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RUBBER**
Night of the Living Keds

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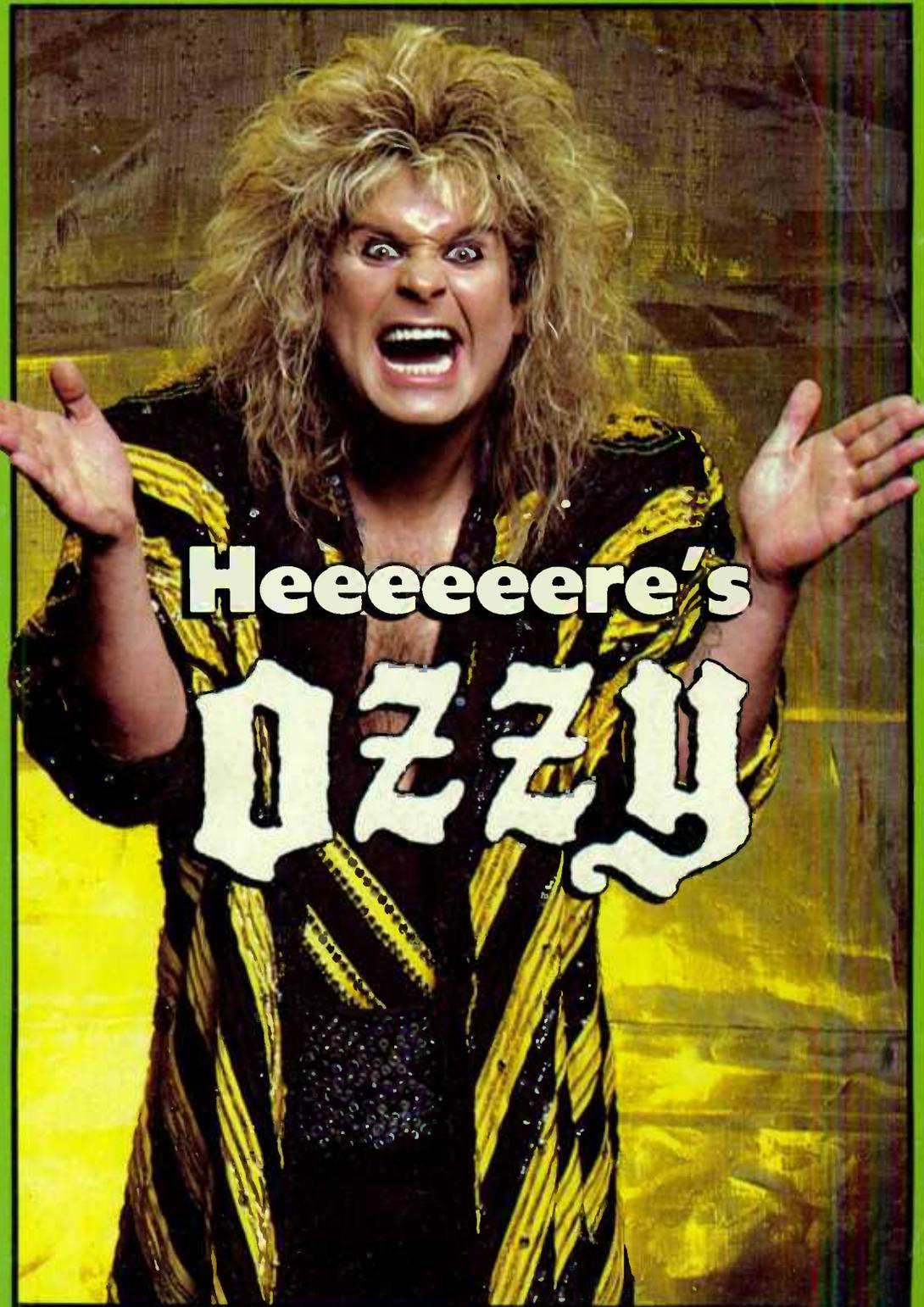
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... And Heavyweights:
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Y & T
STRYPER
GARY MOORE (PRS)
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VINNIE VINCENT INVASION
JET BOY**



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Vol. XI, No. 13

June 29–July 12, 1987

SPECIAL ISSUE: THE MOODS OF MODERN METAL

FEATURES

With heavy metal dominating the top end of the national charts, the focus is once again on the scene that surrounds the records. Los Angeles spawned the last wave of metal bands—with Van Halen, Motley Crue, Quiet Riot, and Ratt all making their moves to stardom. Now everyone is wondering: Can L.A. do it again?

This time around, though, the local metal scene is much more fragmented than it was during the last L.A. Metal Explosion. The "crossover" bands have taken thrash and speed metal a step beyond their punk roots; the straight-ahead metal bands are still trying to outdo each other technically; and a whole new wave of glam metal has taken hold of the clubs. For the thrashers, action is a precedent; for the mainstream metal bands, songs and solos have to be there; for the glamsters, there has to be color and plenty of girls in the crowd. Each subscene, then, has its own particular strengths and weaknesses. Lumping them together under one "heavy metal" banner may be a bit simplistic, but it's all rock & roll. Some of it's fast, some of it's hard, and some of it's pretty—but all of it *has* to be loud!

—Jon Sutherland

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PUBLISHERS

J. Michael Dolan
E. Eric Bettelli

GENERAL MGR./ADVERTISING DIRECTOR

E. Eric Bettelli

EXECUTIVE EDITOR

J. Michael Dolan

SENIOR EDITOR

Bud Scoppa

ASSOCIATE EDITOR/NEWS

Jim Maloney

ART DIRECTOR

Drew Cobb

TYPOGRAPHER

Elaine B. Farris

ADVERTISING/PROMOTION MANAGER

Steve Katz

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SPECIAL PROJECTS

Arnie Wohl

CIRCULATION MANAGER

Katy Houston

RECEPTION

Tracey Keim

REVIEW EDITOR/CLUB REP.

Bruce Duff

RADIO EDITOR

Ben Brooks

AUDIO/VIDEO EDITORS

Billy Cioffi

Barry Rudolph

GRAPHICS

Ron Fritcher

CONTRIBUTORS

Michael Amicone, Guy Aoki, John Bitzer, Iain Blair, Randal A. Case, Tom Cheney, Ronald Coleman, Demian, Dan Friedman, Michael Frontier, Sue Gold, N.D. Gross, Richie Huss, Lawrence Henry, Lyn Jensen, Kenny Kerner, Tom Kidd, Kevin Koffler, Murdoch McBride, Darryl Merden, Kenny Ryback, Richard Sassini, Adam Ward Seligman, Chris Stevens, D.R. Stewart, Roy Trakin, John Trubee, Katherine Turman, Scott Yanow

PHOTOGRAPHERS

Leslie Campbell, Kristen Dahline, Sabrina Frees-Perrin, Janiss Garza, Robert Matheu, Michelle Matz, Abe Perlstein

CORRESPONDENTS

Bill Spooner (S.F. Bay), Brian McGuire (Wash.), Martin Brown (Orange County), Drew Wheeler (N.Y.)

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Feedback

The Korea Question

Dear MC:

As a Korean-American who works in the music business, I was dismayed by Murdoch McBride's story about South Korea in the June 15 issue. While the focus of the article was on changes in the copyright law and reduced import charges, the content indicated a shocking naivete about the political situation in South Korea. There is a passing mention of the torture death of a student and the comment by a Korean official, "We certainly have our share of excitement." This lack of sensitivity is particularly surprising in light of the music industry's concern for South Africa's political situation and the recent Amnesty International concerts that targeted the South Korean government for imprisoning political dissidents.

The *Music Connection* article ended up serving as a forum for misinformation from the country's Ministry of Culture and Information. Mr. Shin explains that Korean democracy is only 40 years old, and that change comes slowly in Korea. In fact, there is a long democratic tradition in Korean culture, but any true democracy cannot be born unless President Chun Doo Hwan (who came to power in a military uprising seven years ago and has stayed in power as the result of an election in which the Korean people took no part) re-opens constitutional debate, adopts a new constitution, and allows free elections.

Paula Hyun Batson
 North Hollywood, CA

Ed. note: Batson is director, national publicity, for RCA Records.

A Light at the End of the Tunnel

Dear MC:

Unfortunately I didn't see the supposed "character assassination" of me by a Mr. Billy Cioffi, and am therefore not in a position to answer it. However, I did read Mr. Scott Yanow's noble defense in a subsequent issue, and was most amused by the tortured English of Mr. Cioffi in his rebuttal.

Speaking of me, he said: "Having broken so much ground in the past, his present tunnel vision is all the more distressing." If I interpret his syntax correctly, this means that my present tunnel vision, having

broken so much ground in the past, is all the more distressing. Now that, if it were true, would be the nearest trick of the year.

To take just one instrument, over the years I have praised the work of everyone from Hines, Waller, Tatum, and Wilson to Bud Powell, Lennie Tristano, Bill Evans, McCoy Tyner, Herbie Hancock (a recent piece examined him seriously from both the jazz and pop perspective), JoAnne Brackeen, Mulgrew Miller, Michel Petrucciani, Makoto Ozone, and Kenny Kirkland.

If that is tunnel vision, so be it; and if my sister had wheels, she would be an automobile.

Leonard Feather
 Sherman Oaks, CA

Casual Comeback

Dear MC:

A long overdue thank you for the terrific article Janiss Garza did on me and my casuals business (March 23). Thanks to your fine press, my visibility and credibility have increased most favorably with both players and clients. Thanks again for the great coverage.

Lynne Gordon
 Beverly Hills, CA

Fan Club Notes

Dear MC:

We just wanted to say that we love your magazine, and we wanted to let your readers know that just when we thought there was no more hope of ever hearing a good rock band play the local club scene, we stopped in at the Troubadour just in time to catch the opening band. They're called Baronette and they were *hot!* What we can't figure out is why they were opening—they should have been headlining. It doesn't make sense that the local hotspots feature "pretty boys" thrashing out heavy metal noise while overlooking great rock & roll bands that really can *play*. These Hollywood clubs need a good updating. After all, it's rock & roll that's getting the labels while the heavy metal thrashers find new ways to destroy music. And a note to Baronette—keep up the good work. We'll be waiting anxiously for your next gig!

John, Lisa, Mark,
 Jerry, Linda & Sarah
 North Hollywood, CA

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I've been intrigued with Kenny Kerner's early career as a hit record producer ever since he gave us a partial glimpse into it in a March '86 issue of *Music Connection*. (Kenny was an associate editor at the magazine from December '85 to February of this year. Presently, he's editor-in-chief of three magazines put out by Tempo Publishing: *Rock Scene*, *Metal Mania*, and *Concert Shots*.) In the early Seventies, together with partner Richie Wise, Kenny arranged and produced hits by Gunhill Road ("Back When My Hair Was Short"), Stories (the #1 classic "Brother Louie"), Gladys Knight & the Pips ("Best Thing That Ever Happened to Me"), "I've Got to Use My Imagination"), and albums by Badfinger (never released), Jose Feliciano, and Kiss (heck, he was the one who *discovered* them!). For once, here was a record critic who had a #1 record!

Fittingly enough, the unassuming Kerner began his musical career as a music writer—first for the Hunter College newspaper, then at *Cashbox* magazine in New York in 1970, where he eventually became associate editor. For Kerner, the combination of music and writing was always a natural one, dating back to his childhood days in Manhattan; whereas other kids his age would play with cowboy guns, Kerner played with loose-leaf binders and pens! Listening to the Martin Block *Countdown* every Saturday, he would write down the new songs he heard that sounded like future hits. After three or four years, he realized that "close to 90 percent of the records that I liked somehow wound up on the survey. And I said, 'Wow! This is great!' And somehow, it was always the combination of writing and music that just went together."

While still at *Cashbox*, he was putting together and managing an early heavy metal band called Dust, which included his songwriting partner and guitarist Richie Wise, and bass player Kenny Aaronson, and drummer Marc Bell. They hooked up with Buddah Records subsidiary label Kama Sutra, where the group self-produced their first album, with Kerner. It didn't chart, but it did well enough for company president Neil Bogart to commission a second album.

Dissatisfied with the way the first album sounded, Kerner convinced Bogart to let him produce the next album with his partner Wise. Bogart gave the okay and was very impressed with the results. The future of Dust turned to just that. But it was the start of the Kerner/Wise producing team. Soon, they were called on to redo



KENNY KERNER KNOWS HIS SUBJECT

This Rock Writer's Produced #1 Records

by Guy Aoki

an album that Kenny Rogers had produced for a group called Gunhill Road. One of the tracks Kerner & Wise recut, a country novelty song called "Back When My Hair Was Short," gave them their first top 40 hit.

Kerner & Wise's next assignment unintentionally resulted in their first #1 single. "Brother Louie" was *not* supposed to be done for Stories," according to Kerner. "It was supposed to be done for [a black artist named] Exuma, who was big in Europe and Argentina. Exuma had a band, but the band was flimsy. And me and Richie, when we did records, we liked to use a real band to play our tracks, as opposed to five separate studio musicians, because a band was used to playing with each other, tempo-wise and feeling-wise. So we used Stories as our studio band when we did records for other people."

Bogart wanted them to cut a cover version of a song by Hot Chocolate that was then a hit in England. The original version, six minutes long, included a rapping part in the middle and had a different arrangement.

"Because Exuma had a real hard time relating to songs he did not write, I told Ian Lloyd, the lead singer, to go back into the studio and lay down a real rough vocal [as a guide]. Ian went into the studio and he sang the first verse, and it was all over. I walked out of the studio and I called up Stories' manager and told him that I thought we had a hit record with Stories."

According to Kerner, the stirring guitar/strings section toward the ending of the record was actually a fluke. "We left a space in the music for where the guitar and strings should be. Somebody suggested we use the melody from the Allan Sherman record 'Hello Muddah, Hello Faddah!' So we actually patterned the melody after it." Ironically, it was that part of the record that moved Gladys Knight. According to Kerner, "She told Neil Bogart, 'Whoever arranged the strings on "Brother Louie"—I want *him* to produce my next record!'" Kerner was flabbergasted when Bogart told him the news. "I said, 'Wait a minute, Neil—I mean, does she know that we're not *black*?!' Because I heard rumors that she wanted to work with black producers. He sort of laughed and said, 'Yeah, she knows!' Producing her was an incredible experience, because she is one of the truly great singers in the world."

At the time that Kerner got the assignment, he was *still* at *Cashbox*! "It was sort of embarrassing," he recalls. "It looked suspicious, working at *Cashbox* and having a #1 record on the *Cashbox* charts... So I left a couple of months after that. And I was *real* nervous."

He need not have worried; along with the #1 single, he also co-produced what would become some of Gladys Knight & the Pips' biggest hits, and he discovered the group Kiss for Neil Bogart, in a stack of demo tapes.

Kerner left his native New York for Los Angeles in 1974, as Bogart moved his base of operations here to start the Casablanca label. Soon after, Kerner & Wise were asked to produce what would become Badfinger's last album with Peter Ham, at Apple Studios in London. He remembers it as "a tremendous experience, because they were incredibly talented. I remember we finished the record [*Rock 'n' Roll Contract*], flew back home, and we were at the point where we were making arrangements to fly back to England a month or two later to start another album after that, because they were really knocked out with the record. And a couple weeks after, we got a phone call saying they're not going to do the next record, because Peter hung himself. I was totally shocked. And we had absolutely no clue that this was going to happen. Not even looking *back* at it!"

After the move to L.A., Kerner & Wise ran into legal problems with Bogart; he refused to pay them royalties for producing the first two Kiss albums, even after the group had made it big. "He totally changed when he moved out here. He *totally* fell into the Hollywood trap. He was just a totally different person."

At about the same time, Kerner became disenchanted with producing records. "I was at the point where we had done together about 25, 30 albums over a period of five years. I mean, we would work non-stop for *years*. I was getting real bored." He also became disillusioned with record company politics and the risks he faced as a producer. "You never know why a group is signed; you don't know whether it's going to be a tax write-off or if they really believe in them. You never really know until after the fact. You can spend three months working on an album, then turn it over to the record company, and have them not do anything to promote it. I could never understand why a record company would take all that time, spend all that effort on a band and not follow through. Don't sign them!"

By 1976, Kerner had stopped producing records. He became more interested in the management end of the business, and in 1978, put together a group called Virgin for Warner/Curb. "That, to me, was creative: putting a band together, seeing if the concept worked, and working on the material. Instead of being involved in only one small aspect of the band, I was now involved totally in their careers." The group, managed by Kiss manager Bill Aucoin, was the opening act for the Shaun Cassidy tour (the

second-largest-grossing concert tour of 1978). But management/internal problems and label head Mike Curb's decision to run for lieutenant governor of California brought about the band's demise.

After a stint with Aucoin management, Kerner joined the Kramer/Reiss public relations firm for three years. In 1985, he was prepared to go back into the studio to cut tracks with his best friend at the time, 19-year-old Daniel Wolfington. They were roommates, and Kenny was writing songs with him, excited about his potential as a charismatic performer. In January of 1985, Wolfington was diagnosed as having leukemia. He had no real family. Kerner was at his friend's hospital bedside virtually every day and night. "I literally did not sleep or eat for about four months. I must've lost about 60 or 70 pounds." His friend died on April 18 of that year. "It was without a doubt the most traumatic experience of my entire life," Kenny says. "You know, to be that close to death. To stand there and watch the complete degeneration of a human being right before your eyes, and there is not a fuckin' thing you can do about it. *Nothing.*"

It took Kerner almost two years to come to grips with his close friend's death. "It's just recently that I've been able to live with it. It's one of those things where I'm still trying to put all the pieces together. I may never have all the answers." One positive thing that did come out of the experience, however, was getting to know Daniel's younger brother Demian. Soon after joining the MC staff in late '85, he adopted him as a single parent. ["Never married, never will be. Because I don't like the concept. I don't need someone else to make me whole. I'm whole now."]

Looking ahead, Kerner says his long-term dream is to reunite with his old friend Bill Aucoin to try to put together a band and become involved with every aspect of its career. For the present, though, Kerner insists that he's happy being behind the scenes writing about rock music and interviewing big names. "I still feel like a little kid," he enthuses. "I'll be 40 in July, but I am doing the exact same things now that I was doing when I was 19, 20 years old—still listening to records, still getting excited when I hear a new record, still getting excited when I do an interview, or when I see a cover story. I feel the exact same way. And my gut feeling is that if I live to be 80, I will still have that excitement in it, because it only comes if you love what you're doing." ■

News

NATIONAL

New "Ultrapak" Packaging Concept Unwrapped

by Jim Maloney

HOLLYWOOD—Ultrapak, a unique new product which could theoretically revolutionize the way music manufacturers package records, tapes, and compact discs, has been unveiled by the Las Vegas-based 3-V Corporation.

The Ultrapak process involves four-color printing on flat plastic sheets, which can then be fashioned into any desired shape or configuration. Ultrapak is said to boast 30 times the strength of paper, as well as being "resistant" to water, scratches, and fingerprints. The company has targeted the music industry as an ideal customer for this innovative packaging material. Colors hold fast and won't fade over time, as with traditional ink-on-paper methods. An Ultrapak package is ultrasonically sealed, making the merchandise tamper-proof and eliminating the need for shrink-wrapping. A bonus for retailers is that the package is bright, colorful, and attention-getting.

Ultrapak was designed by 3-V's Richard Colness, who designed the patented "Softlock" box widely used for computer software. While the music industry response has been strong, the company has also been approached by the home-video, computer, toy, cosmetic, and pharmaceutical industries. The product appears to have a limitless number of consumer-goods packaging applications.

"Ultrapak has everything going for it," says 3-V president J. Ann Hansen. "It might be a success even if all it did was *look* better than other packaging, but it also *works* better. This isn't some dream for the future that must be qualified by saying it will become popular when the price comes down. We've already made it cost-competitive with paper and cardboard."

The first Ultrapak-covered albums are set to appear in July. Among them will be a repackaging of Global Pacific's *Fruits of Our Labor* sampler. ■

Stars to Honor Viet Vets on Fourth of July

by Jim Maloney

WASHINGTON, D.C.—"Welcome Home," a national entertainment tribute honoring America's Vietnam veterans, will take place at RFK Stadium on the Fourth of July. The massive celebration recognizing the efforts of the men and women who served in the nation's most unpopular war will be shown on HBO, on a same-day, tape-delayed cablecast from 9 P.M. until midnight, EDT.

At press time, the growing list of participating celebrities included James Brown, Anita Baker, John Fogerty, Ben E. King, Crosby, Stills & Nash, Neil Diamond, the Four Tops, Kris Kristofferson, George Carlin, Richie Havens, James Ingram, John Sebastian, Linda Ronstadt, John Ritter, and John Voight. A 24-hour, toll-free hotline—(800) USA-1987—will be in operation to receive donations to Welcome Home, Inc., a non-profit veteran support organization established in 1985. Its president, Joey Talley, organized the "Welcome Home" celebration; Ken Ehrlich will produce the exclusive HBO coverage. ■

Blues Club Debuts Label

by Jim Maloney

AUSTIN, TEXAS—Antone's, the legendary Austin blues club where the Fabulous Thunderbirds were once the house band, has announced the formation of a new blues label with international distribution. The fare will include both live and studio recordings made on the club's 24-track equipment. Initial releases on Antone's Records and Tapes include albums by Roomful of Blues guitarist Ronnie Earl, Austin blues belter Angela Strehli, a joint effort by Matt "Guitar" Murphy & Memphis Slim (reunited for the first time since their classic early Sixties recordings), and a live anthology of club performances by Buddy Guy, Albert Collins, Otis Rush, James Cotton, and others.

