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COMMENTARY

L.A.'s Clubs: Going For The Olympic Gold

As Los Angeles prepares itself for the swell of humanity expected to arrive here this summer, and as eager entrepreneurs scramble for their spot on the ever-growing list of "Official Endorsers for the 1984 Summer Olympics," We are beginning to wonder what L.A. rock Night Spot will command the title of "Official Rock & Roll Nightclub of the 1984 Olympic Athletes."

Will it be Doug Weston's "Troubadour"? Or maybe "Madame Wong's" or "The Palace?" Will "Gazzari's" self-proclaimed "Godfather of Rock 'N Roll" make the Olympic committee an offer they can't refuse?

We think the more established, seasoned L.A. club owners are far too smart to make a move like that (At least, one can hope so). My guess is that a small handful of hungry sharks (who know nothing about running a club or booking) will secure short-term leases on condemned little rat holes scattered throughout this city, apply a temporary coat of chic L.A. facade (either grey and pink or chrome and glass), and

attempt to lure some of those fat foreign wallets with a cellophane-wrapped, pretentious depiction of the glittery L.A. nightlife.

I can see the advertising now. . . "Only seven minutes from the Coliseum. . . Dan's World Famous Rock Castle, home of the best rock 'n roll musicians in America." The day after the Olympics, Dan's barstools go back to Abby Rents, and Dan moves to his newly-purchased home in Malibu. There's nothing wrong with this, mind you, except for the wrong impression about our city that the Olympic visitors will take home with them. This is what our free enterprise system is all about. And that's why, for the first time in history, the 1984 Olympics are a private sector, profit-oriented enterprise. Just so long as "Dan" pays his bills and his musicians, and cleans up his post-Olympic responsibilities, he is living proof to the thousands of foreign visitors that the American system of business works.

Time will tell whether or not this scenario will actually play itself out. The point is that L.A.'s working club bands and nightclub owners have a responsibility to entertain our foreign guests, along with a golden opportunity to work together and make some decent profits this summer. And it might only take a minimum of common sense to pull it off. Look at these facts:

1) L.A. has an international reputation for being a rock 'n roll resort when it comes to her night life.

2) An estimated *three million* people from all over the planet will visit L.A. this summer.

3) L.A. clubs are sure to remain open seven nights a week with full out entertainment. Some will surely book night shift bands for afterhour shows.

4) Club owners will customize their booking policies for the summer of '84.

But, it's not all about cashing in and making a quick buck off the Olympics. It's about entertaining a temporarily expanded audience while still making a good profit. It's about planning your business far enough ahead so that you can enjoy the excitement and enthusiasm of hosting such an enormous world event, as well as the opportunity to meet people from virtually every country in the world. And all this without getting crazy at the last minute because somebody didn't order enough matches with the club logo printed on them; or the band's incompetent management failed to book early on in the year, and now everyone in the group faces the dilemma of a summer day job!

Nineteen eighty-four is a unique year for local business. Consider your band a local business. No opportunity has ever presented itself like this before, and it will be over in six months. With increased cooperation between club owners, bookers and bands, and a bit of creative pre-planning, the "Official 1984 L.A. Summer Club Season" should be sub-titled "Go Home With The Gold." □

In This Issue

Berlin: Taking the Metro To The Top

Hard on the heels of their debut success, Berlin releases a new LP and prepares for



another wild ride on the charts. Bruce Duff interviews Berlin, fronted by the bewitching Terri Nunn.

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Dick Grove: Educating L.A.'s Musicians

With almost three decades of experience behind it, The Dick Grove School Of Music prepares tomorrow's star musicians with intensive study courses today. Lawrence Payne examines the curriculum of this unique institution.

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Morocco Records: Motown's New Pop and Rock Label

Renowned as the motherlode of black music, Motown launches a new foray into the world of Pop and Rock—Morocco Records. Richard Imanura explores the new label and discovers what it can mean for local musicians.

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The Roland MIDI Processing Unit

With the electronics explosion engulfing modern music, Pabini Gabriel explains the capabilities and creative possibilities of the new Roland MIDI Processing Unit.

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Exclusive Cover Photo of Berlin and Terri Nunn by Kristen Anthony Dahline, of JAI Productions.

Makeup by: James Hajdukewicz.

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Feedback

Zapped By Zappa

Dear *Music Connection*,

I just finished reading your story on Frank and Dweezil Zappa and I was really impressed by the maturity and intelligence of the younger Zappa. Dweezil at 14 years of age seems to have a better grasp on the music industry than many of the so-called professionals in the business.

Even though he is imbued with a childish excitement about his equipment, and you get the impression that he thinks of guitars as some wonderful toy (which they are), he truly is a unique child prodigy. Anyone who has heard him play will attest to that fact. But then, what else could be expected from the son of one of the greatest composers of our generation?

Now that the genius of Frank Zappa has evolved into an entire family in the musical forefront, the leagues of Zappa fans have a lot of great music to look forward to.

Thank you for your fine article.

Raul Gonsalves
Bell Gardens, CA

No Kudos For Kooper

Dear *Music Connection*,

Well, PolyGram's A&R Department wants to be on the street? So what do they do? They hire some 40-year old, self proclaimed "dinosaur" who is so out of touch with the music scene that he has to ask his sixteen-year old kid who the good bands are! Why don't they just hire the kid? Dressing up in black leather "everything" doesn't make you a heavy metal expert.

Rick Sherman
Granada Hills, CA

Bus Boys Are Cleaning Up

Dear *Music Connection*,

I was wondering when you are going to do a story on the Bus Boys. They are one of the most exciting bands to come out of this city in a long time. They were a cover story in the Calendar section of the L.A. Times, and appeared in the movie *48 Hours*. Stevie Wonder and Eddie Murphy are their fans. If all this would not make a great cover story, I don't know what would.

Charles Edward Thierry
Los Angeles, CA

Bit By A Megabyte

Dear *Music Connection*,

When I saw the article entitled: "Rockstar Log: Entry 1984 - Computer Controlled Synthesizers", I was looking forward to a musician's overview of the latest technology in terms I could understand. Needless to say I was disappointed - as "the Odyssey of Homer" in the original Greek would've been easier to comprehend. And I don't think it's just me, either.

I play a Roland Juno-60 synthesizer, have been at the controls of recording studio mixing boards since age 17, and have destroyed battalions of space invaders on a friend's IBM home computer. Either this Gabriel character relied too heavily on spec literature jargon, or she is a heartless technician lacking all sensitivity towards the *Music Connection* readership.

Just what exactly is "user-friendly hardware" mean? Or a 'megabyte'? Do they hurt? And what is 'graphic timbre', 'menu-driven', 'enharmonics', 'real-time' and 'resolution in amplitude'? Next time I suggest Gabriel interface with a dictionary. A lot of people are already intimidated by 'new technology', and musicians fear that it will transform their art into a cold, mechanical medium. Please don't blind us with science.

Brian Richard
The Erin Perry Band
Reseda, CA

Samaritan Warrior

Dear *Music Connection*,

People in the music industry are open to all kinds of criticism—but I wanted to write in praise of one of the truly 'good guys' in the profession. When our son Danny, age 14, was hit by a car recently, the first person to stop and help was Tom Asakawa, lead guitarist for the heavy-metal band, 'Warrior'. He was on his way to cutting an album, but he stayed with Danny till the ambulance arrived and really kept his morale up to help minimize the trauma. He also followed up by calling from time to time to see how Danny was doing. He was kind and considerate and generous in his concern.

Tom Asakawa has some loyal fans in our family!

Judy Spizer
Los Angeles, CA

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News

VIDEO

Television's Rock Palace Captures Local Bands In Late Night Act

by Bruce Kaplan

(Hollywood)—While MTV and other video clip shows have demonstrated a voracious appetite for televised rock and roll, a new show, "Rock Palace," has debuted featuring only live performances. Originating from the Hollywood Palace, the show appears on over 80 stations. In Los Angeles and other major markets, the program is shown on the NBC owned and operated stations following "Saturday Night Live," the only other nationally broadcasted show featuring live performances.

Talent for "Rock Palace" is booked by John Harrington, also the talent buyer for the Palace. According to the show's producer, Randy Phillips, the show will be booking local talent on a regular basis. "We've already done the

Plimsouls, X, Baxter Robertson, and John Hiatt. Now, the next step is some of the lesser known bands with independent releases, like Three O'Clock."

"The idea behind the show is free form television," says Raskin. "We've done weird things. We had Diane Bennett (formerly of the Hollywood Reporter) interview Ozzy Osborne." But the mainstay of the program is a well-rounded cross section of current artists ranging from Kim Carnes or Eddie Money to Dio or Motley Crue.

The show has gone to great lengths to create the desired ambience for the tapings, bringing in additional lights and sets into the club many feel is already the most attractive small venue in Los Angeles. "You wouldn't believe it's a late night show. It's the best looking concert show you've ever seen," said the producer.

Phillips feels a slick look and a fast pace are a necessity. "Late night television is a boring thing. If your going to keep someone up that late, the show's got to be exciting."

The program, which has a guaranteed run of 35 shows, is sponsored by Atari.



Ozzy Osborne and Zot at the "Rock Palace" television taping.

CLUBS

Dancing Waters Club: New Venue For O.C.

by Lawrence E. Payne
(San Pedro)—Silver Lining Entertainment recently made an appeal to local bands on behalf of their client, Dancing Waters club, in San Pedro, California.

According to booking agent Robert Kravitz, of Silver Lining, the club represents a significant new venue for headlining and local acts to present their music to patrons from south Los Angeles and Orange Counties.

Said Kravitz, in a statement issued Jan. 26, "What I am doing is providing a large venue in the South Bay, for Orange County and Long Beach area groups and crowds to enjoy. Other than Radio

City, there is no venue for South L.A. and Orange County people to go. But now, there is the Dancing Waters Club."

R. B. Smith, of Silver Lining, mentioned the club's waterfall backdrop, but emphasized its minor importance relative to drawing power.

"The waterfall has been there for years. The venue has been in existence for nearly twenty years. It is huge, but has not been used as a rock and roll palace. We have been putting shows in there for the last seven months, and have actually built a sizeable clientele for the owner, Kravitz, of Silver Lin-

Continued on next page

PIRATED RECORDS STILL SAPPING INDUSTRY COFFERS

by Bruce Granath

(Cannes) The delay in passing legislation on the home-taping issue is not the only headache for American recording companies. In a Jan. 23 release from the International Federation of Producers of Phonograms and Videograms (IFPI) it was reported that some 400 million dollars of pirated music was sold in North America. Of the pirated recordings, 55 percent were counterfeit, which refers specifically to duplicated recordings and graphics.

The release notes that North America represents more than twice the sales of illegal material in the next biggest market, Asia-Australia. An RIAA source estimated that the past year may have seen over 50 million albums sold illegally in North America representing a 350 million dollar loss to the industry.

No immediate corrective measures or policies were mentioned on behalf of the IFPI or the RIAA.

SEMINARS

American Film Institute Offers Film Composing; Vidclip Prod. Seminars

By Bruce Kaplan

(Hollywood)—The American Film Institute, one of the leading organizations providing professional training for aspiring filmmakers, is offering two programs of interest to the music community.

The marketing and production of music video clips is the topic of discussion at a one-day seminar held from 9:30 - 4:30 on Saturday, March 31, at the AFI campus. The morning session will cover the financial and creative aspects of the production process. Participants will be given a overview of the pro-

mo video clip and learn how a project is initiated and budgeted, negotiations are handled with the artist, and how a production team is selected. In the afternoon, rock videomakers will screen examples of their work and discuss the responsibilities of the director, art director, writer, cinematographer and editor in the production process. Program moderators are Deborah Newman, Director of Artist Development/Video, CBS Records, and Larry Bridges, Red Car Film and Videotape Editing.

Also offered by AFI is a six-

week series of interviews with some of Hollywood's most respected film composers. Appearing will be Miklos Rozsa, on Feb. 15; David Raskin, Feb. 22; Henry Mancini, Feb. 29; Elmer Bernstein, March 7; Ernest Gold, March 14; and Bruce Broughton, James Horner and Basil Poledouris, all on March 21.

The fee for both the video seminar and the composer's series is each \$60 for members of AFI and \$75 for non-members. For more information call AFI at (213) 856-7690.

News

LEGAL

Supreme Court Rules Home Taping Legal; Music Industry Impact

by Bruce Granath

(Hollywood)—On January 17 the U.S. Supreme Court handed down a verdict on the 'Betamax' case which Variety interpreted as a 'crushing defeat for Hollywood'. The 5-4 decision concluded that 'time-shifting', the recording of TV programs for private playback, was a fair use of video product and that VCR manufacturers were not contributory infringers. This action, however, has had repercussions beyond Hollywood. Many people in the recording industry feel this could foreshadow more difficulty in passing legislation which would protect songwriters and musicians from the epidemic of home-taping. Many, though, remain optimistic that the impact of the 'Betamax' case on audio copyright legislation will be reduced due to the particularities of the case.

One such individual is Stan Gortikov, President of the Recording Industry Association of America. The decision, Gortikov points out, focused on two aspects of the case which are not related

to the audio market's case; time-shifting and the ability to show economic impact. As president of the RIAA, Gortikov has already taken significant steps towards revealing the degree to which home-taping has adversely affected the recording industry.

The most important being a report by the independent firm Audits and Surveys which concluded, through surveys and a

sample of diaries, that for every 100 recordings an additional 75 were home-taped. The study showed that in 1983 Americans taped 564 million music albums and that those people probably would have purchased 325 million commercially produced albums. In an effort to reduce the impact of this phenomenon, which Gortikov, in part, blames for a 37 percent decrease in production since 1978, the RIAA is lobbying for legislation which would force manufacturers of recording equipment and blank tapes to contribute to a royalty pool based on sales. There is also a separate proposal to control record rental.

While Congress deals with the issues of an election session, songwriters and musicians can help by writing in favor of the 'Home Recording Act of 1983' (S. 31 and H.R. 1030) to either

Charles Mathias, bill sponsor in the Senate or Don Edwards, representative of California, in the House in an effort to be prepared for the inevitable court battle.

JANUARY HIGH PROFIT MONTH FOR L.A. CLUBS

by Ron Gales

(Hollywood)—Though the early months of the year are usually considered slow times for nightclubs, January has been a surprisingly productive month for a number of venues. Carey Leverette, proprietor of the North Hollywood jazz haven Donte's, said that hundreds were turned away during a recent four-night visit from Rob McConnell's Big Band. Similarly, Jennifer Perry cites recent W.A.S.P. shows at the Troubadour as resulting in some of the highest attendance numbers in the club's history. Meanwhile, one of L.A.'s hardest working bands, Billy and the Beaters, broke their own records at Blue Lagoon and At My Place dates.

At Hot Lix, the popular Torrance club, the recent legal complications with the Torrance City Council have been cleared up, and this heavy metal venue should be opening in early February. The Comeback Inn in Venice will soon have a 4 track recording system available for all kinds of work, from high quality demo tapes to tracks for major releases. On the live front, bassist Charlie Haden will appear in a duet each Friday with a different pianist, such as Bill Mays on February 10th and Clare Fischer on the 17th.

At Hop Singh's, the popular jazz arena in Marina Del Rey, has employed a scholarly booking policy, seen in recent performances by USC Professor/jazz musician Jim Self and seminal jazz guitarist Kenny Burrell, who is teaching a class at UCLA this quarter. Burrell will be back on February 17-18th, while Ralph Towner and John Abercrombie of Oregon, will share the bill with Scott Cossu on the 10th-11th. At the Country Club in Reseda, a band to be on the watch for is Tsunami, a Japanese heavy metal band, that will open one of Michael Schenker's three sold-out shows here as well as a forthcoming Dokken gig.

CHARITY

Kenny Rogers Sponsors Food Giveaway With Long Beach Food Bank

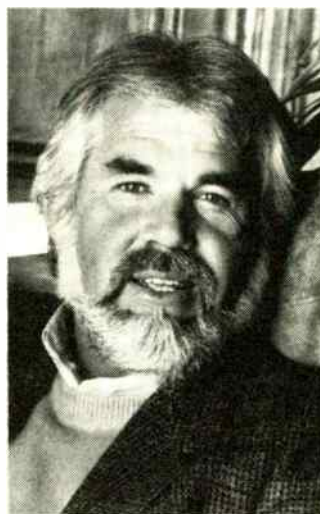
by Lawrence Payne

(Long Beach)—Ten tons of canned food donated to help feed the poor was collected for local agencies at Kenny Rogers' Long Beach Convention Center Shows January 10-11. The appeal for canned goods was made by Rogers on behalf of the Long Beach Food Bank, which feeds over 40,000 hungry people each week.

In an open letter published in the Los Angeles Times and the Long Beach Press Telegram, Rogers urged his fans to bring canned food. Radio interviews with Rick Dees at KHIS and Michael Jackson at KABC helped publicize the event. Additionally, local radio stations were asked to air public service announcements. Local television channels covered the project previous to Rogers' performances. As a result, 7,000 pounds of food was collected January 10, and another 13,000 pounds was collected the following night.

Sources said Rogers called for a collection at his Portland Memorial Coliseum shows Jan. 19 and Jan. 20 and Jan 22 at Washington's Tacoma Dome. The Inter-Agency Food Bank was recipient and distributor for the Portland shows, while Northwest Second Harvest arranged to

distribute food from the Washington show. Rogers became active in the cause of world hunger after the death of Harry Chapin in 1981. Chapin was a fellow Ken



Kenny Rogers: Collecting more than 10 tons of food for the needy.

Kragen management client and hunger activist.

Aiding the drive was Marty Rogol, director of the World Hunger Media Awards.

Rogers is said to be considering the food drives as a regular feature at his future shows.

DANCING WATERS

Continued from page 5

ing, is now our exclusive booking agent for the room. And, he is building some rather substantial shows."

Smith said the venue can 'easily' accommodate one thousand patrons in an open area before the stage. "The structure has gone through some rather obvious changes," he said.

Local bands cited as having played at Dancing Waters are Steeler, Rough Cutt, Bang Bang, Little Tokyo, and Tantrum. Rokway, Stone Tiger and Shire, among others, all have booking arrangements with the club.

Said Smith, "We want the community to know there is a new venue open to musicians who need another spot at which to play. We speak not so much for the headliners, as we have already steady contacts with them. We direct ourselves to those second and third bands that need to develop their careers."

News

CONCERTS

Coke Adds \$\$\$; Gets Sponsorship Deal Of Duran Duran Tour

by John Payne

(Los Angeles) Coca-Cola will sponsor the upcoming Duran Duran American tour, making this the first time corporate competitors have both entered the rock tour sponsorship game, now that Pepsi-Cola is backing the Jacksons on their forthcoming tour.

Coke spokesman Delores Sanchez admits that "People are bound to think that this is our positioning against the Jacksons tour. But the strategy of using rock 'n' roll to reach our customers is pretty much ongoing. Last year the Greg Kihn Band signed with our brand

Mello Yello. We sponsored the tour, and he did some commercials for us."

Duran Duran's dates, their first in North America since the album "Rio" propelled them into pop superstardom, are set to open Jan. 30 in Calgary, with the U.S. shows due to begin Feb. 2 in Seattle. The tour will run to 30 dates and will wind up in Miami in late spring.

Sanchez refused to reveal how much financial backing Coke is giving Duran Duran, but did make clear that the deal is wide-ranging, and that the Coca-Cola logo will be very visible at the group's



Duran Duran: Concerts Go Better With Coca-Cola.

shows. "On stage there will be full-length red curtain with the Coca-Cola swirl," says Sanchez. "and there will also be flyers, posters and print advertisements. We'll also have the logo on the official tour T-shirts and on vests, sweat-shirts and jackets. And we'll have an ad in the program as well."

LABELS

Tall Tree Label To Feature Palo Alto Fusion And Jazz Classics

by Lawrence Payne

(San Francisco)—Two new subsidiary labels are to be launched this year by Palo Alto Records. The Northern California jazz label plans a series of progressive fusion and urban contemporary releases on a separate label, as yet unnamed. The second label, called Tall Tree, will devote itself to selected reissues and in-house productions.

The progressive label will open with "Stepping Out," an LP by soprano saxophonist George Howard.

In an interview, Al Evers, Director of Creative Services at Palo Alto Records, made several distinctions between the types of music represented among the three labels.

"The George Howard album is more akin to the kind of music you would hear from a Grover Washington or a Ronnie Laws. It is a progressive, jazz-based crossover music."

"Tall Tree will, essentially, focus on reissues. We will release classic jazz records that have not been in the market for the last ten to twenty years. But, it will not be that, exclusively. It will also contain some master recordings that

were originally programmed for Palo Alto Records. We decided to move over to Tall Tree, in part because Tall Tree will also be a mid-line series, with a list price of \$6.98. We discovered that with some nurturing projects originally intended for Palo Alto, the list price reduction helps to break down some reluctance at wholesale and retail levels."

