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# CONTENTS

Vol. X, No. 19

September 15–September 28, 1986

## FEATURES

**W**e're joining you this issue a of various corporate corridor the lot by the Capitol Tower for Marketing Team. These guys have slow but steady progress up the thr getting anywhere? Why is Capitol We'll find out. When we're done th shirts off the back of a truck; we'll a to or from LAX; and we'll zip back store marketing. Then we'll jump o we're lucky, we may be able to pi

ne intersection of Hollywood & Vine for a tour Heading north on Vine, we'll hang a right into confab with the combined Capitol/Enigma Poison æn working the Poison LP all summer, making -digit half of the album charts. Is Poison actually excited about the band? Is everybody happy? æ, we'll head to the Valley to try on some hot T- mpt to hook up with Danny Goldberg on his way La Cienega Boulevard to rap it down about in- he freeway to catch some jazz on the beach. If up KNAC on the way. All set? Let's roll. —B.S.

### THE PERILS OF POISON

*Glam Band Becomes Corporate Project*

by Katherine Turman

12

### S.R.O. MARKETING

*Putting Pressure on the Point of Purchase*

by Lawrence Henry

16

### VIRGIN MERCHANDISING

*Image for Sale in S, M, L, & XL*

by Kenny Kerner

17

### DANNY GOLDBERG HAS THE MIDAS TOUCH

*New Age Entrepreneur Builds His Empire*

by Sue Gold

18

### MARKETING MICHAEL RUFF

*Gutting It Out As a Low-Priority Act*

by Lawrence Henry

20

### DIAL-TWISTING: KNAC 10.5 FM

*Pure Rock Around the Clock*

by Katherine Turman

22

## COLUMNS & DEPARTMENTS

- |  |                                |
|--|--------------------------------|
| 4 Feedback                                     | 30 Records                     |
| 6 Guest Commentaries<br>by Rick Dees, Kat Chas | 31 Ear Wax                     |
| 7 News   | 32 Club Band Reviews           |
| 9 Airwaves/Radio Report                        | 36 Club Data/Live Action Chart |
| 10 Local Notes                                 | 37 Showcase: Firehose          |
| 25 Field Test                                  | 38 Gig Guide                   |
| 26 Audio/Video                                 | 40 Pro Players                 |
| 28 Concerts                                    | 41 Free Classified             |

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# Feedback

## Uncool What?

Dear MC:

How totally outrageous! First, you print a review of 5 Cool What? (April 14) comparing them to the Beatles! Now, you run a rad showcase of the same band (Sept. 1). And what an amazing coincidence that the group's manager and your reviewer have exactly the same name! When do they get the cover?

Jill Sparks

Los Angeles, CA

*Ed. reply: Early this year, Steve Kozak was assigned to review 5 Cool What? As it turned out, he was so taken with the band that he attempted to shop their tape to Columbia. In effect, then, he briefly operated in a managerial capacity, though the connection was informal and impromptu. But Kozak was in no way affiliated with 5CW at the time he wrote the showcase. Obviously, he remains a fan. As to the Beatles reference, Kozak must've confused 5CW frontman Dave Lemon with John Lennon.*

## Pop Scholarship Debunked

Dear MC:

I read Ian Whitcomb's article on MTV in your Aug. 31 issue. Well... shucks. This guy titles himself a pop scholar [In fact we called him that; 'twasn't Whitcomb's idea at all.—Ed.] Far as I can tell, he hates rock & roll, least what's currently on the airwaves. If hating the subject you're scholaring is a prerequisite to being a scholar thereof, then I guess he's a scholar, right? As one who retired at a certain date, Whitcomb views the scene he's retired from solely from the point in time in which he hung up his six-guns. Yes, MTV's a teenage wasteland; yes, Pete Townshend looks like he's been exhumed from the grave (Whitcomb didn't mention Townshend's triumph over heroin addiction); and I guess one and all can throw a bone to Presley and title him the King and Little Richard the Prince. My main beef with Whitcomb is this: Any and all of the rock blockbusters of his generation (dare I use that term?!) were, to put it bluntly, WEIRD. And now he's sitting there before his MTV gagging on the weirdos of the current pop/rock scene. Get down, lan—get loose and get real. Rock IS weird. Give me a friggin' break. You sound like my old man. What you actually sound like is a pop scholar. The hell with all that! Rock & roll is here to stay, in whatever rendition or mode of oddity it cares to take, and is NOT validly judged against Ian Whitcomb's (or anyone else's) days of glory. Little Richard, whom Whitcomb hails as the REAL Prince of rock & roll, was a fag, a homo, a pooter, a plunge buddy...SO

WHAT?! Okay, I'll acknowledge him as the Prince of R&R, but don't let Ian "pop scholar" Whitcomb tell me that Prince has no claim to the title of Prince, as androgynous as he may be! Almost in the same sentence, Whitcomb derides Prince for looking like a street trick, and then turns around and praised Little Richard as the real prince of R&R. Little Richard, in his heyday, looked one HELL of a lot more like a street trick than Prince does. So Whitcomb's *ad hominum* bashing of the current rock scene, besides being nothing more than natter and grousing from the sidelines, doesn't even wash logically. What's there to be so scholarly about when it comes to R&R? That takes all the fun out of it. Either it rips your guts out or it doesn't. It gets your feet to tappin' or it don't. That's the long and short of rock scholastics. And as to the current scene being weird, it ain't no more weird than when Whitcomb got onstage in a silvery white pompadour and warbled out "You Really Turn Me On." Well, I'm flattered, lan baby, but your jaundiced attitude toward R&R really turns me off. Why don't you switch to ragtime, or something like that?

Mike Conley

Los Angeles, CA

## It Was Miller Time

Dear Ian Whitcomb:

I have to admit that I found most of your *Music Connection* article re MTV to be on target and hilarious. However, I must take exception to your remarks on the Long Ryders. Griffin told me that the Miller offer came a day after Tom Stevens, the bassist, announced he was about to quit because he couldn't support a wife and two kids on the band's income. Given these circumstances, it seems preferable to make this one concession to keep one's band going. Come to think of it, half the U.S. bands of the Sixties did spots for soft drinks—do we remember 'em primarily for that?

Rob Nedelkoff  
Lexington, KY

## Pizza Delivery

Dear Michael Fremer:

In regard to your feature, "L.A.'s Best Record Stores" (Sept. 1): People shop here because we have great service. We agree with our selection being mundane, as is the case with most chain stores. On the topic of hiring people who know nothing about music, you're making an ignorant generalization. Most of our personnel know music, but it's hard to find the best employees at our pay rates. Any good journalist would take an unbiased view.

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# Uniting B.A.D. for Good

by Rick Dees



A news story in the September 1 issue of MC described the efforts of KISS DJ Rick Dees to set up a new organization he calls Broadcasters Against Drugs (B.A.D.). What follows is Dees' own account of the events that led to his decision to take a stand on the issue.

When I got on my soapbox this past July, commenting on the Len Bias cocaine death, it was because it really hit me that you couldn't count on being able to "experiment" just once with a drug. Certainly not with cocaine. It had clearly become a sort of chemical Russian Roulette, with the cylinders loaded in favor of dying the first time around.

Anyone in the broadcasting business knows that being opinionated is fraught with pitfalls. You can make news. You can also make enemies. You run the risk of alienating segments of your audience. But you've got to balance the positive effect of your words against the risks. I opted to take the risk.

I have a seven-year-old son, Kevin, and it occurs to me that someday he is going to have to make decisions about using illegal drugs. As a father I set an example with my words and actions, but peer pressure can be overwhelming for a young person and it takes confidence and good self-image to give a kid the strength to say no.

The immediate telephone feedback from my audience and subsequent stacks of mail received at the radio station proved that the great majority of those responding agreed it was time to take a proactive stance against drugs.

It's no revelation that many in the broadcasting and music industries abuse drugs and alcohol. Most of us know who they are and I am often amazed at how well they manage to operate each day when they are so dependent on drugs to give them the boost they need to get "up" and the state-of-mind to "cool out." However, it's important to realize that the vast majority of us live without drugs. It is my feeling that it's not enough to be drug-free yourself. As media personalities we

have an obligation to not only live the example but to help bring about actual change.

When I sat down with a friend, Dan Acree, and told him that I wanted to take a more out-front role in the anti-drug movement, he suggested that I go to my colleagues in radio first.

We drafted a personal letter to program directors at CHR, AOR, AC, and Urban Contemporary radio stations in the U.S.A.'s top markets. A list of 325 was assembled and we put the single-page letter in Friday's mail. By Tuesday I had a stack of telephone messages from radio people all across the country. An item on the front page of *USA Today* helped spread the word even faster.

Initially, I wanted to encourage the industry to join me in a voluntary effort by on-air people to eliminate pro-drug references. By avoiding casual references to illegal drug usage we might begin to break down the stereotype that somehow rock music and drugs were intrinsically linked. As the week progressed and I got more input from broadcasters coast-to-coast it became apparent that we could use this alliance of thinking to do more than *not* say something.

We needed a national banner under which to unite the U.S.A.'s radio personalities. Broadcasters Against Drugs (B.A.D.) was created as a platform for jumping off into local action programs.

Our calls to the National Association of Broadcasters in Washington, D.C., encouraged us to go further as they pledged their support in helping B.A.D. formulate a plan of action.

By Thursday, I had asked 13 program directors and radio personalities to serve on an organizing committee to give B.A.D. some direction. All enthusiastically agreed and the core of the organization was in place.

I want to point out that funds to get things started were provided by KISS-FM with the blessing of VP & Station Manager Lynn Anderson-Powell.

Included on the organizing committee are Sunny Joe White, WXKS-FM Boston; Lee Michael, WGCI-FM, and Tommy Edwards, WKQX-FM, Chicago; Bob Call, KIMN-AM Denver; John Lander, KKBQ-FM Houston; Gary Owens, KFI-AM Los Angeles, Gabe Baptiste, WINZ-FM Miami; Larry Berger, WPLJ-FM New York, Jon-David Wells, WQUE-FM New Orleans, Ric Lippincott, KYUU-FM San Francisco; Mark Allen, KPLZ-FM Seattle; Larry Barron, WJPZ-FM Syracuse; and Mark St. John, WAVA-FM Washington D.C.

Through the week, calls continued to come in from radio stations in markets of all sizes. We received more than words of encouragement, we were getting pledges to make a concerted effort in each of these cities.

B.A.D., in its infant stages, is only partially defined. At the very least it is a voluntary grass-roots effort by radio people to tell their youth-oriented audiences unequivocally that drugs can kill. It is an effort to tell kids you don't have to get high to be a part of the rock scene.

Moreover, it is local radio personalities and their stations taking a high-profile position, beyond running canned anti-drug spots between midnight and 5:00 a.m. on Sundays. It is about using the power and influence of the pop music stations in each city to effect a positive change; B.A.D. for good.

We're telling radio stations to lend their support to local youth drug programs. To give more than airtime. To give their talents and expertise in using the media to bring about a change of attitude about use of illegal drugs. It might manifest itself in the station's top-rated morning man making some personal appearances at high schools, or taping TV spots.

I am much more clear on what this organization will not be. B.A.D. is not a fundraising vehicle. It is not a political action committee or a lobbying group. It is very clearly a voluntary grass-roots group that is acting on this national initiative to take action, now.

When the talking is all done we hope to be able to feel confident that we persuaded even a single teenager to walk away from drugs. To give him or her just a little more support for a "Say no!" attitude.

My personal efforts in reaching out to other radio professionals about taking a stand on substance abuse, is a microcosm of a trend in the entertainment industry. More and more responsible people in the music, broadcasting, film, and TV businesses are willing to not only say no to using illegal drugs, but they are now being more aggressive about asking for a sweeping reform. There is definitely a movement, a groundswell of support for taking the higher road.

# The Summer of Our Discontent

This was the summer everybody broke up, everything broke down and dreams started looking more and more like delusions. I'm one of the thousands of musicians in this town trying to figure out whether my dream is even a possibility anymore. Since my band broke up and I've been answering classifieds, I've been spending a lot of time listening to people gripe about how "fucked up the industry is—how unfair, how corporate, how plastic, how mass-produced, how cold. Is it any wonder that L.A. bands seem to be the last on the list for contract signings in this country? L.A. musicians are the most deluded, complain the most, fight the most, undercut each other (and themselves) the most, and after all their complaining, turn around and try their damndest to fit into the exact corporate mold they gripe about. The rest do their damndest *not* to fit into the mold. Both avenues serve to destroy any hope of a productive music scene here.

It's time that the musicians in this town take on the responsibility for the sad state of the music scene in Los Angeles. How many ads do I have to answer in the local classifieds and hear bull#\$% like "We've got record-label interest" (what band in this town who's halfway decent doesn't?) and "We've got management" (a girlfriend, or wife), "We've got a studio" (in my bedroom), "We're cutting a record" (just as soon as we get the money), etc., etc., etc.?

Where are the musicians who really want to create music? Music is not a business, music is not an image, music is not struggle, music is no competition—music is art. Yes, there is "the music business," and we are more than wise to learn the ins and outs of the business music has created, but we are *not* just a "product" to be packaged and marketed. If we continue to act like "good product," instead of like good musicians, how can we expect to be treated any differently than products?

Please, somebody, ask me if I know what a diminished seventh is, how I construct a working bass line, what I feel about different drumming styles, the uses of the latest in keyboard electronics, my ideas on the function of a guitar in relation to the vocalist, how I go about constructing a song—in short, how I create my music. Try to be honest, and I'll try to be, too. If you're lying to me or to yourself, we haven't got a chance. But don't call me if you "think it would be cool to have a girl in the band."

—Kat Chase

Chase formerly played bass in Dogtown.

## MEDIA

# Rock 'N Roll Evening News Debuts; Madonna, Sting, Bowie Set to Appear

by Kenny Kerner

LOS ANGELES—The *Rock 'N Roll Evening News*, a one-hour nationally syndicated weekly show from the creators of *Entertainment Tonight*, will debut on KCBS-TV in Los Angeles on the weekend of September 12th. A co-venture involving Andy Friendly productions, A&M Entertainment, and King World Distributors, the show will combine a TV-magazine format that focuses on music news and live performances by new and established recording artists. The show is already slated to be carried on over 130 stations across the country.

In most cities, the show will air

late-night; in Los Angeles, it will be televised on Saturdays from 5–6 p.m. Anchoring the new music program will be KCBS newsman Steve Kmetko. The rest of the *Rock 'N Roll Evening News* team includes *Los Angeles Times* Pop Music Critic Robert Hilburn, on-air radio/video personality Richard Blade, ex-model Marianne Rogers, *Billboard* magazine's Black Music Editor Nelson George, Marjorie Wallace of *Entertainment Tonight*, and Eleanor Mondale of ABC News.

Producer/creator Andy Friendly promises that the new show will not be a rehashed version of *Entertainment Tonight* (Friendly con-

ceived and developed *E.T.*) or a television version of *Rolling Stone*. Friendly describes the *Rock 'N Roll Evening News* as a "hybrid" that will make use of a live studio audience, in-studio performances by rock groups, artist/celebrity profiles, and weekly chart information supplied by *Billboard*.

According to Friendly, "The *Rock 'N Roll Evening News* will examine how rock impacts the entire culture, including business, TV, Madison Avenue, movies, books, clubs, social issues, health, and sex." Friendly did stress that the show was "committed to helping break new bands."

Some of the recording artists

who have already committed to live or on-location performances are Tina Turner, Cyndi Lauper, Madonna, Sting, David Bowie, Don Johnson, Elton John, Janet Jackson, David Lee Roth, Eurythmics, and Duran Duran.

To ensure the highest possible audio quality for the show, the entire program—including all of the field and on-location segments—will be shot in stereo. The set at KCBS-TV will be equipped with 24-track stereo gear for the in-studio performances. Lou Horvitz, whose credits include both *Live-Aid* and *Solid Gold*, will be directing the *Rock 'N Roll Evening News*. ■

# Sixties Acts Return to Charts; Beatles, Monkees Lead the Pack



by Sue Gold

HOLLYWOOD—At a time where modern technology and new artists are supposed to be ruling the pop charts, more than 20 percent of *Billboard*'s Hot 100 singles and Top 200 albums are the work of musicians and artists who first broke into the music scene in the Sixties. The Monkees and various present and former members of Genesis are currently the hottest of these venerable chart-toppers. The Monkees, who just broke into the top 20 singles with "That Was Then, This Is Now," have six albums in the Top 200: the *Then & Now* Arista collection and reissues (on Rhino) of the group's first five albums (four hit Number One

during the mid-Sixties).

While Genesis didn't make the charts until the early Seventies, the band was formed in 1966. Twenty years later, past and present members of Genesis are now represented by six singles and seven albums. Current members Phil Collins and Mike Rutherford (Mike & the Mechanics), and former members Peter Gabriel and Steve Hackett (now in GTR) are all charted, as is Genesis itself.

The Beatles' "Twist and Shout," which peaked at #2 in 1964, is rapidly moving up again, along with Paul McCartney's new tune "Press." Mick Jagger has a cut from the *Ruthless People* soundtrack on the singles chart, while the Rolling Stones album *Dirty Work* remains on the album charts.

Steve Winwood, who first appeared in 1967 with the Spencer Davis Group and "Gimme Some Lovin'," currently tops the Hot 100 and is #3 in the Top 200 as a solo artist. Peter Cetera, who arrived in 1969 as part of the Chicago Transit Authority, recently accomplished the same feat, while his former cohorts just entered the charts again with a remake of their '69 hit "25 or 6 to 4." As a member of Jeff Beck's group, Rod Stewart hit the charts in 1968 and is now flying on his own with the theme from *Legal Eagles*. And former Creedence leader John Fogerty returns with the single

"Eye of the Zombie."

Two popular duos from the Sixties have members with solo hits. Tina Turner gained recognition in 1965 when she released her first album with husband Ike. Now an established solo artist, Turner has just released the single "Typical Male" from her forthcoming album. Simon & Garfunkel scored its first hit the same year with "Sounds of Silence," and Paul Simon now has a new solo album out.

Bob Seger, who came up in 1969 with the Bob Seger System, is on both charts with his Silver Bullet Band. His albums *Nine Tonight* and *Live Bullet* are still charted, as well. The Moody Blues' album *The Other Side of Life* remains in the top 20 some 21 years after the group's first hit, "Go Now."

Patti LaBelle & the Blue Belles broke in 1963 with "Down the Aisle (Wedding Song)"; she's now climbing the charts with the second single from her latest album, *Winner in You*. LaBelle is also represented on the soundtrack of *Running Scared*. The *American Anthem* soundtrack features former Hollies leader Graham Nash as a solo artist. With the Hollies, Nash tasted success on the charts in '66 with "Look Through Any Window."

Motown Records has revived two of its most popular groups with

25th anniversary packages from Diana Ross & the Supremes and the Temptations. The Beach Boys also have a greatest hits album out on Capitol, *Made in the USA*. It includes their first hit from 1962, "Surfin' Safari."

While Pink Floyd's first album in 1967 only reached #131, the band has since made up for that by having the longest-charted album in the history of music. *Dark Side of the Moon* is still holding strong after 641 weeks, having sold more than ten-million copies altogether.

Other Sixties bandmembers presently on the albums chart are Keith Emerson (the Nice) and Greg Lake (King Crimson), now two-thirds of Emerson, Lake & Powell; and Lou Reed, who surfaced with the Velvet Underground in 1967, is currently represented by the solo album *Mistrial*. Neil Diamond, Neil Young, Stevie Wonder, Van Morrison, and Bob Dylan have all continued to enjoy chart success throughout the past 20 years, and their respective new albums are no exception. Starship, which started in 1966 as the Jefferson Airplane, is another perennial.

The success of *The Cosby Show* hasn't slowed Bill Cosby down as a recording artist. Twenty-two years after his first comedy album, Cosby is back with his latest effort, *For Those of You With or Without Children*.

Hank Williams Jr. is the only artist to score hits in the Sixties and Eighties but *not* in the Seventies. His first album came out in 1965 and he is now on the charts with *Montana Cafe*. ■

# SIGNINGS & ASSIGNMENTS

by Kenny Kerner

Larry Hamby, vice president of West Coast A&R for the Epic/Portrait labels, will be assuming the same responsibilities for the label's Nashville offices. As yet, no replacement has been named to the West Coast offices.

The music division at Michael Levine Public Relations has announced the signings of Michael Des Barres and British duo Wang Chung, whose new Geffen LP *Mosaic* is scheduled for an early fall release.

The Enigma Entertainment Corporation (EEC) has promoted Rick Orienza to the position of director of marketing and promotion. Orienza will continue to head up the label's press and media department. In other Enigma moves, Steven Petralia is the new royalty manager, while Michael Frechette will serve as manager of A&R administration.

Famous Music/Ensign Music has announced the signing of rock star Alice Cooper to a long-term, exclusive world-wide songwriting and co-publishing agreement that will include all of the tunes on Cooper's forthcoming *Constructor* album on MCA Records. Ensign Music is the BMI affiliate of the Famous Music Publishing group.

I.R.S. President Jay Boberg has announced three new staff assignments at the label. Laura Benson is appointed to the position of promotion assistant; she reports to Michael Pfen, vice president of promotion; Ann Loureiro is the executive assistant/international liaison director; and Michael O'Brien becomes vice president of administration and business affairs.

Ken Sasano is moving in as national director of marketing at Rhino Records. Additionally, Bob Cahill is taking over as national director of sales, with Dave Darus moving up to his new post as associate director of sales and marketing. Also, Stan Becker moves from A&R to his new position as associate director of press and publicity.

Recording artist/performer/songwriter David Pomeranz has signed an exclusive writing agreement with the Lorimar-Telepictures Music Group. According to the deal, Lorimar-Telepictures will retain all music publishing rights to all future compositions by Pomeranz.

The Target Entertainment Group has announced the signing of two new acts, Sacred Child and Play the Siren. Both acts have albums scheduled for a fall release.

Bob-A-Lew Music, the newly formed publishing company established by Huey Lewis and his manager Bob Brown, has named Ronda Espy as vice president and general manager. Espy was formerly the director of business affairs for Chrysalis Records and Chrysalis Music.

Bob Martin, president of the Suite Beat Music Group and Sounds Good Music, has announced two new staff appointments: Robert Kuhlmann has been named warehouse manager for the Sounds Good company, and Fawn Johnson is the new Suite Beat art director.

Verena R. Maier is the new marketing/sales executive over at Pacific Video. Maier will be responsible for coordinating a series of seminars on the electronic laboratory and other video post-production services offered by Pacific Video.

# News

## BENEFITS

# AIDS Foundation Honors Bacharach & Sager

by Jay Padroff

LOS ANGELES—Renowned songwriters Burt Bacharach and Carole Bayer Sager were honored by the American Foundation for AIDS Research (AmFAR) at a \$1000-per-person black-tie dinner-and-dance benefit on the evening of July 25. Elizabeth Taylor, national chairman of AmFAR, co-hosted the event, which was held at the Kirkeby Mansion in Bel Air, where *The Beverly Hillbillies* sitcom had filmed two decades ago. The songwriting/producing duo, married since 1982, had donated all profits of their hit song "That's What Friends Are For," recorded by a quartet billed as Dionne & Friends and consisting of artists Dionne Warwick, Stevie Wonder, Gladys Knight, and Elton John.

"Because of the outstanding work of Carole and Burt and all the performers involved with 'That's What Friends Are For,' AmFAR will realize over \$500,000," said Dr. Mervyn Silverman, president of AmFAR. The commemorative "Friends for Life" award to Bacharach and Sager consisted of an engraved, cut-crystal plaque in the shape of a book.

"We're very honored," Bacharach told the press. "Although the song was written a few years before, it was not out as a single. We still felt it was a good song, and now it'll be able to survive."

Later, in an exclusive interview, Sager revealed how the song, unnoticed when Rod Stewart sang it during the end credits of *Night Shift* in 1982, evolved into the vocal quartet, produced by Bacharach and herself, that went gold (for both single and album) in 1986.

"We kept thinking," says Sager, "It's so pretty, let's do it again—with Dionne!" Dionne liked it and thought it should be a duet with Stevie, and we said, 'Great!' He kind of owed her a favor because she had involved him in writing for the film *The Woman in Red*, which earned him an Oscar. Obviously, Stevie felt a debt of gratitude, and when she asked him to sing on this record, he agreed.

"That particular night that Stevie was putting his vocal on, we had invited [our friend and neighbor] Elizabeth [Taylor] to come down to the studio because she wanted to visit a recording studio and she had never met Stevie. The lyric took on a different meaning because of her presence. It was like a light bulb went off in my head at the end of that evening—listening to how beautiful it sounded in its rough form, with only two voices on it and just a rhythm track. The lyric really took on another dimension if you thought about it as a record that could raise money for AIDS, so I mentioned it to Elizabeth, and she said, 'God, that would be great!'"

"Then I had to approach everyone with the idea—Burt and Dionne foremost. If Dionne hadn't liked that idea, it couldn't have been a go—it was her record. How would she feel about giving her record away?"

"Anyway, Dionne felt good about it, and it was fine with Stevie. Gladys came in knowing it was for AmFAR."

Arista Records President Clive Davis consented as well. "He agreed that it was a perfect song to

relate to the AIDS cause. He cared very much about raising money. It was a cause that he felt merited that kind of importance. In fact, when we were trying to decide who that fourth voice should be, it was Clive who suggested Elton and who sent the tape to Elton. The tape already had Gladys and was almost finished. Elton responded immediately, and said he would be honored and thrilled because he just loved what he heard."

It's increasingly rare these days that a song has a second try at the charts. Bacharach and Sager cite "a different feeling" from the original recording, which Rod Stewart had produced for himself. "It had a harder edge and wasn't as pretty. It didn't have the bigness of the drum or the beauty of the synthesizer—and also it didn't have the four voices to take it one step higher each time."

Sager readily admits that "We Are the World" (in which Warwick took part) established a precedent for charity within the record industry without which "That's What Friends Are For" might not have followed its own special destiny. "Now that Burt and I are on the board of AmFAR, we get information sent to us, and the more I read about the tragedy of AIDS, the more I realize that it's not right to stop after you do just one thing—although, in truth, there are other causes we also feel that way about."

"That's What Friends Are For" entailed donation of profits from the record label, the artists, the producers, the publishers, and the respective unions. "It may be hard to keep putting out records for charity," Sager cautions. "I find there's a backlash somewhere in the pipeline. On the other hand, David [Geffen] said to me, 'Why don't you just convince artists to donate their share, and they don't have to make a speech about it? You don't have to sit in the spotlight to make a donation! I mean, Barbra [Streisand] did that with 'Somewhere'—she gave half to nuclear freeze and half to AIDS.'"

Meanwhile, the star-studded benefit succeeded in raising pledges of a quarter of a million dollars, utilizing as its focus the award to Bacharach and Sager. AmFAR is planning to honor the four recording artists at a benefit in San Francisco later in the year. ■



David Foster, Barry Manilow, Elizabeth Taylor, Burt Bacharach, and Carole Bayer Sager at the Friends for Life Awards Ceremony.



## Gary Owens to Receive Radio Award

by D.W. Boyd

LOS ANGELES—Radio personality Gary Owens will be honored by his peers when he receives the radio industry's highest award—the Radio Award from the National Association of Broadcasters (NAB)—at the trade association's annual convention in New Orleans on September 12.

Owens will become only the third person to receive this honor from NAB. Previous winners were talk show host/columnist Larry King and sportscaster Howard Cosell. The award is the result of nominations by NAB's 4700 member radio stations across the country.

This September marks Owens' 25th year on Los Angeles radio, a tenure that began on station KFWB-AM back in 1961. Making the move to Gene Autry's KMPC-AM a year later, Owens remained with the Golden West Broadcasting station for the next 20 years. In 1982, Owens joined the Gannett Corporation, where he was named vice president of creative services for the multimedia company.

The Radio Award for Owens' "long-term involvement and continuing contribution to the radio industry" will be presented by Gannett Radio Division President Joe Dorton. ■

## Paul Winter Tours Russia

by D.W. Boyd

NEW YORK—On August 25, the Paul Winter Consort began a one-month, ten-concert tour of the Soviet Union, thus becoming the first jazz ensemble to perform in Russia under the provisions of the cultural exchange signed at the 1985 Geneva Summit. The band was scheduled to perform in Leningrad, Moscow, and Irkutsk on Lake Baikal, Siberia.

The tour is part of a multifaceted project involving Winter, Living Music, and the Union of Soviet Composers. The project includes a licensing agreement between Living Music and Melodiya, the Soviet record company, for Winter's *Concert for the Earth* album, recorded live at the United Nations in 1984. The Paul Winter Consort will also produce a series of albums entitled *A Song of Russia*, scheduled for release at the beginning of 1987. ■

## Radio

# Airwaves

Behind the Scenes in Records & Radio

by Ben Brooks

Now that there are three *more* grand juries—in Cleveland, Miami, and Philadelphia, respectively—set to investigate improprieties in record promotion and the business in general, it looks like it could be some time before record companies even *consider* returning to the once-routine use of indie promotion. The grand jury tally also includes Los Angeles, New York, and Newark, with the former two expected to reveal charges within two months.

While there is little doubt that many company VP's are pulling their hair out, agonizing over an obvious inability to get an unwieldy amount of important product onto the airwaves, all corporate hands appear to be tied. Interestingly, though, six months after the major record companies banished them, those indie promoters still in business are rumored to be battling it out for a small but steady stream of artist management dollars. And while there appears to be just enough business to go around, the rumors indicate that several prominent indies are vying for the all-important "quarterback" position.

Unfamiliar if not ignorant about how to get the most out of their precious promotion dollars, some managers are increasingly looking to one knowledgeable, trustworthy promoter to judiciously disburse money to the right regional promoters around the country. Naturally, this quarterback is in the driver's seat and stands to make more money. If the rumors are true, it's just a matter of time before the new quarterbacks of indie promo become very powerful. . . .

\* \* \*

Ever wonder why some perfectly viable singles, often by major artists, are released and nothing happens? Meanwhile, other perhaps less exciting records seem to get all the attention. For instance, what happened to "I Can't Think About Dancin'" by **Missing Persons** (Capitol)? It might not have been the greatest record the L.A. band ever made, but certainly it was competitive with much of the top 40. And what about "Wicked Ways" by the **Blow Monkeys**

(RCA), the follow-up to their debut smash "Diggin' Your Scene"? Or how about "Walk Like an Egyptian" by the **Bangles** (Columbia), "Don't You Love Me Anymore?" by **Joe Cocker** (Capitol), or "Strange Behavior" by **Animation** (PolyGram)? We're not talking about records that came out with an at-least marginal promotion push but didn't get audience response. We're talking about singles that are released and, for the most part, simply forgotten.

I could go on. Did you know that the **Little River Band** recently released a competitive single called "Face in the Crowd" (Capitol)? Have you ever heard of a group called **Boomerang** with a potential hit single written by **Bernie Taupin** and **Holly Knight** and produced by **David Kershenbaum** called "When the Phone Stops Ringing" (Atlantic)? Most artists get huge promotional pushes following hit singles, but what happened to **Marilyn Martin**? Like I said, I could go on.

If you wanted to do a little digging, I'm sure you could get some answers. And with each situation you'd probably discover an entirely different reason for that particular record's utter failure. No doubt some records that fall into this category are just plain inferior and, in defense of the respective record companies, it's hard to make a sow's ear into a silk purse. But I find this syndrome fascinating, especially when I feel I *know* a given record is a potential hit and there's obviously some kind of behind-the-scenes politics holding it back. On the other hand, I'm certainly not happy for the artists who toiled to create some of these records. Theirs is a very sad story.

\* \* \*

**Records to Watch:** "Emotion in Motion" by **Ric Ocasek** (Geffen), "Human" by **Human League** (A&M), "Tonight" by **Nancy Martinez** (Atlantic), "It's a Whole New World" by **It Bites** (Geffen), "You Give Love a Bad Name" by **Bon Jovi**, "Word Up" by **Cameo** (Atlanta Artists/PolyGram), "Missing" by **Jean Beauvoir** (Columbia), and "Can't Wait Another Minute" by **Five Star** (RCA). ■



## RADIO REPORT

by Kenny Ryback

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

**KNAC**  
PURE ROCK  
105.5

Vinnie Vincent  
Invasion\*

Black N' Blue\*

Racer X

Stryper

Dokken

David Lee Roth

Pure Rock Local Show

Blood Good

Dark Angel

Paradox

Rumbletown

Eternal Rite

Bloodlust

Ruffians

Quiet Riot

David & David

Great White

David Lee Roth

Unforgiven

91X

David & David\*

T.S.O.L.

Unforgiven

Mojo Nixon

Bang.es

Playground Slap

Dream Syndicate

Beat Farmers

Agent Orange

**KROQ**

Martini Ranch

Belinda Carlisle

Sparks

Bangles

**101 KGB FM**

Great White

Poison

David Lee Roth

Quiet Riot

Dokken

Beat Farmers

Danny Wilde

David & David

Homegrown Hour

B.G. Hunter

Us

It

This

Mojo Nixon

Country Dick Montana

**KLOS 95.5**

LUCKY-G ROCK 'N' ROLL FM

Beat Farmers

David Lee Roth

David & David

Local Music Show

Roy Scootz of

America

Never Never

Brock Dillion

Savage Grace

Charity James

Tiger

Tone

Broken Edge

### FINE TUNING:

**IN THROUGH THE DUT DDDR:** **KMET** welcomes back Jack Snyder and Billy Juggs. . . . Sky Daniels resigns. . . . And the latest **MET** Music Director, Judy McNutt, takes her leave as well. . . . Pat Martin returns to **KGB**. . . . **KNX-FM** takes on Denise Westwood for weekends. . . . Pam Wolf vacates her evening slot at **91X** to pursue a higher education at the University of San Diego. . . . Over at **KNAC**, **Lobster** is out and **Big Rick** returns to the morning slot.

**ON THE TUBE:** **Raechel Donahue** (ex-**KLOS**, **KIIS**, **KROQ**, **KWST**, **KMET**, **KPPC**, etc.) is back on the airwaves. This time she'll be looking you right in the eye Friday nights from 11 p.m. to midnight on **KDOC**, channel 56. *On the Flipside*, written, produced, and starring Donahue, is a healthy dose of current and soon-to-be-favorite music videos.

**"AND STRETCH, TWO THREE":** **KTYD** Program Director/DJ Rick Williams (left) is pictured above demonstrating the Santa Barbara station's strong pull. You know who the other dude is.

