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An Interview  
With Grammy Prexy

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Exclusive Cover Photo of Lone Justice by Kristen Anthony Dahline, with Color Tinting by John Diedrick for JAI Productions. Makeup by Eddie Valentine.

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# Feedback

## Dept. Store To Record Exec

Dear *Music Connection*,

I was astonished to read in your Local Notes column that the new Creative Director for Elektra/Asylum Records, J. Richard Hsu, was previously the Art Director for a Department Store.

Nothing I can think of is more indicative of the mentality of the record industry than this particular case. Able to choose from a wide variety of experienced professionals who have been involved in the record industry for their entire careers, the management of Elektra/Asylum selected somebody from a completely unrelated field.

It is hard to believe that Department Store experience qualifies a person to hold such an influential and crucial position as that of Creative Director at a major record label. Especially at a time when a large number of highly qualified individuals are unemployed or underemployed.

James Norcross  
Reseda, CA

## Go To Hellion

Dear *Music Connection*,

Nothing bothers me more than when a magazine that I have a great deal of faith in, and whose judgement I trust, hypes a band that isn't worthy of it.

The band I am referring to is Hellion. It seems as though every time I open up your magazine, there's something in it about this band. I have read your positive comments and constant mention of the band for quite a while now. So, out of sheer curiosity, and trust in your judgment, I went to see Hellion at Perkin's Palace on January 1. What a mistake!

I thought I was in for one hell of a great show with some great bands. I was expecting to join in with everybody in the crowd and headbang until I dropped, but that didn't happen. Actually, there weren't enough people there to really have a good time and headbang with. There were only about 25 or 30 people. Hellion put on the most boring, unenergetic show I have ever witnessed from a band that advertises to sell out all their shows and claims to be so great. It seemed as though all the people there were all just friends of the band just out for an intimate little party. What a joke show! They barely had enough people there to fill the floor at the Troubadour.

They're obviously not a headline act yet, I just wish they would realize it.

So why is it that you don't hype up the bands that deserve it—the ones that are the true headliners and do sell out their shows, and have the real energy of what Rock & Roll is all about? Bands like Warrior, Black & Blue, Great White, Leather Angel, Ratt and Steeler. Those are the true cream of the crop among the L.A. bands. It's too bad you don't inform your readers of this.

Please print this so that nobody else will get ripped off by expecting a great show by Hellion just because they believed their hype and false advertisement.

Craig Knecht  
Los Angeles, CA

## Megabytes Bite Back

Dear *Music Connection*,

I am sick and tired of listening to all that bellyaching about how terrible technology is, and how confusing computers are. One of the worst cases was that letter that Brian Richard wrote (Vol. VIII, No. 3) attacking your "Rockstar Log: Entry 1984 - Computer Controlled Synthesizers" story.

When are musicians going to realize that it's 1984, and that computers are here to stay? They are a part of modern music, and you can either learn to create with them, or you can be left behind.

Just because people won't take the time to learn to use a musical instrument where you don't pluck a chord, doesn't mean that computers should be hidden away and ignored. There is no doubt that the future of music is going to be electronic.

I'm sure that the same griping went on when the first Moog was introduced or the first electric guitar built. The musicians who were able to see the potential for creativity in the new instruments became superstars and legends, while the gripers spent the rest of their lives in the basements, wondering why they never made it.

Brandon Turner  
Downey, CA

*If you have any comments, suggestions, or criticism, mail your letters to:*

**Music Connection Feedback**  
6640 Sunset Blvd, Suite 201  
Hollywood, CA 90028

All letters become the property of *Music Connection* magazine, and are subject to editing for length and clarity.

# Music CONNECTION

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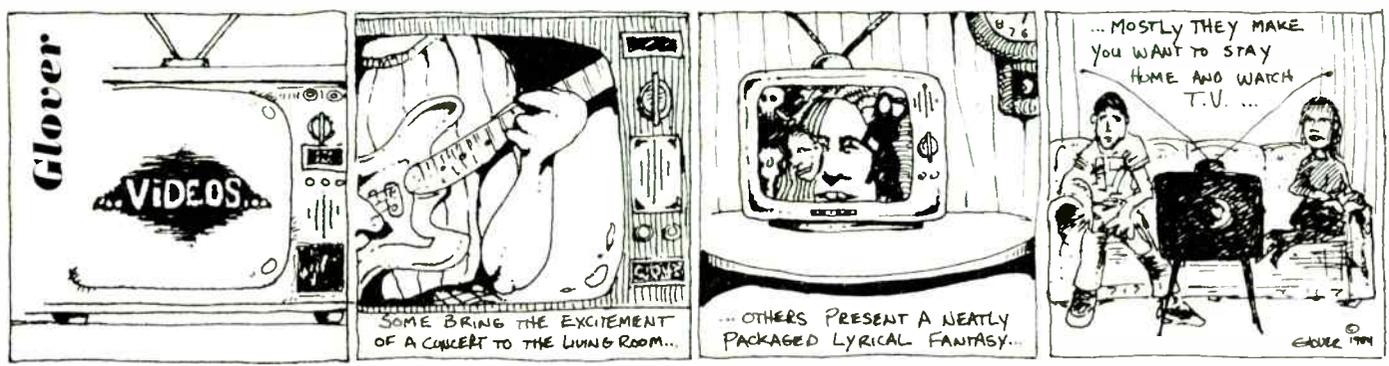
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April 14

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April 12-June 14

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# News

## VIDEO

### Duran Duran Debuts New Video Album At L.A. Press Conference

by Lawrence E. Payne

LOS ANGELES — British pop superstars Duran Duran preceded their Feb. 7 Inglewood Forum concert appearance with a lavishly held luncheon and press conference at Hollywood's Magic Castle. Members of the press and record industry personnel attended a buffet luncheon and magic show at the private entertainment club during a near-three hour interim before the band's arrival.

Capitol Records, North American distributor for Duran Duran, expended great efforts to insure the safety of the band during the presentation. All press invitations were extended exclusive of guest passes. But, despite a veil of secrecy draped over the auspicious event, hordes of teenaged girls lined the Franklin Avenue entrance

to the club. During the press conference, the five-man group, most of whom hail from industrial cities in England, spent nearly half an hour fending off comparison to the Beatles, whose landing at JFK Airport occurred exactly twenty years earlier. Said Simon Le Bon, Duran's lead vocalist, "We're not interested in changing the past. What happened with the Beatles will never happen again. We don't want to change their history, we want to make our own."

Several remarks from band members, downplayed any historical significance to their present tour or the conference. Duran Duran members, no strangers to meetings of the sort, skillfully disavowed any relationship between their success and the huge media attention they have received since late 1981, when they broke internationally. Le Bon said, "What do I want to talk about? What I'm interested in is putting on a great show."

Duran Duran's video album, an eleven-song selection produced primarily by Russell Mulcahy, played on several sets throughout the Magic Castle's lower level. The clips were filmed on locations throughout the world, notably Sri Lanka and Antigua.

### VENTURES TAYLOR AND WILSON FORM PRODUCTION CO.

by Bruce Granath

HOLLYWOOD — After twenty-five years as a world-renowned band which has sold more than 65 million albums and defined the surf sound with hits like "Walk Don't Run" and "Hawaii Five-O", Mel Taylor and Don Wilson of the Ventures are starting a music company which will handle publication, production and promotion. Taylor, Wilson and Associates will offer a wide variety of services in all facets of music publishing, for new and established artists and a complete record production package which is to include studio time, manufacturing, label imprinting and jacket coordination. In addition, Taylor, Wilson and Associates will act as liaison to artists and record companies for foreign representation, making record and production deals.

Taylor, Wilson and Associates is located at 5301 Laurel Boulevard, Suite 120, North Hollywood, CA 91607.

## LABELS

### Australia's Wheatley Records Signs Distribution Pact with MCA/Curb

by Bruce Granath

UNIVERSAL CITY — MCA/Curb Records made an announcement recently that it has entered into an agreement with the Wheatley Records label of Australia. In a move which seems to further substantiate the influx of new music from Australia, the Wheatley entertainment company will supply MCA/Curb with new product by Australian acts for release in the United States, Canada and the United Kingdom.

The first release under the new arrangement is the "Heartland" album by Real Life, featuring the



(Left to Right) Roy Segal, Ritchie Corsello, Lee Houskeeper and Bobby Corona.

## PRODUCTION

### Fantasy Studios & Spin Prods.: A New Bay Area Joint Venture

by Aldo Alicino

SAN FRANCISCO — Fantasy Studios has announced that it will be involved in a cooperative joint venture with Spin Productions to develop and produce local Bay Area musicians, singers and songwriters.

The project is to take place at Fantasy's Berkeley Studios, where the tracks will be recorded and mixed. Then, Spin Productions and Fantasy will actively shop the finished productions to major labels. The possibility also exists that the product will be released regionally on Spin's own record label.

Roy Segal, the Executive Vice

President of Fantasy Studios and Producer Bobby Corona, whose credits include Eddie and the Tide, have finalized a comprehensive production agreement which is designed to facilitate Corona's production of various album and single projects at the Fantasy Studios situated in Berkeley, California.

Musical groups interested in receiving more information about participating in these activities should contact Mr. Lee Houskeeper, Production Coordinator, at (415) 781-1657, or mail demo tapes and resumes to The Stone, 412 Broadway, San Francisco, California, 94133.

hit single "Send Me An Angel," which reached the Top 5 on the Australian record charts last summer as well as the Number One spot in New Zealand. In addition to Real Life, Wheatley Organization chief Glenn Wheatley expects to deliver 3 more acts in 1984.

Although the Wheatley Records logo is new to America, Glenn Wheatley is experienced in the U.S. marketplace having managed Capitol Records' recording group Little River Band, Australia's longest-standing international success story, since its

beginnings in 1975.

"I couldn't be happier with this new relationship with MCA/Curb," says Wheatley. "We are enjoying the benefits of both Mick Curb's years of experience and MCA's enthusiastic staff to provide the needed visibility for our artists. Real Life is the beginning of what we hope to be a long string of hot new acts and product that we will be bringing over from Australia."

The first U.S. Tour for Real Life is in the planning stages and is currently targeted for mid-March.

# News

## OLYMPICS

### Olympic Jazz Festival To Coincide With Los Angeles Summer Games

by Bruce Granath

**LOS ANGELES** — It was recently announced there will be an official jazz festival of the 1984 Los Angeles Summer Games. The "Olympic Jazz Festival" is scheduled to be presented at the open air John Anson Ford Theatre in Hollywood. This Jazz event will take place between August 2 and August 5, 1984, in order to coincide with the peak of the Olympic related events in the Southern California area.

The "Olympic Jazz Festival" has been organized around the idea of presenting jazz in a completely uninhibited and totally non-commercial form. The four-day series will feature a complete all-star orchestra with internationally recognized soloists and sidemen such as Freddy Hubbard, Charlie Haden, Harold Land, Milcho Leviev, Bill Watrous and Louie Bellson. The final day of the festival is to feature a jam session of a completely international flavor featuring a wide array of artists from around the world.

The festival is being organized by Tommy Vig, renowned musician, and President of Festival Music Inc. Vig's company has planned the entire event by working in close cooperation with Robert Fitzpatrick and Peter Afterman, the special representatives in charge of special events for the Los Angeles Olympic Organizing Committee.

According to Vig, the festival "is a once-in-a-lifetime opportunity to present America's art music to the world in an ideal setting." Vig is hoping not only to present a variety of American jazz to the public, but to allow musicians to premiere original compositions which are specially designed to "reflect the conviction that sports and music have a great deal in common."

Vig continued by noting that "the common ground between these two activities can be found in the dedication of the individual to high achievement through practice and commitment. There is also the important factor that both

music and sports have a peace and harmony-promoting influence on individuals and nations."

While the festival is not designed to present direct competition with the famous Playboy Jazz Festival, it does offer an alternative that Vig hopes will continue in years to come. Tommy Vig explained that in the more intimate setting of the John Anson Ford

Theater, the musicians will be able to interact with each other and the audience in a way that Playboy performances cannot due to the larger setting of the Hollywood Bowl.

Tommy Vig has other interesting plans specifically designed to further differentiate the "Olympic Jazz Festival" from the Playboy Jazz Festival. He is presently exploring the possibility with the Los Angeles Olympic Organizing Committee and the various international sports agencies to involve Olympic athletes in the festival. Vig is also examining the feasibility of broadcasting the "Olympic Jazz Festival" on a wide network of both national and international stations and transmitters.

Tickets for the event are scheduled to be priced in the general range of \$20 and \$35 and

may be ordered from the Olympic Arts Festival/The Los Angeles Olympic Organizing Committee, P.O. Box 54199, Los Angeles, CA 90045

### SAN FRANCISCO JAZZ, BLUES & R&B LABEL DEBUTS

by Bruce Granath

**SAN FRANCISCO** — A new record label has been formed which is dedicated to specializing in projects in the fields of jazz, blues or R & B in the San Francisco Bay Area. The new label is called Cat 'n Hat Records and is operated under the direction of Mr. John-Paul Hoppe, the Chief Executive Officer of Done By Mirrors Music.

The new independent label has unveiled a comprehensive set of plans to market a series of high-quality recordings in strictly limited quantities. This limited-release, special-quality strategy is patterned after the successful precedent of Windham Hill Records.

Cat 'n Hat has several interesting future projects scheduled, including an historical jazz package and an LP by a well-known jazz guitarist. The new record label's plans are to furnish exclusive musical product in order to establish a limited audience which appreciates high-quality recordings.

The new record label's first release, featuring West Coast blues and R & B artist Johnny Heartsman, is due out in late February. Heartsman's album, entitled "Music Of My Heart," will be distributed throughout the United States by a national network of regional wholesalers as well as through the direct mail system which has recently proven highly successful for many independent record labels throughout the country.

Hoppe is currently working on an arrangement with English and Japanese distributors in order to expand the range of Cat 'n Hat's product availability on an international scale.

Cat 'n Hat has scheduled further expansion and acquisition of artists. For more information about the projects planned by Cat 'n Hat Records is available by contacting Mr. John-Paul Hoppe at Cat 'n Hat Records, which is located at 3435 Army Street, Suite 203, San Francisco, California, 94110.

## LEGAL

### Chrysalis Expands Use Of Light Signatures Anti-Counterfeit System

by Aldo Alicino

**HOLLYWOOD** — Chrysalis Records announced that the anti-counterfeiting system introduced on Pat Benatar's *Get Nervous* LP has proven highly successful, and that its use will be extended to other Chrysalis releases.

The anti-counterfeit system is called the Light Signatures process, and is based on identifying the difference in the physical structure of elements in the record album's cardboard cover. A piece of the cardboard is run through a computer-controlled laser beam, not unlike those at supermarket check-out stands. The beam analyzes the molecular structure of the cardboard, and imprints it with a special digital code. That code is also stored in the memory banks of the computer.

The certificate then becomes an integral part of the album cover. Once the LP is purchased, the customer is asked to return the coded item to the Light Signatures firm in Century City, California. The card is processed again by the laser beam, and if the cardboard's molecular structure is not identical to the one dictated by its code, (and no two pieces of cardboard are completely alike) the counterfeit is spotted.

The system has been called a complete success by Ronda Espy, director of business affairs for

Chrysalis Records. Since the anti-counterfeit experiment began, just over a year ago, more than 200,000 cards have been returned, and the computer has revealed only one fake — and that was sent in by one



Ron Katz, chairman of Light Signatures Inc., displays an anti-counterfeit label on a pair of jeans.

of Light Signatures' competitors to test its system.

The Light Signatures system is also now used on Benatar's *Live From Earth*, and Billy Idol's *Rebel Yell* LPs. Arista Records has also shown an interest in the system and will be utilizing it soon.

# News

## CONCERTS



# All Star Lineup Announced For Playboy Jazz Festival

by Bruce Kaplan  
**HOLLYWOOD** — An all-star talent roster has been announced for Southern California's most popular jazz event, the Sixth Annual Playboy Jazz Festival.

The event, set for June 16-17 at the Hollywood Bowl, features performers from the entire spectrum of jazz. Premier jazz-fusion ensemble Weather Report will return for its fourth Playboy Jazz festival appearance on opening day, Saturday, June 16.

Also featured on Saturday is a reunion of Mel Torme and Shorty

Rogers. Tony Award-winning singer Linda Hopkins, Blues great B.B. King as well as fusion from the Yellowjackets and new music from the James Newton Quartet. Woody Herman and the Young Thundering Herd bring their brand of big band jazz to the Festival. Closing the show Saturday night is an all-star "Tribute to Willie Bobo", honoring the Latin percussionist who made his final appearance at last year's festival

The legendary Ray Charles highlights Sunday's program, which also includes Carmen



Weather Report at last year's Playboy Jazz Festival.

McRae, David Sanborn, Jaco Pastorius, Charlie Haden's Liberation Orchestra and the Playboy Allstars featuring Mose Allison, Louie Bellson, Kenny Burrell, Jackie McLean and Zoot Sims.

Ticket prices range from \$7 to \$30 and are available at all Ticketmaster outlets.

## TELEVISION

# Survey Shows Hill Street Blues and MASH Top Television Shows Among Record Buyers

by Lawrence E. Payne  
**LONG ISLAND, NY** — The Street Pulse Group released a set of survey results to record and retail executives attempting to determine the television time purchases likely to have the greatest impact on record sales. In a statement released earlier this month, Street Pulse President Mike Shalett said, "The survey results reveal that advertising spots on 'Hill Street Blues' and 'MASH' could be far more effective than spots on more music-oriented shows like 'Saturday Night Live' and 'American Bandstand'.

The Street Pulse Group survey polled 1,229 active record buyers in fifty record stores from coast to coast. Respondents were asked to provide a wide range of information, including their favorite television shows. The information on television viewing habits and preferences was then computer-analyzed and cross-correlated with radio preferences to target differences in taste among CHR (Contemporary Hit Radio) and AOR record buyers.

In a telephone interview, Shalett said, "Our results aren't intended to affect the consumer directly. What we've attempted to do is enlighten the record com-

panies, managers and artists that target marketing is their most productive method of reaching active record buyers. Target marketing, as a concept, has been used by other product promoters for a long time. It proved to be very cost effective. In an industry that has, in the last four or five years, suffered financial losses, they can be convinced to begin marketing properly. This is in no way something which would interfere with the record making and creative processes."

According to the survey results, "Hill Street Blues" is the favorite television show among both AOR and CHR listeners, followed closely by "MASH," "Dynasty," "The A-Team," and "60 Minutes" also registered on the preference lists. The popularity of "Hill Street Blues" and "MASH" exceeds that of "Dynasty," "The A-Team" and "60 Minutes" by a ratio of two-to-one.

Said Shalett, "The television survey results suggest that AOR listeners have different television viewing habits than CHR listeners. So, if one is trying to break a Christopher Cross single, perhaps he would be better off with the list of CHR television programs."

"Saturday Night Live" is the

fourth most popular show among AOR listeners. Of those shows listed by CHR listeners, it does not register in the ten favorite programs.

The Street Pulse survey results listed the following programs as CHR favorites, in order of preference: "Hill Street Blues," "MASH," "Fame," "Dynasty," "60 Minutes," "A-Team," "Magnum P.I.," "Cheers," "General Hospital," and "Three's Company."

Among the AOR listeners, the favorites were: "Hill Street Blues," "MASH," "Cheers," "Saturday Night Live," "Dynasty," "A-Team," "60 Minutes," "David Letterman," "MTV," and "Magnum P.I."

Shalett also noted a notable difference between the buying habits of respondents. "In terms of active record purchasing, meaning purchases of at least six records every six months, those who indicated an AOR preference were two-to-one over CHR.

"Hill Street Blues" and "MASH" registered 18 percent viewership ratings with CHR listeners. Hill Street showed a twenty-two percent rating among AOR listeners, while MASH scored an eighteen percent rating.

## RADIO REPORT

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

### KMET-FM 94.7

#### Regular Rotation:

Quiet Riot  
Motley Crue  
The Motels  
Accept  
Great White  
Dwight Twilley

### KLOS-FM 95.5

#### Regular Rotation:

Great White  
Quiet Riot  
Motley Crue  
Motels  
Ratt  
Van Halen

### KNAC-FM 105.5

#### Regular Rotation:

The Cramps  
X  
The Dickies  
Three O'Clock  
Rain Parade  
Agent Orange  
The Targets  
Broken Edge

### KROQ-FM 106.7

#### Regular Rotation:

X  
Wire Train  
The Cure  
Suburbs  
INXS  
China Crisis  
Invisible Zoo

# Local Notes

**RENEGADE** has not yet been asked to endorse Coca-Cola or your favorite beer, but it has picked up the support of more traditional rocker fare. In addition to their existing contract with Aria guitars, the heavy rockers will now receive the support of Randall amps and Ludwig drums.

**NEXT EXIT, SAN BERDOO:** Another mountain-grown import from the Inland Empire, Exit plans a mid-March release for their debut LP. Jim, Mark, Dave and Eddie describe their set, recorded at Clairmont's Winetree Studios, as "siammin' romance." Sounds like the stuff pulp magazine fortunes are made of. Exit will soon make their entrance at FM Station and the Troubadour.

**THE HODGE BROS. BAND** has

lately played host to a number of rock and blues luminaries. The six man band, most recently seen at Pelican's Retreat in Calabasas, has been joined in cameo appearances by Ian McLagen, Devo's Bob Mothersbaugh, Jimmy Smith and Little Feat's Paul Barrere. The Hodge Bros. have performed at The Palace and the Country Club as special guests to Stevie Ray Vaughn, Johnny Winter and Bonnie Raitt.

**WIRE TRAIN**, at a recent performance in Austin, Texas, added Chip Kinman of Rank and File to its lineup for a performance of "Louie, Louie." The capacity crowd, having never heard the original version anyway, was instantly converted. The 415 Records group, which has been touring the Midwest in a van, encountered less than balmy weather upon their Oklahoma City arrival, where the temperature was eleven degrees below zero. Cold but undaunted, they headed south to New Orleans for a scheduled reception with labelmates The Red Rockers. Once there, all they found was an abandoned house devoid of electricity. It seems the Rockers left for Missouri to work on their LP and had forgotten all about them.