This year marks Antone's twelfth year, and owner Clifford Antone has put together a week-long anniversary celebration that will kick off July 10 and 11 with Buddy Guy and the Angela Strehli Band. Rumored special guests throughout the week include Jimmy Rogers, Sunnyland Slim, Hubert Sumlin, and Lazy Lester, as well as Rush, Cotton, and Collins. ■

YOU ARE THE SUMMERTIME OF MY LIFE



The ASCAP Pop Awards—songwriting's most prestigious competition—took place recently at the Beverly Wilshire Hotel in Beverly Hills, and roughly 500 composers, publishers, and industry notables were in attendance. Here, multiple award-winner Stevie Wonder teaches Mrs. Ira Gershwin, widow of the legendary lyricist, a new dance move.

SIGNINGS & ASSIGNMENTS

by Jim Maloney

Capitol Records has promoted Tom Gorman to vice president, pop promotion, based in the label's Hollywood headquarters. He will handle all phases of CHR promotion. Tim Devine has joined the label as associate director of West Coast A&R. Devine was previously at MCA, where he worked with Tom Petty & the Heartbreakers, Charlie Sexton, and Steve Earle & the Dukes. And Rachel Matthews has joined Capitol as A&R representative, West Coast. Matthews' background includes experience as a buyer for Wherehouse Entertainment and several years of work as an independent A&R scout for various major labels.

Atlantic Records has put together a new "creative marketing services structure" (as it's described) that will encompass advertising, graphics, merchandising, packaging, preproduction, and video—all under the eye of newly named vice president of creative marketing services, Mark Schulman. Schulman, a 19-year veteran at the label, is based in Atlantic's New York headquarters.

Virgin Records has named Hector Sanchez West Coast A&R representative; he'll be based in Los Angeles. Sanchez's background is in independent promotion and he once ran the independent label Fatima Records. Also, Loric Weymouth has become East Coast A&R rep, based in New York. His resume includes studio work, live mixing, and artist management.

Guitar guru and social outcast Frank Zappa has announced the formation of Honker Home Video, which will produce full-length feature films and documentaries. A domestic distribution deal has been made with Chicago-based MPI Home Video, which released the Beatles' *A Hard Day's Night* and *Help* as well as *The Honeymooners—The Last Episodes*. Zappa claims the new company's aim will be to "provide state-of-the-art weirdness for the home video market." He's named the new enterprise after that universally recognized Zappa nose, which is prominently featured in the new company's logo.

Rikki Rachtman, formerly associated with Alibi Artists, has started Rachtman Entertainment. He will manage the Lame Flames as well as booking acts into the Whisky, the Roxy, and other area clubs. The new number is (213) 285-9272. Meanwhile, Violet Szilvas has joined Alibi as a promoter.

Greg Lewerke and Jonna Jerome, previously of Vision Management, have left to form Vault Management. They represent Phil Alvin, the Blasters, Steve Berlin, and the Valentine Brothers. Contact them at 6740 Colgate Avenue, Los Angeles, CA 90048; (213) 653-4024.

RCA Records has named Geary Tanner regional director, Southeast and Southwest regions, to be based out of Atlanta. Kimberly Hughes and Zak Phillips have been appointed local promotion representatives in Northern California and Denver, respectively. Both have extensive radio backgrounds.

Stan Becker, publicity director of Rhino Records of Santa Monica, California, is leaving to devote time to independent projects. For now, freelance publicist Randall Davis will be handling some of Becker's responsibilities.

On the bands front, the L.A.-based Delta City Rebels (formerly the Rock City Angels) have signed with Geffen Records. The five-piece blues-rock outfit is set to begin recording a debut album in July. And Roxanne, based in Riverside, California, has been signed by Scotti Bros./CBS.

Radio

by Ben Brooks

Airwaves

Behind the Scenes in Records & Radio

by Ben Brooks

The controversy surrounding George Michael's single "I Want Your Sex" (from Columbia's *Beverly Hills Cop II* soundtrack) is still going strong. Radio stations that have played the single have been getting heat from listeners and critics. As a result, Columbia has shipped a new version of the single in which the word "sex" has been changed to "love." Time will tell whether this act of capitulation does the trick.

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As KIIS AM/FM moves up several notches from 7.1-7.6 in the new March/April/May Arbitrends, KABC talk radio slides momentarily from 5.6 to 5 and KPWR moves up from 6.2 to 6.7. Classic rock KLSX stabilizes, moving from a 3.8 to 3.7; KROQ moves from 4 to 4.3; and lo and behold, KTWV moves up, from 2.1 to 2.7! Now that "The Wave" is third in adults (behind KIIS and KOST) in L.A., programmers and syndicators are starting to eye the potential of similar programming ploys in other major markets. Already there are rumblings that WRXR in Chicago will convert to WAHV, adopting a "Wave"-style format, with air personalities. This wave may have started in L.A., but it seems to be rolling eastward.

* * *

Speaking of L.A. radio, what's going on at KNX-FM? Tuning in recently, I sensed a subtle change in programming. It seemed as if the station had quietly begun to modify its somewhat bland approach. Could KNX be slowly programming more and more contemporary rock music? I sincerely hope so.

* * *

While we're on the subject of radio, it's nice to see that ex-KIIS music director Mike Schaefer has landed an operations manager/program director spot at KIKI/KMAI in Honolulu. Schaefer did about five minutes' worth of L.A. promotion at Virgin Records shortly after leaving KIIS a few months back. Apparently, a recent vacation in Maui has turned into an extended stay in paradise.

* * *

It's been a while since Herb Alpert's "Rise" reached the top of

the charts in 1979, so it's exciting to see Kenny G's instrumental "Songbird" finally breaking the national top ten. All over the country, radio stations are warming up to the potential of fusion music, and Kenny G's single is certainly helping to fuel the trend.

* * *

And speaking of smashes, it's truly amazing to see Whitesnake, Motley Crue, Bon Jovi, and Poison all inside the top ten album charts! And just a year ago, people were saying that metal and hard rock were history. I got a chuckle out of reading a Soviet report on the effects of heavy metal by Professor Aminev of Bashkir University, as reported recently in *Billboard*. The good professor found that heavy metal listeners "are affected by the psychophysiological mechanisms of addiction." The article goes on to quote the professor as saying: "If [heavy metal fans] are isolated from such music for a week, their general level of health declines. They become more irritable, their hands start to tremble, and their pulse becomes irregular." Sounds to me like the rockin' pneumonia and the hoochie coochie too!

* * *

Keep your eye on a couple of records already exploding at leader stations that aren't afraid to step out on great-sounding records. While the new Club Nouveau single, "Why You Treat Me So Bad?" (WB/Tommy Boy), has not exactly been the #1-added record in recent weeks, where it is getting played, it's huge. The record has already hit the top of the chart at top 40 outlet KROY in Sacramento (the band's hometown), and it looks to be headed in that direction at other Northern California stations. Another single headed upward is Jonathan Butler's "Lies" (Jive/RCA). And watch Jody Watley's new single "Still a Thrill" (MCA) make some waves in the next few weeks. And how about the Cure's brand-new "Why Can't I Be You" (Elektra)? At KITS and KATD in the Bay Area, the record is already inside the top ten. The Cure may be inching along the road to mass acceptance, but they're moving just the same. Look out.

Airplay

The following cross-referenced Top Ten lists have been extrapolated from various trades, tip sheets, and inquiries, and in no way reflect actual record sales.

Singles (Albums)

1. Whitney Houston: "I Wanna Dance With Somebody" (Whitney #4) [Arista]
2. Lisa Lisa & Cult Jam With Full Force: "Head to Toe" (Spanish Fly #7) [Columbia]
3. Atlantic Starr: "Always" (All in the Name of Love #11) [WB]
4. Genesis: "In Too Deep" (Invisible Touch #17) [Atlantic]
5. Kenny G: "Songbird" (Duotones #8) [Arista]
6. Bob Seger: "Shakedown" (Beverly Hills Cop II soundtrack #23) [MCA]
7. Heart: "Alone" (Bad Animals #5) [Capitol]
8. Herb Alpert: "Diamonds" (Keep Your Eye on Me #18) [A&M]
9. The System: "Don't Disturb This Groove" (Don't Disturb This Groove #63) [Atlantic]
10. Bon Jovi: "Wanted Dead or Alive" (Slippery When Wet #6) [Mercury/PG]

Albums (Singles)

1. Motley Crue: *Girls, Girls, Girls* ("Girls, Girls, Girls" #1) [Elektra]
2. U2: *Joshua Tree* ("With or Without You" #55) [Island]
3. Whitesnake: *Whitesnake* ("Still of the Night" #76) [Geffen]
4. Whitney Houston: *Whitney* ("I Wanna Dance With Somebody" #1) [Arista]
5. Heart: *Bad Animals* ("Alone" #7) [Capitol]
6. Bon Jovi: *Slippery When Wet* ("Wanted Dead or Alive" #10) [Mercury/PG]
7. Lisa Lisa & Cult Jam With Full Force: *Spanish Fly* ("Head to Toe" #2) [Columbia]
8. Kenny G: *Duotones* ("Songbird" #5) [Arista]
9. Fleetwood Mac: *Tango in the Night* ("Big Love" #14) [WB]
10. L.L. Cool J: *Bigger & Deffer* ("I'm Bad" not charted) [Def Jam/Columbia]

Breaking Singles

- ▶ Richard Marx: "Don't Mean Nothing" (Manhattan)
- ▶ Surface: "Happy" (Columbia)
- ▶ Suzanne Vega: "Luka" (A&M)
- ▶ Klymaxx: "I'd Still Say Yes" (Constellation/MCA)
- ▶ Starship: "It's Not Over ('Til It's Over)" (Grunt/RCA)
- ▶ Living in a Box: "Living in a Box" (Chrysalis)

Records to Watch

- ▶ Los Lobos: "La Bamba" (Slash/WB)
- ▶ Tom Kimmel: "That's Freedom" (Mercury/PG)
- ▶ Debbie Gibson: "Only in My Dreams" (Atlantic)
- ▶ Whispers: "Rock Steady" (Solar/Capitol)
- ▶ INXS & Jimmy Barnes: "Good Times" (Atlantic)

THE TRIANGLE



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Contributors to this section include Tom Cheyney, John Frawley, Janiss Garza, Kevin Koffler, Allan Mallomar & Katherine Turman.

LOCAL NOTES

Compiled by Jim Maloney & Bud Scoppa



SCORES ON A NOTECARD: The A&R feeding frenzy shows no signs of letting up, as Scotti Bros./CBS lands Riverside Rockers Roxanne and Geffen gets the Rock City Angels—just renamed the Delta Rebels. If upcoming albums by Guns N' Roses (Geffen), Faster Pussycat (Elektra), Jane's Addiction (WB), and/or the Pandoras (Elektra) do well commercially, the L.A. Rock Renaissance will be formally acknowledged. But meanwhile, what's gonna happen to the orphaned Lions & Ghosts now that EMI America has been crazy-glued to Manhattan Records?... Seminal glamster Mark Anthony has formed an all-new version of the Hollywood Stars, one of Tinseltown's most notable coulda-made-it groups. . . . In the clever cover department, we're waiting to check out an update of the Beginning of the End chestnut "Funky Nassau" by Virgin America's first R&B signing, Black Britain. And would it be a conflict of interest to mention that S.L. Duff's Jesters of Destiny have an EP of cover songs—the sweetly titled *In a Nostalgic Mood*—coming on Dimension/Metal Blade? A full-length LP, *No Laughing Matter*, will follow. . . . Chris Hillman's Desert Rose Band will be in town for a pair of dates: at the Roxy with Lyle Lovett on June 30th, and at UniAmp with Emmylou Harris on July 21st. . . . Finally, we'll admit to being thoroughly busted by Joe Gore's recent critique of music mags/rags in the Bay Area's *Calendar Magazine*. Gore mentioned "lousy writing," which is true—nobody on the masthead can write a complete sentence. He also busted MC for its "kiss-ass-to-the-industry attitude"; right again—we blatantly exchange editorial space for all those four-color, double-truck ads we get from the major labels. Nice work, Joe. —AM

BASKET CASE: Celtics star Larry Bird, whose shot went south in Game Six of the NBA Finals, managed to score some points with his #1 fan, Huey Lewis, when he dropped in to the sold-out Huey Lewis & the News show at the Pacific Amphitheater in Costa Mesa. When the Birdman turned his back, Huey whispered to a reporter, "If Larry were black, he'd be backstage at a Luther Vandross concert!" Subsequently, during halftime of *America's Top Ten*, Lewis told Casey Kasem that the remark had been made in jest.

IF YOU'RE LOOKIN' FOR TREBAS, YOU'VE COME TO THE RIGHT PLACE: Trebas Institute of Recording Arts has been accredited by the Council of Noncollegiate Continuing Education. The Trebas schools, founded in 1979 and based in L.A. and Canada, offer a variety of training courses for students seeking careers in the music or recording industry. The U.S. campus is at 6602 Sunset Boulevard, Los Angeles, CA 90028. For info, call (213) 467-6800.

SORRY, CHARLIE! Some Hollywood men-in-blue got religion one recent night when they responded to reports of an armed man lurking in a Tinseltown neighborhood. Seems it was actor Charlton Heston's neighborhood, and upon hearing the police reports, Heston grabbed his own gun and went outside to have a look. When police came upon the silhouetted savior, they drew their weapons and ordered him to freeze. When the embarrassed officers realized their error, they were apologetic. But Heston just smiled, raised his hand, and parted their hair. Holy Moses! We could not confirm reports that Heston snarled over his shoulder, "I'll have your jobs tomorrow!"

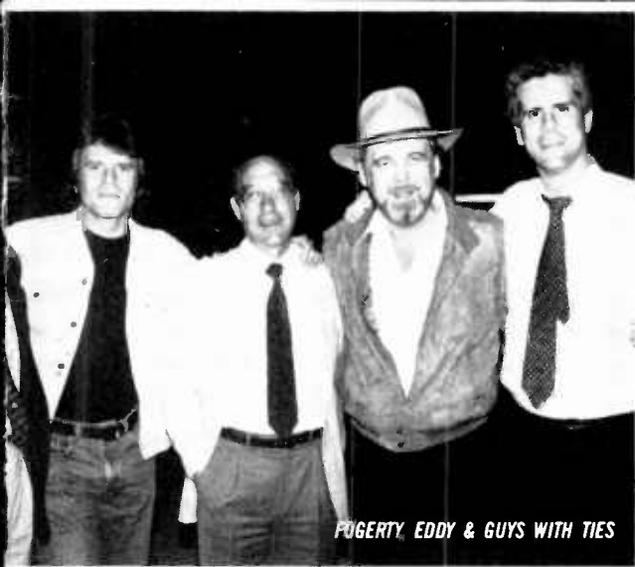
AFRO-CARIB BEAT: The Reggae Sunsplash tour came to the Greek and played to a sellout crowd, moshing it up with a diverse lineup of artists. From the dance-hall antics of Peter Metro to the revolutionary fire of Mutabaruka to the crossover sheen of Chalice and the soulful pop of Freddie McGregor and Carlene Davis, the show was a quality affair. The festival outside the bowl and the stupendous weather also helped matters. And the Lakers' victory in Game Six—which took place the same day—added some sparks. Veteran emcee Tommy Cowan said at one point, "Rastafari congratulations to the L.A. Lakers!"—which drew perhaps the loudest cheer of the day. Talking with Cowan backstage, he mentioned a tour date at Hopiland in Arizona as the spiritual peak of their journey. Native Americans love reggae music, it turns out, perhaps because reggae concerns the plight of the oppressed. . . . On the African front, July 17th at the Music Machine, *fuji* music from Nigeria returns with Chief Dr. Sikiru Ayinde Barrister and his band. Last year, the good chief doctor tore the place down with his drum/percussion and vocal attack. Rumor has it that he may add a few instruments to his lineup this year in an effort to reach Western ears more easily. . . . Ladysmith Black Mambazo's triumphant capacity show at the Wiltern and appearance on the *Tonight Show With Johnny Carson* proved they are one of the finest vocal groups in the world. The South Africans' energy, in both their pinpoint harmonies and their raucously supple dancing, won the audience over. Now if people would just buy their records. . . —TC

BABY, YOU'RE A RITCHIE MAN, TOO: The original soundtrack recording for Columbia Pictures' new film biography of Ritchie Valens, *La Bamba*, has no shortage of rock & roll participants. Grammy-winners Los Lobos have the first single—a Mitchell Froom-dusted version of the title cut. The group also performs seven other Valens tracks throughout the film. Brian Setzer, appearing as Eddie Cochran, cats his way through "Summertime Blues"; Howard Huntsberry of the group Klique portrays the late Jackie Wilson doing "Lonely Teardrops"; Marshall Crenshaw plays Buddy Holly, doing "Crying, Waiting, Hoping"; and Bo Diddley, playing himself, reprises his classic hit "Who Do You Love?" YIKES! The soundtrack will soon be available on Slash/Warner Bros. records, cassettes, and compact discs.

TAKE THE LAST TRAIN TO BEARSVILLE: Rhino Records has acquired the domestic licensing rights to the Bearsville Records catalog. "It's the biggest deal we've made by far," Rhino ringleader Harold Bronson was heard to exclaim. Bearsville was founded by the late rock manager Albert Grossman, and includes albums by Todd Rundgren and Utopia, Jesse Winchester, Better Days, and Foghat. Rhino plans to remaster all 18 Rundgren albums direct to metal for vinyl and cassette formats, and will also make each available as a CD. *Runt* and *The Ballad of Todd Rundgren* are among the first scheduled for release in July. We can't wait to revisit that fabulous first Winchester disc (with Robbie Robertson on guitar), that funky, finger-poppin' debut LP from the late Paul Butterfield's Better Days, or Todd's double-barreled masterpiece, *Something/Anything*. Oh, boy.

THE TRUTH HURTS It makes me wary when I see a well-behaved crowd at a rock & roll show; there should be a wave of anticipation, an edgy excitement, before the band appears. The kicked-back attitude of the audience was a sure tipoff that the Truth was going to be a disappointment. Unfortunately, my instincts were correct. When a band's getting good airplay and comes all the way from Britain to perform, a lot more is expected of them than if they were some group from Van Nuys with a four-track demo tape. The Truth has some decent players and a couple of catchy tunes, but they don't know how to loosen up onstage. As much as they seemed to want to have a good time, they were hampered by a self-consciousness that they just couldn't shake. They didn't even do justice to their single, "Weapons of Love"—it sounded much better on the radio the next day. The show wasn't bad—it was mediocre, which in a way is even worse. The fact that these guys offered nothing really special makes them much easier to forget—and that's the Truth. —JG





FOGERTY, EDDY & GUYS WITH TIES



THE BENDERS MINUS SKINNY TIES



Janiss Garza

WHO'LL STOP THE DUANE?

Twangmaster Duane Eddy has completed his Capitol debut LP, set for late June release. Eddy's first U.S. album since the Sixties features help from a few fledgling session players—like Paul McCartney, George Harrison, John Fogerty, and Jeff Lynne. Fogerty, who showed up at the recent Capitol listening party, was persuaded to have his picture taken with Eddy and Capitol execs (from left) David Berman and Kevin Breen.

IS SHOK PARIS BURNING?

The latest record label to venture into the ear-splitting realms of heavy metal is none other than the eclectic I.R.S. This is due, in good part, to the influence of the company's new VP/promotion, (Doctor) Barry Lyons. The former Elektra prototype contributed greatly to the success of Motley Crue, but don't expect anything that light musically from I.R.S.'s first metal signing, Shok Paris. (Dr.) Lyons describes the Cleveland-based rockers as a cross between Dio, Metallica, and Judas Priest—heavyweight stuff for sure. Expect Shok Paris' album to electrify record stores beginning August 10th. —JG

BENT OUT OF SHAPE:

Once upon a time, there was a thing in L.A. called power pop, a distant cousin of new wave. You know—skinny ties, harmonies, the whole shebang. Well, one of the most promising pop bands of the early Eighties, the Benders, arose from the "Where are they now?" file for a "25th annual" Benders reunion show at Madame Wong's. Guitarist Gordon Ewing flew in from Tulsa just for the gig—others are in such local bands as the Textones (Rick Hemmert) and Mystery Roundup (Mickey McMahan). Drummer Hemmert (brother of Benders' bassist Steve) broke his foot only weeks before the auspicious event, so "fifth Bender" Rolly DeVore took time off from his duties at Wong's to lend the band a hand—er, foot—and the Benders appeared with double drums. The show was packed with old fans—and new ones—but alas, it looks like it may be another 25 years till the next reunion. Highlights included their trademark encore tune "Glad All Over!" How about the L.A. Pop Festival? Anyone remember the Heaters, Toni & the Movers, John Doe, Division Street, the Makers? Ah, the good old days. —KT

GETTING UP FOR THE SHOW:

Richard Branson, chairman of the Virginia Group of Companies, which includes Virgin Atlantic Airways, has announced that tickets to Genesis' July 3rd concert at Wembley Stadium will be available to passengers on all London-bound flights from Newark and Miami. This marks the first time concert tickets have been sold in the air, and continues the airline's tradition of pioneering in-flight specialties like live entertainment. Reportedly, the planes will be flying at a lower altitude than the cheap seats at the Forum. Just don't buy from the scalpers out on the wing!