WIB LINDLEY

# LOCAL NOTES

Compiled by Kerner, Burch & Scoppa

Contributors to this section include Ron Fritcher, Kevin Koffler, Lyn Jensen, Abe Perlstien, and Phyllis Pollack.

**WADDAYA KNOW:** Michael Nesmith did appear onstage with the Monkees during the Sunday Greek show, singing and playing on "Listen to the Band" and "Pleasant Valley Sunday" —RF

**AND NOW, THE NEWS:** The *Rock 'N Roll Evening News* will be debuting on KCBSTV this Saturday, September 13th, with a tasty lineup. Show number one will feature Belinda Carlisle, the Smiths, a taped performance by Cyndi Lauper, and part one of an interview with Paul McCartney. The second show, which airs on September 20th, will feature Paul (you can call me Al) Simon, the Screamin' Blue Messiahs, Duran Duran (from London), and Paul McCartney, part two. Judging from the talent alone, this looks like a must-see show.

**CALLING LONDON:** A must for musical groups (and other music-minded people) who have swinging through London on their minds is *London Calling* by Keith Bing. Despite some misprints (Noise of Art?) and dubious statements (the *Morrisey* look?) it addresses the special needs and wants of music people. One chapter follows the Beat Farmers through the nuts & bolts of their British tour and another is devoted to describing London music venues. We also get a subway map and a map of the city's districts (Hey! Adam Ant's old neighborhood!), info on passports, transportation, and the press. Richard Blade says he "Wouldn't go home without it." Available from Media and Travel Publications, P.O. Box 8415, San Diego, CA 92102. For \$7.95 plus \$1 postage and California sales tax (if applicable). —LJ



Photo by Mark Studner

**MAEL CALL:** Ron & Russell Mael, otherwise known as Sparks, dropped by the luxurious offices of radio station KROQ recently with the specific intentions of decapitating on-air personality April Whitney. Our roving photographer appeared on the scene just as April's lovely head fell from her body.

**NAME THAT NAME ANSWERS:** In our last issue, we gave you the real names of five pop/rock personalities and asked for their pseudonyms. Some of the responses we got were pretty off the wall, so this time we're gonna give you the answers. Ready? (1) Ernest Evans/Chubby Checker, (2) Mike Liebowitz/Mannfred Mann, (3) George Ivan/Van Morrison, (4) Billy Levisse/Mitch Ryder, (5) Steven Demetri Georgiou/Cat Stevens, (6) Bob Smith/Wolfman Jack. Well, how'd ya do? If you're really interested in rock trivia, pick up a paperback called *The Book of Rock Lists* by Dave Marsh and Kevin Stein. The 600-pager is jammed with trivia and makes for a wonderful holiday gift. It's also good for astounding and delighting your friends and colleagues.

**MOST OF THE TIME:** Los Angeles singer Dennis Most has been invited to perform at the James Dean Festival, which'll be held in teeny Fairmount, Indiana, the weekend of September 26th. Most will be performing songs from the Fifties as well as most of the tunes from his current LP *Don't Take Me for Granted*. Promoters anticipate a record-breaking crowd—but then, promoters always do.

**ABE COVETS DAVE'S DUDS:** Here's the proud winner in *MC's* Summer Fashion Contest—Mr. David Lindley. Our winner is pictured here looking quite dashing in a sporty 100-percent virgin poly-ester print shirt by K-Mart, an absolutely *tres chic* pair of classic corn-ribbed asbestos-rayon blended bell-bottom pants by Polly Esther herself, and the ultimate in showstopping white laceless loafers, featuring genuine imitation brass buckles by Bunny Pellits. Take that, Run-D.M.C. Mr. Lindley—photographed exclusively by Yours Truly, *MC* contempo fashion expert *Whatever you say, Abe.*—Ed.]—showed his sincere appreciation, along with his equally stunning El Rayo X bandmates, in a roots-rock-reggae spectacular at the Palace. Ravid fans, many of whom claimed to love the Grateful Dead as well, cheered on Mr. Dave and his many guitars as the dancefloor was transformed into a real bang-up skankfest, especially during such numbers as... as... oh, I had so much fun I never wrote anything down! For the record, Lindley and his crack band really rocked the joint. Now, where can I get a pair of those pants? —AP

**L IS FOR LAYOUT:** We have a quick question for WB's art department: What's Michael Jackson doing in the truck with Al Jarreau?

**DISC-CONNECTION ALIVE & WELL:** While Michael Fremer's Sept. 1 feature, "L.A.'s Best Record Stores," made numerous mom & pops very happy (including Penny Lane Records, whose owner Steve called to say he'd soon be opening a Westwood branch), there was one notable exception. The *DISC-CONNECTION*, which Fremer said was "defunct," is anything but. In fact, business is booming at the store, located at 10970 W. Pico. Fremer confused the *Disc-Connection* with the *truly* defunct *Record Connection*, whose stock is now available at Record Surplus. This is *very bad*, and we're sorry about all the confusion. To right the wrong, we'll be visiting *Disc-Connection* in a future issue.



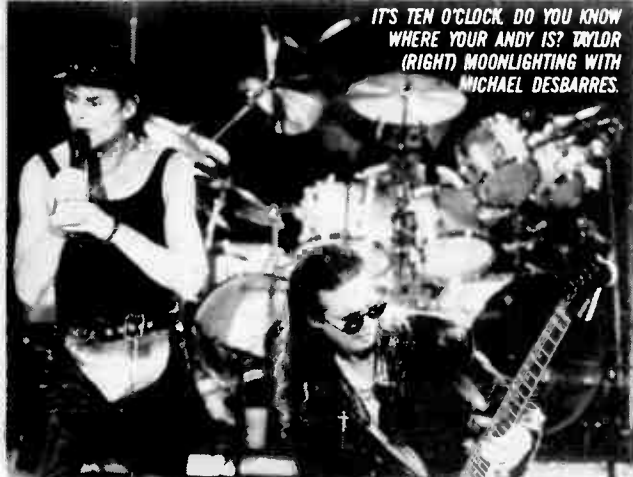
**THE DEVIL MADE 'EM DO IT:** Due to the popularity of New Renaissance's first edition of their *Satan's Revenge* compilation album, the label will be releasing a second Volume II will sport more backwards masking, insidious obscenities, demonic phraseology, and objectionable artwork than ever before. New Renaissance is presently on the lookout for bands to appear on Volume II, so get in touch with them if you've got some evil to promote. Send in a cassette demo, bio, and photo to New Renaissance Records, *Satan's Revenge* Production Staff, P.O. Box 1372, Burbank, CA 91510. Human sacrifices are not necessary.

**SCREAMING ORGASMATRONS:** Heavy breathers Motorhead are coming back to GWR Records through the label's affiliation with the Profile label. *Orgasmatron* is the title of the brand-new album that took the band all of three weeks to achieve. Why so long, fellas? The band has gone through some personnel changes; the new Motorhead lineup consists of Lemmy, Pete Gill, Phil Campbell, and Wurzel (isn't that you've got some evil to promote?). Bill Laswell (Mick Jagger, Herbie Hancock) produced, ably assisted by Jason Corsaro. As a special treat for Motorhead fans, the new album will contain eleven tracks, each of which is guaranteed to put a smile on Tipper Gore's face.

## TRUE TRASH

Thomas Carlyle once said, "Love is not altogether a delirium, yet it has many points in common therewith." Tell that to Meryl Streep and Jack Nicholson. I find it hard to believe, but my spies on both coasts and in London inform me that since meeting on the set of *Heartburn*, Jack and Meryl have been stung by Cupid's arrow, and they are madly in love. Reportedly Meryl has left her husband and the father of her children, while Jack has left longtime lover Anjelica Huston. What's even more incredible is that Meryl may be preggers and Jack's the daddy! I wonder what that child would look like? The lovebirds want to work a lot together, and plan to make two movies together next year—the second of which is going to be a remake of the Joan Crawford classic *Mildred Pierce*. . . . Michael Jackson is sending his pet monkey to charm school. Michael wants Bubbles to have good manners and is having the creature taught to kneel down and say her prayers (I'm not kidding). Janet Jackson says Michael wants Bubbles to be like the three wise monkeys—hear no evil, see no evil, speak no evil. Maybe Michael's monkey more of a lady than Elvis Presley's monkey, who used to guzzle booze and wink at women. . . . There was plenty of

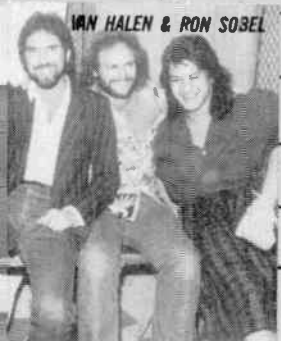
monkey business when Gail Boggs performed at the Rose Tattoo. Lisa Hartman (who's recording a new album for Atlantic, which may surprise a lot of people), super-publicist Jonni Hartman (Lisa's mom), lose ("dahling") Eber, Jim (*Animal House*) Doughton, Anthony (*Hamburger Hell*) Barrile, Hillary Morse, and Annie Ross were all sitting at my table. Boggs and her stunning accompanist Brenda Madison (just signed to narrate a series of short films) held the audience captive from the start to the final thunderous standing ovation. I wonder what network TV series Boggs is going to be written into? Can't tell just yet, but you'll be hearing about it soon. . . . Sting and Kathleen Turner are in Italy shooting a romantic comedy called *Julia and Julia*. In-between takes, Sting is working on tracks from the Police's upcoming release. The record will be mostly a greatest hits collection, but will feature three or four new tracks. . . . Nick Rhodes and his wife Julie Ann welcomed a new addition to their household last week—a baby girl. . . . Veteran director Robert (*Putney Swope*) Downey, *Saturday Night Live* regular Robert Downey Jr., and Anthony Michael Hall are working on a script which the latter two will star in and Downey Sr. will direct. No details yet, but the trio



IT'S TEN O'CLOCK. DO YOU KNOW WHERE YOUR ANDY IS? TAYLOR (RIGHT) MOONLIGHTING WITH MICHAEL DESBARRÉS.

Photo by Robert Matheu

Photo by Robert Matheu



IAN HELEN & RON SOBEL

**WRITE ON:** ASCAP Director of Business Affairs Ron Sobel (center) was on hand to greet the ASCAP-affiliated Van Halen prior to one of their SBO shows at the Forum. The band's debut LP with Sammy Hagar earned them quite a royalty check, as it became the group's first-ever Number One album.

**DRUMMING UP INTEREST:** King Cobra drummer Carmine Appice has confirmed his intentions to go into the recording studio to produce a forthcoming four-song demo from Sibling Rivalry (see review on page 34). Appice caught the Sibs at a recent gig and was knocked out by their material. Bandmembers have announced a one-month hiatus from performing in order to concentrate on their recording project. Good luck, fellas.

has been spotted about town checking out potential cast members. . . . Madonna & Sean Penn's onscreen duo debut suggests that they are *not* the new Hepburn & Tracy (most critics have said *Shanghai Surprise* is way off-track, and it has opened to lackluster box-office response), but the material girl is nevertheless reportedly considering buying the Castle, Rock Hudson's magnificent mansion up in the hills. The Penns already own a fortress in Malibu, but when your album is Number One all over the world, hey, what's three-million dollars? . . . Freddie Demann, who manages Madonna, has a new artist on his roster—Billy Idol. Congratulations. . . . The Fix was okay at the Universal Amphitheater. Lead singer Cy Curnin didn't move around too much, but he is filled with so much passion and conviction, his words speak louder than his actions. I'm glad that I didn't get press tickets from the Moody Blues camp because, well, to put it nicely they were a good substitute for Sominex. . . . Immediately preceding his departure for Australia, Icehouse lead singer Iva Davies and I spent some time together at his Le Park Hotel suite. Icehouse has been a cult hit in America, and a superband elsewhere in the world—prior to the increased visibility brought on

**PUT YOUR HEAD ON MY SHOULDER:** Billy Coane (left) and Robin Houde are the two newest additions to Antix, who have announced their return to the L.A. club circuit with a show at Gazzarri's on September 26th to benefit the Leukemia Society of America. Coane will be the new frontman, while Houde will handle the bass chores. Coupla cuties, huh?

**BEAT IT:** Calling all drummers. Y&T will be auditioning new drummers in the Oakland area sometime during the last two weeks of September—say, that's right about now! If you're a pro and have your own gear, call Quadrangle Management at (213) 459-2559 for an appointment.

by their midchart single/AOR cut "No Promises," that is. Davies credits the relative success of the single and its follow-up "Cross the Border" to a change in record company personnel, and is just as proud of his band's three previous records. Classically trained (he played oboe with the Sydney Philharmonic), Davies says he does not consider himself part of the rock & roll world, and is instead *studying* it, much as "a scientist studies an insect under a slide." Davies is articulate and intelligent; speaking to him was a refreshing change from the usual drivel. Icehouse will be touring the U.S. in about six weeks. . . . Matthew Sweet's debut album is being released by Columbia next week. It's gonna be *huge*, and you (as always) heard it here first. . . . Finally, in the last column, we named Ron Stone as the manager of Andy Taylor. The fact is, Taylor is repped by Danny Goldberg and Gold Spaceship Management, which, incidentally, is denying that Taylor has left Duran Duran. Hmm. Our spies tell us that D2 delivered an ultimatum to Taylor: He had two weeks to join the band in Paris. This was *months* ago. Since he still hasn't shown up, guitar parts will likely be put down by Steve Stevens, Robin George, and/or producer Nile Rodgers. . . . Until we meet again. . . . —Kevin Koffler

Photo by Janiss Garza



HURRICANE & FRIENDS

**PILED HIGH:** Following their recent sold-out performances at the Country Club in Reseda members of Hurricane were joined by Quiet Riot and W.A.S.P.'s Chris Holmes in an effort to break the record for most people walking through a doorway at the same time. These guys finished a distant second to Oxy's Midnight Runners and UB40, but didn't seem the slightest bit discouraged.

**WHALE OF A FOLLOW-UP:** Leviathon Records will release the second LP from CJSS (Chastain, Jinkins, Skimmerhorn & Sharp) in mid-October. Entitled *Praise the Loud*, the album will feature such selections as "Metal Forever," "Citizen of Hell," "Out of Control," and other party favorites. The HM law firm's first album *World Gone Mad* is still available at better wrecking yards everywhere.

**LATE BREAKERS:** As we go to press there are still-unconfirmed rumors to the effect that Greenworld Records & Distributors is no longer in business. Seems the big layoff came about on Friday, prior to the gala Labor Day vacation. Nobody is answering the phones at the Greenworld offices and we hear that Peter, Dean, Jennifer, et al. were also among those who were terminated. Where does this leave acts like Hurricane, which was about to break? What about Greenworld debts? So far, no comments from anyone. Stay tuned. . . . On a happier note, the 9th annual Los Angeles Street Scene Festival will be happening on the weekend of September 19th-21st in the downtown area. This year, however, Talent Acquisition Coordinator Mitt Petty has gone after such prominent acts as 5440, Gene Loves Jezebel, Regina, Danny Wilde, Smithereens, Poison, Isle of Man, Rave-Ups, Peter Case, the Blasters, Fishbone, Guns N' Roses, Cruzados, Jef Scott, Animation, Unforgiven, Precious Metal, and literally dozens of others. Sylvia Cunliffe, general manager and chairperson of the L.A. Street Scene Festival, assures us that this will be the best festival ever. Festival hours are from 10 a.m. to 9 p.m., and as usual there is no admission charge.



IAN WHITCOMB

**SURPRISE PARTY:** Autograph recently surprised practically everyone at the Roxy by giving an unannounced performance at the club. Booked as the "Party Ninjas," Autograph played songs from their upcoming album *Prepared to Party*. The audience was further turned on when the band was joined onstage by Motley Crue (sans makeup), members of Ratt, King Cobra's ubiquitous Carmine Appice, and Paul Stanley of Kiss. Needless to say, the audience was in seventh heaven. Motley Crue played "Looks That Kill" and "Smokin' in the Boys' Room." The star-studded lineup then jammed together playing songs recorded by Led Zeppelin, AC/DC, and others. Highlights of the set included a brilliant version of "Whole Lotta Love" featuring Stanley on vocals as well as Rattman Stephen Pearcy's interpretation of "Rock and Roll." Additionally, the evening marked Vince Neil's first gig after being released from prison. Welcome back to the world of *horizontal bars*, Vince. —PP

**EARNING THEIR STRYPES:** Stryper's long-awaited follow-up to *Soldiers Under Command* is currently being mixed over at Master Control Studios in Burbank. Produced by Stryper and Stephan Gallas, *To Hell With the Devil* is slated for an October release by Enigma/Capitol. And speaking of the devil, er, Stryper, the label has just released their *Soldiers* album in CD format along with one from labelmate Allan Holdsworth. Expect CDs from Poison, the Smithereens, Agent Orange, Peter Dinklage, and T.S.O.L. in the months to come.

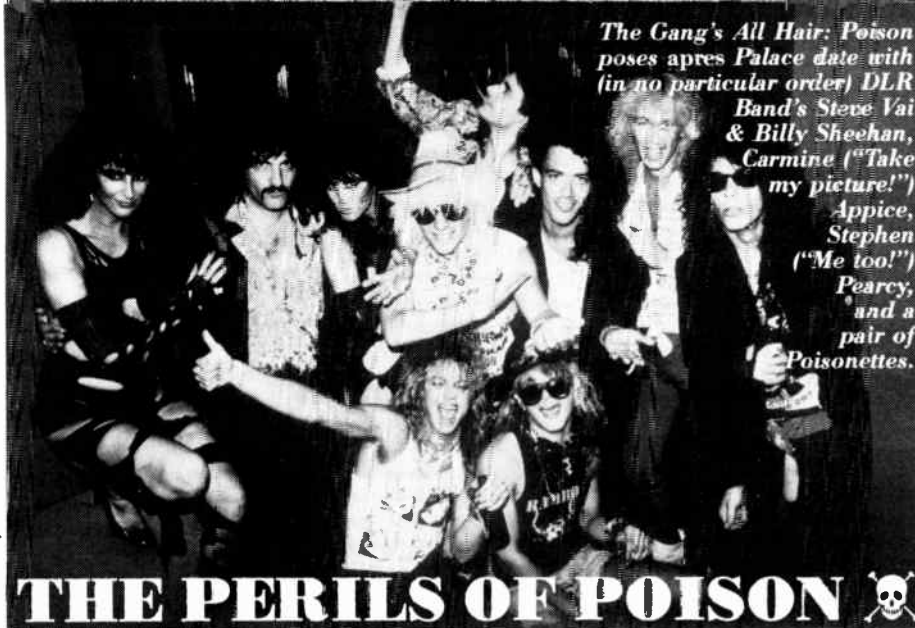
**FOX ON THE RUN:** Former W.A.S.P./Steeler/Sin bassist Rik Fox has now joined the ranks of Burn, who have announced their departure from Niji Management. It seems that Burr's original bassist, Bill Sweet, had to leave the band for health reasons. Some of the Fox's more popular Sin tunes ("On the Run," "I'm No Angel," and "We Got Your Rock") will now be included in Burr's live set.

**POP SCHOLARSHIP IN ACTION:** Ian Whitcomb, with ragtime pianist Prof. Richard Zimmerman and rock czar Billy Cioffi, will be appearing at McCabe's on Sunday night, September 14th. Ian will present his musical tour "Tin Pan Alley—From Rag to Rock," with ukulele examples. McCabe's is on Pico at 31st St. in Santa Monica. For information call (213) 828-4497.

**THREE O'CLOCK NEWS:** Mike Mariano of the Three O'Clock has reported that some of the band's equipment was stolen from their downtown rehearsal studio on Labor Day night. Reported missing are the following pieces: one Epiphone bass guitar, one Rickenbacker series 4001 bass, one Fender P-bass, and one Acoustic 220 bass amp. If you have any info regarding the whereabouts of this equipment, please call John Silva at (818) 505-8496. All information will be strictly confidential.

**METAL STAPLE:** Well, it's finally happened. Star Communications has just announced the formation of the world's very first radio tip sheet exclusively devoted to hard rock and heavy metal. The *Rock and Metal Network* will be printed monthly beginning October 1st, and will contain playlists from commercial and college stations, as well as info from retailers and distributors. If you're interested in subscribing, send a check or money order for \$25 payable to Tony Sendarusich, c/o Star Communications, P.O. Box 6705, Century City, CA 90067.

**LADY & THE TIGER:** In an unprecedented move, Esther Wong, owner of the infamous Wong's West, will present rock group the Tiger to the music industry at large via two evening performances on the night of September 26th. The shows, at 9:30 and 11:30 (approximately), will highlight a special industry party hosted by Esther herself. The Tiger is taking a definite anti-drug stance and hopes to spread this feeling throughout the industry. Good luck, guys—you've got your work cut out for you.



*The Gang's All Hair: Poison poses apres Palace date with (in no particular order) DLR Band's Steve Vai & Billy Sheehan, Carmine ("Take my picture!") Appice, Stephen ("Me too!") Percy, and a pair of Poisonettes.*

## Glam Band Becomes Corporate Project

by Katherine Turman

In a city full of false hopes and dashed dreams, all Poison's dreams seem to be coming true. Most young bands lust for women, sold-out shows, good press, and rabid fans—but Poison had all this even before they inked a record deal.

Word on the street (and now in corporate offices) has it that these guys have the potential to be the Next Big Thing. We're talking Van Halen-sized success. They've got the Duran Duran-meets-Motley Crue-meets-Cosmopolitan looks, plenty of catchy pop/metal singalong teen anthems, and a bigger-than-life yet down-to-earth attitude. All this coupled with what appears to be a genuine affection for their audience—an affection that is returned. And they've got charisma and energy to spare.

The worst thing that I could find out about this quartet of L.A. idols is that a stage name or two was adopted, and maybe they've mildly pissed off a few people at one time or another, but all in the name of rock. Wild sex—yes; but drugs, drunk driving convictions, and rape charges—no. Lots of people want a piece of Poison—and they're usually glad to give it.

Everyone who found out I was doing a Poison story wanted to add something—I even got second-hand threats. But they don't seem to have burned too many bridges. "I think they use people the way everyone else uses people, but not any more than anyone else," says one jaded observer. "They're very headstrong; they know what they want to do and go after it," says another. And so far, that almost cocky self-assurance has definitely worked to their advantage. Poison makes everything work to their advantage—they're a take-their-destiny-by-the-balls band.

### The Chemistry

The Poison saga began four years ago in Harrisburg, Pennsylvania, where lead singer Bret Michaels, bassist Bobby Dall, and drummer Rikki Rockett had a band called Paris, and decided, like thousands of other groups, to seek fame and fortune in Los Angeles. So with original guitarist Matt Smith, they moved to L.A. in 1984.

In a nutshell, they met many people, including Kim Fowley, publicist Debra Rosner, manager Vicky Hamilton, and were introduced to mandatory hangout spots like the Rainbow. They changed their name to Poison, and after Smith left the band for the domestic life that Pennsylvania offers, they hired blond bombshell C.C. DeVille. Poison became the headpins of a new rock scene, consistently sold out clubs, made scme demos, got a record deal, released *Look What the Cat Dragged In*, and signed with ICM booking.

Having caught up, we can now go back and figure out what, if anything, makes Poison different from thousands of other aspiring rock bands.

Jonathan Daniel, Candy's bassist and former Wong's hooker, knew the band from Paris days. He recalls a show where Paris/Poison was on hand to check out Leatherwolf and others. "You could just tell they were going to fit in, because all the girls were looking at them!" When they did one of their first shows at Wong's West, Daniel says that Michaels immediately had everyone at the front of the stage, even though they'd never really played L.A. before. "As a frontman, he's definitely the best guy in L.A."

Apparently Enigma Records felt that about Michaels as well, because after keeping a close eye on Poison for a year or so, they signed the band to a complex deal. Basically, says Enigma President Wes Hein, "As long as Poison is successful, as long as we service their needs, they can be on Enigma for the rest of their creative life." And fortunately for the band (and all Enigma acts), Enigma signed a comprehensive distribution and pressing deal with Capitol. But more on that later.

### The Appeal

I'd seen Poison maybe three or four times, and had gone from thinking they were entertaining but just okay to really liking them. Perhaps my critical sense stuck by me at first and I felt above singing "Out-fucking-rageous" surrounded by 16-year-olds. Or maybe it was that the band had better makeup and hair than I did. And against my will, Poison won me

over—it was hard work, but they did it. What struck me most of all was that although they worked harder to please an audience than virtually any band I've seen, and have a large amount of hype and tons o' cliches, they are honest about what they do and have the charisma to carry it off. They're transparent, obvious, and it works wonders for them.

They try hard because they need to be the best, they love performing, and they love their audience (frequently, I'm told). Another reason for their appeal, says Michaels, is that "Every member has the potential to be a frontman." Also stressed by everyone I spoke with was the importance of hard work, camaraderie, and a level-headed and positive attitude.

Wes Hein says, "It's one of those experiences you look forward to in being a record label. You get a band that's really nice to work with; they've got a real professional team behind them as far as management, attorney, and representation; we put out the record, people like it, and it sells."

More than any band I've interviewed, Poison's Bret Michaels and Rikki Rockett believe in themselves and are willing to do whatever it takes to make their band the biggest in the land. Of course, this cocky and naive attitude may be offputting to some, but it has gotten them this far.

As Jonathan Daniel says, "The one thing they have over everyone else is that they believe their own thing, they believe the hype."

"I'd stand on my head and spit wooden nickels if I had to," drawls Rockett, as he practices signing his autograph. "Fame is something other people give you," Bret says, "and fame is only as good as your last show."

### The Music

But let's get down to the unavoidable nitty-gritty: The Music. Glam. No, it doesn't stand for Gay Los Angeles Metal. And it doesn't have much to do with Poison, either, the band and label stress.

Michaels leans into my tape recorder. "Poison, if anything, is a kick-ass rock band with a glamorous image," he says. "We're not trying to be men with women's makeup on, we're just taking all the influences and the attitudes and images of everyone that we liked and mixing it up in one big stew to make Poison out of it."

Whenever Poison plays, says Bret, "We put on the most extravagant stage show there ever was. We come out kicking ass, but we're still personable people—we still shit and eat and breathe just like the next guy. Poison has three things onstage, we have attitude, image, and—most of all—we have that down-to-earthiness, that rolling-in-the-mud attitude of being with the crowd."

Michaels emphasizes that "Poison is not a resurgence of the glitter rock scene of the Seventies; we're just products of the music and bands we were influenced by. When it's all over and done with, bands that shot from the heart and did what they wanted are the ones left standing. Basically, we're an honest band."

### The Deal

Like Poison, Enigma believes in hard work and honesty. Says Chief Executive Officer Bill Hein, "We're not interested in signing this

month's flavor of ice cream; we care about succeeding months. When we first looked at the band (in November of '84), there was no 'glam bandwagon' or any cover stories on glam." And Enigma is not interested in other bands in the Poison mode. "Once we had Poison," says Hein, "there was no desire on this end to get second or third best."

The decision to sign Poison was "company-wide." Then-manager Vicky Hamilton ("Best ears in town," says one insider) brought the band to Enigma's attention. They were consistently selling out the 1000-seat Country Club, and Enigma saw no harm in adopting a wait-and-see attitude. "Every time we saw the band they were getting more popular," explains one insider.

"Although they talked to an awful lot of the majors, it was never presented to us as a bidding war," says Wes Hein. "There never seemed to be a tremendous amount of competition." And while the buzz was there, and the majors were interested, a source affirms that no other concrete offers were made.

But Poison is very pleased with their Enigma deal, particularly in that the band retains a great deal of creative control. "We were signed because they liked what we had already established." So what exactly did the band ask for? "We couldn't think of anything, so they didn't give us a dime," Rikki laughs.

Although the Enigma/Capitol deal is only a few months old, Poison has already received substantial benefits; theirs was the first record to be released under the joint agreement. I got three explanations as to how the Enigma/Capitol deal works: "It's a distribution and production deal," according to Capitol President Don Zimmerman. Bill Hein, meanwhile, says, "There's a pressing deal and a distribution deal, but there isn't a pressing and distribution deal. We deal separately with Capitol manufacturing and distribution because they are separate. But a source close to the band claims, "It's basically a total Capitol project."

Capitol stepped in when *Look What the Cat Dragged In* was complete, said Zimmerman, and the remixed version of the single "Cry Tough" was released by Enigma/Capitol in early July.

"When there's an artist like Poison, where we get real excited and really feel from a marketing viewpoint that we can take the act to another level," says Zimmerman, "then the production side of the deal kicks in."

What really matters, of course, is that the album sells. When *Look What the Cat Dragged*



Photo by Neil Zlozower

*Hanging tough are (clockwise from top left) Dall, Michaels, Rockett, DeVille.*

*In* was released by Enigma on May 16, I tried three record stores before locating the album; various store employees told me it was selling like hotcakes. "It doesn't really irritate me that the demand was so much more than the supply for a short period of time," says Bill Hein. "No one knew the demand was there."

The record was completed in twelve days and was "basically a live studio album," says present manager Howie Hubberman. The ten-song record, produced by Ric Browde (Ted Nugent, Victory) and mixed by Michael Wagener, "is exactly what Poison is," says Hubberman. "They're not out to make a political statement; they're party animals, they definitely are."

The band felt "Cry Tough" was "the perfect single, because when we wrote that song, it was about holding on to your dreams," says Bret, "no matter whether you want to be a writer, a philosopher, a computer technician—no matter what you want to do, you have to hold on to that dream, because it gives you a reason to wake up in the morning. It was written about a conversation me and Rik had one night, talking about all our dreams, and I said, 'I'll be damned if anyone is going to stop us!'"

## The Substance

While some may put down the band for what they see as obvious and cliched lyrics or con-

cepts, the band and its supporters are quick to point out just exactly what Poison is. "We're a very face-value band; there's nothing extremely deep about our band," Michaels admits. Says Jonathan Daniel: "They're never going to be like Toto or write songs like Bob Dylan, but I don't think that's the point."

The point, they'll readily admit, is fun, women, pleasing a crowd, and working hard to achieve their collective dreams. Do they write songs about any particular women? "Just pussy in general," is the reply. "Bret actually had sex at one point on the record," supplies Rockett. "It was during 'I Want Action.'"

When I make the mistake of mentioning that their tunes don't qualify as "art," Rikki replies, "You have to be brilliant to give a whole big story in a three-minute period of time. I think it takes a lot of talent!" And they're right. If you can take them at face value, which is all they ask, you won't be disappointed. But I get paid to play the devil's advocate.

Michaels, normally loaded with bravado and confidence, gets defensive only once—when I bring up the topic of critics and reviews. "When someone doesn't like something, it's like a one-legged man teaching running—until they get up there and do it they don't know what the fuck they're talking about," he bristles.

Although Poison is musically tight and getting tighter, Michaels emphasizes, "Music has ▶

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*Poison yuks it up with the band's marketing team, which includes Capitol Prez Don Zimmerman (far left), Capitol's Walter Lee (between hats), Enigma's Bill & Wes Hein (both in shades) and Capitol's Tom Whalley (kneeling at right).*

never been a game of notes, but everyone today is trying to make it that. If I sit down with a guitar, I can play as many notes as the next guy and I can sing as high or low. But I'm singing to show attitude; music is *expression*."

Their songs, says Bill Hein, "might tend to cut off the more intellectual side of the market. I can't see too many Philip Glass fans going crazy over Poison. I'm not too concerned. It seems obvious to me that this band is going to have huge appeal," he says. "I think actually Poison is going to end up selling more records than Kiss." (At presstime, *Look What the Cat Dragged In* remains at #128 on the *Billboard* album chart and has sold approximately 65,000 copies, according to an Enigma spokesman.)

## The Attitude

Besides sound, songs, a look, and hard work, the other crucial element paramount to the band's appeal is attitude. And Poison's attitude is dripping with sex. "Sex is what drives rock & roll," says Rockett. "Our little head does a lot of thinking for our big head."

As for their elaborate stage shows, choreography, and fun decorations, Rikki says, "We want every show to be the epitome of show business, but we don't have any of the show business attitudes—we have that rock & roll attitude." Michaels waits for Rockett to finish, then jumps in. "Rock & roll was invented to break down all the boundaries, the limitations of what you can and can't do. And if somebody says 'You can't do that,' all of a sudden rock is putting up a boundary. Poison is living up to what rock & roll is all about.

"Our band is not trying to be the next gods," Bret continues. "I think that's a reason a lot of the glitter bands failed in the Seventies—because they tried to be larger than life, and when people met them they realized they were just normal." And Poison seem to be distressingly normal—talkative, fun-loving young workaholics who happen to share a dream and like

to wear makeup and jewelry when they go to work.

Their attitudes and relationships with each other also play an important part in selling the fans. Says Michaels, "This is definitely one of the best things about us—the camaraderie among our band. No matter what fan mail we get, it always says, 'You guys look like you're best friends.'" And apparently they generally are. With the exception of Studio City-ite C.C., the bandmembers share a Hollywood Hills house. "I'd stick up for them like I'd stick up for myself," says Rikki of his bandmates.

"They're picky people," says Hubberman, "but this band also has so much togetherness as to being of one mind and one goal in life." Though infighting is rare, "collaborative arguments" do surface. "Basically, we need each other," says Rikki. "It's a democracy as long as they don't overstep what I wanna do," says Bret, laughing.

## The Credits

Poison readily admits they'd need a separate article just to mention all who've helped them. Kim Fowley has been "an inspiration; he has a lot of insight into what's going on." They are quick to credit Vicky Hamilton, who brought the band to Enigma, as a guiding force, despite rumors of an ugly break between Vicky and the band.

"With Vicky," explains Michaels, "words were being put into our mouths, just like words were being put into her mouth as to what other people thought about the situation, and she let that come between the band and her. She helped us from square one to square two."

Hamilton, now working with Darling Cool and Faster Pussycat, has "enormous respect" for Poison, calling them "promoting kings who understand the personal touch." She feels their "amazing energy" is one of their main drawing cards and calls Michaels "nearly as entertaining as David Lee Roth. No malice here," she says.

## The Gossip

This highly visible foursome is often the topic of rumors and gossip, usually unfounded. "People know exactly what I'm saying," says Bret, "but they bend it to what they want to say. What's written is always the truth, but what's the truth isn't always written." Guns N' Roses, who many consider to be a rival band, is an example. "For a long time it seemed like there was a running war between Poison and Guns N' Roses. Finally we met Axl Rose—we were half-drunk, he was half-drunk, and we started talking. We buried the hatchet. People just like dirt," says Bret.