George Shearing's "Out Of The Woods" heads a list of reissue material scheduled for June-July release on Tall Tree. Additional titles are "The Woody Herman Band," "In Person," with Cannonball Adderly, Lou Rawls and Nancy Wilson; "The Non-Original Cast of 'My Fair Lady,'" and an album from Babs Gonzales and Dizzy Gillespie. Six more Tall Tree releases are planned for fall.

A minimum of thirty-four titles will be marketed in 1984 by the three labels. The progressive label will release six, Tall Tree a minimum of ten, and the remainder going to Palo Alto.

When queried with regard to the division into three labels, and the affect it will have upon consumer buying habits, Director Evers replied: "Consumers learned to trust an identity and a label. They would buy not only the ar-

tist, but the label. Blue Note was able to do that for many years, until it started getting into funk. It then lost its identity. ECM has developed an identity, a sound, and an audience. Windham Hill has similar experience. Our lower priced mid-line and our division of labels will help the consumer develop a relationship with our label and identity. It's something they trust. They know there's consistency to it. Possibly, because of that, they'll take a chance on somebody they don't know."

While no definite plans for distribution of independent label material have been made, Evers said there is a possibility. "We'll work with whatever comes our way. At this point, I have been talking to a couple of people about some 12" singles which have not been released into the market yet. These records have no distribution. That is a relationship we could possibly develop. We're looking into it quite seriously."

Additional albums from the San Francisco Bay Area label are an LP from Dianne Reeves, who will record for the progressive line; and albums by Richie Cole, and Victor Feldman for Palo Alto Records.

RADIO REPORT

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

KMET-FM 94.7

Regular Rotation:

Motels
Mötley Crüe
Quiet Riot
Van Halen
Ratt
Great White
Steeler

Local Licks: The Sisters, No Prisoners, The Breaks, Diego & The Switchblades, The Law

KLOS-FM 95.5

Regular Rotation:

Van Halen
Quiet Riot
Mötley Crüe
Motels

Local Music show: Great White, Sound Barrier, Shadow Barnister, Max Havoc, Day One.

KNAC-FM 105.5

Regular Rotation:

Three O'Clock
Los Lobos
James Harmon
The Dickies
Los Angel nos
Targets
American Patrol
Baxter Robertson

KROQ-FM 106.7

Regular Rotation:

Robit Harmon
Suburban Lawns
Black Randy
Clout
45 Grave
TSOL
Second Language
Code Blue
Shadow Minstrels

Local Notes

photo V. Nowakowski

LOS LOBOS IS THE OPENING act for the Clash on their entire American tour which began in Santa Barbara, California, on January 19. Los Lobos' own U.S. tour kicked off in Kansas City, Missouri on January 31, and will take the boys throughout the East and Midwest. And, listen to this, a *European* tour is tentatively scheduled for mid-Spring. Today, East L.A... tomorrow, the world!

THE OOPS DEPT.: In the Vol. VIII, No.1 issue of *Music Connection*, we reported in an article on "Club Pay" that the band Steeler had "worked their way up to \$750, and reportedly get even more at other venues." This can



Lovely Tex, of & The Horseheads fame, is shown here applying some makeup to her anything-but-equine features, just before going out on stage to knock 'em dead once again.

be interpreted to mean that Steeler will perform for that figure. We have since been informed that Steeler charges approximately three times that amount. We regret any misunderstandings that statement may have caused. We also regret incorrectly stating in our last

issue that the AOR Arbitron share had dropped drastically from last summer, and that the market share of KMET had declined. The confusion arose by substituting last summer's Birch Radio ratings for the Arbitron figures. The AOR Arbitron share has not decreased as radically as indicated, while KMET's market share has increased in both the Arbitron and Birch rating books.

THE EVER-CHARMING Michelle Meyer is once again the talent buyer for Madame Wong's. Meyer, who has booked at one time or another almost every major club, including the Whiskey, the Starwood and the Music Machine, is a favorite with local musicians due to her warm and jovial demeanor.

CAMOUFLAGE is presently at Pasha Studio in Hollywood polishing up their new EP, which is slated for release by early March. The group is planning a party at the 321 Club in Santa Monica, but it would be nice if they first recovered bassist Michael Wayne's Fender bass and leather pants which were ripped off by an over-zealous fan or pack rat. Must be difficult for a bassist to perform without his bass. Must be even more difficult to perform without his pants.

You never know what Exene Cervenka of X is going to do next. If you look carefully at Exy's face, you will notice that she has sprouted a circular metallic appendage around one of her nostrils. Is it to give her high notes a better ring, or is it just a convenient place to stash her car keys? Tune in next time for the answer to these and many more pressing questions.

photo by Leslie Campbell



produced videos for Missing Persons, Jill Black and Lisa Popeil, and now they have become the first video production company we know of that will advertise its own services on TV. This perfectly logical step somehow eluded everybody before.

FORMER SKANKSTER Kyle Johnson is presently looking for a top-notch, hard funk key-synth and synth bass wizard a la George Clinton, Prince, or Rick James. If you know of someone who fits the bill, call Kyle at (213) 662-5435.

YA CALL THIS CHARITY? Sammy Davis Jr. recently headlined a benefit concert in Washington's Tacoma Dome. All proceeds were to go to Sammy's favorite charity... That is until the final tallies were taken. The benefit concert cost \$97,000 to stage, but took in only \$73,000, thereby costing the charity \$24,000! They would have been better off if Sammy had stayed home...

PICKIN' UNDER THE SUN: The National Guitar Summer Workshop will begin its 1984 season in New England on July 21st. The Workshop consists of a series of four, one-week intensive guitar courses conducted by noted artists such as Arlen Roth, Rory Block, George Grizback, Eric Schonberg, and Dennis Koster. For more information,

GIMME AN AUTOGRAPH: After receiving a standing ovation and being mobbed by several hundred fans outside the Barton Coliseum in Little Rock, Arkansas, L.A.'s own "Autograph" headed for Memphis, the next stop for the Van Halen tour which they are opening for. Their producer, Andy Johns has just completed a tape, and their manager, Suzy Frank is presently working on a record deal. These local boys are going places.

SONGWRITERS RESOURCES and Services has scheduled a series of four workshops on the craft and business of song-



Stevie Ray Vaughn received a record of three Guitar Player Reader's Poll Awards from GP's Dan Forte. Way to go Stevie!

writing. The courses will begin on February 7, and will include the subjects of Advanced Songwriting, Demo Production, Lyric Writing, and Harmony & Theory. Most of these workshops are held at 6772 Hollywood Blvd., Hollywood, and more information may be obtained by calling SRS at (213) 463-7178.

VIDEO ON VIDEO: Weiler/Eskander Productions is a music video and commercial production company which has

contact The National Guitar Summer Workshop, Dept. Z, Box 222, Lakeside, Connecticut, 06758.

MASTER DIGITAL has expanded its scope from audio cassette duplication, digital analog, and audio transfers, and is now offering videophile duplication on a limited basis for VHS, Beta or 3/4 inch transfers. For more information, contact Master Digital at 202 Main St., Venice, California, 90291.

THEY'RE HOT IN JAPAN! Alca-trazz's debut album *No Parole From Rock 'n' Roll* has just gone gold in Japan, after only three and a half weeks from its release. Once upon a time, the Japanese market was looked upon as a joke, but with the record sales that can be made over there in Honda-land, the joke is on any record executive that doesn't take that market seriously.



Jackie Corrigan, who will be appearing at the Songwriter's Showcase on March 7, has been developing an affinity for working with guitarist Paul Warren. They recently rocked the Central, along with saxophonist Brian Cumming of Billy and the Beaters, and Jackie recently recorded a three-song demo which Warren produced.

WHAT'S NEW, PART II: Toni Tennille of the Captain and Tennille, Tennille has released a new album which is a collection of standards from the '30s and '40s, in an unexpected and totally original move. Rumors that she is going to try and top Ronstadt by becoming George Deukmajian's special friend could not be confirmed by press time.

BLOOMINGDALE'S TO SHOW BIZ J. Richard Hsu has been named Creative Director for Elektra/Asylum Records. Mr. Hsu's former occupation was as Art Director for *Bloomington's Department Stores!!!* We can just imagine the conversations in the Executive Suites... "This guy's good with mannequins, he's gonna be great with rock stars!"

LIVING IN SIN: Following their recent success with the single "On The Run," Sin is going into pre-production work for their first album. With Sin's fans flocking to see them at the Troubadour and other local venues, the LP should be a hot seller.



The man hiding behind the cymbal is Bernard "Pretty" Purdie, a session drummer who has, at last count accumulated more than 3,000 album credits. That's *Pretty* impressive!

THESE RECORDS SMELL! Yes Ladies and Gentlemen, it is true. Not all the smelly records are made by obscure bands with sleazy managers. There are some records which are specifically made to smell. Aroma Discs are small, CD sized black discs which fit into an appropriately named Aroma Disc Player, and emanate your favorite scents. High on

Aroma Disc Top 10, are *Passion*,

A Dozen Roses, and *Men's World*, but the biggest seller of them all is, yup you guessed it, *Seduction*. There is no truth to the rumor that an Aroma Disc entitled *L.A. Raiders Locker Room* is Number 11 with a bullet.

AL JARREAU HAS RECUPERATED from his recent bout with tonsillitis, and is now back in the swing of things. He is in the studio recording a new album, and is set to star in a movie based on the life of Nat King Cole.

THE MUSICAL THEATER Workshop of the Los Angeles Civic Light Opera is accepting applications for its Spring Session which runs from February 27 through May 25. The Workshop offers training in all facets of musical theater, and is held under the direction of Paul Gleason. For more information, contact the Musical Theater Workshop at (213) 972-7574.

Orange County's pride and joy, the AOR rock band Xeron, has recently completed recording their EP at Westlake and Rusk studios, and has announced an industry showcase which will be held at Studio Instrument Rentals Hollywood, on February 24 at 6 pm. For more information, contact Laura Brown at (714) 642-1402.



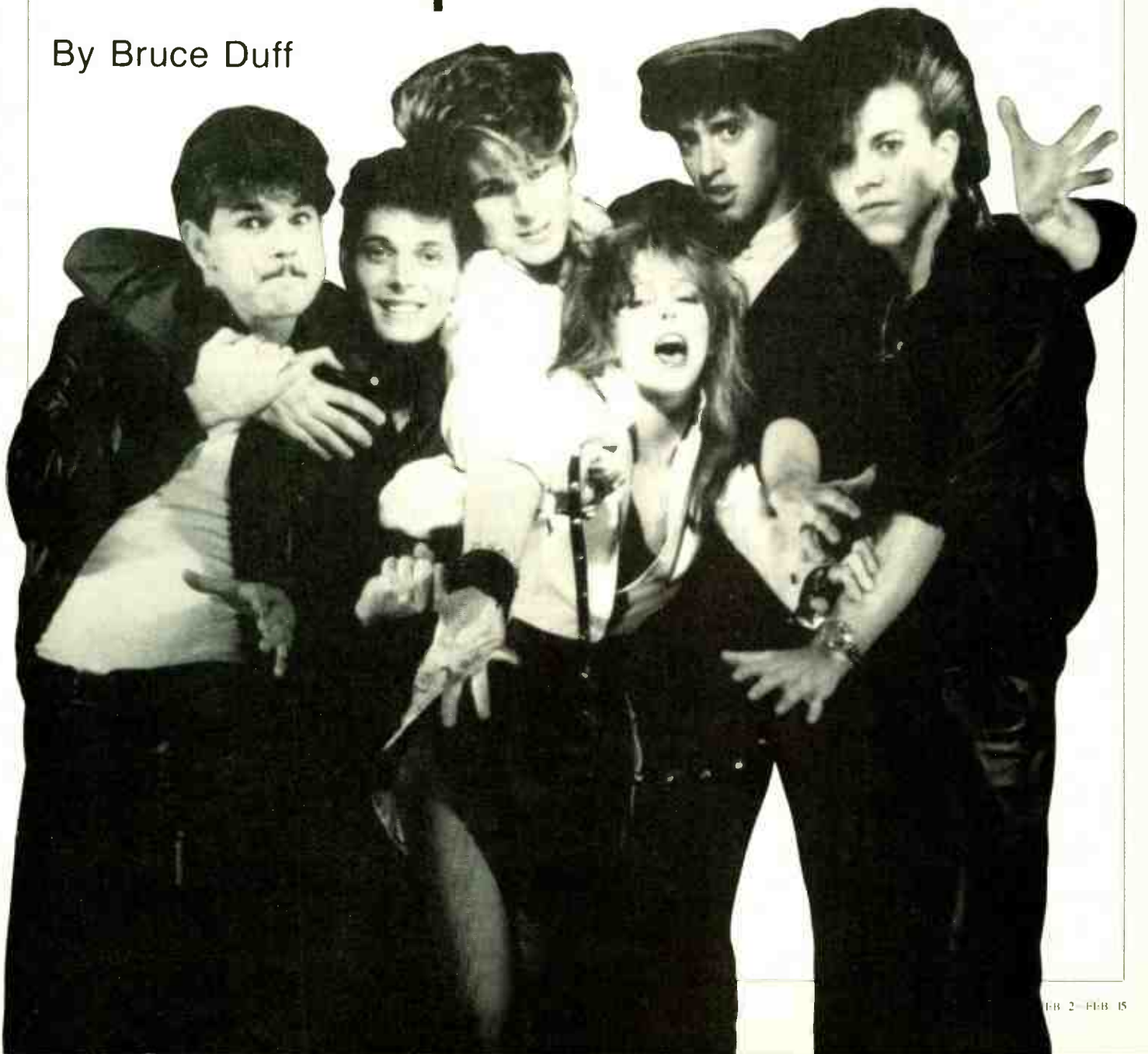
BERLIN

Taking the *Metro* To The Top

By Bruce Duff

Bassist John Crawford started a band called Berlin nearly seven years ago. It was 1977, and Berlin was soon playing Madame Wong's East (the only Wong's at the time), the Cuckoo's Nest and a few other of the Los Angeles area 'New Wave' clubs, as they were called at the time. Noisy Punk Rock was all the rage. Heavy Metal was non-existent and pop was unimportant. At the time, Berlin consisted of Crawford, Dan Van Patten (who would later produce *Pleasure Victim*, Berlin's breakthrough EP), Chris Velasco and an ex-Avenger singing lead. By 1979, Jo Julian had joined the group and introduced Berlin to something that has been a major component ever since—the synthesizer. In the same year, their secret weapon was brought in as well: an attractive, sultry yet somehow somber vocalist named Terri Nunn.

The synthesizer and the female vocal



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have become Berlin's trademark in sound, but it was not something that came together smoothly. The original lineup with Nunn played music that was "Darker and a little stranger than; a very different kind of sound", according to Crawford. "That has evolved into a more poppy sound."

I had wandered into Wong's Chinatown one night when Berlin was playing in 1979. I noticed the singer and thought she may have had something going for her, but the music didn't catch my ear at all. I thought to myself "these guys will disappear in a few months." I was almost right. After being in the band for four months, Nunn left the group because of disagreements with Jo Julian and a few months after that everyone else split due to "disagreements with everybody."

John Crawford was and is the songwriter of Berlin, and songwriters, having something to say usually, don't give up that easy. He hooked up with a new partner, synthesist David Diamond. Dan Van Patten came back aboard to drum, and the three of them began to record home demos. Since Terri's main nemesis Julian was out of the band, Crawford asked her to help out on the demos and take over the vocal chores. She agreed, and the four spent their weekends recording in a living room with Nunn singing not in a recording booth but on a couch. Crawford also hooked up with a manager in 1979, Perry Watts-Russell. Perry liked the home demos and decided to put the group in a sixteen track studio in Orange County, the Casbah. The group spent about five weekends recording with Van Patten producing. Of these sessions Crawford says: "No one had any thoughts of it being what it is. I was in another band then. Terri had a job (at an answering service). David had a job, we were kinda just fooling around on the weekends."

From those sessions, Perry put out a single on his own label which he formed to help promote the band. Crawford continues the story: "Our manager put out "Metro" and "Tell Me Why" right away. He'd always had aspirations for his own

label. It did pretty well on a few college stations and KNAC played it."

This initial interest sparked the band and their manager to shop the recording around, although expectations were not high. Again Crawford tells of their low key stance and attitude: "There was no interest, no real effort to even sell it, we were just sorta screwin' around. When we did the full demo, we shopped it, thinking it probably wouldn't get picked up, because that was the nature of the record com-



panies at that time, they were very afraid of new things. So we went for an independent deal, and we got one with Enigma. They got "Sex" on KROQ, and "Sex" on KROQ means twenty to twenty-five thousand sales in a month". Indeed, "Sex (I'm a...)" practically became a symbol of the KROQ sound that put the station on top of the radio ratings. It was new, from an unknown band, was loaded with Synths and high tech sounds, featured a sultry female vocal and dealt with the subject that is its title—sex. It was to later become almost a KROQ cliché—and the ROQ's place at the top of the ratings was in fact

only temporary.

Pleasure Victim, which is virtually the sixteen track demo recorded by Berlin, was among the first records released by Enigma, which is the record company formed by Greenworld distributors. Among their other early releases were Polyphonic Size, which featured their minor hit version of "Mother's Little Helper" and the first LP by Motley Crue. The album was taken to KROQ by Watts-Russell and Enigma promoter Alan Niven (who has since left the company to manage Great White). Niven, unlike most record promoters, didn't specify to KROQ which cut to play. It was thought by the band that "Tell Me Why" would be the selected track, instead "Sex" was pulled, and the rest is history as they say.

The success Enigma had with Pleasure Victim did exactly what an independent deal is supposed to do: it sparked a major recording contract. After selling 25,000 for Enigma, Geffen Records stepped into the picture and released Pleasure Victim, and since that time the EP has gone on to sell a very healthy 450,000 more copies, sparked along by MTV's heavy play of the "Metro" video.

Since singing with Geffen, Berlin has expanded to a six member live and recording unit and trekked across America on tour where they headlined small halls and clubs. They have recorded a new album, their first full length record, entitled Love Life. Mike Howlett, (Flock of Seagulls, China Crisis, Blancmange producer and himself an ex-member of seventies progress band Gong) was brought in to produce. The album was recorded at Baby-O in Hollywood with staff engineer Connie Hill at the board. Howlett wanted to use a less expensive studio to record, and he felt the greatest room wasn't needed because almost all the sounds are computerized or synthetic, hence recorded direct, with the exception of Ric Olsen's guitar and Rob Brill's (at six months the band's newest member) drums. The bass drum was programmed and set to trigger synthetic, programmed bass and other syn-

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thesizers. The rest of the drums were programmed, and then replaced one by one, by real drums. Says Brill: "As it turned out it was a nice synthesis (between live and programmed sounds), it doesn't sound sterile. It started off as a computer process and then I played drums on top of that." The mix occurred at the Record Plant, and was engineered by Mike Shipley, direct from his enormous success with Def Leppard's *Pyromania*.

Crawford feels that Geffen is going to get behind this album because they genuinely like it. I asked him what his impression of Geffen as a company was. There was a long pause. Finally, "Yeah, they're very good. They're a little cocky. This is just my opinion. I think they think their name means something and that sometimes they don't have to put out as much effort because it's on Geffen. That may have been true two years ago, but it's not true now. With us, they have always been very supportive. They did a great job on *Pleasure Victim* and we're expecting them to do even better with *Love Life*."

The band is most eager to discuss the new album, which they are very proud of. Says David Diamond, "The impression I get from the new album is that the writing is more mature, the band seems more mature, everything just seems more stable now. It's like we know what we want now.

I think that comes through on the record." Terri adds, "We have a guitar player now. We didn't have a full time one then (during the *Pleasure Victim* days), so there really wasn't anyway to integrate any kind of guitar on the first record, except for where there was obviously supposed to be a solo, and we'd make up something. Now, since we've been playing with one for a year, it's a little harder, a little rougher edge."

Terri Nunn, as vocalist and sometimes lyricist, reflects on the overall lyric content of the new album, mostly from the pen of John Crawford. "I think one thing on this record that's very different that John is trying to do is deal with love relationships as a lonely person; being alone. That intrigues me. One is called "When We Make Love", which is not about love at all, it's about cold sex and a complete lack of desire for intimacy—just sex. Fucking. Those different aspects are things that for me take it away from the traditional love song."