WE HAVE NOT YET BEGUN

TO BYTE: UCLA Extension has two new course offerings. Beginning Tuesday, July 14th, a six-part lecture/demonstration series called "The Computer Revolution in Music" will explore the musical aspects of the computer revolution—including MIDI applications, FM synthesis, digital sampling, and computer composition. Players, songwriters, producers, and engineers should all find something of interest here. The course will meet Tuesdays through August 18th in Room 1102 of the Architecture building; the fee is \$95. Call (213) 825-9064 for details.

RAMBLIN' BOY:

The dB's own Peter Holsapple has finally landed in L.A. after several weeks of cross-country solo touring. He did it all in his '63 Rambler American, accompanied only by a couple of guitars, a video camera, and a framed picture of Elvis Presley for inspiration. The Jiffy Lube-sponsored "Ugly American Tour" ended at Al's Bar, where the charmed audience warmly responded to a set that included a sampling of tunes from the dB's upcoming I.R.S. album; if these are any indication, they're going to have yet another spiffy LP under their belts. —JG

TRUE TRASH

"A noble man compares and estimates himself by an idea which is higher than himself; and a mean man, by one lower than himself," said Henry Ward Beecher. "The one produces aspiration, the other ambition, which is the way in which a vulgar man aspires." This quotation has been provided for a certain local band as a public service announcement from Mr. Trash.

Did you know John Waite almost became the lead singer of Foreigner? When Lou Gramm decided to leave the band in pursuit of a strictly solo career, Waite was all set to step into his shoes. Gramm ultimately decided not to quit the band, but it's a good thing, considering that Waite's new solo effort, *Rover's Return*, is his best and most commercial to date.

I ran into 3 O'Clock lead singer Michael Quercio this week, and he had nothing good to say about I.R.S. (I would print exactly what he did have to say, but my new policy is: If you have nothing nice to say, don't say anything at all.) Quercio says the band will be going into the studio soon to do

their debut album for Paisley Park, maybe with the guy who produced Atlantic Starr. The Purple Wonder Boy will review the product when it's done, then co-write and produce one or two tracks for the album.

Meanwhile, Prince is knocking them dead in Europe. Reports are filtering back that he's dropped his pretensions and gotten back into the music. Prince's band is supposedly his hottest ever, and he should be hitting the U.S. sooner rather than later. . . . Meanwhile, Mr. Trash and all of his merry comrades are gearing themselves up for David Bowie's concert at Anaheim Stadium on August 8th. I know you know that Siouxsie & the Banshees are opening here, but did you know Squeeze is opening for Bowie in New York City?

The Pretenders, Bryan Adams, Talking Heads, Boston, and Peter Gabriel are among the performers scheduled for the Greenpeace benefit concerts, scheduled to take place July 4th at RFK Stadium in Washington, D.C., and at Lenin Stadium in Moscow

on September 5th. Squeeze/Elvis Costello producer Roger Becherian is producing the Monkees' first new album in 15 years. . . . On the local scene, Ultra Violet's birthday party at the Coconut Teaser was a blast. Wet and Love/Hate performed, and Violet was electric (or was she just wired?). She says Ice and Roulette are two of the hottest bands she's seen in a long time, and she asked me to let you know.

One of the best bands I've caught in the past few weeks is called the Rock, which features former Who bassist John Entwistle on bass. The band sounds like Foreigner with balls, and the songs are solid, as are the performances. Trash readers who do A&R should check this band out, because they'll be sorry later on if they don't.

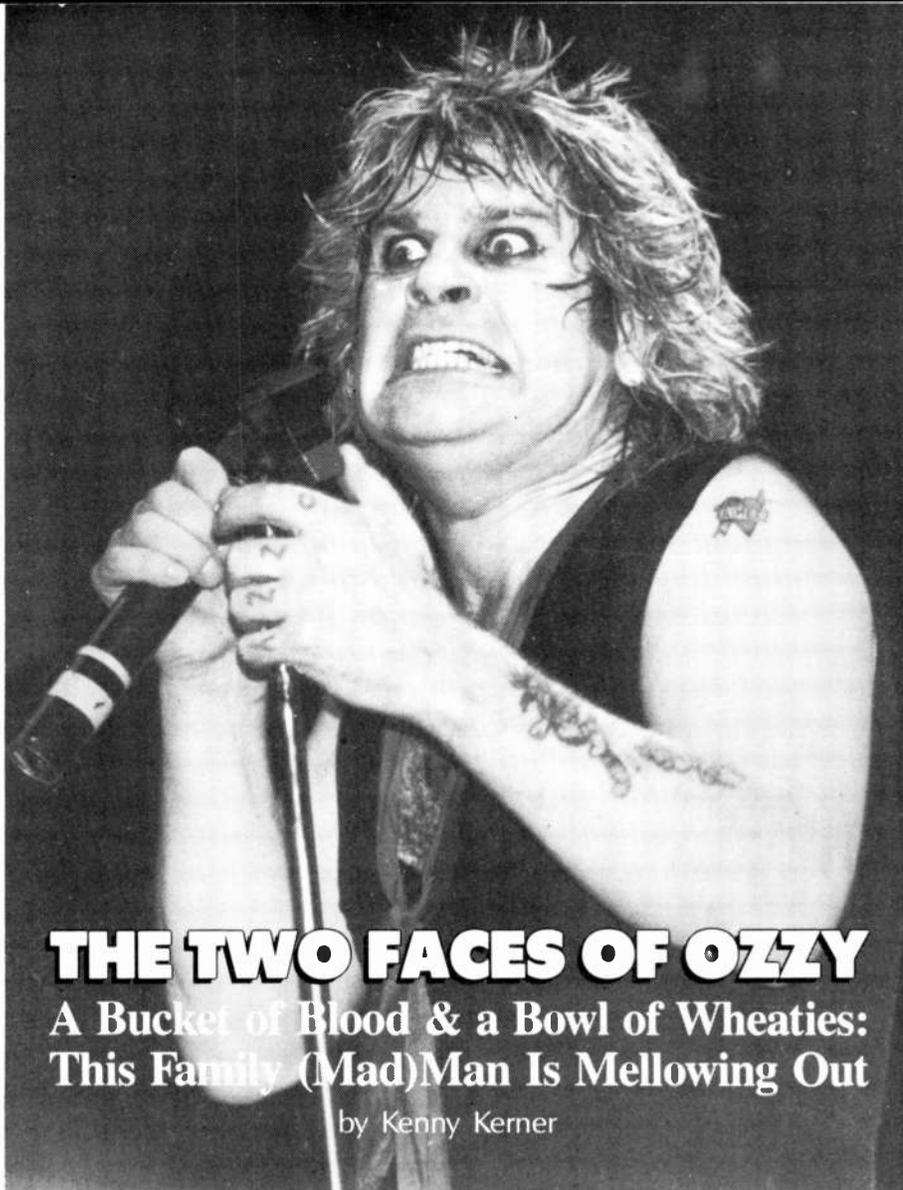
Mr. Trash is going on vacation, so the next few installments of this column will be written by his protégé LeTonya Wiggins (the pina colada lady) [Huh? First I've heard of this—Ed.] So until we meet again, one day at a time.

—Kevin Koffler



HURRICANE HAPPENINGS:

Enigma artists Hurricane (as opposed to the Miami Hurricanes) took time out from their recent gale-force Gazzarri's gig to pose with a few friends. The ersatz entourage included (from left) band manager Gary Ballen, bandmember Tony Cabazo, Enigma's Lisa Gladfeiler, Robert Sarzo and Kelly Hansen of Hurricane, BMI's much-photographed Cynthia Miska, and the Cane's Jay Schellen. Former Hurricane Vinnie Testaverde, not pictured, is now with the Tampa Bay Buccaneers.



THE TWO FACES OF OZZY

A Bucket of Blood & a Bowl of Wheaties: This Family (Mad)Man Is Mellowing Out

by Kenny Kerner

Wherever Ozzy Osbourne goes, controversy is sure to follow close behind. It's been that way throughout his incredible 19-year career—from his early days with Black Sabbath to his current status with his very own Ozzy Osbourne Band. It's inescapable—and that's all there is to it. For all we know, "controversy" might be Ozzy's middle name! But above all else, Ozzy is an entertainer. The madcap, self-assured Demon of Darkness onstage is, in reality, a mild-mannered, soft-spoken man terribly in love with his family. And his legions of fans pick right up on that. You see, his fans seem to know him better than anyone else. They've been with him longer.

Osbourne recently finished a brief promotional tour in support of his tribute album, honoring the late Randy Rhoads, who once served as lead guitarist and songwriter with Ozzy's band. Several years ago, Rhoads was tragically killed in an airplane crash while the band was on an all-out U.S. tour. Ozzy never forgot.

"Somehow, this seems to be the perfect time to release the album," Ozzy told MC. "Randy's mother gave us her blessing. She sent us lots of photos of Randy from when he was a baby, and she's behind this project 100 percent. Not a day goes by without something triggering a thought of Randy in my mind."

Visibly moved by the many fond memories of his former guitarist, Ozzy sighs and wipes a tear from his eye. What follows are the highlights of a conversation with the reigning King of Metal.

What makes this the perfect time to release the Randy Rhoads tribute album?

Originally, this was supposed to be part of the *Speak of the Devil* album. I decided that the album would be half Black Sabbath material and half Ozzy material. So after his death, I didn't want to release it because then people would think I took a cheap shot by trying to take advantage of all the press about his death. Randy's mother phoned up my wife Sharon just before Christmas to ask if we still had those live tapes and if we could release them. I didn't jump up and down yelling about how much money I would make from the album; it was totally Randy's mother who asked me to release it.

For the benefit of those who don't live in Los Angeles, would you tell us how you first met Randy?

At the time, I was living in an apartment here in Los Angeles. It was a hotel-apartment and a friend of mine sort of introduced him to me. I had been working with Tony Iommi in Black Sabbath and he was very bull-headed, you know. So in walks this skinny, frail kid who could play guitar like I'd never

seen before. When I was with Sabbath, nobody would ever take me seriously when I came up with a song idea. I can't play a musical instrument, so I used to go over to Tony and either hum or sing or whistle a melody to him. Nobody ever took any time to understand what I was trying to say. They just sort of made believe and sent me on my way. When Randy came along, though, we were able to sit down and work things out both together and with the rest of the band.

Randy was a guitar teacher at his mother's school, so he was very patient with me. He taught me a lot. It was the turning point in my life in that I realized that I wasn't the bozo that everyone made me out to be. The only tragic thing about it is that he isn't here to see this.

Those early days, about the time of the *Blizzard of Oz* album, I remember better than my days with Sabbath. The excitement I got out of my early solo days was far greater than my days with Sabbath. It was a unit, you know. Randy and I were like milk and tea. He was like a younger brother to me. I loved him like a younger brother.

How old was he at the time of his death?

I think he was 24 when he died. He was a genius. He'd come up with chord structures that were unbelievable. I could remember when I was drunk and lying on the floor. . .

Then you were just a kid when you met him?

Oh, yeah. He used to goof around from time to time. Especially if he had a few drinks, he was the funniest man.

Was *Blizzard of Oz* the first record he played on?

Yes, but I think he did a few things with Quiet Riot before—nothing of value, though.

Nothing that was recorded at that time?

I think he had a couple of releases in Japan.

Where did the accident happen?

We were driving from Knoxville, Tennessee, to Orlando, Florida. It was about 7 A.M. and we had to pick up something for the bus at this combination bus depot/airstrip. So this guy there decided to take some of us up for a look at an aerial view of Orlando. They went up and were trying to take an aerial photo of the bus and the pilot must have misjudged the distance or something and hit the bus.

There is no question that your career has been surrounded by controversy. More than likely, people are going to argue that no matter what you do, it will be controversial.

I don't give a shit, you know. I mean, sticks and stones will break my bones, but names will never hurt me. There's gonna be somebody that says, "Bad taste, bad number, crap album. Why do you bother, anyhow?" But that's not the reason that I'm puttin' it out. The reason why is that he was dead and enough people had written to his mother and his mother asked me to put it out.

You know, it seems very strange that when they put out a John Lennon album five years after his death, everyone says, "Wow, what a wonderful thing; we'll keep the memory alive." As soon as you put Ozzy's name on it, it's all—

Whatever I am, whatever I do, there's always someone somewhere that finds the excuse to say, "Ah, but it caused my son to start

taking Valium."

Divorce yourself a second from your performing persona. Does it filter down to your family, your kids?

Absolutely not, absolutely not. I mean, if it does, I will do something about it. It's like, Coco the Clown does not go home with his red nose and sad face on. He takes them off and he's a normal human being. I'm a normal father. I hope to think that I'm a damn good father. I'm a good husband. I'm a very family-oriented man. I do not sleep upside down from rafters and I don't drink blood, you know. I eat cornflakes! I'm just out touring, hamming it up and havin' a good time, making people have a good night out, you know. It's just entertainment.

You said a while ago that Randy might not feel that these are some of the best tracks.

All guitar players are very self-critical. I suppose everyone in the entertainment business is. And I know that he would want it perfect—you know, that perfect guitar sound, that perfect lick. So, it's not the greatest of live albums, but that's all there is and that's all I've got to give you. And there are also some outtakes of Randy talking between takes. I left that on because people wanted to hear him talk also.

Are there any private comments you can give about a song or two that mean something personal?

Well, it's not just an era in my life, it's a tribute to a great man, a tribute to a great part of my life I'll never have again. Since then, I've gone on and had success, you know, but it's different—it's *different*. I miss him, I really do. He might have stayed, he might have gone his own way, who knows? For instance, before he died he had started taking classical guitar lessons. And in a matter of six weeks he was just unbelievable, just incredible. He sounded as if he was getting on real good. And some of his writings are on the album sleeve, and his mother, who knows music, says they are so hard to decipher, what he was writing was so advanced.

Has she seen this collection of songs? Has she heard this album?

Oh, she okayed everything. The only thing that she asked me to do was take any bad language off the album.

Where were these things recorded?

Some of it was recorded in Canada, live, and some was recorded in the studio. But the majority, if not all of the live stuff, was recorded in Canada.

We do understand the sincerity of your putting it out. It just happens to come at a time when you're taking a breather.

Well, I was gonna take a year off anyway; it's just perfect timing.

So what is the plan now?

I'm gonna do a short promotion tour, then I've been offered a movie part by the guy who wrote the *Rocky Horror Picture Show*. He's writing something now. The story's like a modern-day version of Cinderella. I act the part of the wicked stepmother.

Does this mean you're gonna take some time off to do this?

I was quite amazed to find that you can do your part in one week.

We heard a couple of months ago that they had dismissed that whole "Suicide So-



Michelle Matz

lution" court case.

Yeah, but now they're appealing to a higher court, the Court of Appeals.

I think they try to make up these laws just for you.

It's incredible. I mean, let's forget that I've written probably twelve songs with an anti-nuclear theme. And "Suicide Solution" was a song about alcoholism. I wrote that after a friend of mine, [AC/DC vocalist] Bon Scott, died of alcoholism. He was a heavy drinker and he died.

And "The Ultimate Sin"—all the antiwar references were totally misconstrued also?

That was why I wrote the song "Thank God for the Bomb."

And it doesn't seem to matter—you just can't do anything right! Doesn't that ever frustrate you?

It never fails to amaze me how many dummies are still walking around this world. They're all saying, "Don't judge a book by its cover," and that's what they do.

Can you tell me anything about the real follow-up record?

I'm working on it now. It's in the very early stages. I haven't got any titles or anything, it's in a really scratchy stage.

Are the songs being written for it now?

Well, there's some ideas. I'd kind of like to do a concept album, with one theme running through it.

Is Ron Nevison gonna have time to do it again?

I don't know if we're going to be able to do it together or not; it's too early yet.

Have you been in touch?

He's always out doing things. He's doing an album now for Kiss. It will be good for them. He saves money, he works quick.

He did a wonderful job on the *Sin* album.

Oh, yeah. I just wish he would have made it a bit heavier. It was a greatly produced album, but it could have been more heavy; it was too lightweight. The songs warranted being made more ballsy, more raw. The thing is, when you write a song you give it to somebody else to produce, and no matter what you think it should sound like, it never will, no matter who produces it. Not unless you do it yourself.

"Meeting Randy was the turning point in my life in that I realized I wasn't the bozo everyone made me out to be."

Would you do it yourself under those circumstances?

I don't always want to use producers; I wanna do something with an engineer. With Ron Nevison, what he says goes—he don't take no crap. With Kiss it's gonna be like going through McDonalds. Straight in, do it, you come to work. If you're late, he goes nuts. He's really strict in the studio. Every hour is money spent. With Sabbath, we used to virtually live in the studio. Gimme a break!

Wasn't Martin Birch good?

I never worked with Martin Birch; he was after my time. We always used Tony Iommi. He thought he was a producer—he couldn't produce a fart.

So that's why all those early albums are real guitar-heavy!

We had a producer, Roger Bain, on *Paranoid* and the first album, then Tony thought he could produce albums.

How does somebody of your stature still find excitement and further challenges in this business? You're as successful as you could possibly get!

I'll get on the road and I'll think, *My God, how many years am I gonna do this? What am I doing at the age of 38?* And then I go out onstage and I get this feeling that you just can't buy.

I love to see a smiling face. The greatest gift I have to offer is when I can get on a stage and get that feeling. I suppose I've got the biggest ego walking around in Hollywood today. I like the feeling that I am good at something. I can do something that works. Not in everybody's book. If you don't like me, it certainly pisses you off. There ain't no bad publicity. I don't get upset about being called the Prince of Darkness or whatever. I just don't give a shit what you wanna call me as long as you're writin' my name in the paper.

What are your feelings about Metallica?

One of their guys died. Sad, sad. Nice guy he was. And he was Sabbath-mad. Always playin' old Sabbath stuff.

At the time they were opening shows for you across the country, they had a real hot album.

It was just a great package. They were great guys to work with. I had Motley Crue

L.A.'S TOP CONTENDERS IN THREE WEIGHT CLASSES

by Janiss Garza

Today's heavy metal has little in common with the form as it was originally purveyed by those undefeated champs, Led Zeppelin and Black Sabbath. The rules have changed as the style has proliferated, splintered, and mutated—and all this has created some prevailing misconceptions about the music and those who make it. Ask any joe on the street and he'll tell you that those who listen to metal are vile, satanic cretins and that the music is all purposeless noise made by talentless hacks. This presumption couldn't be more off-base, and the nine bands profiled here make an airtight case for the legitimacy of the form. The musicians MC talked to for this article are—without exception—smart, talented, and very serious about the music they create. These up-and-comers are some of rock & roll's brightest hopes—and this is a mere sampling of what L.A.'s metal has to offer.

Since Eighties metal is so diverse, we felt it necessary to create three stylistic subdivisions. After all, what do Cinderella and Motorhead have in common? Not much. But even bands in the same categories each have something different and special to offer, and none is truly in competition with the others. What they do have in common is they're good, they rock hard, and they're ready to fight their way to the top.

FEATHERWEIGHTS

This category features melodic songs and often a pretty-boy image. The music jabs at you lightly and is the most acceptable to the nonmetal ear.



SHARK ISLAND

Richard Black, vocals; Spencer Sercombe, lead guitar; Michael Guy, rhythm guitar; Tom Rucci, bass; Walt Woodward III, drums.

"I have the curse of the artist," says singer Richard Black. Maybe it's a curse to him, but it's a blessing to all those who see Shark Island. This multitasking man uses elements of dance, acting, and graphics to create a captivating stage presence.

The stage of choice a while back was Gazzarri's, where they played weekly for over a year. The venue was far from trendy at the time, and the band found it difficult to convince A&R people to come down. "It's just a room, for cryin' out loud!" Black rails, adding, "It was the highest paying club in Hollywood, ironically." Finally, they took their best demos and made a record themselves—Black designed the album cover. After that, they toured the U.S. and did extremely well, playing 2500-seat halls and selling an impressive number of records. Once they returned to L.A., however, it was back to the old grind.

One problem is that even though Shark Island's sound goes well beyond a metal appeal, the band often finds itself billed with spike-studded headbangers. "I'd prefer to be billed with something a little more avant-garde," Black says. One label, A&M, showed some interest, but they ended up signing Richard as a solo artist. There were rumors that this would be the end of Shark Island, but Black intends to keep up with the project. When he finishes recording, Shark Island will be playing out again, still searching for that elusive deal.



SALTY DOG

Jimmy Bleacher, vocals; Scott Lane, guitar; Michael Alice, bass; Khurt Meyer, drums.

"You close your eyes, it feels good. You open your eyes, it looks good." That's one of the many catch phrases employed by the members of Salty Dog to describe the band. They believe there's nothing wrong with an attractive stage image, as long as it's backed up by good music.

The Salty Dog sound is bluesy metal, but their roots go beyond the usual Led Zeppelin/Aerosmith influences—when asked to name his favorite blues-rock performers, Khurt Meyer named Willie Dixon, B.B. King, and Albert King. "Musically, we have much more to offer than just 4/4 rock," he insists. One of their best songs features singer Jimmy Bleacher on harmonica, and everyone in the band can play several different instruments.

They can't wait to get into the studio. "There's one song we're definitely going to use sitar on," says Khurt, "and there's one where we're going to use mandolin." Needless to say, this is a rarity among bands that use tons of hairspray. But Vicky Hamilton, who manages the band, has an uncanny knack for finding acts with something unusual about them.