But exaggerated Poison escapades are created because people want to know what makes this glamorous foursome tick. Guys want to be like them, girls want to go out with them. So from a marketing standpoint, Poison is everyone's dream.

## The Approach

Enigma and Capitol never have to worry about Poison pulling a Kiss-style makeup-removal gambit. "We're never going to all of a sudden come out in 501s and a pocket T-shirt," says Rikki. "We've created this monster and we're not going to let our people down."

Wes Hein says that the band "off-record and offstage is as important as on. I think a lot of what we've done with marketing is aimed at that—a lot of interviews and in-stores so people can actually *touch* the band."

As for merchandising, the band has come up with one novel idea: "They wanted to print up some bras that I thought wouldn't be successful," says Hubberman, "but the biggest thing I have calls for now are bras and panties with the Poison logo on them."

Poison has done successful shows across the country with Kix and Y&T, and Hubbard feels they can play "with anyone from Power Station to Motorhead." "We can play to male, female, transvestite," Michaels claims, "it don't fuckin' matter."

Although Poison hasn't been picked up for a major tour yet (they did a short tour with Loudness), the band remains determined to do anything to take things to the next level. Michaels' philosophy applies to both the day-to-day and long-term goals of his band. "There's gonna be a lot of things in life that I'm gonna regret doing," he says, "but that's better than regretting a lot of things I'll never do." ■

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*SRO's Martin waits to use the phone during the Hear N' Aid project, while metalloids Kevin DuBrow (Quiet Riot), Paul Shortino (Rough Cutt), and Ronnie James Dio yak away.*

## S.R.O. MARKETING

### Putting Pressure on the Point of Purchase

by Lawrence Henry

**T**he classic, historical view of marketing is this: that the Industrial Revolution marked a production-driven phase of modern economy. People made lots of new things without worrying about who would buy them—or how—and those new things sold just because they were new, cheap, and plentiful. In the sales-driven phase of modern economy, a sales force had to be employed to sell goods which, because of modern production, had piled up. In the third phase, a market-driven economy, you have to find out what people want to buy, then make and sell that—not sell what you just happen to have made, or just happen to need to sell.

Nice, neat theory.

But confusion arises because we're never just in one phase at one time. You can always point to something that's production-driven right now, something that's sales-driven right now, something that's market-driven right now. Industries go through all three phases, ever faster.

So where is the music industry?

Scott Martin is president of SRO Marketing Services. "Since opening in 1982," says the press release, "SRO... has researched, stimulated, and supported retail record activity for many... major labels." What that means is that SRO develops promotional campaigns to help sell records in stores. It's an interesting and very pure approach to the business of selling records—which is, after all, what the music industry is all about. A&R wizardry, studio magic, personality, budgets, and artistry all aside, in order to sell a record, somebody has to physically sell it. In a store. To a customer. Here's how one company helps get that done.

**MC:** The classic thinking about marketing is that it involves selling what people want to buy, instead of selling what you need to sell. Where do you fit in?

**Martin:** We're in a small niche called marketing research. We're selling up to a point, but it's a lot more nebulous than that. We're selling records. Yet we're researching to get as much information as we can for the record labels—to give them the tools to sell it. What we do is a backup, a base-builder for the business, and a base-builder for the

artist. If you have a hit, the hit will sell itself. A hit is a hit. We're trying to get the product out there as much as possible, get it in front of people's eyes, get the store employees familiar with it, send them promos so that they want to play it in the stores, so the consumers become familiar with it. So with all that, it isn't really predicating any particular direction for the business. It's just helping a particular record to rise to the top of the pile.

One of our primary tools is in-store play. When we send out a promotional piece to a record store, the manager might take it home to play for a day or two. But if it's a good product—which we try to work on—he'll bring it back to the store, or he'll call us and ask us for another one to play in the store. Because he realizes that every time a record is on the turntable, you're almost guaranteed that two or three people are going to walk up, and if they don't buy it, they'll at least ask for it. Or maybe they've heard it on the radio but they didn't know who it was. So they become familiar with it.

**MC:** Do you pick and choose your clients?

**Martin:** Yes.

**MC:** So it isn't like you've signed a contract with Capitol, and you're responsible for promoting absolutely everything they release?

**Martin:** No. Not at all. As a matter of fact, a lot of our work is done directly for management and groups. I do some work directly for the labels. And yet when I'm contracted, I'm contracted group by group. That allows me a little more creative control. I originally started with the premise that I wanted to work with a certain type of product, and a certain quality, and I've been able to pick and choose. A lot of times I'll go after a group. I go around to the clubs a lot and listen to new groups, and try to see which ones are getting signed. Or I take groups that I really think have potential, who have had one or two albums out before, and haven't been able to break through, but who I feel have the potential to do it.

**MC:** Do you work on a retainer basis? Fee for expenses?

**Martin:** It's a weekly service fee, based on a twelve-week minimum—which is about the right length of time for any project, to see whether it's going to happen or not. In four-

to-eight weeks, you know you have an active time window; in the eight-to-twelve week period, the record is either taking off or it's dying. But with Tears for Fears, for instance, we just stopped working on that a couple of months ago, after the fourth single finally died out. That was a year-and-a-half project. **MC:** What does twelve weeks typically cost? **Martin:** It really varies. And it varies whether I'm working for the label or directly for the management company.

**MC:** But we're talking about five-figure fees for twelve weeks, aren't we?

**Martin:** Close to that. I try to keep my fees fairly reasonable. I know what our service accomplishes. But there are other people who do what we do, and as far as I'm concerned they charge way too much.

**MC:** Now, as these projects go on, you monitor them and add the data to your research base, so you understand better what to do for future projects?

**Martin:** Yeah, basically. We're computerized, and we have a whole database of all the stores that we do business with. We have 2000 accounts on our mailing list—which includes the one-stops, the distributors, the head offices of the chains, and right down to the chain stores and the little mom & pops throughout the country.

**MC:** What kind of items do you fill in on your data screens?

**Martin:** We find out which stores are reporting to *Billboard*, *Cashbox*, *Album Network*, so we can see what information is going back to those trades. We see which radio stations talk to the stores every week, because we want to know where they're going to feed back the sales information that they get—that's how we know which radio stations are going to be able to react to that sales information. And then we have the other general information—address, phone number, what type of music they handle the most.

**MC:** Do you keep track of demographics in the music market at all?

**Martin:** We know the demographics generally. We don't get involved in that much quantitative research.

**MC:** So you're not in a position to say that the age group of music listeners is moving this way or that.

**Martin:** No. I was actually trained in that in college. But this business is so flexible and volatile, I don't like to delve that deeply into those types of figures, because I don't really think they're applicable. The radio stations would disagree with me, of course, 'cause that's their basis for selling advertising. Every store is selling all kinds of product, when you come down to it—unless you have a little mom & pop store that's only selling imports. You know that a full-service store is bringing in all ages, all sexes.

**MC:** What's the role of music video in all this?

**Martin:** MTV used to affect sales a whole lot more than it does now—because of novelty, and because when they first started out, they were a whole lot more progressive. And they had new artists that weren't being exposed anywhere else—except possibly KROQ. But now they're playing the hits, the same as everybody else. Sometimes when they put on a new video, we will feel a surge in sales, especially in the big MTV markets. But it's





**VMI's Alvin Ross: "Our biggest problem is bootlegging, and it won't go away by itself."**

## VIRGIN MERCHANDISING Image for Sale in S, M, L, XL

by Kenny Kerner

Several months ago I was coerced into taking my son Demian to the Ozzy Osbourne/Metallica concert at the Long Beach Arena. True, Demian is an avid heavy metal fan, but even more important to him on this night was the prospect of coming home with the very latest in rock fashions.

It was virtually impossible to take a step in any direction without running into a makeshift stand selling something or other related to one of the performing bands: T-shirts, jerseys, caps, sun visors, buttons, bumper stickers, lighters, tour jackets. But this hodgepodge of useless, overpriced merchandise is the basis of a multimillion-dollar industry.

Until recently, the hands-down leader in the merchandising game was a San Francisco-based company known as Winterland. But the balance of power seems to be changing; the new kid on the block is Virgin Merchandising International, a completely autonomous venture that nevertheless has close ties with all the other Virgin companies—Virgin Records/Films/Games/Music Publishing and Virgin Atlantic Airways.

Headed by industry veteran Alvin Ross (who has been named president of the firm), VMI, operational for a mere 15 months, has already signed Elton John, R.E.M., Simple Minds, OMD, Mr. Mister, Megadeth, the Cult, the Alarm, Laurie Anderson, U2, GTR, Eurythmics, Cyndi Lauper, and David Lee Roth. "The company has become so successful so quickly," Ross told *Music Connection*, "that in a year and a half, we've already surpassed my initial three-year projections."

Formerly co-owner of the highly successful New York-based Levinson & Ross Public Relations firm, Ross made the move into professional management in 1976 when he ran

the offices of Bill Aucoin who, at that time, managed Kiss, Starz, Toby Beau, and Billy Squier's band Piper. It was during these years that Ross got his first taste of the merchandising business.

"Having been involved with Kiss, I quickly became aware of the value of merchandising. That band alone grossed in the area of \$120-million over a five-year period. Also, while at Aucoin, we purchased Boutwell Enterprises, an existing merchandising company. So I was always closely involved with merchandising. It was something that always fascinated me."

The concept for Virgin Merchandising came to Ross while he and Rick Smith (now VMI's executive vice president), were partners in a small company called Coast to Coast Merchandise. "In order to be able to compete with [merchandising] companies like Winterland, Brockum, and Great Southern," Ross commented, "I had to be aligned with a big company. I always felt it would be a record company because we both share the same interests. We both project the image of a band: They project it musically, and we try and project it visually. I met with Richard Branson, chairman of the Virgin Group of Companies, and he loved the idea."

Before you get the notion that merchandising is all fun and games, consider, if you will, two very serious problems that are inherent to this business: the cost of being allowed to sell your tour merchandise at a venue, and the lingering problem of bootleggers.

"Our biggest problem is bootlegging," Ross admits, "and it just won't go away by itself. I don't understand why bootlegging is any different from being a tape pirate or ticket scalper. Why aren't the laws made to protect

us? Most of the big arenas charge me about 40 percent to sell my merchandise. In some cases, the venue makes more than the band. I believe that for 40 percent I should be protected! On a major act doing a major tour, a bootlegger can take away about 25 percent of your gross. Something has to be done about it.

"The other problem that we face," Ross continues, "is that when a kid goes to a concert and buys a shirt from a bootlegger that's going to fall apart after two washings, I'm the one that's gonna get sued, and the band is gonna get a bad reputation. I just don't think the laws are strong enough. This is a \$200-million-a-year industry—we should be protected."

Signing an act to a merchandising deal is an art unto itself. At best, it's a speculative proposition—but here's where Alvin Ross really shines. Success hinges on putting together a top-notch staff that can accurately research a band's drawing power and record sales across the country.

"The first thing we do is sit down with a band and let them give us their ideas about what kind of advance they want," Ross explains. "Then we ask them what they're prepared to give up for that advance. The main thing they can really give us is [a] guaranteed [number of] people attending their shows. If a band comes to me and says they want a million-dollar advance, that's fine. We're not frightened by the million dollars—but if they're only going to play before 10,000 people on the entire tour, then we're frightened! If, on the other hand, a group is doing 60 shows in front of 20,000 people a night, that's another story entirely. My profit isn't [based on] just getting paid back [for advances], it's being able to recoup my expenses."

Although Ross is positive about the direct correlation between record sales and merchandise sales, he's a bit perplexed when it comes to metal acts in general. "Heavy metal merchandise sales seem to have no relationship to record sales at all. The group Megadeth [on Capitol] was one of our first signings some 15 months ago. We felt they were going to be as big as Metallica has become. We gave them a very small advance and they've earned it back more than four times over. Heavy metal is a very different form of music—it never depended on radio airplay. We just had this feeling about Megadeth and they became one of our strongest sellers."

Over the past few months, Virgin Merchandising has made several significant deals, linking up with such acts as Elton John, Eurythmics, David Lee Roth, and Cyndi Lauper. "From the time it was announced that David Lee Roth was going to go out as a solo artist," Ross confided, "I was on their doorstep every 20 minutes. It was a very important signing for our entire company."

With a half-dozen of its acts currently on extended tours of the country, Virgin Merchandising is now facing its strongest test ever. Even now, the giant Ryder trucks packed with merchandise for the masses are pulling out of VMI's San Fernando Valley warehouse. Every venture has its risks—but Alvin Ross isn't the least bit concerned. "We're having the busiest summer we've ever had," he says, "and we've put together a strong team. I'm not worried. I'm not worried at all." ■

# DANNY GOLDBERG HAS THE MIDAS TOUCH

## New Age Entrepreneur Builds His Empire

by Sue Gold



**"I like when you can communicate, collaborate, and invest in careers."**

**D**anny Goldberg is nationwide. With two record labels, a management firm, and more than 15 soundtracks under his belt, the former publicist/rock critic is one of the hottest young executives in the music industry. Dividing his time between his offices in New York and Los Angeles, he rules his empire on the run.

Goldberg's management clients include Andy Taylor, Michael Des Barres, and Don Johnson, along with Belinda Carlisle and Bonnie Raitt, whom he co-manages with Ron Stone. He has been executive producer for such hit soundtracks as *Miami Vice*, *American Anthem*, *Two of a Kind*, and *Unfaithfully Yours*. And he's the spokesman for such music industry defense groups as the Musical Majority and Rock Against Drugs.

His Gold Mountain Records label includes such new artists as the heavy metal band Keel and Michael Des Barres. His new Gold Castle label will be aimed at an older audience. Gold Castle, he says, is "my response to the fascination I have for the existence of the Windham Hill records. I realized that there's an audience over 25 that does want to buy records, and not necessarily based on what they hear on the radio. This is a new part of the business—where the older demographic is again emerging as record buyers."

While no distribution deal has been announced yet, Goldberg has been hard at work on the matter. "It's still in the beginning stages," he says, "but we hope to have the first album out by the end of the year. It's by Peter, Paul & Mary, and it's called *No Easy Walk to Freedom*. I'm looking forward to learning about this young part of the business and it's something I'm really excited about." The second release will be from folk/pop singer Judy Collins.

Meanwhile, Gold Mountain is working on its latest release, by Canadian folksinger Bruce Cockburn. "I think we're going to spring a lot of energy into promoting him and

trying to break him here," Goldberg says. "I think he is one of the greatest lyricists ever.

"To me, Gold Mountain is basically a vehicle to try to develop new artists. As a manager I feel like I can only afford to be involved with artists who are a little more developed. New acts should really have someone whose job is to really just be their manager. But the label is a vehicle that lets me work with the new talent or developing talent, or to have a laboratory to experiment with new artists without the pressures of managing them. I hope the label is successful enough that we can expand the amount of opportunities we can give people. That's really what the label is for."

Goldberg steers his management abilities toward his clients at Gold Spaceship Management. Clients such as Belinda Carlisle and Andy Taylor have already enjoyed chart success this year, while longtime client Bonnie Raitt is currently moving up the charts. "I'm very pleased with my involvement with Bonnie, and I'm just thrilled with the success we're having," he says. "She's on AOR radio, she's on the John Fogerty tour. I think it's one of the most exciting things I've ever been involved with. I have the privilege of representing her and being part of her finally having the commercial success she's always deserved.

His latest addition to his management roster is *Miami Vice* star Don Johnson, whose first solo album, *Heartbeat*, has just been released on Epic. Goldberg admits it will be hard to sidestep Johnson's TV-star-turned singer image.

"We know that's the biggest single obstacle we're up against, but we also know we have a great record. It was very intentional that the record came out in August, before the resumption of the new *Miami Vice* season. We're trying to get people to listen to it with an open mind. We're going to let the music speak for itself and not hit people over the head with a big hype.

"He's the type of guy that anything he does seems to get a disproportionate amount of media attention. He has an unusual type of visibility. It's not a problem to get visibility—it's the tone of the visibility."

These waters were tested by Johnson's co-star, Phillip Michael Thomas, who last year took a disastrous turn as a recording artist. How can Johnson avoid the same result? "By making a good record," Goldberg briskly responds. "I think that's the main thing. I'm fond of Phillip and I wouldn't want to say anything bad about him and his record, but Don didn't try to write everything himself. The quality of the material and the quality of the musicians is high. Don's attitude was that he wanted to work with the best people he could find. I think Don has an authentic emotional connection to music that's unique."

Goldberg connected with Johnson through his previous musical ties with *Miami Vice*; he was involved with the series from its outset while acting as a music consultant

to 20th Century Fox. The show's executive producer, Michael Mann, "was putting the pilot together," Goldberg recalls, "and he asked me to help and give him some thoughts on the music. He explained that he wanted to bring the MTV fad to network television and I got him involved with Jan Hammer and got him in touch with the record companies and so on."

Goldberg continued his involvement and was co-executive producer of the *Miami Vice* album with Mann. "The great thing about the *Miami Vice* album was to do the *Miami Vice* album. The key to its success is that the TV series authentically uses music; it's an integral part of that show and the experience of watching *Miami Vice*. The album started out as a risky proposition, but by the time the album came out, there was such an appetite for it that it almost sold itself."

With such soundtracks as *Vice*, *Bachelor Party*, and *A Night in Heaven* (which featured Jan Hammer and Bryan Adams), Goldberg is now known as a soundtrack specialist. "After *Flashdance* happened, which I had nothing to do with, the movie people realized that MTV could be an important factor in promoting films," he explains. "And after I worked for 20th Century Fox, supervising some soundtracks, it kind of put me on the map as a soundtrack specialist. There was really nobody who was an expert on how to integrate the MTV phenomenon, the record business, and film. Anybody who did it even once became an expert," he admits.

Considering his multitiered involvement in the record business, it isn't difficult to understand why Goldberg takes things seriously when someone attacks the music business. When the anti-rock PMRC was formed last year, Goldberg retaliated by forming a loose-knit group called the Musical Majority. "I was frustrated by the fact that there was very little response to the things that were being said about the music business," he says. "The only person who was saying anything was Frank Zappa and I didn't feel he should be all alone in defending a community. I felt that the community as a group really needed an outlet to let people know that we were all appalled by people attacking the song lyrics. I'm very aware of how fragile creative people are and how fragile the creative process is. I felt we should answer what I considered to be dangerous lunatics that wanted to undermine several American traditions—music, free enterprise, freedom of expression. Those things have to be defended or they go away."

Goldberg is also concerned about the recent blacklisting of independent record promotion men. "I don't think people understood the linkage—that the same people who were attacking us on lyrics were attacking us on payola. It's the same people, the same problem, and we have to stick together. I've been in the business for 15 years; I've never met a gangster. Which doesn't mean it doesn't happen, but to characterize it as something typical and a primary element, to me, is slander and completely destroying the reality of music."

While the lyric issue has temporarily died down, the issue of drugs has flared up, with President Reagan making accusations in a recent *Newsweek* interview. Once again, Goldberg has spoken out and formed a new

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## MARKETING MICHAEL RUFF

### Gutting It Out As a Low-Priority Act

by Lawrence Henry

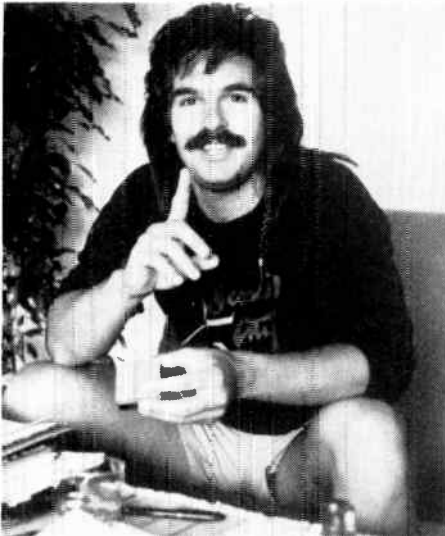


Photo by Lawrence Henry

*"I really want to play tonight!"*

Friday night at At My Place, Santa Monica: Intense dudes working the room, talking production deals at the bar, gorgeous women raking one another with savage appraising glances, and everyone dressed, dressed, dressed. The club is full, humming, anticipating two sets by Michael Ruff & Friends, and anticipating, too, a live recording—tracks for Ruff's second Warner Bros. album.

But earlier in the day, over the phone, Ruff had revealed bad news:

"Warners bailed," he sighed.

Now, before the gig, Ruff is settling his nerves with an unaccustomed beer and talking to backup singer Leslie Smith.

"I really want to play tonight," he says, a world of hurt in his voice.

That's Michael Ruff in a sentence. Here's a 25-year-old singer/songwriter who has been touring at least four years with top-name acts (Rickie Lee Jones, Chaka Khan) as a keyboard player/singer; who composes crystalline, perfect, inevitable tunes ("It's almost as if I don't write them; they come out of the air"); whose band has been burning up the At My Place stage (and packing the room) for three years; whose singing leaves musicians in open-

mouthed awe—all that, and still the best way to describe him is this: He really wants to play.

But there are some unfortunate current facts to consider. Michael Ruff recorded his first Warner Bros. album, *Once in a Lifetime*, in 1984, and it didn't do well. At times, notably in the title tune, the album approaches, but never quite reaches, a winning R&B intensity. At times on other tunes, it verges on an almost Laura Nyro-ish lush romanticism—but doesn't quite break through there, either. And not one single tune carries the drama or the excitement of a Michael Ruff performance. Notably missing is the blistering interplay between Ruff and his long-time guitarist Snuffy Walden.

"It was mostly studio players," Ruff says. "But none of these guys were playing aggressively—there was no love in it. It wasn't an exchange between friends. It was just music for hire."

Why? Why sign an artist for quality of one kind, then put him through a mill almost guaranteed to obliterate that quality? Before this Friday gig, an independent producer puts his finger on the problem: "We're talking about George Gershwin here," the producer says. "We're not talking about Duran Duran."

In other words, we're talking about an artist for whom composition, arrangement, performance, and record-making are still separate things—and that isn't the way the industry thinks nowadays. A song is an arrangement is a performance is a record—is *product*. That's the way it usually works. But it doesn't work that way with Michael Ruff. If Ruff himself is at all at fault for the failure of his first record—or for any kind of failure to put his songs across to a record company—it probably owes to distinctions like that. Because Ruff is used to bringing drama and structure to his songs in performance. And virtually every performance is different. There is no one way any Michael Ruff tune has ever been played. And that's what a contemporary hit is—one song played the same way every time.

Whatever—it's all philosophical distinction at this point, Friday night, with the palpable hurt in the air, and the absence of that big

sound truck from Warner Bros. outside the club.

Ruff takes the stage alone, in a single spotlight, a Roland keyboard hanging around his neck, and opens with a haunting new tune, "I Will Find You There." Something special begins to happen. Ruff's audience believes once again. It's hard to remember just how good he is, hard to recall that not only is he a gifted songwriter and singer and performer, he's a beautiful *man*, too.

Finished, after the applause, Ruff remarks, "I had to play that one for the band so they'd know it for the second set." The audience laughs. They think he's kidding. Ruff moves to the piano for his usual opener, Randy Newman's "Marie."

There's hope in that tune. Newman's manager, Elliott Abbott, is now Ruff's manager, too. And Randy Newman and Warner Bros. President Lennie Waronker have been friends practically since the cradle.

"My lawyer brought [Abbott] down one night," Ruff says. "He flipped out. I opened with 'Marie.' I didn't realize that he was Randy's manager. So after the show he came up and said, 'It's great you opened with 'Marie.' It's one of my favorite songs.' 'Yeah,' I said, 'it's one of my favorite tunes, too. I've been opening with it for a long time.' My lawyer's saying, 'Ssh! I told him you'd do it just for him.'"

So for the future:

"[Abbott] knows the people at Warner Bros. quite well, over a long period of time. So he's real relaxed in his discussions with them, and he can be honest with them as well. He's got his eye on the long-term. He feels the same way about it that I do. He says, 'If you're going to have one hit, then you can have 15 hits, because the songs are consistent.'"

Ruff, now joined by his band (singers Leslie Smith and Joe Turano, drummer Ralph Humphrey, bassist Jimmy Johnson, and guitarist Snuffy Walden), plays through an ever-stronger set, stretching his tunes farther than I've ever heard them stretched before. "From the Inside Out" segues into down-and-dirty Texas boogie with Snuffy Walden screaming on guitar. And the consistency becomes apparent, as new tunes—"More Than Ever," "Twelve Questions," "I Speak the Language"—appear one after another, astonishing bursts of originality.

Earlier in the evening, singer Joe Turano had brought up some interesting points. Turano is lead singer of Zuma II and is cur-



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rently producing that band's first album for Pasha CBS.

"Getting a record contract shouldn't be the crapshoot that it is, and it shouldn't be the ticket to everything once you've got it," Turano said. "We had people coming down to see [Zuma II], saying, 'I hear what you're playing, I hear what you're doing. But I just can't go to the company. . . .' It's not so much a matter of ears or vision or skill. There's lots of people with ears. It's a matter of guts."

And for marketing Michael Ruff, guts may well be the major issue. It just about has to be for an artist whose music is best heard live, and who has no previous studio-recorded hit to establish a precedent with radio programmers for a live album.

"These live albums," Ruff says. "People think they have to follow the rules. People think there are rules. Such as: It has to be clean, there have to be no mistakes, things have to be perfectly in tune, you can't hear the glasses tinkling. So what? That's real life."

On the other hand, radio stations pride themselves in the overall smoothness of their sound. If you stick a live cut in there, "It's brave, and it's kind of a shock," Ruff says.

Michael Ruff & Friends play on, and it's a brave and moving and surprising show, laced, as always, with wisecracks and laughter: "This is a positive song, with a fine bouquet, just a little bit bitter around the bridge." Or "There will be a new album of this stuff, and it will be round, and it will have a hole in it." And typically, even after the show has worked itself to an incredible climax with "Dedication," Michael Ruff doesn't stop. He really wants to play, and he

does, until you're just limp with the intensity of it.

"Dig this," Ruff had said earlier, when the live-recording date was still on. "I've done demos, 24-track demos, unfinished. Four tunes cost approximately—and this is bottom-line—\$10-\$15,000, if you pay musicians, and pay studio time and tape and everything. It's going to cost about \$8-\$10,000, including everything, to record four shows. Seven or eight hours of music. If I get two songs out of that that I can use, and I know I will, it's well worth it. Never mind the musical parts [i.e., music composed on the spot] that can later be used as a [future] live album, or used as music for movies, or whatever."

Or whatever. It didn't happen. And maybe it didn't even matter. Michael Ruff triumphed over it in the only way he knows how: He played.

"[I'm] successful already—successful in that I can create honestly. I'm doing exactly what I do, what I feel most comfortable with. I'm more at home onstage than I am in my own home. I don't have to [filter] my personality to make those around me feel comfortable.

"If you're at a party, it's best if you are aware of your humility, because you make other people feel comfortable—you want them to come out of themselves. When I'm onstage, I'm as arrogant as anyone I've ever seen. I'll say anything that comes into my head. I don't insult people, but I'm just partying, I'm having a good time, and it's like the world is mine.

"But it achieves exactly the same thing. People feel at home, they feel involved. They

feel that it is *their* energy that's boosting me to create, to entertain them. It's funny. It's like true giving. I'm completely self-involved up there. But I'm honestly giving to everyone."

There are a lot of issues in contemporary music and contemporary music-marketing, all centering on Michael Ruff: Can you sell a fusion band—if that's what Michael Ruff & Friends really is—playing real songs, not just jamming around riffs? What are the real limits of adult contemporary pop radio—and how far can you stretch them? How do you reach a record-buying audience other than the obvious one—the twelve-to-nineteens?

And what's the role of the music press in creating star acts? Pop intellectuals are suckers for leeches. And pop music critics are often so intimidated by, or envious of, excellent players that they use up columns of ink spooling out some hidden, angry agenda that has nothing to do with the music itself.

Most important, I think, is this: In a recent *Music Connection* article, a record executive said, "There are extremely popular artists who really shouldn't be in the position they're in—other than through an iron will to get over." Michael Ruff is not a pop ego. He's a *real* artist, not a commodity. But in many ways, it's easier to package a pop ego, a commodity, than it is to figure out what to do with an outstanding talent, particularly one who breaks new ground.

It'll be interesting as all hell to see what—if anything—Warner Bros. decides to do with genuine excellence. There's an audience waiting. They were waiting around the block Friday night. ■

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# Dial-Twisting

by Katherine Turman

## PURE ROCK AROUND THE CLOCK

**KNAC** has long been thought of as "that little Long Beach station that could." But the only thing that remains little about KNAC-FM 105.5, an L.A. radio up-and-comer, is the station's 3000 watts. Its listenership is getting bigger, its "Pure Rock" format is big, loud, fast, and hard, and its Arbitron ratings are growing by leaps and bounds. As rock aficionados tune to Metallica, Cinderella, and Great White on KNAC in ever-increasing numbers, other stations are getting worried about the big noise on the far right of the dial.

The station switched from its eclectic "Rockin' Rhythm" format in January of this year, and now Program Director Jimmy Christopher says about KNAC's music, "Mellow—I don't think that word is in our vocabulary. We play balls-to-the-wall, full-bore, straight-ahead rock & roll!"

Christopher (whose nickname has gone from "Jimmy the Saint" to "Jimmy the Armored Saint") has been with the station for seven-and-a-half years, five of those as PD. In October of 1985, he did a market analysis for the station's owner of three years, real estate magnate Fred Sands. "The general manager and I sat down with the station's owner and showed him where the void in the market was—that there weren't any hard-rock stations," said Christopher. "We saw that Iron Maiden was selling out five nights at the Long Beach Arena with no airplay."

Sands, whom Christopher smilingly calls a "pure rocker," said "Let's go for it." And that the station did—meeting with startling success in terms of picking up listeners and advertisers. That's led to KNAC putting on shows by such HM acts as AC/DC and Loudness, but the listeners like it—a lot. And so do the people who work at the station. KNAC is definitely not a station run by three-piece suits.

Music Director Kevin Stephens, 26, who joined KNAC at the point of the format change, pushes the station's impressive numbers across his desk for me to look at. "We have a mere 3000 watts. KMET has 50,000 watts and KLOS has 65,000 watts." (In the most recent Arbitron ratings, KLOS is a 3.2 and KMET is a 2.2, and KNAC is a 1.2.) "We have gone from a zero to a 1.2 with the new format," says Stephens. "We have over half of the audience of KMET and we don't even have a tenth of our opponents' wattage. In our first book, we exceeded the

previous four or five years' ratings." And yet the station's transmitter—in Signal Hill, ironically enough—doesn't really put a signal strong enough to reach into the San Fernando Valley, which he calls a "metal stronghold."

There have been technological and physical improvements made in the station, however. Since June, they've occupied new hi-tech gray offices in Long Beach's Wells Fargo Bank Building, and engineers have put in two new transmitters and a new harmonic filter, says Christopher.

But no matter how fuzzy the signal, KNAC has some strident supporters. According to Stephens, a listener who managed to get the station in Chatsworth called in to say: "Your signal is dogshit, but we'd rather listen to your station and static than all the high fidelity in the world on the other stations." Adds Stephens, "Let someone else play 18 boring compact discs. How many more times can we hear Springsteen sing 'Born in the U.S.A.?'"

He has several theories for KNAC's rapid success. "Essentially, this is a ground-breaking format. Other stations play the Scorpions to pacify one group of listeners, then play the Police. It's a juggling act. We don't have that. It's consistent. Our audience expects a certain music flow; they expect the momentum to be kept up. I want people, even if they only listen for 20 minutes, to be a bit fired up and excited by what they've heard." There are one or two stations in the U.S. with similar formats, but they have "nowhere near the intensity," Stephens says. Another reason, he thinks, is that "A third of our audience had probably stopped listening to the radio. They were listening to tapes. Our audience is vastly underrated, both in number and loyalty."

To keep its audience and its programming consistency, KNAC, like most stations, is pre-programmed and retains a consulting firm. But that pre-programming, although done with the aid of a computer, is based on requests, the station stresses. And 95 percent of the songs requested are played anyway, says Christopher. "We tell the computer what to do and we perform any cosmetic surgery to get the sound of the station the way we want it." Though the intricacies of playlists and the computer-generated programming were taboo topics for Stephens and Christopher, it's definitely a give-the-people-

what-they-want station.

The station is very aware of who those people are. And they're dedicated to giving them a steady dose of Nazareth, Montrose, X, AC/DC, and Led Zeppelin. Scorchin' Scotty, 26, whose Friday night metal show (10 to midnight) often features gems by Budgie as well as newer tunes by Metal Church and Metallica, would like his metal show to be "24 hours" (as would many of its hard-core listeners). Like most of the deejays, Scotty, who has the seven-to-midnight shift, calls hard rock his favorite format. Of the deejays at KNAC who are really devoted to pure rock, Stephens says, "You'll find as high a percentage as you'd ever get at a radio station. Approximately 50 percent of the station's staff stayed on through the format change."

The English-born Stephens, who got his start in radio at the pirate underground European station Radio Caroline (which was located on a boat in the North Sea) says of rock, "This is my life." And for a few hours a week, he becomes Prince Kevin and spins hot import rock. Another Brit, Lady Di, hosts the local show on Sundays, frequently playing demo tapes that "meet the station's criteria and have good production values," says KNAC management. Racer X, a band that submitted a demo, recently had it added to the KNAC playlist, says Scotty.

Although the station is pre-programmed, shows like the import-only, guest deejay, and metal shows are a combination of deejay choice and listener request. And Scotty will sometimes answer the phones when the "phone foxes are busy," often putting callers on the air.

Both local and up-and-coming bands have found a home at KNAC. "We believe in the artists we support—we'll go the whole nine yards," says Christopher. The station was the first to play new records by locals like Poison and Great White, and, says Stephens, "We've forced our competitors to play record after record. In one case, one of our competitors added an album that was eight months old after we pumped it on the air enough. They couldn't ignore it any more." And while Metallica and Queensryche remain among the top-requested bands, several KNAC-ers picked Cinderella, now on the road with David Lee Roth, as their pick to click.

On a local level, KNAC supports groups with battle-of-the-bands contests (Fanz and London)

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**Christopher:** "I showed the station's owner where the void in the market was."

Photos by Katherine Furman

**Stephens:** "I've probably got more freedom than any music director in America."

were recent winners), and sometimes sponsors acts it feels are worthy.

And one of the best things about being a KNAC employee, everyone I talked to agreed, is finding out about those new bands. Most employees hit clubs and shows two to four times per week. Says Stephens, "I believe in being close to the streets."