**NOTHIN' MORE THAN FEELINGS:** In the 70s, psychologists wanted to know what Led Zepplin did to your houseplants. Now, UCLA's Extension presents a one-day program on how music affects our emotions entitled 'Psychology of Music' on Saturday, March 17, from 9 am to 5 pm, in 1200 Schoenberg Hall, UCLA. The non-credit fee is \$35. For more information call UCLA Extension at (213) 825-0641.

**FREEWAY RECORDS'** successful album *English As A Second Language* has spawned a new radio program on KXLU-88.9 FM. "Spoken Words" is hosted by Rick Winward on Mondays at 11 p.m. The one-hour program will focus on local talent in order to allow individual guests a vehicle for presenting a unique artistic statement.

**The Swinging Madisons** have brought their pompadours and hairspray from New York to play the Palace with Simon Townsend and other L.A. gigs. There is no truth to the rumor that the guy on the right is Joe Jackson's brother.

**THE PRODUCER'S WORKSHOP** has really been humming lately. Social Fact, Beau Williams and Arnold McCuller are all recording new LPs there, and the engineers are working around the clock.

**BAYWOOD**, formerly known as Fable, is looking for a new rock keyboard player. Can you fill the bill? Call Bill Rotella at 780-2942.

**DON'T LEAVE HOME WITHOUT IT** Mick Jagger ventured into the crowd at Stevie Ray Vaughn's gig at the Beacon Theatre in New York, and when he tried to return backstage, he was stopped by a rent-a-cop who demanded identification. Mick casually flashed his American Express card. With that, the Stone rolled through the door.

**J. MICHAEL DOLAN**, Publisher and Executive Editor of *Music Connection* and *Songwriter Connection* magazines, will teach a six-week UCLA Extension course entitled "Breaking Into The Hollywood Music Industry / A Practical Workshop." The course will begin on March 27 at 7 pm, and will be conducted each Tuesday night for six weeks. For Registration information, contact call (213) 206-6495, or send for a free catalog of all the UCLA Extension courses by writing to UCLA Extension, The Arts, P.O. Box 24901, Los Angeles, California, 90024.

**WET OVEN PRODUCTIONS**, those wacky folks who brought you *The Scrooge Bros. Commercial Christmasland* LP, have just completed a "tribute to the 1984 Los Angeles Olympics" entitled *The Athletic Supporters*—to Lim Pik.



photo by Lesley Campbell

**JOHN ANELLO JR.'S DEBUT** jazz-pop LP has entered the jazz charts at number 28 with his new album *For A Dancer*. The project, which took three and a half years to complete was dedicated to an unnamed dancer who overcame a potentially career-ending illness to return to the stage. *For a Dancer* should be a happy beginning for the singer/teacher/songwriter's career in mainstream jazz.

**DEBDRAH GALLIE**, a new Polydor recording artist, had long been awaiting another recording session to finish its overtime work, so that she could lay down the tracks for her upcoming April release. Just as her patience came to an end and she was about to bust down the door, Latin heart-throb Julio Iglesias emerged from the studio to personally apologize for the delay. Needless to say, all was soon forgiven.

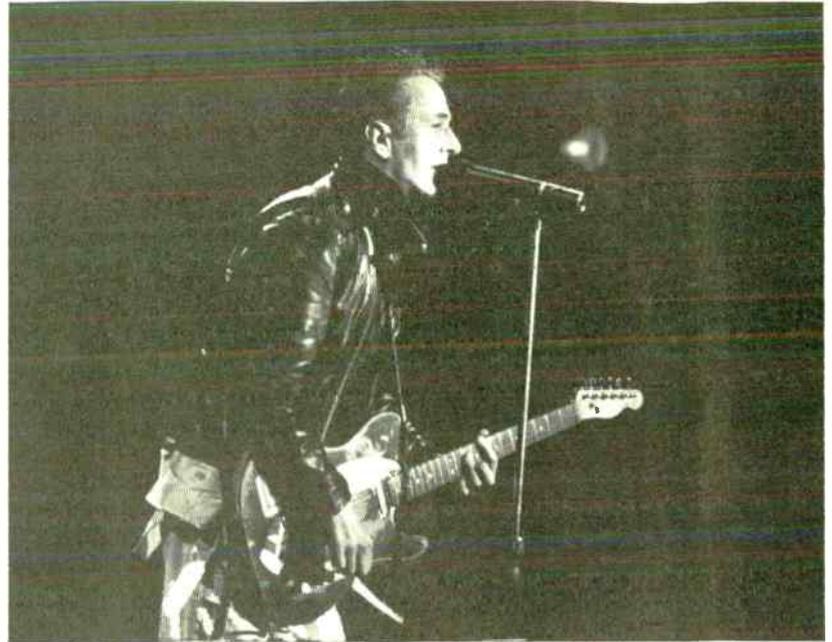
**W3 PUBLIC RELATIONS**, representatives for Toni Basil, Christine McVie and Real Life are moving their operations to new offices at 8380 Melrose Avenue, Hollywood. Their new number is (213) 853-1043.

**ENLIGHTENING GARAGE SALE:** If you want to start a Van Halen-style light show for your band, a Santa Monica stage lighting company called *Moonlighting* has decided to expand into other aspects of production related to film and video, and are selling some of their old equipment and renting the rest. You can ask *Moonlighting* about their new operations by calling (213) 395-1037.

**ANIMOTION**, a new L.A. based rock band started off the new year in a most unfortunate way. The group's Hollywood home was burglarized one night in mid-January, and all of Animotion's bass guitars were stolen. Anyone with information regarding this theft should call (213) 467-5048.

**RICHARD IMAMURA** was the author of the article on Morocco Records in our last issue. His by-line was inadvertently left off the first page of the story. Sorry 'bout that, Rich!

**BASIL & THE MONKEE:** Toni Basil and former Monkee Michael Nesmith have had a long history of co-operation.



The Clash's national tour has been playing to packed houses, partly thanks to their opening act, the pride of East L.A. (and *Music Connection* cover subjects) — Los Lobos.

photo by Lesley Campbell

video cassette for home consumption.

**BLADES GUITARIST** Michael Gordon will marry his Canadian sweetheart in Las Vegas this month. And we thought that the only blades Canadians knew were on hockey skates...

**BILL BERRY** is vacation-bound with his Ellington Allstars, and is taking a ship full of jazz and sun lovers along on a week-long Pacific Princess cruise to Acapulco in March. Veterans like Jake Hanna, John Heard and Nat Pierce will be on the bandstand and taking time out on the deck. Special rates can be had by contacting Marty Murgan at Morgan & Morgan (818) 769-8921.

**BUDDY HOLLY'S LOST** photo archive, which had previously believed to have been destroyed, has been discovered by the Museum of Rock Art in Hollywood. The photos document Holly's childhood, early recording sessions and performances, and are presently undergoing restoration. The Museum is targeting September 7, 1984, what would have been Holly's 46th birthday, as the date to inaugurate the exhibition.

**A LYRIC WRITING WORKSHOP** will be conducted by Jerry Gladstone at Santa Monica College Community Services, 1900 Pico Boulevard, Santa Monica beginning March 1st, and continuing for six weeks, each Thursday night. For more information, call (213) 452-9214.

The news of the week in the DeJa-Vu department is that Jeff Beck will be going back on tour with Rod Stewart. Wait a minute, haven't we heard that somewhere before?

**MONDO CANE** is set to embark on a five-city tour of the West Coast, which will take them as far north as Seattle, to promote their upcoming EP "American Heroes." The band will be playing Madame Wong's in Chinatown on Friday, February 24, before they set off on their tour.



photo by David Amoff

Celebrating the release of their new "Souls that Save" LP, the gals will be appearing at the Club Lingerie on February 20.

**SEXUAL RECORDS** has signed an exclusive agreement with Greenworld to distribute the new Dancertace EP, appropriately entitled *Dancertace*. The new EP is reviewed in the EP File section of this issue of *Music Connection*.

dating back to 1969 when Basil choreographed the Monkees' movie "Head." Now that Basil is a star in her own right, Nesmith's video production company, Pacific Arts Video Records, has produced and will release the *Toni Basil: Word Of Mouth*



photo by Lesley Campbell

# LONE JUSTICE

by  
Bruce  
Kaplan

## *Justice For All*

Country rock. You know. The stuff your older brother used to listen to (the one that's a dentist in Orange County now). Marshall Tucker, The Eagles, Little Feat, Linda Ronstadt, maybe even the Flying Burrito Brothers.

But country punk? What the hell is that? What does country have to do with punk, anyway?

Don't stay up nights worrying about it. Forget about the labels. They're only the critic's latest attempt to explain a band that catches everyone off guard. In the year since their debut at the punk palace Cathay De Grande, Lone Justice has come a long way. Now the darlings of the L.A. club circuit, the band recently opened for Willie Nelson's four sold-out appearances at the Universal Amphitheater. Playing a stripped-down, bare bones set of original songs, Lone Justice recalls the feeling of early Johnny Cash, Jerry Lee Lewis, and Dolly Parton all at once. Justice has been walking that thin line between country music and rock and roll.

"Those labels are just names that people peg on us," explains Ryan Hedgecock, 22 year-old guitar player and one of two lead vocalists for the group. "I really haven't found one that represents us well—except Lone Justice. Right now, we're just into the idea of being a band, doing the music that comes out as best as we can. It's a hard line to walk, but I'm hopin' the traditional country people *and* the rock and roll people will like us. And without really trying or thinkin' about it, we're doing just that."



photo by Lesley Campbell

*Maria McKee*

There have been a few grumblings among the more conservative country music people in Los Angeles. After all, they say, the band is a little green—as are many of the country musicians that have been playing around Los Angeles for years. Only they're green with envy.

It's easy to see why. Fronting the band with Hedgecock is Maria McKee, a charismatic young woman with a fondness for drab Thirties' dresses, funny black shoes and roots music. Telecaster strapped around her neck, wild blonde curls in her eyes, McKee belts out tunes with a classic country voice that suggests she'll soon take a place alongside the great female vocalists that have dominated country music for years. Indeed, Emmy

Lou Harris, Dolly Parton and Linda Ronstadt have all stopped by Lone Justice shows and walked away highly impressed. Ronstadt was so taken with them, she reportedly made a personal call to David Geffen, urging him to sign the band.

Lone Justice may sound more like Texas than L.A., but the story of the band's beginnings is the stuff of which Hollywood myths are made. Maria McKee grew up around the Hollywood rock and roll scene; her older brother Brian had been a member of a group called Love, which played the Sunset Strip clubs with bands like the Doors and the Byrds. "Our family outing was to go the Whiskey and see my brother's band," remembered McKee. "My mom would bring me in a little baby chair. I can even remember at age two or three seeing the go-go dancers. So I think that it got into my blood."

Fifteen years later, she quit school to sing back-up in her brother's group, playing gigs to non-existent crowds at clubs like the Blue Lagoon and the Cathay De Grande. When that band broke up, Maria sang infrequently—Carlos Guitart's jam nights, or an occasional song with the Red Devils at the invitation of friend and lead singer Emmy Lee. "I was frustrated beyond words," Maria admits. "I just wanted to play. I wasn't writing, because I didn't know I could. The only thing I knew how to do was sing and there was no place to play until I met Ryan."

Angelo's is a Fifties-styled drive-in hamburger joint in Anaheim, complete with car hops, girls, and of course, a

parking lot. On the first Friday night of each month, kids with vintage cars from all over Southern California would meet to show off their wheels, eat onion rings and play a little music in the shadow of Disneyland. It's here that Ryan and Maria met.

"I had a '55 Crown Victoria and Ryan had a '55 Mercury," recalls Maria. "It was cool. We all went down there and we were jammin'. One of the guys from the Rockin Rebels brought his snare drum. Johnny (from the Red Devils) brought his bass and Ryan had his guitar. I was singing a little bit and Ryan heard me. The next day Ryan gave me a call and said 'Let's start a band.' I said 'Great!'"

Maria and Ryan were anxious to get a rockabilly band together but couldn't find any other musicians. They spent six months in Maria's room, playing and singing with an acoustic guitar, and listening to the records that Ryan would bring over. Gradually their taste drifted more and more towards country, bluegrass, and hillbilly music. Ryan began bringing over records by singers like Rose Maddox,



Ryan Hedgecock

Merle Haggard and George Jones. One day he brought over a record by a political punk band that had moved to Texas and were playing country music. "The Rank and File," said Ryan. "Now that's cool."

It was during that time when Ryan met up with the man that was to become the band's mentor, and eventually, the band's current bass player, Marvin Etzioni had acquired a reputation as an excellent songwriter and performer as the leader of a band called the Model. When that band folded, Etzioni began producing local artists and playing solo spots, often at the Cathay De Grande, which was one of the few places where the writer could perform without a band.

One old fan of Etzioni from the Model days was Ryan Hedgecock. When Ryan went to check him out at the Cathay, the two got to talking. "At that time," explains Ryan. "I had a flat top and I was sportin' my George Jones look. Marvin saw me and he said 'You look familiar' and he asked me who I liked to listen to. I said 'George Jones' and Marvin flipped. He didn't think anybody liked George Jones." Marvin adds, "We started comparin' George Jones records and I had some he didn't have and he had some I didn't have."

Etzioni invited Ryan to share the bill with him at an acoustic night. Ryan mentioned that he was working with "this girl singer." "Great," Etzioni said. "Bring her along, too." Marvin liked the duo and told them to keep in touch, and let him know when they got the band together.

Early last year, they finally found a rhythm section. Lone Justice performed their first few gigs at the Cathay De Grande, playing a set that consisted of mostly George Jones and Rose Maddox covers. By everyone's admission, the band was raw, but Etzioni saw the Lone Justice's potential. Ryan's smooth baritone was a perfect complement to Maria's incredible wail and their magic as a team was already beginning to come across in



photo by Lesley Campbell

Marvin Etzioni

covers like Lee Hazelwood's "Jackson."

With an opening slot with Rank and File at the Music Machine a month away, Etzioni offered to act as the band's producer. "I said, 'Look, give me a month to work with you guys and if it's not happening by the gig, then a month will be enough time to know.'"

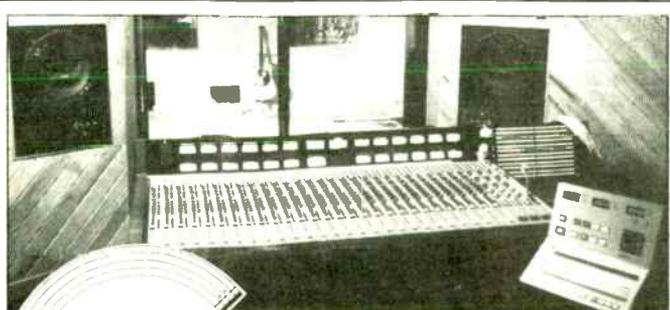
The month's hard work paid off. By the Rank and File gig, Lone Justice had put together a core of five solid original tunes. Etzioni gave the band a few songs, and with his help, Ryan and Maria each contributed a top rate song.

McKee's "Drugstore Cowboy" is the story of her grandfather, a cowboy with a drinking problem, who hung out at Gower Gulch (as the corner of Sunset and Gower was known in the Thirties) waiting for a part as a movie extra. With Etzioni's "Workin' Late" and a classic sounding tear jerker, "Don't Toss Us Away" from Maria's brother Brian, the band was quickly assembling an impressively substantial repertoire.

The Rank and File date went even bet-

Continued on page 17

photo by Lesley Campbell



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**I**f I could write a law about A&R at record companies," says Neil Portnow, Arista Records west coast A&R VP. "I'd require that one person in the department have a musical background and the ability to be empathetic with the musician, songwriter, producer and those creative people who form the basis of our whole industry."

Certainly Portnow—a musician and one-time producer and publisher—has the authority and support within Arista Records to make such a statement. After all, Arista founder and leader, Clive Davis, is recognized world-wide as the talent scout and business man who signed Janis Joplin, Blood Sweat & Tears and many others to Columbia Records in the 60s and 70s.

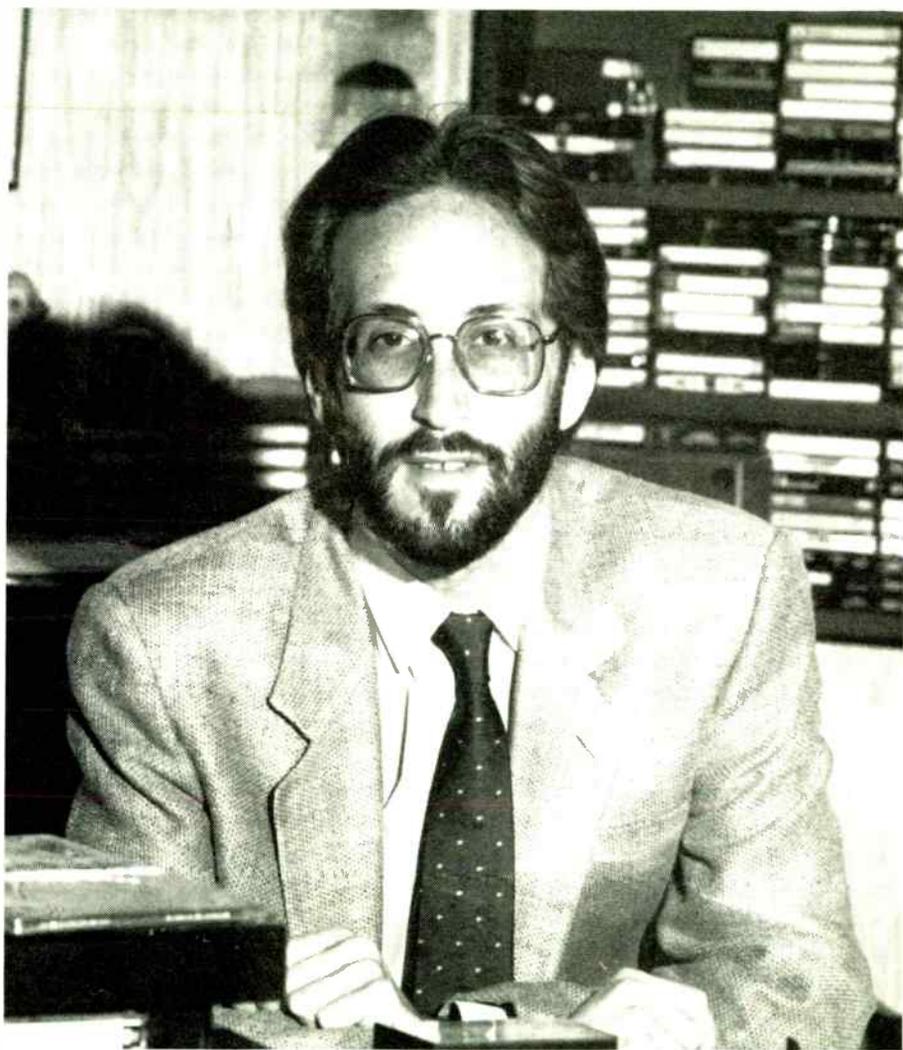
During a recent late afternoon interview at Arista Records' Wilshire locale, Portnow is suggesting an alternative to contemporary A&R policies. "There ought to be a person like that at every company," he laments. "I'm not talking about an A&R person who used to be in promotion and who doesn't understand music. There should be someone who really speaks the language of the musician and who can have the confidence and ability to develop talent and make suggestions like, 'Gee, you need a second verse before you go into the chorus.' Otherwise the artists' level of confidence is not what it should be. There is a tendency in those situations to assume an *us* versus *them* kind of mentality. And that's very dangerous, because it's not *us* versus *them*. It's all of us versus the world!"

While he readily sympathizes with the sensibilities of artists pacting with corporate powers, Portnow just as easily slips into record company defense. "Talent development is a function that is desperately needed and will never go away. It just shifts to different people. You've got managers, music publishers and producers who are a lot more involved in developing talent now. I'm doing it in an informal way, here at Arista. I might hear some-

# NEIL PORTNOW

## FROM PUBLISHER AND PRODUCER TO V.P. OF ARISTA'S A&R

BY BEN BROOKS



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thing that I think is embryonic and I'm not ready to sign. But I sure as hell will spend some time on the phone or going down to a club or whatever, giving some information and suggestions and so on. I've done that frequently. I do nurse things along and sometimes six months down the line the stuff comes back and it's worthy of consideration for signing. I don't hand out budgets for demos and artist development. As A&R people, we have to be sophisticated, and have enough expertise to recognize raw talent early, to make a commitment to go ahead and record without the demo step in between."

**N**evertheless, it's common knowledge that few A&R people in the record industry have the "ears" to hear a hit when it's delivered via piano/vocal or guitar/vocal. In fact, this reality coupled with the advent of home recording technology, has all but rendered the simple song demo obsolete. No matter how good the song might be, it stands little chance in competition against the sophisticated production gloss so commonplace today.

"We kind of boil things down to a few elements at Arista," insists Portnow. "First and foremost is the song. And the song, in its basic form, is all that we require to get that initial buzz going. Now, to the extent that sometimes today songs require

production and wind up to be more record-oriented than song-oriented, some times we wouldn't be able to tell with a simple demo. But, for the most part we're looking at songs, more than at the artist in question. And you really can tell an awful lot about the artistry from a piano/vocal demo."

As indicated by his musical background, Neil Portnow is a 1980s version of the traditional A&R man. A bass guitarist since childhood, he played in numerous bands where he grew up in New York. In the 60s, he was a natural leader as student body president and political activist at George Washington University, in Washington, D.C. Inevitably, he ended up producing artists and making the rounds with their material. In the early 70s, Portnow's production company finally had a top 30 hit with a remake of Del Shannon's "Runaway" by one Charlie Kulis on Playboy Records. That success led to numerous associations with publishers hungry to supply the next hit. Portnow met Screen Gems head, Irwin Schuster, and went to work for him as a producer.