Although the players are serious about their music, their basic purpose is to give the audience a good time. Meyer speaks for everyone in the band when he says, "I'd love to go into a high school party and hear our album blasting. To me, that's what success is."



SERIOUS PLEASURE

Jace White, vocals, lead guitar; Mark Silver, rhythm guitar; Dave E. Weeks, bass; Paul Preshaw, drums.

"We don't do drum solos or guitar solos," says bassist Dave E. Weeks of Serious Pleasure. "I always thought that was the time to get a drink or go to the bathroom anyway." This is just one thing that makes Serious Pleasure the opposite of most metal bands. "We're more beat-oriented," Weeks continues. "We use the guitars in a way that they meld with the bass and drums."

Serious Pleasure's novel approach must be working—the band is starting to draw more people than some of the acts that are billed above them. Weeks feels this is because the audience can easily identify with the band's down-to-earth presence. "We're probably one of the most soulful bands on the circuit," he adds. A metal band with soul? If it feels right—well, why not?

MIDDLEWEIGHTS

The melody is still strong, but the beat starts pounding at you relentlessly. Technical proficiency and emphatic image are the norm here.



RACER X

Jeff Martin, vocals; Paul Gilbert, guitar; Bruce Bouillet, guitar; John Alderete, bass; Scott Travis, drums.

Is there room in metal for yet another guitar genius? Racer X believes there's room for two—and they have them both. "We take state-of-the-art guitars today and advance that even more. We're constantly trying to progress." That's bassist John Alderete talking; soft-spoken guitarists Paul Gilbert and Bruce Bouillet prefer to let their axes tell the story. But this doesn't mean they just stand there onstage. Racer X is one of the flashiest bands on the circuit, combining their wizardry with a wild, colorful show.

They've only been together for a year, but any promoter will tell you that they're one of L.A.'s top-drawing club acts. This band has come a long way without having a manager, booking agent, or major label deal. Alderete does most of the footwork, with some assistance from Bruce, but they give a lot of credit to their lawyer, Peter Paterno, who helps keep any shady operators at bay.

Right now, the band's future is almost as bright as their dayglo guitars. They're about to release their second album on Shrapnel and they're slated to play at the NAMM show in Chicago, where they're bound to be courted by the manufacturers—they already have endorsements from Ibanez, Tama, and Seymour Duncan. This is one young, talented band that seems to have captured the attention of the kids, the players, and the companies.



TYTON

Shawn Damien-Barusch, vocals; Joey Scott, guitar; Ronnie Mitchell, guitar; Scott Swan, bass; Bobby Tait, drums.

Warriors, wizards, castles, and the holy grail—these have become familiar images in heavy metal. Tyton's knights in shining armor perform this medieval rite better than most. The stomping beat of their songs is highlighted by melodic guitars that weave their way around Shawn Damien-Barusch's tales of horror and fantasy. These visions come naturally to Shawn. His ancestry is French and English, and he's always had an interest in early pre-Renaissance history.

Damien-Barusch put together this lineup of Tyton a year-and-a-half ago, and although the band has done only 14 shows, the buzz has grown rapidly. It didn't take them long to score a record deal with Medusa (a new Enigma-distributed metal label). And when it came time to record, they used not one, not two, but eight different studios. Shawn explains why: "Some of the studios had different sounds that we wanted—maybe the rooms were hollower for the guitars and Edge

Studios had a nicer room for me to do vocals." It was an interesting concept and one that worked well, as the sound of their album proves.



TURBIN

Neil Turbin, vocals; Doug Morrison, guitar; Kurt Kasinoff, bass; Dave McClain, drums.

"It was just a bad marriage—something that wasn't meant to be," Neil Turbin says of his association with Anthrax. The sound of his old band was a little too hard and heavy for him. "It's not like I'm going to go commercial or wimp out," he adds reassuringly. "Rock & roll for me is hard-driving songs with a lot of melody and a lot of hooks."

While Turbin was still living in New York, he tried to get a band together, but there was no one available on a level that satisfied him, and N.Y.C. "was not an artistic atmosphere where you can create." So he moved to L.A. and hooked up with Doug Morrison, a GIT graduate; together, they formed the nucleus of Turbin. Once they had some material, they recruited the other two members. Neil describes his good-looking band as "no frills. We don't need the bullshit, we don't need the makeup." What is important to Neil Turbin? Good songs, good music, and "doing what I believe in."

HEAVYWEIGHTS

This is bonecrushing music that delivers a knockout punch. Heavy-weight metal is not for everybody, and you'd better tread carefully—some of these bands fight dirty.



DARK ANGEL

Don Doty, vocals; Jim Durkin, guitar; Eric Meyer, guitar; Mike Gonzales, bass; Gene Hoglan, drums.

Just because a band plays fast and heavy, it doesn't have to be stupid or satanic. Here is a sampling of the lyrics from Dark Angel's song "Darkness Descends" (also the title of their second Combat LP): "The claws of denouement grasp at our lungs / Asphyxiation rules supreme / The future of mankind cut down while they're young / Our children die clutching their dreams." The man behind the poetry is Gene Hoglan, who writes many of the lyrics for the band. The music, however, is anything but poetic. "Dark Angel is caffeine metal," says Hoglan, " 'cause listening to us is the aural equivalent of taking 500 caffeine pills."

Dark Angel's fans aren't exactly the intellectual type—expect a massive pit of slamming kids if you attend one of their shows. "When it comes to getting onstage," Gene explains, "we're not here to teach,

we're not here to make social commentary. It's definitely, 'Let's have fun.'"

If a kid likes the band enough to buy their records, then Hoglan hopes he will "taste the lyrics, knock 'em around his head a little bit, and see what meaning he gets out of them."



HERETIC

Mike Howe, vocals; Brian Korban, guitar; Bob Marcos, guitar; Dennis O'Hara, bass; Ricky Merick, drums.

"We're proud of being a metal band" is Heretic's attitude. Even if you've never seen them play, the name is probably familiar to you—before the new law against posting flyers, Heretic was plastered on virtually every telephone pole and lamppost in L.A. Their reaction to the law is what you'd expect. "It sucks!" says bassist Dennis O'Hara. But getting their name out will be easier now that the band has begun opening for big acts like Metallica, Motorhead, and the Plasmatics.

Heretic's heavy sound is complemented by lyrics that show both violence and sensitivity. "They're mostly about real-life things," says O'Hara. With the addition of new singer Mike Howe, they're drifting into heavier territory than before, and the new Metal Blade album they're preparing to record will reflect that. How do these wild metalmen make the transition from the stage to the studio? "I don't

wear headphones," O'Hara answers. "I have them crank it up and I headbang!"



THE DOUCHE LORDS

Tony Cortes, vocals; Dino Cazares, guitar; Steve Hochizer, bass; Dave Sojka, drums.

"We will make fun of anything that causes human suffering," states Steve Hochizer, the most vocal of the Douche Lords. There comes a point where metal transcends its many cliches by parodying them. The Mentors have crossed over into this area and the Douche Lords (also known as TDL) hope to follow in their greasy footsteps. This group, which has been together for only eight months, goes out of its way to be as vile, nasty, and disgusting as possible—and they have a great time doing it.

"Anything we do, we will be extreme—that's what we are, that's what we think," is the band's attitude. Won't this upset people and make them angry? You bet—and TDL plans to revel in it. "We like insulting people," says Hochizer. "If a person is intelligent, they'll see it as humor and they won't be insulted."

TDL will be taking their punk/metal sound to the studio in July; after that, they plan to hit the sleaziest clubs in town. "I don't think they'll let us in anywhere else," Steve snarls.

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"I'd rather write a song like 'NFL' and tell kids how bad drugs are," says Ian, "than sing about digging up corpses and dead bodies and shit like that."

by FabioTesta

It's funny. At the moment, they are indisputably the hottest hard-core metal band on the planet, yet they have achieved this leadership by daring to do exactly the opposite of what heavy metal's stylistic canons usually require. Metal is often pretentious—they are humorous; metal is violent—they are peaceful; metal is monotonous—they are melodic; metal is careless—they are socially aware. Metal is uninventive—they are innovative. They are Anthrax.

Despite all these contrasts, the basic metal structure is very much present in Anthrax's music. No question about it: the speed is there, the furious rhythms are there, the power is there, the shifting tempos and time signatures are there—nor could it have been any other way. "I was always into real heavy stuff," begins leader and guitarist Scott Ian, "and by the late Seventies I got even more into British bands like Judas Priest and Iron Maiden, so this kind of heavy stuff is what I always loved. I always knew what kind of music I wanted to play."

It may be simplistic to say that Anthrax's most attractive characteristic is the use of meaningful lyrics on top of a typical metal

instrumental, but as far as simple statements go, this is a fairly accurate one. "Back in the Seventies I didn't think [metal lyrics] were boring," Ian explains, "because they were kind of new at the time—but now I definitely think they are. I mean, I don't think Iron Maiden is boring. I always think their albums are good and say a lot of interesting things, but most heavy metal bands today [write] lyrics that are just stupid."

Anthrax, then, cannot be lumped in the mindless hard-core metal bag. Really, how many of those sing about Nazi war criminals still enjoying freedom in South America ("Skeletons in the Closet")? How many sing about dropping, like Peter Gabriel would say, the grande facade ("Imitation of Life")? Or about bringing all nations together ("One World"), or about the stupidity of violence ("Horror of It All"), or about the American Indian sad saga ("Indians"), or about the idiocy of becoming addicted to drugs ("NFL—Nice Fucking Life")? "I'd rather write a song like 'NFL' and tell kids how bad drugs are," Scott summarizes, "than sing about digging up corpses and dead bodies and shit like that. It just makes more sense to me."

Writing interesting and meaningful lyrics is not something so difficult to do for Ian. "With the song 'Indians,'" he explains, "I went out and did some research on American Indians and all the problems they have had. I wrote a song about that because it interested me, and I've done pretty much the same with everything else I've written. I really like to write about things that interest me, because that way I won't think the lyrics are boring, and hopefully the kids who listen to the record will learn something from it." This is dangerous! It's beginning to make too much sense!

Let's move from violence to drugs—another of the stigmas often associated with the metal world. One of Ian's hopes is that maybe, through the help of his songs, kids will realize that doing drugs isn't cool. A lot of bands say the same thing, but few seem sincere. Anthrax is one of the exceptions. "We're totally anti-drugs," Scott states. "None of us do any kind of drugs, none of us even drink. I mean, we go on tour and we get two cases of beer and it ends up not even getting drunk. It gets put back on the bus, or we just give it away."

To make things even straighter, groupies are also off-limits. "I'm getting married in November," Ian announces, "but as far as I'm concerned, I was never into that kind of stuff, either." Anthrax = Stryper? Not quite. Besides, those Christian boys lack the humor, the satiric wink, and the playful grin of these moshing New Yorkers. (The word "mosh" is East Coast slang for "slam dance," but it can also mean virtually anything; the term is constantly used by the bandmembers, and it's a funny word anyway.)

Anthrax's lyrics certainly match the gregariousness, but also the depth, of the writer; in other words, of Ian himself. Both in person and through his texts, in fact, he appears to be a humorous, up, fun, and bright guy. "The sense of humor in our songs," Scott reveals, "comes naturally from within us. We don't feel we have to be different in the band than we are in real life. We like funny things, so sometimes if we think that something is funny to us, it will be funny to our audience too!"

Of course being funny isn't the band's main goal, only an innate attitude. As a matter of fact, strictly speaking, there isn't anything particularly funny in songs like "Indians" or "One World," but everything surrounding the texts (including the inner

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sleeve layout, pictures, and remarks) brings forth that touch of irony essential to avoid pompousness and rhetoric when singing of peace and brotherhood. (This seems like a good moment to mention that the band's collective sense of humor has been heavily influenced by American comic books and magazines like *Mad*, and by British comic characters like Judge Dredd.)

"Violence is stupid," Scott sighs. "A lot of metal bands sing about violence and promote violence in their lyrics. I never really understood that, because it puts a bad influence on the kids listening to your music, and they are going to have fights at the places you play. Besides, I think it's better to be against violence than for violence. What do we need more violence in the world for?" Dunno, ask Slayer.

Today it is the lyric content of Anthrax's songs that brings the most attention to the band, but this wasn't always the case. Back in '83 when the group first started getting serious about music, Anthrax stood out mainly for the music. "On *Fistful of Metal*, our first album, our old singer wrote all the lyrics," Scott says. "They [dealt] with the usual heavy metal violence, but we did get noticed by that album anyway. So, hopefully, people noticed the music and not the lyrics, because they were really kind of shitty. Neil [the old singer] didn't give us a chance to write anything!" Inevitably, because of conceptual differences, the original singer left, and by *Spread the Disease*, Anthrax's second album, that weak point was transformed into a strong one, as Ian took charge of the lyric-writing chores.

So, is Scott Ian the Bono of metal? They are so different, yet the end result is quite similar. One may be a visionary, the other a realist; one may be serious, the other ironic; one may be spiritual, the other street-wise—but regardless of their differences, the two artists have had a huge impact on the public with the social statements made through their lyrics. If anything, more credit should go to the young New Yorker for having done so by using a musical vehicle—heavy metal—which usually isn't taken very seriously to begin with.

Lyrics and concepts, however, aren't the only things that make Anthrax a successful band; the music continues to play a big role. Although the songs are credited to the entire band, Scott and Charlie Benante (the group's drummer, but also an excellent guitarist) are the grooves' responsible parties. Together they tend to go outside of the metallic formulas by relying more on melody than on screams. "That's because our singer Joey is an actual singer," Scott affirms, "and we realized we should take full advantage of his voice. We make a conscious effort to show off his vocals. Most bands playing this kind of music don't really have singers, you know?" Also noteworthy is Eddie Kramer's immaculate production, again an exception in core-metal recording practices.

Ultimately, being true to themselves, without using any kind of fake image, was the final trick in the band's success. For this, one could say that "Imitation of Life"—specifically an attack on image bands that could just as well be transferred to any aspect of life—is Anthrax's latest anthem. "Yes, that song is

about bands that really rely on their image," Ian confirms. "They wear all this makeup and special clothing onstage, which to me seems like a ripoff to the kids who buy their albums. Cinderella is the best example for this song. To me, every one of their songs sounds like an AC/DC song. If it wasn't for bands like Aerosmith, Kiss, or AC/DC, Cinderella wouldn't even exist—because they couldn't write their own music!" Wait, he's not done. "It bothers me," he adds, "because I'd rather see a kid go out and buy an AC/DC album like *Highway to Hell*, which he probably doesn't even know ever came out, than the new Cinderella album."

Anthrax is now at the pinnacle of the core metal charts. The band even managed to break loose in the exclusive *Billboard* LP chart, where *Among the Living*, the group's third full LP, went to #60 in nine weeks and has a good shot at going gold. In this case the credit should be equally shared with the record company (Megaforce, which rivals Def Jam as the most successful new indie label), with the management (led by the famous Johnny Z.), and with... Metallica! "Over the last two years," Scott points out, "the market for this kind of music has gotten so much bigger, mainly because of *Master of Puppets* going gold. That has really helped us because there's half a million more people out there now who know about this kind of stuff."

Ian's final statement sums it all up. "In return, we hope that Metallica, as well as other bands, will benefit from the success of our album." It looks like there are signs of intelligent life in the metal universe. ■

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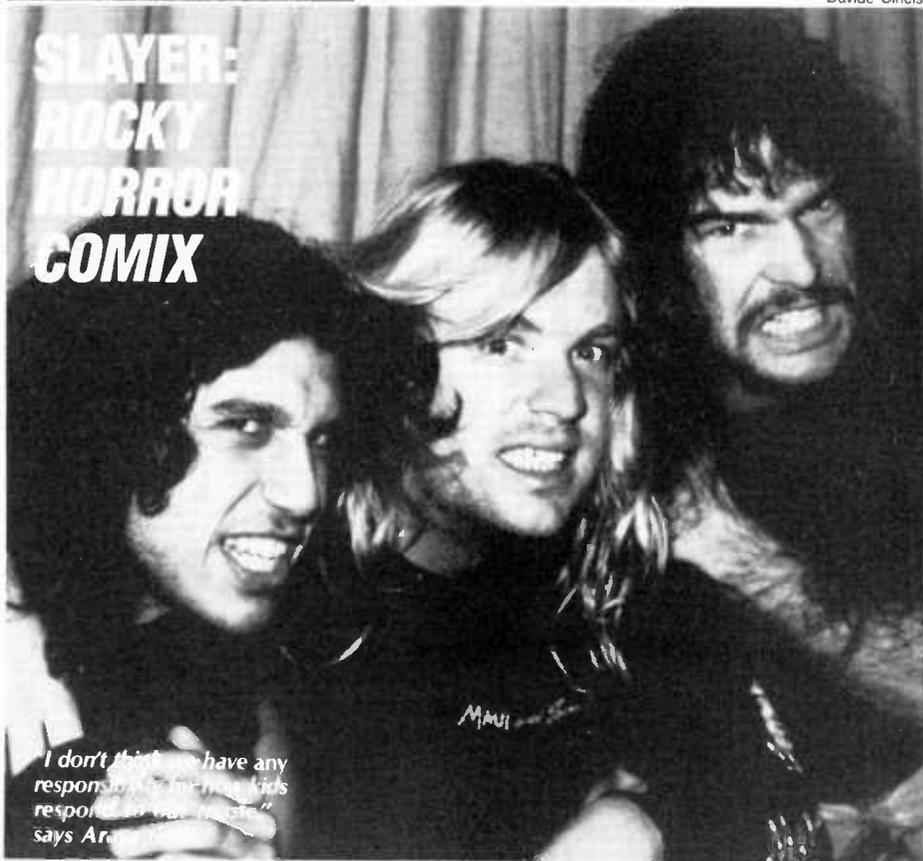
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"I don't think we have any responsibility for the kids responsible for our taste," says Araya.

by FabioTesta

So, where are the stairs leading to Lucifer's domain? Where are the high priests solemnly chanting? Where is the smell of fresh blood? Where are the decapitated heads? Where are the virginal victims cowering on the sacrificial altar? Apparently, these images exist only in the minds of the members of Slayer, the music industry's most prominent alleged devil worshippers. Sitting at the end of an immense conference room table at Warner Bros. Records in Burbank, the three musicians look more like gas station attendants than followers of Satan.

"They're just stories, like making up your own movie kind of thing," explains Kerry King, lead guitarist and chief lyricist for the group. This brief statement in itself should extinguish the fire of controversy stirred by Slayer's major label debut LP, *Reign in Blood*. Given a more lighthearted attitude, then, the 28-minute mini-epic of gory tales from Hades

could be looked upon as nothing more than a movie soundtrack. "I'm a horror movie fan," he continues. "I don't read literature, but I watch horror movies. Reading bores the hell out of me."

Some metal terms, which to Anglo-Saxon ears may sound really exotic, sound absolutely normal to Chilean-born-and-raised Tom Araya, who, at 26, still doesn't own an American passport. "A lot of the metal gores are rooted in Latin and Greek," explains Araya, the band's singer and bass player. "The kids probably sit there with a dictionary and look them up!" Words such as "abacinate," "lacerate," "necrophobic," "asphyxiate," and "pulmonary" are, in fact, part of his Latin cultural heritage.

Words, words, words. . . Isn't it strange how, in the overwhelmingly music-based world of rock, it is most commonly the lyric content that generates the most comments? Slayer is no exception; the issue here basi-

cally concerns the ethics of responsibility. "I don't think we have any responsibility for how kids respond to our music," Araya says, somewhat defensively. "If something happens because of it, it's not something I told 'em to do, but something they conceived of themselves. In our songs we literally don't tell 'em to do anything. It's just that everybody's trying to throw the blame on someone else."

One must admit that their "stories" do not incite violence; they merely describe it. This is especially true of "Angel of Death," the opening and most controversial track of the new album, which recounts in scientific detail some of the torturer's delights and the victim's agonies in a Nazi prison camp. Because of it, CBS chose not to distribute the album, which subsequently got picked up by Geffen.

"Our lyrics are just stories," King repeats for the millionth time, "and don't reflect on me in any way. I'm a pretty quiet guy. I keep to myself a lot. I mean, a lot!" That's not so hard to believe, for he doesn't say one word more than necessary to get his point across. "They don't reflect on any of us, really," he continues, "except on Jeff, maybe. He's a violent little fuck!"

Araya, by far the most open and easy-going of the bunch, corrects the aim of King's last sentence. "Oh, Jeff just has a different attitude, that's all," says the diplomatic Araya. "I'm more apt to voice my opinions and I can be pretty easy-going if you get on my best side. Very easy-going. . . just ask Dave Lombardo!" This is one of the several not-so-indirect punches thrown by these three remaining Slayers at Lombardo, the extraordinary drummer who abruptly left the band in order to be with his wife. (Ironically, he has just rejoined the band, so all is well once again.)

Slayer's songs range from fast to faster to fastest. They are occasionally in double-time, without choruses—short, monotonic, and brutally rhythmic. These are all elements that were predominant in punk music. The bandmembers don't deny the influential role that punk played in their genesis. Like three oracles resolving a riddle, each one of them states the aspect of punk that had the most impact on them. Kerry: "The speed." Jeff: "The violence." Tom: "The attitude."