We listen to about half the album while the band prepares for their photo session for this cover. We are listening to it on my Panasonic mono tape recorder which I only use for interviews, music simply should not be played on it as it is one of the worst playback machines in the known world. Yet, their tape sounds pretty good.

and the band talks about this edit and that solo as things roll by. They are genuinely happy with it, and it is a departure from the first EP. It is much slicker, incredibly well produced and clean sounding (I've also heard it over Baby-O's system, which is a cut above my Panasonic). The record is almost too pat, with programmed bass and drum beats passing by like clockwork, swirling syths and Nunn's immaculately recorded vocals, often doubled into harmonies. For some reason a lot of the tunes remind me of the *Motels*, in melody and vocal delivery only. This record is very, very synthetic. Currently, there seems to be a backlash by music fans against records that are so synthetic, and a return towards more guitar and drum dominated bands. Berlin comments on this.

Matt Reid is one of Berlin's newer members, and he plays the synthesizer along with Diamond and, live, Crawford. He says of the synth-techno backlash: "People want to hear warmth. There are a lot of bands that use synthesizers to a real cold end. You see groups like U2 and Big Country, predominantly guitar groups, have become popular. People want to hear warmth in music. They don't want to be a machine, with all the other computers and machines that are around." Says Nunn on the same subject, "I'd say we've integrated the synthesizer more, and made it

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an instrument, rather than the new technological breakthrough."

Diamond sees the synth backlash and most of the bands it's directed at as European. "We're an American Band," he says. "We're not a European disco-techno pop band. We've been labeled that from day one. John was familiar with that type of sound, but I personally didn't like it. My main synthesizer influence came from American black artists, like Prince. Basically, we're just trying to hold our own identity." Crawford elaborates on the differences between England and America in terms of bands, trend changes and backlashes. "One thing I like about America that I don't like about England, is that I think the reaction against synthesizer music in England is too easy. It seems to me it would be very easy to be an English band. You look around and say 'What's happening now,' and say 'OK, I won't do that'. You see Duran Duran and Human League and all these people being popular, what's the guy in Big Country going to think? 'Oh, groovy, I'm not gonna play synth music because obviously the trends are going to change in two weeks. What should I do? OK, I'll play guitars, I won't dress up, I won't wear makeup, I'll cut my hair short and I'll wear T-shirts.' I mean, that's easy. It was an easy decision to make. American bands don't have that

You can't look and say, 'OK well this is going to change in a month, and I've got to be there.' You can't predict that. So we're just doing what we do, because that's what we do. We can't make a decision based on the American music scene, it's too weird."

It seems to me it would be very easy to be an English band. You look around and say 'What's happening now,' and say 'OK, I won't do that'

Although we've now established that the techno-backlash and trends in Europe won't effect Berlin's style, I pose the question as to whether or not a sudden drop in Berlin record sales might prompt a shift in direction. Crawford: "We've done our job, it's out of our hands. What can we do about sales? We just make music that

we're proud of, and go out touring because it's fun, we like to play for people."

The bottom line, to Crawford, is songwriting. "I write pop songs, I'm not trying to write an experimental song or break new ground. I write pop songs. That's what I like, that's what I am. That's what I do. The good songs will survive. Someone just told me that Van Halen came out with a techno pop song. If it's a good song it's a good song, it doesn't matter who's doing it. Yes just came out with a nice little synth-guitar pop song. It's a nice song. That's what matters. Motley Crue has a good image, but they're going to have to write a good song if they're going to get a place in Musical history. If they want to just be around for awhile, like KISS, I mean, no one's going to remember KISS ten years from now. They were just an image. Songs are what make you live on in people's minds."

So we'll see how Berlin's new songs are received by the public. To a degree, it doesn't really matter to the band, because they will record more for Geffen either way (they have an eight album deal, with a greatest hits package in addition to the eight). Whether or not there is another "Sex" or "Metro" or something more successful is up to the record buyers at this point. As John Crawford shrugs and states, "It's out of our hands now." □

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DICK GROVE:

EDUCATING L.A.'S MUSICIANS



by Lawrence E. Payne
Ten years ago, in Studio City, California, a professional musician named Richard D. Grove began teaching Saturday classes in arranging. As a successful film score arranger with numerous television credits, his free time was limited. But within three months Dick Grove Music Workshops were attended by fifteen hundred students per quarter.

Together with Jack Smalley, also a television composer, Dick taught Sight-reading, Arranging and Composition. The two had never considered opening a full-fledged school. It wasn't until he realized the pleasure inherent in his new activity that he decided to forever remove himself from the confines of his old office.

Workshop classes continued successfully until six years ago, when a full one-year curriculum was instituted. Since then, there has been no looking back for the Dick Grove School of Music.

Specializing in all phases of studio music production and performance, the school turns out competent, driven musicians. It is made evident to all new students that life on the outside will be much harder than they may suspect. For this reason, Dick Grove students are propelled through twenty hours of class participation per week.

Dick Grove students are involved in core instrumental classes, Musicianship studies comprised of Improvisation, Sight-reading, Ear Training, and other pertinent courses.

"We give them a menu. We act like guides. We say, 'These are the priorities. If you can't do this yet, don't worry. Do this first.' If a piano player can't transpose music, he can't play for a singer. Because the singer never does it in the key the music is written in. Things are very tense here. By the time they do their homework on top of that they are up to here. It pushes them to a level they would never get to in a relaxed situation. If you think it's busy here, try it on the outside, when



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you are looking for a job. We have to condition students psychologically."

Preparation is essential to any aspiring studio musician. The Dick Grove School of Music has, with this in mind, an accurate placement program designed for players of any level. Says Grove, "I can talk to someone who, literally, bought a piano yesterday and says, 'I want to do this'. I'll start him in a workshop class and move him to a mini-course and so, after a year, we are able to go into a full time course. In two years' time, this person can move from square One to a level of respectability. You have to give him the right habits, the right values, and get him started in the right direction. Then, it is just proportionate to how hard you work."

Due to the complexity of modern music technology, many students want to expand upon their specialties. Musicians with newly acquired professional skills often return to master new areas of endeavor. A new eight-track studio on the premises assures every student an opportunity to work with others on performance productions. Again, the quality equipment approximates what they may encounter in the profession.

The accredited curriculum combines with a year of study at the University of La Verne to produce complete Bachelors' and Masters' degree programs. Consider-

ing the density of information passed on to students, and their hands-on experience, the school presents itself as a formidable companion in the hungry world outside. States Grove, "Two years full-time with us is like three years at a regular university, because they take sum-

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mer breaks. So, two years here is twenty-four months of study. Then, they go one year of general education at La Verne, and they have a B.S. in commercial music."

Auditions at the school are somewhat less complex. Regarding inquiries from hopeful entrants, Grove says, "If he is

here in person, we give him the written stuff. Then we put him through the paces. On any of the instruments in any area you are interested in, we have three to four levels where we can start you. There are levels for the rank beginner, the intermediate beginner, the average and the advanced. With that kind of versatility, we know that we can put each player someplace.

"The main thing is involvement with people. We touch peoples' lives. It's almost like a year of group therapy. We deal with the psychological-emotional things, the frustrations. If we can't solve those, we really can't help them with the obvious things. We have to address that."

Dick Grove has devised a teaching method which revolves around a theoretical concept. With his method, he introduces concentrated information logically, and with a minimum of confusion.

"We have an approach here that I call Chromatic Tonal Music. That is the basis for this whole school. We approach it in this way: in our modal harmony classes we explain the theory of it. In our Ear Training classes we sing it. And, in our performance classes, we apply it. It is an integrated approach no other school has. It encompasses Classical music, Bach, all the way up to Fusion and what is going

Continued on page 19

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Motown's New Pop/Rock Label

Motown Rock. At first glance, it seems like some kind of typographical error. Motown, after all, is that giant on the Pop and Rhythm & Blues charts—home label for Lionel Richie, Stevie Wonder, Rick James and countless other luminaries—the epitome of the urban, make that inner city, sound refined to the point of mass appeal.

Rock, on the other hand, is often proud of its lack of refinement, its spirit of defiance and rebelliousness. Go out into Middle America and the rock music will leave your ears ringing. For days. And besides, unfortunately, there is quite often a very different complexion to the whole scene.

Okay, while all of the above generalizations may be true to a certain extent, Motown Rock isn't a typo. What it is (as those who have heard the new "Flashes" single and self-titled single by Tiggi Clay released last week will attest) is the basic approach of the new Morocco Records label.

"Motown Rock, that's the generic meaning of Morocco," says Motown/Morocco president Jay Lasker. "We've



Morocco Records' Jay Lasker.

been studying the situation for over a year with regard to bringing some new and fresh-sounding material into the marketplace under the auspices of Motown, and now we think we have something to offer beyond just another label doing the same things everybody else is doing."

Already rolling with five new acts—the abovementioned Tiggi Clay, plus Kidd Gloves, the Coyote Sisters, Wolf & Wolf and Jakata—Morocco, according to Lasker, is that type of label that eventually winds up being credited influencing or creating a whole new sound or approach, much like Kama Sutra/Buddah in the '60s, Asylum in the early '70s, Casablanca in the late '70s and, of course, Motown itself way back when.

In Morocco's case, this potential comes from what Lasker calls the "freshness" of the sound. "None of the acts that we've signed are like each other in any way," he explains. "They each have a different kind of freshness that they bring to the scene. And that's deliberate on our part because you can't just say, 'Let's sign this guy because he sounds like Billy Joel. If they buy Billy Joel, they'll buy this guy.'"

"Well, Billy Joel is Billy Joel," he adds, "there isn't another Billy Joel. That's where a lot of people make a mistake; but not us, not this time. We're coming out balls out to the wall with new sounds."

Jakata, for instance, could wind up being one of the biggest stories of the year, according to Motown/Morocco

Photo by Elaine Galina

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Creative/A&R Vice President Steve Barri. The A&R Vice President at Pop- and Rock-oriented Warner Bros. Records before joining Motown a year and a half ago, Barri explains: "Jakata reminds me very much of my involvement with the early days of Steely Dan. Steely Dan wasn't really a group; it was two writers, Becker and Fagan, with a group of musicians built around their songs and the uniqueness of their music.

"In Jakata's case, we built a group around Jim Foelbel, keyboard player and writer for Jobete Music. His songs have got a magic about them. The music, the playing, but most of all the songs are just incredible. In fact, at this point, I am absolutely convinced that Jakata will be like the Steely Dan of the '80s, with a chance of being much bigger since they'll be more visible. They're a group and not just guest studio musicians. They'll be able to tour."

And while Morocco can't take the credit for actually assembling the Coyote Sisters—Leah Kunkel (Mama Cass' sister), Marty Gwinn and Renee Eugenie Armand—there is also much to be said for their sound, which *People Magazine* described as "music for those too young to put away their dancing shoes, but too old to cope with Quiet Riot."

"You can compare them, in terms of harmony sounds, to Crosby, Stills &

Nash," says Barri, "except that musically the songs are much more contemporary, with more of a rock edge. But the harmony sound is just fantastic. One listen and you know you're listening to something very special and different."

Add to this line-up the aforementioned Tiggi Clay ("A breakthrough sound, a very happy kind of music," according to Lasker), Kidd Gloves ("Basically a straight

ahead rock 'n' roll group, very Mid-America," says Barri) and Wolf & Wolf (a husband and wife team with a "very European, new music sound very much in keeping with a lot of things coming out of Europe today," as Barri describes it), and the boldness of Morocco's approach becomes apparent.

"We're hoping that with some of our records radio is going to say, 'Jesus, this

(Left to right) Jay Lasker, Steve Barri, Skip Miller, and Howard Rosen.



Photo by Elaine Galia

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is fantastic,' and put them right on." Lasker explains. "But on the other hand, we're not going to be afraid to put out a record that might cause radio to say, 'What is this? I don't understand this.' I say this because my experience in the record business has taught me that some of the biggest innovations initially met with resistance from radio."

Recalling the difficulties he encountered with ABC/Dunhill Records in the '60s in trying to get radio to pay, first, the Beatles, then The Mamas & The Papas, Lasker says, "It's hard for us to envision today, any of us in the record business, that somebody would get a Beatles record or 'California Dreaming' and not understand it. I mean, we say, 'How can that be? You're lying. You don't remember correctly.' But it's true."

"I think we have that kind of act here at Morocco, and we're prepared to go into the trenches for them."

And in the radio trenches—where success or failure often balances on the finest of threads—is where Morocco will receive a big boost from what is acknowledged as one of the strongest promotion teams in the business today. When it comes to getting something on the radio, nobody does it better than Motown.

And what makes the situation even better is that Promotion Vice President Skip

Miller is just as enthusiastic about the new label and acts as Lasker and Barri. "From a promotional standpoint, I'd say that we've got the best tool we could possibly have—great records. The acts are unique, and that's always appealing to the radio community and the public at large, which, of course, is our bottom line."

In fact, the product is so strong and Morocco's approach so sound, according to Miller, that even Motown's traditional (and somewhat inaccurate) identification as with R&B label won't enter the picture when promoting the acts as Pop radio. "I don't think it will stand in the way because Motown's historically been a big company on all radio formats," he explains. "Motown has acts that go on all formats of radio, and we're going to do the same thing with the Morocco acts. We don't have to change our thrust at all. We have the product, and we are the best promotion company in the business. We have the best of both worlds."

"This is going to give us the opportunity to work the records Pop right out of the box, exactly how we want to work with them without having to have any back-up in another area," adds Promotion Director Howard Rosen. "These are mainstream records for the mass of America, and we're going to take it right there from the beginning. We're not going to have to build another foundation in R&B or what-

ever first."

So, staffed by A&R and promotion people as enthusiastic as fans, plus a label president who could double as a cheerleader, where does the future of the label lie? Much farther than anyone starting a new label would have any right to dare, according to Lasker.

"What we're interested in is an act that doesn't have any limit as to what it can sell," he exclaims. "If we're going to make an investment—in time, in production money, in promotion costs (which are very high now)—we have to go for the long ball hitters. We have to be looking at one million units, two million, three million, five million-plus. That's the kind of thing we're really interested in."

"This is a complete dedication on our part, and it's a selfish dedication in that what we want to do is expand the base of Motown Industries in the music business. We're not out to prove anything. We're not out to prove that Motown can make records that are Pop records, we already now we can do that."

"We're not trying to redesign radio. We don't have a mission life here about getting radio to play more black records. We're here to create good product and give the public something they are going to enjoy and be entertained by. At the same time, we're going to make a lot of money." □

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DICK GROVE

Continued from page 15

to happen next year. It is really getting to the structural guts of music, and how to hear it."

Grove draws a distinction between his students and other talented individuals who hope to escape obsolescence brought by a lack of education. In his experience the difference is obvious.

We figure that if a student is here for one year, we have saved him five years.

A professional attitude helped institute the successful history of Dick Grove the arranger. That attitude and punctuality are passed on to every student at the Dick Grove School. Students are pressured to deliver excellent material on time.

"If I write the best arrangement ever written and it is late, it is the worst ever written. There are a lot of talented peo-

ple who don't understand the necessity for discipline or focus. They don't understand the business side of it."

"We figure that if a student is here for one year, we have saved him five years. That is more true in the more advanced classes.

"We get a lot of thirty year-old guitarists who come in and say, 'I surrender'. They know they must now learn how to read music. Most people learn guitar in a visual way. If you ask a guitar player what an F7 chord is, he forms the chord in this hand. So, we are trying to approach the guitar in a way that the ear leads the fingers, rather than fingers playing the music."

"Our C.A.P. program is structured so that everything you write for the whole year is played and recorded. For instance, Tuesday is the day our C.A.P. (Composing Arranging Producing) students write a chart and copy it. The student has to conduct it. The singers and musicians have to sight-read and the engineers have to deal with the recording. We integrate four programs, and we run like a pre-record, so we run from 9:30 a.m. to 7:00 p.m., and we'll do thirty charts. That is where they get the confidence to sight-read and play different styles. The arrangers knew that they got in under the gun;

they got in on time."

Grove is quick to add that no applicant has yet been refused necessary financial aid.

The studio world thrives on stress. The Dick Grove School of Music thrives equally well on the desire its students bring with them. In combination with the Chromatic Tonal Music education theory, both staff and students anticipate success.

We get a lot of 30 year-old guitarists who come in and say 'I surrender'

and prepare themselves for it.

"That is the laboratory of working these people against each other. They learn to work together."

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EMULATOR AVAILABLE

ROLAND MIDI MPU-401 PROCESSING UNIT

by Pabini Gabriel

The promise of MIDI (Musical Instrument Digital Interface) is finally beginning to be realized with the unveiling of products like Roland Digital's new MIDI Processing Unit MPU-401 and the Roland Digital Recorder software.

The result of the cooperative effort of several musical instrument manufacturers, MIDI has been established as a universal protocol language that makes possible communication between musical instruments and personal computers. MIDI-equipped instruments exchange computer data via a transmitter and receiver. The transmitter sends the notes played, incorporating information about dynamics, pitch-bend and modulation. The receiver translates information received into a format that can be understood by the computer. The transmission rate is 32K baud, equivalent to 500 notes on-and-off in one second of time. This corresponds roughly to 29-note chords played in 32nd notes at 120 beats per minute. When a number of devices are linked in a chain, the system will slow down. This is not a problem with four or fewer instruments. To expand the system, use two, or up to four, MIDI Processing Units.

Because additional functions may be implemented with software as they are innovated, instruments equipped with MIDI constitute a strong hedge against obsolescence.

The MIDI Processing Unit functions as an intelligent interface between MIDI-

equipped instruments and personal computers, and as an 8-track MIDI data recorder, controlling such functions as timing (using all of the popular time bases, or the number of divisions per beat used by different manufacturers for their sequencers and rhythm instruments), tape sync (to sync to tracks previously recorded), MIDI sync, and the routing of data or "handshaking" between the computer



The Roland Midi MPU-401 Processing Unit: An intelligent interface between MIDI-equipped instruments and personal computers.

and musical instruments. The freeing of the host computer to perform other functions, such as saving music to disk while recording (available only on the IBM PC), score writing in real time, or print-out while playing, constitutes the main advantage of a concurrent system, in which the computer and intelligent interface each perform their designated functions. Interface cards and software have

been developed for the Apple II Plus and IIe, and for the IBM PC.

The Roland Digital Recorder has eight tracks, each of which can be recorded upon polyphonically. It has capabilities which go beyond those of an 8-track tape recorder, including the ability to change tempo without changing pitch, transposition, autocorrect, which assures accurate rendition of rhythms, and there is no noise, because the data is not being transferred to another medium.

The four basic functions available with this sequencing software are record, play, save and load. Record or play is entered from the main menu. Prompts direct the user to choose the track or tracks upon which to record or to play; tracks to be played as accompaniment (a useful feature when developing arrangements); the number of measures to be played; and the number of counts lead-in (counted on the metronome). The metronome beats are properly accented for the time signature being used and may be set to beat on the half-beat, if desired. The time signature may not be changed once recording has begun. Channel select for each track makes possible the orchestration of sound by routing tracks to different instruments. Other features include optional pitch-bend send, autocorrect to the 32nd note, and real-time dynamic and tempo control (including the degree and rate of tempo change). Available tempos range from 8 to 250 beats per minute. The ability to change tempo makes it possible to record at an easy tempo, then to increase the tempo to achieve the desired effect. Musical works in progress may be saved to disk, then loaded back into memory in order to continue recording.

Roland has released complete information on the MIDI Processing Unit to the public, anticipating that users and programmers will develop additional software to be used in conjunction with the unit. Songwriting and music education applications are potential areas for software development.

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Audio/Video Update

AUDIO

by Jeff Janning

One On One Studios, North Hollywood, CA: "We added a Studer Mark III, which is their new one. The recorder is modular so if you want to hook up any out-board equipment it's easy." Currently in the studio is EM/Enigma artist White Sister who is working on an album with producer Greg Giuffria and engineer Steve McMillan. Producer Tony Berg is also in working on an album project for Lormar Records act Doll Congress.

Track Record, Hollywood, CA: Mark Lee is in wearing the hats of both producer and artist as he self produces a six song E.P. Jay Marciano (General Manager of the Beverly Theater) and Song-writer's own Bruce Kaplan are the executive Producers.

Westlake Studios, West Hollywood, CA: Producer/engineer Peter McLan (who produces Men At Work) is in tracking an album on RCA act Mr. Mister. Paul Ray is associate engineer on the project.

Solid Sound, Ann Arbor, Michigan: The Hearn Sisters are in tracking their debut album with producer Bill Talbert and engineer Bill Poppy. The album is being produced for the Flange Organization.