Stephens, who makes a 110-mile round-trip to work every day (he can't even get his station at home) has found one benefit to the long drive: "My tape player gets a lot of use," he says. He gets about 50 unsolicited tapes a week, ensuring a hard-rocking commute. And Stephens emphasizes that he listens to *all* of every record he receives. "Every record company man in Los Angeles knows that when they send a record to me, I listen to it." And if he feels it's good enough for his audience, it hits the airwaves. "I've probably got more freedom than any other

music director in America right now," he says. "And that really hasn't changed, even though the numbers have gone up."

But while the numbers are growing, there are still many vocal opponents of metal. Christopher, who has defended Ozzy and others on *Wally George's Hot Seat* program, says, "Rock & roll has always been a somewhat aggressive and loud and rebellious form of music, going back to Elvis 30 years ago."

"It's a hard thing to be a hard-rock fan," acknowledges Stephens, a lifelong fan. While KNAC advises its listeners to "be concert-cool," there's still an awful lot of attention being focused on the imagined or real dangers of rock & roll. "You got to a Raiders game, and you've got guys jumping off the Coliseum; you go to a country & western bar, and you see guys throwing people through windows," Christopher rails. "That never gets the headlines. I think the media blows things out of proportion."

But satanism, wimp-rock, and Phil Collins don't seem to concern anyone here. Most of all, the folks at KNAC seem to be having fun and enjoying all the attention. "I think even KROQ respects us," says Stephens. "We're doing something diametrically opposed to them, but in a sense it's very true to their original spirit—exposing stuff that no one else would."

That spirit is evident everywhere. Scorcher's Scotty's evil-sounding trademark laugh gets a lot of exposure on the airwaves, and during one of my interviews, over the phone's loudspeaker came, "John Holmes for Rebecca on line one." At nearly every rock & roll concert I go to, it seems as if every other car in the parking lot has a KNAC bumper sticker. "There's no stopping us now," Scotty promises about KNAC's future. Of course, it's gonna take a stronger signal for that promise to be fulfilled. But they're working on that, too. ■

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really hard to see where they're creating sales these days.

**MC:** *The record business isn't as naive as it used to be, is it?*

**Martin:** No. At the end of the Sixties and the early Seventies, business was great. I don't think anybody even thought of it as a business. It was automatic. You sold a certain amount of product on everything. Through the late Seventies, you were guaranteed to sell tons of product. At that time, record companies were working on a gross, not a net. So they didn't care how many records they shipped out, because they didn't care how many records they got back. Then, with *Saturday Night Fever* and all those things happening, the business was just incredible—millions of units of everything.

Then, when the oil embargo hit and the economy started going down toward the end of the Seventies, the record business started to take a dive. The beginning of the Eighties, it really took a dive. Especially around '82, the record labels laid off a lot of people. The people that they laid off were the people who were actually on the streets. They were salesmen, merchandisers, promotion people. And because of that, the past few years, the retail part of the business—if it hasn't been ignored, it just hasn't gotten the coverage it used to. No more T-shirts, paperweights, promo items. The record labels didn't have the personnel to cover these locations any more. And with budget cuts, they don't have the money to send out promos for that in-store play we were talking about.

The reason I started this business was because I saw how much more you could

do at the retail level. It's easy for people to forget that we're in the business to sell records. And you sell records through retail outlets.

**MC:** *Somebody has to walk in and pick it up.*

**Martin:** Somebody has to sell it. From the clerk to the manager in a store—all those people are responsible for selling records. If you have person walking in to buy a record he wants, theoretically he should walk out of there with three or four records. The clerk is the one the customer asks, "I bought this. What else is good?" 'Cause they don't know. So the clerk is the one who directs the customer to something else.

**MC:** *It's a competitive attention game. There's a limited share of mind out there. You do not have that much time and attention.*

**Martin:** No. No one does. Period.

**MC:** *This whole modern marketing process you're involved in—what does it mean on the street, to the unsigned musician or the unsigned band?*

**Martin:** The unsigned musician and the unsigned band are still in trouble. I played in groups from the time I was a teenager. I realize now that I knew nothing about the record business. I always just assumed I was going to get signed. And once I got signed, it would be automatic that I had a hit record. But now I know getting signed is just that first little-bitty step. . . . ■

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organization—this one Rock Against Drugs (RAD).

"It's really harmful to the fight against drug abuse for authority figures to attack rock & roll," Goldberg says, "because then you get a situation where young people hear these untrue and irrational accusations of the music that they love and they are likely to reject all advice from authority figures—important advice that is not irrational, about birth control, drug abuse, and those kinds of things.

"We have real commitments to this. [California Attorney General John Van de Kamp] put up \$50,000, there's another \$50,000 being donated by Pepsi, and some other stage governments are getting interested."

The money will go to television spots featuring rock artists speaking out against drugs; they'll begin to air in October. "The idea is to produce rock & roll-oriented spots that won't be perceived as typical PSAs. They will have the energy and passion of rock and let the artists talk to their public."

This is one industry veteran who's determined to protect his chosen turf. "I'm proud to be a part of the music business," he says. "It's not perfect, there's certainly a lot wrong with it, but there's a lot good about it.

"I like when you can personally communicate, collaborate, and invest in [artists] careers—that's really fun," Goldberg enthuses. "I also like having hits and making money; I would be dishonest if I didn't admit to liking those rewards. But if it was only that, I wouldn't be in the record business. There are other ways of making money that wouldn't require me to be on airplanes quite so often, I'm sure." ■

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# FIELD TEST

## Getting the "SOUND": An Introduction

by Barry Rudolph

Sadly, *Field Test* Editor Mark Gordon Creamer finds himself so busy at his *Sounder Recording* facility (due in great part, no doubt, to the increased visibility afforded him by this column) that he's unable to continue in said capacity. But never fear, tech readers—veteran engineer (and sometime producer) Barry Rudolph will herewith be taking over *Field Test*. In this, his first column, Barry dolies back for an overview of the outboard scenario.

Outboard gear is that rack of usually black-faced boxes that sits adjacent to the mixing console; these hi-tech goodies entice with their myriad starry-eyed, multicolored LED's and digital readouts. After the obvious console, loudspeakers, mics, and tape recorders, the selection of outboard equipment figures high on the decision list about using one studio over another to record and mix popular music.

Just how important are these toys? Well, I can say from firsthand experience that several artists and producers I have worked with relied heavily on many specific electronic audio-processing devices and insisted that they be used at all sessions at any cost! This makes perfect sense in light of the fact that they've utilized these devices to establish an identifiable "SOUND" for themselves—a sound that enhances the artist's natural musical expression.

To take a closer look at these essential electronic marvels, I went to Larrabee Sound Studios in West Hollywood. Larrabee Sound is a world-class studio with a large amount of extra gear, since they primarily handle the high-gloss final-mix stage of modern record production, the stage at which outboard gear is particularly required.

Larrabee is a great place to finish a complex record—one that needs special processing and a carefully tuned, computer-assisted mix.

Outboard equipment could be divided into four separate and distinct categories:

1. **Tone Shapers:** equalizers and filters.
2. **Dynamic Modifiers:** limiters, compressors, expanders, and gates.
3. **Echo,** which includes the following: digital reverbs, echo chambers, electro-mechanical reverbs (or plates), analog delay, digital delays, tape delay; i.e., any device that repeats or echoes at some later time the sound originally made.

4. **Pitch Changers,** which include the following: harmonizers, chorus, flangers, doppler shifters, pitch transposers, octave dividers, and vari-speed tape recorders.

Now I'm not going to lapse into some kinda techno-trance mantra and explain each and every example of echo or pitch-changer boxes available, but I'd rather take each category and give examples of its current uses in popular records. I'll pick a current record that has one of these effects mixed loud enough to really hear what it's doing.

Of course, modern record productions utilize all of the aforementioned devices in many different amounts and combinations—and I don't mean to get simplistic about the many hours of meticulous "tweaking" and experimentation that go into achieving the precise "SOUND" that adds uniqueness to the overall feel and sound of the finished record.

My current nominee for best use of **tone modification or equalizer** goes to Peter Gabriel's "Sledgehammer" (by best use I mean the most tasteful and judicious use). The layering of musical instruments, voices, or tracks by way of arrangement, composition, and recording is the real key to this great-sounding record. The equalizer helps the mixer lock these layers in, making them either more or less distinctly clear. In "Sledgehammer," every instrument has sought its own correct level or layer. The brightness of Peter's voice cuts through the track without being excessively loud (which would diminish the size or bigness of the backing track). Equalization is used in almost every step toward a finished pressed record or CD. One of the advantages of an all-digital recording is the fact that less EQ is used. From a purist's standpoint, an equalizer distorts the natural frequency content of a sound.

Generally speaking, **limiting and equalization** are used together for a starting place to build a sound. On the title track of ABC's "How to Be a Zillionaire," virtually none of the individual tape tracks escapes EQ or some type of dynamic modification. This is an example of a very processed-sounding record that really works for me. On the other hand, the Simply Red album *Picture Book* is an example of just the opposite. Producer Steve Levine has chosen a very natural, clean overall sound for this band. The absence of the massive echo/reverb layer cake—with every track EQ'd and compressed to the maximum loudness—is very refreshing and causes this record to stand out from the crowd.

Depeche Mode's "Question of Trust" is an all-out example of a record that uses lots of **reverb and echo**. Be it digitally generated or by

the old-fashioned means of echo chambers and echo plates I'm not sure, but the producer(s) are on the right track with this band by immersing them in layers of various echo and reverb. Reverb always makes things sound nice (like when you sing in the shower), because it seems to blur the rough edges and spread them out.

**Digitally generated reverb** is almost limitless in its variabilities; the parameters can be easily changed to customize the sound. Some reverb sounds, which once took hours to set up in the studio, now are only a pushbutton away in any full-featured digital reverb unit. Just about any rock & roll, country, R&B/dance, or even classical record makes use of some type of digital reverb to sweeten the musical ear candy.

A cool example of the use of digital delay is Annie Lennox's vocal sound on "Missionary Man." This is a stereo delay set to a very short time delay—some short reverb was also added. The production also "allows" for the vocal to be very up-front—it has an "in your face" presence.

The last category, **pitch changing**, is a tricky effect to use since there is a fine line between helping and hurting the sound. A lot of the guitar sounds on the recent Bryan Adams albums use a small amount of pitch-bending boxes. One harmonizer would be set a little flat of A=440 and another would be set a little sharp of A=440. The harmonizers would be positioned left and right like a stereo return of an echo device, and the result is that fat, broad sort of chorus effect that makes the guitars sound very nice. The spreading of the pitch center has the effect of spreading or smoothing, much like echo would but without blurring or watering the impact of the raw guitar sound. As I said earlier, pitch changers can hurt sometimes. When a harmonizer is employed, a new note (or notes) not in tune with the rest of the track is introduced to the mix. When mixed correctly, those added notes can really fatten and add richness.

On a Hall & Oates record I engineered (the silver one with "Sara Smile"), we would intentionally record vocals, guitars, and some keyboards while the tape deck was running off-speed. Vari-speeding the tape recorder is an old trick that allows the singer or musician to perform the song in a slightly different key, either higher or lower. Double-tracking vocals in vari-speed is a good way to really fatten the backgrounds or any instrumental track. The only problem was that Daryl would temporarily go crazy readjusting to the new key of the song—and rightfully so. ■

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by Billy Cioffi

# AUDIO UPDATE

## 24 Tracks & Up

**Sunset Sound Factory:** Tim Scott is in with producer Mitchell Froom working on his upcoming release for Geffen Records. Tchad Blake is behind the console. . . . Producer Vini Poncia is using the room for overdubs on CBS artist Vicki Thomas' new LP. Bobby Schaper is the engineer, assisted by David Knight. . . . Don Randi & Quest are cutting their new jazz-flavored offering with engineer David Glover. . . . Producer Mitchell Froom has wrapped Richard Thompson's LP for PolyGram, to be released later this month.

**Village:** Bernie Taupin is in Studio D with producer Martin Page tracking his upcoming solo LP for RCA Records. Ed Thacker is behind the console, with Charlie Brocco seconding. . . . Joni Mitchell has staked out Studio A for overdubs with producer Larry Klein for her next Warner Bros. disc. Engineer on the dates is Dan Mardian, assisted by Robin Lane.

**Juniper:** Russ Freeman's latest album *Nocturnal Playground* was recorded and mixed at the room. Engineer on the dates was Steve Sharp. Featured on the record were some of L.A.'s hottest jazzbos, including David Venoit and Kenny G. . . . Alphonse Mouzon is currently cutting his LP *Love Fantasy* for Pausa Records; it's slated for release in January of '87. Players include Alphonse, Nathan East, Ray Parker Jr., Brandon Fields, Jeff Daniel, and Welton Gite. Steve Sharp is at the console.

**Gate Five:** Bob Weir currently rehearsing for a tour and LP with his group Kingfish. . . . L.A.-based Shattered Glass is cutting the Sausalito room for Walshmore Rec-

ords. The project is being produced by Donovan Walsh and engineered by Richie Moore. . . . 22nd Row was in recording live to two-track recently. They were recently featured on MTV's *Basement Tapes*. . . . Rocky Sullivan is in working on a demo with producer John Francome. Sullivan has had three LPs in Europe and is looking to crack the American market.

**Tarpan:** Hot is the only word suitable for describing Narada Michael Walden and his San Rafael room. Everything the producer touches seems to go top five. Projects in the works include Whitney Houston's next album and a new record from Sheena Easton. Tracks for Aretha Franklin's next album have also begun. Recently released Narada-produced projects include George Benson's latest LP and single, and the Sheena Easton song "So Far So Good" from the film *About Last Night*. Walden also co-wrote and co-produced "Night Train (Smooth Alligator)" for Lionel Richie's latest album. All the projects were engineered by Dave Frazer, with assistance from Dana Chappelle. . . . Virgin Records artist Dance Like Mother also cut in the room with producers Preston Glass and Randy Jackson. Engineer was Gordon Lyon, with assistance from Matt Rohr.

**Skyline:** Ted Nugent's been recording music for the film *State Park* in the Topanga Park facility. Producing is Dann Slider, with Britt Bacon engineering and David Garfield seconding. . . . Danny Elfman is producing his band Oingo Boingo on the score for the movie *Wisdom*. Engineer on the project is Bill Jackson, with Garfield seconding. . . . And Joni Mitchell has been in pre-production with producer Larry Klein and engineer Dan Mardian; the ubiquitous Garfield has been seconding.

**The Complex:** Producer Greg Ladanyi tracking in Studio B for the group Etc. The demo project is being produced and engineered by Ladanyi. Etc. was formerly known as Logic in its club-band phase. . . . Air Supply utilized Stage 1 rehearsed for their concert tour. . . . In Studio C, George Massenburg is



**CROSSFIRE HURRICANE REVISITED:** Aretha Franklin and Keith Richards recently re-recorded the Stones classic "Jumpin' Jack Flash" for the new 20th Century Fox film of the same name, starring Whoopi Goldberg. All in all, this would seem to be a rather hip idea; the principals appear to be pleased, at any rate. They are (from left): Jane Rose of Rolling Stones Records; Abbey Konowitch, VP, video & artist development, Arista Records; Aretha; video director Dominick Sena; Keef; Elliot Laurie, VP music, 20th Century Fox Films; Traci Jordan, director, R&B artist development & publicity, Arista.

mixing a Jennifer Warren project; Sharon Rice is assisting. . . . Idol Tears also in Studio B tracking for a new LP with Ed Turney. . . . Larry McNally mixing with George Massenburg on his new album.

**Short Takes:** At Sound Image, Operation Entertainment act Sinbad were in recently putting together some special effects for their upcoming shows. Brian Leshon and Brent Williams are producing, with Leshon also handling the engineering. . . . Preparing to enter Chick Corea's *Madhatter* this month is

Love Scene for Picki Music Productions with producer/engineer Pete Carr. The album will be a collection of standards featuring the group's vocalist Vicki Rosino. . . . **Encore's** in-house production company has just signed female solo artist Jackie Padgett. Recording will begin soon under the aegis of brother producers Nathan and Marcel East. . . . Popular Berkeley band the Natives are tracking at the **Emeryville Recording Company** with producer Greg Gumbel for Gumbel's Meticulous Records. Release date is set for September.

## PAGES

### BOOKS FOR THE POST-PRINT GENERATION

I know it will seem incongruous to many that some of us who are fans of the devil music put something into our heads before we bang them. But it's true—in spite of what you may have heard, there are more than a few rockers who would give any intellectual gathering a run for its money. I once read (there's that "R" word again) that the reason the Beatles became the cultural hurricanes they did was because they were the first rock act to be taken seriously by the intelligentsia. Aside from us pencil-headed geeks who write about this pop music stuff, I'd venture to say there are a lot of readers and writers out in television land who are turning

down the sound of their MTV and curling up with something other than *Rolling Stone* and (perish the thought) *Music Connection*.

Anyway, the point of this is that there are quite a few books written about pop music and not all of them are on the level of fan/biop/c paperbacks that we're accustomed to seeing at the checkout counter of the supermarket. The other interesting thing is that many of these books are written by rock musicians themselves—this would seem to be an important development. It seems to me that most of the journalistic community, particularly the musical segment, tends to dismiss rock artists as primitive meatheads whose only way of communicating is in a three-chord progression. (Then, too, there are the "dysfunctional literates," as the editor has affectionately dubbed yours truly.) But if by



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chance you happen to pick up and peruse any of the following books, you'll be pleased to find that quite a few rock musicians and songwriters are now meeting their critical print-media opponents on their own turf, in many cases making a hell of a lot more sense than those *real* meatheads who sometimes write about the art form known as pop music. Herewith, a few of the books that have come my way in recent months.

**Pete Townshend:** *The Horse's Neck* (Houghton Mifflin)—Aside from John Lennon, hardly any rock figure has incorporated the musical and the literary realms as well as Townshend. In this series of short stories written between 1979 and 1984 (while the author was kicking a multi-year drug habit), Townshend mixes fantasy and reality in what amounts to a literary primal scream.

**Ian Whitcomb:** *After the Ball* (Lime-light Edition, Harper & Row) and *Rock Odyssey* (Doubleday Dolphin)—Trinity-educated, with an MFA from the college of hard knocks, Ian Whitcomb has seen the pop music machine from both sides as few others have. At the height of the first British Invasion, he hit the charts with "You Turn Me On," and although follow-up hits eluded him (whether by choice or luck I don't know), Whitcomb has become one of our most astute chroniclers of the evolution of this century's pop music. *After the Ball*, a basic history of the development of pop from "rag to rock," is essential to any serious student of the form. The more personal *Rock Odyssey* is the author's bird's-eye view of the Sixties. Considering Whitcomb's vantage point, his perceptions are both unique and insightful. As those Englishmen are wont to say, a ripping good read!

**Benjamin Krepack & Rod Firestone:** *Start Me Up!* (Mediac Press)—What this book does is try to provide an overview of the Computer Revolution as it applies to various aspects of the musician's world. This is a book that no musician—or anybody dealing in the realities of the music professions—should be without. Firestone (former leader of the Rubber City Rebels and founder of the Warner Sisters label) and journalist Krepack have written a book that is itself "user friendly." In simple, non-technical terms with loads of visuals, they show the applications of modern computer technology and the various roles it plays in nearly every aspect of the music industry. The book features interviews with everybody from Todd Rundgren to Bill Graham, along with the expertise of tour and production managers, among other pros. *Start Me Up!* has the answers to questions that a lot of us have been asking but felt we needed a degree in computer science to find out. A valuable piece of work.

**Frank R. Wilson:** *Tone Deaf and All Thumbs?* (Viking Penguin)—The

author is a professor of neurology at San Francisco's University of California Medical Center. In this fascinating book, Dr. Wilson attempts to correlate his two passions, neurology and music. Neurology? Don't be scared away—what the good doctor does is try, in simple and witty prose, to explain how and why we as humans make music. He theorizes that all humans possess an inborn musical ability due to the special nature of the brain and the amazing muscular system to which the gray matter is connected. Now I know this sounds difficult; I was more than a little intimidated when I started this book. But it's very hip and up-to-date, and it makes a whole lot of sense. The chapter in which the Doc compares athletes to musicians in terms of muscle development and training (it's called "Pumping Ivory") is just great. This is a book that every musician or closet aspirant should have. Just reading it will make you a better player, as well as providing insight into how music-making actually happens.

**John Novello:** *The Contemporary Keyboardist* (Source Productions)—I'm never letting this book out of my house. I will not lend it to anyone, so don't ask! This 550-page... I guess manual is the only way to describe it... is the most comprehensive book I've ever seen on modern keyboard playing. Novello leaves no stone unturned in this tremendously informative work. I'm a guitarist and this book makes me want to do more than just plink-plank on my keyboard. That's not to say that the book wouldn't be of more use to a "real" keyboardist, but its scope is so wide, and the technique used to explain the theory and practice is so clear, that it belies any trepidation a novice might have. There is no substitute for practice and study, but this is a real learning breakthrough. *The Contemporary Keyboardist* also features extensive interviews with a wide range of modern players: Chick Corea, Nicky Hopkins, Paul Shaffer, Keith Emerson, Herbie Hancock, and Michael Boddicker, along with many others. A priceless (it's \$49.95 but worth every penny!) addition to a musician's library.

**Robert Hilburn:** *Springsteen* (Scribners/Rolling Stone Press)—The truth of the matter is that every one of the previously mentioned books is better-written. If, as the press blurb takes pains to point out, Hilburn is syndicated to 400 newspapers, it's no wonder people think L.A. is vapid, boring, and flat. It's a shame that the most significant pop artist since Presley has been subjected to this flord gush, which lacks any insight or perspective. Oh yeah—there *are* a lot of great pictures and it *will* look swell on your coffee table. Anybody who goes for this gush can look forward to Hilburn's next tome, the long-awaited bio of Caption Eo himself, Michael Jackson. I can't help it, Bob—you had it coming. —B.C.



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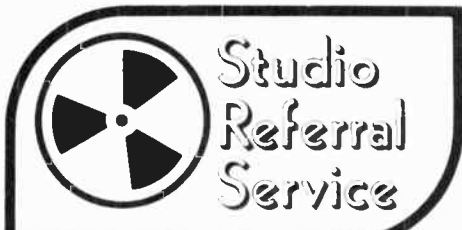
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# Reviews

## Concerts

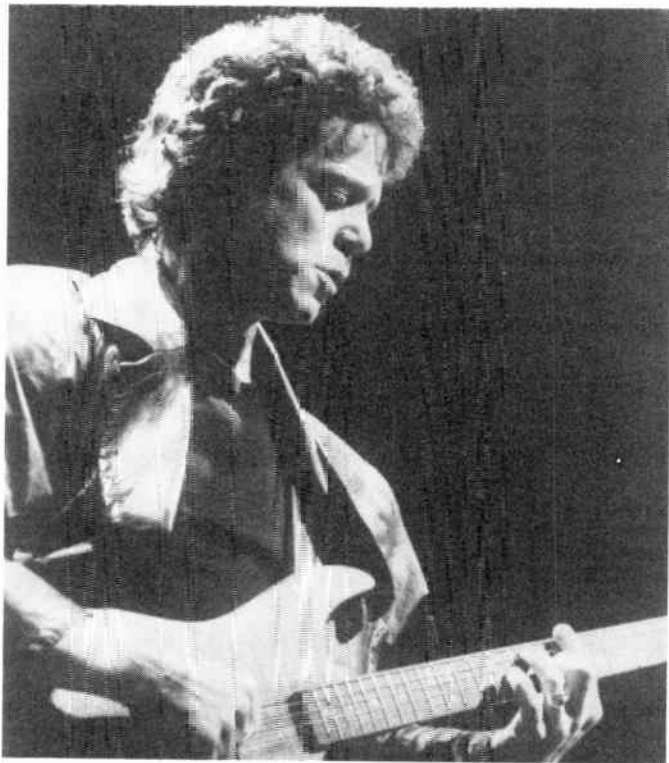


Photo by Robert Mathew

Who loves you, Baby? Lou Reed, that's who.

### Lou Reed

Universal Amphitheatre  
Universal City

During Lou Reed I was in outer space—my favorite place to be. It was wonderful. It was a real-life movie soundtrack. Lou Reed was the Master of Ceremonies. Imagine Joel Grey as the emcee in *Cabaret* after the war, still playing the favorite oldies of his devoted audience who, though thin, are filled with the power of resistance and urban resourcefulness beside the blind threats on the TV every day. The world has ended for them more than twice, so their superiority is tempered but still hard as nails. They've stumbled and danced their way for money or less. They've been awaiting an accident for a while now. But love is the accident. Lou Reed must have discovered this too. His new songs have a sense of survival and hopeful abandon that might have been sadness and confirmation in the past. And Lou Reed has written some of the greatest rock & roll songs of all time. I've been saved by his songs and I'm not the only one.

Lou Reed dedicated one of his most powerful songs, "Street Hassle," to Eric Emerson, a brilliant star

in the Warholian universe who burnt out too soon. Lou Reed said interviewers ask him, "What's it all about, Lou Reed?" He laughed, and shaking his head in disbelief, repeated, "They say, 'What's it all about, Lou Reed?'" And striking the opening notes of "Street Hassle" at almost double-time, Lou Reed said, "And I say, 'This is what it's all about. In memory of Eric Emerson.'" A rain of hard poetry followed, ending with Lou Reed shouting over the throbbing band, "Hit and Run! Hit and Run! Hit and Run!"

And then Lou Reed followed this with "A Walk on the Wild Side." "People ask me if I get tired of playing this song, and I say this song kept me alive for ten years." The audience stood for an anthem. Lou Reed had started the concert with "Real Good Time Together" and told the audience how good he and the band were feeling. Rock & roll ruled for the next two hours. Lou Reed danced with his guitar strapped across his back doing a modified Frankenstein clap over his head. "The Last Shot" was a singularly virtuoso performance. Lou Reed was hot.

I was in a neck brace during Lou Reed so I couldn't go crazy at all. It's unbelievable that I couldn't dance. I have been declared legal-

ly insane dancing at Lou Reed's feet in New York City. I saw the "Rock 'n' Roll Animal" show. I saw the "Take No Prisoners" show at the Bottom Line. I saw Lou Reed through thick and thin. It was great. And now here in California we're both still alive after going from this here land to that. Still rocking and rolling and healing.

Lou Reed sings a song about seeing a "Sam Shephard play and Martin Scorsese's movies." He says, "In a way, you guys are the best friends I ever had." (I feel the same way about Lou Reed. On his last tour I met him very briefly and gave him a copy of *Berlin Stories* inscribed to him by Christopher Isherwood.) Someone jumped onstage and laid belly-down at Lou Reed's feet before being seized by ushers. There was a full moon, Lou Reed reminded us.

Baby had grabbed an empty seat in the first row so I watched her head move to Lou Reed. He used to sing directly to us at the Bottom Line. It was scary and exciting. Things were crazier then. Lou Reed said in California, "Remember, Lou Reed loves ya." He did "Rock & Roll" as an encore and "it was alright!" It made everything all right. Afterwards Baby was as high as I was and she said, "He didn't act mean. He talked and all I have to do is remember that Lou Reed loves me. I'm so happy." Me, too. Thank you, Lou Reed. You're my best friend. —Richard Sassin

### Poison/L.A. Rocks

The Palace  
Hollywood

With their soft looks and reputation as one of the more notable picks of this year's crop, one could be forgiven for supposing Poison to be an arty metal group. But looks can be deceiving. In truth, Poison represents the noise-for-noise-sake side of metal, a cross between Van Halen and Kiss.

Singer Bret Michaels needs to remind himself that *there is only one David Lee Roth*—and that one's got too many imitators already. Michaels' voice and overall potential actually deserve better than the simple headbangers that make up Poison's repertoire. He seems capable of handling more complex lyrics and melodies than the simple-minded raunch of "I Want Action," the climax (no pun intended) of Poison's set.

In Poison's neck of the stylistic woods, musicianship is almost irrelevant—the noisier, beatier, and more chaotic, the better. On those counts, the band nicely fills the bill. C.C. DeVille, Bobby Dall, and Rikki Rockett play with tightness, a more difficult trick in this context than you might imagine. (I'm tempted to get everyone's blood pressure up by saying that if you wanna hear sloppy metal, try Guns N' Roses.) But Poison's third-string Van Halen/sec-ondhand Crue/latterday Kiss act is

an unnecessarily limiting one. Poison might consider adopting the relative complexity of the Stones or the Doors to broaden their appeal.

L.A. Rocks provided the headliners with some stiff and healthy competition. More refined and mainstream than Poison, they have a powerhouse in lead singer Andy Koto. [Ed. note: Koto quit the band after this review was written.] The standard problem of finding enough hook-heavy songs seems to be all that's keeping them from a hit or two.

—Lyn Jensen

### BoDeans

The Roxy  
Hollywood

Waukesha, Wisconsin's first family of rock, the BoDeans, are being hyped as the next Big American Thing. And at their recent L.A. show, Bob, Guy, Sammy, and Beau BoDean (a "family" like the Ramones, not like the Osmonds), lived up to the hype.

They turned in a 20-plus set of songs, including most from their Slash/Warner Bros. debut, *Love & Hope & Sex & Dreams*. Their sound is gutsy, sometimes gentle American rock with country overtones, and on some of their most commercial songs, like "Still the Night" and "Fade Away," there is a definite reggae influence.

But one of the most amazing things about this band is the powerful and piercing singing of Sammy BoDean—he sounds like Bob Dylan on helium. But it works—and since teen-idol guitarist Beau does a good deal of lead singing and sings with Sammy, his distinctive vocals are not too overwhelming.

Despite their unassuming looks (with his acoustic guitar, pint-sized Sammy looks innocent and sweet, while Bob, with his Vox bass, looks like Nick Lowe), the band managed to capture the crowd with their energy, and easily controlled the show's pacing and the evening's mood.

They were able to move from the relentless rocker "Ultimately Fine" to the mellow, Oriental-flavored guitar-and-cymbals-only "Rickshaw Riding" with ease. Their songs tend to be romantic, innocent, and heartfelt; surprisingly, new songs like the Stones-ish ballad "Fool" went over just as well as the album tunes.

While the musicianship was not on a virtuoso level and the show was basic, the BoDeans' endless energy and fun-loving, hard-rocking attitude could win over even a jaded clubgoer. But it still remains to be seen whether this talented quartet can manage to crack commercial radio or are ready to play bigger venues than the Roxy. They've got a wealth of powerful material, but like Jason & the Scorchers and the Del Lords, they might be overlooked. The general public might mistakenly perceive them as a garage band or as too country, and listen to Simply Red instead. But let's hope not. —Katherine Turman

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# Reviews

## Albums



### Madonna *True Blue* Warner Bros.

Here's my true confession: I'm an ex-Madonna-hater. Why? What, you may wonder, made me despise the woman so? Well, to be truthful, I was under the impression that she was a brainless bleached blonde using sex, not music, as her weapon. Now, I admit it—I was only half-right. Madonna trading sex for sales? You betcha. But brainless? Nope, not a chance. She even had me fooled.

Look at Madonna's metamorphosis from caterpillar to butterfly over the last few years. Once a full-blown sexpot, writhing on floors in every living room with a TV, a tangled tangle of peroxide that suggested she'd enjoyed a good roll in the hay. Madonna had "Boy Toy" written like the scarlet letter across her guilty face, that famous belly-button shamelessly unveiled for all the world to see. Madonna the Fashion Statement: a glamorous model for every little girl to emulate—to her parents' horror. Madonna the Sexual Ideal: a good/bad girl for every little (and *big*) boy to engage in fantasy after fantasy.

But then Sean Penn made Madonna an honest woman, lending the *Wild One* a sense of conservatism. Madonna has traveled the gamut from would-be virgin to hussy to Serious Artist quite smoothly, discounting the inevitable backlash. Ha. She was so smart that she fooled me again. Madonna was serious *the whole time* and we didn't even know it. Now as a serious artist, she's still sexy, but she's grown up. *True Blue* is what Madonna was all along—true blue to Madonna.

It seems that when she bobbed her blonde mop, Madonna simultaneously cut that cooing girlish squeak from her musical approach. Gone is the "Ooooo" and "Hey" and a more mature tone has replaced the cutesiness. I'm glad to report, however, that this gal has not lost the spunk. After listening to *True Blue*'s offerings, I have a hard time imagining her oozing out "Like a Virgin" or "Material Girl" (although I know she still *can*). I can just envision her *sitting still* singing "Live

to Tell" more effectively than those novel paeans to pubescence. Perhaps the new Madonna doesn't have to *crawl* across the floor to gain acceptance.

*True Blue* displays a maturity far beyond earlier Madonna recorded outings; producers Pat Leonard and Stephen Bray have emphasized the artist's newfound status with a sparkling-clean, brilliantly uncluttered ambience. Similarly, Madonna delivers vocally better than ever before. The lack of vocal doctoring evident here enables her *voice*, not her body, to be the star. Madonna's vocal abilities ring truer, too, as the LP title suggests. On "Live to Tell" M. simmers; on "True Blue" she bubbles; on "Papa Don't Preach" she boils. Here is a woman with commendable versatility and songs that give credence to her effort.

There may not be an "Into the Groove" here for those who believe that mass idolatry is the only way, but in *True Blue* there's a pack of solid (and again, serious) tunes that are as elegant as its cover photo. "Like a Virgin" has become a lesson in "Papa Don't Preach," a solemn theme gift-wrapped in a (still) danceable groove. It seems that our girl may earn some respect from those old withered scorners yet. Here, M. takes a troublesome topic and turns it into an uplifting tune. For the most part, *True Blue* is affirmative in a way that goes beyond its deeper and darker moments. "Love Makes the World Go Round" might initially seem a bit schmaltzy, but even M. keeps it light and believable. The glory of the song lies in the fact that the listener accepts Madonna's belief in a very flowery sentiment that isn't fashionable these days. "Where's the Party" reverts back to the less idealistic Madonna—a grown-up coming to grips with the fact that adulthood isn't the hedonistic party she'd hoped for. Isn't that a reality we all experience?

So *True Blue* isn't the expected foray into irresponsibility. It's more like the pair of sensible shoes that we all must eventually invest in, even as we peer longingly at that shiny, frilly, luxury pair we had to pass up. But never fear—Madonna knows that while sensible shoes, like a sensible, solid record, are far less *fun* than the frivolous pair, they last a lot *longer*. —Karen Burch

### Double *Blue* A&M

On its debut album, the Swiss duo Double creates an aural valium for today's modern urbanites. With its breezy, jazz-shaded musical textures and finger-snappingly cool catch-phrases, this is musak to melt away the tensions from a hard day at the yuppie wars.