In 1974, he was hired into A&R at RCA Records by an old friend. Subsequently, he was transferred out to Los Angeles as VP of A&R at RCA. There, he was involved with Pure Prairie League, Hall &

Oates, and Jefferson Starship. He also lent his expertise to a budding talent named James Ingram. One connection led to another, and in two years Portnow became the president of 20th Century Fox Records, where he ushered the company out of major debt over a three-year period, with hit records by Stephanie Mills, Leon Hayward and Carl Carlton. He began his relationship with Arista Records 2½ years ago, when 20th Century Fox was sold to Marvin Davis.

Portnow commands both musical know-how and business acumen. For this reason, he has the edge to sympathize with the street and ally with the corporate jungle. His finely tuned policies come from years of experience tempered through a calm, sensitive demeanor that is always cordial.

"I like to think that my reputation—besides the gold records on the wall—is that I'm a good guy, I'm straight ahead," he says. "I can always be counted on and there's no bullshit. I know what I'm talking about and people will always be able to get my best judgement. I might be wrong, but people will always get what's on my mind. When I don't have a hot record going on that I'm directly responsible for, I do have a lot of other attributes to offer. My credibility is based

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on who I am, not necessarily what I've done."

While Portnow runs the west coast office of Arista Records and makes all the decisions for the west coast, he acknowledges that most of the company A&R decision-making is performed in New York where Clive Davis, Jerry Griffith, Michael Barakman and David Carpen reside. Does Portnow have the authority to sign acts?

"I would have the authority to sign something if I believed 100 percent in it and felt my life depended on having it," he cautiously explains. "The question becomes, in a company where the leader is very involved in the day-to-day activities and is A&R-oriented and creative—as is Clive Davis—whether or not I want to make decisions in a vacuum without his involvement.

"At Arista we make decisions about signing pretty much by committee. Between all of us there is a constant shifting around of tapes and letters and notes about product. Unfortunately, 99 percent of what we have to do is to say 'no' to what we hear, because it isn't unique or special enough. You do get to a point where you want to say 'yes.' You want to be sure that you're not playing it so safe that you're missing something that's good. So, it's nice

to have the objectivity of the committee there."

Portnow says Arista is looking for "American-oriented rock and heavy metal" acts to round out a roster which includes English new music acts Flock of Seagulls, Thompson Twins, Heaven 17 and Haircut 100; female singers Dionne Warwick, Phyllis Hyman, Angela Bofill, Aretha Franklin and Melissa Manchester.

## "Arista's looking for American-oriented rock and heavy metal acts."

Arista Records was launched when Barry Manilow had a smash with "Mandy." Since that time the label has grown to a point where it's considered a major label. It is co-owned by the huge West German Bertlesman conglomerate and RCA, who also distributes Arista products. Yet, unlike mega-labels MCA, RCA, Capitol and CBS, Arista is still a custom self-run entity with a mere 100 employees. That fact makes it exclusive as far as signings go.

"We have a new act from Portland, Oregon named Billy Rancher," Portnow admits. "We're very excited about him and we will be going into the studio very shortly with him. We've also found Whitney Houston, who is Sissy Houston's daughter. She is 19 years old and aside from being a model, stunning, charming and all that, she's one of the finest singers that I've ever heard. She's going to be a star.

"I'm a believer in addressing ourselves to that," says Portnow, in reference to Arista policy on unsolicited tapes. His assistant, Rich Esra, listens in addition to checking out showcases and dealing with managers. Though he has demanding administrative and managerial responsibilities in the office, Portnow goes to showcases and club performances on a weekly basis.

"I guess I will never forget going around knocking on doors, and the impression it made on me," he reflects. "I'll never forget how inspirational the people who took time to listen were. I don't think I'd be in the business if it weren't for some people who took the time to acknowledge that I was alive. Otherwise, I would have given it all up and would be in a trio singing, 'Melancholy Baby.' That would not have been any blessing to the world. So, if I can give it back, I will." □

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## LONE JUSTICE

*Continued from page 13*

ter than planned. A few days before the gig, Rank and File invited Maria to sing on stage with them at the Universal Amphitheater, where they were opening for the Blasters. When they introduced Maria and announced the Music Machine date to 3000 people, the word was finally out.

A few gigs later, a friend of Etzioni brought down Geffen VP Carol Childs to see the band. Childs was impressed and gave the band money to record a demo.

All Hollywood stories have their unfortunate plot twists, and so does this one. By mid-summer, the band delivered the tape and Geffen passed on it. "It had fiddles and pedal steel on it," Maria explained. "They said 'This is *too* country. We're a rock and roll label.' So we said 'Okay, whatever' and kept playing."

"Then," in Ryan's words, "We hooked up with Carlin (Majors) our manager. She put us on tour with Rank and File and Dave, our bass player at the time didn't want to sign with Carlin, so he quit the band. That left us with a tour of Northern California and no bass player. Marvin knew the songs better than anyone else, so we got him a bass and said 'Learn!'"

The tour tightened the band up. When Carol Childs came to the Music Machine and heard a tougher-sounding Lone

photo by Kristen Anthony Dathine



Justice. She decided that Geffen had made a mistake and promised to make another try at signing them.

This time it worked. After Geffen president Eddie Rosenblatt was convinced that they "weren't trying to bag themselves into a Nashville thing," he signed the band.

Geffen has been generous to the band, giving them money to live on, and up to a year to hone their sound and deliver their first album.

A band is only as good as its drummer. With the addition of Don Heffington, the band took a big step forward. Heffington, who at 31 is the oldest member of the band, is a veteran who has played with Emmy Lou Harris, Hoyt Axton, Big Joe Turner and even Josie Cotton. In fact it was Cotton's producer, Bobby Paine, who first alerted him to one of the band's shows. "I went down that night and I just loved the vocals and the tunes. They started out with an acoustic song and it killed me."

The rest, Lone Justice hopes, is a bit of rock and roll history still in the making. Marvin Etzioni sums up the band's strategy. "We are thinking many years ahead in terms of creating music that will last a long time. And it will as long as the songs are strong. A great song is like Atlas—it'll hold up the world." □

# HANICH MUSIC WORKSHOPS

Feb. 21—Jack Wilson, Peavey factory representative, presents a seminar on "Pro-Audio" equipment.

Feb. 28—Gon Bops presents a clinic on Latin drumming.

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# MICHAEL MELVOIN

## THE PRESIDENT OF NARAS

by Lawrence E. Payne

**T**alented, intense and sophisticated, Michael Melvoín is one of a rare few. As President of the National Academy of Recording Arts and Sciences (NARAS), he occupies an enviable position among the recording industry elite. And, as a gifted musical artist, his goals and standards parallel those of the Academy. For him, the pursuit of excellence and its rewards has been a way of life.

Now in its 26th year, NARAS and the Grammy award represent the highest recognition for recorded excellence. The award is given solely in consideration of the high standards which the Academy strives to uphold. The 1958 presentation saw Perry Como and Ella Fitzgerald accept best vocal performance honors. "Nel Blu Dipinto Di Blu (Volare)," by Domenico Modugno was honored as the Record of the Year. At this year's 25th annual show, Lionel Richie, Michael Jackson, the Police, Irene Cara and Michael Sembello represent the field of nominees for Record of the Year. The list of nominees is greatly enlarged over previous years, and all have had benefit of state-of-the-art recording gratuities. Any award in this category is given to both the artist and producer, additionally, each award is judged by panels of qualified experts.

A widely recognized conductor, arranger, and pianist, Melvoín manifested his prodigal talents at the age of two, when he demonstrated perfect pitch. At three, he was able to learn melodies by



Michael Melvoín

ear, and play them on the family piano. Michael then began his years of musical study with informal piano lessons. He says, "At a rudimentary level, I was able to read music before I could read English." Serious piano studies began for Michael at age six, and continued through college.

Today, Melvoín heads the world's most respected recording arts association. Each year, the coveted Grammy awards are given to those whom the members of NARAS consider to have made the greatest contribution to the advancement of the medium. The general public, though unable to actively participate in voting procedures, eagerly anticipates the outcome of the Grammy selection

process.

All entrants submitted by record companies encounter an intense screening process to insure proper categorization. Each chapter's governors nominate experts to the National Board of Trustees, who assemble local panels. These panels place entrants into any of the sixty-seven categories within the Grammy selection process. Recordings are furnished to all panelists who, after two screenings, submit their results to an accounting firm for tabulation. Assuredly, no single person knows the results of the voting until winners are announced at the Grammy Awards Show. According to Chris Farnon, National Executive Director of NARAS, the two nominating sessions insure all entrants against misplacement into improper categories. "We have to be extremely careful," she says. "We get an awful lot of duplication prior to the second nominating round."

**I**f the ceremony does not avail itself to public participation, why then do record buyers the world over place their confidence in the outcome? It is reasonable to assume the ceremony, which rivals the Oscars presentation for glamor and opulence, might offer simply an evening's television entertainment. Melvoín sees the awards in quite a different light.

"The listener who is inundated with product information probably has some awareness that the people who make the music have a reasonable judgment as to what constitutes excellence. A Grammy win is such an endorsement of quality from the peer community, the listener can be assured that on every measurable ground the product will be excellent. We are not talking about sociological abstracts, nor are we talking about commercial success. In many cases, Grammy music is not intensely commercial."

Every entrant into the Grammy selection process first undergoes careful screening to assure proper placement within the numerous musical and tech-

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nical categories. It is then judged by experts in areas of craft excellence, i.e. engineering as a craft, jazz as a craft. Committees comprised of specialists conduct the screening.

Melvoyn claims the influence of the Grammy Awards upon future radio programming is of a nebulous nature.

"Radio requires occasional reminders about what the popular product is in the course of a year. On a year round basis, however, I don't think radio and NARAS influence one another.

"I think traffic into a record store has a tendency to overflow into the remainder of the product. They end up picking one or two other records. Grammy nominees tend to excite buyers. It is difficult to say their popular and financial success has not affected us."

Michael Melvoyn has an impressive success record of his own. His natural attention to the fundamentals of his art is a direct reflection of the classic qualities found in the music he grew up playing. His respect for pop music, as represented in the Grammy nominees, is proportionate to his insight into the creative process.

"Pop music is keyed to the times. This means it will have a shorter shelf life. But, in every other category, people are still producing music which will stay in stock for a long time. Quite a bit of today's

popular music is meant only to secure a moment in the present. It is meant as a particular expression of a particular need, grounded in space and time. It is the present need and the present moment, in the present circumstances."

Michael Melvoyn, as President of NARAS, has attained a level of responsibility in keeping with his talent and leadership abilities. To him, the Academy's credo is perhaps the best explanation of his principles.

"...As artisans and spokesmen for our industry, we shall pursue the highest standards for our respective fields and strive together for the attainment of excellence overall."

Melvoyn and the entire NARAS attend to numerous activities throughout the year. It is their common goal to fully represent their industry at the time of the awards. Says Melvoyn, "The Academy does everything it can to spread recognition to the most adventurous people we can find. We do not shrink from adventurism. The fact of the matter is, every year we have a Trustees meeting which considers every aspect of the show. Two years ago we gave our first video Grammy. We are very aware of new trends."

Melvoyn's interest in the betterment of the musical recording field came about through his involvement in several film

composition projects. As an active performer and composer during the late Sixties, Melvoyn decided to share his fortunes with others in the industry. Upon the advice of friends, he ran for a position on the Board of Governors of the Los Angeles Chapter. His activism and success led him to a position with the National Trustees. Melvoyn then assumed the Vice Presidency of the National Academy. This was followed by a term as Los Angeles Chapter President. Melvoyn was elected to his present status in May, 1983. He says of his long involvement, "It was probably just a moment of madness."

NARAS has instituted several funds made available to educational institutions across the country. These funds are maintained in order to assure progress within the recording industry, and in the educational system from which come so many future Grammy recipients. With a present membership of approximately 6,000, NARAS feels it necessary to expand their aid and influence. To facilitate their growth, a membership outreach program has been initiated. Melvoyn adds, "We are most interested in making our community aware that the way they can affect the industry is to participate as members."

Says Melvoyn, "Excellence is the key word. The equation I would like to make public knowledge is, 'Grammy means excellence.'" □

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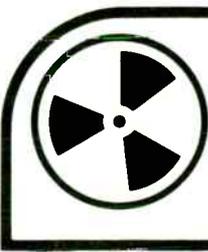
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# Vintage Guitars

## For A Rare Axe, There's No Time Like The Fifties

by Lawrence Payne

A guitar carries a mystique, an inexpressible attractiveness. It functions as a tool for expression, and as a tactile fantasy. It commands attention. It begs to be touched. An electric guitar is an idol.

Among the millions of guitars littered across the globe there exist enduring jewels, instruments whose very visage is the stuff of legend. For a struggling artist, a wandering genius or a seasoned professional, an axe of the ages slung over a shoulder completes the quest for Nirvana, the journey to Mecca.

In California's San Fernando Valley there lives a man who owns nearly half a thousand of these treasures. Norman Harris, of Norm's Rare Guitars carefully tends to his incredible collection of guitars, and to those who would seek from him entrance to the halls of glory.

According to Webster's Dictionary, "vintage" is described as "...of old, recognized and enduring interest, importance or quality: *Classic*." And, according to Mr. Harris, "vintage" means "...a classic instrument, dating usually from the '50's and '60's, depending upon the model and manufacturer."

We've got guitars dating from the middle 1800's," he says. "They are Martin acoustics. But, as a rule of thumb, a vintage guitar dates from before the 1970's."

When Elvis Presley, James Burton, Buddy Holly and later, the Beatles, strode onto stages and into our lives, they brought with them models of technical design. Their two-color sunburst Stratocasters, big black Gretsch hollow bodies, and Gibson Black Beauties so excited their fans, it was often difficult to believe their players were mere mortals. Originals are legends. There is only one Les Paul, and only one type of guitar which carries his name. In deference to personal taste, several models were created in the early 1950's. And for an average sum of \$3500.00, it is possible to play among the stars.

"Both Gibson and Fender are different companies now, and they don't have the same qualities the old ones do. The original of anything is going to be worth more than any copy," declares Mr. Harris. Norm is considered a leading authority on rare guitars. His collection not only includes some of the world's most



1954 Super 400 C: Once owned by Bill Haley

noteworthy instruments, but more of them than any other single collector.

In comparison to guitars and basses made within the last 13 years, older instruments were generally built over a longer period, and with wood of a higher grade. "When making so many instruments," says Norm, "You can't possibly use the finest wood for every one of them. You're going to have to settle for



1959 Les Paul Standard: Worth up to \$10,000

something a little less in quality. If you're making five instruments, you go for the best wood and take your choice. When making thousands, you have to take whatever wood is available. Plus, you have to hire a lot of people who are less than total craftsmen. There is a demand for quantities, and you can't be as particular about who you hire."

Any one who has seen Jeff Beck grow angry over a guitar would surely believe in broken idols. Between Beck, Pete Townshend, and Ritchie Blackmore, the number of guitars destroyed could have fed the hungry hands of countless headbangers.

"Availability has to do with numbers made, and what is presently in existence. There may have been 500 made, and only 400 are on the market. Certain areas may have more of one type of guitar. Maybe one big player in the area was using one, and all of the people who saw him liked the sound. They created a demand."

"Unfortunately, many of them have gone overseas. They have as much right to buy them as anyone else. But, the prices have gotten to a certain point that, if someone bought a guitar for \$200.00 ten years ago, and it may be worth \$1000.00 now. The \$1000.00 may look good to him, as he needs it for something else. It keeps the circulation going, the prices of guitars in the last couple of years have leveled off, mainly due to one fact: There was a lot of foreign trade on vintage instruments, and that was raising the price of rare instruments. Not only was there an American demand, but also demand from Japan, Australia, and Germany. Now, the value of the dollar is high, which makes it that much more expensive for them to buy guitars. So, in turn that has made the price prohibitive for those people to come over and buy the instruments. If the dollar should go back down again, you'll see much more foreign trade. That is going to jack the prices back up again. So, now is a pretty fair time to buy an instrument as an investment. The dollar is so high, the prices have leveled off."

The depth and dimension of a carved maple top, neck pitch, headstock angle and numerous other physical attributes can heavily influence the sound of an electric guitar. Regardless of outward similarity to vintage guitars, newer models reflect ongoing efforts by

photo by Carl Hatem

photo by Carl Hatem

engineering teams to capture the very essence of desirability. They simply are not the same guitars. The most obvious change over the years has come in electronics, where low impedance pickups, after several unsuccessful attempts, have wriggled their scrawny output levels onto the airwaves.

"In general, PAF's, the old Gibson humbuckers, have a unique sound. Many companies are trying to duplicate them. They make good products, which still are not comparable. There is a distinctive sound and warmth to the PAF's which simply cannot be equalled. Nobody knows why. Perhaps it was the kind of winding material they used. The same holds true for pickups installed on early Fender Stratocasters and Telecasters."

Even an acoustic guitar cannot escape comparison to one of vintage quality. C.F. Martin and Company, of Nazareth, PA., has for over 150 years built the world's most revered steel-string acoustic guitars. Anyone hoping to purchase a D-28 dreadnaught can expect to pay from six hundred to six thousand dollars.

"The Gibson Everly Brothers guitar," says Norm, "is a very nice looking guitar. They don't sound that great, but visually, they are great. There is a big demand for them. I like Martins much better, due to their sound but they are not as fancy, nor as pretty. So, an Everly Bros. guitar still enjoys a greater demand."

"The Martin guitar has, generally, a much thinner top, which creates a more lively sound. Gibson acoustics have a unique sound, too. That is a nice thing about vintage guitars. Every guitar has a different sound, and every guitar has a different purpose. For somebody's playing, the Gibson may be preferable to a Martin. It is a matter of personal taste."

When Paul McCartney was a Beatle, he was noted as an extremely talented, personable musician. It is doubtful whether many of his legion of fans knew he played electric bass. Anyone who stood onstage with a "guitar", per se,



photo by Carl Heltem

A 1957 Fender Stratocaster; and a Broadcaster which is the earliest known Fender in existence

played guitar. Those who were aware of the electric bass also knew that the Hofner bass Paul used was soon replaced by numerous Rickenbacker and Fender basses.

"The Fender Jazz Bass has always been very popular. They are very good instruments. Most recordings we hear have them. There are many high-tech basses made today. I find that after a musician plays one for awhile, he comes back to a Fender. The overall quality seems to be higher."

**E**ric Clapton made a splash in Britain and later, in the U.S., playing a Gibson Les Paul through a 50-watt Marshall lead amplifier. While on tours around the world, the blues virtuoso made appearances with Gibson ES-345 semi hollowbodies, and a notable SG which was custom painted by The Fool. That guitar eventually found its way to Todd Rundgren, who used it in conjunction with an oscillator and his Marshall setup. During the late 60's and early 70's, the art of guitar customization

came to a head, and has leveled to an even fanaticism since then. Mr. Harris sees little benefit in any alteration of a vintage guitar's cosmetics.

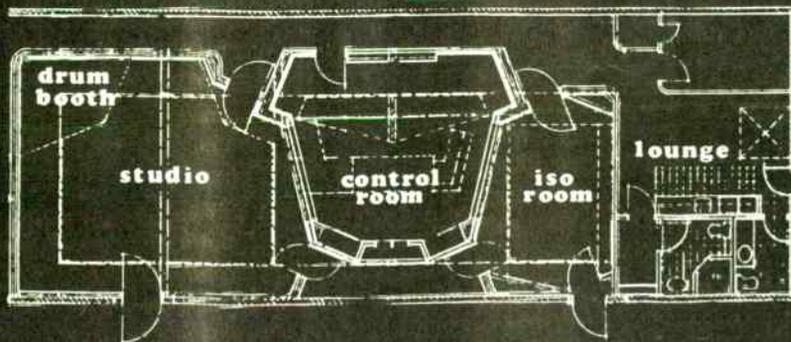
"If you were to take the Mona Lisa and change the dress on her, you would ruin the value somewhat, even though it's the original. You are looking for things the Gibson factory did in the 50's, their quality is what you are looking for when you buy an old guitar. Although some guitars which have been modified are still very good instruments, the ones that have value are the originals. There was a time when people would buy guitars and immediately change the pickups, and do all sorts of things to customize them. Now, people are interested in keeping their guitars original. Many instruments which have been bastardized over the years are being restored to their original condition."

Aside from corrosion caused by perspiration, a guitar's frets experience the greatest deterioration. It is inevitable, if an instrument has been played at all, that a refretting will, in time, be necessary.

Norm draws no correlation between an instrument's value on the market, and any undocumented past ownership. He states, "More people have told me that they had Jimi Hendrix' Strat...If he played that many Strats, he would have had to have owned an enormous number of guitars. I feel it's just hearsay."

Rare jewels, sparkling examples of the luthier's art, are brought into Norm's Rare Guitars each day. And each day, someone is born who madly covets a guitar like Jimi's Stratocaster, or Jimmy Page's Les Paul Sunburst. They are special, as are those artists who played them. To Norm, it matters not. A vintage guitar is just that: a Classic.

"One of the nicest things about guitars is, they are tools of a trade. People use them to make a living, and there is a lot of enjoyment to be had by picking up a guitar and playing it. That can be said for few other collectible items." □



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# MIKE JACOBS: MANAGING IT IN ORANGE COUNTY

by Randal A. Case

If you think of towns where your band might sign a management deal, chances are that Orange County won't spring to mind. But then life, as they say, is full of surprises. Take Orange County-based Mike Jacobs & Associates Management, whose recent achievements include signing their client Invisible Zoo to a record deal with Vanity Records and working out a guitar endorsement for British rock veteran Ron Wood.

"One obvious disadvantage of being based in Orange County is spending a lot of time trapped in traffic jams," admits Mike Jacobs. "One of the plusses, I'd say, is having access to bands out there that other people would overlook."

The seemingly inexhaustible Jacobs says he organizes business trips to L.A. much the same way as his trips into New York. He travels to the City of the Angels two to three days a week, scheduling up to six meetings a day—something the manager calls "making the heavy run-around." Then it's back to his hometown office about an hour southeast to "concentrate on business without people just dropping in."