Larrabee Sound, Los Angeles, CA: Current studio activity includes Producers Jimmy Jam and Terry Lewis in mixing the new single for the S.O.S. Band with engineers Barry Rudolph and second Toni Greene are working on the CBS project. Ross Bagdasarian is in producing a new Chipmunks album for his own production company. Randy Tominaga is at the boards with Brad Coker assisting. Producer Will Crocker is currently mixing tracks for Matsubara, a Japanese act. Sabrina Buchanek is engineering the project with second Brad Coker. CBS artist Kent Jordan is in with producer Stanley Clarke and engineer Erik Zabler working on an album. Don Cornelius is in with Capitol artist O'Bryan tracking an album. Barry Rudolph is at the boards with Toni Greene assisting.

Conway Recording, Hollywood, CA: Elektra artist Patrice Rushen is tracking overdubs for her upcoming album. Charles Mims Jr. is producing and Peter Chaikin is engineering with Jeff

Stebbins seconding. R&B group, the Valentine Brothers are finishing up an album for A&M Records with engineer Jerry Brown assisted by Casba Petocz and Jeff Stubbins.

Sunset Sound, Hollywood, CA: Latin sensation Julio Iglesias is in working on vocal overdubs for his upcoming CBS album. Ramon Arcusa is producing and Terry Christian is engineering. Artist Steve Crane, who just signed to MCA is in cutting tracks with producers Steve Lukather and Jai Winding. Shep Lonsdale is engineering with second Stuart Fursusho. RCA Records act The Breaks are in with producer Vini Ponice re-mixing their next single. Bobby Schaper is at the boards with Bill Jackson assisting. Iruka, a Japanese artist on Crown Records is in tracking with producer Kambe and engineer Kent Nebergall.

Music Grinder, Los Angeles, CA: Artist Barry Flast is in with producers Tony Clark and Chuck Tranel working on four sides as part of an album project for an interested label. Ellis Sorkin is at the boards with Casey McCrackin assisting. Arif Mardin and Robbie Buchanan in producing Chaka Kahn's new Warner Brothers album. Jeremy Smith is at the boards. Jeremy is also engineering Motown artist Gene Van Buren's new album which is being produced by Michael Stokes. Phil Collins was in with producer Arif Mardin working on a track for a movie score. Genesis guitarist Michael Rutherford was in with engineer Gary Skardina working on a movie soundtrack.

VIDEO

by Iain Blair

The Post Group in Hollywood has been extremely busy working on a number of music video projects lately. Rick Springfield's "Souls" (which was nominated for an award at the recent Billboard music video convention) was transferred from 35mm to 1" and then edited on 1" using ADO for effects. Doug Dowdle wrote, directed and edited the piece for Leslie Rabb Productions. Bruce Olinder was DP, and Howard Sisko made the transfer for The Post Group. "Why Me?" Irene Cara's new video, also directed and edited by Dowdle, was transferred from film to tape using the company's Rank Cintel Flying Spot Scanner. Sisko was the telecine operator. Paul Anaka's new video, "Gimme the Word," was also transferred from film to tape and edited on 1" using ADO for



Martin Cahan and Eddie Money discussing a scene from their new video.

optical effects. Produced by Leslie Rabb, it was again written, directed and edited by Dowdle, and transferred by Sisko.

Other recent projects have included Stevie Nicks' "If Anyone Falls" which was produced by Fiona Fitzherbert for F.F. Productions and edited by Dowdle on 1"; Supertramp's "It's Raining Again" directed by Russell Mulcahy for Millaney-Grant-Mulcahy; The Pointer Sisters' "I'm So Excited" produced by Fiona Fitzherbert and Jackie Byford and directed by Kenny Ortega for Millaney-Grant; The Motels' "Only The Lonely" and "Take the L" Out of "Lover" which was directed by Russell Mulcahy and produced by Byford for MGMM, and edited by Dowdle; and Jimmy Cliff's "Reggae Night" which was recently assembled and edited at The Post Group. The piece was shot in Jamaica for CBS Records, directed by Donovan Letts and produced by Simon Fields for Limelight. Rich Uber edited. Finally, The Post Group also provided post-production services to many Danny O'Donovan Enterprises for its 60 minute special entitled "Air Supply In Hawaii." The show was produced by Danny O'Donovan and directed by Mike Mansfield. Editor for The Post Group was Steve Purcell.

Martin Cahan Productions of New York recently completed two new videos for Eddie Money and Melba Moore, both shot in the Big Apple. The Eddie Money shoot for "The Big Crash" his latest release on CBS Records, was filmed mainly on location around New York's Times Square area, and featured ex-real life policeman Money as an undercover cop. The clip's two main characters are based on real New York cops who work the Times Square beat, and who also appear in the video. The Melba Moore clip, for her "Keeping My Lover Satisfied" single on Capitol Records, was given a Midsummer Night's Dream treatment by director Cahan who combined a group of kids from the Joffrey Ballet and

a group of break-dancing kids into a dreamy dance sequence.

Galaxy Productions of Elk Grove, Illinois, can now add music video to its long list of industrials, sports and comedy productions. The company was recently called upon to modify four songs by The Beatles from their classic "A Hard Day's Night" film and edit them into a music video format. Dennis Gallagher edited the clips for Waleed Ali of Maljack Productions. At least one of the videos has already aired on NBC's Friday Night Videos, and the others should soon be seen on MTV and the Atlanta Superstation's Night Tracks.

Teleproductions, Inc. of New Orleans recently formally opened its brand new video post production operation with a gala evening at their headquarters. On display was state-of-the-art equipment including 4 Sony BVH 2000's, 5 Sony 3/4" machines and several 1/2" videotape recorders including the Sony BVU 800 and 820 for dynamic tracking. Off-line editing with the CMX 'The Edge' system is partnered for the first time with the CMX 340 on-line editing system. Also available is the Grass Valley 300 switcher, Mk II DVE, Chyron 4100 Character Generator and an insert studio with the Ikegami EC-35.

In addition to work on commercials and local programming, Teleproductions, Inc. has also entered the field of music video and edited several projects for such hot new bands as Aztec Camera. Their best known video was for Music Picture International featuring The Stray Cats performing their latest hit single "Sexy & 17" from the album "Rant and Rave." The piece was recently nominated for an award by Billboard magazine as one of the best videos of 1983. The company was founded by Bill Hess less than a year ago, and includes editor David Frenz, chief engineer Tim Hofmgren, sales manager Ann Asprodities and telecine operator Cathy Savage.

Reviews

CONCERTS

Milcho Leviev and Tommy Vig

*At Steinway Hall,
Los Angeles*

Pianist Milcho Leviev, of Free Flight fame, and renowned vibraphonist Tommy Vig have formed a tuxedoed musical collaboration under the name of "Take Two." Under the direction of manager John Levy, Take Two sees an LP in its future, as well as a possible extensive tour.

The success that they foresee should be attainable to them if their recent performance at Steinway Hall is any indication. Take Two succeeds in a musical blending of classical chamber music and improvisational jazz that exudes humor and first-rate professionalism. Their sense of musical inventiveness and melodic creativity is truly impressive. Leviev and Vig never allow themselves to feel impeded by their limited instrumentation, and this is clearly portrayed to their audience.

The evening commenced with a lyrical rendition of the standard "Secret Love," featuring an exuberant Vig solo, followed by an exhilarating break-neck version of "Anthropology." "Just for You," an original by Tommy Vig, offered the talented vibraphonist at perhaps his most melodic form of the evening. "Body and Soul" was rendered by the duo in lucid and shimmering form. Yet, it was Juan Tizol's "Caravan" that brought the most vivid excitement of the performance. It began with a fascinating solo from Vig, which combined an unsettling utilization of dissonance with a finely developed melodic craftsmanship. Leviev contributed his expected brilliance as the piece took an inspired and stunning transition to Paganini's "Caprice No.24."

The collaboration between Milcho Leviev and Tommy Vig is blessed with one of the most notable combinations of talents in the field. Take Two offered a spirited, lively and thoroughly enjoyable evening of fine music. Their future efforts are anxiously awaited.

—Linda R. Reitman



Huey Lewis and the News: A very enjoyable evening—a very good band

Huey Lewis and the News

*At the Palace,
Hollywood*

Well, there's one thing for sure: getting older is no reason to stop rockin' 'n' rollin'. Despite various accusations of being middle-aged

or "over the hill," Huey Lewis put on a show that showed the L.A. crowd that he was far from getting on the bus to the retirement home. There was lots of energy—a solid hour and a half of it—and lots of good-time dancin' fun that left the crowd more than satisfied.

What was especially nice was the pacing of the set. Lewis has three hits to his credit, and care was taken so that they were spaced evenly throughout the set, which eliminated nicely the problem of "when are they going to play _____?" There was a climax,

however, when in a break between songs towards the end of the set a horn section was hastily set up and the Tower of Power horn section came out onstage to provide back-ups on "I Want A New Drug."

The musicianship of Lewis' band was also a pleasant surprise. It probably stands to reason, since the band has been playing together for so long, but nonetheless it was impressive to see a band so tight and relaxed at the same time. "Lewis' vocal quality seems to have an ingredient that sends girls into a swoon much like Sinatra used to—especially during the ballads. And, what may have come as a surprise to some, he can also play a mean saxophone as well as harmonica, the latter being handled with a finesse rarely seen these days.

"So you guys want to go home and watch some TV now?" he asked after finishing his last song of the set. Two encores and some sizzling sax and guitar solos later some people may have, but not without knowing that they had just spent a very enjoyable evening with a very good band.

Local band Exposure opened up the show with a solid and danceable, but fairly predictable set.

—Michael Heller

Lionel Richie

*At the Universal
Amphitheater*

Lionel Richie isn't slowing down. His six sold-out nights at the Universal Amphitheater, combined with the triple platinum plus status of his current LP, and numerous hit singles underscore Richie's tremendous appeal.

Lionel Richie's ascendance into the upper reaches of the hierarchy of the music world began with a move from leadman for the Commodores to solo star with the release of his first LP in September of 1982. He was rewarded with a remarkable string of chart-topping singles for *Lionel Richie* (Motown) and his first Grammy for the ballad which has since become a standard, "Truly."

At the Universal Amphitheater performance, Richie was backed by an excellent seven-piece band, which features notables such as Greg Phillinganes (keyboards), Sheila Escovedo (percussion), and Darrell Jones (lead/rhythm guitars). Digging into his Commodores past, Richie served up hit after hit, combining them favorites from his current collections. He punctuated the concert with his usual personable charm and sincerity, and a notable sense of



Lionel Richie: He kept his eager audience entranced.

showmanship, professionalism and style. Easily making the transition between up-tempo numbers and ballads, he kept his eager audience entranced.

His troupe also included ten dancers breakin' to the crowd's delight on his greatest current hit "All Night Long," as well as the calypso-beat hit from *Can't Slow Down*, and collaborations with Richie's talented opening act, the Pointer Sisters. They threw themselves into energizing and refreshing renditions of "Jesus Is Love," "Three Times A Lady," and the Doobie Brothers' hit "Takin' It To The Street." The creatively-designed multi-level stage added to the excitement of the evening by allowing the audience

to easily view all the members of the troupe.

The only lull in the show occurred when Richie's band performed a segment consisting of an ill-conceived medley of out-of-place tunes "Satisfaction," "We Can Work It Out," and "Going To A Go-Go." The band is excellent; their talent and skill is truly impressive. Why handicap them with outdated Sixties repertoire?

With the exception of that surprising miscue, Lionel Richie's show has just the right mixture of exhilarating music, talented musicians and professional style. It is an evening's entertainment which is highly recommended.

—Linda R. Reitman

Reviews

CLUBS

Solid State

At The Troubadour,
Los Angeles

□ **Players:** Mark Hoffman, lead vocals; Jeff Borgeson, guitar; Doug Goodwin, Roland Jupiter 6 synthesizer; Gary Giambo, Roland synthesizer; Ross Garfield, drums.

□ **Material:** Solid State are excellent songwriters with memorable hooks and meaningful verses. Musically they are honing a style which ranges from a Fixx, U-2, Human League feel on "Flags on Fire" to a more funky techno

sound on songs like "I Tried To Love You", "These Times", and "Why Can't You Stay Forever". If the audience's hoots and applause are any indication, these three numbers were the "hits".

□ **Musicianship:** Top Notch! Garfield's strong right foot on the kick drum supported by Giambo's synth bass lines never gave way to the absence of an electric bassist. Borgeson came through with some ear-catching guitar leads, with Goodman's Jupiter 6 synth fleshing out the arrangements.

□ **Performance:** Things get a little hazy here. The band embarks upon a dark stage making for an effective entrance: something other local acts could adopt. However, when the lights and music come up, their entrance is annulled by a

rather low-key attitude from the band. Hoffman, with his curly-top/slick sides blond hair and black leather pants, is clearly the center of attention and his rich tenor voice earns him the spot, though he's not very sure of what to do, visually. Dated robotic-type movements overshadow an otherwise direct connection with his attentive gathering: the latter confident, convincing and very appealing, the former just plain annoying. Hoffman can be dynamic but one can't tell a performer where and when to be: it has to come from the heart.

□ **Summary:** Solid State are a developing unit with killer songs. As an act they need only the intangible characteristics which come from hard work and persistence. This is definitely an act to watch for.
—Cindy Payne

Jazzbrazz

At My Place,
Santa Monica

□ **Players:** Gene Redden, leader, sax; Elaine Hill, vocalist; Brent Lewis, special drums; Cesar Frazier, piano; Ron Faver, synthesizer; Eugene Laboux, trombone; Steve Lawrence, arranger, bass; plus ten others for this gig consisting of trumpets, trombones, sax, electric guitar and drums.

□ **Material:** Nice, upbeat big band fusion of r&b, jazz, blues and some Motown rock. The arrangements are masterful and geared to putting the listener in a relaxed, party mood. Nothing heavy duty here, but the communication is heartfelt and soulful. Most of the tunes are covers, but there's plenty of original work here, too. Among the better presentations was: "The Hustler," by the Crusaders, which had a nicely menacing build to a funky backbeat and featured a silky ethereal drift. "Out in the Cold Again" was very pretty. The high-point was Brent Lewis "Tune," an instrumental which spotlighted Lewis and sequed nicely into a full band rendition of "Sweet Georgia Brown".

□ **Musicianship:** Redden is an accomplished band leader. Nothing tentative, no hesitation. As a sax player, he's sweet and sexy; a bit of an imp. But as a singer, he's a great band leader, with a vocal style vaguely like that of Lou Rawls. Brent Lewis, eclectic percussionist, roved amongst his cymbals, his drums and his other rhythm exotica, adding his special sparkle to almost every tune. His finest moment came with the previously mentioned "Tune", in which he played a multiple set of



Gene Redden and Elaine Hill of Jazzbrazz: Upbeat big band fusion.

bongos arranged in a semi-circle. Each drum had a different tone, and he played them like a calliope. It was great. On "Hammer and Nails", Lawrence played a precise bass with the full band providing counterpoint over which Frazier soared and punctuated tastefully on the piano. There weren't a lot of opportunities to evaluate individual musicianship, but the band is nothing if not supremely professional.

□ **Performance:** Elaine Hill is a singer who feels as she sings, very particular and focused on the lyric. So much so, in fact, that you can gauge almost line by line which sentiments she feels most genuinely. She's not good at regular exposition. Without strong emotional tags to grab onto, she performs at arm's length. Her voice and style are re-

miniscent of Mary Wells, with a little of Diana Ross' nasal bite. The rest of the band is just fine. The bone section was a little weak and some of the transitions were awkward, but that all seemed to be situational. Gene Redden sometimes forgets that he is the natural focus whenever Elaine is not onstage. He could be distracting when other players had the spotlight. During one of Elaine's songs, he was jiving with another band member. Tres rude.

□ **Summary:** JAZZBRAZZ has picked a hard row to hone. They are outstanding, but their genre and therefore their audience is a commercially limited one. Unless they can find a strong MOR hit, I do not envy them their paychecks.

—Kong

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Reviews

CLUBS

V.V.S.I.

*At The Troubadour,
Los Angeles*

Players: Tommy Gun, lead vocals; Dennis Chick, lead guitar; vocals; Robin Houde, bass, vocals; Mark Marcum, drums, vocals.

Material: V.V.S.I. plays your basic hard rock, Hollywood style. The songs have a tendency to drag on a bit too long when given the amount of musical variety within them, but towards the end of the set things get a little bit snappier, and the overall pacing improved. The show I saw occurred two days before Christmas, and the band unveiled their own self-penned Christmas song "With You On Christmas Day." It was no "Little Drummer Boy," but I gave it an "A" for effort. They also did a rousing version of "Takin' Care of Business," which got the crowd going.

Musicianship: This area was the band's strong point. Mr. Gun has an impressive rock voice, with a raspy edge along the lines of Alice Cooper in his heyday and a Daltrey-like set of pipes to power that rasp. His sense of pitch and phrasing is very professional, too. V.V.S.I. has one of the better rock rhythm sections I've heard in a while. Houde's bass and Marcum's kick drum lock together on some well-conceived syncopations. Houde has a solid two-finger plucking technique that is very polished. Guitarist Chick seemed to be a good player, but his sound was washed out by too much echo.

WASP

*At The Troubadour,
Los Angeles*

Players: Blackie Lawless, bass (lead vocal); Chris Holmes, lead guitar; Randy Piper, rhythm guitar; Tony Richards, drums.

Material: A powerful heavy metal set features songwriting from Lawless, and strong melodies. The opening song, "Hellion," lacked the deeper roots and dulcet hook of "Animal," or the intricate arrangement of "School Days," the latest addition to the repertoire. Aimed at teens, the WASP anthem, "I Wanna Be Somebody" characterizes the ageless rebel. The sets only ballad, "Sleeping in the Fire," gives dimension and insight into Lawless' sensitivity as a writer.

Musicianship: Consistently



Mark Marcum



Tommy Gunn



Dennis Chick



Robin Houde

Performance: The band aims to please, and they have a hearty party attitude, and do a reasonably enjoyable show. Singer Gun is at a loss for words between songs much of the time, and at one point he plugged the hair salon he works at, which I thought was taking rock commercialism a bit too far.

Summary: This is a good band that needs to acquire more song-

writing skills. Getting the tunes a little shorter and coming up with a few more memorable hooks would probably do the trick. Visually, a more updated image wouldn't hurt, either: they look like a mid-seventies Starwood house-band, even with their custom haircuts. The bottom line, though, is that the potential and the talent are there.

—Bruce Duff

good. Adeptness at melody and restraint helps take the curse off such blatantly forceful music. Holmes gives more distinctive solos, working a smoother fashion while Piper offers more climactic fugues on his instrument. Bass riffs are well-planned and spontaneous. Richards remains one of the more solid and confident drummers on the heavy metal scene.

Performance: WASP relies less on special effects than before; in fact no meat was thrown and no sacrifices were offered during the set. The band has good vocal delivery, better arrangements, choreography, and with the addition of soundman Neil Schaffer, the overall effect is good. There is no lack of energy or valid drive with this group.

One does sense an awkwardness with the stage presentation. The

fact that the kids can move the chain link microphone inspires them to hang on to it to help hold it steady... this causes Lawless to fret over keeping the thing on his mark when it inevitably gets moved around. New lights made for awkward cues in this area. At least it is fresh, an essential factor with these shows.

Summary: A general refinement has been undertaken by WASP. After a year together the band shows enough confidence to shed much of the bloody theatrics that heralded their arrival on the local heavy metal front.

What we are left with sounds good, due to good writing, hard work and a clear sense of direction.

For the uninitiated: be prepared for excess in volume, suggestivity and audience response near the stage.

—Murdoch McBride

Reviews

CLUBS

TRIANGLE

At The Country Club
Redsea

□ **Players:** Chris Lombardo, bass and lead vocals; Baron Lombardo, guitar; Brian Duffield, drums.

□ **Material:** Hard rock all of the way. Mediocre material all of the way, too. None of the songs are very bad, but none of them are really very good either. The lyrics and music lack originality, intelligence, rawness, taste or even cuteness. These, to the best of my knowledge, are the keys to the kingdom of rock 'n' roll. The only tune that stood out in this amorphous mass was "Did She Lead You On?" which was more of the same, only better done.

□ **Musicianship:** The dynamics of a power trio demand a strong, cohesive group identity (ZZ Top) or that there be at least one strong player or singer with personality to

give focus and direction to the endeavor (Cream, Police). Neither case is represented here. Baron L. is a thinking man's guitarist. Unfortunately, he thinks too much, becoming a virtual brown study in music. If his fingers were as emotional as his face and body, he'd be very good, indeed. The message never gets from his brain to his digits, though. This was most evident in the few solo opportunities that Baron had: no musical themes were developed, no expansion and no exposition. Brian D.'s drums weren't much better; he had trouble counting to four. His one solo on "Fallout" was so boring that even he got tired of it. It didn't end, it stopped. Chris L. is a pretty fair bassist; as good as any. As a singer, he has a long way to go. Sometimes off-key, his voice has little variety or none. But that's not his biggest problem. They opened with "Fair Game", a song in the AC/DC mold about revenge. Revenge is not a trivial emotion, so why was Chris so damned happy. And it wasn't the happy of getting even or getting off, it was the happy of getting a new car or a new stereo. He

should have had some edge, either anger or at least pique. A singer should reflect the emotional content of his material.