Double's Kurt Maloo (vocals and guitar) and Felix Haug (drums and keyboards) have fashioned a strange hybrid of jazz, bossa nova, and modern pop into intriguing mu-

sical mood pieces (like "The Captain of Her Heart") and decorated them with pleasing instrumental touches—primarily from guest trombonist Bob Morgan and reedman Christian Ostermeier.

If this were strictly an instrumental album it would be very easy on the ears. Unfortunately, Kurt Maloo burdens this record with a flat, unemotional vocal style, employing all the worst traits of a bad lounge singer. To top it all off, this comatose vocal approach is applied to the corniest quasi-hip lyrical ideas and metaphors this side of Michael Franks. These songs are littered with lines like the following: "We'll be dancing cheek to cheek high upon lover's peak"; "We're urban nomads / We go from heart to heart"; "Rangoon moon shine into my head"; "Praying to the beat"; and "Love is a plane that flies away." Its lyrically dated hipness would be atmospherically perfect for a Fifties-era beat-scene movie, complete with sunglass-wearing bohemian artists clutching dog-eared copies of Kerouac's *On the Road*. At the end of the hip opus "Urban Nomads," Kurt Maloo repeats the refrain, "We're nomadizing," which Joe Piscopo in his Sinatra incarnation would put across as, "We're nomadizing, Jack."

For the album's cover, Maloo and Haug, through the use of double-exposure photography and changes in appearance, create the illusion of a four-member band. This album seems to reflect that double-sided image. At its best, it plays like a cool breeze on a sultry summer's evening; at its worst, it's elevator music for the terminally tranquilized.

—Michael Amicone



### Rosie Vela *Zazu* A&M

Vela makes her debut with some pretty heady company—Steely Dan's Donald Fagen plays synths on most of the tracks here. Also providing instrumental support to the singer's own keyboards are Walter Becker, Rick Derringer, Michael Been (*of the Call*) and drummer Jim Keltner. Even though produced by another Steely Dan alum, Gary Katz, *Zazu*'s cool, jazzy, detached air is never overshadowed by the Steely Dan sound, and Fagen doesn't sing backgrounds.

Among the more commercial cuts is the lead-off track, "Fool's

Paradise," in which Vela assumes a pouty, Pat Benatar-like posture. Another is the first single, "Magic Smile," with its playful, breezy sexuality. And with its shifting chords and warm tones, "Smile" is also the most Steely Dan-sounding track. "Second Emotion" is another catchy, danceable ditty, and "Sunday" is memorable for the familiar "If You Love Somebody, Set Them Free"-like synth hook.

But the tracks don't vary in tempo much. Even after repeated listens, I have a difficult time matching the songs with their titles, as the titles are not repeated enough in the songs to make lasting impressions. Rosie tries to resist the conventional song format, but having more obvious titles would help make the songs more identifiable, giving focus and clarity to the individual themes expressed in each. Her vocals are often hard to hear, and when they dwell in the lower registers, the sound gets tiring. A bit more clarity is needed in order for us to fully relate to the songs, and a lyric sheet would certainly help (I understand it's forthcoming).

Also, the use of some softer instruments and textures to balance some of the hardware would better animate the emotions these songs are meant to express.

These criticisms notwithstanding, Vela creates some worthwhile music, and *Zazu* is a noteworthy first album.

—Guy Aoki



### Bonnie Tyler *Sweet Dreams and Forbidden Fire* Columbia

Jim Steinman was on top of the world in 1983, having provided substantial comeback hits for Bonnie Tyler ("Total Eclipse of the Heart"), Air Supply ("Making Love Out of Nothing at All"), and Barry Manilow ("Read 'Em and Weep"). There's never been a shortage of bombastic, pretentious pap around, but Steinman's grandiose epics had substance, and they sought to breach the boundaries of the pop form while driving their messages home. (I can still feel the emphatic pain expressed in the devastating lines of Manilow's hit: "I've been whispering softly, tryin' to build a cry up into a scream...")

Steinman reunites with Tyler after a three-year wait, contributing four of the eight songs on the album, and these are among the better tracks here. He shows he

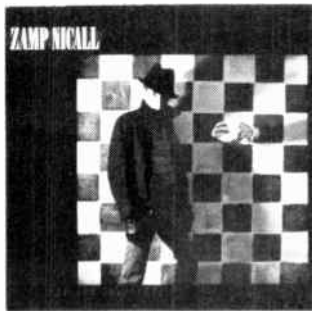
hasn't lost his penchant for giving a twist to clichéd phrases and turning them into songs with an added new dimension; witness "Loving You's a Dirty Job (But Somebody's Gotta Do It)." He apparently thought this could be the successful sequel to "Eclipse," and he even enlists Todd Rundgren (who arranged and sang background vocals on most of the songs on the album, along with regulars Eric Troyer and Rory Dodd) to duet with Tyler. But Rundgren's austere, unrecognizable vocal's too stately and can't match the more straight-ahead ferocity of Tyler's. The song works only partially. Maybe Rory Dodd should've been given the chance, since he did so well on "Eclipse," or maybe Meatloaf (whoops—sorry, guys).

There are no real standout tunes here, though "Ravishing" has its moments. The album finally kicks in on the second side with "Rebel Without a Clue"—when it *finally* gets to the real hook of the song, that is!

Seventies remakes are on the rise, and Tyler offers her version of Freda Payne's 1970 hit "Band of Gold." But like Bananarama's remake of "Venus," the drum programming running through it is distracting, and there's not enough emphasis focused on the melody. Still, it's better than Belinda Carlisle's current rendition, where she sounds nauseated from drinking too much Kool Aid or something. Can't *anyone* do this song justice? (Well, maybe if Freda. . . .) "Holding Out for a Hero," an '84 song from *Footloose*, is also included here.

It's surprising that this album has been virtually ignored by radio. One would've thought this long-awaited follow-up would've met with more enthusiasm. Sure, there are no near-classics here this time, but Steinman's work always deserves a listen.

—Guy Aoki



### Zamp Nicall The New Volunteer Neophonic

Zamp Nicall's debut LP maintains a street alertness that may be a cover for commercial smarts. This writer/singer, here both witty and pensive, seems to cover topics near to most everyone. War, patriotism, and regaining a sense of personal pride are the primary concerns Nicall deals with on the album. At times these "bigger than life issues" are handled with an ironic sense of humor; he's saying, in ef-

fect, that "There are some things that I have no control over, so I might as well laugh about them." In "War Games," Zamp quips, "War games are crazy / They're playing like babies / Maybe we're crazy too." But Nicall is a romantic as well. "In My Eyes," a whirling, somber ballad, finds him struggling with the passage of time and lost youth. It's clear that Nicall views the Eighties as a fragmented world that was once whole. *The New Volunteer* is an attempt to thread the pieces back together.

Musically the LP ranges from quirky technopop to sparse melodic ballads to manic rockers like Zamp's revisionist cover of "Strangers in the Night." Nicall, who co-produced the LP with Steve Barnard, does most of the playing as well, handling keyboards, guitar, bass, and occasional percussion programming.

Considering the smart package in which the LP resides, a recently completed *film noir*-style video for the "Cool Electricity" cut, and a recent film deal (Nicall contributes a few tunes as well as a small acting part), Zamp is coming out of the indie chute with style and pizzazz.

—William J.

## Singles

This seems to be the Year of the Cover. Appropriately so, the first single we're spinning this issue is a cover of Steppenwolf's "Magic Carpet Ride" by a guy named Jimmy Clone (Rock Stuff II Records). I wouldn't go so far as to say that Clone's version adds anything mind-boggling to the original, but then, nothing important is missing, either. Clone's vocal sounds pretty John Kay-like, although it's a bit lackadaisical compared to the real thing. The guitar work of former Steppenwolf axeman Michael Monarch is updated here with hammers, etc., and Andrew Gordon's keyboard/synth stuff is clean and punchy. . . . On that same note, we have *Doctor & the Medics'* revival of "Spirit in the Sky" (I.R.S.). You've probably heard the new version on the radio (unless you're deaf, mebbe) and it sounds just swell. You'll like this, especially if you liked "Spirit" the first time around, cuz it's pretty true to Norman Greenbaum's orig. Not a mindless rip-off, though; the guitars here are a bit grungier (that's good, mind you) and the chorus backups are just right, as are the lead vocals. I like the synthesized orchestration punches that are most notable during the mid-song instrumental break and I also like the heavy but simple drums. Good stuff. . . . *Springer* sent me something that you don't see too often these days—a three-song flexi-disc (Electronic Music Records). The first cut, "Thunder Dance," is just as the record label's name suggests: electronic/techno music. Note that the single is purely instrumental and contains no vocals. Well, this is quite good for

what it is, but it's certainly not much to enjoy on a casual level. I can say, however, that this cut and its mates stand up to Stewart Copeland's soundtrack music for *The Equalizer*. I can just see our hero Robert McCall chasing down some assorted villainous scum on the streets of New York in the name of television drama to the beat of Springer's groove. Why doesn't L.A. have an Equalizer? I could give him plenty of business. . . . This next 45 is reggae, it's rap, and it's Latin. (Doesn't that sound like a Bruce Willis commercial for a cooler drink? Gee, I think I watch too much TV.) The band is *Too Much Fun* and the cut is "Invocation Rap" (no label designated). My strongest impression about this tune is that it would be far more enjoyable sans the clattering, confusing rap/vocal. Lotsa perky percussion, congas, and a funky guitar line, too. But, again, fer goshsakes, get rid of those irritating vocals, Nina. Five minutes and 29 seconds' worth of garbled lyrics spoils what good moments could be promoted with two minutes less. Not *enough* fun, here, I'd say. . . . Last up, let's spin "World Civil War" by the *Group of Individual's* (Universal Satirical Association), who, considering the spelling of their name, could use a lesson or two in punctuation. While the music sports a big Ramones influence, I can't see Joey Ramone crooning about this sort of political junk. Sample lyric: "No military or police can keep peace in the streets / For peace is never what they seek." C'mon guys, this is *depressing*—cheer up! The group seems to be in favor of anarchy; judging from these lyrics, they appear to be rather enthusiastic about (what else?) world civil war. Well, *I'm* not—and I'm not wild about this single, either. Like my mom always harped: "If you can't say something nice, say nothing at all." Good idea, Ma!

—Karen Burch

## Ear Wax

Words of praise about records of merit.

**Crowded House:** "Don't Dream It's Over" (Capitol)—The best hard ballad you're likely to hear this year.

**Timbuk 3:** "The Future's So Bright I Gotta Wear Shades" (I.R.S.)—Irony rarely gets this effervescent.

**David & David:** "Ain't So Easy" (A&M)—An absolutely lovely song about the consequences of wife-beating.

**Neil Young:** "The Violent Side," "Hippie Dream" & "Hard Luck Stories" (Geffen)—Ol' Neil vanquishes technology and his inner demons in one fell swoop.

**Icehouse:** "Cross the Border" (Chrysalis)—The best Simple Minds cut of '86.

**John Fogerty:** "Eye of the Zombie" (WB)—This jungle-movie song wants to fight with "Missionary Man." Rutger Hauer and Robert Mitchum star.

—Bud Scoppa

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- 14 St. Valentine
- 17 KROQ DJ Birthday Party:  
Pato Benton (reggae)  
Tippa Irie
- 18 Phillips  
Tough Customer  
Dos Hombres
- 19 Prisoner  
Child's Play  
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- 20 Alpha  
Love/Hate  
Dorian Gray  
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- 13 Buzzy Feiten's "du jour"  
Keith Landry Band
- 15 Phantasiz  
Tiger  
Hyde
- 17 Rox Bottom Showcase
- 19 Lions & Ghosts  
Jet Boy  
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# Reviews

## Clubs

### Screaming Blue Messiahs

*The Roxy West Hollywood*

□ **The Players:** Bill Carter, vocals, guitar; Chris Thompson, bass; Kenny Harris, drums.

□ **Material:** Together just over two-and-a-half years, the Screaming Blue Messiahs have already been hailed in the British press as saviors of back-to-basics rock & roll. Fronted by lead singer/guitarist Bill Carter, this three-piece band plays an aggressive mix of R&B, punk, and quirky-jerky pop akin to the Talking Heads and Pere Ubu. Carter, who writes all the band's material, clearly pays homage to punk. Most of the songs performed at the band's Thursday night Roxy appearance were very fast-paced and clocked in at around three minutes per song. Much of the material in the show was from the *Gun-Shy* album (Elektra), including the catchy single "Wild Blue Yonder," and such overtly political tunes as "Smash the Market Place" and "Killer Born Man" (with lyrics that recall the now-disbanded Gang of Four).

□ **Musicianship:** The hefty Carter may resemble Pere Ubu singer David Thomas, but his voice sounds strikingly similar to Joe Strummer's. Sporting a blue suit and shaved head, Carter kept his intensity level at

full throttle, with piledriving rhythms laid down perfectly by bassist Thompson and drummer Harris. Eventually, the Messiahs' furious attack got the industry-heavy Roxy crowd up and moving, and they stayed on their feet till the end.

□ **Performance:** With such a good audience response, you would expect the singer to at least acknowledge the crowd dancing below, but Carter barely even glanced at the dancing milieu. This only added to his surprising lack of stage presence. The Screaming Blue Messiahs obviously abhor any trappings of glitter and flash in their image, yet just a bit more projection onstage would have made the performance infinitely more interesting to watch.

□ **Summary:** The Screaming Blue Messiahs are a glimpse back to the days of Dr. Feelgood and Eddie & the Hot Rods, when English punk rock was first fused with pub rock. Though they may not live up to their reputation as England's rock & roll saviors, the Messiahs are a talented trio with more than a few good songs already under their belts. With a tall glass of beer in hand and the Messiahs onstage, a bad night out is next to impossible.

—Margaret Arana

### Lion

*The Roxy West Hollywood*

□ **The Players:** Cal Swan, vocals; Mark Edwards, drums; Doug Aldrich, guitar; Jerry Best, bass.

□ **Material:** Lion roars an American style of hard rock that is reminiscent of a nonsexist Whitesnake and a modern-day Deep Purple with a hint of Thin Lizzy mixed in. Lion's material is well-thought-out, carefully and precisely placed, and seriously rehearsed, which displays their dedication to their art and not the fringe benefits. "In the Name of Love" turns out to be the jawbone scraper of the set; this ballad enhances Swan's vocal talents, which range from the intensity of a Ronnie James Dio to the emotional blues of a David Coverdale. "Never Surrender" and "Power Love," both KNAC favorites, display Lion's capability to charm the record execs as these tunes could easily top the AOR and top-40 charts. "After the Fire," "Scream It, Shout It," and "Hard 'N' Heavy" prove that on a song-writing level this band is a force to be reckoned with.

□ **Musicianship:** Vocalist Swan conveys his emotions realistically from a roar to a whisper. He sets the mood and carries it through successfully and convincingly. Drummer Edwards maintains the metal edge within Lion's style, but at the Roxy show he appeared to be holding back on just about everything. For a player who has proved to be nothing short of a complete and total powerhouse in the past as well as on his solo drumming LP, *Code of Honor*, Edwards exemplifies no real strong, creative points or energy. Don't get me wrong—Edwards is the best unpro



Screaming Blue Messiahs are not the second coming, but are fun anyway.

Photo by Abe Perstein



drummer around, but he's capable of more than he puts out. In due time guitarist Aldrich will flourish into another Jake E. Lee/Vivian Campbell-type guitar hero. Although he hasn't yet quite developed a style of his own, his playing is well-structured, his solos are creative and, for the most part, suit the pieces. Bassist Best holds his own instrumentally, but his background vocals are so bad I felt tempted to start scratching behind my ears and howl at the moon. At times I thought he actually hit a note on key; when I looked up, however, his lips had stopped moving though I still heard the voice. I found out later that someone was backstage singing Best's parts while he lip-synced! The last time I saw Lion they had a background singer named Vicki Seeger—too bad she can't play bass.

□ **Performance:** Only two complaints in this category. The guitarist had a case of stage-fright and played to himself a bit too much, and the drummer displayed virtually no expression at all: no fancy tricks, no goofy faces, nothing. Best smiled a lot and did a decent job of relating to the audience, but without a doubt all eyes were on Swan. He's one of those people who are so talented that you can't help but be captivated. Once the frontman of England's own pride and joy, Tytan, Swan's British influences both on a vocal and performing level are an interesting and exciting experience for any audience.

□ **Summary:** Within one year, with the help of a management company's proper guidance and the backing of a label whose employees are awake, Lion could become one of the most prosperous, successful, phenomenal acts of this decade. Without a doubt!

—Charrie L. Foglio

## Love/Hate

The Roxy  
West Hollywood

□ **The Players:** Jim West, vocals; Skid Rose, bass, backing vocals; Jon Workman, guitar, synth, backing vocals; Joe Gold, drums.

□ **Material:** Black/white, good/evil, punk/metal, right/left—you name the parameter, and these guys cover it. The band has concocted a fusion of current rock that smacks of Power Sta-



Lion: A good band with a great singer.

tion, INXS, and U2, with some Zeppelin and Queen thrown in for history's sake. The churning, atmospheric workouts penned by bassist Rose center upon love of the spiritual and sensual varieties, gliding back and forth between matters of the mind and those of the flesh. While some of the song titles—"Reincarnated," "Recognized," "Dream"—suggest a sensibility that transcends typical rock banalities, others reveal a reliance upon clichés, trite metaphors, and bad puns. Still, the music is the strong point here, and the melodic tunes are well-arranged, intriguing, and exciting.

□ **Musicianship:** A tight, together three-piece unit fronted by a vocalist, Love/Hate's bare-essential lineup resembles that of the bands previously mentioned. At the Roxy, vocalist West infused the lyrics with Bono-like drama and vigor, ranging from smooth and seductive to rollicking and operatic as he led the band through the twists and turns of its material. Bassist Rose punctuated the rhythmic groundwork, injecting a beautiful solo during the interlude in "Dream," a song with mood and tempo shifts that strongly recalled U2. Guitarist Workman captured the shifting moods of the set with the synth effects, at once establishing an airy, eerie background, then shifting full-force into an Andy Taylor-like buzz-saw assault upon his instrument. But the major assault came from drummer Gold, who injected energy into the set by laying down powerful tempos that shifted from a rock backbeat to African burundi rhythms

to precise atmospheric flavorings. The culmination was a furious, Keith Moon blowout on "Bob and Weave," a Zeppelin/Queen paean encore that left the place throbbing.

□ **Performance:** Dressed in black great coats, leather, necklaces, bracelets, boots, and wide-brimmed hats, Love/Hate looked like pilots in some new-age air corps. West exhibited some of the oozy, seductive qualities of INXS lead singer Michael Hutchence, but his overuse of Hutchence's movements and mannerisms became distracting and distancing. The performers tended to stay in their spots, opting for posing rather than stage antics and interplay among the bandmembers. Thus, the emphasis was on the development of dramatic intensity over a concern for audience involvement—this further supported by the lack of stage banter from West. Whether the band's onstage attitude is an asset remains to be seen; several times it was apparent that a moment passed when there *should* have been a crowd reaction but nothing happened.

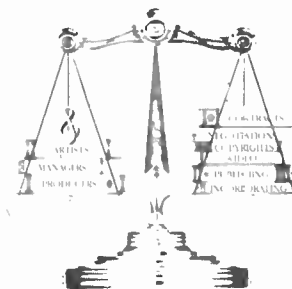
□ **Summary:** In spite of the questionable staging and occasional lapses in the lyrics department, the band put on an exciting, visually appealing show. Being derivative of several different bands can be helpful: It allows the audience to quickly identify and feel comfortable with a new band, it allows the band to incorporate a variety of styles and sources, and it allows someone in the industry to classify the band. All of this applies to Love/Hate, a band with a lot going for it



Love/Hate: A hunka churning love.



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**Reviews**  
C l u b s

musically that will nevertheless have to transcend its influences in order to explore its own identity. —Mike Sinclair

**Sibling Rivalry**  
*The Troubadour*  
*West Hollywood*

□ **The Players:** Jon Williamson, vocals; Ron Hendricks, guitar; Jessie Hendricks, bass; Ray Kennedy, drums; Tommy Angell, guitar.

□ **Material:** This interesting quintet hailing from Denver, Colorado, delivers poppish tunes with a metal edge. They strive for an original sound, but are slightly derivative of bands like Def Leppard. Although they sing tales of love, disillusion, and rock & roll, this band mostly talks a lot about sex. What else is new with a rising band? A sample of the band's Troubadour show banter: "How many of you girls like sex?" screamed Williamson, as he searched the room. Not satisfied, he coaxed the audience into screaming, "I love sex!" At least the band has a sense of humor; after every song, the singer laughed a hardy "Ha-ha-ha."

□ **Musicianship:** No problem here, but the band needs to tighten up the tunes a bit. There are a few holes left, but if S.R.'s material were pulled together they'd be in business.

□ **Performance:** There's plenty of hair, rouge, pearls, and silk to go around here. Vocalist Williamson was nearly a one-man show with his impressive, massive mane and his finely sculptured face. However, there was nothing particularly spectacular about the band's stage show



*Sibling Rivalry: Just five typical dudes from Denver, Colorado.*

except for a lot of energy and bopping around. The crowd—those sex lovin' folk—were enthused enough to yell and scream all night. This was the Siblings' second L.A. performance since their inception two years ago.

□ **Summary:** I have mixed feelings about this band. The good and bad points are almost equal, but the promising aspect here is that the band's weaknesses can be fixed. Once the rough edges are smoothed and the holes are closed up, some heavy melodies should emerge from this band. If not, then it's back to Denver for Sibling Rivalry. —Mary Toledo

**Keen Ones**  
*Club Lingerie*  
*Hollywood*

□ **The Players:** Jane Erskine, bass; Mike Alford, drums; Billy Desmond, lead guitar; Pamela Goodchild, vocals; Melody, vocals; P.K., rhythm guitar, lead vocals.

□ **Material:** This is Frank Zappa meets the Beat Farmers. The Keen Ones are a boogie-down Midwestern rock & roll bar band with oddball lyrics. The band plays upbeat, uninventive songs with simple mel-

odies, simple chord structures, and silly titles like "Hard On (You're Useless Without a...);" "I'd Rather Go Deaf Than Hear Another Synth-pop Band"—you get the idea. Occasionally, rhythmic bass parts combined with rhythm guitar and typical lead guitar riffs make the band's material danceably bearable.

□ **Musicianship:** There is absolutely nothing impressive or different about any of these musicians. P.K.'s vocals are reminiscent of Zappa's, and his guitar-playing style is nothing but average. Mike Alford drums in a trashy, garage-band style, while backup vocalists Pamela and Melody display little in proficient vocal ability—they also remind me of something off a Zappa record. Jane Erskine occasionally shows a knack for her instrument on certain bass parts; however, Desmond's lead guitar player is stereotypically anonymous.

□ **Performance:** Even though this band had little style, I was never actually bored watching their performance, simply because the members appeared to be having fun. The backup singers looked a little alienated at the side of the stage, along with the fact the two were the



*Keen Ones: A boogie-down Midwestern R&R band with oddball lyrics.*

only bandmembers who looked like they were dressed to perform. Although they didn't blend in visually, the two backup singers added the personality, a commodity the Keen Ones sorely lacked.

□ **Summary:** I have one question: Is this band looking for a record deal or is this something they do in the garage on weekends? If this band is serious, the members have a lot of developing to do in terms of look, performance, material, and sense of style. As of now, there's nothing keen about the Keen Ones. —**Sherry Orson**

## Nirvana

### The Country Club Reseda

□ **The Players:** Mark Wiggins, drums, vocals; Erik Wiggins, lead vocals, rhythm guitar, keyboards; Dan Novak, guitar, vocals; Bert Klugkist, bass, vocals.

□ **Material:** I never would have believed it without seeing it for myself—a non-metal band headlining the Country Club. Here's proof: The drummer has only one bass drum, the guitarist has a moustache, and no one wears leather, spikes, or glam garb! These guys all grew up in the Seventies and have apparently cut their teeth on groups like Queen, Yes, and Triumph. "Fade Away," their opening number, features Novak on electric piano, and is a slow-paced, atmospheric torch song. "How Do You Feel Now" features tight four-part harmony and a strong, effective hook. "Gateway to Hell" (great title for a metal tune, eh?) is a moderate rocker with a "Volunteers of America" progression.

□ **Musicianship:** All songwriting is a four-way collaboration; individual expertise is downplayed in favor of an overall group sound. Erik Wiggins is a passable vocalist, but he does himself a disservice by playing occasional (and unnecessary) rhythm guitar and keyboards. Novak uses no guitar effects or distortion, which often causes his leads to sound rather thin.

□ **Performance:** It became obvious during this show that Nirvana's primary influence is Queen. Erik Wiggins often carried around his half-microphone stand, Freddy Mercury-style. There were plenty of tempo changes to half-speed for sustained-note guitar solos, and of



Odyssey: McBride classifies them as synthesized now-rock.

course, the previously mentioned four-part harmonies were present. The stage lighting was very impressive with elaborate and well-coordinated timing flawed only by the fact that you could never see Wiggins. An enormous bank of lights directly behind the drumkit blinded the audience every time it kicked on. The club was not exactly packed, but the crowd was enthusiastic—especially the 50-to-100 people who huddled up against the stage.

□ **Summary:** The Seventies are over, but there's still hope. After all, the Sixties came back, and if these guys stick it out for a few more years, we might very well see them at the cutting edge of an upcoming Seventies revival. —**Richie Hass**

## Odyssey Madame Wong's West Santa Monica

□ **The Players:** Laurel DeMarco, vocals; Joel Plimmer, bass, keyboards; Tim McTighe, drums; Alex Silverman, keyboards; D.A., keyboards, bass.

□ **Material:** Surprise, surprise, here's a dance band with an I.Q. Once you determine what slender space-gypsy Laurel DeMarco is singing about, she turns out to be a gifted lyricist, full of feeling and interpretative smarts. Her songs, composed with Joel Plimmer, deal with a variety of romantic topics, and reveal an expressive writer at work within this synthesized "now rock" framework.

□ **Musicianship:** Joel Plimmer proved to be a dedicated bassist, although some of us would have appreciated a little less popping in his style. Sure it's dance stuff, with a groove and everything, but we got the point long before our ears became sore. D.A., who alternated with

Plimmer on bass and keyboards, gave the band a nice, thoughtful dimension throughout the show. Keyboardist Alex Silverman and drummer Tim McTighe were the only bandmembers not inclined to change position or instruments during the show. All in all, a group of capable musicians.

□ **Performance:** This should eventually be one of the band's strong points, next to songwriting, and there are several reasons to assume so. To begin with, DeMarco looks as though she'd been genetically bred as a rock frontperson. She is at once blonde, slender, sensual, and seemingly driven by some narcissistic inner voice that compels her to "Move babe, dance, now sing here, that's right, keep it up." [You're on a roll, Murdoch.—Ed.] In time, she might get it down to the point where we no longer sense this inner voice, since she will eventually be that much more in touch with her inspiration. In the meantime, Plimmer has a gentle sway he uses to incorporate body language with the band's rhythm, while D.A.'s vocal contribution on the song "The Only Thing I Loved" is not only a personal best, but also shows us what the band might look like with more experience.

□ **Summary:** There is no telling what might come of Odyssey in the long run. DeMarco has some worthwhile insights, and despite the space-gypsy first impressions, there seems to be a lot going on with her. Odyssey gives one the feeling that for once you can scratch an openly sexual image and discover, of all things, some really cool songs. They could develop this thinking-man's "now rock," providing, of course, that thinking men can learn to dance.


—**Murdoch McBride**

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# Club Data

by S. L. Duff

Photo by Heidi Galli



*White Flag: From the Liverpool docks to the Hollywood Bowl. . .*

Hi again. First up, we've got a few corrections and additions to last issue's report on the **Country Club**. The fellow whom we reported would be booking the club starting September 11th (today if you pick up the new *MC* promptly) is named **Dirk Onink**, not Derek Onink, as we so irresponsibly reported last week. In addition, Dirk neglected to fill us in on his two partners, **Jim Gavaldon** and **Walt Ruiz**. Their promotion contract with the Country Club lists all three guys as equal partners. Those interested in performing at the Reseda venue should contact **Linda Ruiz** at the club.

**Perkins Palace** in Pasadena is once again open for rehearsals, vid shoots, etc., and those interested should contact **Gina Zamparelli** of **Zamparelli Productions** for details at (818) 957-0748. Gina is still booking shows around town at various venues, particularly the **Roxy** and **Whisky**, and she'll be happy to talk to you about that, too.

Now, we'd like to run a report from the road, a tour diary, if you will. As we've said before, Club Data invites all you travelin' bands to jot down your experiences and send them in (with your phone number, in case we need to clarify anything). The following comes from **Pat Fear**, guitarist with **White Flag**, who recently crossed the big waters to Europe. Starting out as a group of punk satirists, **WF** has built a strong following both domestically and abroad, and at last count, has released seven full-length LPs. Here's the story of their last tour:

## White Flag Takes Over the World

A Road Report by Pat Fear

The date was May 9th. **White Flag's** second tour was kicked off with a handful of dates on the East Coast, including the now-defunct Manhattan chic-rock hangout **Danceteria**. After overselling the joint (quite a feat at twelve bucks a head, considering the size of the three-floor club) and blazing through our set, the wonderful fire marshals refused to allow the band to perform the encore and the audience literally destroyed the club, following the fire marshal's announcement that this was the venue's final violation

and that it would mandatorily be closed. Backstage was a safe sanctuary from the mayhem, as we peeled sweaty clothes off and visited with some of the less-hostile nobiles, including **Siouxsie Sioux** and entourage. But the real fun was still ahead: **EUROPE!**

We missed our flight to Belgium (heck, only once—the **New York Dolls** missed three in a row once!). We were actually playing live on **WFDU** as our plane soared off overhead. Another night in the real world was fine by us: **New Jersey** is still somewhat civilized in contrast to what lay ahead.

We land in Brussels, all ready for the train to Paris, reservations in hand, and—surprise!—transportation strike! The ensuing nightmare of being in a country that (a) speaks the wrong language, (b) has airport police that carry machine guns, and (c) has payphones that even the natives couldn't figure out, is too intense for this article, so to sum it up, getting to France **SUCKED!** Once there, the show went great, very professionally handled and good first-class food and hotels (this was the general case, England being the only exception), though playing on unfamiliar equipment was awkward for the first time, mainly for **Tracy**, drummers being so particular, etc.

The main body of the tour was through Germany, as our label is based in Munich, and our support band with the equipment and van was also German. They are called **Mottek** (which means **Sledgehammer** in real speak), a power trio with a girl bassist who rivals **Lemmy** in prowess and **Madonna** in sex appeal.

Since this tour conveniently started mere days after we bombed the dorks in **Lybia**, we expected some anti-U.S. sentiments, but these only surfaced twice, once in the form of a really cool riot with a band of left-wingers sporting tear gas, attacking the audience, and virtually demolishing the P.A. in **Bonn**. Loyal fans rushed the stage and we escaped unscathed with a thousand or two, uh, dollars, marks, *some things*, after ten minutes of playing. In **Hanover**, the same creative group actually had literature printed calling us Nazis and said we

were touring to spread American capitalist propaganda. We, of course, agreed. We also told them they are required to learn English in school because it's part of our world-dominance plan, and that we just voted in the U.S.A. to let Reagan push the button on the last day of his term—and they believed us and *printed* this stuff! Wild. We actually had a special task force from the U.S. Embassy in **Bonn** to protect us in **Hanover**—German cops and everything—but we blew it off when the promoter said he couldn't guarantee the audience's safety. We politely collected our guarantee and enjoyed our only day off during the 32 days we were there.

**Denmark**, a long and expensive ferry away, was great, but no one knew what we meant when we kept asking for **Danishes**. **Copenhagen** is the most decadent city of all time, animal sex shows advertised in the nice parts of town, and I won't divulge what was beneath the cover of the magazine showing two nuns and a donkey! Tax there is 22 percent.

**Sweden** had the most out-of-control audiences, with punks, metal maniacs, and glam rockers all stage-diving and going nuts; the stage in **Fagastaff** was slippery with blood! We also played **Gevla**, where the highest radiation count was taken outside of **Russia**. Mutant children on the way.

On the way to the U.K. we hit a few more German dates near **Hamburg**, and we all got chills when, after encoring with our version of "I'm Down," the old bartender told us that he used to watch *them* on the same stage we just played on—scary!

**England** was at least somewhat modernized (you don't have to stand up to take a, uh, relieve yourself) and the clubs were great, but the economy is so bad that it cost about two dollars to get into the shows, so money wasn't so hot. The best part of being there was having the upper hand on the German band, language-wise, though we had come up with the concept of either pretending not to understand their perfect English, or speaking nonsense to each other to confuse them. This was also conducive to ending many interviews we were too tired to deal with.

So we survived, in spite of terrorists, nuclear meltdowns, and communist crybabies. It was 100-percent successful, and if you can do it, go! But it can make or break a band, so be prepared to live in each other's sweat, eat foods you can't identify, and drink warm drinks that you normally wouldn't touch here below ice-cold. They serve beer at **McDonald's**, and they don't know what a burrito is—no wonder the **Pilgrims** split. ★

# LiveAction Chart

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

**Reporting Dates**  
August 19-September 1

**Palomino**  
North Hollywood

1. Rave-Ups
2. Paul Butterfield
3. Capt. Cardiac & the Coronaries

**Crazy Horse**  
Santa Ana

1. Mickey Gilley
2. Coasters/Platters/Bobby Freeman
3. Boy Howdy

**McCabe's**  
West Los Angeles

1. John Doe
2. John Hartford
3. Tannahill Weavers

**Jax**  
Glendale

1. Jack Sheldon & Ross Tompkins
2. CeCe Worrall Quintet
3. Bill Perkins Quartet

**Comeback Inn**  
Venice

1. Frank Morgan Quartet
2. Arco Iris
3. Miicho Leviev

**Club Lingerie**  
Hollywood

1. Alex Chilton
2. Bluesbusters
3. Social Distortion

**Music Machine**  
West Los Angeles

1. Muta Baruka/Itals
2. Firehose/Rad Waste
3. Soul Tones

**Lhasa Club**  
Hollywood

1. Babooshka
2. Weba Garretson & the Originals
3. Kimm Rogers

### CRITIX PIX:

**Hokum Boys:** This group, formerly a duo and recently expanded into a quartet, recently celebrated their seventh month of playing every Wednesday at the **Soundcheck**. That may not be stop-the-presses news, but I can't think of too many better things to do on **Hump Day** than slug back a little beer and listen to some blues and country from what has got to be the most unlikely-looking roots band in town. They rework the traditional "Big Road Blues" and turn the **Jagger-Richards** gem "Play With Fire" into a jumpin' country rocker. The **Hokum** brothers—**Huey**, **Gene**, **Clem**, and **Milo**—would love to share their Wednesdays with you, too, and there's never any cover at the **Soundcheck**.