That business is sometimes extracurricular, such as helping to strike a deal for Ron Wood to endorse Melobar slide guitars (though, officially, Jacobs & Associates represent neither Wood nor Melobar). Usually, though, business centers on Jacobs' own client list of six acts, including the techno-pop outfit Invisible Zoo, the hard rockers Max Havoc, San Diego's the Bratz, and the Bump Band (which features former Rolling Stones side and session players Ian McLagen and Bobby Keys).

Jacobs reports he's going to downplay the Bump Band's superstar credits when

he goes deal shopping. "You want to play down associations," he says, adding that the merits of the music itself should be enough to garner a deal. Yet, celebrity associations don't always work to hold an act back. Case in point: Max Havoc's independently produced album with Quiet Riot's Carlos Cavazo on guitar and Black Sabbath's drummer Bill Ward lending help as associate producer. "With the Bump Band I'm making a conscious effort to move away from the past," Jacobs explains. "Other bands, though, don't have a past, only a present and a future."



photo by Nancy Vollrath

"Most bands think that a record deal's the big goal," he says. "Well, it's a goal. It's the first step in a real long road. I made a record deal for the Ascenders. It was real hype—the first major record deal for a band from Orange County. Then the major record company—Boardwalk, Joan Jett was on that label—went out of business after two months. We made the deal, then we worked our butts off to make that record go. It was getting played in a lot of markets. Well, that's just the beginning of the road."

Of course, another goal bands have is getting airplay. "Most people feel that's attaining a major goal," says Jacobs. "But

if your product isn't commercially available, there's no reason for it. You may burn the record before you have a deal. Then you get a deal but you can't sell the product because it's already run its course."

Jacobs has a goal of his own: to help undo the "image of managers as Snidely Whiplash-type characters." How, you ask? "I never do anything with any of my bands that they're not in complete compliance with. Period. If I want to do something and they think it's wrong, we'll discuss it until either they change my mind or I change theirs." It happens both ways, he says. Then he snickers. "Well, I would have to say more times I change theirs than they change mine," he adds, grinning broadly.

The standard Jacobs & Associates contract states that all monies accrued by a band go to an outside party, usually an accountant, but always someone picked by both Jacobs and the band. "That way nobody can accuse me of any of the things these other guys did before," says Jacobs, who hopes to never court comparison with the Snidely W's of old.

His company's cut ranges from 15% to 20%. If an act needs no capital invested in it, it's usually 15%. If the group needs cash for rehearsal and/or studio time, that number often jumps to 20%. So far, all investment capital comes from within. "At this point in time the company hasn't made money. We're regenerating everything that comes in right back into the groups that haven't made money yet."

All this is pretty nice for the bands who benefit: Gripping acts often say investment money and good management are hard, if not impossible to come by. In fact, a great many local groups find it tough going out there.

What advice does Mike Jacobs have for bands who keep meeting with a lot of closed doors?

"Keep bangin' on 'em. If you're good enough they'll open and if you give up then you didn't have what it takes to make it anyway." □



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# Product Profile

## ► Banana Guitar Tuner

Banana Trading Company has introduced the new BT 2 Guitar Tuner which features a built-in microphone, lighted meter and input/output jacks. The tuner is designed to be utilized "in-line" during performances, eliminating the need to plug and unplug. The BT-2 incorporates a pitch calibration screw which allows adjustment from A438 to A442. At \$29.95, the Banana Guitar Tuner



is claimed to be the lowest priced tuner on the market.

For more information, contact Banana Trading Company, P.O. Box 1058, San Juan Capistrano, CA 92693.



## ► Locksmith Guitar Cases

BBQ Music Marketing has introduced the line of Locksmith guitar cases produced to fit all popular guitars. The Locksmith cases feature hand-made and die

formed plywood sections covered in textured vinyls and cloths, assembled with high quality luggage hardware.

For more information, contact BBQ Music Marketing, 64 Dorman Avenue, San Francisco, CA 94124

## ► AMP Bass Pre-amplifier

Amplified Music Products Corporation (AMP) has announced the availability of the new Model SL-1 Bass Pre-amp. The SL-1 features front panel controls for gain and master volume, limiter/compressor with threshold control, flat/enhance switch, bass and treble, four band semi-

parametric EQ, crossover frequency control and normal and low gain input jacks. The back panel includes balanced XLR connector, ground lift barrier strip, and two full range out and one each low and high frequency out jacks.

For more information, contact Roger Smith, AMP, 9829 Independence Avenue, Chatsworth, CA 91311.



## ► Morley Pedal Board Case

Morley Products has introduced the Morley Pedal Board Case, model PBC, which is specifically designed to hold guitar effects pedals in a handy steel carrying case. The case is designed to allow use of the pedals without remov-

ing them from the casing. The instrument, amplifier and power supply cables plug into jacks on the outside of the case.

For more information, contact Morley Products, 6855 Vineland Avenue, North Hollywood, CA 91605.

## ► Castalia Keyboard Poster

Castalia Publications has issued a 24 by 36 inch fine art print and musical reference chart which incorporates a complete listing of the harmonic structure of popular music. The poster is designed to act as a cross-reference "road map," to find any chord or scale in any key, transpose chord progressions, and determine melodies, chord and scale combinations for playing any style of keyboard instrument.

For more information, contact Castalia Publications, P.O. Box 2503, Petaluma, CA 94953.



## ► R.O.C. Drums

R.O.C. Drums and Percussion Company has introduced a comprehensive line of instruments, featuring nine-ply laminated shells, and pressure sealed hardwood covered with high quality plastic veneers. Fiberglass and plexiglass shells are available, as

well as a wide variety of colors and finishes. All of the hardware is fully nickel-chrome plated and designed to withstand heavy duty use.

For more information, contact BBQ Music Marketing Company, 64 Dorman Avenue, San Francisco, CA 94124.

# Audio/Video Update

## AUDIO

by Jeff Janning

### SPARS Digital Conference:

Keeping up with the rapid pace of technology in the recording industry is no easy task, it could easily be a full time job. SPARS works to keep its members informed through seminars. This latest event, which takes place at the University of Miami located in Coral Gables, Florida, focuses on digital audio. The three day event (March 8th through the 10th) will allow the working professional to be immersed in the pros and cons of the digital age. The program is set up like a mini college course and registrants are encouraged to present their own views on the topic to be distributed. The submissions must be in advance of the course. Moderators, lecturers and speakers will include: Sound Workshops' Michael Tapes, Mastering Labs' Doug Sax, JBL's John Earle, Sigma Sounds' Joe Tarsa, Audiotechniques' Hamilton Brosius, Digital Magnetics' Bruce Botnick, University of Miami's Ken Pohlmann, Matsushita's Almon Clegg and 3M's Bob Younquist. There will be questions addressing the placing of standards on a yet to be developed format. Is digital premature? Is everything else obsolete? Etc. For additional information, contact SPARS, P.O. Box 11333, Beverly Hills, CA 90213.

### Prime Track, N. Hollywood,

CA: Pop Records act Thrusst is in recording a single with band member Chris Stevens wearing the producers hat. Glenn Avlepp is at the boards with Danny Tarsha mixing. Motown artist Danielle Brisebois (of Archie's Place fame) is in tracking demos with Iris Gordy. Frank Busey and John Duarte sharing production duties. At the boards for the project is Glenn Avlepp with Danny Tarsha mixing the three sides.

### The Automatt, San Francisco,

CA: Narada Michael Walden is executive producer for Atlantic artist Margie Joseph who is in with producers Preston Glass and Randy Jackson. Ken Kessie is engineering and Michael Rosen is assisting on the album project.

### Smoketree Ranch, Chatsworth,

CA: Kevin Smith, Lionel Richie's replacement, has left the Commodores to do a solo album with producer/engineer Doug Perry for Los Angeles-based St. Tropez Records.

**Skip Saylor Recording, Los Angeles, CA:** Larc Records artist J.W. Wade is in mixing a single with producer Billy Osborne and engineer Jon Gass. Producers Joseph Marx and Ethan James are mixing an EP for Enigma Records act Psychobud. Producer Jorge Newbery is tracking an EP on Upstart Records act Killroy. Secret Productions' act Secret is in with producer Guy Spells, mixing their L.P. John Gass is at the boards. A&M artist Gary Taylor is in tracking four sides which he is producing.

**Pasha Studios, Hollywood, CA:** Local-based group Camouflage is in completing an EP. Chris Arnstein is producing some of the tracks, as is engineer/producer Mikey Davis.

**Hit Single Recording, San Diego, CA:** Engineer Randy Fuelle tells MC, "San Diego's top rock station KGB puts out an album of material compiled from local artists. Of the albums' 12 cuts we recorded five of the basic tracks. We also recorded two of the tracks on 91X's "Rock to Riches" album (91X is San Diego's answer to L.A.'s KROQ). We can now offer our clients two-inch 16-track or one-inch eight-track due to the addition of a Stephens 811D recorder.

**Mad Hatter Recording Studios, Los Angeles, CA:** Stanley Clarke is in the studio producing an album on Ramsey Lewis for Columbia Records with engineer Eric Zabler. Hatter's Evelin Brechtlein tells MC, "We now have two grand pianos, a Hamburg Steinway D Concert and the newly-acquired Bosendorfer Concert Grand. This is a piano players studio. They come in to look at the studio for five minutes and spend a half-hour playing the keyboards."

**Duplex Studios, New York City, NY:** Atlanta Records act Kleeer is in tracking their new album. Eumir Deodato is producing the album and Mallory Earl is engineering. This is the first time since Kleeer joined the label that they have used an outside producer.

**Westwind Studio, Thousand Oaks, CA:** Sparrow records' artist Terry Talbot is in tracking an album with engineers Joe Bellamy and Rob Capone. Terry is producing his album as well as one for Dennis Agajanian (also on Sparrow Records). Ron Capone is at the boards.

**Yamaha Studio, Glendale, CA:** Operations manager Norman Dlugatch tells MC, "We are busy around here with several on-going projects." Those include CBS ar-



Camouflage: Presently laying down tracks for an EP at Pasha Studios

tist Marvin Gaye, who is in with co-producer Gordon Banks and engineer Barney Perkins, who is assisted by Stan Katayama. Barney and Stan are also mixing the new Bobby Womack album for Beverly Glen Music. Two Arista Records artists are in tracking albums with engineer Bill Botrell and producer Dick Rudolph. They are Whitney Houston and Jeannine Jackson (who is also producing). Al Stewert is in with producer Michael Flicker and engineer Rolf Hennemann tracking a new album.

**Great Circle Sound, Nashville, TN:** Producer Greg Nelson is in tracking an album for Sparrow Records artist Steve Green. Bob Clark is engineering the sessions.

**The Village Recorder, West Los Angeles, CA:** The Earthlings have invaded Studio D to record two songs with Benetar guitarist and producer Neil Geraldo. The material is to label shopped.

## VIDEO

by Iain Blair

Good news for local L.A. DJ Richard Blade: his new rock video show, "83 Music Video Countdown," was the highest rated television program for Saturday, January 7th, in the 11:30 p.m. time-slot, receiving a 6.9 Nielsen rating and a 26th share of the market. Hosted by the KROQ radio personality and produced by Blade Rocker Productions, in conjunction with KNXT-TV, the show aired in Los Angeles on CBS Channel 2 and presented a countdown of last year's top music videos as well as news features and stories.

**Americom** recently announced that "Rock Palace," the new late-night "live" rock concert showcase, is following up its successful

debut with high-calibre talent in the near future. The program, which highlights live performances as opposed to lip-synching, features groups, comedians and dancers on stage at The Palace in Hollywood. Airing on NBC after Saturday Night Live, "Rock Palace" will present such artists as Kim Carnes, Mick Fleetwood, Eddie Money, Dio, Oingo Boingo, X, Huey Lewis and The News, Night Ranger, Black Sabbath and The Romantics on forthcoming segments. Talent will also include hosts Peter Aykroyd, Howie Mandell and Jon "Bowler" Bauman.

**Compact Video Services, Inc.** of Burbank, are well-known for their expertise in the film/tape/film transfer industry. It was recently announced that their television department will handle film to tape transfer on Modern Production's music video for Roeshire Records' band "Citizen Kane."

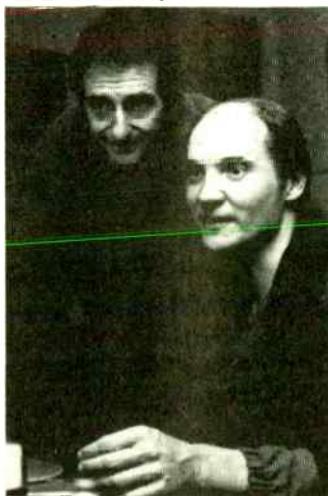
**Cineman**, a Hollywood-based production company, has announced the formation of a team to produce and shoot music videos. The team consists of director and artist Derek Chang, director Steve Lewis, formerly of "Solid Gold," producer Tony Basile, and associate producer Diane Beam, a former recording studio manager who will represent the group.

**Eye & Ear Teleproductions** of Chicago recently produced a television entertainment special highlighting a live concert benefit held to raise money to save Chicago's oldest surviving blues bar. The completed 60-minute entertainment special will be offered immediately for broadcast both domestically and overseas. Entitled "Blues for Theresa," the program captures the best of the benefit held for Theresa's Lounge, for 40 years the South Side's blues mecca. Many of Theresa's alumni, including Junior Wells, Lefty Dizz,

Curey & Lucie Bell, Sunnyland Slim, Detroit Junior and the club's house band, The Nightrockers, participated. The show was produced and directed by Eye & Ear's Tom Hilbe and Don Johnson on one-inch videotape. Visual consultant was Ted Bokof, whose credits include work on Zoetrope studios. The company used two cameramen for the shoot as well as their custom-built 22-foot mobile production facility. The piece was edited in-house at Eye & Ear's Michigan Avenue facility.

Larry Bridges' **Red Car Editing** recently completed Lionel Ritchie's latest video for his new smash hit, "Running With the Night." This latest "mini-movie" from award-winning video director Bob Giraldi was choreographed by Michael Peters, styled by Faye Poliakan, and produced by Anthony Payne. The video, shot in Los Angeles, follows the adventures of a group of night people, and reunites the production team of Giraldi, Payne, Peters and Bridges, whose co-operative efforts made rock video history last year with Michael Jackson's award winning "Beat It."

**Videowest Productions** in San Francisco have been busy again creating two new music specials entitled "Guitar Wars" and "England Swings." Each hour-long special has been developed for United Satellite Communications, Inc. (USCI), a new satellite-delivered service. "Guitar Wars" pays tribute to the kings of guitar-plays and highlights the virtuosity of such artists as Eddie Van Halen, Ritchie Blackmore of Deep Purple and Rainbow and Ted Nugent. The show also offers profiles of John Cougar Mellencamp, 38 Special and many other artists. Their second special, "England Swings," salutes the finest English rock groups, from veteran acts like The Stones and The Who to newer



Larry Bridges and Bob Giraldi

bands like The Police, as well as featuring a retrospective on John Lennon. USCI is America's first Direct Broadcast Satellite system (DBS), and debuted last November. Videowest Productions expect to supply USCI with a steady stream of programming in the future.

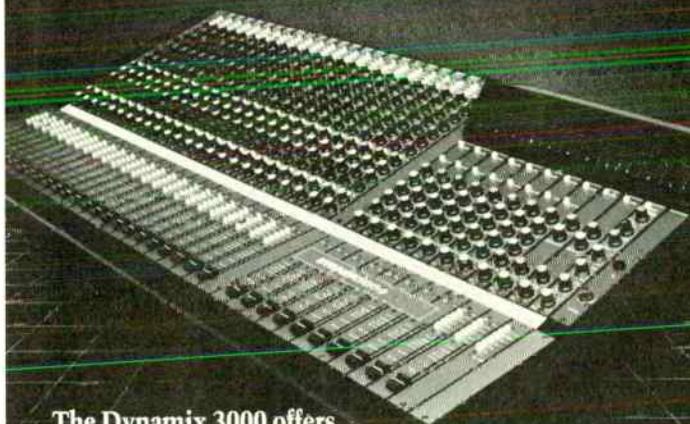
**Western Video's** president Robert Sommer recently announced that Earl Hatton has been made VP of operations and Michael Kurtz has been made VP of Production. Hatton has been with the company for eight years and Kurtz for five. Western Video also announced the completion of twenty one-hour music video shows for syndication. The shows, called "Video One," start airing this month on KIH in Los Angeles.

**WOR-TV** in Secaucus, New Jersey, recently aired a special called "Playback '83" that took a look at the superstars, the videos, the music and movies that made 1983 such a hot year. The two-hour, fast-paced special featured such artists as David Bowie, Diana Ross, Elton John and Stevie Nicks. Highlights included Michael Jackson's "Beat It," Lionel Ritchie's "All Night Long," Billy Joel's "Tell Her About It" and Bonnie Tyler's "Total Eclipse of the Heart." There was also an exclusive interview with Boy George of Culture Club. "Playback '83" was produced by Stuart Shapiro and Cynthia Friedland of ATI Enterprises.

**Picture Music International** has selected Pacific Video in L.A. to edit a new promo clip from the latest album release by British band Genesis. The video features band members Phil Collins, Tony Banks and Michael Rutherford as they perform "That's All." It was directed by Jim Yukich and produced by Cynthia Biederman. The editor was Pacific Video's Michael Krupnick. The piece is slated to air worldwide, as well as on MTV and "Solid Gold."

**The Wolfe Company** has been the site of the shooting of a new Stray Cats video. The song, "Look At That Cadillac," was directed by Francis Delia, the man responsible for the highly acclaimed "Mexican Radio" clip by Wall of Voodoo, and "Psychotherapy" by the Ramones. Utilizing a number of locations around the L.A. area, the clip features Cadillacs by the dozen, including one '57 Le Mans worth around \$250,000. Band sequences were also shot at the company's soundstage in Hollywood before an audience that included Tim Leary and Britt Ekland.

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# Reviews

## CONCERTS

### The Alarm

At the Palace,  
Hollywood

Three bands of idealistic young warriors have recently emerged from the U.K., and already two have conquered America (U2 and Big Country). Perhaps the reason The Alarm have yet to make a dent is because they are the truest militants of the three, as their recent commando-raid performance at the Palace can attest.

The show started innocently enough, with a relatively slow, pulsating intro that built into "For Freedom" (from their debut ep). But when this potential energy was unleashed on "Marching On," the result was a kinetic release that never stopped. Virtually every Alarm song is an anthem, which makes sustaining that release almost impossible throughout the set, but the three guitarists (Mike Peters, Dave Sharp, and Eddie Macdonald, along with drummer Twist) reel about the stage with such raw, hellbent recklessness that it's impossible *not* to feel constantly charged. And they do it with acoustic guitars.

If there is a leader in the band, it might be Peters, whose enthusiastic battle cry on "Going Out In A Blaze of Glory" had the whole place singing along to a song they'd never heard before. As the march faded out, Peters, in silhouette, held his guitar high over his head, reminiscent of Roger Daltrey's Tommy lifting the sun. When the band then exploded into "The Strand" (their anthem of anthems), Peters' arms and voice reached out farther than anyone with the possible exception of Bono Hewson. But what makes the Alarm unique is the fact that they have two other leaders who are just as adept at inciting an audience. Sharp is absolutely riveting with his sweat flying and arm furiously pumping his guitar, that is, when he's not dashing around the stage or scrunching his face into the mike. And, not to be outdone, Macdonald sang only one song, but he was arguably the most mesmerizing of them all, attacking each word and chord with machine-gun aggressiveness and a stance aimed right at you. Needless

to say, when all three charged up to their mikes for a chorus, it was an onslaught.

But that's not all. After a full night of war cries and protest bashers, The Alarm loosened up with some surprise touches: a humorous rocker about divorce (sung ravenously by "Sharpie"), a delightfully drunken cover of "Maggie May," and—with the lights on and the crowd filling out—a surprise fourth encore, which of course spurred a mad rush for the stage for a version of "Knockin' On Heaven's Door," complete with full audience on the chorus. You'd never have known the sixties were gone.

There is nothing more essential in a great rock band than exuberance, and The Alarm have almost more of it than they can handle. Add to this an undaunted belief in

### Miguel Bose

At the Beverly Theatre,  
Beverly Hills

Miguel Bose, in case you haven't heard, is the latest pop idol to take the Latin world by storm, selling massive quantities of records in Spain, Italy and South America, racking up hit after hit, and making the women sigh at the very mention of his name.

Bose, a handsome devil with a lot going for him as a singer of mostly middle-of-the-road, soft pop-rock material, is now making his bid for stardom in the United States. He made his big debut in



Miguel Bose: Delivering glamour, high-living, romance and drama.



The Alarm: Almost more exuberance than they can handle.

humanity, a vision of the future, and a love of simple folk melodies, and all they need is a wider audience. Their only shortcomings will, hopefully, fade with age, namely: an uncertainty of what they are fighting about (it's simply undirected anger right now)—without this their anthems lose their full effect: overuse of the minor key

front of an adoring, mostly Latino crowd at the Beverly Theatre in Beverly Hills. He could do no wrong, as every word, every move he made brought screams of delight from the excited, pre-sold women and cheers and admiration from the men. He has charisma.

Bose backed by a very competent 7-piece band, ran through the string of hits which has made him a household word everywhere but here, and it was a lot of fun. This is not the kind of affair where one goes looking for a lot of substance—it's glamour, high-living, drama and romance we want now, and Bose's got it in spades. The son of a Spanish bullfighter and an Italian

(again, it's anthem-itis)—a little major mode variation would be most refreshing; and a penchant for eye makeup, which seems to detract from their otherwise honest approach. But these are outweighed by all that is important in rock and roll: heart. So go see this band (opening for the Pretenders), before they giveup hope. —John Bitzer

actress. Bose studied dance with Alvin Ailey and martha Graham, has acted in numerous films since childhood, and used to pal around with Picasso. So as anyone can plainly see, he knows whereof he speaks, glamour- and romance-wise.