□ **Performance:** TRIANGLE's movement was rehearsed, but somehow non-directed. Brian and Baron seemed like they were trying to finish the set as quickly as possible. But Chris kept pushing, becoming very agitated. He kept interrupting his set. He told us a dozen times that the headlining act would be shortly, even though no one in the audience was calling for them. Well into the set, he stopped to pass out band buttons for a good five minutes. And he made constant declarations about how lucky we all were to be seeing TRIANGLE. Talk about yer insecurity.

□ **Summary:** A triangle is an instrument that, when struck, produces a clear tone. TRIANGLE would do well to emulate this concept. Their songs are about unimportant, unexciting themes. And if their material doesn't grab them, it sure as hell isn't going to grab anyone else.
—Kong

Baxter Robertson

At The Plant

□ **The Players:** Alan Maggini, lead guitar; Jay Bodean, bass, vocals; David Adelstein, synthesizer; Tom Fillman, drums; Baxter Robertson, vocals, guitar.

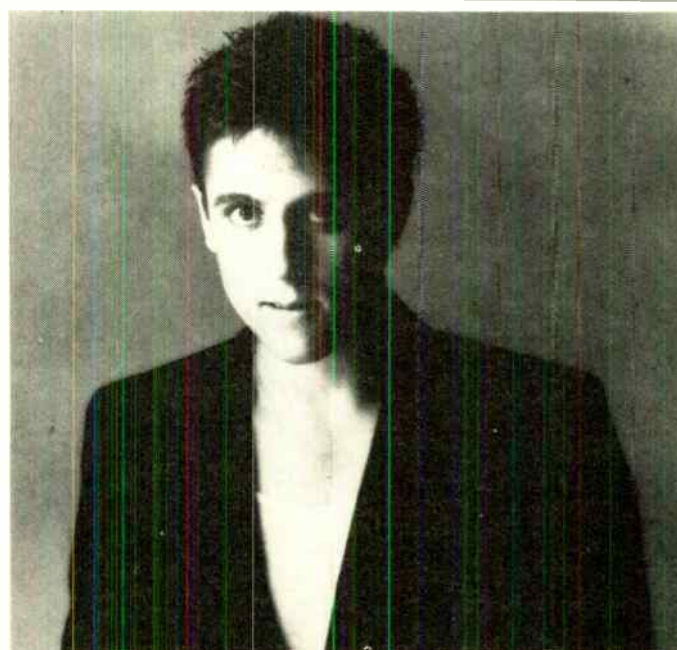
□ **Material:** Made of the stuff that sticks to the sole of your shoe, the songs are thoughtful pop distractions which rely on a steady, push-pull dance beat. Robertson's compositional aplomb shines on "Silver Strand", "Face To Face" and "Beyond the Reches", exemplary low profile, fundamental rock tunes with a knack for clever turn-arounds. Conversely, the insipid "Love And Girls" and convoluted 12-bar ditty "Chaos" leave no question that the band could benefit from a stronger song list.

□ **Musicianship:** Very good; the players deliver a sound as tight as a sealed drum. Robertson adroitly wields his axe, while Maggini compliments his changes with loud, clear lead lines. Crisp three part vocal harmonies are used repeatedly to as impact to the hook lines. Synth player Adelstein knits a curtain of plastic sounds ranging from Eno-esque electronics to Tommy Roe farfisa, lending an added dimension to the rest of the instrumentation.

□ **Performance:** No cigar. The front men employ a stand-and-play staging that after 10 minutes left them as interesting to watch as cardboard cut-outs. During solos the axemen would leave the territorial ground of their individual microphones to assume crouched positions and trade off riffs, but for what amounted to a few sparks never really caught fire. In fairness to the band, the dance floor was responding well to their sounds, but put before a concert audience

they would need to be more inventive to leave any sort of lasting impression.

□ **Summary:** The band is lacking in a youthful exuberance and sense of fun that should be inherent in music of this genre. Commercial and sparkling clean, they are pleasing to the ear, but need to take more chances with their material. They exude a tasty combination of sounds, but like a blue plate special, they could use a little accent.
—Paul Van Name



Baxter Robertson: He needs to take more chances with his material.



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Reviews

RECORDS

New York Now!

Daniel Ponce

OAQ Records

Produced by Daniel Ponce

Another satisfying LP from the OAQ (Celluloid) label, Daniel Ponce is a Cuban percussionist whose music is steamy, dark and sensual. The pieces on this album are, in the main, not the sort of thing that's going to get a barbeque in Mission Viejo frugging. These are long, involved workouts with conga, kit drums, bongos, timbals, batas, and agogos (a double cowbell), and are specifically Cuban, as opposed to Brazilian samba, or Dominican Republic merengue. Cuban music is harder, and is infinitely more complex.

DANIEL PONCE



Ponce has teamed with Cuban expatriates such as Paquito D'Rivera on sax and Ignacio Berroa on drums, as well as Material's Bill Laswell on bass and Michael Beinhorn on synthesizers to produce a compelling "exotic" acoustical landscape where on most of the "songs" the percussion sets up a field over which is laid chants and horn parts and all manner of additional tinkling, shaking, rattling, squeeking. The key word is "atmosphere", and Ponce takes you to the other side easily. This is seductive, mysterious, yet spiritual music. You just have to put aside notions about "types" of music. This music is universal.

Technically speaking, Ponce's music combines numerous rhythms—the son montuna, or salsa, guaracha, rumba, guaguanco, yambu, mozambique, macuto, yoruba, and columbia, to name a few, most having the basic 3-2 or 2-3 inner time. He occasionally intersperses rock or funk elements, but mostly plays it pure, with just a touch of new electronics on Laswell's bass and Beinhorn's synthesizers. "Africa Contemporanea" is a good example.

Ponce can party hard, though, and "Basta De Cuentos" and

"Cojelo Suave" are hot, horn-driven numbers that will put fire in anyone's veins.

Buy this record if you want to hear a percussion tour de force by a master, or if you just want to take a short excursion into the jungle of your mind. —John Payne

Show No Mercy

Slayer

Metal Blade Records

Produced by Brian Slagel

Are these guys serious? It is understood that as a band's career progresses there comes a time to release a first album. But, common sense would dictate that they should think carefully about doing so unless they were sure of at least some commercial success. "Show No Mercy" was in all probability, a big waste of money.

Without even hearing the record one has many clues as to what the band is all about: the band name is "Slayer"; their song titles read "Die By the Sword," "Fight Till Death," "Tormentor," "Face the Slayer,"—and let's not forget the title cut—"Show No Mercy". So it's not surprising their music is an extremely sped-up combination of Motorhead, Kiss and early Black Sabbath (can you picture *sped-up* Motorhead?) that isn't even good for headbanging due to its frequent but seemingly pointless changes in tempo and 5/17 beat structures that show up here and there. The vocals are nothing but tough, growling voice-of-doom with an occasional off-key scream that for the most part have no melody, and unfortunately came off as funny as opposed to threatening. The tunes are monotonous and the recording is all bass with thin, whiney guitars.

Does Slayer really expect this album to be commercially successful? Maybe it's a good first-effort for a band whose publicity photo depicts them eating or licking blood off of a scantily-clad dead girl, but if you're cruising the aisles of your local Music Plus looking for an album to get your brother, be sure to pass this one by.

—Michael Heller



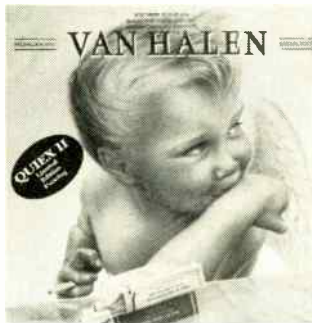
1984

Van Halen

Produced by Ted Templeman

Warner Bros. Records

Five album releases ago, it might have been fashionable to snub Van Halen as a band underserving of serious attention. They were young, brash, and local to the Southern California club scene. With a push from Gene Simmons of Kiss, and ace producer Ted Templeman, they were on their way. Their imitators floundered in a wake of beer cans and fliers. They were a good band.



Van Halen's sixth release, "1984", once again finds the four Pasadena party hounds in fine form. David, Eddie, Alex and Michael are a world class band now, as they were when they were shakin' the Whiskey. The reason for their success is cohesion. Every guitar embellishment, no matter how wild and outside, is placed firmly within the hefty fabric woven by Alex on drums and Michael's bass. Here is a rhythm section which expertly illustrates an attitude. Obviously, Eddie could not feel so confident in his musical maneuvers if his backup was not so capable.

David Lee Roth has at his command an impressive array of vocal gymnastics. On "Drop Dead Legs", he expounds the glories of his favorite subject, the beard of Paradise. David has a sense of humor, creative intelligence, and a nice car.

Eddie (the one your brother won't shut up about) Van Halen continues to bundle up and dispose of the loose melodic ends left hanging by his contemporaries. As on earlier albums, he is amazingly consistent in his lack of melodic cliches. Van Halen's songs are increasingly seamless. Tunes like "Jump," "Panama" and "Hot for Teacher" evidence the economical use of hooks in conjunction with wisely placed harmony vocals. "Teacher" and "Top Jimmy" are real bar brawlers, pure chug. Listen to the first couple of albums, and harken back to the days when Eddie played a cute

black strat through only two Marshalls. The scene, you thought, was young and stale. Check out '1984'. Van Halen are still young, and I'll-be-go-to-hale.

—Lawrence Payne

Killing Time

Massacre

OAQ Records

Produced by Massacre

I was really looking forward to this one. Massacre is Fred Frith, formerly of Henry Cow, Art Bears, and other seminal English art-rock bands; Bill Laswell, of Material (and producer and player on Herbie Hancock's Future Shock lp); and Fred Maher, formerly of Material and now with Lou Reed. The reason I anticipated this so much was because I like to put together drum bands in my head and I'd already assembled this one—my ideal "heavy" band.

Frith plays "modern" guitar—angular, harmonically complex things. He also hits it, scratches it, plays it with alligator clips on the strings—that sort of thing. The thing is, he doesn't make noise, merely. No. He plays beautiful, strange music—you just have to listen over and over and it becomes very clear.



But then what Massacre does is back it up with a super-muscular rhythm section to disabuse one of any notion that all this beauty has to be ineffectual and lame. No, no. Laswell on his battery of basses, tuned real low, is HEAVY... If you've heard Janik Top, the French bassist formerly with Magma, you get the picture. Really ferocious. This is coupled with Fred Maher's tough, authoritatively baaaad drums. The music is minor, rhomboid, heavy-metal power-trio chamber music, can you dig that, huh!

Seriously, you don't often get the opportunity to hear music like this. This has got it all—clashing harmonies, advanced structural ideas, and a deeply satisfying, viscerally right there groove and mix. It feels good, it's good for your mind, I'm glad it's there. Recommended.

—John Payne

Reviews

EP FILE

THE QUE—Beatboys (Dragonmist Records): Recorded in stereo but monoral and monotone 'til the decently engineered last cut called "Corner Of My Room," it shows the great vocal and keyboard potential **The Que** are capable of. Sorry I don't know the story behind why the mix and engineering were so poorly done. I hope it's just budget. The tunes themselves don't exactly come to life, and the lyrics, although clever, are sometimes trite. The overall mood of this E.P. is far from the inspirational or uplifting. So, unless you're looking for a good emotional slump, leave "Beatboys" where you found it.

WHEELS—Wheels (Mark J. Miller): This E.P. gives us hot guitar licks by Mark J. Miller, down home bass by Harry Ford, good back up by Gary Miller, and flyin' sticks and cymbals by Brian Wood. Painstaking engineering by Brian Levi makes sure it all comes out honest-to-God rock and roll. These "Wheels" are worth a spin, although not one of the four cuts is exceptional. The guitar play on "What You Do To Me" is definitely serious business and worthy of a listen at the higher decibel range of your home music blaster. Thanks for restoring my faith in independently produced discs. Now let's here another album, with a couple of tunes to write home about.

—John Chambers

SINGLES FILE

From the same band who brought us that 70's schmalz classic, "Moonlight Feels Right," comes Starbuck's "Another Beat of My Heart," and, characteristically, they try to keep up with the times but fall a mile short. Here they use a two-note synth motif a la Men Without Hats that isn't half bad, but ruin it with the rest of the production: a limp Steven Bishop-style lead vocal, fluffy harmonies, and feathery guitar fills. At least the drums are punchy. While "The Full Cleveland" suffers from the same disease, the melody is not as blatantly trite, and there is an interesting coloration of bells, synthesizer, and Linn drums to save the song from utter blandness. . . **Sparta** likes to drive a slow groove to China on "Lie Too Much/So You Think," but on the former the lead vocalist's idea of originality is an exaggerated off-key spoiled brat style that would make most punks wince. The trebly distortion on the guitar is rather appealing though. On the later, this changes to a watery sound via extreme phase-shifting and wah-wahing, but even a different vocalist can't do anything but wallow. When they switch to double time near the end, the effect is like rocking a waterbed. . . **The Imposters'** "Inside My Head" is a peppy chunk of irrelevant fun, propelled out of pop mediocrity by a hyperactive rhythm section and some macho guitar work. The vocals and harmonies are much too saccharin though. At least that's not as harmful as "King of America," an absurdly blatant ripoff of "Watching the Detectives"—chords, scratchy guitar rhythm, melody, solo, bass line, you name it. The only thing it doesn't do is change to a major mode on the chorus, but Elvis should still sue them for this. Now you know where the name comes from. . . **Animal Dance** throws a wild rhythm party on "Fake," with girl-pop vocals a la Bow Wow Wow and even some outer-

limits jazz sax soloing. Dancing seems to be the number one priority, though, because on this and "Sterile Mecca" the tribal bottom tends to overwhelm whatever embellishments are tacked on, and the rest just floats innocently over the top. . . **Ned Regan's** broad, expressive vocal cords are the main attraction on "Times Are Tough/What Do I Want." On both cuts the hook is a bit too simple to remain ingrained in the mind, which causes the performance to sound forced. But the latter's relaxed two-part melody sounds more natural and so infects a compelling edge to both the music and lyrics. A stinging guitar riff also helps put "What Do I Want" over the top.

—John Bitzer

CASSETTE FILE

VARIOUS ARTISTS: Quarks of the Snout (Snout)—This is a brand new cassette magazine from Snout, a cassette only indie label owned by underground kingpin Moamo Zoogz Rift. It features six artists, all of whom have been associated with Rift from time to time in his group the Amazing Shitheads. In addition to two or more selections from each artist, Zoogz personally interviews each artist or group, with pretty interesting results. First up is Zoogz himself, playing a newly recorded song "Secret Marines—the Sequel," which is part two of "My Daddy Works For The Secret Marines"; one of Rift's best works ever. The song features tight ensemble playing and some driving tempo changes as well as Rift's twisted monolog. Things get a little mordant as Zoogz interviews himself and laments his life as a musician/composer. Earth Dies Burning turn in five songs that are hard edged synth music with a real, human drummer. They cover Clear Light's "Mr. Blue" (God knows where they dug it up in the first place) and Count Five's "Psychotic Reaction," with new lyrics no less. "Mr. Blue" is probably the best thing by EDB here, with a great driving drum part and horribly out of time chorus vocals. EDB sounds a little like Nervous Gender, except way less heavy handed and less controlled. Zoogz gets to the heart of the matter when he poses the question in the interview: "You're all just little immature kids, right?" John Trubee's Ugly Janitor's of America are featured doing a long impromptu improv (stalling, actually) while they are waiting for their drummer to arrive onstage at the Cathay De Grande. This ironically provides some of the most humorous and interesting moments on the tape. The tune is appropriately called "Where Is Michael?"; Richie Hass and the Beatniks contribute three songs from their **Beatnikmania** cassette and, while not exclusive to this tape, sound good alongside everything else. Also featured is synthesist-vocalist-reed player Mark Mylar, and Googooplex, who turn in two surprisingly sixties-sounding pop songs. An entertaining, worthwhile and well packaged cassette mag, should be checked out by all who are interested in the L.A. underground. Order from: Snout Records, 19119 Victory Blvd. #16, Reseda, CA 91335.

THE LIFTERS: Just Another Day at the Office (Lifters)—Although they describe themselves as "third world rock," these Seattle boys come off sounding like third rate white boy reggae. On the positive side, the lead singer has a warm, John Lennon type feel to his voice. Kudos also for reviving "Cops (of the World)" by Phil Ochs. Overall, though, this tape is poorly packaged, edited and produced, and the music didn't do much for me either. Order from: John Firis, 5423 40th Ave. SW, Seattle, WA 98136.

—Bruce Duff

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Showcase

by Ron Gales

COUNTRY PALACE, Saugus: Hollywood came to Saugus recently when a television crew shot segments of the new series 'Legman' here. Mickey Gilley guest-starred, performing in the club during an afternoon shoot.

BANJO CAFE, Venice: Many congratulations for the bluegrass haven as they celebrate their fifth anniversary on February 2nd. On February 9th, a special show will be presented with jazz guitarist Art Johnson.

SASCH, Studio City: Bob Weir of the Grateful Dead and Bobby and the Midneters came in to jam with the Michael O'Neill Band. On February 7th, Sasch will greet Las Vegas and Tahoe performer Rob Hanna in his salute to Rod Stewart.

MARLA'S MEMORY LANE, Los Angeles: While noted drummer Philly Joe Jones is out here for the Grammys, he'll stop in and play here in a rare West Coast appearance March 1st. Memory Lane offers Sunday Brunch as well as nightly entertainment, with the Dennis Nelson Trio handling the Sunday morning musical chores.

AT MY PLACE, Santa Monica: The Place is continuing its varied presentations, but if you're hoping to get tix for the Joan Rivers show Feb. 7-8 and 21-22, too late; they're already sold out. You may have better luck on February 9th when the Barbarian Brothers and the No Pain No Gain Band appear. The rather long moniker is just a disguise for this platinum-selling act. If any musicians are adept at magic, then it might be wise to be here Feb. 5th-6th for the semi-finals of a \$5000 national magician's competition.

COUNTRY CLUB, Reseda: a band to be on the watch for is

Tsunami, a Japanese heavy metal band, who'll open one of Michael Schenker's three sold-out shows here as well as a forthcoming Dokken gig. Those who couldn't get enough of the 'serious moonlight' tour then come by Feb 8th for a sneak preview of a David Bowie video concert. Live music will be provided by Population 5.

MUSIC MACHINE, West L.A.: The Machine declares 'DEATH TO VALENTINES DAY' on the 14th with an all-mold bill, featuring Mega-Death ('The reason I booked this band,' explains Jan Ballard, 'is because of that rat-fucking asshole promoter of theirs. He's the love of my life!'). Iron Bandana, and Singing Slime. Surely this is an event not to be tolerated.

BLUE LAGOON SALOON, Marina Del Rey: Formerly only serving beer and wine, a full liquor license has been granted to this spot and should be operational in the next week or so. The

Lagoon also plans to open a 'real kitchen,' according to Matt Kimble. Musewise, Jamie Glazer & Smasher, led by Jean-Luc Ponty's guitarist, come in on the 3rd.

MADAME WONG'S WEST, Santa Monica: Bay Area faves Translator may be playing everywhere you're not, but you can catch them here on the 25th of February, while L.A. stalwarts Gleaming Spires (3rd), the Plugz (18th), and Burning Sensations (24th) bolster the lineup throughout the month. It was reported that none other than Johnny Carson was in recently watching a band called Tran De Flaunt. Maybe Johnny knows something we don't!

TROUBADOUR, Hollywood: If the M-80 concert, featuring ex-Ozzy cohort Don Costa, on February 4th isn't the heavy metal show of the month, the only reason must be that the Rhoads Witch bill on February 17th certainly is.