# Showcase

by Titus Levi



**W**hen D. Boon died last year, one of the finest bands spawned in the Los Angeles area died with him. But, as so often happens, new life springs out of loss. The two surviving members of the Minutemen, Mike Watt and George Hurley, gave up playing for a while until Ed Fromohio (a.k.a. Ed Crawford) called them with his wild dreams of playing with them. It broke the rules, probably didn't make good sense—so why not try it? Thus Firehose was formed. It's a long-shot gamble that seems to be paying off.

**MC:** How did you get from Ohio to L.A. and into this band?

**Ed Fromohio:** I was a big Minutemen fan when I lived in Columbus; I went to buy their last record *Three-Way Tie for Last* after Christmas and I found out about D. Boon's tragic death. I was very sad 'cause they were a big inspiration, largely for their approach or their attitude toward their music. A couple months after that, I saw Camper Van Beethoven and asked the guitarist if he knew anything about the Minutemen. He said that he heard that Mike was auditioning guitar players, which turned out wasn't the case at all. He went through a really bad time after he had lost his friend. Eventually some of his friends got him back into music. After I talked to this guitarist, I called Watt up and said, "I'd really like to come and play for you. I don't really know that I can do this because I've never done it before, but I'd like to come out and give it a shot." I flew out and stayed with a friend and kept calling Mike's machine. Finally he got interested and I came down and played for him. So I went back, packed up, and moved out.

**MC:** Did you have any musical experience before joining this band?

**Fromohio:** [Not] other than playing my guitar to records, no. I've been playing acoustic guitar since I was twelve, and I didn't even own an electric guitar until last Christmas. I listened to a lot of music, different styles and so forth—country, R&B, old blues, funk, Frank Sinatra, classical music. I listened mainly to a lot of jazz. I was a snotty jazzhead. But someone played me [Elvis Costello's] *My Aim Is True* and that kind of changed my life. One of my roommates at college turned me on to the Police, Talking Heads, the Clash—post-Sex Pistols music. When I was learning guitar, I used to pick out James Taylor tunes on my acoustic. I learned a lot of guitar off of Who songs.

**MC:** Do you think that jazz or other influences will spill over into your guitar playing?

**Fromohio:** Very definitely. A lot of what I read about the Minutemen said that they had some-

what of a jazz influence. But mine comes from a different era of jazz. D. Boon was into bebop, Mike was into Ornette Coleman, and George listens to a lot of fusion. I was always into big bands—more of a swing, big band influence.

**MC:** Do you feel like you will be taking over the role of frontman?

**Fromohio:** I'm a frontman in the sense that I sing and play the guitar, which in a lot of people's minds makes me the nozzle of the hose. But it's very much a three-way thing. We all write. People understand that it's "Mike and George from the Minutemen and this new singer guy Ed and we don't know what he's all about." I sing because Mike likes my voice and wants me to sing. In that we do have an advantage over the Minutemen because I can sing. D. Boon was a singer like Bob Dylan's a great singer. I kind of croon. Like I said, I learned by listening to James Taylor records and I like melodic singers: Sting, Tom Waits, Michael Stipe, Bono, Elvis Presley. As far as my guitar playing, I feel that I'm largely a rhythm player. I play solos, but I'm not a solo player. [Being the frontman] isn't a whole lot of pressure, other than actually getting up there and doing it when you're scared to death and have never done it before. My greenness inspires them, though, and we're getting more confident and playing better and better.

**MC [To Watt]:** Do you feel that you and George need to be more visible in this ensemble?

**Mike Watt:** Yeah, y'know, I feel that burden. Without D. Boon I have so much lost nerve. It's really hard; before each gig I get really scared, when [the audience] are really close. I see it as challenging ourselves. In a way we're letting Ed redefine us.

**MC:** Why would you pick a guy like Ed, who's so inexperienced?

**Watt:** That's one of the reasons. I didn't have a lot of will to play or make a band again. It's like handing the guy the torch in a way. Y'know, I always thought there was something more to rock than just executing some moves; there was a little story to tell, and I think this is a real story. Let this kid have a chance the way me and D. Boon had a chance to play.

**MC:** What rekindled your desire to play?

**Watt:** I had a band with Kira [formerly with Black Flag]; she got me to play again. A lot of these Firehose songs are those songs.

**MC:** Why did that lead up to Firehose?

**Watt:** Well, D. Boon fired [Ed] up enough to play electric guitar. I thought, "Whoa, this is a little piece of D. Boon in a way." I mean, the guy doesn't sing or play nothin' like D. Boon—no-body can; D. Boon is irreplaceable. That's why

I had to change the name of the band. But maybe this young kid learning... we can see something new... growing. But [getting back into music] was probably the most dangerous thing I've ever done.

**MC:** Where did you get the new name?

**Watt:** It's in a Bob Dylan song, "Subterranean Homesick Blues." "Supposed to keep a clean nose / Don't hang around with those / who carry 'round a firehose." Firehose is a misnomer—it don't shoot fire. But just think if it did though, ha!

**MC:** Why did you retain the power trio format?

**Watt:** I think it's ballsy. It's about as minimal as you can get. And you got to understand, me and George, we ain't a traditional rhythm section; we overplay like hell. Ed's really brave—a lot of people could not get up there with me and George. We just don't have any etiquette. Any more than three dudes...

**MC:** But you're not busy—you're springy.

**Watt:** It's fierce.

**MC:** Some of it seems so free and independent that it has a similarity to Ornette's harmelodic ideas.

**Watt:** Ulmer, Haden, Jamaaladeen, Ornette... yeah. George is into fusion, though, like John Abercrombie and Billy Cobham—a structured, tight thing. But we saw freedom in that kind of music. It's almost total personality.

**MC:** Do you think this band will be freer or simpler?

**Watt:** More of both. Like the Minutemen, we ain't really looking for a "sound." We're looking to become bigger than a concept or a group name. Confusion as an intoxicant. Any kind of music we're playing, you can tell it's our band. But we're overreaching, obviously. That's part of it—part of our appeal.

**MC:** But Ed has listened to a lot of pop music.

**Watt:** Yeah, he's an Eighties kid. He likes Sting a lot. He can't see through that; maybe he doesn't wanna. I didn't want to see through T. Rex. To me it's much different. D. Boon knew what he was doing, and I knew what he was doing. Ed is a real unknown quantity. But I'm gonna rise to the challenge of the Eighties. It's hard for me to write for Ed. I've only written one song for Ed; it's called "Brave Captain." It's about having a lot of doubts and stuff like this. I'm finding out Ed. Music is so personal to me. It's not like "four of these and six of these." It has to go through the Ed strainer. But there's no schtick. We're just playing for people. Just warmth and blood. This idea of loss—that's what I'm trying to relate to people now. I tried dealing with it by myself for about three or four months and it almost destroyed me. Loss and renewal. That's what I'm trying to get over to people. ■

## LOS ANGELES COUNTY

### THE SAWMILL

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

### ALLEYCAT BISTRO

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

### RED ONION

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

### GOLDEN CASTLE

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

## MUSICIANS

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

### WATERS CLUB

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

### THE STAGE WEST

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

### TIMBERS BALLROOM

1920 Alostia, Glendora, CA 91740  
**Contact:** Richard Guerra (818) 335-2673  
**Type of Music:** HM, rock, new wave, orig OK, national acts  
**Club Capacity:** 600  
**Stage Capacity:** 7  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape, pic, resume to Richard Guerra at above address  
**Pay:** Percentage of door/negotiable

### CAMOUFLAGE/"ONLY ON SUNDAYS"

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

### ONE WEST CALIFORNIA

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

### HENNESSEY'S TAVERN

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

### FM STATION

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

### ANTICLUB AT HELEN'S PLACE

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

### LHASA CLUB

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

### BACKLOT

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

### CLUB 88

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

### BASEMENT COFFEEHOUSE

1226 N. Alvarado, L.A., CA  
**Contact:** Mark Phillips (213) 413-9111  
**Type of Music:** Acoustic, singles, duos, trios, country jazz, blues, folk  
**Stage Capacity:** 5  
**PA:** Yes  
**Lighting:** Limited  
**Piano:** Yes  
**Audition:** Call Saturday 8-11 p.m.  
**Pay:** Showcase, no pay

### THE STAGE

10540 Magnolia Blvd., North Hollywood, CA 91601  
**Contact:** George or Bryce, 11am-10pm, (818) 985-9937  
**Type of Music:** Rock, T40, originals, R&B, blues  
**Club Capacity:** 150  
**Stage Capacity:** 8-10  
**PA:** Yes  
**Lighting:** Yes, with operator  
**Piano:** No  
**Audition:** Send pics, tape or VHS to above address with SASE  
**Pay:** Negotiable

### GAZZARRI'S

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

### COMEBACK INN

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

### THE GOLDMINE

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

### ICE HOUSE

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

### TROUBADOUR

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

**MISCHA'S**

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

**CARLOS & CHARLIES**

8240 Sunset Blvd., West Hollywood, CA  
**Contact:** Barbara Matteson Cooper (818) 763-6013  
**Type of Music:** For "showstoppers": pop, jazz, soft rock, Broadway, vocalists only  
**Club Capacity:** 200  
**Stage Capacity:** 3-4  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** By appt. only, call Barbara Tues. & Thurs., 3-5 p.m. only.

**BON APPETIT**

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

**CAMELLA'S**

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

**SERGIO'S CANTINA**

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

**CLUB SHINE / THE WESTSIDE**

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

**N.Y. CO. BAR & GRILL**

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

**ELECTRIC CIRCUS—TEEN CLUB**

1123 N. Vine, Hollywood, CA 90038  
**Contact:** Tom (213) 466-9434  
**Type of Music:** All styles  
**Club Capacity:** 275  
**Stage Capacity:** Drum riser  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call first  
**Pay:** Percentage of door

**GALAXY STAGE**

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

**ORANGE COUNTY****CRAZY BURRO**

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

**THE BRICKYARD**

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

**GOODIES**

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

**MUGSY MALONE'S**

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

**LOUIE LOUIE'S**

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

**SAN DIEGO COUNTY****BACCHANAL**

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

**SPIRIT**

1130 Buena St., San Diego, CA 92110  
**Contact:** Madalene Herrera (619) 276-3993  
**Type of Music:** Originals only, up & coming local & national acts  
**Club Capacity:** 350  
**Stage Capacity:** 20  
**PA:** Yes, with operator  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape, record, bio  
**Pay:** Negotiable

**NEW GENERATION**

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

**MISCELLANY**

Miscellany ads are free to businesses offering part- or full-time paid employment or internships ONLY. Managers, agents, publishers, producers: Please call for display ad rates.

**MAJOR INDEPENDENT MUSIC** publishing company has openings in professional & copyright departments for interns. Flexible hours. Monday-Friday. Call (213) 466-5392.

**INTERNSHIP POSITION OFFERED** at music talent agency. Serious & dedicated only. Guaranteed inspiration, excitement, and learning. Call Ted or Kim at (213) 450-1291 & leave message.

**R&B MALE VOCALIST** wtd for paid session work. Must have young voice a la New Edition, Jets, etc. High tenor—male only. Send tape with S.A.S.E. to West Hollywood Demos, 6000 Sunset Blvd., Suite 209, L.A., CA 90028.

**MANAGEMENT TEAM SEEKS** intern to assist publicity coordinator as right-hand man/confidant in a challenging variety of music industry promotions. Loose Wig Management; leave message at (213) 469-1892 or (714) 963-5545.

**ATTRACTIVE FEMALE VALET** needed for professional fighter. Prefer full-figured, very tall (5'10" or over), and/or athletic type. Could be ongoing part for right person. Fighter is top-ranked in the U.S. and on way to becoming World Champion. Part means national TV exposure. Pay negotiable. Call J.P. Erickson at (213) 871-8054, ext. 157.

**TOP TELEMARETERS NEEDED.** Top money. Unlimited opportunities. Call Iris at (818) 760-4354.

**RECORDING STUDIO SEEKS** part-time female help. Must type and love music. Great opportunity to learn about record business. No immediate pay. Call (213) 463-2376.

**SKYLAR BROS. AGENCY** seeks office manager and sales person. Must have experience in both. Send resume to: 9042 Garfield Ave., Suite 316, Huntington Beach, CA 92646.

**INTERNS NEEDED: NO** pay, but great experience and chance to make industry contacts. Call ASAP for this great opportunity and ask for Karen at (213) 655-9212.

**ROADIE NEEDED FOR** sound company. Basic knowledge helpful but will train beginner. Pros with touring and recording credits need not apply. Part-time work on weekends. Some heavy lifting required. Paid by the hour. Call (213) 827-3540.

**SOUND MAN WANTED** for rehearsal sound stage. Part-time night and weekend work. Must have experience with P.A. equipment. Call Brad at Elbee Studio, (818) 244-8620.

**NIJI MANAGEMENT/CONSULTING** division has three internship positions available immediately. Flexible hours/days. Data entry helpful, but will train. No immediate pay, but part-time paid position in approximately three months will be available. Contact P.J. Birosik, executive director, at (818) 509-0419 to arrange appointment/interview.

**INDIE RECORD COMPANY** seeks promotion and booking assistants. No immediate pay, but excellent experience. Please call Randy at (415) 795-0741 or write Hardway Records, P.O. Box 629, Newark, CA 94560.

**ADMINISTRATIVE SECRETARY WANTED** for composers. Good typing and shorthand skills. Please contact Joel Hirschhorn at (213) 277-2510.

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

**NEXT PRO PLAYER DEADLINE  
WED., SEPTEMBER 17, NOON**

**SEE PRO PLAYERS COUPON  
ON NEXT PAGE**

## SESSION PLAYERS

### ANDREW GORDON

**Phone:** (213) 379-1568  
**Instruments:** Oberheim OB8 Polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai grand piano, Korg Poly 6 synth, 2 Yamaha DX-7s, Yamaha TX-7 expander, Yamaha QX7 sequencer.  
**Read Music:** Yes  
**Styles:** Versatile in all styles, especially pop, R&B  
**Qualifications:** Played keyboards for 25 years before moving to L.A. 6 years ago from London. Co-production credits with Gary Wright, arranged music for NBC-TV & Peters/Gruber. Background theme music for *General Hospital & AM Los Angeles*. Working touring Europe & U.S.A. Wrote commercials & music for TV. Contacts with record company in London & L.A. w/solo synthesizer album release with nationwide airplay including KGO, KACE, KJLH. Instruction in the techniques of programming synthesizers & drum machines. BMI published writer. Easy to work with. Reasonable rates.  
**Available for:** Session work, commercials, live work, producing & arranging, songwriting, demos, casuats.

### ROBBIE MYERS

**Phone:** (818) 761-1299  
**Instruments:** Gretch acoustic drum sets, Simmons SDS1 & clap, stereo submix rack, Paiste & Zildjian  
**Read Music:** Yes  
**Technical Skills:** Solid tasteful team player, great sound, single or double kick, programming, pre-production.  
**Styles:** All—contemporary & traditional  
**Qualifications:** 12 years concert/recording experience. Big band to H.M. Performed with George Thorogood & members of Hooters & Zappa. Opened for Huey Lewis & News. Easy to work with, quick learner, resourceful. Reasonable rates.  
**Available For:** Sessions, tours, shows, demos, stand-ins, professional situations

### RED HOT PICKER—WILL RAY

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

### GREG ELLIS

**Phone:** (213) 932-0388  
**Instruments:** Drums, Simmons SDS-7, drum programming, large library of custom sounds  
**Technical Skill:** Excellent meter, great groove, powerful  
**Styles:** Rock, pop, R&B, funk  
**Read Music:** Yes  
**Qualifications:** Extensive recording & live experience, great attitude, PIT grad.  
**Available For:** Studio, live, tours

### TED KIRKPATRICK

**Phone:** (213) 477-7635  
**Instruments:** Acoustic drums & percussion, Tama Imperial Star drums, 8 toms, Zildjian cymbals & crotales, Ufip Ice bells, Whuan China crash, LP cowbells, & wind chimes  
**Technical Skills:** Great chops, advanced double bass ability, fast learner, steady meter, very musical player  
**Qualifications:** Extensive live performance, studio demos & jingles, mid-tenor backing vocals. Pro attitude & image, easy to work with.  
**Available For:** Touring, sessions, album projects, videos, club work, other pro situations.

### BURLEIGH G. DRUMMOND

**Phone:** (818) 893-5494  
**Instruments:** Acoustic drums, orchestral & ethnic percussion, mallets & timpani, Simmons SDS5, Emulator SP-12, Linn 9000, Roland DDR-30  
**Technical Skills:** Proficient on all instruments  
**Styles:** All  
**Vocal Range:** Tenor-baritone  
**Read Music:** Yes  
**Qualifications:** Ambrosia 15 years, Alan Parsons Project, Andre Crouch, Chuck Girard, Debby Boone, Delivery Boys, L.A. Philharmonic, South

Coast Repertory (*Tommy*), Tonio-K, several TV shows & commercials, UCLA African Ensemble, Bonnie Pointer.  
**Available For:** Sessions, production, tours, casual work.

### STEVE REID

**Phone:** (818) 508-1509  
**Instruments:** Percussion, mallets, sound effects, over 300 acoustic instruments; Emulator II w/ Sound designer & total music; large library of hi-tech electric percussion & elec. drums & Linn 9000  
**Technical Skills:** All manner of Afro-Cuban, Latin, Brazilian, orchestral, contemporary jazz & pop percussion, production & sequencing  
**Read Music:** Yes  
**Qualifications:** National recording & touring with Miles Davis (WB), Nu Shooz (Atlantic), Cornel Abrahams (MCA), Dazz Band (Atlantic), Cheryl Lynn (CBS), Robert Tepper (CBS), Stan Ridgway (IRS), Ray Parker Jr., Randy Hall (MCA), Emotions (Motown), Russ Freeman, Dan Siegel, Osborne & Giles (RL), Linda Clifford (RL), Olie Brown, Bell & James (A&M), Nicolette Larson (VWB), Bobby Caldwell, Kittyhawk. TV & Film: *Mary, Brothers, Bob Newhart, Love American Style, Rocky IV, Cheers, Family Ties, Puttin' on the Hits, Voltron, Paper Dolls, Supermarials, Rock'n'Roll Summer Action, Washentons, Alfred Hitchcock Presents*, etc. National experience 16 years, accurate, quick & creative, professional & dedicated to the success of each project.  
**Available For:** Albums, TV, film, touring, demos, videos, producing & MIDI sequencing, sound shaping

### TOM BITTNER

**Phone:** (213) 466-2869  
**Instruments:** Keyboards, including Yamaha DX-7, Oberheim OB-8, Roland Juno 106, Korg Poly 6, Rhodes 88, Oberheim DMX & Tascam 243, etc.  
**Technical Skills:** Accomplished player, performer, arranger, songwriter, etc.  
**Style:** Rock  
**Read Music:** Yes  
**Qualifications:** Professional live & studio work for over 10 years.  
**Available For:** Sessions, demos, live work, etc.

### BLAKE BROWN

**Phone:** (818) 349-8598  
**Instruments:** Electric & acoustic guitar (mainly), vocals, piano, flute, bass, DX-7, OX-7, TR-707  
**Technical Skills:** Versatile multi-instrumentalist, soloist (everything from Malmsteen-like speed to Metheny-like textures), lead & backing 1st tenor vocalist, composer & arranger  
**Styles:** Modern rock, pop, fusion, traditional jazz  
**Read Music:** Yes, on all instruments above  
**Qualifications:** Numerous bands, demos, sessions, member of Ice 9 for 3 years. Music major at Stanford University. Quick to learn, invent, & arrange, easy to work with, punctual. Useful in situations where instrumental versatility is needed.  
**Available For:** Sessions, demos, live acts

### DON TAYLOR

**Phone:** (213) 385-3965  
**Instruments:** Fender Jazz bass, Music Man bass, Aria Pro II bass, Fender Strat, Ibanez CN200, Vantage 6-string acoustic, Roland GR-707 guitar synth, Enson O-ESQ1, Korg RK100 remote w/Korg EX800 module, Yamaha RX-11 digital drums, Yamaha SRV90 digital effects, Korg super percussion, Boss multi-effect pedals, Sennheiser mic  
**Technical Skills:** Songwriter, arranger, producer, lead & background vox, strong pocket bassist w/thumb, tight rhythm & screaming guitar soloist, can play or program drums & keyboards, write jingles  
**Read Music:** Yes  
**Styles:** R&B, pop, funk, T40, R&R, country pop, Christian Cont.  
**Vocal Range:** 1st & 2nd tenor  
**Qualifications:** 7 years recording & internat'l pro concert touring, U.S., Japan, Europe, So. America, Sun (Capitol Records), Heatwave (Epic), Ohio Players (Warner Bros.), Shadow (Elektra/Asylum). Quick, creative, easy to work with, super stage presence w/image, in L.A. 2 months.  
**Available For:** Sessions, major tours, demos, commercials, film scoring, producing, club work

### ACE BAKER

**Phone:** (818) 760-7532  
**Instruments:** Emulator II, DX-7, Jupiter 8, Linn 9000 with huge library of custom drum sounds, various MIDI modules, Mini-Moog, lead & background vocalist  
**Style:** All styles, especially rock, pop, hi-tech, R&B, funk  
**Read Music:** Yes  
**Vocal Range:** 2nd tenor with falsetto  
**Technical Skills:** Songwriting, arranging, production, strong soloist with a feel for pitch bending, great with MIDI, acoustic pianist, electric guitar emulation, very realistic drum programming  
**Qualifications:** Call for recent credits. *Fame & Tour* with Alan Thicke. 10 years classical piano training & competitions, 3 years Univ. of Arizona (jazz, theory, voice, etc.), toured extensively in Western U.S. & Japan, 1000+ hours 24-track studio work as keyboardist, producer. Currently working on album project at Lion Share. Classical chops, jazz feeling, rock energy, pop mind. Tapes, resume, references on request.

### JAMIE LEWIS

**Phone:** (213) 836-4295  
**Instruments:** Korg DSS-1 sampling synth, Yamaha DX-7, Prophet 600, Oberheim OB-SX, Yamaha SPX-90, Yamaha RX-15  
**Technical Skill:** Keyboardist with classical training, vocalist, composer & arranger  
**Styles:** All styles rock, pop, blues  
**Read Music:** Yes  
**Vocal Range:** Alto  
**Qualifications:** 10 years professional experience in studio & onstage. I am easy to work with on all levels & am very dependable. I give creative input when asked & am not satisfied until you are. B.A. Music Composition.  
**Available For:** Sessions, demos, showcases

### CORNELIUS BUMPUS

**Phone:** (818) 249-4409  
**Instruments:** Tenor & soprano sax, flute  
**Technical Skills:** Instrumentalist, vocalist, writer  
**Styles:** All  
**Vocal Range:** Tenor  
**Qualifications:** Two solo albums, member of Doobie Brothers 1979-82. Recorded &/or performed with Doobie Brothers, James Taylor, Lacy J. Dalton, Max Carl, Patrick Simmons, Clifford Coulter, Amy Holland, Michael McDonald, Tim Goodman, Nicolette Larson, Jeff Lorber, Boomerang, Taboo Zoo, Tom Johnston, Ambrosia, Moby Grape, Ekiichi Yazawa, Hank Ballard, Bobby Freeman & John Hall.  
**Available for:** Anything

### DAVE WILSON

**Phone:** (818) 342-1072  
**Instruments:** '66 P-bass w/"D" tuner, Fender electric 12-string, hot rod Fender Jazzmaster, Danelectro bass & guitar, vocals.  
**Technical Skills:** Play bass w/pick or fingers, good ear, fast learner, good harmonies.  
**Styles:** Rock, country, blues, pop, R&B, bluegrass, jugband, swing, hi-energy anything.  
**Read Music:** Yes  
**Vocal Range:** Low tenor to high bass  
**Qualifications:** 20 years experience clubs, concerts, casuals, recording sessions, albums, extensive work on original projects, live improvisations. Easy & fun to work with.  
**Available For:** Studio work, casuals, almost any work

### SPIKE BARON

**Phone:** (213) 469-4085  
**Instruments:** Bass guitar  
**Technical Skill:** Fretless & fretted, thumb slap  
**Read Music:** No  
**Style:** Funk, rock, wave  
**Vocal Range:** Baritone, bass  
**Qualifications:** 15 years studio & touring experience with New Seekers, Allman Bros., General Public.  
**Available For:** Studio, gigs, tours

### MIKE GREENE

**Phone:** (213) 656-0309  
**Instruments:** Prophet 2000 digital multi-sampling keyboard, E-mu SP-12 sampling drum machine, Roland Super Jupiter (Jupiter 8), Yamaha DX-7, Prophet 5, Korg Poly 61, Roland MSQ-700 & MC-500 sequencers, Yamaha SPX-90  
**Styles:** Dance, R&B, rap, new wave, rock, pop  
**Technical Skills:** Modern, imaginative, & fast programming, playing, & arranging. Killer grooves a specialty.  
**Read Music:** Yes  
**Qualifications:** Yes  
**Available For:** Sessions, demos, writing, interesting situations

### TOM (HUTCH) HUTCHESON

**Phone:** (714) 733-8906, (714) 830-7300 ext 463  
**Instruments:** Pearl drums, electronic & acoustic; vocals  
**Vocal Range:** 2nd tenor, 2nd soprano  
**Style:** Prefer heavy metal, techno-rock  
**Technical Skills:** Lyricist/writer  
**Qualifications:** Recently relocated to L.A. from Houston, TX. Playing professionally for 10 years; 26 years old. Over 200 studio hours logged, road experience. Band experience: Catsby, Phoenix, Ocean, Slayer, Cats 'N' Jammer, Nightshade. Open-minded. Goals: consistency, stamina, compromise, collaboration  
**Available For:** Working with people who are as enthusiastic about the future as I am. Will relocate for right situation.

### SIX-PIECE HORN SECTION

**Phone:** (818) 609-8325, (818) 345-4615  
**Instruments:** Alto, tenor, baritone saxes. Doubles include flutes, soprano sax, clarinets. Two trumpets, trombone. Doubles: flugelhorns.  
**Style:** Versatile in all styles  
**Read Music:** Yes  
**Technical Skills:** This horn section includes two arrangers & copyist, specializing in horn arrangements to all styles of pop, R&B, jazz, fusion, funk, etc. If your project needs horns, one call does it all.  
**Qualifications:** All professional musicians with minimum 15 years experience in live performance & studio.  
**Available For:** Anything

### DAVID BARONCO

**Phone:** (818) 343-9207

**Instruments:** Electric bass, lead & background vocals  
**Style:** Thumper a la Marcus Miller, Louis Johnson, Larry Graham  
**Technical Skill:** Arrangement (R&B funk)  
**Vocal Range:** 3 octaves  
**Read Music:** Yes  
**Qualifications:** 10 years pro experience. Currently working with Pasqua. Music assoc. include members from Al Jarreau band, Maze, Yellow Jackets, Jermaine Jackson, Patrice Rushen, Jeff Lorber  
**Available For:** Anything

### BOB THACKARA

**Phone:** (213) 459-6143  
**Instruments:** Drums, percussion, guitar  
**Technical Skills:** Drums, songwriting, arrangements  
**Style:** Melodic rock wave, rock reggae, rock with an edge  
**Read Music:** Yes  
**Qualifications:** Stage, studio, film soundtrack work  
**Available For:** Pro band

### TROY DEXTER

**Phone:** (818) 509-5995  
**Instruments:** Electric & acoustic guitars & related doubles. Multikeysboards & full computer sequencing capability.  
**Read Music:** Yes  
**Style:** All—emphasis on creative parts & solos & commerciality  
**Qualifications:** Currently a member of local pop band Race to L.A. I teach contemporary guitar styles at the Dick Grove School of Music. I have record & film credits & have played on several demos for hit songs including Starship's "Tomorrow Doesn't Matter Tonight" and Melissa Manchester's "Energy." Tapes available. Call me—I'm a writer's dream.  
**Available For:** Recording sessions of any kind

### NICK SOUTH

**Phone:** (213) 258-0951  
**Instruments:** Bass—Roland GR-77B bass guitar synth w/latest JX-9P synth, Alembic long-scale fretted bass, Rickenbacker fretless w/EMG pickups, TR606 drum machine, Ampeg SVT amp with 8x10 cab  
**Technical Skills:** Good attitude, fast learner. Bass synth covers music needing synth feel. Can pick, rock or slap.  
**Vocal Range:** Mid-tenor backing vocals  
**Read Music:** Yes  
**Qualifications:** International touring, recording, radio & TV work w/good image & stage presentation. I've been living in England & have recorded & toured with Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff & the Tears, Time UK. I studied music at Goldsmith College, London; left England in March '86 & am now based in L.A.  
**Available For:** Working situations

### STEVE WIGHT

**Phone:** (714) 546-4079  
**Instruments:** Akai S9000 Sampler, Octapads, DX7, TX7, Super Jupiter, Prophet 600, Chroma Polaris, MKS-30, RX11, IBM PC w/Sequencing, Notation & Librarian software. Very large library of original DX, Jupiter, & Polaris sounds.  
**Technical Skills:** Keyboardist, arranger, orchestrator, conductor, composer  
**Style:** Rock, pop, funk, classical  
**Read Music:** Yes  
**Qualifications:** 12 years professional studio experience including work for RCA Records, Dick Clark Productions, MTM, KCOPTV, HBO, Tom Churchill Productions, Ground Control Studios, Executive Mgmt. Assoc., Pacific Symphony, etc. Masters degree in Composition from Cal Arts. Conductor of the Newport Chamber Orchestra.  
**Available For:** Session work, demos, TV & film

### BRUCE CASSIDY

**Phone:** (213) 859-5876  
**Instruments:** Trumpet, flugelhorn, EVI (elec. valve inst. Steinerhoner), MIDI'd to Oberheim Xpander & interfaced to Korg Mono/Poly, Yamaha DX-7 & RX-11 drum machine, Roland MSQ-700 sequencer, Serge & Polyfusion, Modular Sys., asstd. sig. proc. effects  
**Style:** Versatile in all styles, esp. jazz, fusion, R&B, rock  
**Vocal Range:** 2nd tenor backup  
**Read Music:** Yes  
**Technical Skills:** Strong & articulate trumpet, EVI & flugelhorn soloist. Ext. rec. & touring exp. as player, composer/arranger & producer. Orchestrate synthesis to orchestral. 25 years exp. as player/writer. New to L.A. Reliable, easy to work with, reasonable rates.  
**Qualifications:** 2 years player/composer/music dir. Blood, Sweat & Tears. Toured worldwide. 8 years member Bob McConnell's Boss Brass (6 LPs). 2 years Lighthouse (2 LPs). Add'l recording w/Anne Murray, Papa John Creach, Allice Cooper, Klatu, etc. Wrote & produced music for 2 feature films, many TV commercials (tapes avail.)  
**Available For:** Sessions, tours, commercials, live work; arranging/producing, MIDI sequencing, film scoring, songwriting, demos, casuals



24-HOUR HOTLINE (213) 462-3749 • NEW DEADLINE: WEDNESDAY 12 NOON • GET CONNECTED! • 24-HOUR HOTLINE (213) 462-3749 • NEW DEADLINE: WEDNESDAY 12 NOON

**VOCALISTS**

**L.A. VOCAL REGISTRY**

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

**TEXAS SINGER—MICHAEL HARDIE**

Phone: (213) 384-1522  
 Vocal Range: 3 octaves  
 Styles: Country & blues (& related rock R&B, pop or eclectic projects)  
 Read Music: Yes  
 Qualifications: Over 20 years experience in most (if not all) phases of the music business.  
 Available For: Sessions, demos, songwriting, & live work

**CRAIG THOMAS**

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

**KENNY CETERA**

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

**TECHNICAL**

**GARY J. COPPOLA**

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

**BRIAN LESHON**

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

NEXT CLASSIFIED DEADLINE  
 WED. SEPTEMBER 17, 12:00 NOON

**2 PA'S AND AMPS**

- JBL 4411 control room monitors, \$550 pr. Bill 213-850-6433
- Fender Twin reverb, gtr tone, no master vol, \$280 firm. Kenny 213-394-0595
- Bass amp w/15" JBL K140, snide grt, \$225. 213-462-4502
- Ampex B-15 bass amp wtd. Alphonso 213-221-1223
- Dean Markley amp 310B, 60w, brand new, \$200. 213-654-0790
- Tapco keyboard mixer, 6-ch, bass & treble controls, gd cond, \$100 obo. 213-258-9283
- Yamaha G100-112, brand new cond w/ch-switching, para EQ, fx loop, cover, \$225. 213-372-9702
- Roland Cube 60 amp & Bassman 50w amp hd, \$150 ea obo. 213-876-9892
- Classic Fender Tremolux amp w/Groove tubes, gtr warm and, \$150. Alan 213-839-5977

**TO PLACE FREE ADS**

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

- Two Peavey SP2 15" spkrs w/cab for stage, 150w max, also PA, Peavey 700S, 7-ch mixing board, \$675 for all. Scott (eves) 213-876-2056
- Rare Benson spkr cab, folded horn design, four 10" Jensen spkrs, \$300. Ton 213-661-0682
- Two Fender-style cabs w/JBL D140 in them, gd for PA, guitar extension cabs or bass cabs, \$100 ea. 213-823-5763
- Acoustic 360 bass amp. 16" Vega. 300w, gd cond, \$275. 818-502-0284
- Peavey MD8, ne win box, 8x8 mixing console w/cables, \$325 obo. 213-850-5194
- Music Man 210 guitar amp 63/50watts switchable, two 10" spkrs, gtr reverb & trem, master vol, loud, \$195. 213-653-2991/895-1612
- Peavey 400B Mark II series, 210w rms, cross-chnl, EQ, compres, distort, no problems, \$200. Bob 213-661-6982
- Yamaha B100 II bass amp, \$200 obo. Jim 213-552-2588
- Two Dual Showman bottoms, each two 15" JBL Lansing spkrs, \$75 ea or \$140 both. 213-934-5498
- Fender Vibrolux reverb, Paul Rivera modif, gd cond, \$275. Acoustic 860 112, xlt cond, \$150. Bob 818-896-1296
- Blomp 1621 16-ch mixer w/anvil cs, \$850 obo. Paul 213-463-2144
- Vox AC30 combo, no spkrs, \$200. 818-782-9216
- Fender Stage lead, 100w, ch-switching, one 12" spkr, \$250. 818-782-9216
- Fender Twin reverb amp, mint cond, quiet, reliable, \$280. Kenny 213-394-0595