If we add to these punk music elements a style of lyric-writing derivative of early Sabbath, and a style of soloing akin to Seventies hard rock and Eighties metal, the picture begins to come into focus. "We're ab-

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stract, like Priest was when they first came out," King states. "It's kind of like punk-meets-Priest; that's Slayer. We all liked Priest and Maiden when we were growing up, but we're way different from them," he adds, unnecessarily.

Speaking of growing up, two musical areas in *Reign in Blood* show dramatic development—production and rhythm. The party responsible for the upgrading in the quality of the production is Rick Rubin, Def Jam's omnipotent ruler. "Without him we could have never come up with a sound as clean as this one," Araya admits. "He was extremely important."

For the increase in rhythmic diversity, the guilty parties are Hanneman and King. The tunes have gotten more concise, leaving out excess material, and have been speeded-up to avoid drawn-out sections. Moreover, each song undergoes tempo shifts (not so unusual in metal).

Slayer's biggest shortcoming at this point has to do with the quality of soloing. "If I had to pick out a worst part of the album," King admits, "I'd say it would be the solos. The vocals are there, the music is there, the drumming is there and the solos are... well, kind of there!"

Because *Reign in Blood* was going to be released by a major label, there was a high risk of seeing this strongly followed underground band having to compromise with the industry. Fortunately, this didn't happen and the record, which came dangerously close to breaking into the top 100 on the *Billboard* LP chart, has already become one of the most publicly accepted underground state-

ments in recent times. "There's absolutely nothing we were prevented from doing," states Hanneman. "That's exactly what we wanted to put out," Araya boasts, "and that's what would have come out regardless." What came closest to being changed was the lyric sheet, on which Rubin was thinking of matching the most "dangerous" words with something similar-sounding but safer.

This uncompromising attitude should come as no surprise. After all, Slayer could have turned their diabolical tales of death, blood, and hell into big business, like other acts such as Ozzy Osbourne and W.A.S.P. have already done successfully. But going glam isn't in the group's plans. Slayer has no problems with image; in fact, Slayer has no image at all. Again, this may be due to the punk influence. No masks, no tricks, no gimmicks, no hairspray, no scenography, no nothing. This is why they mainly draw hardcore fans (skinheads and longhairs alike), and why a Slayer concert is one of the last remaining habitats left in which ethnomusicologists can still watch slam-dancing, a nearly extinct type of dance born with the punk movement.

Slayer's form of radicalism, which hasn't slowed album sales, has nevertheless prevented the group from performing in large arenas. As this is one of Slayer's goals, the search for a solution has already begun. "The only way we can achieve it is through people that work for us, that have pull and are influential," says Araya. King emphasizes sheer perseverance. "It'll just take time; the music is breaking through," he believes. Hanneman is the most practical. "We just have

to find the right band to open for," he says. "There's only a few we can do that for, because everybody is scared of us!"

So Slayer may soon be following in the fast footsteps of Metallica and Megadeth, although both of these bands are, if anything, slightly more accessible than Slayer. But that may be changing. With its catchy, melodic guitar riff, "Raining Blood," the last song on the LP, could be the springboard for the big dive. "Yeah, I think we're going in that direction," Hanneman affirms. "We're not going to get any faster, because there's really no need for it. There are some bands who play so fast they're ridiculous. They only do it to say, 'We play even faster than Slayer!'"

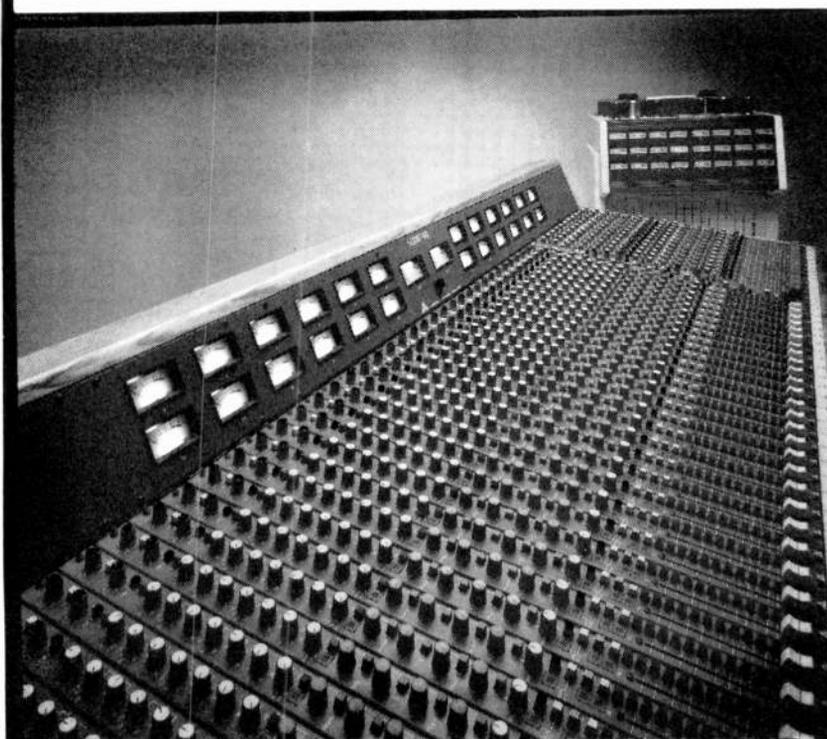
And here's some surprising news for those who thought Slayer didn't have a social conscience. Instead of encouraging young new bands to play the kind of music Slayer plays, Kerry urges them to try alternative routes. "Do some other kind of style," he suggests to them. "There isn't much that this or other bands haven't covered yet!" Another tidbit of social information: Slayer is available for any benefit/aid type of concert. Of course, they wouldn't change anything about themselves, but the good intention is there.

The interview comes to an end with a low-keyed suggestion from Araya. "All I can ask anybody to do is to listen to our music with an open mind, and to judge it after having sat through it," he says. "I'm not going to criticize anybody if they don't like it, as long as they have listened to it. Just listen."

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NEW QUEENS OF NOISE: FOUR WHO WOULD RULE

by Katherine Turman

These women are not pop tarts. Today's crop of female hard rock/metal singers are serious about their craft, and it shows. They're virtually pioneers in the metal arena—it's a sad fact that you can count the successful heavy metal women on the fingers of one hand.

It isn't that female-led (and all-female) hard-rock bands are something new—the Runaways, Fanny, Girlschool, Lita Ford, Suzi Quatro, Rock Goddess, and Vixen qualify, among others. But none of these bands ever achieved the status of "traditional" metal bands like Dio or Sabbath. But if the four female-fronted bands I spoke with have anything to say about it, the world will soon be hearing from some hard-rocking women.

Today's women tend to be tougher than ever, in both sound and lyric content. "I got my whips and chains in hand / Come on stand up; take it like a man," threatens Betsy of Bitch. In "Bad Attitude," Hellion's Ann Boleyn sings: "I got a bad attitude / Stubborn as a mule / Ain't nobody's fool." Obviously, women involved in metal haven't had it easy. Nevertheless, the women I spoke with remain quite feminine, and they're less cynical about the music biz than you'd expect.

Says Mike Faley of Metal Blade Records, which has one female-fronted band out of a roster of 40: "There's more pressure [on female singers] to deliver. There's no reason for it, but people expect them to be better than anything else they see."

Notes vocal coach Elizabeth Sabine, whose hard rock/metal singers run about 20 percent female: "It takes a special woman who can let all the passion come out. She must have an extremely strong body, abdominal muscles like iron, vocal cord control, and no self-consciousness at all."

The four women I spoke with had some things in common: They front all-male bands, they all play a role in songwriting, they've all got records out, and they're all L.A. emigrants—two have been here less than two years. But their stories are unique.



RAISING HELL(ION)

Sultry Ann Boleyn of Hellion got into metal when she first heard "Sabbath, Deep Purple, and Led Zeppelin." And in junior high, when she began playing in bands in Washington state, "it was the beginning of the terror for my parents," she recalls. In the early Seventies, schoolgirl Boleyn, a keyboardist, was asked to go on the road with Zephyr, Tommy Bolin's band, and she hasn't looked back since.

She moved to Los Angeles in the mid-Seventies, when Kim Fowley recruited her for the Runaways. By the time she landed in L.A., the Runaways had done away with the idea of keyboards, and Fowley

told Boleyn, "We'll try you out on bass," she remembers. "I don't play bass," she replied, to which Fowley responded, "It doesn't make much difference—the bass player doesn't either." This was one of her "first tastes of Hollywood." Still, Boleyn admits, "I was very idealistic and still am."

But she also sticks to her guns. When Hellion was formed in 1982, many interested music biz folk were wary of the band's references to otherworldly ideas. "If Ronnie James Dio and Osbourne and all those people can sing about magic and fantasy, why can't a girl?" asks Boleyn. "When people start saying, 'Ann, you can't do this,' I start saying 'The hell you can't—I'm doing it.'"

Now, with her 1987 band a totally different version than the 1982 lineup, she's pleased, and the bandmembers know "they're not hired hands." Still, some musicians she's worked with have balked at taking orders from a woman. "The standard male musician has an ideal when starting in a band; they see themselves playing in an all-male band. All of a sudden with a girl in the band, the rules change, and then there are certain courtesies that you get and should get, like your own room on the road. It's give and take." She also notes that, "On a relationship level, very few guys can handle a woman who is aggressive and is going to play in rock bands."

In addition to putting out *Screams in the Night*, Hellion's latest, on her co-op label, New Renaissance, Boleyn also worked on the *Ladykillers* compilation record several years ago. Her experience: "It's a shame women can't work together better. Their egos are worse than with males, I think."



THE BITCH IS BACK

Like the other women I spoke with, Betsy of Bitch grew up with male musical idols. She loved Cheap Trick and Kiss, and she idolized Alice Cooper. "I can relate to him, 'cause he's got a character, same as I do onstage."

Who would have thought that Betsy, a soft-spoken yet tough singer from New Jersey, would gain notoriety from the PMRC for her whips-and-chains image and lyrics? "I'd get letters from men who didn't even know we were a band. They just wanted me to come over and whip the shit out of 'em," she says.

But with three records out, international recognition, and *The Bitch Is Back* just out on Metal Blade, Bitch is definitely back with a vengeance.

Personally, Betsy says she has encountered no sexism in the music industry—only bad management—though she acknowledges that she avoids the "sleazy people."

With her early image definitely S&M, Betsy says that "there was something about what we were doing that really turned women off—they didn't want their boyfriends to watch. We'd see girls take their boyfriends bodily away from the front of the stage," Betsy recalls.

Now, however, her image is a bit less, well, leather. But she still likes to look good onstage. "I'm up there, just me, and I'm a woman, which only complicates matters, and I might as well play it up."

She's never worked with other female musicians. "My preference is to be the only female—the center of attention," she notes with a laugh. But she admits that there does seem to be occasional hostility among female rockers. One singer went so far as to pelt Betsy with

ice cubes while she was onstage, but they've since resolved their differences.

Betsy sees her situation as a challenge she can handle. "Female musicians are more closely scrutinized than men," she says. "Male musicians are a dime a dozen."



SACRED CHILD'S CINNAMON GIRL

With her bare feet, Bam-Bam-style topknot, and multicolored hair, Sacred Child's Astrid Young is vaguely impish. But as a vocalist, she can belt it out with the best of them, and the Canadian-born kid sis of Neil Young likes to speak her mind.

On the Canadian bar scene, where one of her projects was a Scorpions-clone band, Young felt she had "worn out her welcome." She'd been singing and playing guitar since the age of 15, and her get-back-on-the-horse-after-you-fall attitude "pissed people off." But it also helped her win the audition with Sacred Child a month after she moved to Los Angeles in July, 1986. (They met through MC classifieds, it turns out.)

Young cites the late Bon Scott as her favorite singer, and she "doesn't sound like a girl on the record," according to Chuck Rosa, SC guitarist and founder. The band is AC/DC-oriented, and "That's our gimmick—to have a girl to execute that and have guys who can back her up," says Rosa.

But not all male musicians are as liberal as that; a bass player once quit SC because he didn't want to be in a band with a girl. Yet Young has "never been tough because I'm a female. I don't have a chip on my shoulder for being a girl." However, she notes that an attempt at an all-girl lineup in Canada was a "snake pit"; the girls were "starry-eyed" and "wanted to play for two hours and break for three."

Her work ethic is somewhat more developed. "She's an animal," laughs Rosa.

With their debut record out on Target Records, the band is keeping busy. And while Young once did roadwork and stage and videotape work for other bands, her current day gig is as a pharmacy technician. She feels that with Lita Ford now more "commercial," the "market is left open." Not for long, if Astrid Young has anything to say about it.



LaCROIX & THE BOYS

Since she was two, Sylvie LaCroix has been obsessed with music. Born in Quebec, Canada, LaCroix had a cousin in a very popular French pop band—and whenever she visited him, the toddling LaCroix would sneak into his room to play with his guitar. At age seven, she had her first guitar, a "plastic plaything"; at nine, she had her first real guitar.

When she was twelve, Sylvie bought Zeppelin's *Houses of the Holy* and Black Sabbath's *Paranoid*, and thus began her love affair with metal, which she believes she'll never outgrow. She was also a Presley fan, spending hours in front of the mirror imitating him.

She left home at 16, intent on making music her career. When she'd go to jam sessions, it was "always guys, and I learned from guys," says LaCroix. But they welcomed her, "usually because they wanted to go out with me," she laughs. While her musical inspirations were male, she now sees other girls coming up through the ranks. "They're coming out of the woodwork, like me. They came from their own cities, where they didn't have much female companionship as far as music goes."

Though she claims to be a "tomboy," she says, "I certainly want them to know I'm a girl—I don't want there to be any mistake about it at all." Her image is one "the music can relate to, but not going so far as looking like one of the guys."

In the year-and-a-half since LaCroix and guitarist Dan Christopher moved to Los Angeles, Restless has released one LP, *Crack of Doom*, and coming soon will be a second, *Living by the Sword*. It looks like what her parents thought would be "just a passing phase" is turning into a career most parents would be proud of.

★ ★ ★

These women are definitely in it for the duration. And for those who say heavy metal is too tough for women, they believe everyone is entitled to their own opinion—but they're certainly having no problems surviving and thriving.

"I came here in the Seventies with \$40 and a van, which I lived in for a couple of months," recalls Boleyn. And I asked myself, 'How bad do I want this?'" The four female rockers I spoke with would surely answer that the same way: "Real bad." ■



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VICKY HAMILTON: THE BEST EARS IN HOLLYWOOD

Michelle Matz



EARLY CRUE

by Kenny Kerner

MC: So how did you get into music?

Hamilton: Well, it goes back to Indiana. I grew up in Fort Wayne, Indiana, and I managed a record store there. I also wrote for three different free presses, and I managed two bands. So I did that for a couple of years, and then I ended up coming out to California because it was my intention to shop the two bands that I managed in Indiana. Well, both bands came out here to L.A. and then went back, but I stayed. I started working as a record buyer at Licorice Pizza. It was right across the street from the Whisky, and that's how my relationship with Motley Crue started, 'cause they lived on Clark Street and they used to come into my record store all the time. They used to beg me to come to their shows. I went to see their show, and it was great. They packed the Whisky. It wasn't like no one knew about it. They're very original, and Nikki Sixx, in my mind, is like some kind of creative god. There's no one quite like that, out of all my years of experience. And Nikki introduced me to his [then] manager, Alan Coffman, so I worked for Alan, then for Motley Crue. I did all their merchandising around town—displays in all the different record stores, and introduced Alan to some people and I shopped their tapes and—

MC: Why were you shopping their tapes when they had a manager?

Hamilton: Because Alan wasn't really—he was like a real estate guy. He didn't really know much about the music business. He had a lot of money, and somehow he's related to Mick Mars. I didn't really manage the band; I worked for their manager. So it was a damn good learning experience. Motley Crue had taken off to such a degree in such a short time that it was phenomenal. That impressed me, because it was the first time it'd ever happened to me.

MC: Who was responsible for their success?

Hamilton: It wasn't any one person. Tom Zutaut ended up signing them to Elektra, which was their first major deal; he was very instrumental in their early career.

In one way or another, 29-year-old Vicky Hamilton has figured prominently in the signings and successes of Motley Crue, Stryper, Poison, Guns N' Roses, and Faster Pussycat. She combines the knowledge of a street-wise A&R person with the warmth and charm of a den mother in nurturing her bands to the top. She'll take them in, feed them, clothe them, groom them, praise them, and inspire them. And in return, they usually mumble, "Thanks," as they walk away in search of big breaks behind the closed doors of so-called "professional" managers.

In a less absurd world, Hamilton would be heading up some label's A&R department; instead, she's struggling to make ends meet. How many more bands must she discover before the industry-at-large takes her seriously?

Refusing to be photographed for fear of losing what remains of her private life, Vicky Hamilton moves on—in search of the Next Big Thing. And ya know what? She's gonna find it, too!

MC: So you now had a taste of a band that had become successful, and you obviously wanted to pursue this kind of thing. Who was next?

Hamilton: Then I did Stryper. I went from one extreme to the other. Their mother was always very much involved, and they have an investor lady. And my religious beliefs are quite a bit different from Stryper's, so that's why I'm out of that.

MC: So you had no chance for Motley Crue. And you really had no chance with Stryper because the mother was a problem. What happened next?

Hamilton: Well, after Stryper I picked up a little band from Pennsylvania called Poison. They'd only been in town for like two months at that time.

MC: You were still at the record store at the time?

Hamilton: No. After Motley Crue, I became an agent at the Silver Lining Booking Agency in town. And I booked Stryper, so that's how I became involved in Stryper. And I educated their mother on how the business is done.

MC: So how did you hear about Poison?

Hamilton: I'm not exactly sure how it happened. There was a lady named Ann Burghardt at A&M Records who used to call me about Poison while I was still booking Stryper. She called me and said I should check out this band Poison, and I put Poison on a Country Club show with Stryper, and that was the first time I saw them as far as shows go. No band in town can pull off what Poison does live. I mean, it just isn't done right now.

MC: What did you do for Poison as their manager?

Hamilton: Well, I got 'em all their shows and shopped their tapes to the record companies.

MC: And nobody bought it?

Hamilton: Well actually, yeah—we did a right-of-first-refusal deal at Atlantic Records, and when the demo came back, they passed. So I went to Wes Hein at Enigma Records,

and consequently that's where they were picked up.

MC: Did those guys live with you? Did you help support them?

Hamilton: Yeah, I raised a lot of money for them. You know, I kept the thing going. They were living off of Hollywood Boulevard, right by the Chinese Theatre; we used to hang out down there all the time. I could do a movie about how Poison lived in those days because it was really hilarious. But it was very systematic. It was like Bobby Dall always cooked the meals and the rest of them had dish duty.

MC: This is Poison before C.C. joined?

Hamilton: Yeah. This was with Matt Smith [Poison's original guitarist]. Matt ended up quitting the band and going back to Pennsylvania 'cause his girlfriend was pregnant. He was a brilliant guitar player.

MC: So why aren't you managing them now?

Hamilton: Well, I really don't know what to say about it. It's just that, you know, people, their ideas change and there were certain things that they wanted that I didn't think were right for them.

MC: For example.

Hamilton: For example? Well, they wanted to have—this was when Matt was quitting the band. They wanted to have C.C. in the band and I wanted Slash, who's now with Guns N' Roses. But it was a lot of different little things. Bret [Michaels] would cancel photo sessions that I had booked. I mean, all of a sudden the band thought that they were smarter than I was—which may or may not have been true. I'm not sure. I hold no animosity toward Poison. I get along with them great. Maybe it was better for them to go because it was like very hard for me to keep them going financially. They were starting to draw, but they still needed a lot more money.

MC: Were these guys working during the day?

Hamilton: No. They were promoting. Poison is the promoting machine. They were pasting up posters all over town and they were hustling. I mean, girls—literally hundreds of girls—would call their apartment and say, "Yeah, we wanna come over," and they would say, "If you don't bring a bag of groceries, we're not gonna let you in."

MC: So now it's 1984; Poison is gone and you're looking for a new band. Do you go to clubs every single night? Do people send you tapes, or is there a buzz that you pick up on?

Hamilton: I get tapes, I go to shows, I have my ear to the ground.

MC: How did you get involved with Guns N' Roses?

Hamilton: Oh, it was a weird thing. I was moving from the Valley to West Hollywood, and Axl [of Guns N' Roses] needed a place to live. Axl got rape charges pressed against him, so I was basically harboring a rape fugitive! But he got the rape charges dropped. I was trying to take care of Axl. And then Guns N' Roses got kicked out of their studio because that's where the rape charges went down. So, obviously, they could never go back there. So, all their stuff got moved into my one-bedroom apartment that I was already sharing with Jennifer Perry, who is a famous Los Angeles booking agent and manager. I mean, few people know that Jennifer



Michael Pinter

MICK MARS



Michael Pinter

TOMMY LEE

Perry was living there that whole time.

MC: Did they expect you to go out and work to buy them the food and so on?

Hamilton: Well, we had an agreement. I would manage the band and—

MC: Was this on paper?

Hamilton: Two sets of contracts went between my lawyer and their lawyer, and I had introduced them to their lawyer, Peter Paturno, which is kind of fucked because, in the end, it went right on by me. But yeah, you know, two sets of contracts went back and forth and—

MC: Were any of them signed?

Hamilton: No. I have a verbal—

MC: Why were you doing this without a contract? Hadn't you learned from the Poison experience?