Bose moves with sinewy grace, accenting the music with karate kicks, jabs, and spins. He enjoys the spotlight—it caresses his perfect face and his stylishly slender, well-dressed body. No kidding, it's really a lot of fun to watch this guy manipulate a crowd. They love him. He knows it. It's wonderful. Everything is wonderful. Miguel sings in Spanish, Italian and English, and while it's the Spanish songs that set this mob on fire, I thought he sounded dreamier in Italian, where he was a really cute puppy-dog-sort of a Lucio Battisti all grown up.

This is fun, lightweight music. You don't ask why. It will always be here. Miguel is genuinely likable, sexy, and not too wimpy—when he sings, it's *nice*, not irritating, and when he dances, it's groovy—he's cool, he's alright. So—throw in a little Eglesias, a little cha-cha, and mix with some slightly harder "new wave" pop, and funk—there you have it. Enjoy it, enjoy it. Don't think too much or you'll destroy it.

—John Payne

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## Reviews

### CLUBS

### Yanks

At Sproul Plaza,  
UC Berkeley

□ **The Players:** Owen Masterson, vocals, guitar; Steven Alimant, bass, vocals; Paul Zahl, drums; Jack Johnson, guitar.

□ **Material:** Rock and roll rich with rootsy Occidental romanticism—a staple of late Sixties' rockers and still carried by bands like The Stones and Tom Petty. The Yanks reverberating metallic sound is effective for its aesthetic, earthy demeanor. Yanks disregard instrumental quirks or details, opting for simple arrangements and a loud outspokenness in their bass, guitar, and drums. Owen Masterson's lyrics take on the air of a tragic romantic. Whereas the delicacy of his words is sometimes lost in the rough rush of the music, what is communicated is gruff but sensual sentimentalism. "Only Lovers Left Alive," a post-holocaust tribute to a "love prevails" philosophy, expresses the unusual blend of poignant idealism and poeticized tragedy that pervade most of Yanks' songs.

□ **Musicianship:** A bit of that John (Steppenwolf) Kay slide and slur accentuate Masterson's irreverent vocal approach. And while the vocalist plays some ringing rhythm

### Chain Reaction

Wong's West, W.L.A.

□ **The Players:** Thomas Guzman-Sanchez, lead singer, bass; Mike Vangerov, guitar; Dave Dallesandro, drums; Paul Guzman-Sanchez, percussion; Dar De La Chapelle, keyboards; Marla Rebert, synthesized percussion.

□ **Material:** What this act refers to as "bend-o"—"mixture of funk, Latin percussion and r&r energy." Enticing melodies are layered above forceful grooves in songs like "Throw Down," the strikingly infectious "Be Bop 'N' De Bend," and the island-flavored "Hound Dog" (the tune once popularized by Presley, beautifully re-worked and wholly unrecognizable). Other numbers, also superb, include the poppish "Hang On Tight," the anthem "Reggae Computer," and the fast furry of "Split The Atom." The weak link in the chain was "Don't Push," a basic, rather unimpressive funk ditty. This number might as well have been omitted,



Yanks: Simple arrangements and a loud outspokenness.

guitar, his guitar was usually slung behind his back, and most support and lead duties were handled with brash bravado by Jack Johnson. Johnson's leads usually consisted of a lot of note milking and winding out which can be very effective if not overdone. Steve Alimant's bass was overloud, suiting the sound well in its basic, heavy anchored way, and Paul Zahl managed to mix it up on drums enough to get a colorful pallet of backbeats. Dual vocals by Masterson and Johnson, although not crystalline, really added to the material's character.

□ **Performance:** A cloudy, drizzly high noon campus show turned into a kind of wet blanket exercise due to the moody setting and chilly air. Yanks' nocturnal band members looked as out of place in the cold, late morning sun as the post-

dexie stupored students looking on. Masterson read this turkey well and played to it with hilarious finesse, condescendingly prompting the crowd to nod, clap, or dance—whichever he could possibly get them to do. It didn't work, but it was funny. The murky setting notwithstanding, the guys put out in pure Brit-fashion. Their no-discipline show was infused with energy, all slap-dash movements, French sunglasses, and reckless abandon, along with real San Francisco teddy boy exertion.

□ **Summary:** Masterson listens to his heart rather than hit radio. The music is rough and unfettered; the lyrics, worthwhile. If Yanks music was person, he would be a fallen urban hero Prouh on the outside, sensitive and intelligent inside.

—Bonnie Mackinnon

as the latter portion of the set seemed somewhat overlaid with hard funk. Aside from this, I can still say that 99% of this group's material is several cuts above what one is used to; it's good no matter how high your standards.

□ **Musicianship:** Having logged in time as a heavy metaler in previous bands, Mike Vangerov helps with this band's hard edge. Bassist/lead singer/songwriter Thomas Guzman-Sanchez parlays an intrinsic understanding of rhythm into fine, at times expertly tuneful bass work. On "Nothing To Lose," the call-and-response interplay between Vangerov's guitar lines and G.-Sanchez's lead bass underscored the talents of both. Marla Rebert (on synthesized percussion) and Dar De La Chapelle (on keyboards) were nearly inspired.

□ **Performance:** Visually, this band sparkles. Disappearing during his lead solo, Vangerov emerged atop a large, unsteady house p.a. cabinet, playing as his foundation teetered (and looking like he was trying to get the whole works to

topple). G.-Sanchez, an adroit streetdancer, looked no safer from injury on the ground as he went through strenuous dance moves. The lusciously attractive Rebert and De La Chapelle were also worth more than a glance. At one point, some play at sex and violence by G.-Sanchez and Rebert enthused the bulk of the audience and probably angered any feminists present.

□ **Summary:** Chain Reaction has a winning chemistry. Their "look" is a heterogeneous—G.-Sanchez has a limber, athletic, streetwise grace; the thrill-seeking Vangerov stands at barely five-foot even; Marla Rebert is brunette, swarthy and sexy; and the flirtatious De La Chapelle the kind of blond that young boys cut out photographs of. Some of the frontman G.-Sanchez's talk between songs was a bit cliché ("Are you having fun out there?"), but hopefully this is a temporary state of affairs. Regardless, Chain Reaction is a marvelously refreshing, irresistible act.

—Randal A. Case

# Reviews

## CLUBS

### Lost Pilots

At Kats,  
Hollywood

□ **The Players:** Deborah Hanan, lead vocals, guitar; Larry Hancock, lead guitar, vocals, percussion; Chris Ends, bass and vocals; Brad Willis, drums and vocals.

□ **Material:** Most of the Lost Pilots' stuff is fairly clean, uncluttered melodic pop with a lot of "new wave" energy behind it to give it a forceful, slightly grittier edge. The songs are short and sweet, and mostly deal with love

relationships. There is nothing real political or obscure here. Reference points are the Pretenders, Motels, and X—singers Deborah Hanan has a very nice, warm presence (sings with a smile on her face) and a lot of authority in her husky voice—like Chrissy, but she's no cheap imitation.

□ **Musicianship:** The band is very tight and only needs to be a little more *kinetic* about it—more interlocked with each other in order to tap into that magic rhythm out there. Brad Willis is a flashy, exciting drummer, very explosive, and Chris Ends locks into grooves very naturally, and on "Dead Heroes" plays some unusual roots which really turned me on. Larry Hancock is potentially a guitar hero, equally adept at jangly,

Byrds-like stuff, subtle harmonics and psychedelic freak-out things.

□ **Performance:** Very competent, and with a confident air about them. The group projects a fun, inviting picture of entertainment. At Kats, they played a hyper version of White Bird that wasn't completely successful, but showed that they are willing to take chances on stage.

□ **Summary:** I scrawled in my notes "A tuff new Airplane!" and that's not too far off. Lots of sinewy, serpentine guitar, a propulsive rhythm section, and mostly Deborah's commanding vocals give Los Pilots' a head start in the pop stakes. They could be a very successful band—accessible and good natured.

—John Payne

### Los Lobos

At The Country Club,  
Reseda

□ **The Players:** Cesar Rosas, guitar, vocals; David Hidalgo, guitar, vocals; Conrad Lozano, bass; Louis Perez, drums; with Steve Berlin, sax.

□ **Material:** Los Lobos combines roots rock, Tex-Mex, and traditional Mexican folk into a highly personal style of good-time music. Most songs are short, simple (unless you consider the syncopation of Tex-Mex complicated), and infectiously danceable. While the more traditional Mexican accordion-laced tunes may not be as immediately accessible to mainstream tastes, they're just as peppy and generally more fun (especially when Rosas yodels into the mike).

□ **Musicianship:** These guys play with taste, understatement, and proficiency. Hidalgo's talents draw

the most attention, due to his melodic solos on the hollow-body, his accordion fills, and his subtly expressive voice (it's he who sings



Los Lobos: Roots rock & Tex-Mex.

"Come On Let's Go"). But more important is the solidity of the whole unit, as demonstrated in the

way slight mid-song tempo changes are carried off, seemingly accidentally.

□ **Performance:** Los Lobos care more about music than anything else, and so concentrate their efforts to their aural presentations rather than the visuals. In other words, they dress in old jeans and flannel shirts, and just stand there and play. But their friendliness and humility is indeed refreshing: when Rosas invites the crowd to "come closer" and dance because "they miss us," he truly means it—and it works.

□ **Summary:** Los Lobos is an honest band dedicated to the integrity of their roots. They combine the simplicity of Mexican folk and early rock with unique arrangements and rhythms, and communicate it all with a personal touch. Don't see Los Lobos without your dancing shoes—this music is meant to be shared, not stared at.

—John Bitzer

### Steve Smith and Vital Information

At the Country Club,  
Reseda

□ **The Players:** Steve Smith, drums; Eef Albers, guitar; Dean Brown, guitar; Dave Wilczewski, sax; Tim Landers, bass.

□ **Material:** Vital Information's jazz-rock exhibited the free flow and dynamic subtly characteristic of jazz, supercharged by powerful rock rhythms. Highlights included: "Stoughton to Stockholm Samba," the lyrical "13th Month," the intense and hauntingly beautiful "All That Is," and "Orion," with modalities reminiscent of the Mahavishnu

Orchestra.

□ **Musicianship:** Generally managing to steer clear of lightweight jazz redundancy, Journey's Steve Smith brought the subtle power of his rock drumming to a jazz format. Albers' guitar prowess was demonstrated in beautiful model lines, searing rock and singing leads that brought Albert King's blues stylings to mind, but he occasionally fell into idel noodling. Brown rendered some scorching, hot blues guitar breaks and fine rhythms. Together, Albers and Brown created fluid textures, lovely, ringing arpeggiations, and rocky rhythms. Wilczewski's solos ranged from raunchy, rhythmic sax attack to expressive, lyrical melodicism. Momentary lapses into hackneyed riffing marred his otherwise fine performance. Landers exhibited an

incredible depth of feeling in his dramatic, sonorous bass lines.

□ **Performance:** Energy peaked when Smith took an extended drum solo: hot, heavy rhythms, with interestingly varied tempos and accents, and some especially fine work on toms. Supported by Smith's consistent drumming, Landers embarked on an unparalleled bass odyssey, exploring the range of his instrument in lyrical melodies with percussive attack, fast, funky dance rhythms and rocky chording.

□ **Summary:** Vital Information achieved a unified sound through the subtle interweaving of melody, harmony and rhythm. Its refreshing to see a member of a rock super-group successfully expand his horizons in another musical genre.

—Pabini Gabriel

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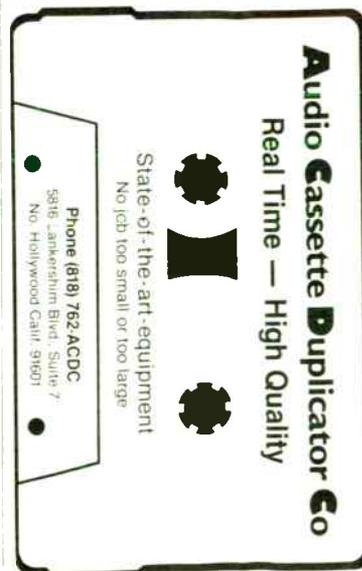
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## Reviews

### CLUBS

#### Population 5

*Club Lingerie,  
Hollywood*

□ **Players:** Johnny B. Frank, keyboards, saxophone, vocals; Prescott Niles, bass, vocals; Matt Sorum, drums, percussion; Danny Stag, guitar, vocals; Che Zuro, guitar, keyboard, vocals.

□ **Material:** Highly danceable pop originals with funk/rock influences and a strong hold on the workings of commercial music. Lyric and musical hooks are clear and simple. Songs like "I Don't Feel Much" and "Dear John," differ enough in mood and arrangement to provide variety while maintaining a cohesive sound. Synthesizer and to-the-gut percussion on "Lisa 23" and "Got My Eye On You" convey a sharp modern edge. Population 5's current set could easily make a jump to a debut album jammed with radio possibilities.

□ **Musicianship:** Josie Cotton deserves considerable credit, as she figures in the playing histories of all members except Stag, whose background includes The Industrials and Kim Fowley. Niles was bassist for the Knack. Experience shows in the confident playing of each member. Sorum provides a steady, animated backbeat to Niles' driving bass. Stag contributes tasteful, entertaining lead guitar. Frank presents simple, thematic synthesizer, precisely executed. His occasional saxophone, despite a lack of brilliance, nonetheless works well. Zuro keeps



*Population 5: A cohesive musical unit, with no sign of egomania.*

pace on keyboards and rhythm guitar, and she, Frank and Stag take turns with competent, rock-tinged lead vocals. Background vocals are nicely paced. Population 5 presents itself as a cohesive musical unit, with no sign of stage stealing or egomania.

□ **Performance:** Frank, with his shock of white hair against black attire, is arguably the focal point in a band where visual appeal is unusually high. Each member merits a long watch. Overall sound and image is approachably trendy. Energy level is high yet controlled, and the personnel obviously feel comfortable with themselves and their audience. Playing the first slot in a three-band evening proved shy-time for dancers. But, the crowd was attentive and appreciative and got up to shake booty

on "You Don't Need a License to Dance" near show's end. "Dancing and Singing," the only non-original number, provided the encore.

□ **Summary:** Though the name Population 5 could be confused for a post-nuclear war statistic, this pulsating group might well anticipate a happier future as a major-signed act. The group courts the commercial market while it retains a high level of individual identity. Population 5 matches danceable sounds to appreciable lyrics (as caught in snatches from live performance, making one wish for a closer listen on vinyl), and they are highly appealing in look and attitude. A&R types should do us all a favor and pay heed to the title of their closing number, "It's Your Move."

—M.C. Deegan

#### Emmett Chapman

*Mulberry Street,  
Studio City*

□ **The Player:** Emmett Chapman.  
□ **Material:** A predominance of jazz, from the improvisational "Backyard" to the more classical "Pumpnickel Pump." A bluesy feel is displayed in some of his material, most notably in "Loverman." He does show some evident flashes of commercial viability in his work, particularly on "Latitude Pisces."

□ **Musicianship:** As one would expect, Chapman's level of musicianship is very high, as he is the inventor of his instrument. This is a unique opportunity to observe an innovator at work. The Stick is able



*Emmett Chapman: A true innovator.*

to provide both bass and guitar parts simultaneously, and the player's concentration must be intense to play rhythms and melodies at the same time. On "Latitude

Pisces," there even seemed to be keyboard noises emanating from the Stick. The most successfully interpretive piece was John MacLaughlin's "Lovers and Irish Streams" which is a wonderful piece filled with vivid poetic imagery.

□ **Performance:** In the small, intimate environment of Mulberry Street, the feeling is of a one-on-one rapport. Chapman is relaxed and obviously proud of his invention, but his between-song chat was neither egotistical nor effusive.

□ **Summary** Again, this is a unique opportunity to see a true innovator at work and Chapman provides a pleasant evening. However, the instrument has far more commercial potential than the player here—which probably suits him just fine.

—Martin Brown

# Reviews

## CLUBS

### Mindy Machat

At Gio's  
Hollywood

□ **Players:** Mindy Machat, vocals, piano; Mark Justin, keyboards; Gary Cardelli, percussion; George Green, drums; John Delsan, bass.

□ **Material:** All original. Sort of jazzy pop. The subject matter deals with all the classic "new age" cliches like "Some Things Happen For The Best" and "What's Bothering You Is Bothering Me." All the lyrics are very positive, uplifting and though a bit preachy, four days after the show one can still remember the hooks, a sure sign of song-writing expertise.

□ **Musicianship:** The band, with the exception of keyboardist Mark Justin, who did his best to lead, all seemed to suffer from that dreaded musician's ailment "El Charts Dependo" (hired for the night), lack of verve often experienced when chart reading proves necessary. This was quite destructive at times and embarrassing for Machat, who after repeated hand signals to the band to reduce the volume, finally quipped, into the microphone, something like, "You guys are just going to *have* to play quieter." The audience squealed and applauded in agreement and the band obeyed.

□ **Performance:** Machat appeared in a long dress and shawl and as she sang songs like "Good Things To Come" and "We've Got Everything We Need" and spoke of the "one world theory", one couldn't help but think of a cross between

Mother Goose and Buchminster Fuller. Regardless of the "Pollyanna" image, her voice is consistently smooth and carried lilting inflections. Though her technique is less than perfect, her sincere delivery captivates and warms the heart in a Disneyesque sort of way. When Machat sat down to accompany herself and sing solo at the piano, she had trouble with the microphone staying in position and appeared awkward and hard to hear when she began to sing "off mike". She probably should have handled the situation the same way as did the band's volume—until it was right.

□ **Summary:** Mindy Machat's music has a certain charm and spirit all its own. For those who are bored with basic rock, ballads, and break-up songs, she could certainly be a refreshing diversion.

—Cindy Payne

### George Faber & Stronghold

At the Cubby Bear,  
Chicago

□ **The Players:** George Faber, vocals, harmonica; Beaux James Henderson, guitars; Andre Valentino, bass; Jim Steffen, keyboard; Kenny "Rolls" Reiss, drums.

Bonds, but variation is at a premium.

□ **Musicianship:** This tight, capable but seemingly ordinary R&B-tinged rock band would amply suffice a frontman of lesser stature. Instead, fusion-weaned guitarist Henderson, keyboardist Steffen and trapsman Reiss have their standout moments but opt for the role of team players and seem to expressly avoid vying for Faber's spotlight.

table cover of "When A Man Loves A Woman," sans microphone, which has transfixed more than its share of club audiences in his native Chicago. His single, "Hold On Forever," grabs hold instantly onstage and translates well to the video medium as well (more than partially attributable to Faber's choreographical gift).

□ **Summary:** George Faber has the moves, voice, looks and overall



George Faber & Stronghold: The moves, voice and looks of a star.

□ **Material:** Always a stellar showman, George Faber seems to somehow cover at the thought of achieving true excitement in his material. This is only evident because his onstage command is otherwise truly riveting at every juncture. For better or worse, he makes camp on rather safe mid-tempo soul terrain. His originals often communicate with a heart, soul and drive as mighty as that of a Sam Cooke or a Gary U.S.

The players' professionalism and taste never falter but each could use an ounce of charisma. Faber can well afford the loan.

□ **Performance:** Faber excels in this category. His graceful turns juxtaposed with martial acrobatics never make for dull viewing. His voice is durable and soulful, though he for the moment lacks strong subsequent matter. High-points in his set include a table-to-

presence of a star—a one-man Hall & Oates if not the Heartland's answer to David Bowie. If he could occasionally transcend his own constraints of tempo and genre, he could become a star of stage, screen and disc—with or without Stronghold. As his LP (Sound Image Records) and live show will bear out, the goods are undeniable but variety will prove to be the key to his ascent.

—Cary Baker

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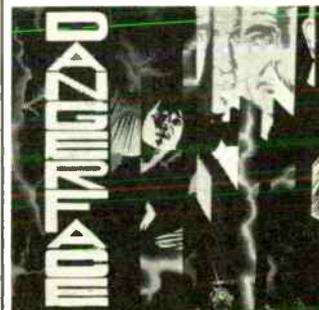
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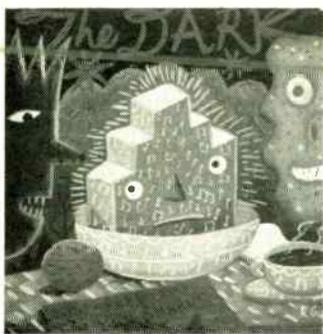
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# Reviews

## RECORDS



### Don't Feed The Fashion Sharks

*The Dark*

Relativity Records

Produced by Walter Turbitt

Fashion. What is it? Very often a way of saying, "I'm beautiful, but don't touch me." Example: Marilyn Monroe looked much more warm and touchable dressed in a slouchy robe. In one of her outrageously revealing/concealing evening dresses she was stunning, but could you imagine having any real contact with such a fashionably dressed goddess?

So the title of this mini-LP, and the fun naive painting on the sleeve, creates the expectation that something refreshingly individual is hidden in the grooves. So much for expectations. The music starts out fashionably robotic and melodramatic à la Bill Nelson. The six tracks build in energy in a well thought-out running order, but the sound is predictably 'modern'. Floating synths entwine with Manzanera-style guitar over pulsating bass and mechanical drums, plus wavering, emotional vocals.

A curious feature of *The Dark's* songs is that the music often contradicts the lyrics. In the opener: "I could say the world is cold and cruel. . . (but) you know me better than that" is sung over music that is cold and cruel. By the end of side one, one wonders if there's going to be any *fun* on this LP. Ah! Side two opens with "More Fun," a peppy, T. Heads style track, but, oops! What's he singing? "I don't like to laugh. You can take your fun when you take the trash, 'cause it's a waste of time."

I know there are many bands whose members never sit down and take a good look at what lyrics they're using, but spend all their efforts on the musical arrangements. I suggest Matt. Jace, Bob and Clark really get together and

see whether the thoughts they are expressing are doing themselves or their fans any good at all.

On the bright side, cover artist Roger Greenwalt contributes lively lyrics to two songs, including the closer, "Fashion Sharks," which has a blistering Stranglers sound; everything turned up and distorted, with added barking dogs!

