singer desired by HR G blues band playing clubs Buddy Guy, Robert Plant, Marco 213-855-8141
 •Lead singer/lyricist for mel HR band Only orgs with big futures planned Jim 213-464-5998
 •Singer wtd by blues rock Must be heavily into R&B, ala Stones, Muddy, Jimmy Reed Underground OK Kevin 213-932-0442
 •Jazz voc quartet sks baritone Must be able to read and scat solo for advncd material Showcases, recording Tom 818-708-8420
 •Producer sks agrsv pr male lead voc to complement contemp recording prg Xlt voc, range a must Career-minded only 213-672-3013
 •Voc, Bonomts Robert Smith mts yos 23-27 Dbs on acous gnt Creativity, sense of humor nnd New band Poss contract 6pm, Jeff 213-438-7006
 •Emotional, gnt, bad boy image, gd businessman, dedicated Not wimpy, streetwise, big voice, gr, witty, soulful, erotic, mysterious unique stylistic rocker, funky heart-breaker Singer Ed 818-896-6120
 •Srs voc or voc/gnt nnd for powerful thrash band Punk, speed metal Infi's Metallica, SOD, Bad Brains, Mega Death After 6, TJ 818-848-7481
 •2 fem bckup singers nnd for currently prfmgng org jazz rock band Mgmt, mjr lbt Infi Steely Dan Sydney Urshan 213-285-9576
 •Male lead voc nnd for currently prfmgng org jazz rock band Mgmt, mjr lbt Infi Steely Dan Sydney Urshan 213-285-9576
 •Lead singer wtd by band Idealistic, passionate, rhetorical Infi Call, Tono K, Waterboys, Robby Robertson, Brian Wilson, Arthur Lee, U2 Brent 818-989-1219
 •Voc/frontman wtd for complete prg HR band with mgmt, xlt material Lng hr flashy image Infi early VH, Scorp, Pros only 818-783-9666
 •Top drawing LA band nds high range lead voc, Star quality rock, image lbt and mgmt int 818-841-9880
 •Funky sounding prg sks young voc who can dance Vaughn 213-878-9457
 •Unstoppable HR'g hit machine wts yos Producer/spec deal Jan Denmark 805-264-2605
 •We nd a male voc with Jov, Robin Zander style voice to front our P/R band Instr helpful No smoking, drugs 818-840-9131

13 DRUMMERS WANTED

•Drmr to complete contemp HR tho Heavy song and vocal emphasis Songe galore Must be expd, energetic, versatile 818-985-4718
 •Versatile ferm for new prg, Vox helpful Tony 213-436-1036
 •Known local rock band sks drmr, tasteful and solid Must share expenses with band Have mgmt, Expt only Tony 213-859-0339
 •Spiritually motivated drmr wtd by gut/voc wring team to complete a versatile, org HR band Vox a plus Eddie 818-988-4878 or 213-477-9380
 •Estab cmrcl rock band with mgmt sks drmr, 18-25, with dbl bass kit, rock image and gd att Mike 818-349-7501
 •F/M drmr wtd to form R&B band Eves 818-996-0081
 •Electronic perfrmc oriented drmr wtd for paid rehrsl, showcases, recording Bozzio, Pacaro, Carmo type tendencies most welcome 818-787-4942
 •Srs and happy drmr wtd for elec, acous org rock Harr don't matter, be our hero, REM, U2, BoDeans, Straits Doug 818-909-9258
 •Drmr with gd sense of dynamics wtd for Christian P/R band Srs only Lisa 213-398-1459
 •Lon Mix pls call DeeDee Lost your phone Number 714-680-4555
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 •Solid drmr with bckg vox wtd for org band in rehrsl Infi Beatles, Cougar, Smithereens, Elvis Tee-M213-874-7841
 •Estab HR band with own studio, mgmt, lbt int sks srs drmr Gd lks, lng, lng hr prefd 213-464-6782
 •Drmr ncd 3 month tour, Lv Aug 1, Rock orgs and T40 Mgmt, bckrs, contacts Demo avail Srs musicians only Vic 213-393-1481
 •Charley Watts style drmr nnd, Infi's Bad Co to Graham Parsons Jim 213-931-3777, ext 18
 •Oriental fem voc lkg for jazz fusion R&B avant garde drmr Luzz 213-617-3465
 •Oriental fem voc lkg for percussionist, Jazz fusion, R&B, avant garde Luzz 213-617-3465

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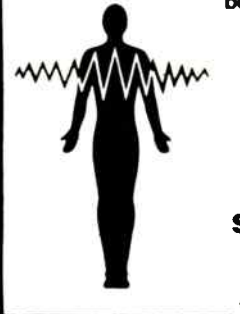
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