Hamilton: Well, I had a contract with Poison.

MC: I know, but even with the contract with Poison they managed to leave. How could you even consider doing this again without a contract?

Hamilton: 'Cause I have a huge heart and I knew they were great.

MC: And you thought maybe this time would be different, right? Maybe this time it would work out for you?

Hamilton: Yeah. I mean, I must be crazy. I thought they just deserved a record deal; I still think they do. I hope that this album is huge. I mean, nothing is resolved yet and it's not over, and that's all I want to say about Guns N' Roses.

MC: Wait a second, I have a question for

you: What were you doing for money?

Hamilton: I was promoting these shows at the Whisky and Roxy.

MC: You had an income and you fed the band. You gave them a place to live and you shopped their tape. And Tom Zutaut [who'd moved to Geffen Records] was interested in them?

Hamilton: And he signed them. It went down very quickly.

MC: Now, at the time of the signing, did their heads change?

Hamilton: Yes, while they were still living with me. It was like a nightmare. I checked into a hotel in Santa Monica while they were living in my house.

MC: When they got their advance, did they come to you and say here's some money for—

Hamilton: No, nothing. I haven't got a dime.

MC: How did that make you feel? It was virtually a slap in the face. It's not that you expected them to pay you back, but just a token. "Here's a \$1000 for some of the food or here's six months rent."

Hamilton: Well, like I said, it's not over yet. And Axl is, if nothing else, one of the most interesting people that I've ever met. I mean, he's got many personalities and I don't think it's over. I can't really say anything more than that about it because there's something else going on now.

MC: Where did you hear about Faster Pussycat?

Hamilton: The funny thing about this is, Axl and I had a fight one night in my living room about how he wanted Faster Pussycat to open up Guns N' Roses' Whisky show. I said, "I've never seen the band and I don't want to put a band on that I've never seen." Axl won. Faster Pussycat ended up opening the show and I liked them. They had no manager; they'd only been together for about two months. They had played only one gig before.

MC: What intrigued you about them after seeing only one show?

Hamilton: Well, it's the "killer instinct." You know, it's like I can tell if they have rock-star potential.

MC: So you signed Faster Pussycat. And what happened to their career?

Hamilton: Peter Philbin, a guy who's like my dad, signed them to Elektra. When he first heard them, he couldn't stand them. He hated them. The first show he said, "Vicky, you're out of your mind."

MC: So now you have Faster Pussycat signed

to Elektra, and you're still involved with Darling Cool, Part Two?

Hamilton: You don't really want to say a lot about Darling Cool, Part Two. But I do want to tell you this story, okay? Let's hook the Faster Pussycat/Darling Cool story together. Faster Pussycat's original bass player was fired, then they got Kelley Nichols. We were having a house-warming party at my house, and when Kelley left to go to rehearsal, he got hit by a car on his motorcycle. His leg got broken in six places and he was laid up in the hospital for months. So I had Eric, the bass player of Darling Cool, fill in as a substitute player in Faster Pussycat. So now Eric is in Faster Pussycat. And Greg had fired Eric, anyway, so I didn't feel bad about putting him in.

MC: So where's Darling Cool, Part Three, come in?

Hamilton: Well, Part Three is ready. I have a co-managing deal with Karen Dumont. I met Karen when she went to work for Doug Thayer [of McGhee Management]. We ended up going to Farm Aid together, which was the start of a beautiful friendship. Now we're co-managing Darling Cool. The band is just now together. We're in the process of making a tape. We haven't made the arrangements yet, and that's what we're discussing. Where we're gonna go, who's gonna produce it—that's where we're at.

MC: One or two obvious questions. Number one is why weren't other people as tuned-in to these bands as you were? I can un-

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RIKKI ROCKETT

derstand once or twice you get lucky—you're in the right place at the right time. But constantly—time after time—you were in there and nobody else was.

Hamilton: I don't know. The reason that I find them first is because I go totally on gut feeling. And the curse is that I am a very emotional person, so I don't treat things like a normal businessperson. I mean, the money is not quite as important as the fame and knowing that I'm right. I'm always there and I see it even while it's in the raw. I pick up on vibes. A gypsy once told me that I've got five more years to do this and be right on the money. So I'm going to take full advantage of it.

MC: Okay, so you're attempting to push this off as being some inner, gut-level feeling.

Hamilton: I'm not trying to "push it off"—that's what it is. The people that I end up signing I feel are very genuinely talented. It's not a product of someone who's studied music—it's people who are born with it.

MC: You've been doing this now for seven or eight years. People with half your credentials are in high places, and even people with no credentials at all, who haven't been as successful as you have, are in high places. Do they not take you seriously?

Hamilton: Oh yeah, they take me seriously now; I mean, I don't think they did. It's only been the last year that I can walk into any given office on a day's notice. It's not hard for me now to cut record deals. It's not only

the gut instincts; I have the connections to do it, too. So I don't know what I'm gonna do. I mean, I'm thinking about taking an A&R job, and at the same time, I'm thinking of just staying independent. As far as just doing management, it's not gonna be that way anymore. At this point in my life, I would like to have some personal time. With all bands that I've done, it's been a 24-hour job. My house has always been easy access for my bands, and I don't want it to be that way anymore.

MC: Has some of the fun gone out of it?
Hamilton: No, that's still there and I really like it. It's just that I want more out of my life now. I want to have a boyfriend and a real life.

MC: Have labels approached you? Has anybody called you and said, "My God, you should be working here?"

Hamilton: Yeah. I feel like I'm a band now, because I'm up for grabs. And I get called into some pretty strange meetings with management companies that are interested in how I tick. I wanna stay independent if I can, but I also wanna work at a major label. So I'm trying to work a way where I can do both.

MC: Who are the sharpest A&R people?

Hamilton: Tom Zutaut gets that award. He'll go for it. He's like me as far as gut feeling. On the other hand, for being a good A&R man, a businessman, I'd probably say Peter Philbin. Peter is great as far as making all the elements work. He gets the band, the producers, the management, and somehow makes a way of making them all fall into sync really easily. Faster Pussycat got their deal in January, the album is done, and it's coming out. That's quick. Guns N' Roses have been signed a year-and-a-half and still they don't have it out yet.

MC: Is there any particular kind of band or kind of music that you like?

Hamilton: Well, it's really easier for me to get record deals for bands that are glamorous rock bands because all the A&R people I deal with—

MC: Do you mean like glamorous good-looking, or glam bands?

Hamilton: A combination of both. When I pick up a band, I wanna be able to see them onstage doing their trip because it's not interesting to anybody if they can't do more—they won't be selling records. So it's an all-around package. It's charisma, music, performance.

MC: Anybody else you've seen that you're keeping an eye on?

Hamilton: Well, I'm not gonna name the



BOBBY DALL

Poison photos courtesy Vicky Hamilton

bands that are unsigned that I like—that would be stupid. Someone could go out and sign them before I do!

MC: But there's hundreds of unsigned bands out there.

Hamilton: Believe me, there's managers out there right now, if they just even hear that I came to the gig, they'll pick up the band.

MC: So how do you go out to clubs? Do people stake out your apartment?

Hamilton: [Laughs.] No, it's not that bad. But they wanna know where I'm going and who I'm seeing. I mean, for chrissake, a band gave my boyfriend a tape at the Rainbow and said, "Will you please give this to Vicky?"

MC: You've had no press and you're not at a record company where you're visible. You told me that you don't want pictures of yourself printed because you don't want people to see you on the street, handing you tapes or camping outside your home. How do people know who you are?

Hamilton: Mostly through other bands, I think. And believe me, Guns N' Roses are glad to tell them who I am because they know how bad I grieve at people knowing who I am. I've had so many bands from Pennsylvania send me tapes now, it's unbelievable. I think Poison advertised my number or something.

MC: Do you have a regular job in addition to your management duties?

Hamilton: I'm not really doing that much. I'm pretty broke at the moment. ■



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a huge amount of devices that come out that are very useful. There's a lot of MIDI stuff about. Basically, most of the new devices are improvements over what we already have, and sometimes cheaper. Digital delays pretty much sound the same as they did five years ago.

MC: Is the actual recording tape you use in the studio very different?

NORMAN: Tape formulation has got a little better. I still use Ampex all the time. There hasn't been that much improvement over the last three or four years.

MC: Here's a loaded question for you: Is there anyone out there you would really like to work with?

NORMAN: I'd quite like to do Queensryche, actually. I wouldn't mind doing Yngwie Malmsteen and give him a good-sounding record. At this point he may not have the choice to do another record the way he did the last ones. The vocals sound like they have been pasted over the top. I think he loses it there.

MC: How do you decide if you will work with a band? Do you have to like the band?

NORMAN: Absolutely, I have to like the band. I don't see any point in doing it if I don't like it. I want to make sure the spark is there. If I see something I'm looking for, I enjoy it. I like to work with anything that is really good.

MC: Is it rewarding to work with a band and watch them make it in front of your eyes?

NORMAN: Of course it is! I work so much that I don't have time to reflect on all that I've done. But now I'm taking a break [to get married] and I can have that look around. ■

◀ 13 HERE'S OZZY

before that, and Def Leppard before that. I always like to give the ones that deserve a break the break, not some nerds you've never heard of, never want to hear of. One of the best tours of my career was when we had Motley Crue travel with us. We had such a ball! It was rock & roll.

What do you do now to top the *Ultimate Sin* album?

Try and write me a better one. What I'm trying to do this time is write two together—like I did the first one or two albums—so I can just go on the road. I'm not gonna be touring for nine months [straight] ever again. I'm cutting this touring down to some civilized level—four or five months, I suppose, with breaks in between. 'Cause the kids are gettin' old enough to go to school and I refuse to sacrifice my family like I did before. I'm slowing it down to a more leisurely pace.

Do you ever foresee the day when you don't want to do it anymore?

I keep saying, *How long, Ozzy?* But I don't know. Ten years ago somebody asked me, "What will you be doing in ten years? The answer is the same answer now: I don't know.

How do you know when it's enough?

As long as I can contribute something and get not only a good financial reward but personal satisfaction out of what I'm doing, I'll continue. If I no longer have any appeal to the public, then I'll stop. I've had 19 years of phenomenal success; it's a "top that" kind of thing.

I'm very much in love with my family. People find that kind of hard to believe. Somebody asked me one time, "Would you like your kids to take up where you left off?" And



"I do not sleep upside down from rafters and I don't drink blood. I eat cornflakes!"

I thought, well, no, but I saw Frank Zappa's kid, Dweezil. Fucking talented, man. Dweezil's the best VJ MTV's ever had. He's tucking great! He's very funny. I know him quite well, actually.

If you were to decide you just don't wanna do this anymore, would you just push it all aside and devote your time to your family? Entertaining is in your blood, isn't it?

It's like saying to a guy that's been in the circus all his life, "It's time to wrap your tent up." It's all I do! It's all I am, you know. I'm not gonna be a producer 'cause I hate the recording studio, so forget that. I probably would be a manager or something. . . .

I'm gonna sit down and have breakfast now. Nice to see you again. ■

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THERE'S A METHOD TO THIS MADNESS



by Bob Talmage,
choreographer/director

In my first rock-choreography article (May 18), I mentioned that the world of heavy metal bands and their stage shows is radically different from that of mainstream rock. Consequently, metal acts require fresh stage ideas of a specific nature.

First, a disclaimer. Metal has its clichés and I think sometimes that any NEW idea is forbidden. I don't know about anybody else, but I am tired of seeing every band look more and more like every other one. But the answer to getting rid of the overdone stage clichés is NOT—I repeat, NOT—to make the band and the show slick and phony. Metal fans expect theatrics. And really, metal concerts can be like going to the circus—lights, costumes, and trained animals. Metal has a wild, unpredictable quality that should not be lost in the effort of “cleaning up the act.”

Back to the clichés. Okay, so you love spandex, leather, and have a girlfriend who can do magic with a pair of scissors on your T-shirts. But guys, everyone has the same idea. And, while your audience may expect to see some version of Bon Jovi/Cinderella/Ratt/Ozzy, if you are going to make a mark in the overcrowded world of metal bands looking for a shot at stardom, you had better find someone with a wicked way with a needle and thread. There are alternatives. Be brave and take risks both onstage and in the look that you develop for the band.

What I love about metal (aside from the volume of the music) is the brash, tough, outrageous quality of the best of the bands. That, and the crazy sense of humor probably best perfected by Mr. Stage Antics, David Lee.

The unexpected is what is fresh about metal. Unfortunately, most bands just copy what works for the most visible bands, and suddenly we have cookie-cutter versions of Mötley Crüe and Van Halen.

All of the ideas in this column go from point zero—“I can't walk and hold the guitar at the same time”—to ideas that require some time and training. Read through the list and skip those suggestions that you have already mastered. But think about the others and see how you might adapt them for your band and your show.

1. Find a Stage Personality: Not easy, you say? But, who are you? Funny, tough, killer, seducer of women, athletic, young, very experienced. . . . You get the idea. Now multiply that personality by about 300 percent. Just get bigger than life. Wild becomes VERY wild, shy becomes the SILENT ONE. But be-

gin to create your stage personality and make it big enough that audiences start to remember who you are. You aren't every other band. Why act like them?

2. Work Out: I am a firm believer that it is easier to become a star if you are sexy than if you are tucking your beer gut under your T-shirt. Let's face it, audiences like to see flesh and they prefer attractive flesh. Join a gym, get a trainer if you can't face it alone. Drop the fat, lift weights, run, swim, whatever. But show up for the photo sessions and concerts with some biceps, pecs, and a washboard stomach. It will pay off. No matter what they say, record companies don't like ugly.

3. Go to School: Take some classes in a martial art like karate or tai chi or any that you like and think would look good onstage. It can make interesting stage moves.

4. Jump! Get a dancer friend to show you how to do some leaps. “Leap” means to jump in the air onstage in a variety of ways to excite an audience. As in: leap very high, leap over another bandmember, leap off one platform without breaking both legs, leap over the drum set. Just learn a variety of jumps and pick the ones you like best. If you are really brave and/or have a death-wish, learn some acrobatics—kips, walkovers, flips. This is only for the brave, mind you, and preferably not to be attempted while playing the guitar. But it certainly can be an exciting surprise for an audience.

5. Get a Choreographer: He/she will show you moves for the stage and how to use whatever stage space you have to maximum effect. If you have a set, there is a lot more you can do with it than just run around aimlessly. Platforms and ramps help the action. But randomly running around all night gets dull fast.

If the instruments are cordless, make use of the freedom. Nothing slick and phony, but staged moves that create “photographs” in the mind of the audience. Every bandmember should train himself/herself to remember this. Anytime you can, make a stage picture, just as if you were going to have those moments photographed. You'll end up with some dynamite photographs from your live performances; but more importantly, those are the images that stick in the minds of the audience (those moments and when you eat the gopher live onstage). Strong stage images help the audience remember what they saw. Keep in mind that if it will make a good

photograph, it will work better for the audience.

Moving at the audience is exciting—solo, all together, running together to play and rough-house. Diagonals: From a corner away from the audience, move in a diagonal to the opposite corner near the audience. Someone do a move, someone repeat it, a third person repeat it again. Any sequence of doing moves together in quick sequence can work. Use the corners of the stage—don't get stuck in the center; it gets dull fast. Work with someone who can show you all the strong places to stand on the stage. Go to a speaker bank way out right or left and from there turn to look at the audience from that corner. One guitar take one corner, the other guitar the other corner. Use the levels. Get up to the drummer. Just think stage pictures. There are STRONG stage positions and WEAK stage positions. Find out.

6. Time Your Effects: If your show includes special effects—i.e., pyro, explosions, smoke pots, sudden light effects—time these in a way that the cue for their happening comes from some gesture or move from you—as if you are the center of all power. The effect happens because you jump or spin or turn toward the effect suddenly. It will look as if you are controlling the show and it will be more effective.

7. Learn Effective Body English: I think dance steps are great. But metal bands first need to learn to let the music flow through their bodies like electricity. All the accents and the high points in the music begin to happen in the music and in your body. Soon, you'll be moving rhythmically and—presto!—it looks interesting. Work in front of a mirror. You will look better if your body is facing flat front to the audience, or three-quarter profile, or full profile. Just practice what it feels like to stand in these positions. Do it alone. I won't tell. But if you get used to this, when you perform you will avoid body positions that simply are not effective. Learn and practice these new ideas and then get comfortable with them so that you can forget them onstage and just let them happen spontaneously. There's nothing worse than the moves looking “learned.” Practice gets rid of that.

8. Keep Your Sense of Humor Onstage: Metal can be very serious. And just as often it can be funny and fun. That stage personality will really benefit from some humor. It helps to show a variety of moods during a show—keeps you interesting. I enjoy Poison because they suggest personality and good humor onstage. They grab my attention when I watch them.

So. . . Be brave, learn new things to do onstage. Seriously rethink your clothes, hair, and makeup. Take risks onstage and with your stage personality. Be crazed but give it some form so that the audience doesn't get bored with the repeated moves early in the evening. Get someone to work with you on stage pictures, stage positions, and new moves. And above all, give yourself some time to get comfortable with the new ideas. Just like playing music, practice makes it easier and more natural.

But don't forget: All the stage antics won't cover bad music. All this stuff comes after the music is happening. ■

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VU Readings

by Jim Maloney

ARDENT: This Memphis facility recently hosted the legendary Carl Perkins, working on an album project for B&S Records. . . . The critically acclaimed Rainmakers were in cutting tracks for their new PolyGram LP, with Terry Manning producing and engineering. . . . Alex Chilton was soul-deep in the mixing of his latest disc—to be released in the U.S. on Big Time Records. Tom Laune was at the board. . . . The Grammy-nominated DeGarmo & Key Band were in tracking and overdubbing for their upcoming album, with John Hampton co-producing and engineering.

MAGNOLIA SOUND: Local progressive (aggressive?) country-philes Tin Star were in the North Hollywood studio cutting basic tracks for their second album. Joe Borgia handled engineering duties, with Dan Fredman producing.

MAD DOG: The Venice, California, room has been the scene of some exciting new work under the eye of producer (and ex-Dwight Yoakam string-bender) Pete Anderson. He's been working with singer Rosie Flores on her debut LP for Warner-Republic Nashville. Dusty Wakeman engineered, with Michael Dumas and Rickey Reynolds assisting. Pistol Pete is also handling an independent record project with L.A. singer and composer Lucinda Williams—with assists from the Wakeman/Dumas/Reynolds team. . . . The Lonesome Strangers were in to record the soundtrack for the up-

coming movie *Hunters in the Snow*; Eric Westfall handled the controls. . . . Meanwhile, Mad Dog has just completed a major renovation. They've added the Neve 8108 console and Studer A800 24-track recorder to truly bring them to the level of a full-service, state-of-the-art facility.

LARRABEE SOUND: Lots of activity at this L.A. studio. Shep Pettibone is remixing The Bros' "I Owe You Nothing" on CBS International. Steve Peck and Elmer Flores are engineering. . . . Jellybean Benitez has added percussion to (and mixed) Fleetwood Mac's single "Seven Wonders." Michael Hutchinson and John Hegedes manned the board. . . . MCA VP Louil Silas, Jr. is remixing "Love/Hate," the Andre Cymone tune recorded by Pebbles for the *Beverly Hills Cop II* soundtrack. Taavi Mote is engineering.

YAMAHA RESEARCH & DEVELOPMENT: This Glendale studio has seen quite a bit of action in recent weeks. The Winans (Warner Bros.) were in with producer Barry Hankerson. . . . Roberta Flack (Atlantic) and Natalie Cole (Manhattan) made separate visits with producer Andy Goldmark. . . . The Jets (MCA) arrived with producer Bobby Nunn. . . . Patrice Rushen (Arista) came in with producer Charles Mims. . . . Motown's El DeBarge was in for a self-produced effort. Barney Perkins engineered *all* sessions. Whew—take a powder, Barney!

SKIP SAYLOR RECORDING: Jazz keyboardist/producer Dan Siegel is in with Vinnie Colaiuta and Abe Laboriel cutting tracks for his upcoming CBS/Epic album; Tom McCauley and Joe Shay are engineering. . . . Raven Kane is working with producer David Campbell on a project for After the Gold Rush Productions; McCauley and Jill Pearlman are on the board. . . . Actress/director Ruth Buzzi is in for a project called "Ladies of the Night Club" for Rex Entertainment Group. Music director Jim Vukovich is producing; actresses Estelle Reiner, Roslyn Kind, Freda Payne, Jo Ann Dearing, and Candi Milo are doing the vocals. McCauley and Patrick Mac-

Dougall are the engineers. . . . Producer Matthew Katz is in recording with The Fraternity of Man for Katz Productions' *Looking for Your Long Lost Mind Revue*; McCauley and Shay are at the console.

WEST OAK RECORDERS: Dave Mason (partners with Steve Winwood in the legendary Sixties band Traffic) is in recording his first solo album in seven years, for Voyager/MCA. Jimmy Hotz and Mason are producing and Hotz is engineering. Winwood is lending a hand with some vocal and keyboard work.

HIT CITY WEST: Producer Terry Kirkman and engineer Kevin O'Connor have been working on an American Film Institute comedy special for NBC.

STUDIO II: This Culver City facility recently shook to the Bo Diddley beat, as the Puhfessah hisself came in to do overdubs with the Bonedaddys. Ian Gardiner was producing and Jason Wolchin was at the board. . . . Songwriter Sonny Williams was in working on a self-produced project with engineer Richard Kaplan. . . .