Finally, this is a difficult album to review. This Boston-based band play well, sing well, and record well, but there's nothing to really get your teeth into. Like most fashion, it has a veneer of originality which soon turns out to be devoid of any real energy or feeling. Sorry guys, but you didn't move me. Could you lighten up a little?

—Veetdharm Morgan Fisher

### WIRE TRAIN



in a chamber

### In A Chamber

*Wiretrain*

Produced by 415 Records

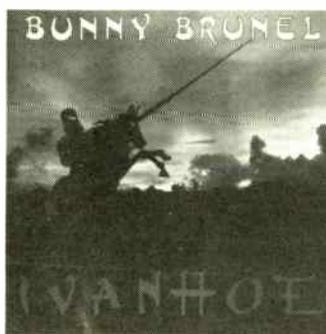
What is it that saves Wiretrain's first album from falling into the soft-pop, "new muzak" rut that Duran Duran and Culture Club have so firmly dug for us? Perhaps their international composition (bassist Anders Rundblad is Swedish, drummer Frederico Gil-Sola is Argentinian, and lead singer, Kevin Hunter is an American raised in Europe) is responsible for the individual style of their infectious music which, for lack of a category, can be called 415 music. There is an original soul in the album which is much needed on today's airwaves: no synthdrums, no slickmix.

But Wiretrain's integrity should not keep them from reaching mass appeal success. Quick, solid drums with a backbeat are the vogue and Frederico Gil-Sola is in control as the band's rhythmic center. The best tunes on "In A Chamber. . ." build counterpointing sparse guitar and bass around this toe-twitching pulse and allows Hunter's voice equal input into the compositions. These are tunes that you find yourself humming later. "Chamber of Hellos," "Never" and "Everything's Turning Up

Down Again" should be on the radio soon and with any luck, the current MTV video of "Never" will give them a national audience.

It can only be hoped that if this debut album is a success that the need to move on, which is expressed in tunes like "I Gotta Go" and "Slow Down" will allow them to keep following their own track in a time where everyone else seems to be stuck on one that is going nowhere.

—Bruce D. Granath



### Ivanhoe

*Bunny Brunel*

Produced by Bunny Brunel  
Inner City Records

Assembling an all-star line-up for his first outing as a leader, bassist Bunny Brunel has delivered a solid blend of Latin and funk rhythms as befits his sideman experience with Chick Corea. The compositions and performances are all first-rate, with Brunel alternating between driving lines and melodic harmonic explorations to keep things interesting.

The tunes basically fall into one of two categories: Latin (with a strong Corea influence), or funk-rock. The title piece (dedicated to Stanley Clarke) opens with solo fuzz bass over crowd noises before moving into a funky bass-and-drums exchange between Brunel and Tonly Williams. "Going Home" evokes the original Return to Forever, with Nani Villa Brunel's voice and lyrics a welcome addition. "Latin" is exactly that, with Herbie Hancock's acoustic piano, Tom Brechtlein's drums and Brunel's bass churning things up nicely.

The mid-tempo funk of "Magic Player" features the multi-tracked voices of Nani Brunel and some nice brass work by Al Vizzutti (trumpet), Bill Watrous (trombone), Joe Farrell (sax) and Steve Kujala (sax). "Song for Wayne (Shorter)" offers further evidence that Hancock can still play electrifying acoustic piano, although his own recent albums can scarcely attest to that fact. Brunel gets into a crisp Tower of Power groove for

"As My Brother," complete with nice horn section work and solos by Watrous and Farrell.

The album closes with "Nani," a bass feature displaying Brunel's melodic gift as well as some beautiful harmonics on the instrument. Brunel is a gifted bassist who seems destined to be a major voice on his instrument. The presence

of so many guest players (the album credits read like an all-star list of mid-1970s fusion) lends an aura of "passing the torch" to this new young lion of the electric bass.

—Jim Honeyman

## SINGLES FILE

R&B time folks! Joyce Rooks has a voice that baffles you whether it's a falsetto or just a yawny soprano, and this mystery holds the weight of the interest of "Top Secrets." But it's also a catchy soul tune, with a crack beat and hummable melody good enough for even radio programmers. . . The Jiggamabobbers are standard garage rockers. "Crazy About You" is their bid for some of John Cougar's Top 40 sales, but it lacks any sense of originality, melody, or energy. And "Sky Jack" is just an absurd waste of vinyl, a la regurgitated Firesign Theatre over a mashed potato rhythm section. . . Byrd and Rapheal's "My Backs Up Against the Wall" is below-average funk rap laid over a drum machine, with a mild melody thrown in. Rap necessarily requires the lyrics to hold the interest, but these are simply bland generalities about unemployment, and they fall short of the level of insight and imagination needed to challenge the listener. . . Artist has aspirations of being the next Boston, or Loverboy, or (fill in black). "Feelings of Love/Out on the Road Again" is the essence of '70s rock wallpaper, right down to the Knack vocals and twin guitar solos. On the latter cut they even add a synth. How bold. . . Speaking of the '70s, ever miss Starbuck, Orleans, or Firefall? Never fear. David Dash is here with "Sunday Afternoon" and "Rose Avenue." Pure Merv Griffin Show vocals. David Letterman guitar solos, and supermarket strings top off the leisurely winsome lyrics. Can't wait for his "You Light Up My Life" . . . And now for you songwriters out there: when Leroy "Ace" Miller says "Hook Me," you might as well, because he does so with such tasty soulfulness, and he's got rhythm too. His falsetto is ozonal, i.e., you be jiving me if this ain't the new Eddie Kendricks record. "Sneak Previews" may not get as many breakers onto the floor as the former cut, but you can pretend you're Prince when you sing to it. Ain't R&B hot? . . . Sparta's not. The most remarkable characteristic about "Future Man" is that, even at 45 rpm, you'd swear it was really 16. Taking downers and listening to this at the same time would be the ultimate redundancy. Now pile on (in slow-motion, of course) some feedback from the guitar and growl in a flat, nasally, condescending voice and sing about spacemen, and you too can make a record. . . What's this, more R&B? And from another Joyce? Yes, it's Joyce Thorne, with "Street Dancer (He's A): (huh?). "Oom, like, I could dyance to it, you knyow? I give it a 71." Oh well, no hit here—just another drum machine, with an inance hook, disposable words, and nondescript vocals. Next.

—John Bitzer

# Reviews

## EP FILE



**DANGERFACE**—*Dangerface* (Sexual Records). The Dangerface trio is targeted toward a kind of Tex-groove sound. Imagine a Bobby Fuller record produced by the Seeds. Come back, Skye Sakoi! Guitarist / Vocalist Gary Robertson sings reasonably well, and he has a knack for idiomatic control. He knows what sound he wants, but doesn't avoid early Seventies heavy rock themes. Attention to the long line and harmonic development should improve his future efforts. Additionally, his guitar solos demonstrate ample dexterity, but dexterity is simply expected nowadays. If Robertson truly feels it necessary to drive with restraint, his solos should reflect more than just the brevity of his creative spark.

**BRIT BACON**—*Leap Frog* (Beautiful Concept Records). Sometimes an artist can get away with a couple of cute songs to break up the monotony of an album or, just to introduce a little humor and express the lighter side of things. But two of such songs alone does not a successful E.P. make. It's a shame because the folks who put "Leap Frog" together are obviously talented and very creative. The instrumental and vocal tracks are very professional, and the use of special effects is fun. The second cut, "Funny Ha Ha, Funny Strange," is just that. This E.P. is great, except for the tunes.

**EDDIE AND THE TIDE**—*Maybe I'll Get Lucky* (Spin Records). You will get lucky, if you can score a copy of this E.P. These guys are hot and wholesome. They do it right. I guess reviewers have a tendency to pronounce their subjects guilty until proven innocent, especially when listening to first cuts and recordings financed by enthusiasts and hopefuls. But "Eddie and The Tide" can definitely turn it. Every song is better than the last, and the lyric lines are poignant, moving and relevant. Eddie's vocals have a clarity and innocence that's rare and soothing, and the guys in the band are a perfect match. This E.P. passes most commercial releases in quality and sound, with a great flow of fine key board and professional expertise. Too bad you have to go all the way to Santa Cruz, California, to hear them live.

**KIDD SOLO**—*Kidd Solo* (Erratic Living Records). Far too many E.P.s these days are the product of young, struggling bands with questionable musical ideas and production budgets which would barely buy them lunch. That's why it was so refreshing to listen to Kidd Solo's new self-titled vinyl. Although the production budget was certainly not in the Styx or Alan Parsons range, the Kidd definitely squeezed the most music out of every penny. The overall texture of the tunes is slick, though not over-produced. The melodies are

generally memorable—particularly "I Can't Seem To Stop." It should be renamed "I Can't Seem To Stop Thinking About It." The underlying feeling of the entire E.P. is one of nostalgic irony, which is best demonstrated by the lyrics to "Saturday Night": *Maybe it's the music / Driving us on / Living out the words / To a favorite song / Perfect in a picture world / A simpler time when boy meets girl*. This E.P. fare is definitely LP quality.

— Adam Christopher

## CASSETTE FILE

I'm happy to report that independently produced cassette releases have been pouring in to Cassette File at a healthy rate. Most of the tapes are well produced and creatively packaged. The DIY attitude from the artists and labels is encouraging, and, without further verbalism, here's this issue's sampling.

**Various Artists: Mendocino Home Cooking, Volume 2** (School of Modern Music)—From Mendocino county comes a unique, community-minded tape featuring 12 artists and groups. The Mendocino locals release one such tape annually, mainly for their own community. The music spans several categories and styles, with a lot of it falling in to a country-pop vein. Hal Wagenet produced the whole thing and turns in an amusing song of his own, "Raygun," which is about exactly who you think it is. Off White turn in the tape's standout track, a jazz rock instrumental along the lines of Jeff Beck's recent work. Entitled "Coffee and Cigarettes," it clearly shows that there are plenty of hot players content to play for their own enjoyment, and who choose to stay away from the industry towns. "Heel and Toe" by Rootstock could pass itself off as an old Dan Hicks track while Windfall turns in some 60ish heavy rock with some twisted riffs. Plenty of other stops in between. Order from: School of Modern Music, PO Box 1057, Willits, CA 95490.

**Parts and Labor: Landlords and Cockroaches** (Parts and Labor). A four song look at the down side of urban life, this tape has, nevertheless some bright spots from this new band. Tom Mucick has a low, mournful but surprisingly tuneful voice and guitarist Steve Karasick is somebody to keep an eye on. His solo and backing work on "Midnight Rose" is very good, displaying an individual touch for subtle whammy bar noise and some good feedback, too. The lyrics, though depressing overall, are nonetheless clever, with my favorite line being "Trying to sneak a peek up the dress of lady luck" from the title track. The overall sound and style is pretty individual, due to a mix of several influences, from white reggae to new guitar rock. Produced with care by Harlan Hollander, this tape is worth checking out. Order from: Parts and Labor, 15227 1/2 Dickens St., Sherman Oaks, CA 91403.

**Mark Mylar: That Does Not Compute** (Flipside Records)—I think this is the first cassette single the file has received. Two songs on a suitably short tape, the A side shows Mylar quite the synth wiz, playing and programming all that you hear. It's a reasonably interesting song with some great sounds along the way. The flip, "Gold Record," is a little corny and the key change in the last chorus makes me lose my equilibrium every time I hear it. All and all a good debut from Mylar, who up to now has been mainly known as a sideman for the likes of Zoogz Rift and John Trubee. Order from: Flipside, 6837 Hanna Ave., Canoga Park, CA 91303.

— Bruce Uff

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# Club Data

by Ron Gales

**NEW POLICIES:** Two L.A. area clubs, Rosie's in El Monte and the Landmark in Glendale, which formerly were popular Country and Western showeases, have changed their booking policies to pop/dance music. "Country music wasn't cutting the mustard," explained Robert Johnson of the Landmark. Buck Sheliga of Rosie's cites similar reasons for the switch, adding that response to the change away from Country and Western has been good so far. Is this another sign that Country and Western music is slowly losing its popularity, or is it merely a case of demographics for the clubs involved? Evidence would point to the later suggestion as more accurate.

**NEW BOOKERS:** Some familiar names are back in circula-

tion on the club scene. Janet Thompson, a veteran L.A. booker, is now screening acts at the Palomino, while Michael Glick has reassumed his former duties at the Troubadour. All booking inquiries for the Troubadour should be directed to him by calling (213) 276-1158, on weekdays from 2 to 6 pm. Glick also wants it known that contrary to the street rumor, the band M-80 is not breaking up, and Don Costa and Lewis McCorkle are still with the group.

**NEW RESIDENTS:** For those whose tastes are enriched later in the evening, the Comeback Inn in Venice has started Saturday night late shows featuring pianist Alfred Johnson, a songwriting collaborator of Rickie Lee Jones. Johnson will be in for the whole month of February, and his sets are presently scheduled to begin at 12:30 am. Jazz haven Donte's will be presenting jazz guitarist

Lenny Breau every Monday in February.

**COWBOY,** Anaheim: Want to win a piece of history? At the Feb. 29th Jerry Lee Lewis concert, the club will be giving away a \$10,000 piano that Lewis himself plays. For more info, call the club.

**COUNTRY CLUB,** Reseda: The Band had to re-schedule their January shows here after Levon Helm took ill. Helm has recovered and the group is slated to appear March 3rd and 4th. Tickets purchased for the original shows will be honored, and tickets for the Sunday show are still on sale. One of February's most interesting shows will be here on the 22nd when the Elvis Presleys of Zaire congo music, Tabu Ley Rochereau and M'Bilia Bel, are backed by the 24 piece LAfrica International Orchestra. Five days later, that fun girl Cyndi Lauper makes her L.A. debut on February 27th.

**HOP SINGH'S,** Marina Del

Rey: The jazz date of the month has got to be the return of the legendary Stan Getz, due the 19th. One of the smoothest trios in town, Heard-Rainier-Ferguson, strolls in Feb. 16th while the ethereal tones of Bruce Lofgren's Starbound can be heard Feb. 23rd.

**MARLA'S MEMORY LANE,** Los Angeles: To see the jazz stars of the future today, check out Marla's "Stars on Horizon" shows every thursday evening. The program will feature vocalist Cynthia Utterbach on Feb. 16th and 23rd.

**O.N. KLUB,** Hollywood: D.J. Abi plays African-reggae-salsa(?). Coming the 17th is Dean Chamberlain's new combo, called Skin.

**AT MY PLACE,** Santa Monica: Billy Vera and the Beaters continue to break records at the place, earning them the No. 1 spot in the rock chart (smaller venues) for the third week in a row.

## Music Connection Exclusive

# LiveAction CHART

Jan. 31 to Feb. 13, 1984

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

#### Large Venues

1	—	1	Dokken
2	—	2	Sin
3	—	1	Control
4	—	2	Odin
5	—	1	Stronghold
6	—	1	Rebel Rockers
7	—	1	Plugz
8	8	2	Warhead
9	—	1	Gleaming Spires
10	—	1	Raybeats

#### Smaller Venues

1	1	3	Billy Vera & the Beaters
2	4	3	Baxter Robertson
3	5	3	Population 5
4	—	1	Mondo Cane
5	10	3	Steppin' Lazer
6	6	2	Fibonacci's
7	—	2	Nervous Bros.
8	—	1	Dell & the Sensations
9	—	1	Kommunity Fk
10	—	1	Rain Parade

#### Keep An Eye On

1	Fishbone
2	Masterblast
3	Scoundruple

#### Non-Local

1	Michael Schenker
2	Art & Aaron Neville
3	Fleshtones

### COUNTRY/FOLK

This Issue  
Last Issue  
On Chart

1	—	1	Gerald Ray Band
2	4	3	Duke Davis & Buckshot
3	2	3	Grits
4	1	3	Western Union
5	—	1	Gerry Baze & Touch o'country
6	9	3	Geary Hanley
7	7	3	Lonnie Allen Band
8	5	3	Larry Dean & Shooters
9	12	3	Jim Leslie Band
10	16	3	Red River
11	10	3	California Express
12	—	1	Ted Clark
13	—	1	Slim Chance
14	—	1	Sundance
15	—	1	Sidewinder
16	20	2	Pat Cloud & Friends
17	—	1	Jo-el Sonnier
18	—	1	Struntz & Farah
19	—	1	Swing Shift
20	18	2	Constables

#### Keep An Eye On

1	J.C. Cooper
2	Terry Gregory
3	Richard & Mary & Co.

#### Non-Local

1	Johnny Lee
2	Elvin Bishop

### JAZZ/BLUES

This Issue  
Last Issue  
On Chart

1	—	1	Richard Elliot
2	—	2	Don Randi & Quest
3	1	3	Milcho Leviev/Charlie Haden
4	—	1	Bernard Ighner
5	5	2	Full Swing/Ollie Mitchell's Sunday Band
6	—	2	Second Life
7	10	3	Arco Iris
8	7	3	Automatics
9	—	1	Bob Florence's Ltd. Edition
10	13	2	Koinonia
11	—	1	Bill Holman's Big Band
12	—	1	Dianne Michelle
13	—	1	John Parker's Big Band
14	11	2	Karizma
15	—	1	The Fents
16	—	2	Moacir Santos
17	—	1	Dog Cheese
18	—	1	Wali Ali
19	—	1	String of Pearls
20	—	1	Phyllis Battle

#### Keep An Eye On

1	Dog Cheese
2	Alfred Johnson
3	Cynthia Utterbach

#### Non-Local

1	Bo Diddley
2	Oliver Lake & Jump Up
3	Carl Fontana

# Showcase

by Pabini Gabriel

## Jamie Sheriff

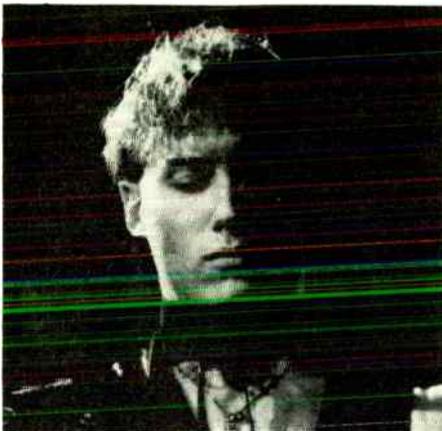
As a singer/songwriter, keyboard player, producer and aspiring film score composer, Jamie Sheriff is avidly pursuing his career in music.

Beginning his keyboard training as a youngster, Sheriff demonstrated a natural aptitude for music. "I really didn't think professional music was going to be my thing, and then I picked it up again when I realized college wasn't going to be my thing," quipped Sheriff. When I was going to college I hated it, I was in theatre arts, but I'd go home and work on music. I started writing songs, I wrote and wrote. So I quit college, and my dad freaked out and said, 'What makes you think you can be a musician?' And I said, 'Well, I don't know. You gave me musical training my whole life. What did you think? Did you think it was always going to be a hobby? I've decided to go with it. Thanks.' He never really took me seriously until I finally made a record, which was several years later, but I just had a feeling, and I kept writing, basically doing very little else. Then I started getting work as a musician." Sheriff played in several bands, but in 1975 there were few venues for original music in L.A. ("There was no Madame Wong's or anything."), and he kept body and soul together playing Top 40 gigs.

Later, when the L.A. music scene began to open up, Sheriff began his pursuit of a solo career. In 1979, his manager helped him to make a publishing deal. "My publishing company got excited about my demos, so they signed me to a production deal," said Sheriff. "They heard 'No Heroes' and decided they wanted to record it. They said, 'We'll sign you, we'll do a record with you and we'll sell it to a major distributor.' Then they

made the deal with Polydor. I was their first act."

Sheriff's first album, "No Heroes" was released on Polydor in 1980. With the exception of the minor hit "My Car," the album didn't do especially well. For eight months after the release of the "No Heroes" album, Sheriff toured with Gary Myrick and performed in Los Angeles. Looking back on his initial recording deal, Sheriff said, "It worked out all right, except that later on personalities definitely clashed. At that time, I think it was the right thing to do, because I did make the record. When they didn't get a hit record, when things didn't turn into gold right



Jamie Sheriff: Avidly pursuing his career

away, they turned off to me. My record was out three weeks when the production company started to lose faith. Then there was quite a hiatus. A real period of trying to figure out what was going on. We tried to renegotiate the deal for six months and all I did was write songs. I kept thinking we were going to do another album, but nothing was happening. That was a very frustrating period, but I get very creative when I'm frustrated or angry. So I was quite creative during that period. I did write "Walking Man" during that time. There is life after the first record company. I'm much more capable of doing things now than I was then. I didn't even own a synthesizer when I did my first album.

"Then I realized, 'I guess I'll have to do the next record on my own.' So I started recording 'Targets' in '81. We did two songs, 'China' and 'On the Block,' and then we had to wait. Then I wrote 'Targets' and recorded that. We decided if we had one more cut we had an EP and we wanted to record 'Walking Man,' so that's what we did." Sheriff's "Targets" EP was released independently in 1982. Local radio stations have failed to pick up on "Targets," a fine EP, with highly textural new-wave tunes that are far superior to most of his work on "No Heroes." Said Sheriff, "KROQ is our favorite station, of course. I have friends at KROQ that I really like. . . April and Dusty, and Katie Manor. The lady DJs are cool. But they keep playing 'My Car,' which I do appreciate and they can play it as long as they want, but they should get hip to my new record, because it's cool. It didn't have a major label behind it, but it's really good. I've already done one video of 'Targets' and I'm trying to do one of 'The Walking Man'.

"Fortunately, L.A. is a healthy scene," said Sheriff. "You can go out and find things to do." In between and after releasing his two albums, Sheriff began playing live and on sessions for Paul Warren, Danny Johnson and the Bandits, Jeff Rollins and Shandi. He just finished doing some keyboard work for Maggie Lee's new record, soon to be released on Columbia, and is now working in the studio with A Drop in the Gray.