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XX

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- PA cabs, two 18s, two 12s & Renkus Hines horns, \$250-\$700 pr or special rate for all. Ron 714-989-2320
- Fender Pro reverb amp w/JBLs. \$249 obo. Ron 213-372-3771
- Peavey 6-ch PA, 150w rms, w/two Carlson cabs, 10x10 w/15" spkrs, xlt, \$475 or trade. 213-735-6221
- Ultra bass setup, BGW-750B amp w/M&M x-over, Jim Demiter II preamp, anvil, \$1500. Nigel 805-688-5850
- Music Man hd, new tubes w/EHC-412 cab, xlt cond, \$350 or trade. 213-735-9221
- Yamaha G100, 2-12, lk new, \$275. Jim 818-609-0796
- Carvin VTR-2800 guitar tube amp, 100/50w, graphic EQ, ch-switching, reverb, mint cond, \$225, poss trade for Vox amp David 818-609-0796
- Music Man 412-GS spkr encl w/for 12" spkrs, mint cond, cover incl, \$250 or poss trade for Vox amp. David 818-609-0796
- Amerimax 24x8x2 mixing console, modular, 6 sends, phantom power, 20db pad, w/stand, \$2800. Vance 213-862-1519
- Peavey Mark II 12-ch mixer w/anvil cs, \$400 obo; Peavey 2-band EQ, \$150 obo, 1245 monitors, two, \$174 ea obo. Philip 818-609-0796
- Peavey 12-ch PA system, stereo, 400w w/800w power amp, fx unit, 4 cabs, 2 horns, \$2500. 3474 Los Robles Rd, off Hampshire Rd., Thousand Oaks. 818-886-4518
- UAS 300 series pro studio monitor spkrs, 3-way liquid-cooled, xlt snd, mint cond, \$600. David 818-609-0796
- Two-channel foot-switchable guitar amp, 60w rms w/two 12" Celestions in cab, \$275. Jim 213-217-1931
- Vox AC30, xlt cond, new tubes, snds grt, \$350 obo. Rick 213-884-0166
- Two custom-loaded reflex cabs, both w/one 15" EV SPRO spkrs, XLR jack, indoor/outdoor carpet, \$600. Nigel 805-688-5850
- Fender Super reverb winew Mesa Boogie tubes, xlt cond, \$295. Ken 818-784-8414
- JBL horns, 2440s w/2350 horns, lk new in cabs, \$225 ea; JBL tweeters, 2405s, lk new, \$60 ea (after noon) 818-886-4518
- Medusa 27-ch snake, 100' w/detachable multi-pin jack, lk new, \$290. Jim (after noon) 818-886-4518
- Shure SM-56 mic, gd cond, \$40 (after noon) 818-886-4518
- Neptune 321 balanced, rack-mnt, elec x-over, 2-way stereo, 3-way mono, lk new, \$50. (after noon) 818-886-4518
- Sennel 3-way stereo elect x-over, gd cond, \$75, lk new; Neptune 909 9-band freq analyzer, \$65, lk new. (after noon) 818-886-4518
- Altec Lansing passive x-overs, gd cond, \$25 ea; MSR mnt'r, \$30 ea, lk new. (past noon) 818-886-4518

**3 TAPE RECORDERS**

- Toshiba stereo cass deck PC4030, w/auto tape select/play review & cue/shutoff, \$50. Ray 818-902-9525
- Forester AB, new in box, \$1000 obo. 213-650-5194
- Wanted: Remote unit for 80-B Tascam recorder. Will trade 8-trk studio time or pay cash. Pieter 818-366-1989
- Otar 5050 1/2" 8-trk recording w/stand & remote, xlt cond, \$2800. Vance 213-862-1519
- Studer A-810 2-trk, portable w/wood side panels & new software, \$4200. 213-498-6492
- Tascam 80-8 8-trk w/dxh, \$1650; Tascam M-35 mixing board, lk new, \$900; Otan 5050 1/2-trk, \$600; \$2900 for all. 213-463-2376
- Studio mixer, 20x8, PM EQ, grt for studio or live, \$2350 obo. 213-463-2376
- Akai MG1212, still under warranty, \$4650; Ampex 440B 2-trk, \$1200; Teac 22-4 4-trk, new, \$700. 213-852-1961
- Teac RZK cass, new, \$195; Teac R700 cass, new, \$245. 213-852-1961
- Tangent 2402AX, 24-ch stereo mixer, lk new, \$1085. (after noon) 818-886-4518

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- \*Wanted: X-over, mid-range & hi-res tweeter for JBL 4311 818-966-1989
- \*Wanted: Strong knob delay, single-tier, for Emulator I Janet 818-846-9977
- \*Ibanez AD-202 analog delay, rack-mountable, 2 separate inputs, \$120 obso Kevin/Excalibur 818-997-6209

## 5 GUITARS

- \*Fender P-bass, blk w/rosewood neck, Duncan pu's, Badass bridge, \$400 obso Xit cond. Glen 818-948-9211
- \*String bass, modern handmade 3/4 bass, all wood w/abi bridges, new cover & bow, deep tone & very gd action, \$3000 213-462-4502
- \*Vantex bass guitar, blk, brand new, \$120 213-654-0790
- \*Yamaha BB400 bass, rosewood neck, natural finish, Duncan P-bass & J-bass pu's, brass nut, & hsc, sds, xit, grt shape, \$275 obso 213-669-8139
- \*Unfroxx bass w/cs, xit cond, \$100 Jolene 805-254-5511
- \*Tahakamine E340S acous guitar, sds grt, xit cond w/hsc, \$275 obso Greg 714-846-7866
- \*Alvarez Artist classical guitar xit cond & snd w/hsc, \$295 obso Greg 714-846-7866
- \*Alembic long-scale series I stereo bass, xit cond & snd w/ouring cs, \$875 obso Greg 714-846-7866
- \*Guild guitar & cs, D-55 acous deluxe w/gold mach hds & pearl inlay, \$600 Xit cond Darlene (days)819-991-3776 (eves) 818-706-2426
- \*Charvel jazz bass, hot pink metal flake, custom-built w/all the best of everything, \$1000 Shana 213-438-6610
- \*American-made Charvel strat, \$1200 818-760-2860
- \*Gibson Les Paul custom 1972, blk, gold groovers, big treble, hsc, \$585 818-708-0509
- \*Aria Pro ZB custom bass, \$275, Fender Square jazz bass, \$275, Fender Square P-bass, \$250 Dave 213-502-0294
- \*Gretsch elec solid body, d/bcutaway, quite clean, \$200 obso T.J. 818-842-8728
- \*Peavey T40 bass, natural finish, maple neck, perf cond, sq/d/bc coil switching, hsc, \$300 firm 818-506-6901
- \*Blues Bird, 1960, xit cond w/hsc, \$250 Bob818-996-1296
- \*Ibanez Artist semi-acoust elec xit cond w/hsc Gibson cs, \$275 obso Gary 213-398-5215
- \*Gibson 1953 Les Paul Jr, \$595 or trade Hugh 213-680-9501
- \*Rare black Gibson SG guitar, \$350 or trade Hugh 213-680-9501
- \*B.C. Rich Bitch whsc, candy apple, red, \$300 213-461-9301
- \*1954 Les Paul goldtop, xit cond wiong cs, buyers only, \$1600 firm 818-762-9216
- \*Hondo Explorer bass, white w/cs, never used, grt beginner bass, \$100 firm Bob 818-769-6850
- \*1967 ES335, collectors item, xit cond, \$850 obso, Ron 213-372-3771
- \*Custom Rickenbacker 4001 stereo bass, \$400 obso or trade for Ovalton acoustic Bob 818-504-9555
- \*Strat body & maple neck, \$150 all 818-953-4251
- \*Ibanez Roadster bass, xit w/hsc, \$210, Tokai 5-P-bass, new, \$210 or trade 213-735-6221
- \*Tahakamine 345 super jumbo acous steel string guitar, mint w/cs, \$275 or trade 213-735-6221
- \*1912 Gibson L4 acous guitar, xit cond w/ouring hsc, \$350 or trade 213-735-6221
- \*Fender Strat, American-made, brand new, blk, w/rosewood neck, not a scratch, \$375 Greg 213-951-5922
- \*Yamaha AE-12007 jazz elec guitar, sunburst, top of line w/hsc, \$580 or trade, 213-735-6221
- \*Gibson 1964 355, deep red finish, ong pu's, grt, xit cond, \$600 213-474-3196
- \*75 Gibson Les Paul custom, blk, plays beaut, \$325 Jim 213-217-1931
- \*57 Les Paul copy, tiger maple top, interesting guitar, \$225 Jim 213-217-1931
- \*Gibson ES335, walnut finish, \$325 obso George 213-820-6533
- \*Music Man Sabre bass, all-orig collectors item, xit cond, \$475 obso Woody 818-709-4706/657-6872

- \*Ibanez RB-885 5-string bass, pearl white finish w/hw, perf cond, \$475 obso Woody 818-709-4706
- \*Alembic bass, quilted birdseye, maple top, top-quality bass, custom w/cs, \$1550 Nigel 805-688-5850

## 6 KEYBOARDS

- \*Korg Poly 61 w/MIDI, xit cond, \$550 obso, Mark 213-459-8797
- \*Crumar elec organ, rich snd, grt for 60s pop funk gospel reggae, 3 presets, drawbars, sep bass tone contr, \$150 incl anvil cs. Monalisa 213-933-6176
- \*Piano teacher's 5'8" Conover grand piano, recently rebuilt w/new hammers & keys, warm mellow tone, regulated even action, \$3800 w/bench 213-462-4502
- \*Wurlitzer elec piano 2004 w/custom regulated action (fast & light) plays & snds grt, \$495 213-462-4502
- \*Hohner Clavinette piano, \$175, Joseph213-374-2964
- \*Korg DW-6000 dig synth, new in box, \$550 obso, John 213-650-6306
- \*Korg Poly 6 keyboard, \$275 obso 818-798-5778
- \*Upright cab grand piano, gd cond, \$700, Paul 818-994-5368
- \*Kawai '83 ebony, 51" upright, all wood, xit cond, w/bench, \$2800 obso, Lorraine 714-494-8169/494-5151
- \*Moog Prodigy w/cs, \$400, Joleen 805-254-5511
- \*Oberheim OB-Xa w/MIDI, DV, computer interfaces, anvil light cs, xit cond, 120 programs, \$925, Enc818-784-7259
- \*Roland JP-8 synth, perf cond, \$1600 Dora818-785-6200
- \*Yamaha DX-21 w/add'l sds, xit cond, \$600 213-465-8158
- \*Sherman Gray piano, 1986, ebony 47" upright, 8 mos old, \$2500 w/bench, complimentary tuning, Louis818-789-9177
- \*Synth Studio I software for Commodore 64 or 128, gd cond, \$75 w/manual, Lee 818-766-8769
- \*Rhodes 73 elec piano, prototype, built into anvil cs by Harold Rhodes, \$600 Ron 213-433-2110
- \*Hammond A-100 plus Lesley 147, same gut as B3, also has perc & dbl manuals, \$900 obso Ronnie213-433-2110
- \*Memory Moog Pys synth, 6-trk recorder, MIDI, brand new, \$1450 obso Ron 213-433-2110
- \*Hagstrom bass, very rare collectors item, \$299 obso, Ron 213-372-3771
- \*Fender Rhodes 73 stage piano, lk new, \$400 obso, Jim 213-463-8943
- \*Roland JX-8P synth, \$1100, Robert 213-876-0581
- \*Kurzweil 250, Rev. 2, 25k sampling, 8000-note sequencer, block A, xit cond, \$9500 obso, 213-465-7627
- \*Casio CZ-101 w/d, \$225 Gary 818-994-8369
- \*Prophet 2002, rack-mnt dig sampler, new in box, never used, w/warranty card, \$1800 obso 213-461-8211/664-3543
- \*Casio CZ-101, lk new in box, all paperwork, \$240 Jim 213-217-1931
- \*Fender Rhodes elec piano, xit cond, '73 suitcase, \$850 obso 213-655-3136

## 7 HORNS

- \*Trumpet King, \$100 213-666-2417
- \*Yamaha flute, silver YFL-225, w/cs, gd cond, \$145; Cleveland Euphonium, xit w/hsc, \$235 or trade 213-735-6221
- \*One Bundy clarinet & 1 Bundy flute, xit cond, \$100 ea Bonnie 818-785-3205
- \*French horn, Conn, 60, xit cond, beaut snd w/mouthpiece & cs, \$695 obso Mark 213-397-6730

## 8 PERCUSSION

- \*Roland rhythm composer TR-505, incl cables, brand new, used very little, \$295 Robert 213-876-0581
- \*Elec digital drums by Benz, 5-pc tunable, 5-ch brain, vuv stydants, cables incl, as used by Bozzio, new in box, \$500 obso 818-760-8163
- \*CB-700 congas w/stand, xit cond, \$200, Joleen 805-254-5511

- \*Simmons SDS-7 Jordan, selector pad, Rampac, rack ears & extra chips, \$2000 Brian 818-886-2405
- \*6-Pc Tama drum set, \$250 all cases, cymbals, stands, extras, brand new cond, plus obso, Joe 818-287-2878
- \*Many Ludwig drums, Paiste cymbals, DW foot pedals, heads, asstd h/drw, many extras, from \$3-\$400, 818-945-8655
- \*Simmons SDS-7, blk, 5-pc, w/cases & stands, under warranty, \$2695 obso, Scott (after 6pm) 818-924-5991
- \*Simmons SDS-1 w/snare chips, \$175 obso, Jim 213-552-2588
- \*Radligns by Slingerland, vintage 1933, snare, tom & bass, will sell separately, \$700 obso, Ron 213-433-2110
- \*Zildjian 21" ping nde cymbal, \$110; Zildjian 14" rock h-hats, \$110; Paiste 21" med crash, \$100, Mark (after 5pm) 818-571-0705
- \*Two Yamaha 14x24 tone series bass drums, blk, \$275 ea or both for \$500, Michael 818-848-2164
- \*Wanted: Roland Octapad, reasonable, 213-399-8831
- \*Tama Technar IV electronic drum pads, new in box, \$100, New Tama h/drw, \$50 213-938-4086
- \*North drums, white, xit cond, \$500 Joe 213-655-3136

## 9 GUITARISTS AVAILABLE

- \*Versatile lead guitarist sks w/ing rock pop band, 10 yrs exp, xit equip, infl Clapton, Richards, Knopfler, Reed, West, L.A. area, serious pros only, Jay 213-559-2505
- \*Guitarist l/ing for ong proj. If it doesn't groove, it don't move. Serious only Denny 818-943-7116
- \*Lead guitarist, 22, dbls on keys, sks to join or form 4-pc HR band w/female vox, gd att 818-506-1967
- \*Guitarist, 26, hard-edge wave, infl Pistols, Cult, Clash, Iggy, sks all-ong band, rich 213-397-3132
- \*Guitarist w/lead vox, also plays bass, drums, & dig drums for R&B & rock, Alan 213-631-7776
- \*Innovative young guitarist sks melod commerc HR band. Success-oriented ind's only Christopher 818-785-9572
- \*Guitarist, 26, hard-edge wave, infl Pistols, Cult, Clash, Iggy, BMJ affil guitarist, formerly w/Barry White, Isaac Hayes, Chuck Berry, Wolfman Jack, skng w/ing band. Also sing, play guitar, compose org mater, Emmett 818-995-3531/2132-559-1200
- \*Lead guitarist, 20 yrs exp, 30 yrs old, xit equip, sks ong proj w/mgmt, also T40 w/ing bands, Rock, Funk, R&B-type mater, pros only, 818-505-8374
- \*Dedic guitarist w/kit equip l/ing for band. Tall, long hair, gd image. Style: Ratt, Motley, Crue, etc. Enc (days) 818-340-8406
- \*Guitarist & vocalist l/ing for T40 work, Bruce213-731-4439
- \*BMJ affil guitarist/songwriter, formerly w/Barry White, Isaac Hayes, Chuck Berry, Wolfman Jack, sks w/ing band, Emmett 818-995-3531/2132-559-1200
- \*Guitarist, hard-edged yet tasteful, dynamic, sks pro 10 yrs exp, Estab'd or forming John 714-822-8716
- \*Guitarist avail for w/ing band. Grt att, gd equip, infl Beatles, 818-708-0509
- \*Pro lead guitarist w/major touring, TV & recording creds, sks R&B to 50s. Turnof/recording welcome, Rick 213-393-0246
- \*Tall, creative guitar/songwriter w/long hair sks band or musicians to form outrageous commerc grp infl Beatles, Scorpions, Kiss, Heart R&B 818-896-6586
- \*Rhythm guitarist/songwriter avail to join or form ong pop rock band. Backgr vox & keys. Must be serious, no smoking/drugs, John 818-840-9131
- \*Female guitar/vocalist sks estab'd org R&B band, So. Bay/Weslside pref, (weekends/eves) 213-372-1359
- \*Guitarist, 26 yrs old, 13 yrs exp, infl Cooper, Shenker, Blackmore, Scorpions, Davids 213-739-0908
- \*Lead guitarist, 23, l/ing for pro HR/HM band. Pat 714-495-3676
- \*Lead guitarist/vocalist sks w/ing T40 pop dance band, xit equip, att & image. Can travel & dbl on bass/keys. Mark 805-483-0205
- \*Guitarist, hard-edged yet tasteful & dynamic, creative songwriter, sks pro band. Estab'd or forming John 714-822-8716
- \*Lead/rhythm guitarist sks band or musicians to form jazz infl blues, rock, fusion Gary (eves/wnds) 213-399-5215
- \*Lead guitarist sks commerc w/nd R&B band infl Hendrix, Zepp, Clapton. Pref plays w/at least 15 yrs exp. Bob (after 5) 818-788-6276
- \*Guitarist l/ing for exp'd HR musicians to form own concept band Wayne 213-462-4502
- \*Lead guitarist sks band for recording &/or tour. Grt image, play all styles, also vox & synth, Bob818-504-9555
- \*Guitarist sks melod or commerc metal band, Marshall equipped, hv ideas for orgs, infl Dokken, Ratt, Scorpions, Bob 818-780-5578
- \*Jazz/rock guitarist, formerly w/Alfonso Johnson, avail for band. Very expressive, flowing improv, Holdsworth & infl, Dale 213-942-7944
- \*Blues guitarist/vocalist/songwriter sks pro band sit. Texas & Chicago styles. Neil 818-341-5957
- \*Premiere guitarist l/ing for toponth musicians to form HR band, w/cked rock band, Joan (Room 318) 213-465-9083
- \*Rhythm guitarist/vocalist w/hunky R&B snd avail for w/ing band. Pro team plyr, SST 213-205-0506
- \*Lead guitarist, 22, fantastic plyr, dbls on keys, sks to join or form 4-pc hard melod rock band w/female vocalist. Gd att, 818-506-1967

- \*Guitarist infl Blackmore, Trower, Moore, sks ong HR proj, w/lt xit equip, John 818-393-9625
- \*Dedicated guitarist w/lt equip l/ing for band. Tall, long hair, image, style, Ratt/Motley Crue, etc. Enc (nights) 818-884-8234
- \*Hot lead guitarist w/10 yrs concert/recording exp w/hname plyrs sks HR/HM band w/mgmt & label infl Serious ind's only, 213-876-1200
- \*Christian guitarist avail to form band infl Led Zep, Deep Purple, Robert Plant, Rainbow, Firm, 805-527-4593
- \*Guitarist sks HR band w/commerce edge, melod xit techniqe, image, exp, songwriting, demo, bio, dedic, ambit. Pros only, 213-412-6551
- \*Guitarist/lead vocalist l/ing for T40 or casual band, Dave 213-396-4229
- \*Guitarist skng creative perf or soon-to-be band w/pro att infl Hendrix, Beatles, Siouxsie/Banshees, Cure, Aoron (after 5) 818-386-1989
- \*Pro guitarist sks org commerc pro rock act w/mgmt &/or label infl, Mr Steve Van, Hendrix, DiMeola, Beck, Valley area John 818-886-5932
- \*Pro guitarist/writer avail, innov, rhythms, melod leads, grt ear, all styles, l/ing for serious musical sit. All equip, Morgan 213-855-7890
- \*I play Richards to Ingwe, & w/airfield d/snds. How about Joplins/Doris/Association/Airplane/Cream/fests? Hancock Rocks? Equip, image, att, nec Brad 213-771-5636
- \*Worldclass lead guitarist/lead vocalist (BMI) sks proj w/mgmt, backing, label intr, Reliable, hd-w/ing, mega-Marshalls, Roland guitar synth, studio/stage exp, Pieter 818-886-4518
- \*Guitarist w/tons of exp & grt equip sks w/ing band, Jim 213-548-8430
- \*Lead guitarist/songwriter/vocalist w/10 yrs exp, modern image, sks ong hv rock band, commerc yet adventurous, infl Hendrix, Beck, Van Halen, etc. Eric 213-674-4007
- \*Versatile guitarist w/igt guitar, equip & exp sks w/ing band (after noon) 818-886-4518

## 9 GUITARISTS WANTED

- \*No bozos, no-shows or wannabes THE BRICKS need a drummer, bass & rhythm guitarist. Prefer NY or West Europeans ready to street rock. Mike 818-506-6387
- \*Guitarist w/d for new rock grp w/LP & pending tour, Russ 818-763-2383
- \*Mick 818-568-1938
- \*Guitarist/keybdist w/d for commerc HR band. Vox a must, long/hair guitar, tasty melod plyr, for album, etc. Mark 818-761-8482
- \*Rhythm guitarist w/d for band w/record/video coming out AC/DC, Except style. No ego tnps. Mark (after 6) 818-766-2544
- \*Pomona Valley-based rock band infl Zep, Suite, Kiss, sks lk guitarist. Image & att musts. Dennis, avail. Jolo 714-984-6639
- \*Super band w/record co. intr auditioning rhythm guitar plyrs. Strong abils, over 21, serious-minded only Tom 213-463-7309
- \*Female pedal &/or lap steel guitar plyr w/d for all-igt country band, mostly ong mater. Pros only, Tom 213-653-0237
- \*Young male vocalist sks female musicians, 18-25, for proj & poss record. Neal 213-650-9707
- \*We've got the songs, image, following, connex. What we need is a guitarist who can play R&R, not metal. We're MIAMI-ROCK W/IRROCK. 818-505-5567
- \*Melodic, fluid, rhythmic. Gabelet/Cure/Talk Talk/TF/Blue Nile/Cocotans. Hv mgmt, producer, demo, label intr l/c can prove. Tired of doing this 213-931-2820
- \*Guitarist/lead vocalist by guitarist/songwriter to form ong band infl X, Replacements, Tom Watts, Kinks, Who, Mike 818-767-3202
- \*Gorgeous female/guitarist for technorock band. We've played for Missing Persons, Andy Taylor, Rick Springfield, Bernard Edwards, etc. Serious ind's only, Blaze 818-762-4558
- \*Melodic lead guitarist w/d for R&R band infl George Thorogood, Stones, others. No songwriters. Start your own band. We just want a guitarist. Alan 213-373-7515
- \*Hot licks guitarist w/Strat & amp needed now for Hollywood rock band. Must own gd running vehicle & take direction quickly, John 213-469-2711 ext207
- \*Rhythm guitarist/singer/producer w/d by keybdist & bass plyr to collab & form new band. Mike 818-341-8153
- \*BILLY & THE BELAIREs, hot new wave band, need cool, in style, onstage, female guitarist infl B52s, etc. Billy 213-737-6915
- \*Creative lead guitarist w/d for forming ong pop rock band Scandal, Outfield, Springfield. Serious only vox pref, no smoking/drugs, John 818-940-9181
- \*Rhythmic lead guitarist, M/F, w/vox, stage exp, nec, strong grp att. Songwriting helpful, all styles. 213-413-7850
- \*I need a guitarist to assist in recording proj. I write pop rock songs, but want a harder edge. Maybe form a band? Karen 818-343-3547
- \*Guitarist w/d for grp w/backing for LP, infl Cure, Lords, Psych Furs, Billy Idol, Adrian 213-699-7527
- \*Must be groove' guitarist needed for w/ing tropical rock style band, average age 18. Need trans, serious only. Andrew 818-783-1360
- \*Lead guitarist w/d for orgs-only band. Pro att, grt chops, no metal. Jeff 818-995-0607
- \*Banjo plyr needed for show band, local & overseas paid gigs, Frankie 213-434-5420/714-472-8441
- \*Lead guitarist/lead vocalist w/d by bassist/lead vocalist plyr to collab & form new band. Mike, Trumpet, Rush, Talented & committed only, Bob 818-769-6850
- \*Guitarist needed, pop adult T40 rock, must be creative, able to work w/lead female vocalist being pushed. Recording in Oregon. Mark (Portland) 503-238-6911 (local) 213-460-2423

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- **Ambitious guitarist** w/maj talent & grt image wtd for new band into R&B, new dance music, hi-energy perf! Must hv writing abil. Clark 213-457-2529
- **Creative lead guitarist**, hi-energy, nice appearance for hit ong proj w/lt mater. Mgmt intr 213-475-2528/18-906-0435
- **Lead vocalist** skng guitant to form commerc HR band.
- **Lead guitarist** wtd for image-oriented pop band w/mgmt, 19-23, infl Journey, Bryan Adams, Bon Jovi. 213-98-0927
- **JADED LADY** sks female rhythm guitant into aggress HR. BioGraphic to 8033 Sunset Blvd #25, W. Hollywood, CA 90046. 714-994-8645
- **Guitarist w/excellence** & ambition wtd for hot ong proj w/recorder co intr & mgmt Backgr vox prof I. Dunne 818-954-9369
- **Jazz guitarist** needed for ong blues rock band infl Scofield, Page, Montgomery Must hv stage pres. Band is 23 & under. Danny 818-997-7434
- **Young guitarist** wtd by post-punk pop glam band infl Gary X, Blondie Alt/look a must. 17-21 Kevin (before 9pm) 213-662-0149
- **Pro bassist & drummer**, 10 yrs together, sk dedc respons pro guitant for proj ala Rush, Journey, Night Ranger. Writing abil helpful Ron 818-363-0221
- **Intense guitarist** wtd for very aggress rock band. Own rehearsal & 16-trk studio, skng unique snd infl U2, Gabriel, Who, Minds, Stones, Heads, Replacements 213-650-2452
- **Lead guitarist** needed, orig proj w/24-trk demo s/o to showcase, lking for a David Lindley, Mike Campbell, Don Felder. Other instruments helpful. Jonathan 818-983-5245
- **2nd guitarist/keybist** needed for band w/drive, ambit, strong songs, solid industry contacts, infl U2, Bunnen, Simple, Zep, REM, Eno Shane 714-773-0387

**10 BASSISTS AVAILABLE**

- **Female bass plyr**, HR/HM, formerly in Feline, killer image, very dedc, own equip Andrea 818-246-7618
- **Pro bass plyr w/pro equip**, trans, longhair image, recording/stage exp, sks pro grp w/label intr & mgmt. (after 5) 213-258-4307
- **Pro star-qual bassist**, has exp w/maj metal acts, sks estab'd pro HR/HM team. Glen 818-848-9211
- **Bass plyr** sks band, T40 or ong R&B. I am new but a quick learner, gd equip, att, trans. No HM. George 213-394-4664
- **Bass plyr**, many infl & styles, pro att, lead vox, lking for T40, casual or wrkg band. 818-760-0213
- **Bass plyr**, 24, pro equip/att, w/vidio/recording exp sks intel, image-mnded band infl Cheap Trick, Simple Minds, U2, Alarm. Lex 818-762-3300
- **Bass plyr**, 28, sks HR/HM band, Hv Marshall equip & trans, infl Scorpions, Aerosmith, Van Halen. No glam, pref boys or drugs. Buzz (eves) 818-780-0438
- **Pro bassist** sks top arcuit band w/recording contract. 8/or maj label intr. 12 yrs pro, sks HR band. Rocco 714-964-7637
- **Reliable female bassist** avail for wrkg or non-wrkg HR/HM band. W/backgr vox 213-384-0214
- **Bassist, 26**, very strong vox, would like to audition for band signed or wrkg songs. Honest music only pls. Doug (collect) 303-863-8943
- **Killer bass plyr** direct from the Motor City, sks hardcore techno band ala Cure, Too Many Gods, Psych Furs. Tom 213-461-7485
- **Pro bassist/vocalist** avail for gqgnn band. Formerly world-famous grp. Enc 714-642-2598
- **English bass plyr** avail w/Hofer bass, lking for wrkg band in Riverside/Orange City area. 714-674-1026
- **Bassist/vocalist** w/keys sks all-ong commerc rock band ala Journey, Van Halen, Rush, Heart. Must hv talent & dedc Bob 818-769-8650
- **Bassist/lead vocalist** avail for wrkg band 10 yrs exp songwriting/recording/co-producing. 213-205-0506

- **Bassist**, pro, 17 yrs exp, sks pro band, w/king or showcas-ing Knows C&W & T40. Travels, xlt reader, no vox. Chuck 818-784-1830
- **Pro bassist & drummer**, 10 yrs together, sk estab'd pro meloid commerc access rock grp w/ltl snd ala Journey, Rush, Night Ranger, Missing Persons. Ron 818-363-0221
- **Quality bass plyr** sks pro sit westab'd HR band w/industry contacts Ron 818-366-1940

**10 BASSISTS WANTED**

- **Bass plyr wtd** for forming HR/HM act. Equip/dedc nec, image/hair/stage pres come later. No drugs, no alcohol. Dan 213-654-0654
- **Bass plyr wtd** for thrash/70s metal no-image band. Explosive, versatile style, non-pro, infl Aerosmith, X, Thrashers, Ramones, Mike 818-780-1146
- **Bass plyr wtd w/voice option**, equip, trans, infl King Crimson, Yes, Rush Fusion/progr rock style, 17 or younger. Tony 818-999-3523
- **Big bouncy boomy BODHITREES bassist** wtd immed for all-ong rock pop funk ensemble. Trans & gd equp, mults, prof fretless. Thomas 213-662-3184
- **Female bass plyr wtd** for HR band signed w/promo co. Donna 714-992-5247
- **Young male vocalist** sks female musicians. 18-26, for prog & poss record. Must be serious. Neal 213-650-9707
- **Exp'd, talented & creative bass plyr** needed for orig meloid HR metal band w/label intr. Alan 213-839-5977
- **PICTURE THIS** now auditioning bass plyrs. Pretenders meets Kate bush. Gigs & recording upcoming. 213-636-4873
- **Bass plyr wtd** by newly forming meloid HR band. No speed metal. 213-478-2723
- **Pro guitarist & drummer** auditioning male bass plyr w/backgr vox. All ongs, commerc, medid but ballys HR. Tony 213-949-5510
- **Bass plyr wtd** for HR band. Gd equip, appearance, trans nec, exp'd only pls. Kelly (days) 213-934-0183
- **Clean solid bass guitarist** w/P-bass & amp needed now for Hollywood rock band. Must own gd-running vehicle & take direction quickly. John 213-469-2711 ext 207
- **Female bass plyr** who sings wtd for wrkg female country band. Roxane 818-968-1791
- **Bassist wtd** for orig rhythmic rock proj in Long Bch. 213-438-1480
- **M/F bassist wtd** for forming ong pop rock band infl Scandal, Outfield, Springfield. Serious only, vox pref, no smoking/drugs. John 818-840-9131
- **Bass plyr** needed for psych folk garage rock band w/gigs infl Dylan, X, Velvet Underground, early Stones, Hank Williams, Mike 818-763-0847
- **Bass plyr**, M/F w/vox, must be melodic, w/groove, all styles. Must hv grp att. 213-413-7850
- **Bassist** needed for creative hi-energy groove rock band. R&B/funk grooves, chops, backgr vox, pro gear, dedc. Mgmt, agent, gigs Larry 818-705-8064
- **Bassist wtd** for grp w/backing for LP, infl Cure, Lords, Psych Furs, Billy Idol, Adrian 213-699-7527
- **Must be groovin'** bass plyr needed for wrkg tropical rock style band. Average age 18, need trans, serious only. Nelson 213-392-5177
- **Andrew** 818-783-1380
- **Bassist wtd** for orig R&B/pop band. Exp'd groove & team plyr, infl H&O, Kool & Gang, Culture Club, Hugh 213-880-9501
- **M/F bassist** wtd w/ harmony vox needed for ong band infl Beatles, Bangles, Byrds. 818-443-8539
- **Bassist, F/M**, wtd by 60s-style ong band. Backgr vox a must. Dave (eves) 818-954-9233
- **Bass plyr wtd**, solid groove plyr, gd att, vox a plus for local act w/rt mater currently shopping demo. Infl Petty, Stones, Kevin 213-874-4388
- **Looking for bass guitar** plyr, must hv own equip & trans for upcoming show on Oct 4. 213-759-7065