TV Notes by Billy Cioffi

FOX ON THE FENCE: Fox's bouncing of Joan Rivers last month dramatically demonstrated the new network's desire to cut its losses and get out while the getting was good. The lady who put the "broad" in broadcasting was simply not happening. Rivers was fired with a fast stroke as cold and lethal as a samurai's *coup de grace*. Apparently, Fox chiefs Barry Diller and Rupert Murdoch don't have the time or energy to devote to the development of an outdated concept. But what seemed an encouraging move soon turned discouraging, as guest host Frank Zappa was also dumped—apparently because the erudite guests he'd selected didn't fit into *The Late Show's* format! I suppose the talent people would have been happier with the pneumatic charms of Angelyne or some other innocuous-yet-colorful chatterbox.

Howard Rosenberg, the acerbic TV columnist for the *L.A. Times*, raked Fox over the cathode tubes for dropping the ball when it had a chance to actually have meaningful dialogue. He pointed out that Zappa was an intelligent, witty guy and a well-informed, articulate host as well. It's distressing that Fox, which has embarked on a seemingly adventurous programming course, would blow so hot-and-cold when it comes to sizing up its potential audience. For now, we're being presented with an array of hosts who are slightly left-of-center, but fairly typical and inoffensive for the most part. It will be interesting to see which of the guest hosts finally grabs the brass ring.

Meanwhile, over in Burbank, NBC has been trying out its own batch of guest hosts on the *Tonight Show*, knowing it's only a matter of time before Johnny the C. rides off into the residuals-paved sunset. Thus, when Carson asked for an extra night off after the Rivers debacle, the powers-that-be were only too happy to oblige: Without missing a beat, the network named Jay Leno to guest-host the show on a regular basis.

Like his Golden Age forerunners, Steve Allen and Jack Paar, Carson possesses a natural intellectual curiosity and sensitivity that flows off the screen right into the viewer's bedroom. Conversely, while Joan Rivers is a bright, funny lady, her "I'm always on" demeanor works

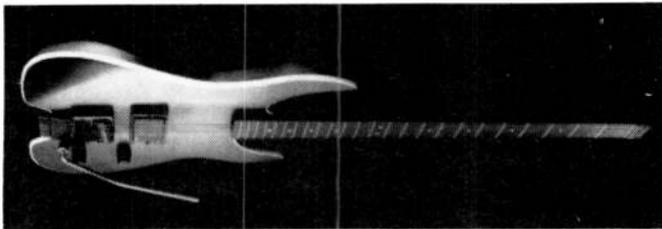
much better in small doses. I took a biased personal poll and couldn't find one person who ever watched the show all the way through! As a stand-up comic, Rivers has spent years perfecting her craft, which is based on being funny for a few minutes and dominating the audience's attention. That's hardly the appropriate training for a talk-show host, who must frequently defer to the guests and whose comedy is largely reactive.

Today's changing demographics are reflected in the viewing habits of the audiences; NBC was smart enough to realize that when they put on David Letterman. Although they're placed back-to-back, the Carson and Letterman shows have different core audiences. If anyone does manage to topple Carson, that groundbreaker will accomplish the feat by creating an entirely *new* core audience made up of people looking for an alternative (just as Letterman and *Saturday Night Live* did). Nobody is going to steal Johnny's audience away from him.

In that regard, Fox may well have made a huge mistake by not giving Zappa a chance; he certainly has great credibility among so-called "hip" consumers. The network should take a cue from Ronnie Reagan's situation—admit they made a mistake and get on with it. The fact that Fox even *considered* Zappa as a guest host shows their hearts were in the right place; they just got cold feet when Frank behaved perfectly in character. In any case, the network needs to come up with a host (or hosts) who actually means something to the baby boomers. *This* is the audience they must grab—not the Carsonites. Over the years I have watched Johnny Carson show his audience just how smart and charming people as diverse as Cyndi Lauper, Bill Cosby, Joan Rivers, and David Letterman could be. The other night I watched Carson chat urbanely with Gore Vidal—one of the truly *smart* smartasses on the planet. Then he turned around and introduced K.D. Lang, who utterly wowed him (you could hear him on the live mic applauding and cheering). Later, while the credits were rolling, Johnny removed a pen from his pocket and asked Vidal to inscribe a copy of his latest book—a class move.



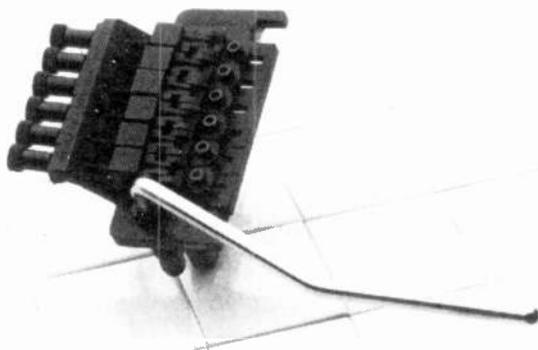
OUT OF CONTROL: In this photo, Janet Jackson is shown throwing a tantrum and jumping on furniture after learning her masked brother Michael has outbid her for the bones of the Elephant Man. Just kidding, folks. Joltin' Janet is actually executing a chair walk-over (a la Fred Astaire) during the shooting of her video for "Pleasure Principle," the sixth single from her A&M LP, *Control*.



STEINBERGER'S M-SERIES GUITAR—THE GM1TA

The GM1TA is the latest guitar in the new M-Series of guitars from the Steinberger Sound Corp. Designed by Roger Griffin and Mike Rutherford, this axe is said to be the very latest in modern musical instrument thinking. The neck is made from Steinberger Blend (a proprietary fiber-reinforced composite, not a German coffee) and molded in a carefully guarded process. As in all Steinberger guitars and basses, this super rigid construction allows for weeks of sustain

and absolutely no flexing, even under the stress of the TransFrem transposing tremolo tailpiece. The TransFrem transposes the guitar into six different keys and produces a wide variety of chord voicings and harmonics. The stock pickup is a single EMG 85, and active electronics with a single tone control are built-in. The GM1TA is priced at \$1470 and includes a padded gig bag, cable, and strap. For more info, call (914) 565-4005.



NEW JACKSON/CHARVEL LOCKING TREMOLO SYSTEM

Jackson has now released what it considers to be the "state of the art" in whammy-bar hardware. The tailpiece is licensed under Floyd Rose patents, so you probably can't go wrong with this unit.

The removable tremolo arm clicks into a spring-loaded socket. The micro-tuners are placed in the horizontal axis, which should make mid-song tuning easier (since your hand is already in position). Jackson

claims you can feel the difference when playing a guitar outfitted with this unit, as the locking-string cover plates will not snag or distract your hand. And you won't need a hex-wrench to change strings—an ordinary U.S. penny will tighten or loosen strings.

The Jackson Locking Tremolo sells for \$199.95—but you should also factor in the cost of installation. For more info, call (817) 336-5114.

SEYMOUR DUNCAN SHOWS US THE PEARLY GATES™

Seymour's divinely named new humbucking pickup is part of the company's Professional Underground line. Pearly Gates uses Alnico II magnets and a special coil wind originally made to Billy Gibbons' specs.

This direct-replacement humbucker is calibrated for neck or

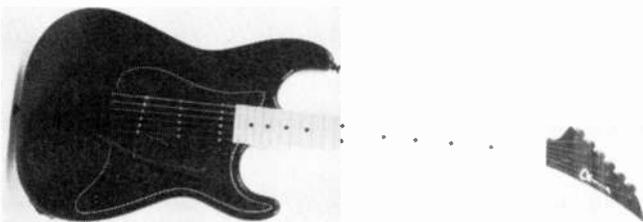
bridge positioning, with no guitar modification required. The sound is a "Texas blues, raw humbucker tone," according to the press release, with excellent sustain and pure harmonics. The Pearly Gates pickup retails for \$115. More info? Call (805) 964-9610.

S718 SUSPENDERS FROM LP MUSIC GROUP

The S718 is the mini-speaker stand offered by LP Music Group. This collapsible stand will hold speakers or whole guitar amps (or whatever) weighing up to 150 pounds. The height can be adjusted from 29 inches to 44 inches, and

the stand comes complete with removable speaker mounts.

You can order the stand in natural aluminum for \$106.95 or get it in the black-anodized version for \$115.75. Contact LP Music at (201) 478-6903.



CHARVEL'S MODEL 1A

Charvel quality is now available and affordable to the first-time buyer. Selling for a paltry \$449.95, the guitar features the same great "feel" of the much more expensive Charvels. The 1A has the Jackson J-100 single-coil pickup and uses a basswood body for a warm, fat tone with a cutting top end. Copper shielding provides for quieter pickups than most single coils, while the Stratocaster-type pickup arrangement allows for a balance of volume throughout the guitar's playing

range. The maple fingerboard is of a compound radius design, with each successive fret radiused slightly flatter than the last. This feature means easy chording at the bottom of the neck and more fluid bends at the top of the neck. You get a five-way toggle pickup switch, one volume and two tone knobs (so there is no end to tonal variations). The whammy bar is a three-spring fulcrum type, and you also get the Jackson tuners at the other end. More info: (817) 336-5114.



FENDER'S SQUIER STRATOCASTER

The new Squier Standard Strat, which sells for \$369.99 retail, is the answer for those players who've been longing for a lower-priced Fender Strat. The Squier comes with the same System I locking tremolo and locking headstock that the Strat has; the flatter fingerboard can help to prevent bent notes from dying too soon (but then, so can good technique). Other Strat simi-

larities: three single-coil pickups, five-position pickup selector switch, master volume, two tone knobs, and front-mounted cord jack. (Sounds like a Strat to me.) You can get the Squier Standard Stratocaster in black, arctic white, or red, with either rosewood- or maple-flavored fretboards. Contact Fender at (714) 990-0909.



RANGER DOUBLENECK FROM ROBIN GUITARS

Robin Guitars of Houston, Texas, has started making a doubleneck guitar/bass combination that features both ease of playing and light weight. The bass guitar is the P-Bass type with single pickup and 32-inch neck. The guitar half is a Telecaster copy with a single coil in the middle, a "hot" wound single coil at the bridge, and PAF style for a front pickup. There is only one master volume and one master tone

control for both instruments, however, and a three-way switch to select the bass, guitar, or both. The doubleneck is made from ash, and the necks are made from a maple and rosewood combination. The guitar is available only in a see-through yellow sunburst color. Price was not available at presstime, but you can find out by calling (714) 520-1150.

Reviews

Concerts

Dianne Wagner



Jett wags a finger and shakes a tail feather during the Blackhearts' hot-licks performance of Iggy's "I Wanna Be Your Dog."

Joan Jett & the Blackhearts

The Greek Theatre
Los Angeles

On a co-headlining bill with the Kinks, the reigning queen of rock & roll took the stage in leopard skin and lace, once again showing her strength in the never-ending crusade to spread rock idealism around the land. Armed with her trusty Gibson guitars and supported by a sizeable troop of screaming loyalists, Joan Jett succeeded in conquering the Greek's sellout crowd of blasé BMW owners and otherwise disinterested deadbeats.

The Blackhearts' current lineup consists of two fresh faces on bass and drums; the old ones split while Joan was busy starring as rebel queen Patti Rasnick in *Light of Day*. Fittingly, Joan snatched up her current drummer, Paul Harkins, from *Light of Day's* onscreen band, "The Barbusters"—a nice break for a kid of 20. Apparently, he's working out well. Only once did I hear Joan yell, "Faster!" to him during the set.

Undaunted by the lack of mass enthusiasm, Jett played up to the few hundred loyal supporters on hand by smiling at their individual faces and encouraging them to move closer to the stage. They responded by singing along word for word, holding up banners and T-shirts, and shaking their fists with every beat.

I was expecting to hear a lot of songs from Jett's most recent LP, *Good Music*. We were treated instead to an invigorating sequence of Jett's hits and killer covers—including an incredible performance of the Stooges classic, "I Wanna Be Your Dog." In the opening "Bad Reputation," her blunt emphasis on the line, "And I don't give a *shit* about my bad reputation!" let the audience know what kind of evening they were in for. By the time the Blackhearts broke into "I Love Rock 'n' Roll," most of the uncommitted had downed their 32 oz. Miller drafts and seemed a lot more willing to have a good time. In fact, the lady sitting next to me, who wore an appalled look on her face early on, was standing up and shouting by the end of Jett's powerful set. So maybe rock & roll ain't gonna die after all—not if Joan can help it!

—Dianne Carter

Tom Petty & the Heartbreakers

Georgia Satellites
Del Fuegos
Universal Amphitheatre
Universal City

They called it the Rock & Roll Caravan—three of our meanest, leanest travelin' bands, stacked like a cool club sandwich, with nary a rest stop in sight.

The Del Fuegos' punchy version of "Wear It Like a Cape," from their

new *Stand Up* LP, was the highlight of their set. The band worked hard on oldies like "I Still Want You" and "Don't Run Wild"—both featuring the groovy growl of leader Dan Zanes and the wild guitar interplay of Dan and brother Warren. Swinging from the Back Bay (the Fuegos' storming ground) down to Dixie, the Georgia Satellites floored me by opening with a ripsnortin' cover of Charlie Rich's "(I Washed My Hands in) Muddy Water." They recited their lessons on Chuck Berry's "School Days" and demonstrated their soulful seaworthiness on their own "Battleship Chains." But the kicker was the unstoppable rocker "Keep Your Hands to Yourself," which whips the best of Berry, Jerry Lee, and the early Stones into a funky frenzy. Guitarists Dan Baird and Rick Richards led a rowdy, hell-raisin' hayride through the recent smash—the strongest blast of fresh air to hit the synth-heavy pop charts in many a moon dog.

TP & the Heartbreakers opened with "Breakdown," sliced down the middle by Mike Campbell's shimmering Stratocaster. The band's amazing dynamic range was on display here, as they built from Petty's low moan on the verses into the howling thunder of the chorus. "Think About Me," from the new MCA LP, moved along the lines of the Stones' "Last Time," with drummer Stan Lynch flailing his arms like Ray Bolger in the cornfield.

They offered salty new versions of old faves like "American Girl," "Refugee," the Springsteen-like opus "Here Comes My Girl"—and they even threw in a feisty "Mystery Man" from their debut album. Petty was pure power on "Listen to Her Heart," a gem from their second LP that flaunts the same irresistible chiming chord pattern that blasted "Needles & Pins" and "Feel a Whole Lot Better" into immortality.

The new tunes were *hot*. "My Life/Your World," punctuated by two sizzling Campbell breaks, chugged darkly; here, Petty was assisted by the high, lonesome harmony of bassist Howie Epstein. "Runaway Trains" hugged the track, as Tom wailed over the roaring band. Campbell was ferocious on "Jammin' Me," and—this time around—Petty implored us to "take back" Tallulah Bankhead, Fats Domino, and Jerry Falwell. They slammed into Stephen Stills' "For What It's Worth," and Campbell answered Petty with some snarling fills. As the band bubbled to life after Petty's spoken intro, he looked around at his soulmates and gushed, "What a sound!" Yeah! The band also slipped into the swamp for a bluesy wah-wah treatment of J.J. Cale's "Crazy Mama," and they shook the house with a bell-ringin' performance of the Clash's "Should I Stay or Should I Go?"

An encore of "Bye Bye Johnny"—Chuck Berry's timeless tale of a hillbilly guitar picker who set out for the promised land—was *perfect*. As Chuck so eloquently put it,

"Every time they heard the locomotive roar / there'd be a standin' ovation in the kitchen door." There wasn't a kitchen door to be seen, but a lot of folks were on their feet as the Caravan rolled into the night.

—Jim Maloney

Mark Stewart & Maffia

Tackhead

Variety Arts Center
Los Angeles

Where vaudeville once played, this Anglo-American sonic cooperative shook the foundations and assaulted the audience's eardrums with their ferociously loud attack. An hour of DJ Gary Clail's megadecibel avant-disco combined taped hard-rhythm tracks of a generally hip-hop vein with found sounds, voices, and snippets from other songs. Twenty minutes of this would have been adequate, and the sparse crowd began to get restless for that *live* thang.

But patience paid off, as the Tackhead/Maffia nuclear-power trio came forth. Innovative drummer/drum-machinist Keith Le Blanc, extraordinary (a la Hendrix) bassist Doug Wimbish, and guitarist/keyboardist Skip McDonald rammed down some of the heaviest, hippest funk on the planet. Once known as the Sugarhill Gang, they created much of the "Message" era rap/hip-hop rhythms, some of which found their way into the evening's set, alongside newer material like "Hard Left" and "Walk On." But there was a fourth member, an unassuming Englishman named Adrian Sherwood. The noted progressive dub producer and founder of U.K. label On-U Sound "played" the mixing board energetically and experimentally, with sounds from the farthest stretches of the imagination popping out of the aural blast with peculiarly brilliant timing and placement. Bits of tapes and live riffs were sampled, mangled, and reprocessed, then spit back into the groove, leaving the increasingly deaf denizens of the beat slack-jawed in amazement.

Tackhead metamorphosized into Maffia with the entrance of Mark Stewart, once ranter with the Pop Group, infamous agit-prop punk-jazz Brits of yore. He staggered around the stage, sometimes sitting on the drum risers, chanting and screaming his inflammatory lyrics. Since his words were scarcely decipherable amid the painfully beautiful racket, his voice acted more as an added instrument. Ultimately though, Stewart turned out to be the least-interesting performer of this talented bunch.

A couple of hours in the Land of the Beat So Big Your Ears Bleed was enough for this thumper, yet I was thankful for performers like these, who push the boundaries of music ever outward.

—Tom Cheyney

Reviews

Albums



Sly & Robbie

Rhythm Killers

Island

Taxi Connection Live in London

Mango

Hard funk and reggae are both dominated by bass and drums, sending dancers into throbbing ecstasy. Sly "Drumbar" Dunbar and Robbie "Basspeare" Shakespeare are the preeminent rhythm team on the reggae scene, and they've been doing work with a variety of other artists, from Dylan to Kazumi Watanabe to Grace Jones. On their second foray into an experimental crossover funk sound, the riddim twins send a massive message to the discos, while the live record of their crucial Taxi Connection tour shows why they hold the esteem of the reggae posse.

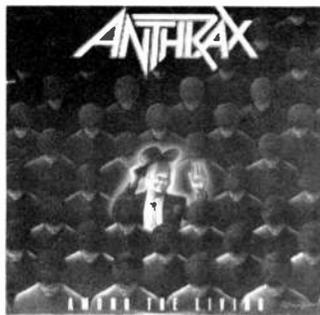
Rhythm Killers consists of two nonstop sides of unexpectedly wicked modern funk. The LP has been ably produced by the eclectic Bill Laswell, and it features an all-star crew assembled from all walks of musical life. Interestingly, each half begins with a cover of a classic tune. The first excursion takes off with a blazing take on the Ohio Players' "Fire." From the initial bars, Sly & Robbie establish the groove—a thang that doesn't quit for the duration. A bit of D.S.T.'s turntable scratch-mixing and Dunbar's explosive Simmons drumming bring the Seventies tune into the Eighties. As the party continues, we hear a Howard Cosell imitation; humorous snatches of classical, soundtrack, and show tunes; ethnic percussion; metal guitar; whistling; bent jazz sax and flute courtesy of Henry Threadgill; and the funkateers' seal of approval from Bootsy Collins—all catapulting out of the mix. Up-and-coming reggae vocalist Shinehead adds his distinctive and amusing patter to the second slot, "Boops (Here to Go)," and side-ender "Let's Rock" is one solid slab of gut-busting groove, with Bootsy's fingers doin' the workin'.

The second half kicks off with a version of Allan Toussaint's "Yes We Can Can," followed by the title track, replete with Shinehead's ultraquick toasting (or Jamaican rapping). By

the time we finish the "Bank Job," the percolating dance mania has pushed us to the edge of exhaustion. With the nonstop format, club deejays should take heed—the energy just keeps building, offering the record-spinner an opportunity to jam and grab a brew.

The Taxi Connection's tour stop at the Universal Amphitheatre last year was one of the best reggae (or other) shows of 1986. The crack Taxi Gang band was anchored by Messrs. Dunbar and Shakespeare and fronted by three of the music's hottest performers—Ini Kamoze, Half Pint, and Yellowman. The live feel is sometimes enhanced by emcee Brandon Nailor's repartee, although at the end of the second side his pitch to buy T-shirts in the lobby is ludicrous and should have been scrapped. In fact, the last cut, Yellowman's "Reggae Calypso," is the only throwaway on the album; half of the song is the introduction of the band (information consumers can get off the back of the cover). But the rest of the LP cooks. Two tracks feature the band, especially Dean Fraser's red-hot alto sax; two more come from the smooth-yet-urgent Kamoze, including one of his best tunes, "Call the Police"; and Half Pint's top-of-the-heap renditions, in particular last year's #1 reggae song, "Greetings," can lively up any yard party.