Sheriff's current band has been together about five months, but Sheriff said, "I'm changing it right now. The next band that you see will be a little different than the last one. I don't know if I'm going to use the girls anymore." The core of the Jamie Sheriff band consists of Stevie Fryette on guitar, Gordon Copley on bass, Keith Clark on drums, with Sheriff handling lead vocals and synths. With enough new material ready to record another album, Sheriff is seeking a recording deal. Said Sheriff, "I'm better prepared, right now, to make a hit record, because I have much more experience." □

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LONG HAIR

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Feb. 18, 9 pm  
Troubadour

Feb. 19, 8 pm  
Timbers, Glendora

Feb. 24, 9 pm  
Madame Wong's Chinatown

Feb. 27, 8 pm  
Ice House, Pasadena

## Clubs, Showcases, Organizations Seeking Entertainers, TV Opportunities and Miscellaneous Gigs GIG GUIDE LISTINGS ARE FREE Call (213) 462-5772

### LOS ANGELES

#### 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 address; 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

#### 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 Thursday 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" starring 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

#### 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

#### 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

#### 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

#### 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.

#### CHEYENNE SUPPER CLUB

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

#### CATHAY DE GRANDE

16090 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.

#### 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

#### 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

#### DIMPLES

3413 W. Olive Ave., Burbank  
**Contact:** Rick Unland or Clyde Lucas, (213) 842-2336.  
**Type of Music:** All styles except heavy metal and punk. Originals OK.  
**Club Capacity:** 200.  
**Stage Capacity:** 5.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Showcase Mon.-Sat., 10 p.m. 400 soundtracks available for appointment.  
**Pay:** Complimentary cassette of performance. Call for details.

#### COMEDY STORE ANNEX

8430 Sunset Blvd., Hollywood, CA 90069.  
**Contact:** Debbie Dean, (213) 650-6268.  
**Type of Music:** Jazz, jazz fusion, pop, pop rock. Originals OK. Bands with following. Wed.-Sat.  
**Club Capacity:** 75.  
**Stage Capacity:** 6.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Call above number.  
**Pay:** Half of door.

#### SAWTOOTH TUESDAYS

5138 Zelzah Ave., Encino 91316  
**Contact:** Alan Carl Eugster (12-5 pm), (213) 996-7224.  
**Type of Music:** Any original new music. Dance-oriented or electronic preferred.  
**Club Capacity:** 200.  
**Stage Capacity:** 7.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Send cassette or promo package to above address.  
**Pay:** Negotiable.

#### ICE HOUSE

24 N. Menlo 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:** 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.

#### 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, CA 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 discount 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.

**ORANGE COUNTY****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

**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

**VIA MARIA**

9969 Walker, Cypress  
**Contact:** "Hurricane" David (714) 776-4912  
**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

**GOODIES**

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

**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, pix and bio to: Sterling Prods, Unltd., PO Box 1273, Chino, CA 91710

**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

**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

**RECORD PRODUCTION/MUSIC** publishing company needs new artists and songwriters with strong original material. Interested in all types of music. Contact Janie at Americana (213) 650-9545.

**OUT FRONT MUSIC** is now accepting original demos and master tapes for recording deals. If you are a songwriter, singer, self-contained group, composer, arranger, or producer of pop, R&B/Pop Music, send cassette tapes with lyric sheets, promotional material and S.A.S.E. to: Out Front Productions, P.O. Box 546, Hollywood, CA 90078, Attn: Spi-Del & Roy.

**MISCELLANY**

**INDEPENDENT PRODUCTION** company seeks artists with T40-type original music for master work. Send demos of originals to: Remarkable Productions, Dept MC-8, PO Box 2528, L.A., CA 90051. Send SASE for returns.

**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, pix, resume and SASE to: MRM Enterprises, 2115 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) 464-3048 or 462-2066 after 6 pm.

**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.

**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).

**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

**MANAGEMENT COMPANY** seeks top-40 original songs ala Sheena Easton, Linda Ronstadt, Donna Summer, Journey & Quarterflash for female vocalist club work and recording. For consideration, send cassette and lead or lyric sheet to: E.W. Management, P.O. Box 510, Glendale, CA 91209. Sorry no tape returns.

**FILM MAKER** looking for band to do rock video for MTV. Send bio, pics & tape to Jack Lindauer, P.O. Box 11415, Beverly Hills, CA 90213.

**HARD WORKING** self-starter interested in entry level position in a studio or other music-oriented business. Experienced in accounting and have audio and video engineering training. Please call Diana at (213) 804-2312 or (213) 803-3840.

**ALPHA ENTERTAINMENT INT'L** will be holding a talent competition for unsigned talent for best male and female entertainer. Prizes will be 15 hrs. of studio time, video tape, a reviewed perf. in major trade pubs., photo session, up-to-date bio and paid return engagement at hosting club. Aud. and info. call Andy 933-0185, 1-5 pm wkdays.

**INDEPENDENT PRODUCER** seeks original, unaired videos, any style, for one-hour video program. Send 1/2" or 3/4" video tape and S.A.S.E. to: Sunvine Prods. 6454 Van Nuys Blvd., #150, Van Nuys, CA 91401.

**SET YOUR OWN** hours and make good money in spare time. Person must be able to speak well. Call Gail Shaw (213) 202-6472.

**ENTERTAINMENT MARKETING** seeks male or female lead vocalist who also plays an instrument for national TV and radio marketing. Must have serious ambitions and no contractual obligations. Firm also seeks male & female models for poster marketing. Call (213) 874-4303 for info. Send promo pak to Entertainment Marketing, 1921 N. Highland, #101 Hollywood 90068.

**RECORD LABEL** seeks to acquire catalog; proven music copyrights, masters, finished video or other viable entertainment properties. Principals only should call Dona Solomon at (213) 557-0309 or send detailed letter to Dona Solomon, 90 Everest Group, 2020 Ave. of the Stars, Concourse Level, LA 90067.

**MANAGEMENT COMPANY** with recording studio seeks next superstar female vocal group. Must have cassette and pics for audition. Also seek female singer/dancers for video recording. Call (818) 506-0108 for info.

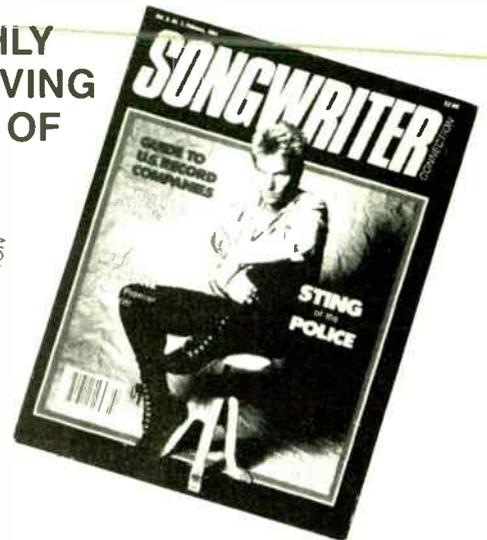
**MUSICIANS & SONGWRITERS** Music Connection's Gig Guide listings are intended as leads for musicians seeking work and are not construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you want 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.

# EVERYTHING YOU NEED TO KNOW ABOUT TODAY'S LYRIC AND SONGWRITING BUSINESS



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M A G A Z I N E



## SPECIAL FEATURES THAT APPEAR EACH ISSUE

\***SONGWRITER'S MARKET**—National tip sheet which lists Publishers, Record Companies and Producers who are looking for HIT MATERIAL now!

\***COLLABORATORS CLASSIFIED SECTION**—Every issue offers classified ads for lyricists and melody writers seeking collaborators.

\***SONGWRITER'S GUIDE**—Each issue contains a guide to various songwriter-related services across the country, complete with contact names, addresses and phone numbers.

\***PRODUCT PROFILES**—Various musical instruments and products directly related to the craft of songwriting will be examined and tested in each issue.

\***INTERVIEWS**—With top songwriters, record and publishing executives, and industry movers.

\***PHOTO NEWS SECTION**—Reporters cover the entire country and the world with all the current news events, press releases and up to date happenings throughout the entire industry.

\***PLUS**—Business tips, legal advice, record reviews, concert reviews and artist profiles.

## UPCOMING ARTICLES YOU WON'T WANT TO MISS

- ▶ *The Politics of Songwriting*
- ▶ *Where The Money Goes*
- ▶ *How Important Are The Charts?*
- ▶ *Videos: Do They Sell Records?*
- ▶ *Children's Songs*
- ▶ *Evolution of a Song*
- ▶ *Writing for TV and Film*
- ▶ *Organizing Your Songwriting Business*
- ▶ *The Nashville Clique*
- ▶ **MORE! MORE! MORE!**

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**NEXT PRO PLAYER DEADLINE  
THURS., FEB. 23, 12:00 NOON**

**SEE PRO PLAYERS COUPON  
ON NEXT PAGE**

**SESSION PLAYERS**

**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

**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

**ROB MacKENZIE**

Phone: (213)763-5763  
Instruments: Electric and acoustic 6- and 12-string guitars, bass, drum machines, some keyboards, and b.g.v.s. 8-track studio  
Styles: E.Soteric rock, esp. syncopated rhythms, fusion, R&B blues, ballads.  
Read Music: Yes  
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.

**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" Godson, Luther Ingram, David Clayton-Thomas.  
Available for: Recording sessions only

**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.

**IVO EEKMAN**

Phone: 453-6351.  
Instruments: Prophet T-8, Oberheim-OB8, Synergy, Yamaha DX7, Prophet 5, Moog, Clav, Dyno-my Rhodes, DMX Drum machine, DSX 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

**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

**ROBERT BACH**

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

**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. Leading 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

**REEK HAVOK**

Phone: (213) 532-9159.  
Instruments: Simmons electronic drums, drum machines and programming, syndrums, 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 Alpert, Great Buildings, Melissa Manchester, Chain Reaction, Julio Iglesias, Motley Crue, Sergio Mendes, Eddie and the Monsters, 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.

**JOEL WACHBRIT**

Phone: (213) 874-9933  
Instruments: Electric and acoustic guitars.  
Styles: 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

**ANDREW GORDON**

Phone: (213) 379-1568.  
Instruments: Oberheim OB8 polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai Grand Piano, Fostex 4-track, Korg Poly 6 synth.  
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.

**JOHN McDUFFIE**

Phone: (213) 663-1796.  
Instruments: Electric and acoustic guitar, pedal steel and lap steel guitar.  
Styles: Rock and roll, blues, R&B, country, jazz - versatile.  
Read Music: Yes  
Qualifications: Extensive training and pro experience. Excellent time and harmonic sense, great rhythm and melodic, soulful solos. Backup vocals, mid-tenor; arranging  
Available For: Original projects, live and studio work

**PERRY A. CELIA**

Instruments: Simmons Electronic Drums, Acoustic Drums, Oberheim DX drum machine  
Technical Skills: Extensive recording and programming experience  
Styles: R&B, Rock, Pop, Wave, dance.  
Read Music: Yes  
Qualifications: Album credits playing and/or programming with the Stingers, Rays, Philip, King Cotton & The King Pins, Kenny Kerner, MD-3, Cathy Willamberg. Many National TV appearances, extensive video work. 10 years playing 4 years session work in L.A. Much experience playing live or touring  
Available For: Equipment rental, recording, tours, video and TV and club dates, fill-ins.

**McCREA ADAMS**

Phone: (818) 342-3024.  
Instruments: Synthesizer (Prophet 600, Mini-Moog) and piano; vocals (lead)  
Styles: Rock, pop, new wave.  
Read Music: Yes  
Qualifications: Much stage and studio experience with bands and solo projects. Good ear, play with good feel.  
Available For: Demo sessions, paid band projects.

**ROBERT MICHAELS**

Phone: (213) 657-5841  
Instruments: Oberheim System, OBX-A, DSX, DMX, Yamaha DX-9(2), Prophet V, Jupiter 6 & 8.  
Styles: Pop, rock, techno, ballads, R&B.  
Read Music: Yes  
Qualifications: Playing 15 years, writing and arranging 6 yrs., expert arranger, sequencer programmer. Songs published with Columbia Pictures Music, MCA Music  
Available For: Sessions and writing for specific projects.

**BUSTER**

Phone: (818) 704-4835.  
Instruments: Drums, Linndrum, Trigger Interface, Simmons, mallets, hand drums percussion and vocals  
Styles: All  
Technical Skill: Arranging/music prep  
Read Music: Yes  
Qualifications: Sessions with Ted Neeley, Meat Loaf, Craig Hundley, Billy Preston, Merry Clayton, Kapono Beamer, The Krush  
Available For: Sessions, demos, live gigs, programming, pro band situation

**R.J. STINGGER**

Phone: (213) 705-0463.  
Instruments: Guitar rhythm  
Technical Skills: Lear Stinger and guitar.  
Styles: Country, R&B, Elvis  
Vocal Range: All high-C  
Read Music: No  
Qualifications: 27 years experience, I can do it all  
Available For: Bands and recording.

**VOCALISTS**

**CAROL WEBER**

Phone: (213) 841-5055  
Vocal Range: 3 octaves  
Styles: R&B, pop, blues, jazz, R&B, 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.

**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 commitments available  
Available for: Commercials, demos, video, stage, writing or group with pro backing

**JILL-MARIE FREEMAN**

Phone: (213) 763-2505.  
Vocal Range: Alto to dramatic soprano  
Styles: Jazz, pop, blues, folk, country western, original  
Sight Read: Yes  
Qualifications: Studied classical and pop style and technique with Seth Riggs, Roger Love, Dr Dean Verhines among others. Three years live and studio experience. Excellent instant ear memory. Warm, pure tone and great interpretation. Great to work with

**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-Lu 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, Krishna, the New Ornamentalists, etc  
Available For: Recording sessions (will travel to L.A.)

**KEN NICHOLSON**

Phone: (213) 479-1384  
Technical Skills: Concert Sound Engineer  
Qualifications: 7 years experience. Road work with Greg Kihn, Jerry Garcia, Lacy J. Dalton, Freddie Hubbard, Bob James, Eddie Money, Rick Springfield, Y&T. Also six years broadcast video experience. Resume and references available.  
Available For: Tours, showcases, club work recording

**JOHN RANDO**

Phone: (213) 462-1944  
Technical Skills: Orchestrator/Arranger/Composer.  
Read Music: Yes  
Qualifications: Wide-ranging composing/orchestrating and arranging experience, including entire sound tracks for feature films, television commercials, and recording sessions  
Available For: Soundtracks, commercials, recording sessions and demos.

**ALLAN "BLAZE" BLAZEK**

Phone: (213) 275-7038.  
Technical Skills: Recording engineer and production.  
Qualifications: 10 years experience assisting Bill Szymczyk in top studios, artists Eagles, Jne Walsh, J. Geils Band, production credits, The Elvin Bishop Band, Mickey Thomas, Martin Briley, Outlaws, Jack Mack and the Heart Attack, and Glenn Frey  
Available For: All studio engineering and production

**GROUPS**

**OUI 3**

Gael MacGregor, Mona Wright, Elisabeth Steele  
Phone: (213) 659-3877  
Vocal Range: 3+ octaves each  
Styles: R&B, MOR, jingles, country, rock 'n' roll and assorted specialties.  
Sight Read: Yes  
Qualifications: Extensive studio and live work individually and as a 3-girl backup unit. Great blend and excellent solo voices as well  
Available For: Sessions, demos and live work.

# FREE CLASSIFIEDS

24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE

## 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 are not responsible for any calls that are unsolicited or annoying.

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NEXT CLASSIFIED DEADLINE  
THURS., FEB. 23, 12:00 NOON

# OOPS!

Our Answering machine ate a few Classified Ads. We apologize if some of the ads do not appear in this issue. Please call back for our next issue!

**HOTLINE**  
**(213) 462-3749**

## 2 PA'S AND AMPS

2 Yamaha 80 watt S0122T, less than 1 yr. old \$200 ea. Gary 851-1920

Tapco 6100R 6 channel stereo mixer \$205. Tapco 10-band graphic stereo EQ \$195. David 784-9232

Custom built Marshall type slant front speaker cbnt. with 1 12 and 1 10 Jensen speakers vinyl cover and wheels. \$225 Rich 8746226

2 Yamaha A4115H PA cbnts \$600 for pair. Kevin (213) 810-2000

Mouse amp internal rechargeable battery, 8 in speaker tone, volume and boost controls. \$75 obo 848-1114

Electro Voice SRO 15 in bass speaker in cbnt New cone \$75 848-1114

Music Man 130 watt head and road cabinet with 4-12 in. speakers. Great clean sound \$450. Dave 465-9854

Fender twin reverb II, 100 watts, one month old, good cond. \$700 obo Robert 263-2600

Randall switch master amp, 2 channel, 120 watts \$300 (213) 692-5860

# HIT MAN HAS CLASS

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Starting Dec. 12th

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

Fender twin reverb groove tubes, celestions, master volume xlt cond. w/cover \$375. (714) 533-4304

Music Man amp RD112 xlt con. \$249 (714) 546-2953

Sunn 212 100 watt amp, mint cond. \$250, Jan 838-8822

TEAC Portastudio, Model 244. New. \$845. (714) 546-2953

Cervin Vega pa w/folded horn bass bottoms 12 in. mid-range and piezos. \$950 761-3735

Cerwin Vega B36MS w/18 in. Vega and 12 in. JBL Spkr. xlt cond. \$400; JBLk124 Bassist spkr. \$150 Jan (213) 650-0758

2 new pa spkrs w/Rankus Heinz horns w/emilar drivers. Gauss 14 in. bass spkrs \$400 ea. Rick 247-7874

Music Man bass amp xlt cond 100watts w/15 in. cabinet \$425. Stewart 452-5953

Rock amp battery/AC port. amp. internal effects xlt cond. \$175. Stewart 452-5953

Acoustic 406 Bass cabinet 2-15 in. spkrs. \$150. Bruce (213) 650-9586

Kustom IIIamp 130 watts great for guitar or bass w/covers \$460. (818) 345-1916

3-way, 4 amps 1800 watts, 16 by 3 mix 4 JBL subs, 6 Vega Mids, 4 JBL Altec horns. Will not separate \$4900 plus rack. (818) 887-7164

Fender Blonde Bassman Amp. 2 bottoms and Anvil case \$300 (818) 896-3206

Floor Monitor bullfrog model 10 in. speaker with tweeter. Vol. Control. \$75 Glynn (213) 456-1278

## 3 TAPE RECORDERS

Tascam 352B mastering half track 10 1/2 in reels 7 1/2-15 ips dbx mint. \$700; Tascam 5B 8-4-2 consul mint \$700. 2 ata Anvil cases mint. \$120 ea.. Atlas MS25 studio stands never used. \$40 ea. Joe or Zenobia (213) 798-9127

Tascam 22-4reel to reel 4 track recorder. Teac 2A mixer, punch in foot switch all cables and accessories \$1100 Paul (213) 766-4940

BIC cassette deck model T4N; 3 heads, MPU control and metal tape. cost \$800, Sell \$400 (213) 896-3206

Fostex 8-track, multi-track recorder \$1400 obo. w/Anvil case. 389-1063

Studio Master Studio 4-track cassette \$1500 obo (714) 497-4783

VCR JVC 8200 3 quarter in. full insert recorder \$2200 Tom (213) 872-3033

## CHARLES LAWRENCE RECORDING STUDIO

State-Of-The-Art

\$14/hr—8 trk • \$9/hr—4 trk

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Nakamichi 600 cassette deck, per cond. \$300. Jan 763-2028

## 4 MUSIC ACCESSORIES

Electro Harmonics Slap back echo xlt cond. \$45 (213) 761-3735

Tapco 6 channel mixer \$175. Ultramix export systems keyboard stand 3 racks. \$100 Kevin (213) 810-2000

Roland synthesized drum machine. Drumatix TR606 \$250 obo never used. John 703-7910

Hardshell case for Music Man stringray bass never used. \$35 848-1114

Kahler tremelo unit \$125. Grover machine heads brand new. \$15 241-7681

Fostex rack mount digital delay \$250. Anvil case for memory mode \$75. Anvil case for JBL Cabaret Speakers \$75 ea (213) 397-2312

Speakers Research acoustic laboratories studio monitor stereo speakers 125 watts Valued \$800 pr. Sell \$250 pr. Dave 838-5151

Anvil flight cases, ATA for complete drum set 4 cases like new with casters \$1000. Dave After 11a.m. (213) 838-5151

Power Soak mint cond \$60 (213) 383-7397

TR-808 rythem composer xlt cond. \$500 Winslow (213) 797-3662

EV PL76 microphone \$100 ea 762-9962

Tapco 210 dual 10 band EQ \$185 obo 762-9962

Harmonizer \$700 obo. Dean 203-8338

Dolby 24 channel in rack \$11000 Tom (213) 872-3037

2 dbx 160 limiters, compressors, balanced ins and outs rack mounted \$600 obo. Pat (818) 506-5860

Fostex rack mount digital delay \$250; memory moog Anvil case \$75; Anvil cases for JBL Cabaret spks \$75 ea 397-2312

5 Anvil style racks by roadrunner 5 space and 8 space good cond. \$100 ea. obo (818) 704-0731

Rockman II Brand new \$200 batteries included. Glynn (213) 456-1278

Tuner Xlt cond. \$300 obo 276-9819

## 5 GUITARS

Guild D35 acoustic has exceptional sound \$425 Helen 396-7514

## THE DEMO DOCTOR

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Call Mark Miller  
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BEGINNERS—INTERMEDIATE—ADVANCED

**(213) 506-0236**

Fender precision bass, maple neck, diMarzio pick-ups, bad ass bridge, plays great, with hard shell case \$375 848-1114  
Fender mustang 1969 xlt cond w/case \$275 (213) 692-5860

1960 Gibson Les Paul Sunburst, top, thin neck, all original \$7250 8745170  
Electric Bass Crucianelli, blond \$120 762-9962

1965 CG black w/original pick-ups and hard snell case \$325, Jon 838-8822  
1980 Juan Estruch Spanish classical guitar, model general primo di Riviera 30 \$1200, 516-7462