Jan. 15 to Jan. 30, 1984

Music Connection Exclusive

LiveAction CHART

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

ROCK/POP

This Issue	Last Issue	On Chart	Act
Large Venues			
1	—	—	W.A.S.P.
2	—	—	Tex & the Horseheads
3	—	—	45 Grave/Redd Kross
4	2	2	Leather Angel/Sound Barrier/London
5	—	—	Red Hot Chili Peppers
6	—	—	Gun Club/Legal Weapon
7	5	2	Jonses//Minutemen/Blood on the Saddle
8	—	—	Warhead/Rampant
9	—	—	Witch
10	—	—	Michael O'Neill Band
Smaller Venues			
1	12	—	Billy Vera; the Beaters
2	—	1	Effects
3	2	2	Jack Mack; Heart Attack
4	8	2	Baxter Robertson
5	7	2	Population 5
6	—	—	Fibonacci's/Shadow Minstrels
7	—	—	Great Buildings
8	—	—	Mighty Flyers
9	—	—	Input/Output
10	9	2	Steppin' Lazer

Keep An Eye On

- 1 Tsunami
- 2 James House
- 3 Johnny Matches

Non-Local

- 1 Jerry Lee Lewis
- 2 Bobby & the Midneters
- 3 Lee Dorsey

COUNTRY

This Issue	Last Issue	On Chart	Act
1	4	2	Western Union
2	3	2	Garits
3	—	—	Doo-Wah Riders
4	1	2	Duke Davis & Buckshot
5	5	2	Larry Dean & Shooters
6	—	—	Travis Young Band
7	—	2	Lonnie Allen Band
8	2	2	Golden St. Cowboys
9	8	2	Geary Hanley
10	12	2	California Express
11	9	2	Bonner Family
12	13	2	Jim Leslie Band
13	—	—	Claudia Nygard
14	—	—	J.B. Dogwood
15	11	2	Kenny Edwards
16	10	2	Red River
17	17	2	Bill Dixon & TNT
18	—	—	Constables
19	—	—	Penny Roayl
20	—	—	Pat Cloud & Friends

Keep An Eye On

- 1 Fox Fire
- 2 Claudia Nygard
- 3

Non-Local

- 1 David Frizzell/Snuff Garrett
- 2 Dave Mason
- 3 Roy Orbison

JAZZ

This Issue	Last Issue	On Chart	Act
1	1	2	Milcho Leviev/ Charlie Haden
2	—	—	Harold Lanel
3	—	—	Alphonse Mouzon
4	—	—	Jack MacDuff
5	—	—	Full Swing
6	—	—	Azar Lawrence
7	9	2	Automatics
8	—	—	L.A. Jazz Choir
9	—	—	Vince Charles
10	2	2	Arco Iric
11	—	—	Karizma
12	—	—	Louis Bellson's Big Band
13	—	—	Koinonia
14	—	—	Emba Samba
15	—	—	Don Menza's Burnin' Big Band
16	—	—	Victor Feldman
17	—	—	David Becker's Tribune
18	18	2	Dave Frishberg
19	—	—	Bunny Brunel
20	—	—	Liz Story

Keep An Eye On

- 1 Semaj Khalil
- 2 John Fair's All-Stars
- 3 Jim Self

Non-Local

- 1 Rob McConnell's Big Band
- 2 Kenny Burrell
- 3 Big Joe Turner

Showcase

by Aldo Alicino

Earthshine

At a time when modern music is displaying signs of fragmenting into either saccharine pablum or post-Dadaist nihilism, a band which states that it was "created out of a desire to share with people our deep concern for the inter-relationship between ourselves, the souls of this globe, and the wellspring of our being: Planet Earth," is hard to ignore.

Mike Shields, Dale Upton, and Tony Thijssen comprise Earthshine, a band which distinguishes itself by detaching itself from the mainstream, and heading in its own, unique direction—one diametrically opposite from the "accepted" radicalism of a Wendy O. Williams or Slayer.

Philosophically, they can trace their roots to the environmentally-conscious, psyche-oriented rock of the late Sixties and early Seventies. Although their jazz-fusion blend of music does not share similarities with, say, the Byrds, Jefferson Airplane, or Barry McGuire, it strikes a common chord—a flowing, lyrical mood tinged by traces of irony and apprehension.

Mike Shields, the founder of Earthshine, was raised in northern New Jersey, and enrolled in the State University of New York at Stony Brook in 1974 to study music. His inability to pass the written proficiency exam denied him entrance to the school's music department. But this setback did not prevent Shields from pursuing his goals. He feverishly studied Be Bop in a private course, and jammed with "whoever I could find."

After graduating from SUNY Stony Brook in 1978, he followed his parents, who had relocated to Thousand Oaks. Once in California, he "had a problem getting myself recognized as a legitimate guitarist." Shields looks back at those years with a little bitterness. "I kicked around Ventura County for a couple of years, not really accomplishing much. I went through a lot of different players, but they were all really into Hard Rock. It seemed like everybody I knew idolized Van Halen. I can enjoy listening to that stuff, but



Earthshine: A flowing, lyrical mood tinged by traces of irony and apprehension.

it certainly wasn't what I wanted to play."

The different incarnations of a group which was later to evolve into the basis for today's Earthshine were anything but tranquil and orderly. "We went through a lot of changes. We were adrift for about a year. We had some hot players, and some that were not-so-hot," reminisces Shields.

While going through this tumultuous situation, Shields met Dale Upton, a versatile musician and graduate of the Bass Institute of Technology, who had started playing bass at seventeen. Upton had been heavily influenced by King Crimson, Alan Holdsworth and Jeff Berlin. This musical background blended well with Mike Shields' own direction. Together they formed the first version of Earthshine in March of 1982.

"About two or three weeks after the band was officially together, we decided we would have to record," says Shields. "We didn't need a whole lot of rehearsal—everyone was very experienced. We finally decided to do an EP. It was very difficult to choose what tunes to record, since everyone in the band wrote. The final product ended up being a complete cross-

over of styles."

In the summer of 1982, personal differences forced Earthshine's first drummer to leave the band. After countless auditions in a selection process which spanned nearly a year, Tony Thijssen was chosen as the new percussionist. Thijssen is an Indonesian-born jazz *afficionado* who was raised in the Netherlands and California, as well as the Far East. His rhythms lend a pulsating drive to Earthshine's innovative melodies, punctuated by Upton's mastery of the Chapman Stick.

But now that all of the elements are together, there are still problems to be faced. "I hate to say that we are trying to become more commercial, but we are really being screwed by the local club scene," charges Shields. "The problem is that we don't mesh with a lot of the groups who play at the Country Club. If it is a question of manufacturing it just so that we can get a set at the Country Club, then I'm not sure we even want to do that. In the future, that will be the kind of music demanded of us. We can take that gamble of compromise... and be at each other's throats."

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LOS ANGELES

ICE HOUSE

24 N. Mento Ave., Pasadena, CA 91106.
Contact: Steve Hibbard (213) 681-1930.
Type of Music: Original rock only.
Club Capacity: 210.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Tape, live showcase.
Pay: % of door.

BRASS RAIL

233 So. Brand Blvd., Glendale, CA.
Contact: Lou, (213) 242-2227.
Type of Music: Rock and roll, Top 40.
Some originals.
Club Capacity: 175.
Stage Capacity: 8.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call Lou.
Pay: Negotiable.

PHENOMENON AT FIESTA HOUSE

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

DANCING WATERS CLUB

1331 So. Pacific Ave., San Pedro.
Contact: Silver Lining Entertainment,
Bob Kravitz (213) 506-6600.
Type of Music: Open, originals OK.
Club Capacity: 1200.
Stage Capacity: 8-10.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Phone above.
Pay: Negotiable.

HEAVEN ON EARTH CLUB RESTAURANT

1447 2nd St.,
Santa Monica, CA 90401.
Contact: Q, 6-9 M-F, (213)395-2122.
Type of Music: Easy listening, jazz, folk,
musical comedy. Originals OK.
Club Capacity: 150.
Stage Capacity: 4-5.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call for more information.
Pay: Negotiable. Showcases on Monday
(with cash prize of \$100) and Thursday
nights.

CLUB 88

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

TROUBADOUR

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

THE STAGE WEST

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

THE STAGE

10540 Magnolia Blvd.
N. Hollywood, CA 91601.
Contact: George or Marsha, 8-10 pm.
(213) 985-9937.
Type of Music: Rock, T40, and Dixie jazz.
Originals OK.
Club Capacity: 150.
Stage Capacity: 4-6.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Send pics, tape or VHS to
above address w/SASE.
Pay: Negotiable.

CATHAY DE GRANDE

1600 N. Argyle, Hollywood.
Contact: Michael
(213) 461-4076.
Type of Music: Rock and roll, R&B and
original.
Club Capacity: 200
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send tapes.
Pay: Negotiable.

CHEYENNE SUPPER CLUB

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

KERCKHOFF COFFEE HOUSE

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

RANDY PASCALE'S SHOT OF GOLD

16683 Roscoe Blvd., Sepulveda, Ca.
Contact: Gary Crawford Associates,
(213) 999-1770.
Type of Music: Modern rock. Limited
originals.
Club Capacity: 250.
Stage Capacity: 12.
PA: No.
Lighting System: No.
Piano: No.
Audition: Send promo pack including
tape & resume to: Gary Crawford Assoc.,
P.O. Box 767, Encino, CA 91316.
Pay: Negotiable.

LIGHTHOUSE CAFE

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

TODD'S

5371 Topanga Canyon Bl. (at Ventura Bl),
Woodland Hills
Contact: Carol Jae Scott, (213) 347-8900
Type of Music: Thursday Night variety
showcases, music or comedy. No drum
sets. Weekly winners called back for final
competition. Originals OK
Club Capacity: 80
Stage Capacity: 3
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Sign up at door, 7:30 pm Thurs-
day nights
Pay: Cash or prizes

THE DRESDEN ROOM

1760 N. Vermont Ave, Hollywood
Contact: Michael James, (213) 463-5016
Type of Music: Wednesday Night
showcase, "Comedian's Night Out" starr-
ing Michael James. Singers, comedians
and self-contained acts. No drum sets. No
heavy metal, punk. House combo available
- performers provide charts. Originals OK.
There is dress code
Club Capacity: 75
Stage Capacity: 3
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call for appointment
Pay: No

OFF SUNSET

1433 N. La Brea, Hollywood, CA 90028
Contact: Gary, (213) 874-2254 or (213)
650-2120
Type of Music: Danceable pop, funk,
wave, blues, glam and glitter. Originals
preferred
Club Capacity: 350
Stage Capacity: Max. 12
PA: Yes
Lighting System: Limited
Piano: No
Audition: Send tape and bio to above ad-
dress; include phone number
Pay: Negotiable

THE BETSY

1001 N. Vermont, Los Angeles, CA 90029
Contact: Derrick Lewis (no calls)
Type of Music: Supper club/cabaret; jazz,
standards. No originals. House band. Seek
vocalists only
Club Capacity: 175
Stage Capacity: 4
PA: Yes
Lighting System: Yes
Piano: Grand
Audition: Send photo, resume, tape and
SASE
Pay: Negotiable

THE SUNSET PUB

16655 Pacific Coast Hwy, Sunset Beach,
CA
Contact: Susan Tyler, (213) 592-3760
Type of Music: Songwriters' showcase,
Tuesday nights. Originals only. No punk,
new wave or heavy metal. Limited to
singles, duos and trios. No drum sets.
Judging by pre-selected panel
Club Capacity: 110
Stage Capacity: 3
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call for appointment
Pay: Weekly prize, \$50

COMEBACK INN

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

CATHAY DE GRANDE

1600 N. Argyle, Hollywood, CA
Contact: Michael, (213) 461-4076
Type of Music: Rock and roll, R&B, punk
and originals
Club Capacity: 200
Stage Capacity: 9
PA: Yes
Lighting System: Yes
Piano: No
Audition: Send tapes
Pay: Negotiable

THE POMONA VALLEY AUDITORIUM

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

THE FRENCH QUARTER

919 S. Knott St., Anaheim, CA
Contact: George or William Nichols, (714) 821-3412
Type of Music: '50s and '60s. No originals
Club Capacity: 180
Stage Capacity: 6
PA: No
Lighting System: Limited
Piano: No
Audition: Contact above number
Pay: Negotiable

THE SILVER SADDLE

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

MARTI'S STEAK & LOBSTER HOUSE

3753 Van Buren, Riverside, CA
Contact: Mike Miller (714) 992-6860
Type of Music: Top 40. No new wave or punk. Originals OK
Club Capacity: 200
Stage Capacity: 6
PA: No
Lighting System: Yes
Piano: No
Audition: Call above number. Do not call restaurant
Pay: Negotiable

ALL THE WAY LIVE

814 Broadway, Santa Monica
Contact: Katia Tenka, (213) 451-3241
Type of Music: Rock, new wave, heavy metal. Originals OK
Club Capacity: 200
Stage Capacity: 10
PA: Yes. Band provides mics, stands and cords
Lighting System: Yes
Piano: No
Audition: By tapes and appointment
Pay: Negotiable

RUMBLESEAT

4700 Pacific Hwy, Long Beach
Contact: April York (213) 438-7498
Type of Music: Top 40, new wave
Club Capacity: 400-500
Stage Capacity: 30
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape, vinyl, audition, schedule of past and future gigs
Pay: Negotiable

FM STATION

11700 Victory Bl, No. Hollywood
Contact: Billy, (213) 769-2221
Type of Music: Original new music, pop, reggae. No heavy metal
Club Capacity: 500
Stage Capacity: 12-15
PA: Yes. Compelet JBL Alan Heath 16 channel console
Lighting System: Yes
Piano: No
Audition: Send tape, promo pack. SASE
Pay: Negotiable

CARMELLO'S

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

FOOTSIE'S

34 N. Mentor, Pasadena, CA 91106
Contact: Steve Hibbard, (213) 449-4053
Type of Music: Rock and roll, Top 40
Originals OK
Club Capacity: 180
Stage Capacity: 7
PA: Yes
Lighting System: Yes
Piano: No
Audition: Promo pack incl. cassette
Pay: Negotiable

SAN DIEGO**SPIRIT CLUB**

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

ORANGE COUNTY**VIA MARIA**

9969 Walker, Cypress
Contact: "Hurricane" David (714) 775-4912
Type of Music: Top 40, dance, rock; Variety Showcases
Club Capacity: 200
Stage Capacity: 5
PA: Yes
Lighting System: Piano: No
Audition: Tape and pics
Pay: Negotiable. Showcases, \$300 weekly

RADIO CITY

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

MUGSY MALONE'S

1731 S. Harbor Bl, Anaheim, CA
Contact: Dave (714) 947-1095
Type of Music: Rock and roll, new, all types but heavy metal or punk. Originals OK
Club Capacity: 350
Stage Capacity: 15
PA: Yes, w/operator
Lighting System: Yes
Piano: No
Audition: Send press kit w/tape, pic and bio to: Sterling Prods. Unltd., PO Box 1273, Chino, CA 91710
Negotiable

MISCELLANY

SAMPELL SHOWCASE: TV talent show produced and directed by Gareth M. Sampell for 2/14/84 taping needs singing guitarist with original songs. Call (213) 394-0957 Lv mess.

BANDS NEEDED to perform at "Maggie" Awards benefit in late March. Lounge acts OK. No punk, new wave or heavy metal. **THERE IS PAY** Send pic and cassette to: Ralph, PO Box 74522, L.A. 90004 or call (213) 666-1770

FEMALE ROCK and roll singer wanted with powerful and emotional voice for rock ballads and rock and roll tunes. Must have great looks, attitude and star potential. Material, record label and promotion available. Send tape, pic, resume and SASE to: MRM Enterprises, 21115 Devonshire St., Ste. 250, Chatsworth, CA 91311.

BOOKING AGENT seeks 3-5 piece Top 40, rock cover bands for road work. Call Gene at (213) 858-3851.

MUSICAL DIRECTOR needed for "My Imaginary Lover" musical. Must play keyboards and have good equipment. Must arrange vocals and instruments. Pay. Call Connie (213) 464-3081 or 462-2066 after 6 pm.

FEMALE EXTRAS needed for film and TV work. 18-25 years old. Send pic and resume to: Steve Manchester, 6565 Sunset Bl., Ste. 218, Hollywood, CA 90028. No personal deliveries.

INDEPENDENT PRODUCTION company seeks artists with T40-type original music for master work. Send demos of originals to: Remarkable Productions, Dept MC-6, PO Box 2528, L.A., CA 90051. Send SASE for returns.

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

SONGWriters, SONGS, and musicians wanted for new production company. R&B, funk, MOR and new wave. Send tape, bio and resume with SASE to: Class Act Productions, PO Box 245, Lawndale, CA 90260, or call (213) 219-0567

PERSONAL MANAGER in Long Beach area, with rehearsal studio, seeks original rock bands for management. Must be 100% dedicated and rock oriented. Call Paul (213) 920-7374.

MANAGEMENT COMPANY seeks artists and songwriters with strong original material. Interested in all types of mainstream contemporary music. Please submit cassette tape, bio, photo, upcoming gigs, etc. to: Full Tilt, c/o 12021 Wilshire Bl., Ste. 113, West L.A., CA 90025

CASTING ACTRESSES, actors, comedians, artists and other celebrities for novelty, personalized commercial jingles. Must have good track record in theatre/studio productions. Call (818) 881-1605.

INDEPENDENT TELEVISION production company seeks marketing representative. Knowledge of music industry desirable. Call Third Wave Productions (213) 851-1636.

FEMALE BASS player who sings well and looks great needed to perform with male vocalist/pianist. Guaranteed bookings. Must be union or willing to join and totally professional. Send photo and resume to: McClintic & Assoc., 3208 W. Cahuenga Bl., Ste. 85, Hollywood 90068, or call Gary McClintic, (213) 850-1920.

TRAVELLING BANDS wanted. Top 40 rock, commercial rock and funk rock. Also Top 40 variety, ethnic (Latino or Oriental) needed. Good equipment essential. No agents, please. Send professional promo pack to: Lee Maynard, 4973 Almagordo St., Las Vegas, NV 89120 or call (702) 451-7877 (24 hrs).

MANAGEMENT COMPANY seeks male lead vocalist for original, commercial rock band. Send tape, pic, bio to: John Ondre Mgmt., 2003 Midvale Ave., L.A. 90025

MAIL ORDER music club needs unsigned bands with original, unpublished songs. Great opportunity to break into expanding new marketplace. Send promo pack to: New Hat Music Co., Box 291-087, Hollywood, CA 90029

SONG MARKET

FILM COMPANY looking for songs for full-length feature film. Must be master-quality; no demos. Modern, up-tempo, new music with positive lyrics. Send cassettes only to: Lori Levine, c/o Saturn Prods., 3125 W. Burbank Bl., Burbank, CA 91505

SONGWRITER'S CONTACT Service is now seeking hot tracks for established video company. Instrumental, jams, lyrics with sexy feel. Send high quality demos (4-track OK) and SASE to: Songwriter's Contact Service, 6019 Sunset Blvd., Ste. 301, Hollywood, CA 90028

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

**NEXT PRO PLAYER DEADLINE
THURS., FEB. 9, 12:00 NOON**

**SEE PRO PLAYERS COUPON
ON THE NEXT PAGE**

SESSION PLAYERS

REEK HAVOK

Phone: (213) 532-9159.
Instruments: Simmons electronic drums, drum machines and programming, syn drums, Synare, Claptrap, misc outboard sound processing equipment.
Styles: Pop-R&B-fusion, rock, wave, future.
Read Music: Yes.
Qualifications: 6 years working on synth-drums and drum sound processing, extensive recording experience and discography. 16 yrs playing drums schooling at Dick Grove, California Institute of the Arts, extensive recording dates playing and/or drum-synth tech, engineer and programmer w/Tommy Tutone, Randy Crawford, Pointer Sisters, Herb Albert, Great Buildings, Melisa Manchester, Chain Reaction, Julio Iglesias, Motley Crue, Sergio Mendes, Eddie and the Monsters, Motley Crue, Nina Hagen, Greg Phillinganes, Stephanie Mills, etc. Also extensive video acting and asst. production.
Available For: Recording, soundtracks, tours, consultation, equipment rentals, pro band situation.

DOM B. DEMIERI

Phone: (213) 783-9460 after 6 pm.
Instruments: Custom double-neck Fender, 12 & 6 string electric/335 special/electric acoustic/lead vocals/advanced harmonies.
Styles: Rock/Country/Pop/R&B.
Read Music: Yes.
Qualifications: Instant Innovative Hot Leads/Rhythms and Sound Textures/Tasteful Magical Fast precise Overdubbing/tricks and effects/18 years experience. Extensive Studio knowledge/T.V./Movies/Stage/Concert Experience. Toured with Screen Gems, Hendrix and many more. Formerly with the Sundowners. Tape and Resume on Request.
Available For: Studio/Concerts/Club dates.

GUY BABYLON

Phone: (213) 664-7284
Instruments: Synclavier II, Emu digital drums, Minimoog, Clavinet, Roland VK1, Arp Odyssey, Rhodes, Vox Jaguar
Style: Rock, Pop, Fusion, High-tech dance.
Read Music: Yes.
Qualifications: B.A. Music composition, album credits, film, commercial and dance scores. Conscientious, creative and tasteful.
Available for: Sessions, pre-production, and film scoring.