- **Bass plyr** needed for pro rock band w/rt songs & strong image, mgmt & label intr. 818-995-3786/213-457-181
- **Bassist** for estab'd guitar rock w/amp/lay, mgmt, meloid ten-sion, X, Nails, Airplane infl. Tight chops, xlt gear, stage/roo-ding exp, tape/prc. 213-469-892
- **Bassist** needed for band w/drive, ambit, future, strong songs, solid industry contacts. Infl U2, Bunnen, W/rt ala This, Zep, REM, Shane 714-773-0387
- **Bassist wtd** for ong proj & currently wrkg T40 grp. Must hv xlt chops, sing lead, hv own equip, trans, image, must be able to travel if nec. Bob 213-460-2423
- **Bassist/keybist wtd** by Christian guitarist to form band infl Led Zep, Rainbow, Deep Purple, Firm, Robert Flant. 805-527-4593
- **Bassist, female**, Portland, must know techniques R&B w/rock push. Relocate, back female voc. Mark 503-528-8911 (local) 213-450-2423
- **Hi-energy bassist** into new dance music & crazy rhythms to form new band. Must hv talent, creativity, image, w/lt ambit to succeed Clark 213-457-2529
- **Bassist/harmony singer** wtd. We hv grt songs, prod, ccer, mgmt, rehearsal spc. You hv talent, meloid taste, determina-tion, humanty, Beatles/60s infl. David 818-809-1676
- **Female bassist wtd** by CLAD IN BLACK, orig rock band w/ritel edge & strong direction. Aggress pick plyr, xlt cond, ambit a plus 818-953-4251
- **Bassist** needed immed for highly visual financially back-ed commerc HR act. Strong tenor & outstanding longhair image a must. Serious inq's only. 714-596-2696
- **Bass plyr** for all-ong band infl Lennon, Velvet Undergrnd, Doors, Echo/Bunnen, Pro & ambit, vox a plus. Estab'd w/king. Dee 213-399-4095
- **Bassist wtd** for estab'd band w/contacts. Must be creative, dependable, w/image, infl Benjies, Mission, Killing Joke. Tony 213-479-2213
- **Bass plyr & drummer** wtd by guitant/vocalist w/grt glam mater. Hv xlt PA & rehearsal studio. Johnny 818-893-1266
- **Ex-Revolver guitarist** sks bass plyr for new grp. Beatles, British Invasion infl. 818-355-4460/714-359-0407
- **Bass plyr wtd** for SAVAGE GRACE, aggress metal, recording/touring/future for right person. Chris (26pm) 213-274-1379
- **Bass plyr wtd** for R&B/Stones-style band. Vox a must. 213-376-6768
- **Versatile bass plyr** needed immed for prog/hardcore band. Gd record, bassist w/rt's go Brian 818-875-8776
- **Aggressive bassist wtd** for explosive rock band. Intense synergy & dynamics, grt songs, private 16-trk studio to rehearse a lot. 213-656-2452

**11 KEYBOARDISTS AVAILABLE**

- **World class multikeybist** w/rock image, SOTA equip, killer chops & songwriting, sks HR/HM pro signed act Philip Tony 714-623-6448
- **Synth/guitarist** avail for toptoch band w/pro mgmt, near label deal. Strong writer/singer, anthus team plyr, hv top equip, ready to record/tour. David 818-845-9254
- **Keybist/vocalist** sks band, DX-7, Prophet 660, Roland JX Paul 818-969-3973
- **Exp'd keybist/vocalist** w/rt equip sks wrkg T40 or casual band. Dave 213-471-5616
- **Worldclass multikeybist**, sota equip, killer chops, rock image, strong soloist, songwrtier, team plyr, sks ong sign-ed rock act. Phil 213-679-5402
- **Keybist** avail, into Depeche Mode & keybd-only bands. Dave 213-679-5402
- **Multikeybist/singer**, grt equip, modern image, sks P/T band, no F/T T40. Kevin/Excalibur 818-967-6209

**11 KEYBOARDISTS WANTED**

**MANAGER WANTED**

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- **Orig rock infl** by Simple Minds, etc. sks keybist. Hv LP & pending tour Russ 818-763-2383
- **Keybist needed**, classical & rock music, but comes from somewhere else. Mystery, seduction, thunder & blood, ham-mer of the gods. Rick 213-650-9602
- **Pianist wtd** to play my piano in my home. Pop or classical. Rick 213-938-5347
- **Pinch Floyd-type** backgr by Eno-esque Serious only. 213-396-7131
- **Keybist wtd** for new music/funk grp w/mgmt & fresh ur-ban dance snd infl Eurythmics, Chii Peppers, Black Uhuru. 213-874-1250
- **Keybist w/vox**, also need sax, for steady gq, 5 nights in desert starting Oct 1. 619-346-4457
- **Keybist w/sampler & vox** wtd by grp w/industry contacts to do St. Pepper things (eves) 213-207-3553
- **Young male vocalist** sks female musicians, 18-25, for prog & poss record. Neal 213-650-9707
- **Multikeybist** for funk rock band for recording/gigs. 714-865-0978
- **Exp'd keybist wtd** for new grp of R&B & funk pros. Must be willing to commit & work to achieve goals. Debra 213-654-9176
- **Keybist wtd** to collab on songs for demo. Synth must hv MIDI capabl. Rob 818-981-2958
- **Keybist wtd**, Guitarist lking to form partnership to work 2-5 nights/week. Pop jazz format. Chns 818-708-0509
- **Innovative keybist** avail. 818-784-0820
- **POOR & PRETTY** sks hot, hot keybist. Vixen, Jaded Lady, infl. 805-273-7880
- **Multikeybist wtd** for compri groove oriented mod pop band. Lks, ambition, image musts, infl ABC, Arcadia, Albert 818-789-0861
- **Multikeybist/drum** sequentialist wtd to compri T40 duo, gd paying casuals on reg bass. Btl 213-545-4369
- **Female keybist w/vox** wtd for forming ong pop rock band infl Scandal, Outfield, Springfield. Serious only, no smoking/drugs. John 818-840-9131
- **Synth/keybist wtd** for exciting ong band w/prog/rock & flamenco infl Albino
- **Keybist wtd** for formative pop recording grp. Must be career-mnded & serious. George 213-650-6956
- **Exp'd multikeybist wtd** for classy premiere commerc meloid rock band ala Giuffina, Yes, Heart, Starship, Dokken, Scorpions, Saga, Mr. Mister. Serious, mature pro only. 818-505-9922
- **Keybist wtd** for serious orig techno rock proj w/female front, lking for team plyr w/equip & ideas 213-399-4583
- **Keybist wtd** for new band into hot dance music & success. Talent, creativity, writing abil, grt image wtd, plus ambit a must. Clark 213-457-2529

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•Keybdist wtd to comp worldclass emot'l dance band, must hv grt lks, equip, & backgr vox. Dedic & innov. Infi Go West, U2, Simple Minds, Rick. 818-884-0761  
•Keybdist/composer wtd to collab w/singer/songwriter/frncist to form org voc pop R&B band ala Jareau, Transfer, Franky Henry. 818-765-0122  
•Female keybdist wtd for estab'd theatrical rock band w/gigs, Lev. 213-874-0703  
•Commerc rock band infi Heart, 'til tuesday, sks keybdist w/backgr voc. Hv demos, mgmt & label intr. Becka. 213-256-6397  
Leo  
•Keybdist wtd for orig proj & currently wking T40 grp. Must hv own equip, trans, be able to travel if nec. Bob. 818-509-8577  
•ROSHUN ELSTER skng two keybdist to play upcoming show Oct. 4. 213-759-7066  
•Keybdist wtd for 60s band. Bob. 714-522-3117  
•Keybdist wtd by orig band w/gtr mater & rehearsal spc infi Dire Straits, REM, Pretenders. Rob. 818-954-9822  
•Keybdist/2nd guitarist needed for band w/drive, ambli, strong songs, sold industry contacts, infi U2, Bunnen, Simple, Zep, REM, Eno, Shane. 714-773-0367  
•Keybdist w/ambition & chops wtd for hot org proj, T40 hit pop mater, mgmt & record co intr. Dunne 818-954-9369  
•Keybdist wtd by orig band w/gtr mater & rehearsal spc infi Dire Straits, REM, Rolling Stones. Rob. 818-954-9822

## 12 VOCALISTS AVAILABLE

•Singer w/conviction ready to gig, needs band. Infi Sexton, Doors, TSOL. Joseph. 213-374-2664  
•Vocalist & drummer w/outrageous flashy image sks guitar/bass team (18-22) for star-qual act. Infi Hanoi, Crue, Dire Blonche. Steve. 818-349-1733  
•Top flight contemp pop male vocalist/recording artist avail for band collab. Bf (9-11am). 213-545-4369  
•Vocalist w/definite own style lking for killer hv rock band or musicians to get prog going. David. 818-982-3675  
•Seeking glam band I'm talented & I'm glamorous. What more could you ask for? Jamie. 213-876-9125  
•Intense, highly trained female vocalist/songwriter, powerful, soulful, unique vocal style. Versatile, dedc, open-minded for the night band. Dana. 213-452-1841  
•Contemporary progr pop, flash ballads, etc, avail for new band Mark. 213-568-8291  
•Rock female vocalist avail for all-org N.A. band w/gigs & rehears studio infi Moles, Pretenders, Licks, Benatar. Gd range & grt lks. Carol. 213-851-8607  
•Female vocalist avail for orig mater demo recording in exchange for tape. Exp'd. 213-652-2406  
•Female C&W vocalist sks songs for recording proj. Bill. 818-509-1885  
•Male lead vocalist lking for success-minded new music band I write lyrics & music, infi Bowie, U2, Idol, Simple Minds Demitris (6-8pm). 213-850-5784  
•Female vocalist sks pop T40 band or duo, infi variety Much exp. 213-596-8271  
•Female lead singer lking for gd-lking org R&B band w/afar shall star. No beginners. 818-980-4929  
•Singer/songwriter sks xit musicians to form org Christian pop rock band. Songwriting & arranging abils a plus. Lisa. 213-998-1459  
•Female vocalist ala Marilyn Monroe/Madonna sks wking band only. Lon. 818-761-2797  
•Male vocalist, tenor, 29, writes own songs, prefers pop. Sam. 213-292-7054  
•Energetic pro female vocalist w/stage/studio backgr avail for org projs. No HM or T40. Suzy. 213-372-9318  
•Female vocalist, very versatile, skng band. Marilyn. 213-665-3429  
•Pro female vocalist avail for org proj. Nonorg 213-438-1480  
•Female, 26, 3 1/2-oct range, versatile, exotic lks & strong stage pres, sks union or pro wking grps only. Alexandra. 818-345-5594

•Female vocalist/keybdist/writer, pop/rock/jazz, lking for band to back org record deal. 213-374-8434  
•Vocalist/forming grp w/backing for EP infi Cure, Lords, Psych Furs, Billy Idol, Adrian. 213-699-6527  
•Powerful talented exp'd vocalist/syncist w/drive sks unprejudiced HR/HM band w/same quality. Serious only. Kym. 213-397-3404  
•Female lead vocalist/keybdist sks pop/rock/jazz-capable band for record deal. 213-374-8434  
•Hot vocalist avail for maj label band proj. No HM or HR. Ron. 213-372-3771  
•Male singer/lyncist w/raspy low voice, strong energy & pres, into R&B, dance/funk/reggae/ballads, 22, grt image, very ambli, studio exp. Clark. 213-457-2529  
•Pro lead vocalist, grt stage pres, avail now for contemp polished power pop commec rock band. Connax & stay power. 213-651-1849  
•Male vocalist, tenor, 2 1/2-oct range, avail for wking band. Clean image & pro att. 213-205-0506  
•Female w/image, pro, xit credits, some songwriting, reliable, for serious pop rock band w/intr or mgmt. 8 yrs live/studio exp. Gig. 714-841-3501  
•Female lead vocalist, grt image, avail for band sets. Pro only, infi Berlin, Heart, Benatar. Geselle. 714-841-3501  
•Male lead vocalist, pro power tenor, w/much exp & image, sks financially stable commec rock act. Infi Dokken, Scorpions. Reddy. 818-781-2798  
•Rente, vocalist/lyncist, contralto, grt image, sks band. 213-296-5442  
•Intense vocalist avail for unusual h-qual dance bands. Infi Human League, Stooges, Too Many Gods. 213-482-8084  
•Male lead vocalist sks org non-mainstream rock band. Stones, REM, Lou Reed. No metal, no trendsies. Grt writer/team plyr. Indv musicians welcome. 213-665-6667  
•Female vocalist/writer, 3-oct range, sks serious new music proj. Infi Berlin, Kate Bush, Peter Gabriel, Siouxsie & Banshees. Cyndra. 213-855-7890  
•Exp'd high tenor vocalist lking for gig. Pop T40 or jazz. Pros only. Hv complete PA. David. 818-945-4736  
•Worldclass lead vocalist/lead guitarist (BMI) sks prog w/mgmt, backing, label intr. Reliable, hd-wking, mega-Marshalls, Roland guitar synth, studio/stage exp. Pieter. 818-366-1989  
•Female European lead vocalist sks prog pop rock wking band. Infi Madonna, Cyndi Lauper, etc. Jona. 213-969-0364

## 12 VOCALISTS WANTED

•Vocalist wtd for commec modern HR band. Strong pro w/mood longhair rock image, training wtd for album/tour. Lyncist a plus. Info Box 853, N Hollywood, CA. 91803.  
•Lead vocalist wtd by commec rock band infi Honeymoon Suite, Dokken. Must hv image, melody, dedc. Pros only. Cory. 213-397-9775  
•Male vocalist needed for very versatile HR band. Needs PA, infi Queensrhyce, Vandenberg, Rush. Vincent. 213-402-5109  
•Vocalist wtd for estab'd Christian music ministry. Alphonso. 213-221-1223  
•Commerc HR band sks charismatic frontman/vocalist infi Roth, Zander, Tyler. Bobby. 213-722-3310  
•Pro male vocalist wtd for name melod HR act. Must hv image, abli, desire to succeed. No wannabes. John. 818-440-9717  
•Singer & drummer wtd for top-qual pro-gang band w/mgmt & label intr. Hd-wking, serious w/track record only. 213-933-6907  
•Pro guitarist & drummer now auditioning male lead vocalists. Commerc, melod but bally. HR. Important, talent a must. Tony. 213-949-5510  
•Male lead vocalist w/strong voice & stage pres for org extremely likt commec prog band recording soon, w/pos rec deal. Richard (after 3). 818-348-2807  
•Wanted for record work: Female C&W singer, will exchange singing on demo for demo copy. 818-509-1853  
•Lead vocalist wtd for L.A.-based commec rock proj. Unique style & versatile range must, for recording demos & showcases only. 213-278-7587

•Musical qual, modern direction, sophistic image for groove technopop band. Spacious modern guitar/synth textures, male vox only. Steve. 818-994-6484  
•Keybdist/writer, serious & image-conscious, infi Yes, Peter Carson. 818-609-8111  
•Female vocalist, dbils on keys, wtd to join wking duo. Must be pro, willing to handle some bknigs, T40/R&R. Currently wking. Joe (after 11am). 818-842-6319  
•RAGING SHADOWS auditioning new vocalist. Practice in L.A., org music. Tom. 213-271-7448  
•MF duo needed for recording proj, pop/R&B. infi. 213-661-9589  
•TOO MANY GODS needs female backup singers w/hard-core style & class. 213-482-8084  
•Progr pop dance dance rock skng confident ambli vocalist/lyncist. Serious & image-conscious, infi Yes, Peter Gabriel, Saga, Police, Duran, Robert Palmer. Rob. 213-837-3768  
•HR male lead singer, 25-35, writes org songs & lyrics. Powerful voice, stage pres must. Rogers/Adams/Coverdale type to compi grg. Auditions at 5 P. 213-650-3794  
•Male country singer for demo similar to Johnny Paycheck, Pay Cassette/S&S to Sunnow, 6879 W Proo 2A, L.A., CA 90035.  
•Lead female vocalist for BILLY & THE BELAIRES, hot new wave band Cool, in style, onstage, female vocalist Billy. 213-737-6915  
•Vocalist wtd for estab'd HR act featuring former members of Sneak Attack & Orkist. Must hv power, control. 818-366-3930  
•Male vocalist wtd for R&B/metal band in West L.A. Glam not needed. Todd. 213-837-7273  
•California metal infi Dokken, Van Halen, Scorpions, etc. Guitarist/songwriter sks melod vocalist. Hv road exp, stacks, studio in back, killer songs. Kevin. 818-247-5677  
•Vocalist wtd for org R&B band w/gigs infi Grateful Dead, Led Zepp, Stones. Bob/Rick. 818-889-4174  
•Powerful male Christian HR vocalist wtd, Jim 714-821-7895  
•Vocalist wtd for rock band who dbils on rhythm guitar. Bon Jovi/Paul Stanley. Infi pref, ready to do demo. 805-583-0206  
•Singer/frontman w/strong vox, gd appearance, org style, infi Joe Lynn Turner, Steve Perry. Gd alt, strong desire to succeed. Gio. 818-241-9345  
•Lynch lead vocalist wtd for all-org HR band ready to play the L.A. circuit. If you hv the lks, style & snd, call. 213-376-0721  
•Female vocalist sks guitarist or keybdist, must sing, for duo work only. Lisa. 213-651-1849  
•Male vocalist wtd for prog pop rock recording band. Collins, Sting, Gabriel, Winwood style pref. Qual'd if, exp'd pros only. Kent (noon-8pm). 818-508-0139  
•Vocalist wtd, infi Cure, Glove, Love & Rockets, to record EP. Mark (eves). 805-495-8705  
•Drummer lking to form vocal harmony grp using outside mater, infi Association, Hollies. No Squares. Mark. 818-508-7728  
•Commerc HR band skng strong qual male vocalist/frontman. Longhair image & pro att must, showcase pending. Tapes/pos nec. Craig. 818-769-2682  
•Vocalist wtd by Christian guitarist to form band. Infi Led Zepp, Deep Purple, Rainbow, Firm. Robert. Phil. 805-527-4593  
•Killer guitarist & bassist lking for singer & drummer to form ultra-org HR proj. Grt mater, label intr, connex. Pros only. Chris. 818-788-3279  
•Paul. 213-666-3200  
•Pressure HR/HM band lking for vocalist, equip a plus. Must hv wide range, infi Y&T, Scorpions, Boston, Judas Priest. Mark/Sean. 818-882-8204  
•Quero. 818-703-0282  
•KILLGORE sks pro melod HR lead vocalist. Attractive image, pos att, exp'd & stage pres must, EP pending. Rehearse Pasadena. 818-449-8530  
•Where are all these killer metal pros we've heard so much about? We hv vinyl & all major connex. Total pros only. Steve. 714-826-2796  
•Backgr singer w/gd ear for harmonies wtd for hot org pop act w/mgmt & label intr. Roberta. 818-505-0197  
•Compi commec HR band w/studio, upcoming gigs, sks pro male vocalist w/exp, image, range & melod style. Demo req'd. 818-885-6937  
•Female vocalist wtd by CLAD IN BLACK, org rock band w/melod edge. Straight ahead catchy tunes, plus direction. Infi Stones to AC/DC. 818-953-4225  
•Just when you thought MORRIS CAN FLY was compi Singer/frontperson sought. Requirements: Egoless, oozing w/charisma, cbi on rhythm guitar or light keys. 213-471-1213  
•Vocalist wtd-grt voice, image, team plyr, male-for modern groove pop proj. Make grt music. We're intel, dedc, musical, sensitive. Steve. 818-994-6484  
•818-609-8311

## 13 DRUMMERS AVAILABLE

•Why compromise? Solidify, grt chops, lks & high vox. 10 yrs exp in Midwest thru South club circuit. Pro bands only. Pks Craig. 213-479-7157  
•Drummer & vocalist w/outrageous, flashy glam image sks guitar/bass (18-22) team for star-qual act. Infi Hanoi, Crue, Platinum Blonde. Steve. 818-349-1733  
•Sophisticated drummer sks exp'd musicians for contemp collab. Tom. 213-479-6465  
•Drummer, solid & sophisticated, sks same in estab'd org band. Very versatile, quick learner. No wannabes. Burt. 213-653-2180  
•Chuck Zack, pro drummer, can play all styles, read very well, very versatile. Lking for strictly wking bands, no amateurs. 312-956-0282  
•Hard-hitting, in-the-pocket drummer, elec & acous, pros only. 818-769-1357  
•Linn drum programmer sks band proj. Jim 213-466-7140  
•Drummer skng T40 arrangement 10 yrs club exp, play all styles, Orange Co/Riverside area. Serious-minded plyrs contact Tom. 714-689-4805  
•Aggression unit, very professional, lking for highly estab'd band. Infi Philips, Bozzio. Xit equip, pro att, lks Ted. 213-747-7635  
•Drummer, 10 yrs exp w/kit equipment, sks wking band or org proj w/mgmt. Jim. 714-524-9212  
•Toplight pro drummer, 29, sks temp fill-in position for rock band needing immed replacement. All styles, wll travel. JC (after noon). 714-991-5065  
•Powerhouse, image-minded drummer w/kit lming & showmanship lking for estab'd commec rock or HR band. Gd equip, very serious. Flat. 818-789-8560  
•Drummer/percussionist, exp'd all styles, hv played w/top artists, sks band w/gigs. Jeff. 213-370-2258  
•Kaz, the drummer you're lking for, very exp'd, well-rounded, gd alt & image, pro. 818-584-6569  
•TUB D'LAIRD sks very efficient, spastic, intel thrash & otherwise drummer to go insane w/otonomous band. Brian. 213-931-4225  
•Solid groove drummer sks competent pro band infi James Brown, Human League, Too Many Gods. Damien. 213-276-3887  
•Pro worldclass drummer w/many creds & xit equip sks very pro band. Scott. 213-376-7775  
•Standup electronic drummer into futuristic conceptual technopop funk, pros only. 213-399-6831  
•Drummer sks wking R&B pop funk band. Xit image, equip, att, trans. Pros only. Pamela. 818-762-5996  
•Young drummer lking for energetic rock/pop/publiques band w/att. Very serious. Erik. 714-736-6822  
•Drummer avail for Duran-type band who want it while they're young but also want to enjoy doing it. It can be done. Taylor. 818-769-0497  
•Pro drummer avail for band. Young, hi-energy, hard-hitting, grt showmanship, unique style, infi everything from Journey to Judas Priest. Jim. 916-635-3435  
•Exp'd T40 drummer, ready to go. Max. 213-479-6465  
•Folk-oriented drummer/percussionist, pocket & strong, sks organized band (no forming) pros. Only family sats. Equip, elec drums, acous set w/congas. Slack. 213-291-7545  
•Young drummer avail, slng hi-caliber live act w/career potential. All sats considered. James. 916-783-4077  
•Pro drummer, 14 yrs exp, infi Pearl & Smith, sks estab'd pro rock grp, 4- or more pieces, melod, commec access, ala Journey, Rush, Night Ranger. Bob. 818-784-7336  
•Drummer aka modern rock grp ala INXS, Thompson Twins, TFF, QMD. Accous/elec drums, stage/recording exp. Pros only. Steve. 818-848-1248  
•Pro rock drummer w/vox, exp, top equip sks commec HR band w/mgmt & industry contacts. Pros only. Mike. 818-883-0480  
•Drummer, simple, solid, dependable, pro, sks wking club or casual band. Hv Simmons, xit equip, lead vox, 16 yrs exp, all styles, can read. Kevin. 818-846-7585

## 13 DRUMMERS WANTED

•Rhythm guitarist, drummer, bass plyr needed. East Coasters pref, dedicated, will ng to work hard. Org luckbutt rock. Bob. 213-985-4526  
•Drummer wtd for forming band, equip/dedc musts. Image, hair, stage pres come later. No drugs or alcohol. Dan. 213-654-0654  
•Drummer wtd for thrash/70s metal no-image band. Explosive, versatile style. Non-pro, infi Aerosmith, X, Thunders, Ramones. Mike. 818-780-1146

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 Gordon 818-912-2696  
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 Alex 213-313-0566  
 •**Drummer** w/d for commerc rock HM band HARLOT Dbl-bass, rock image, pro att, responsible Jeff 818-348-6671  
 •**Drummer** needed for predominantly female glam rock band Senous only 213-665-3866  
 •**Drummer w/studio**/stage exp for commerc R&R proj. w/ extensive rec'd to connex & upcoming video. Must sing Scott 213-820-7479  
 •**Young male vocalist** sks female musicians, 18-25, for proj & poss record Nial 213-650-9707  
 •**Band needs** open-minded hard-hitting commerc metal drummer. Hv vinyl released Europe & U.S. Pro att a must (after 5:30pm) Howard 818-422-2017  
 Branda 818-352-7419  
 •**Powerful no-frills drummer** w/d by estab'd R&R music. Image, dedic, some backgr vox nec, infl Faces, Cheap Trck, Stones 818-352-2686  
 •**Drummer & singer** w/d for top-qul pr-o-rgan band, label int'l Hd-wking, serious w/track record only Richard 213-933-6907  
 •**Female drummer** w/d for raunch & roll band w/ strong date set for fall Betsy 213-874-6669  
 •**Need drummer** ala Ringo Starr, Charlie Watts infl John Cougar, Stones, Long Ryders. Backgr vox helpful Alan 213-373-7515  
 •**Local** pro act w/ma mgmt sks pro drummer w/strong rock image & pro creds Rick 818-994-5590  
 •**Drummer** or multi-instrumentalist w/d to rock w/outgoing band only pls Pasadena area 818-355-3836  
 •**Forming HR band**, old V.N./Scorpions style: lead guitar w/mater sks drummer Pro-minded, motivated, committed to musical quality? I am Eddie 818-783-9666  
 •**Bay Area** recording artists sk pro drummer infl Y&T, AC/DC, Van Halen Must hv lks, att & gear together 213-459-2559  
 •**Drummer** w/d for R&R band infl Beatles, George Thorogood, Stones, others. Ready to gg. Backgr vox helpful Alan 213-373-7515  
 •**Female drummer** needed for estab'd all-female band. Must be hot, hungry & fearless, willing to record & tour 213-463-4040  
 •**Gay drummer** w/d for speed metal death band infl Ringo Watts. Must hv own equip & know what we mean. Mike 818-769-3284  
 •**Drummer** w/d for band, must hv image & infl Michael Killin Joke Kevin 213-937-8887  
 •**Hard-hitting drummer** w/d for forming orig pop rock band infl Scandal, Outfield, Springfield. Senous only, vox pref, no smoking/drugs John 818-840-9131  
 •**Drummer** w/d for aggressive metal band on Metal Black label. Tour & 2nd album in near future, fast & solid dbl-kick & must Keith 213-867-4551  
 •**FUNHOUSE** is now auditioning drummers infl Zapp, Smack, Pistols, Cheap Trck. We hv demo, 24-hr rehears access, gigs in Sept. Mark 213-850-9029  
 •**Drummer** needed for predominantly female hvy psych band. Senous only 213-665-3866  
 •**Drummer** infl Cure, Lords, Psych Furs, Billy Idol. Must look cool & play good. Adrian 213-699-7527  
 •**Drummer** w/Peter Criss infl w/d for rock band ready to do demo Steve 805-582-0206  
 •**F/M** drummer sought by 60s-style orig band, vox a plus. Dave (eves) 818-954-9233  
 •**KILLGORE** sks pro HR dbl-bass drummer, steady meter, xit equip, trans, EP pending, rehears, Pasadena 818-449-8530  
 •**Gitarist** & bassist lking for drummer & singer to form ultra-orig HR proj. Pros only Chris 213-666-3201  
 •**Drummer** needed, dbl-kick pref, for HR proj from East. No lobotomy victims pls. Dave (after 6pm) 213-397-5604

•**Drummer** w/d by Christian guitarist to form band infl Led Zepp, Deep Purple, Rainbow, Firm, Robert Plant 805-527-4593  
 •**Talented, energetic & dedic drummer** w/d to form orig band. Must be ambit, committed & into dance/reggae/funk & h-energy music Clark 213-457-2529  
 •**Drummer** w/d for orig proj & currently T40 grp. Must hv xit chops, own equip, trans, be able to travel if nec. Bob 818-509-8577  
 •**Drummer** w/d for orig band w/mgmt, gys, unique melodic snd Pref versatile, quick learner, very, unique John 213-470-6538  
 •**Young drummer** w/d by post-punk pop glam band infl Missing Persons, Gen-X 17-21 Kevin (before 6pm) 213-682-0149  
 •**Drummer** w/d for orig band infl Beatles, Bangles, Byrds Val 818-443-8539  
 •**Christian drummer** needed for post-punk band, ministry-minded only. Hv gigs & compilation album in works. Mike (before noon) 714-994-8645  
 •**Drummer** w/d for 30s-infl grp into Monkees, easy Bangles, Jam, Smiths, Cure. 213-682-1261  
 •**Drummer** w/d for band infl Peter Gabriel, Steve Winwood, David Bowie. Doug 213-822-4188  
 •**JADED LADY** sks male drummer, plays dbl-bass into aggressive HR. Brolape/pro to 8033 Sunset Blvd #25, W Hollywood, CA 90046  
 •**Drummer** w/d for band that has infl Peter Gabriel, Steve Winwood, David Bowie. Doug 213-822-4188  
 •**Wanted:** Solid, imreg drummer, down-to-earth, team plyr, for senous, fun, orig new pop grp w/contacts. Goal-oriented, into perf/recording. Toby 818-845-2952  
 •**Drummer** w/d for R&B pop band. 213-737-5374  
 •**Where** are these killer metal pros we've heard so much about? We hv vinyl & all major connex. Total pros only. Steve 714-826-2796  
 •**Xit ambitious** drummer for hot orig proj. T40, hit pop mater, mgmt & record co infl. I. Dunne 818-954-9369  
 •**Drummer & bass** plyr w/d by guitar/vocalist w/rgt glam metal mater. Hv xit PA & rehearsal studio. Johnny 818-893-1265  
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 •**OTHER VOICES** wishes to thank all the drummers who auditioned for the band Best of luck to you all. Congrats David Heller  
 •**Drummer** w/d who has the power of Bonham/Powell & finesse of Collins/Copeland. Trans, image, att at studio. Rick Leo (mess) 818-960-2766  
 •**Drummer** w/d for hard-hitting metal animated w/rgt glam w/dark hair infl Kiss, Queen, Man O'War, horror movies. Adam 818-249-2687  
 •**Terry Bozzio**, Tommy Lee, 18-22, where are you? If you're dedic, making it, call Nigel 805-688-5850

14 HORNS AVAILABLE

•Sax, flute, clarinet plyr avail for band. Will travel. Memo 805-298-0606  
 •**Hi-energy sax** plyr sks w/kg band in L.A. area. All types, pros only pls, will travel 818-760-4799

14 HORNS WANTED

•**Clarinet teacher** w/d. Richard 213-938-5347  
 •**Sax** plyr w/d for R&R band infl Cougar, Pimpsoul, Beatles, others. Alan 213-373-7515  
 •**Wanted:** Female sax plyr w/energy of Kenny G & David Sanborn. Vox a plus. Adam 805-528-8432  
 Kurt 805-495-2953  
 •**Must be groovin'** trumpet, any sax except alto, or trombone plyr needed for w/kg tropical rock style band. Average age 18, serious only. Andrew Nelson 213-392-5177

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•**Sax** plyr w/d for R&R band infl George Thorogood, Stones Long Ryders, others. Backgr vox helpful. Alan 213-373-7515  
 •**Sax** plyr w/d for Stones-style R&R band. Vox & keys helpful 213-370-6768

15 SPECIALTIES

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 •**Recording artist** w/contemp pop LP ala KNX-FM radio format, sks mgmt w/push (8-noon) 213-545-4369  
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 •**Pros** needed for R&R band. Debra 213-884-9173  
 •**Road crew** needed for rock outfit playing club circ. No exp needed, some pay. Trans, gd att, dedic. music. George 213-394-4664  
 •**SOTA** rhythm section w/backgr vox lking for band Ken 213-662-0959  
 •**Mgmt** w/d for R&R band Debra 213-884-9173  
 •**Stick plyr** w/d, musical knowledge & knowledge or jazz harmony helpful. Chns 818-708-0509  
 •**Mgmt** w/d for DIAMOND, SF-based band, moved to LA. Valerie 714-838-5910  
 •**Male** groupies needed by HR in girls. Hair & body image a must. You're rich & famous. We're poor & pretty. 805-273-7880  
 •**Songwriter/musician** w/infl 24-trk dance pop masters, sks musicians w/insp for new prog geared toward industry. Dana (eves) 818-796-5174  
 •**Mgmt/agency** w/push w/d by topflight contemp pop recording artist w/unfinished master LP. Also distib by proper label considered. Bil 213-545-4369  
 •**Engineer** w/d, must be able to program synth, asser Emulator Joe 818-907-7109  
 •**Wanted:** Roadies for expanding rock band. Serious, reliable, ground/floor apply, girls welcome. Gigs in Hollywood, Valley, Bch areas. Cash or trade for studio time. Mike 818-763-7627  
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 •**Investment oppy.** Music recording. Call now. Tb 818-693-8343  
 •**Singer/songwriter/guitarist** lking for musicians to form grp for album infl Cure, Lords, Psych Furs, Billy Idol. Adrien 213-699-7527  
 •**Attn Unknown** Soon-to-be-known Musicians: Guitarist & vocalist hv mater. Need keyboard, drummer & bassist to complete orig modern rock proj. Pro sil. Ron 818-781-9876  
 •**Blind pianist** would like to find piano teacher or pianist to play for him. Richard 213-938-5347

16 SONGWRITERS

•**Singer** w/backing wants two songs. Commerc rock w/backgr soul infl, one upbeat funk, one ballad w/rhythm. Free demo w/producer. Maureen 818-762-3383  
 •**Non-smoking female** lyricist, rock dancer, early 30s, lking for melody writer or musician to help w/performance ideas. Also lking for dancers. Charly 213-657-8822  
 •**Blm** songwriter/arranger/guitarist, album evolution. Tom guitarist/keyboardist collab. Object. Dan-type evolution. Tom 213-661-0682  
 •**Songwriters** w/d for female C&W vocalist. Bill 818-509-1885  
 •**Prolific lyricist** sks composer w/compl commerc melodies. Only outstanding, serious pro musicians need apply. inc amateurs pls. Richard 213-733-5973  
 •**Singer/songwriter** w/d for ground level band, infl Below, Sting, etc. Ready to commit to something different; must be flexible & open. Chris 818-708-0505  
 •**Singer** ska pop & blues songs ala Coorside, Houston, Percy Sledge, Lauper, for demo. Cassette/SAFE/lead sheet/lyrics. P.O. Box 993, Hermosa Bch, CA 90254  
 •**Attn songwriters:** We need new mater for EP demo pro in production right now. Styles American & Southern rock. 818-355-1324  
 •**Female** vocalist avail to record your demos in return for copy of finished prod. 818-762-7541

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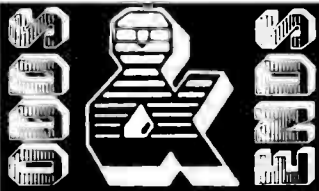
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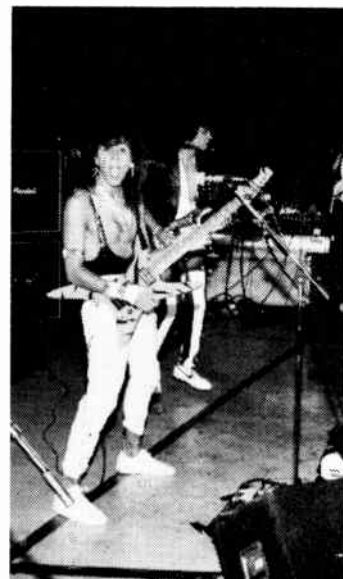
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