Fender Strat black w/case, xlt cond, Veronica (818) 765-7166

Gibson Les Paul blond, maple, xlt cond, \$500 obo, Mike 732-9269  
Guild Starfire hollow body w/hardshell case \$375 or trade for electric keyboard, Jeff 477-5682

Fender Strat Japanese, natural maple, di Marzio pus, Gota tuners \$150 (213) 823-6473

Les Paul Custom black, 3 pick-ups w/case, \$500 obo, (213) 351-5041  
BC Rich Eagle w/case \$550 obo, Stu (818) 763-8057

Charvel flying V w/case, custom built, 2 pickups and more. Xlt cond, \$600, Stu (818) 763-8057

BC Rich electric w/2 di Marzio Pickups, special design for rock n roll \$420 (818) 345-1916

Gibson Birdland black, early 70's, \$725 Larry 765-8033

Martin D-28 1971 w/rp pickup and pre-amp built in, \$900 668-1060  
Fender Strat all original except finish \$700 (213) 906-3183

1958 Martin D28 w/case \$2000 (818) 896-3206

Washburn woodstock model thin body acoustic/electric guitar w/cut away, burg fin, case and strap, \$500 Glynn (213) 456-1278

6 KEYBOARDS

Hammond D3 xlt cond, (805) 966-4393  
Emulator 8 voice keyboard with software, user multi-sample, sequencer sink, analog interface, xlt cond, \$5000, Greg (619) 566-3850 or 486-4734

Yamaha CP70 grand piano with flight case great cond, \$2750 (213) 397-2312  
Yamaha bass keyboard good cond, sounds great \$250, (213) 667-0694

Yamaha CP70 xlt cond, Randy 708-3390  
Roland jupiter 6 w/pedals used once, Brad 473-9358  
David 656-9324

Casio M10 model 5 func, \$50, Ralph 650-0267  
Wertlitzer 145 Caroline, 399-5584 or 477-8272

Roland JX-3P poly synthesizer \$1000 obo, 389-1063  
Roland JX3P poly synthesizer \$950 Winslow (213) 797-2428

Wanted older model Casio MT40 or MT41 (213) 980-5280  
Casio 202 xlt cond, \$325 obo, Jerry (213) 824-8316

360 systems key w/addded modifications, Like new \$3500, Tom (213) 872-3033

Roland JP8 w/3 times memory and octive switching plus anvil case \$3800, Tom (213) 872-3033

Clavinet D6 plus by phase \$300 w/anvil \$100 Tom (213) 872-3033

RM1 TC2 computer keyboard w/extra cards, \$500 obo, (213) 861-4171  
Pumar T1 xlt cond, por. organ w/rinch B3 sounds, \$600 obo Myrina (213) 881-3244

Prophet V polyphonic synthesizer, w/case \$1500, Jon 763-2028  
Ard Quadra polyphonic synthesizer, peddles and effects, more, \$1350 obo, Stu (818) 763-8057

Roland RS09 organ strings, \$400; Roland SH101 monophonic synth, \$275, Tim (714) 972-4599

Yamaha CP70 electric grand w/light case \$2900, 397-2312  
Roland ET-09 electric piano with 2 harpichord modes, stand and pedals incl, \$450 obo Mar 433-0812

7 HORNS

Alto sax, \$300, 213-494-8806

8 PERCUSSION

Trap case \$75 obo, Rob (213) 395-6844  
Simmons V electronic kit, 5 pc, black xlt cond, w/stands and Anvil case for brain \$3250, 390-1265

Trap case \$50 obo, Rob 395-6844  
5-pc. set with cymbals and hardware \$450, John 838-8822

TAMA Drums 3-pc. (floor and 2 tom-toms) Mitch 256-2389

Paiste 16 in. crash cymbol \$60, 18 in. crash cymbol \$40 276-9819

9 GUITARISTS AVAILABLE

Jazz, rock guitarist formerly with progressive rock recording band. Expressive good improvisation, Dale 942-7944

Aggressive lead guitarists w/image, equipment and song writing abilities. Seeks pro Metal band with management. Has studio demos serious only, (213) 989-2114

Creative heavy metal w/concert experience & stage presence has label and management connections, pros only, (513) 742-0316

Rythem guitarist female, 22 aggressive style seeks to start or join hard heavy metal band, Marshall equip, Leslie (213) 508-5248

Lead guitarist/vocalist seeks working casual/Top-40 group. Double on other instruments, 10 yrs. exp 506-6910

Country Picker 29, seeks band or recording project, Will 876-0443

Guitar Player seeks working top-40 band or original band. All styles, read, write, arrange, sing and very professional, Mike (213) 939-0717

Jazz/fusion guitarist working band, Kaz 950-6086

Lead guitarists dbls on keys and bass w/vocals sks working band. Pros only, Jimmy 923-2517

Country picker w/string bender attachment sks band or recording project, Will (213) 876-0443

Pro guitarist creative, 23, w/gigging and recording experiene sks working original or top-40 band, Bruce (213) 823-6473

Lead Guitarist seeks working cas/top-40 group. Have charts, 10 yrs. exp. 506-6901

Guitarist 25, from London, all styles, pro, working band only, (213) 906-3183

Guitarist/Lead singer total stage presence seeks any working situation, 461-6968

Guitarist seeks a real band to perform with. Studio and stage exp, Joe 766-8015  
Lead/Rythem seeking original rock band or top-40 band, Dan (818) 997-7847

9 GUITARISTS WANTED

Guitarist wanted Hard Rock Super group holding auditions for a hot lead guitarist with strong rythem. Flash and ability, writing/vocal a must. Heavy stress on image and attitude, demo tape, photos and resume are mandatory, Call 9a.m.-5p.m. 931-2336

Lead for country rock band, pros only (818) 897-6232

Creative wanted for original new music group w/45, video, air play. Good attitude send pic tures to Pacific Music 10765 Landale, No. Hollywood 91602

FM Rock Band seeks no ego player. Must have equip, Rob 433-8734

Lead guitarist M/F for romance, Tim 342-4311

Guitarist wanted for VAN GOGH'S EAR, Eric (213) 393-3619

Guitarist wanted for pop rock band currently playing LA clubs, Bob 842-9376

Lead/Rhythm needed for soul rock band, Must have trans, 465-3413

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## 10 BASSISTS WANTED

Bassist wanted for devine design a more black oriented fixed Duran Duran style original dance band

Peter 461-5888  
or Mike 344-3682

Bassist needed for synho/metal band. Must have own equipment, transportation and tapes. Pros only. Call after 2p m. Rock 7630575

Bassist wanted Steve's naive band is looking for a in pocket bass player with superior second tenor vocals Steve 476-0525

Female bassist wanted for all female band. Immediately! Commercial original rock n roll material w/producer, backer and manager, with recording experience must excellent stage presence, own equipment and be reliable 996-1474

Bassist wanted to join talented guitarist and keyboardists. Our influence is Cheap Trick, Kiss, Led Zepland, Aerosmith, Pink Floyd. Must be serious, dedicated and image conscious. (long hair) (213) 248-7716

Bassist wanted to complete heavy metal band. Image and attitude a must. Mike 768-6262

Female bassist wanted for original new wave band in the valley. Influence is Missing Persons, Berlin, Bowie, Roxy Music Nick (213) 709-0541

Bassist Wanted modern pop/rock artist for recording and possible tour. Requirements are well skilled, and highly creative Keith 663-8910

Bassist Wanted for original hard rock band w/female singer, dedicated only. John 818) 342-1977

Bassist Wanted for recording and gigs, strong back in ragay. 989-6004

For country rock original, good vocals John (213) 897-6232

Creative, wanted for original group w/45, video and air play. Good attitude Send tape to Pacific Music 10765 Landale No Hollywood 91602

Serious Versatile for LA dance oriented rock band "Childs Play," vocals must Nur Nur 829-2202

Bassist needed for group in to Led Zeplin and Rush. Pete 339-7126

Bassist wanted to complete a original western rock band Nick (213) 934-1887

Bassist wanted by female vocalist for commercial new wave band Barbara 826-8022

Bassist needed for original band must sing, pro attitude and seasonal only. (818) 345-1916

Bassist wanted by VAN GOGH'S EAR Eric (213) 393-3619

Bassist wanted inf X, Oingo Boingo, Dead Kennedy's and Wall of VooDoo Troy (213) 934-2717

High Energy bassist wanted for all original top-40 funk ballet jazz fusion group who can sing also. LeMonte 464-7253

Keyboardist! fun, hip, solid project. Lonnie 392-3161

Organist looking for band Steve (213) 391-7014

Keyboardist/Synthesist/Lead Singer interested in working Top-40 band, Richard 786,9293

Expert multi keyboardist avail. for vocal coaching, recording, arrangements and road sheets. John 765-8707

Keyboardist w/lead vocals xlt equip. 12 yrs exp. (213) 826-6916

polysynthesist looking for aggressive top-40 band Mike 344-3682

## 10 BASSISTS AVAILABLE

Bassist/Vocalist/Composer Seeks all original commercial aggressive band, only talented and dedicated need call. Bob (818) 769-6850

Energetic/fusion bass player into Halsworth, Brendex, etc. have chops, presents quality equipment and transportation. Seeking serious original band Pros only please Call after 5p.m 465-3847

Female bassist/singer seeks original pop band (213) 461-7526

Bassist seeks working casual/top-40 band. Vocals, 10 yrs. exp 506-6901

Bassist 27, seeks weekend club dates and casuals. Excellent stage personality and looks. Funk/slap, rock, all styles. Background vocals if necessary 972-7750

Bassist seeks working band, versatile, xlt reader and back-up vocals. Jon (213) 650-0758

Basses sks original pop rock group. Mike 986-9214

Bassist just in from NY city seeks est monster band with manager. Sheeba 841-5024

Bassist seeks working casual/top-40 band 10 yrs exp 506-6901

Bassist 27, sks weekend club work and casuals Xlt stage per. and looks, backing vocals if nec Funk, slap, rock all styles Dave Weekdays 972-7750

Any other time 650-9980

Female keyboardist wanted for all girl band; original rock n roll material Must have high energy and great stage presence. 708-3789

Wanted keyboardist with good backing vocals some lead vocals, needed for local showcase band. Must be at least 21 with equipment. Fred 670-1835

Female keyboardist wanted for original new wave band in the valley Influence is Berlin, Bowie and Roxy Music. Nick (213) 709-0541

Wanted keyboardist by modern pop/rock artist for recording and possible tour. Basic requirements are well skilled, highly creative. Keith 663-8910

Keyboardist/synthesist wanted to record pop/rock with guitarist/bassist and female vocalist (213) 787-6096

Immediately keyboardist wanted for new pop band. 980-7967

Versatile Keyboardist to work with steady working house band must sing backup Salary and Benefits. 642-4756

Country rock good vocals, original. John 897-6232

Creative, keyboardist wanted for original new music group w/45, video and air play. Good attitude. Send picture & tape to. Pacific Music 10765 Landale No. Hollywood 91602

Wanted Keyboardist by dynamic multi-talented R&B soulful singer. Maria 398-9616

Keyboardist wanted by exper. female singer. Maria 398-9616

Talented keyboardist versatile, sing a plus, rock and funk. This is it Lonni (213) 392-3161

Outstanding Opportunity for pro new rock keyboardist/synth player Sara (Office) 201-7272 (Home) 785-3394

All Girl band seeks keyboard player. Good opportunities. Mike 750-6633

Poly Synth versatile for LA rock oriented dance band "Childs Play," vocals a Must. Nur Nur 629-2202

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**Wanted Reforming TRAUMATIX** seek hook oriented synth player. 45 has had air-play Serious Dance music project. Permanent position Inf Early Funkadelics, T-Heads, Gang of four, Dan (213) 936-2278

**Wanted Female keyboardist/vocalist.** Wayne 296-5871  
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**Music revolution keyboardist** to accompany young Sinatra inf singer. Ryan 967-5785

**Multi keyboardist** with back-up capabilities wanted for power rock recording project

Mike 732-9269  
 Randy 782-0844

**Wanted for LA band.** Must have experience. blwn ages 18-22 (213) 278-3079

**Synthesist Ahoy!** needed for electronic boat band (213) 881-4171

**Systems of romance** looking for keyboardist. Tim 342-4311

**Right Attitude** wanted for all opportunity. Gordon 349-9179

**Keyboardist** wanted for a comedy band. People with 130 and under need not apply. (213) 466-830

**Synthesist wanted** by female vocalist for commercial new wave band Barbara 826-6022

**Creative Synthesist** wanted to form new wave band. 874-9273

**Keyboardist Needed** to work with original soul rock band influenced by the 60's. Must have trans. 465-3413

**Female Vocalist** w/wide range. xlt stage prec. seek top 40 band (818)359-4166

**Female lead** 3 octave. any style. pros only. (818) 787-5253

**Female vocalist** exper., multi-talented and star material seeks keyboardist w/original material. Marla 398-9616

**Female vocalist** seeks working band styles are R&B, top 40, rock Has P.A. Carole 390-6994

**Female** looking to find original rock band. has image wide range Sheila 761-9447

**Vocalists** with great range seeks heavy metal band. (213) 726-1261

**Hot Rock N Roll** female lead singer seeks pro rock band 761-3735

**Male lead** exp. sks casual top-40 996-9378

**Female Vocalist/lyricist/poet** sks musicians to form orig. group 871-2878

**Female** vocalist available for flash form techno/pop synth band Has single, video and original material. Shey 856-9409

**Front Man** seeks working cas/top-40 band. Can dble on other instruments have charts, 10 yrs exp 506-6901

**Female lead** vocalist sks band with serious goals. 842-6251

**Female Vocalist** sks original bano ready to perform and record 465-3413

**Pro lead male** with tenor range available for major label recording, also seeking established band, hard/pop or heavy metal. Demo available. Pros only. Shawn (818) 989-7788

**Singers Wanted**, esp. altos and tenors needed for new opera 3:30 pm Feb 18 at 1946 ledanta place. Deza

**Female Vocalist** wanted for a production co must have demo 482-4948 or 418-1209

**Wanted** high energy person with a rock edge. (714) 533-5304

**Rock/funk Singer** 932-8244  
 Female vocalist wanted for funk wave local LA band 901-4488

**Male singer** needed by New York comedian to work Las Vegas in a Dean Martin and Jerry Lewis type act. MUST look great and be professional. 876-9245

**Wanted** The TRAUMATIX seek M/F front-person for serious dance music project. Must have dynamic stage personality and medodic voice with good range. Inf. Spandau Ballet, T-Heads, Grandmaster Flash, Dan (213) 936-2278

**Immediately** for t-40 rock n roll band. Must have pa. Dave (714) 751-4305

**Male lead** vocalist/ keyboardist needed for LA band. Must have experience. Blwn ages 18-22 (213) 278-3079

**Female Vocalist** wanted must dbl on elec tronic instrument for psi-fi wave. (213) 881-4171

**Tenor** wanted for male vocal group. Mike 750-6633

**Producer** wants female vocalist for demo tape. 469-5801

**Pro lead** vocalist wanted for commercial hard rock band. Pros only. 398-8948

Mike 462-0865  
 Jeff

**12 VOCALISTS AVAILABLE**

**Attractive** talented singer seeking top 40, country or lounge band. No hard rock bands please Roxanne 988-1791

**Powerful** male vocalist with excellent presence, image, tribatu, seeks professional hard rock band with management and recording deal. (213) 634-2375

**Female** vocalist with excellent ear seeks lead harmony seeks experience in working commercial, records or other studio projects. Marina Altei op.m. 248-3627

**Male lead** vocalist for rythem and blue working band or session work Greg 978-2794

**12 VOCALISTS WANTED**

**Female Vocalist** needed for synth/metal band. Must have own equipment, transportation and tapes call after 2p.m Rocket 783-0575

**Male or Female** matures pros to form front line of modern original Everly Bro's CSNY. Bios type harmony oriented band with pro guitar/bass published lyricist for recording and gig. Mickey (818) 980-4770

**Female** vocalist wanted for original new wave band in the valley Influence is Missing Persons and Berlin. Must be serious experienced and no stuck up attitudes please Mick (213) 709-0541

**13 DRUMMERS AVAILABLE**

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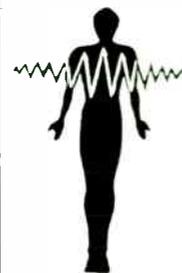
**MALE VOCALIST**

Male vocalist needed for commercial metal band w/image, concert, direction. Xlnt. tunes, B/trk studio and Xlnt. connections. Infl. by Rainbow, Dio, Scorpions, Queen-syche. Please call only if you have all of the following: Tape or Vinyl demo; Clean highs and ballsy low-end; unique style; awesome image (no beads or beer guts please); and some knowledge of keys, guitar and writing.

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Female/drummer/vocalist seeks working top-40 band or recording band xlt style and equipment. 994-4193

Drummer sks band w/modern sensibilities. 876-9822

Drumher needed for heavy metal band Must be a Pro. Bruce 650-9586

Synchussionist w/Simmons drum computer sks futuristic rock/funk outfit. 390-1265

Drummer Available for original rock band. Has studio and stage experience Stan 889-0655

Drummer/vocalist 20 yrs. exp. all styles. Pro attitude, showy image, very good equipment seeks working band. Pros only. Steve 501-3363

Precious Drummer 14 albums credits seeks work in new music band. Keith 469-8081

Simons Drummer needed for synho/metal band. Must have own equipment, transportation and tapes. Pros only. Call after 2p.m. Rocket 763-0575



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Female or Male Pro only if not don't bother. Lee 785-3851

Drummer wanted to join talented guitarist & keyboardist. Our influence is Cheap Trick, Kiss, Led Zeplin, Aerosmith and Pink Floyd. Must be serious dedicated and image conscious. (long hair) (213) 248-7716

Immediately for local showcase band. Must have another source of income, good equipment and good backing vocals. Dave 391-8704

Wanted Solid drummer for original band. Percussion knowledge preferred. Must be experienced. (213) 667-0694

Wanted Original band seeks solid drummer Must be experienced, influenced by new music. (213) 871-8698

Immediately for working new pop band 980-7967

Drummer Wanted for high energy rock project. imagination. (714) 533-4304

Funk Band w/connections to play clubs & record. Scott 828-6715

For country rock pros only. John (213) 897-6232

Creative, wanted for original new music group w/45, video and air play. Good attitude. Send picture & tape to. Pacific Music 10765 Landate No. Hollywood 91602

Young drummer love rock and funk, fun solid project. This is it! Lonni (213) 392-3161

Wanted Reforming TRAUMATIX seek solid groove drummer with outrageous foot for serious dance music. Some electronic percussion preferred. Syncopated body music, Inf by T-heads, progressive R&B, Gang of four, Dan (213) 936-2278

Drummer needed for act with rep. Serious and willing to commit. Alan 848-7837

Hard hitting rock drummer exp only Todd (213) 287-8733

Drummer wanted for rock Brandy 980-1364

Drummer wanted for comedy band Those with IQs under 130 need not apply (213) 466-4830

Drummer wanted by female vocalist For commercial new wave band Barbara (213) 826-6022

Pros only Female or Male Gee 785-3815

Drummer wanted for original group with catchy rock dance 24 track recording. Gigs pending Need tasteful solid player with style willing to make a commitment. Doug 669-8139

All Saxaphones! Sprno, Alto, Tnr. Any style. Charles (213) 273-1339

Great Chops Excellent Trumpet player seeks band. 508-5934

1st Tenor Extraordinaire great style, seeks vocal or band Must be pros. Norman 469-0967

Tenor Saxaphonist 463-0859

Alto Saxaphonist for ragay band 463-0859

Sax Player wanted for R&B pop wave band. Prefer dbi on keys (618)996-2611

Trumpet and bary Sax players wanted for showcase and immediate recording R&B/pop-wave. (818) 996-2611

Tenor or Alto Sax for working band with gigs lined up. 463-0859

## 15 SPECIALTIES

Recording engineering training in—exchange for general office work. Don 464-0300

Well known LA heavy metal band with record out, has booking agent, seeks financial backing for video and advertising. Rick 848-6720

Female vocalist, bassist & drummer looking for country rock band working situations only. Pro season players only. Rod (714) 880-1088

Pro Lyricist seeks musical collaborator for pop, R&B styles Commercially inclined Also seeking completed melodies in need of lyrics Call after 5:30p.m. Richard 731-3085

Beginning Vocalist guitarist/synthesizist/ Pianist seeks beginning synthesizist/bassist and any other beginning musicians who are interested in new wave dance rock ex. Culture, PIL, Billy Idol, no experience nec but must work hard. Patrick 255-2234

Vocalist who can double on guitar, keyboards or sax for Phoenix Arizona based band for original rock n roll (602) 993-5193

600 W Dunlap Ave. Phoenix Arizona 85021 Send resume or tape

Harmonic player all styles. much exp. 989-6004

DJ has own equip w/ll travel. Tony 507-7828

Wanted a copy of Dr. Johns, "In the right place and the wrong time." Alan (213) 345-4707

9 Guitarists Available GUITARIST-SINGER-SONGWRITER-DRUMMER 27. Music Degree, personality, experience, reliable, seeks full-time working Top-40 Rock club band or stable recording act. will travel or re-locate, pros only Gary (619) 753-4222

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All Saxaphones! Sprno, Alto, Tnr. Any style. Charles (213) 273-1339

Great Chops Excellent Trumpet player seeks band. 508-5934

1st Tenor Extraordinaire great style, seeks vocal or band Must be pros. Norman 469-0967

## 14 HORNS WANTED

Tenor Saxaphonist 463-0859

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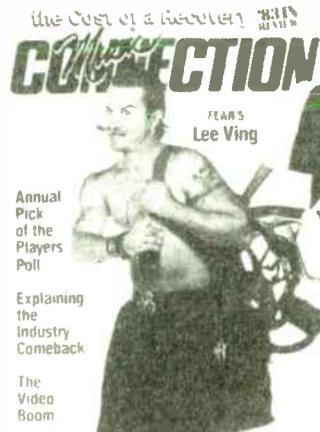
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