JOEL WACHBRIT

Phone: (213) 874-9933.
Instruments: Electric and acoustic guitars.
Style: Versatile in all styles, especially R&B, pop and rock.
Read Music: Yes.
Qualifications: B.A. Music Theory and Composition (75). Playing 18 yrs, 10 professionally, with much live and studio experience. Toured Europe twice, many label sessions in Germany. Production experience including many demos, ASCAP songwriter, ASF finalist (R&B) and 2 quarter-finalists ('83). Excellent time and rhythmic ability, melodic or hard soloist. Tape available.
Available For: Session work, demos, casuals, paying gigs, songwriting.

LARRY

Phone: (213) 473-5505
Instruments: Bass.
Technical Skill: Top-notch studio player
Read Music: Yes.
Available For: Sessions, first two hours free on first demo call

ANDREW GORDON

Phone: (213) 379-1568.
Instruments: Oberheim OB8 polysynth, DX digital drums, DXS digital sequencer, Fender Rhodes, Kawai Grand Piano, Fostex 4 track, Korg Poly 6 synth.
Styles: Versatile in all styles, especially pop, R&B.
Read Music: Yes.
Qualifications: Played keyboards for 23 years. Worked in Europe for 10 years in different situations before moving to L.A. 4 years ago. Worked touring Europe and U.S.A. Wrote commercials and music for TV.
Available For: Session work, commercials, live work, producing and arranging, teaching, songwriting, demos, casuals.

NEIL KUNEN

Phone: (213) 257-5622.
Instruments: Electric guitar, acoustic guitar, 12 string, Roland guitar synthesizer.
Styles: All.
Read Music: Yes.
Qualifications: Much playing and recording experience in many styles, superb time and rhythmic ability, melodic soloing, excellent finger picking in many styles, great feel for texture and color.
Available For: Songwriter demos, casuals, studio sessions, gigs.

GARON RICHEY

Phone: (213) 461-6013.
Instruments: Piano, synthesizers, Rhodes, Polymoog.
Styles: All but punk/new wave
Read Music: Yes.
Qualifications: 20 years piano, 10 years studio work Leon Haywood, Carol Kaye, King Erickson, James "Cat" Gadsdon, Luther Ingram, David Clayton-Thomas
Available For: Recording sessions only.

SONNY PUGAR

Phone: (714) 994-2136
Instruments: Drums, Tama with power toms, 24-in. kick, deep snare, double bass available
Simmons experience
Styles: Rock, pop rock, fusion, 80s music
Read Music: Yes
Qualifications: Many years experience in recording, concerts, very solid, energetic playing, very creative with good chos
Available For: Sessions, tours, clubs, casuals

JOHN BATDORF

Phone: (818) 896-3206
Vocal Range: Tenor
Instruments: Guitar and piano
Styles: MOR to hard rock
Read Music: Yes
Qualifications: 15 years of experience in studio singing as well as extensive touring with major groups. Lead singing skills from passionate interpretations of ballads to hard-edged deliveries or rock. Also very skilled in background singing and arranging. Currently doing song sessions and jingles.
Available For: Sessions and group contracting

TONIJO THOMAS

Phone: (213) 935-8544 (evenings).
Instruments: Piano and portable keyboards
Technical skill: Piano and vocal
Styles: Pop, R&B, Easy Listening, Jazz
Available for: Evenings and weekends with a pro band
Vocal range: Alto and second soprano
Read music: Yes.
Qualifications: 10 years extensive experience in piano and vocal. Attractive, talented, and knows how to captivate an audience. Has own style and prefers 75 percent vocal-25 percent piano or organ

IVO ECKMAN

Phone: 453-6351.
Instruments: Prophet T-8, Oberheim-OB8, Synergy, Yamaha DX7, Prophet 5, Moog, Clav, Dyno-my Rhodes, DMX Drum machine, DXS Sequencer, Piano
Styles: All.
Available for: Sessions, arranging, DMX programming, complete demos in my own 4-track studio, gigs
Read Music: Yes.
Qualifications: Recorded and performed in dozens of varying situations around the globe for past 12 years

LEIGHTON W. MARKLEY

Phone: (213) 706-8265.
Instruments: Guitar, Banjo (5-string), Vocalist
Vocal range: Tenor
Style: Rock, bluegrass, country
Read music: Yes.
Qualifications: 22 years as session and club player in the Nashville and L.A. area. Toured w/rock bands in south and midwest for A.J.I. in Denver. Very good at all instruments
Available for: Session and club/lounge work (also soundtracks). Also do jingles, etc. for commercials. Serious only, please.

MICHAEL GRIBKOFF

Phone: (213) 465-3710
Instruments: Roland synthesizer guitar, electric and acoustic guitar
Styles: Pop, Rock, New-Wave, Fusion.
Available for: Sessions, demos, live performances.
Qualifications: Excellent, experienced player with current sound; dependable and quick.
Read music: Yes.

BOB MITHOFF

Phone: (213) 650-1779
Instruments: Electronic drums, Lindrum with alternate sounds, Simmons and other. Syncussion Prophet 5, sound effects and percussion effects, 24-track and 8-track studios also available
Styles: All styles and sounds, both real and synthetic
Qualifications: Session playing, writing, and engineering credits include: Dan Aykroyd/TK Carter, Catherine Bach, David Campbell, Chick Corea/Golden Era, Kim Fowley, Barry Gordy, Great American Dream, Bill Graham Productions, Nicky Hopkins, Peter Hume, Julio Iglesias, Kagny and the Dirty Rats, David Longoria Productions, Medina-Ashby Productions/Motown, Richard Perry Productions/Planet, the Pointer Sisters, Howard Rice, The Signals, Terry Strickland, Jr. Walker, Mary Wells, Zoom Zoom
Available For: Session work

SCOTT MARKUS DETURK

Phone: (213) 545-1469
Instruments: Keyboards, 2nd tenor vocal range, some lead.
Styles: All
Technical Skill: Improvise/transpose scores for him
Read Music: Yes
Qualifications: Bachelor of Music degree in composition, TV, film and recording credits, nightclub, concert and theatre credits. Experience producer/musical director
Available For: Studio work immediately or on a per-project basis

GREGO DEL ARROYO

Phone: (213) 221-7354, (213) 227-5279
Instruments: Congas, Timbales, numerous hand and percussive toys
Styles: Rock, R&B, Pop, Latin, Jazz, all styles
Read Music: Yes.
Qualifications: Recording and concert experience, U.S.A. and Latin America. Playing Experience composer and arranger for the Steve Miller Band, Willie BoBo, O.C. Smith, Benny Powell, Raphael of Spain. TV Appearances: ABC, NBC Dick Grove Musical School. Excellent attitude
Available for: Sessions, concert tours, gigs, clubs

BURLEIGH G. DRUMMOND

Phone: (213) 768-0207
Instrument: Drums, Simmons, DMX & Linn Drum Machines, Mallets, All Percussion, Vocals
Style: All styles
Read Music: Yes.
Qualifications: 14 years with Ambrosia, session and road work with Tonio-K, Alan Parsons Project, TV dates and commercials, Chuck Girard, Andre Crouch & the Disciples, Chi Coltrane, Jane Fonda, UCLA African Ensemble
Available for: Sessions, demos, live gigs, drum computer programming, instruction.

SHELLY SCOTT

Phone: (213) 533-0264
Instruments: Simmons Drums with all seven modules, Simmons SDS5 Brain, Oberheim DMXB with Trgger interface system and any other drum equipment desired
Style: All styles
Read Music: Yes
Qualifications: Credits includes performances with Tim Bogart, Billy Burnette, Dorsey Burnette, Les Brown Jr., Bay City Rollers, Eric Clapton, Lowell George (Little Feat), JoJo Gunne, the Knack, Steven Stills, Grace Slick and Paul Kantner, Bobby Whitlock and the Heart with MGM, Elektra, Brunt, Rolling Stone, ABC and RCA.
Available For: Sessions, demos, casuals, live performances. Equipment also available for rental

BURT SHUR

Phone: (714) 539-2802
Instrument: Drums
Styles: All, Rock, Pop, R&B, Jazz, Funk, Reggae, Country.
Qualifications: 20 years of experience, from stage shows to clubs and studios. College of hard knocks. Hard-hitting. Solid time. Don't drink or smoke. Good listener.
Available For: Recording, tours, demos, shows, concerts, videos and possible club.
Dates: Pros only

DITO GODWIN

Phone: (213) 464-0300
Instruments: Elec. guitar, acoustic 6- & 12-string guitar
Vocal Range: Strong background vocal, 3 octaves
Style: All
Technical Skills: Strong fluid playing, specializing in soloing. Creative and successful arrangement and production background
Read Music: Yes.
Qualifications: Extensive studio and touring experience. Major label credits include RCA, A&M and London
Available For: Recording sessions and showcases

ROB MacKENZIE

Phone: (213) 763-5763
Instruments: Electric and acoustic 6- and 12-string guitars, bass, drum machines, some keybds and b.g.v.'s, 8-track studio.
Style: Esoteric rock, exp. syncopated rhythms, fusion, R&B blues, ballads.
Qualifications: Playing 27 years, age 33 headlining concerts. TV, records, soundtracks in Europe and Australia. Led Australia's only full-time instrumental band ever. Call for resume.
Available for: Recording sessions, live work, soundtracks, demos, tours, collaboration with successful lyricist/vocalists or players.

VOCALISTS

CAROL WEBER

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

JIM MANDELL

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

GINA ECKSTINE

Phone: (213) 710-1696.
Vocal Range: Alto and 2nd soprano.
Styles: Pop, rock, R&B, jazz, MOR.
Sight Read: Yes; also instant harmonies.
Qualifications: Extensive stage and recording experience. Toured with Billy Eckstine, Count Basie, and Sammy Davis Jr. Performing 5 nights a week in the L.A. area. Tape on request.
Available For: Sessions, demos, casuals.

BLAIR SILVER

Phone: (213) 545-4369
Vocal Range: 3 1/2 octaves, baritone-tenor
Styles: Pop, Rock, Mor, Country, R&B, powerful, sensitive and distinctive.
Sight Read: Yes
Qualifications: 15 years as session vocalist with dozens of credits on master and demo recording, video, film and concerts. Vocal composites available
Available for: Commercials, demos, video, stage, writing or group with pro backing

SPECIALTIES

RENEE LEBALLISTER

Phone: (213) 789-4630
Specialty: Acrobatic Dancer, contortionist, movement consultant.
Styles: Theatrical & acrobatic dance interpretations for rock, electronic, blues, jazz, classical & country.
Qualifications: CA Teacher's credential in movement & dance. Rock videos for major San Francisco bands, BBC I & II, rock films, One From The Heart, Altered States. Live performances w/Dead, Airplane, Quicksilver, Hawkwind, Pink Floyd, Donovan, Chambers Bros & others. Performed most recently w/Dinosaurs at Kabuki Theatre & Country Club, US Festival, & Renaissance Faire (brochure on request).
Available For: Concert performances, tours, rock videos & films, clubs, choreography, consultation services and music video choreography.

TECHNICAL

PETER R. KELSEY

Phone: (213) 837-7939
Technical Skills: Recording engineer and producer.
Qualifications: 11 years experience in top studios with producers Ken Scott, Roy Thomas Baker, Dennis Mackay, and artists Elton John, David Bowie, Jean-Luc Ponty, Graham Parker, etc. Tape and resume available.
Available For: All studio engineering and production.

JACK LANCASTER

Phone: (415) 522-8185.
Technical Skills: Producing and arranging.
Qualifications: Produced various artists in top London studios including Rod Argent, Stephane Grappelli, Gary Moore, Brian Eno, Clive Bunker, Phil Collins, Zeitgeist, Kayak, Krisma, the New Ornamentalists, etc.
Available For: Recording sessions (will travel to L.A.)

TO PLACE FREE AD

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

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

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

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Call for Information (213) 852-1961 815 N. Fairfax, Hollywood, CA 90046

NEXT CLASSIFIED DEADLINE THURS., FEB. 9, 12:00 NOON

2 PA'S AND AMPS

- Pair of Urei time-aligned monitors, model 813, \$3100 818-765-1151
- Marshall 50-watt head, xlt cond, \$450, 213-659-5322
- Mesa Boogie, 100-watts, reverb, 1 12-inch ElectroVoice spkr, \$750. John 213-822-7829
- Marshall-style English Mat Amp cabinet w/4 12-inch Celestion G12M spkrs, \$250 213-658-7037
- Yamaha S4115H 100-watt spkr w/Peavey XR500 5-channel 7-band EQ mixer, 400-watt power amp, \$650 for both. 714-851-2274
- Crest power amp, 2-channel, 400-watts per channel, best offer 213-654-6475
- Boogie 60-watt head w/reverb & anvil case, \$500 obo. Custom-built Marshall-type angle-front cabinet, \$300 obo. Call after 5 p.m. Richie 213-874-6226
- Bass cabinet, Acoustic Model 406, w/2 15-inch spkrs, xlt cond, \$350 obo or trade for? 818-996-0458
- Sun 212 100-watt amp, mint cond, \$250 Also Fender 215 bass cabinet, \$125 213-838-8822
- Music Man amp, RD-112, xlt cond, \$249, 714-546-2953
- Brand new modular PA system, 500-watts 213-276-0931
- Acoustic 120 bass amp & matching 402 bass cabinet w/2 15-inch spkrs. Lifetime warranty, xlt cond, \$575 for both. Dave 213-396-5066
- Studio Master 16x4 recording console, anvil case, \$300 obo Dan 818-997-7847
- Fender Showman cabinet w/2 12-inch spkrs, \$95. Large Fender-type cabinet w/2 new 15-inch 100-watt spkrs, \$95. Dan213-224-8323
- Fender blonde Bassman, w/ 2 cabinets, \$250 obo 213-896-3206
- Fender 140 head for sale, \$250, great bargain, 213-469-8813
- Acoustic bass amp stack, 320-head w/300-watts RMS & 406 cabinet w/2 15-inch

AUDIO STUFF

Everything from PA systems to sound proofing materials at competitive prices. Specializing in helping you get the right equipment for your situation. We do more than sell you equipment, we explain the technical information and help you decide what is right for you. The best place to buy PA systems or components and the only place to get sound proofing in Southern California.

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ADDITIONAL KEYBOARDS IN CARTAGE (213) 891-6498

- spkrs, EQ channel, foot switch & covers incl. Brand new cond, \$650 818-793-3937
- Monitor with 12" speaker, JBL 2470 driver with JBL crossover. In excel. cond. \$225. (213) 787-1030 Pete.
- Crown DC300A in excel. cond. \$400. Two Crown DC 150s. Like new. \$325 each. (213) 787-1030.
- XDC-16 pro 28 x 8 CAE mixing console, low hours, three band parametric EQ each input. Case and power supply. Duncan laders, \$3500 new, \$6000 obo. Excel. Cond (805) 254-1908
- Pre-CBS Fender super-reverb black face with Altec 15" speaker \$200. Sal(213) 664-8670.
- Ampeg SVT head in good condition, \$350. (213) 393-7196.
- Mesa Boogie, 100 watts, reverb, 1-12" Electrovoice speaker \$700 obo. John (213) 822-7829.

3 TAPE RECORDERS

- Ampeg 350 2-trk recorder, 7 1/2 & 15 ips, \$500 213-479-5600
- Tascam 35-2B master 1/2-trk, 10 1/2-inch reels, 7 1/2 & 15 ips, DBX, extremely mint, \$700.
- Tascam 5-B 8x4x2 console, mint, \$700. 2 ATA anvil cases, mint, \$120 ea, several Atlas MS-25 studio stands, never used, \$40 ea. Wes or Zenobia 213-798-9127
- Wanted: Nakamichi Model 582 tape recorder Sheldon 213-668-1590
- Studio Master Studio-4 4-trk cassette, xlt cond, lists \$1800, sell \$1500 obo 714-497-4783
- Tascam Model 244 Portastudio, new, plus two Omni & two Cardioid mikes, \$1100 obo. Leave message. 714-943-3312
- Yamaha 800-GL, two-motor, two-head cassette deck, w/Dolby, pitch control, limiter, mike line mixing, \$200 213-705-3767
- Teac 124 cassette, A-1 shape, \$200 firm. (213) 858-6461 Bob.
- Teac 3340S 4-track recorder with remote. \$525. (213) 970-9755.
- Teac 3440 4-track in new condition, \$650, Stuart (213) 393-7196.

REHEARSAL STUDIO

in Hollywood
Altec PA, Air Conditioned Storage, Piano \$6 to \$7/hr.
Call (213) 463-4976 or Michael at (213) 467-0456

4 MUSIC ACCESSORIES

- Scotch 2-inch tape, 36 rolls, used once, xlt cond, \$25 per reel obo. Call after 6:30 p.m. Randy Woolford 213-944-8509
- Roland stereo flanger & chorus, model SBF 325, \$200. 213-342-9620
- Digital tuner by JMF, model DT-80, \$200 213-342-9620
- Yamaha or Leslie Hi-Lo Dolly spkr stands, pair for \$100. 213-342-9620
- Anvil ATA amp rack w/casters, front & back covers, 48-inches high, 27 spaces, \$300 obo 714-892-4208
- Roland TB-303 bass line, 2 mos old, \$280 Tony 213-884-8016
- Tom Shoals Power Soak, mint cond, \$60 213-383-7397
- EZ PL76 condenser Cardioid mikes, 2, No. Hollywood, \$100 ea. 213-762-9962
- Papco EQ 210 dual 10-band graphic equalizer, No. Hollywood, \$185 obo. 213-762-9962
- PA, 16-in, 8-out, No. Hollywood, \$1700 or trade for good piano. 213-762-9962
- 2 Altec 808 horns, also 4 JEL 16-inch spkrs, \$850 obo Call before 3 p.m. 714-682-8385
- MXR DynaComp Micro amp w/envelope filter, phase 45, \$25 ea Power supply plus 3 plates, \$55, Josh 213-463-4695
- ADA flanger & power supply \$70 Josh 213-463-4695
- Boss DS-1 distortion unit, never used, \$60 Lynda (213) 550-7005
- Audio Arts model 1500 feedback suppressor notch filter Excel cond. \$250 OBO (213) 787-1030
- Nabe 700 VHS wireless guitar systems, brand new, the best for pros. \$1200 each (213) 681-4157.
- Ebo wanted immediately Reasonable price only Call (213) 693-8879
- For sale, empty effect boxes \$20 each obo Rack mountable (213) 693-8879
- Gibson hard shell case for ES 335, gd cond, \$50 (818) 761-3735.
- Anvil ATA amp rack with casters, front and back covers, 48" high, 27 spaces \$300 obo. (714) 892-4208

5 GUITARS

- Explorer w/Floyd rose, zebra wood, w/birds-eye maple neck, ebony fretboard, humbuckers, a great rock axe, \$450 obo 213-506-8244
- Fender Precision bass, 1973, blonde, rosewood neck, DiMarzio PUs, xlt cond, \$350 obo 213-343-7919
- Fender electric 12-string, solid body, sunburst finish, all org 1968, \$400.213-342-9620
- Ibanez 8-string bass w/hardshell case, active electronics. Musician model, mahogany finish, Xlt cond, \$450 obo 714-892-4208
- Alex Axe, double-neck guitar made by Alex Music, NYC. White w/road case, \$1000. 213-397-3237

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upcoming EP & to form orig new wave/pop group. Have PA, financial backing, album deal on independent label. Call 8 a.m.-5 p.m. Mr. Lear 213-995-8565

Keyboardist wanted by orig rock band w/great orig material, serious musicians only. Paul 213-539-4229

Synthesizer player wanted w/vocal ability by working orig rock band. Must be creative & dependable. Chris 213-326-1701

Keyboardist wanted by Small Change, a working orig pop/rock/wave band. So. Bay area, just finished EP. Buster 213-326-7161

Need keyboard player for all girl band. Michael James 213-750-6633

Kyle Johnson, former Skankster is looking for a hard funk key-synth and synth bass. Producer Marvin Etzioni. 213-662-5435

Re-forming Traumatix seek keyboardist for highly syncopated body music. 45 has had airplay. Permanent position. Background vocals preferred. Infl. Spandau Ballet, T-Heads, Gang of Four. Dan 213-936-2278

Keyboardist wanted for mid-'20s band. Label interest. Must be responsible, dependable and top-notch with backup vocal ability. Barbara 213-826-6022 lv mess

Keyboardist wanted for 16-24 track recording project. KLOS/KMET influenced. Great opportunity for studio experience and album credit. Major gigging for those who qualify. Equipment, transportation, serious pro attitude a must. 213-938-9972

Hard rock keyboardist wanted for original hard rock band. Must have own equipment. (818) 343-9625 John

Well-known hard rock super group seeks multi-keyboardist a la early Rainbow. Must qualify image, attitude, musicianship and vocals. Label, bookings, LP and tour. Must have demo tape, pix and resume. (213) 931-2336 lv. mess. 9-5 pm only.

Multi keyboardist/accompanist/arranger wanted for vocalist. Must be versatile enough to play C&W, rock, pop and vocals a plus. Tracy 213-664-6561

Synthesist/keyboardist needed to complete techno-pop/rock trio. Immediate recordings; followup performances. Must have modern image, A-1 equipment and backup vocal ability. We have backing and producer. Excellent opportunity.

portunity. (213) 476-2161.

Bass synthesist wanted by new rock band. Clean-cut image a plus. RJ Marshall (213) 460-6016

Keyboardist with talent and image needed by pro band with same. Must have equip., hit originals. Don't let the area code scare you off. (805) 482-6340.

12 VOCALISTS AVAILABLE

Female vocalist sks working casual or T40 band. Strong, flexible style. exper. Holiday 213-257-5233

Female vocalist sks serious band, working or soon-to-be. T40/funk/rock. Megan 213-760-1270

Ld vocalist, frontman w/much exper. xlt range & stage presence, sks estab working T40 group. Doubles on guitar, bass & keys. 213-343-7919

Female vocalist avail for gigs & also looking for manager. Strong jazz. blues & R&B. 619-299-0459

Experienced female vocalist sks band, prefer West L.A., Valley area, all types except hvy metal. Call before 10 p.m. Michelle 213-704-4772

English pro singer looking for pro band and project. Recent album credits & video avail upon request. Call after 6 p.m. Ray Martin 213-892-2057

Female vocalist, exper, multi-talented & star material, sks keyboardist w/orig material to work with. Maria 213-398-9616

Experienced female demo & background singer—versatile, w/strong powerful voice avail for your vocal needs. 213-762-0309

Lead vocalist/frontman sks working casual/T40 group. 1-3 nights, double on 8 other instruments. have charts, 10 yrs exper. 213-506-6901

Experienced female vocalist sks working or soon-to-be band, R&B/T40/rock. I have PA, Carol 213-390-6994

First tenor extraordinaire, Eddie Kendrick style, sks vocal group or band. must be pro.

Norman 213-469-0967

Female vocalist/lyricist w/wide range & loud voice sks all orig rock band, serious only. good image. Sheila 213-761-9447

Singer w/soft ballad R&B & jazz style looking for working or soon-to-be group. Will do lead or backups, light percussion. Tahlib 714-997-4099

Female vocalist exper in new wave, R&B & rock sks band w/orig material. Energetic, dependable & ready to work. Susy 213-433-1319

Lead power vocalist/frontperson looking for versatile pro hvy rock band w/emphasis on strong comm material, solid BUs, live stage presentation & appropriate image. Liz 213-876-3556

Two background singers sk orig singer/songwriter situation. Jean 213-936-5466

Experienced female lead vocalist/songwriter who doubles on guitar and keyboards, looking to front established original group. Kathy(213) 787-6096 lv mess.

Powerful, soulful vocalist with very broad vocal range, new to LA, looking to meet bands and musicians. Infl. Steve Marriot. Steve Walsh, Steve Allen. If you need an excellent singer for any project, please call Quinn(213) 856-93

Lead vocalist new in town, soulful sound, seeking R&B band to join. Pro attitude. Jule Leslie Coleman (213) 678-8647

Female vocalist with strong alto/second soprano voice seeks musicians interested in '30s/40s music. Val (213) 553-8526 days.

Exceptional top-calibre rock vocalist/songwriter with excellent credentials, great trade reviews and sincere interest from the industry looking for musicians of the same calibre to create the next great band. Experienced, qualified pros only. pls. Randy(213) 782-0844

Female vocalist seeks serious band, working or soon-to-be. Top 40, funk, rock. Megan (818) 760-1270.

12 VOCALISTS WANTED

Vocalist wanted by guitarist & drummer, new music, creative & inspired. Call Greg. 213-846-2207

Looking for kids, ages 10-15, for new rock group, instruments required. Amy 213-277-8024

Male vocalist wanted, age 10-16 for rock group, no hvy metal or punk. Amy 213-277-8024

San Diego-based hvy rock band, looking for pro singer, originals & copies. 619-420-7384 619-575-4969

Lead singer/frontman needed to complete '80s hvy metal band, image & pro attitude a must. Call before 2 a.m. Jeff 213-846-7323 Lv message w/Mike 213-496-8809

Male & female needed for demos, pop crossover R&B. Call after 7 p.m. Diane 213-463-8051

Male vocalist/keyboardist for estab L.A. band Flashback, must have studio & live exper. Into R&R, R&B. Must have good image, age 18-21. Bill 213-457-5387

Band forming into Prince, Vanity Six, needs vocalist, attractive female. Call before 5 p.m. Wayne 213-296-5871

Vocalist needed for T40 mainstream FM rock band. PA required, trans helpful not necessary, versatile song format. Ralph 213-438-9355

Looking for singers to form vocal jazz group. Call after 7 p.m. 213-876-5304

Need male vocalist for film development project, a la Rod Stewart, Kenny Rogers. Female vocalist a la Sheena Easton, Jennifer Warren. Send to: D.G., Box 29009, L.A., CA 90027. Please send tape, address, phone number only, no resume, no photo. Frank 213-668-0912

Ecotistical guitarist & his disciples need a vocalist to do anything we say. We have a video & album, courtesy of Mom and Dad. Joshua 213-375-1772

Female vocalist, BU vocalist wanted for funk/wave orig project, local L.A. gigs, label interest & mgmt. Call Jill from Out of the Blue. 213-901-1488

Male singer needed by New York comedian to work Las Vegas in a Dean Martin/Jerry Lewis-type act. Must look great & sing popular standards w/professionalism. Jack Jones, Engelbert-type singer. 213-876-9245

Guitarist/songwriter/producer sks vocalist for album deal, have 16-trk studio, PA, financial backing, instrument ability a plus, need dynamic frontperson. Pop/rock/wave orig. Pros only. Send tape & photo to: Techno Kid Recording, 15445 Ventura Blvd., Suite 10-109, Sherman Oaks, CA. 213-326-1701

Lead vocalist who doubles on keyboards or guitar needed by working orig pop/rock/wave band. So. Bay area, writers welcome. So. Bay area, Paul 213-539-4229

Female singers, ages 21-27, blk, pros only

Lead vocalist/keyboardist needed by working orig rock band, writers welcome. So. Bay area, Paul 213-539-4229

Female singers, ages 21-27, blk, pros only

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Lead male vocalist wanted for orig comm pop/rock band w/mgmt. 213-822-8735

Male and female vocalist for definite record deal contact. Charles 213-298-4550
Need vocalist, lead second tenor, infl Whispers, Manhattan, Bryson, must sing 1st tenor, 2nd tenor & baritone. Michael James 213-750-6633

Popular L.A.-based band looking for female BU vocalist for orig material, keyboards helpful not necessary. Marv Greifinger 213-464-2746

The Traumatix seek dynamic infl front person into funk, rage and body music. Must have strong melodic voice with good range. Infl Spandau Ballet, T-Heads, Gang of Four. Dan (213) 936-2278

Female lead vocalist needed for synth-metal band. Must have own equipment, trans and tapes. Pros only. Rocket (213) 763-0575 after 2 pm

Management company seeks male heavy metal lead vocalist. Recording and touring situations (213) 402-5917

LA metal band seeks vocalist/frontman. Album deal, road and local work. Heavy metal career. (818) 501-7069

French-Canadian vocalist and announcer for French-Canadian radio commercials wanted by jungle producer. (213) 989-7067

Looking for female vocalist for solo recording project. R&B and rock infl. Should be unique. (213) 978-2766

Male lead vocalist wanted for band Input/Output. Good gigs, influential attorney, good songs. Gordon (213) 381-3969

We didn't come 2500 miles to fool around. Need top lead vocalist for commercial, heavy, hard rock. If you're not just anybody, give us a call. Lyle (714) 627-2531.

Female vocalist wanted by prod. co. for EP and video. Look and vocal style of Irene Cara or Jennifer Beals. To aud., call Marilyn, (213) 930-1747, 5-7pm.

Asian female lead vocalist wanted for prod. outrageous and bodacious rock/funk band. Combination of Pauline Wilson, Tina Marie and Chaka Khan. Jeff (213) 650-0060 ext 195.

per. Stan 213-889-0655
Pro rock drummer w/vox & songs needs orig band w/everything. Only the best, forget the rest. Paul 213-276-9724

Pro drummer, 23, 13-years exper, looking for serious, together, business-minded commercial musicians. Have lead vox, great equip & real ambition Vincent 213-276-9724
Funky hot drummer, xlt exper, looking for working or soon-to-be band. All styles Steve 213-874-2936

Multi-percussionist, 20 yrs exper, sings. Ricardo 213-435-0994
Percussionist looking to join a band, plays congas, tymbales, percussion, vibes, synthesizer. Pop, rock, R&B, pros only Vernon Hicks 213-871-8054

Jazz drummer, 27, sxs working ECM/salsa/Brazilian/Afro-Cuban/bop/post-bop/fusion infl projects. Jess 818-999-3197

Drummer/vocalist/30, plays all styles, looking for working band. Robin 213-395-6844
Drummer available for casuals, T40, studio production pros only. Phil 714-497-4783

Drummer, 15 yrs exper, looking for jazz/orig/T40/rock, Bob 213-342-1415

Hard rock drummer available for group w/right credentials. Have all skills & qualifications needed to be extra-hot. Louise 213-827-0689

Drummer w/ 14 yrs exper sxs orig comm-style band Call anytime, leave message. 213-478-8241

Drummer, percussionist with studio, show and casual experience seeks working situation. BA plus Dick Grove graduate. (213) 764-6526 Bob

Drummer, twelve years experience, all types of music, seeks working band. (213) 851-5195 Scott

Percussionist, plays timbales, congas and hundreds of misc. effects available. Stage and studio exp. Dependable with transportation. Gary (213) 989-3005

Drummer seeks prod band infl'd. by Springsteen, Bowie, Pretenders, preferably with management and label interest. Solid, experienced, dependable. (213) 465-0692 eyes and

Hard-hitting drummer looking for rock wave project or session work. Tight chops Much recording and production experience Brent (213) 851-8351

Drummer moving to LA from NY, looking for pros with funk/rock in their blood. Ten yrs exp recording and live. Good refs and connections. Bill (609) 799-6222

Jazz drummer, 27, seeks working ECM, salsa, Brazilian, Afro-Cuban, bop, post-bop or fusion-influenced projects. Jeff(818) 999-3197.

13 DRUMMERS WANTED

Drummer wanted for orig group w/catchy rock tunes, 24-trk recording, label shopping & gigs pending Working w/production company. Need tasteful, solid player w/maturity & style.

willing to make commitment. Doug 213-669-8139

Drummer wanted for orig new wave band. Prefer Simmons, Big kick & snare sound. Infl Duran, Bowie, Missing Persons, Roxy Music. 213-709-0541

Conga/percussionist, sought by progressive acoustic songwriter Mark 818-788-0311
Drummer, very creative percussionist, wanted for modern rock band. Demo & live work. Call Billy. 213-392-9190

The Looking Kind needs gifted drummer for immed gigs. Prefer styled after Keith Moon! Leave tapes or call: Still Enterprises Ltd., 8306 Wilshire Blvd., Suite 6058, Beverly Hills, CA. 213-650-0060 x 6058

Drummer w/solid time wanted for new music band, new wave/funk infl: Arinatrading, Gabriel, Talking Heads Pro attitude & exper Peter 213-451-1042

Drummer needed for orig new rock band w/label interest, recording & possible touring. Versatile stylist w/solid chops, strong pedal, good image Infl Pretenders, X, U2 Contact mgmt. 213-765-8787

Drummer wanted for new band, infl Dylan, Byrds, Jam, REM, Chris 213-934-4792

Drummer wanted for innovative new wave band w/melodic & intelligent originals. Infl: Roxy, Police Good appearance, open mind, No Hollywood, Larry 213-982-4463

Drummer needed for progressive metal band in No Hollywood area Must have good timing & stage presence. 213-763-5059

Drummer who loves to play wanted for orig band, no exper necessary, no jerkoffs or flakes please Leave message. 213-275-8639

Creative drummer wanted for orig new music group headed by female vocalist w/45, video, major airplay, good attitude. Send picture, tape, bio to: So. Pacific Music, 10765 Landale, No. Hollywood, CA 91602.

Young gun drummer (M/F), love rock & funk, fun solid project, this is it! Lonni 213-392-3161

Female vocalist w/mgr, has recorded album, 45s, demos, needs rhythm section. Serious. Gene Washington 213-734-5044

The Traumatix seek groovemonger drummer who can rock. Must have strong foot for 213-232-7686

The Traumatix seek groovemonger drummer who can rock. Must have strong foot for 213-232-7685

syncopated rhythmic body music. Infl. Spandau Ballet, T-Heads, Gang of Four, Dan (213)936-2278

Simmons drummer needed for synth-metal band. Must have own equipment, trans and tapes. Pros only. Rocket(213) 763-0575 after 2 pm

Drummer wanted for vocalist with major label interest, mid-'20s band Must be responsible, dependable and top-notch, with backup vocal ability. Barbara Slade(213) 826-6022 iv mess.

Drummer wanted for 16-24 track recording project. KLOS/KMET influenced. Great opportunity for studio experience and album credit. Major gigging for those who qualify Equipment, transportation, serious attitude a must. (213) 938-9972

Female drummer needed for pop and T40 all-female band. Pros only. (213) 836-5267 iv mess

Management company seeks metal drummer for touring and recording situations (213) 402-5917.

Drummer needed for forming hard rock band. Infl. Cheap Trick, Huey Lewis and the News, Journey. Art(213) 379-7590 after 5 pm

Drummer wanted for original project, with material. Infl. Cheap Trick, Babies. Good looking Backing vocals a plus Tony(213) 346-6856

14 HORNS AVAILABLE

Trumpet player, xlt chops, xlt soloist, good reader, interested in joining group. 213-508-5934

Sax player, all saxes and flutes, keyboards, seeks working situation. Sencus pros only John (213) 433-9753

14 HORNS WANTED

Need complete horn section for fun working gigs. Eric 213-654-6340

Tenor sax player for the group LaMamba. First gig scheduled early in February, call immed. Leo 213-463-0859

13 DRUMMERS AVAILABLE

Percussionist, w/13 yrs exper, sxs working, estab hvy metal or progressive band. Infl by Pearl, Palmer, Powell. Serious-minded pros only. Contact Rusty Lee. 714-522-4147

Drummer/vocalist looking for working situation, rock/pop/jazz styles, avail for sessions & live gigs. Serious players only. Call Brian, 213-769-9766

Professional drummer looking for working band. Call after 6 p.m. Jarcy. 714-828-2965

Drummer available for orig rock group. Infl: Journey, Toto, Kansas. Have studio & stage exp.

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Avant/punk band w/eclectic infl sks saxophonist who isn't against working w/un-schooled musicians No druggies, apathetics, want-to-be's or sheep please 213-837-3529

Tenor or alto sax player to join LaMamba African ragga group Call (213) 463-0859 after 6 pm.

Female sax player wanted T40, contemporary and originals Singing a plus Experience necessary (213) 667-0228

15 SPECIALTIES

Female vocalist, bassist & drummer looking for pro working band, can do studio work also, working bands only, pro attitudes a must 714-880-1088

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Established manager wanted for contemporary singer/songwriter Must be courteous, mature, cultivated Call 8-10 a.m., 10-12 p.m. Must have major label connections 213-659-8270

Vocalist w/record contract looking for musicians—keyboards, bass, drums, guitar for T40 orig leaning towards metal CJT Productions, Carlo Trenta 213-874-4303

Female vocalist w/45, video, major airplay, label interest, sks financial backing, 213-980-5280

Fantastic trio looking for mgmt w/bookings T40 & orig. looking for EP backing John 213-667-0228

Chicago's No. 1 hvy metal band Thrust moving to L.A., seeking top-notch mgmt & permanent rehearsal space We have what you want John 312-824-7969

Female vocalist/songwriter w/touring, studio & video exper sks band or guitarist musicians for raw street-edged rock Serious only 213-506-4510

Arrow A Jazz Choir singers workshop, Wednesdays 6-9 p.m., audition, must read, no fee 818-704-8657

Asian male vocalist or musician w/vocal talent, over 25, wanted for special pop/T40 duo w/female Lv message Sandy Hansen 213-666-1350 x 59

For sale: 10 reels Scotch 250 2-inch tape, used one pass only \$55 per reel, or all 10 for \$500 Mike 213-764-6882

For sale: Small theatre lighting system 12 channel all Berkey Colortran, 2 4K/channel, 12 fresnels, 6 lekos, all cables included \$6000 obo Mike 213-764-6882

Professional arranger available for most types of brass & woodwind charts 12 yrs exp References available, reasonable rates Ken 818-845-7316

Top-notch management sought for singer/songwriter w/15 yrs in the business, has recorded for major labels, currently doing productions in Hollywood John 213-837-0763 Production company needs pop & country material for possible recording 213-874-2032

C&W band available, The Saddle Blazers Don 213-764-4454

Travel agent, production related, will book all travel logistics for tours & prepare itineraries at no extra cost DeeDee 213-395-1037

American Song Festival winner, producer/songwriter w/hit songs from Chicago has top recording act, 24-trk masters, looking for major record deal. Rene Maxwell 213-624-3841

Looking for a rhythm section — bass, guitar, drums, keyboards — w/definite record deal contact DeWitt 213-298-4550

Available to full time pro working T-40 rock band Bachelor of Music drummer, guitarist, vocalist Age 27 Quick, reliable, dedicated, satisfaction guaranteed. Gary (619) 753-4222

White male synth bass player with DMX drums seeks electronic funk dance unit with modern image and sound for recording live gigs, Have tapes, hot image and vocals No rock or heavy metal Madonna, Midnight Star, Duran Duran, Bowie, Michael Jackson, Naked Eyes, Berlin, Prince, Jeffrey Osborne (213) 874-7132

Musicians needed for original rock and roll band Bass, drums, keyboards Serious and hard working only Call weekdays 2-4 pm (213) 877-3370 Tim

Fantastic trio looking for management and agent w/bookings Interested in EP backing Top 40, R&B, pop, up-beat originals John(213) 667-0228

French-Canadian vocalist and announcer, male or female, wanted by jingle producer for French-Canadian radio commercials (213) 989-7067

Translator wanted, capable of adapting from English to French for jingle productions for French-Canadian market (213) 989-7067

Invisible Zoo needs two roadies Some pay, excellent opportunity (213) 473-3179 Andy

Oui 3, versatile three-girl group, good time 50s-'60s rock and roll, R&B and inbetween Gael MacGregor (213) 659-3877 Rehearsal space wanted in greater-West LA

area with or without PA Will share RJ Marshall (213) 460-5016

Cheapster seeks creative, hard-working individual to set up stage shows for key performances Tom (213)267-5380

Asian male vocalist or musician with vocal talent, over 25, wanted for special top 40 due with female Sandy(213) 666-1350 ext 59, lv mess

Wanted: Personal manager for songwriting team Composer can play guitar and keys with great vocals. Will relocate from Oregon Gary (503) 294-0448

16 SONGWRITERS

Jazz/pop singer sks orig tunes for showcase at Hop Singh's Ballads & jazz/pop songs Diane 213-763-3200

Lyricist wanted to write w/BMI composer/singer/guitarist/pianist Country/pop/rock Flick 818-894-6891

Writer of No. 1 million-seller "Born To Be Wild" would like to collaborate w/artist who has record or production deal Dennis 213-462-8781

Looking for a songwriter who wants to work eves & weekends to create hit songs which we will sell to top performers Leave message 818-760-2671

Jazz/pop singer sks orig tunes for showcase at My Place Ballads & jazz/pop songs Diane 213-763-3200

High-level reps from four major labels will be participating in a panel discussion entitled "What Record Companies Are Looking For," Thursday, Feb 2, 7-9 p.m. as part of the Ask-A-Pro series sponsored by AGAC—The Songwriters Guild Neil Portenow from Arista Records, Paul Kooper from Atlantic Records, Ron Overman, vice president A&R, CBS Records, & Ron Fair, director of A&R, Chrysalis Records Moderating the session will be hit songwriter Buddy Kaye Call AGAC—The Songwriters Guild for info & reservations 213-462-1108

Singer/songwriter/rhythm guitar player would like to collaborate w/keyboard songwriter on multi-hook originals John 714-539-5156

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