From happening avant-funk to state-of-the-skank reggae riddims, Sly & Robbie and friends throw down some humungous grooves—waiting for y'all to fall in and strut your stuff. —Tom Cheyney



Anthrax

Among the Living

Island

These guys don't wear makeup, leather clothing, or chains. Lacking that stuff in no way impairs them from being the best of the speed-metal bands going today. This new record is amazing—the sucker ROCKS, but it's engineered so well that you really don't have to look at the lyric sheet to figure out what lead singer Joe Belladonna is singing about. And what lyrics they are. Perhaps the style (lots of big drums and buzzsaw guitars) would put off the PMRC, but if those ladies took the time to listen to the content, they'd probably be supportive of the band. The members of Anthrax seem literate and have a social conscience—a nice change from stereotypical thrasher concerns like

drugs, sex, and booze. "Indians," for example, concerns the injustices done to Native Americans, while "One World" is a call to arms against the nuclear beast. "Imitation of Life" and "Efilnikufesin (N.F.L.,") unsparingly describe the stupidity of people wasting their lives, and a couple of other songs were inspired by the work of novelist Stephen King. Not that *Among the Living* will ever be mistaken for a collection of Air Supply outtakes. There's some totally mean playing happening here, and producer Eddie Kramer deserves some sort of an award for the way he got it all to tape—the sound is awesome. Whether or not you're a devotee of this style, *Among the Living* is a worthwhile record to have (it would be particularly appealing as a CD—if and when it's released in that format). And if you tire of the music, you can always take a couple of hours and read the special thanks on the back. —Jacqueline Barnes

Tony MacAlpine

Edge of Insanity

Vinnie Moore

Mind's Eye

Shrapnel

Somewhere in Northern California, hidden in the bowels of Shrapnel Records, producer Mike Varney is creating a new breed of monster guitarists. Younger, better, faster. Wait! Younger? Yes—it seems that 21 is over the hill in this crowd. Faster? Yes again. Both MacAlpine (who has an even newer LP, *Maximum Security*, on PolyGram) and Moore possess an almost superhuman speed; even Van Halen seems slow compared to these two. Better? I'm not so sure. Let's examine the evidence.

I'm reviewing the Moore and MacAlpine LPs together because because they are virtually indistinguishable. Both albums are all instrumental—a blessing, considering that guitarists of this caliber always seem to hook up with no-talent screamers who invariably get in the way of the solos. Better to let it all hang out. If I played like either of these guys, I'd probably record instrumental albums too. Both albums have the same BIG, LOUD production. Although Tommy Aldridge and Steve Smith have quite different styles, the two drummers sound identical here, as do bassmen Billy Sheehan and Andy West (ex-Dregs). But names aren't important here—speed is the only thing that matters.

Admittedly, classical/metal instrumentals are not for everyone; to say that the audience for this kind of stuff is limited would be an understatement. I doubt that Tony and Vinnie care, though. The audience that they do have is extremely devoted, and in this day of bandwagon-jumpers, that in itself is commendable.

This type of music is for guitarists, and fans of guitarists,

plain and simple. Today, faster is better, and when the point of no return is reached, maybe slower will be better (see Chris Impelleteri). Who knows? All kidding aside, both of these albums bristle with power and pyrotechnic finesse. They'll keep me occupied while I wait for the Steve Vai solo album. Speed on, fellas. —J. Lopez



Hawk

Hawk

Metal Method

This ten-cut album is a most auspicious debut for Hawk, brainchild of guitarist Doug Marks. The overall feel is basically Yngwie Malmsteen-meets-Scorpions (i.e., intricate, often hi-tech hard rock/heavy metal). The record sounds great from a production standpoint—even on the weaker tunes, the feel is pleasing. Especially strong are "Tell the Truth" (potential hit) and "Victims"; weakest is the heavy-handed "Battle Zone." Marks, best known as the Metal Method guitar-lesson maven, doesn't let his fast-fingered work overpower the tunes, and he's also responsible for the record's wonderful production values. While some of the tunes are rather generic, overly busy, and/or lacking in hooks, the tight playing and backing vocals certainly help them out. Vocalist David Fefolt does a good job on most of the songs, and drummer Matt Sorum is also to be complimented. This is ideal KNAC material, although it's likely too hard for KLOS. But who knows—for an indie production and the debut of an L.A. band, *Hawk* is very impressive. I wouldn't be surprised if this Hawk soars up the charts.

—Katherine Turman

D.R.I.

Crossover

Death

I wasn't really expecting too much from the new album by D.R.I. (Dirty Rotten Imbeciles). But you know what? I was wrong! Although the songs on it are a bit longer and slower than on their previous release, *Crossover* is a good, solid album. From the opening cut, "Five Year Plan" (which also appeared on the *Complete Death* compilation LP), to the last cut, "Oblivion," this is an album filled with driving speed-metal that is a definite must for your vinyl collection.

My favorites on Side One are "Tear It Down," "Coffin," and "Decisions," while "Hooked," "No Religion," and "Fun-N-Games" are the standouts on the second side. What makes these tracks impressive is their musical continuity, underscored by the urgent vocals of Kurt Brecht and drummer Felix Griffin's relentless barrage on the skins. Don't let the name fool you. At any given moment, someone in the speed-metal camp will break loose with a commercially viable album geared to the record-buying masses; D.R.I. gets pretty close this time around. Check out *Crossover*—it's really worth the time. And remember... be proud, play it loud!

—Demian



Malachia
Red Sunrise
Victoria Ltd.

Doom and gloom and doom and gloom—that was the message of the original prophet, Malachias, whose name is on the last book of the Old Testament. In it, he complains about religious slackness and condemns mixed marriage and divorce. Hmm... sounds like something I'd like to set to music. But, no, someone's beaten me to it. Meet Christian band Malachia, of Fullerton, California—heavy metal's answer to the fire-and-brimstone preacher. Talk about the heavy hand of God—vocalist/songwriter Ken Pike, who possesses one of the most sinister voices imaginable, has an irritating way of recapturing the unique vibrato shadings of Ethel Merman; equally aggravating is his unwillingness (or inability) to enunciate the lyrics. Even more damning, though, is the fact that there is precious little in Malachia's lyrics that young believers (presumably the band's core audience) can relate to in terms of either Christian ideology and terminology. Neither is there much here to entice non-believers into wanting to learn more. Cuts are either ambiguous ("Red Sunrise," "Lonely is the Night") or threatening ("Heaven or Hell," "Mark of the Beast," "Master's Call"). Musically, the band is either driving home a sermon or writhing in melancholia—three of the tracks start out as funeral dirges. Instrumentally, Malachia needs to tighten up so they can drive harder; they're simply not ready to release an album. Ultimately, like the prophet who is their namesake, Malachia is a real downer. —Robin Zeplin



Lizzy Borden
Terror Rising
Metal Blade/Enigma

Metal fans across the country are all too familiar with the maniacal Lizzy Borden—he's been around forever. And if Lizzy himself ever wondered why he hasn't yet become a star, he need only take a listen to his latest EP—basically, it stinks! You see, Lizzy is stale. And his latest seven-song effort is merely a retreat of some previously recorded material (a remix here, a live version there), along with a couple of cover tunes. Side One features what would appear to be an interesting remake of the Jefferson Airplane classic "White Rabbit," but Lizzy's growling vocals take all of the mystery and fantasy out of the lyric content. Side Two's most interesting offer comes in the form of the Tubes' "Don't Touch Me There," during which Lizzy shares the vocal spotlight with Betsy of Bitch fame. But the results are simply lackluster. After a while, Lizzy and Betsy begin to sound like Bobby "Boris" Pickett and Elvira! Lizzy Borden has a stage show that must be seen to be believed—it's second to none. Perhaps this axe-wielding metalman should put as much thought into his records as his concerts. —Demian

Singles @

Poor Jon Gibson. Imagine being cursed with Anson Williams' milquetoast mug while possessing a soulful tenor somewhere between James Brown and an incensed Stevie Wonder—and you think you've got problems! To compound the dilemma, Gibson's tune "Ain't It Pretty" (MAN) is a song about how pretty it ain't. Sounds like a blueprint for schizophrenia to me. As it turns out, things get a lot better after the initial thematic inconsistencies. With its upbeat, topical lyrics (example: "Out of work and on the street / There ain't room for a man who knows defeat / Write a letter to the president / You might get a reply before your life is spent"), Gibson gets a lot of pent-up aggression off his chest. While "Ain't It Pretty" is a fragmented effort—due primarily to a clichéd rap segment—it possesses a winning chorus that will definitely turn the heads of Stevie Wonder fans for its remarkable similarity to that great singer's style and

phrasing.

Please explain something. Why in the world would any red-blooded American band want to name itself after *ladies'* undergarments? Would you believe, the Nylons? Add to this the fact that every picture around of the group has them hugging each other; and with their new single titled "Kiss Him Goodbye" (Windham Hill)...well, you get the picture. But hey, they sing like the male Andrews Sisters, so who cares what their sexual proclivities are. Not me, Jack. "Kiss Him" features vintage acappella crooning, set off by modern drum-machine rhythms, and it almost succeeds. The problem is, there's just too much of that dreaded "Disneyland Mainstreet Parade" atmosphere permeating the gooey ditty—it's fun for about a minute, but before you can say "panty hose," the novelty has worn off and a craving for something a little more substantial starts to gnaw at your gut. Still, the Nylons' Fire Island-meets-Opie Taylor innocence is certainly original.

Ever since Falco hit paydirt with the archetypal dance-hall scorcher "Der Kommissar" and "Rock Me Amadeus," he's been steadily slipping in popularity—at least on this side of the Atlantic. One of the major reasons is, he can't sing—or, to be more forgiving he *can* sing, just not in tune. "Emotional" (Sire) shows him straining pathetically to reach notes that cruelly evade his grasp—poor Fal. But the silver lining of this otherwise porcine package is that Falco's tuneless emotion sounds *authentic*. Still, I get the distinct impression his longevity to this date has more to do with his slicked-back Pat Riley-style coiff (love those Lakers, sports fans!) and European charm than any musical talent.

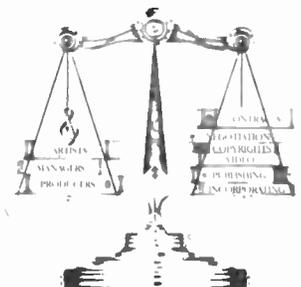
Is there a weird trend going on or what? Seems like everywhere you look, two- and three-piece combos (e.g., David & David, Crowded House, Concrete Blonde, Timbuk 3) are all the rage. Now, yet another happenin' duo, the Truth, has unleashed a winning 45 that could gain them as much notoriety as the class acts above. "Weapons of Love" (I.R.S.) is a volatile mover/shaker that harkens back to the best of Bad Company (or Free, depending on your age and musical preference), due to Dennis Greaves' remarkable vocal similarity to the great Paul Rodgers. Credit, too, must be doled out in ample quantities to producer Dennis Herring (Timbuk 3), who gives the song focus and power. Herring emphasizes economy and space—a refreshing change from the extravaganzas we've come to expect from the current David Foster soundalike crowd. Stations that generated positive response from Dave & Dave's "Welcome to the Boomtown" should garner similar enthusiasm with this disc. While the Truth are neither as street-wise nor as controversial as the Daves, they hit just as hard and compromise just as little. —F. Scott Kirby

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Reviews
C l u b s

**Bushmen
 Conductors**

*AntiClub
 Hollywood*

□ **The Players:** Pat Gordon, drums; John Bridenstine, bass; Mitch Gordon, vocals, rhythm guitar; Randy Rightmire, lead guitar, background vocals.

□ **Material:** Quirky, kinky, freaky, funky, garage thrash is the best way to describe the audible vibrations of the Bushmen Conductors. Influences such as early Talking Heads and golden age Elvis Costello seem to be the direction these youngsters are heading in. The tunes are structured fairly simply on repeating guitar riffs and phrases, with the main interest coming from quirky rhythmic anomalies sprouting from the middles of various arrangements. The rhythm from the band's live rendering of "My Father Was a Failure" was excitingly syncopated and suggested the image of crippled giraffes copulating. [I get paid for editing this.—Ed.]

□ **Musicianship:** These lads hone their chops in some garage in Fullerton. Still, much teenage roughness infects the style of these sincere but clumsy youngsters. At the AntiClub, Mitch Gordon sang as if a hydroxide weegie unit has been permanently installed in his larynx—everything came out a foghorn monotone. Drummer boy Pat Gordon laid down heavy thump-bumpin' on the skins, but his repertoire of fills seemed limited. Get fancy, bub. Bassist Bridenstine emulated the style and tone of bass virtuoso Chris Squire, which gave the band an added color and sparkle.

□ **Performance:** A bit strange, but still somewhat one-dimensional. Vocalist Gordon moved as stiffly as a marionette, and as he sang, his jaw snapped open and shut. His appearance, coupled with his foghorn delivery, was enough to induce nausea. Guitarist Rightmire, although a decent musician, sometimes appeared unsure of himself and seemed too dependent on Gordon for direction, reassurance, and safety. Drummer Gordon's head always seemed to be cocked to the



See how many times you can spot the word "youngsters" in John Trubee's review of the Bushmen Conductors.

side past his snare, as if he were practicing rhythm patterns in his basement. Fine. Who am I to criticize?

□ **Summary:** Bushmen Conductors have many rough edges that require attention—monotonal songs, a general unshureness and awkwardness on-stage, and the lack of a specific image (other than being some ex-jocks from Orange County). The drive and desire are there, as is a basic sense of cohesive-ness. Generating more musically interesting material and radically overhauling the vocals will set these youngsters on the road to glory. No survivors, dude.

—John Trubee

RangeWar

*The Music Machine
 West Los Angeles*

□ **The Players:** Ray Austin, steel guitar; Candy Chase, bass, vocals; Bill Horn, lead guitar, vocals; Jeff Winters, drums; Lee Ving, lead vocals, harmonica.

□ **Material:** RangeWar's set consists of some pretty straightforward two-steppin' sounds. They cover songs by George Jones and Hank Williams with enough style to make them sound original. Although some of the material is of the tongue-in-cheek variety (e.g., "So Much Beer, So Little Time"), the emphasis seems to be on doing clean-cut, corn-fed American country music—just like your uncle in Sweetwater listens to.

□ **Musicianship:** Now, this ol' girl jes' loves a good steel guitar. When a pedal steel is played the way Mr. Ray Austin does it, you can almost see those big blue skies over that lonesome prairie. Boy howdy! Candy Chase plays that heart-beat rhythm just right on bass,

but when will we see a woman play stand-up? Jeff Winters puts in just enough slap and crash on his drums to keep yer feet movin', and Bill Horn adds those sweet geetar licks that made you dream of country heroes when you was just a youngun. Ol' Lee sings hisself into the tradition of Hank and Charlie. Who'da thunk an expunk could master all the nuances of C&W music—howlin' and yodelin' and melodic and wonderful. I said to someone, "Wow, Lee can really sing!" and she said, "Maybe he always could." [No question about it.—Ed.] Ving also blows his harp with a cowboy's soul. These folks is more talented than my Aunt Bessie's pig. [Don't get carried away, Carol, or I'll tell everyone you're an Italian from New York. Oops.—Ed.]

□ **Performance:** As I said before, these guys are all country, so break out those gingham dresses, go down, and hoe-down. That said, I want to spend some time on Lee Ving.

Everything in life must, indeed, change—the innocent child you were, the raucous rebel you wanted to be, and the insipid adult you, in fact, became. These were my thoughts on hearing punk progenitor Ving's country/western endeavor. There can be nothing more depressing, as we grow older, than to see people we admired in our youth grow mundane or sell out. The most intriguing thing about Fear was its satirical slant: the vision of this hardcore, tattooed, sweltering guy spitting out lyrics to an audience that spit in return; a grimace on his face and super-knowledge in his eyes. Leering at the establishment and laughing in the face of its rebellious youth. Whose side was he on,

anyway? Delightfully, Lee "Dirtyleg" Ving has stood the test of time. I've never known him in his work—whether theatrical or musical—to go even halfway mainstream. During RangeWars' performance, someone asked, "So was he really a punk, or what?" He was—he *is*—the embodiment of punk rebellion. Watching Ving swaggering around the club in a perfectly studied red-neck style (complete with handlebar mustache and "y'all" accent), one realizes that performance is not only the exclusive domain of the theatrical stage; it's an intrinsic part of life itself. Surrounded by a herd of good ol' boys both onstage and off, Ving still talks of beer (Budweiser, of course), Harley-Davidsons, and women. But on a deeper level, the thread that has run through all his work is the sense that Lee Ving knows something the rest of us don't—and what that is, he ain't tellin'—not directly, anyway.

□ **Summary:** Can you really review a project like this as if it were just another band? Ving is an enigma—I truly believe he would stand by all of the philosophies projected in his performances...but then again, he is the consummate performer. He's either the most committed person you will ever experience or one of the most outstanding actors of our time. My greatest criticism is that, as yet, he hasn't found or felt out his audience, and, dammit, I miss the rapport he had with them in Fear. I tried to look at the band as a new thing, but it is difficult to negate a background like Lee Ving's. It's still a little early in the game for RangeWar—they've only been on the circuit about three or four months. But if you missed the conceptual infancy of Fear, if you've never had the opportunity to see Ving live, or if you're just a down-home boy lookin' for a good time, check out one of RangeWar's upcoming club shows and watch as an artist develops his craft.

—Carol Corryell

Sydney

*The Roxy
West Hollywood*

□ **The Players:** Angie Rubin, vocals, keyboards; Matt Robertson, guitar, vocals; Pam Adams, guitar, keyboards; Dale Rear-don, bass guitar; John James, drums.



Sydney: Too Benatar for their own good.

□ **Material:** Sydney has an overriding, suffocating problem—they sound too much like Pat Benatar and her backup. One can hear the screams of "Benatar clone" vs. "Benatar ripoff" starting already, with the group caught in the middle and no place to go.

□ **Musicianship:** Vocalist Rubin sounded like Benatar for three songs—meaning "well-trained but not particularly awe-inspiring." Then her voice gave out. She spent the rest of the evening chirping and whimpering (at her best here, she recalled Martha Davis) to Benatar-ish arrangements of songs so uninteresting Benatar herself probably wouldn't touch them. As for the instrumentalists, their anonymous competence made them candidates for top 40 bars—in Glendale.

□ **Performance:** For those first three cliched but hook-laden songs, Rubin showed a fairly strong stage presence. But her energy quit along with her voice, and the other members weren't able to take up the slack. A miserably overlong and ineffective ballad placed in midset didn't help. The one bright spot was male vocalist Robertson, who took the lead on "She Looks So Good." He sang with the throaty tones we associate with Elvis, and pulled it off without sounding like an Elvis impersonator.

□ **Summary:** Sydney's one faint hope lies in making Robertson the lead and letting Rubin do her keyboards and fill the second-vocal role. Then they'll at least shake the Benatar jinx—but somehow they seem scarcely improved

by that. It's a quandary: They can deliberately parlay the Benatar resemblance into a sound-alike hit or two, or they can consciously alter their sound and try to make a score before their limited creativity catches up with them. —Lyn Jensen

Lanny Morgan Quintet

*Alfonse's
Toluca Lake*

□ **The Players:** Lanny Morgan, alto-sax; Don Rader, trumpet; Ron Eschete, guitar; Bob Mays, bass; John Perret, drums.

□ **Material:** It's a rare pleasure in L.A. to see classic bebop performed by such a high-quality group of musicians. The tunes included such standards as "Secret Love," "On Green Dolphin Street," a smokin' "Groovin' High," Thelonious Monk's "Rhythm-a-Ning," and the Don Rader original "Been There, Done That." Each of the songs was given a fresh treatment, especially "All the Things You Are," which started off with an unaccompanied horn duet from Morgan and Rader that launched the group into a driving rendition (although concluding the song with the same device was a bit anti-climactic).

□ **Musicianship:** The members of Lanny Morgan's quintet are among the top straight-ahead players in L.A. today. The leader's alto playing often recalls both Phil Woods and (of course) Charlie Parker without being derivative, while Don Rader's crackling trumpet makes a perfect contrast. Gui-

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Psychowitch
Love/Hate
- 4 Heaven
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Seven Seals
Halle Maskel
Ras Michael
- 10 Miraj
- 11 Michael Seven
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Reviews

Clubs

tarist Eschete's improvisations were consistently rewarding; a special treat was his 4/4 strumming behind Bill Mays' bass solos, building up momentum that led logically to the full ensemble. Drummer John Perret was tasteful in support of the other players.

□ **Performance:** Alfonse's is not set up ideally for jazz concerts. The stage (which lacks a piano) is in front of a long narrow bar, and regular seating is some distance away. The heavy drinkers at the bar did their best to ignore the music while they blocked the view. Morgan told me before the first set that he was supposed to take it easy for the first few songs (one would assume so as not to disturb the patrons), but his bandmates were unable to restrain themselves, starting off with a hot, explosive blues. A light bossanova was a modest attempt to function as dinner music, but the rest of the night featured the high-spirited, hard-driving jazz these musicians play best.

□ **Summary:** Lanny Morgan and his sidemen overcame the unfavorable layout, producing memorable, chance-taking jazz that generated excitement. This group deserves greater exposure, and they should be treated as something more significant than background music for drunks. —**Scott Yanow**

Berline, Crary & Hickman

McCabe's Santa Monica

□ **The Players:** Byron Berline, fiddle, mandolin, harmony vocals; Dan Crary, six-string and 12-string guitar, lead vocal; John Hickman, banjo.

□ **Material:** The trio of master instrumentalists build their set around old-time fiddle tunes and bluegrass standards; melodies that focus attention on the blend of three acoustic stringed instruments with contrasting tones. A few contemporary tunes sneak in—Crary's atmospheric "Night Run" is a high-point—as do a few songs ("There Ain't No California") in which Crary sings lead. Most of their set, though, is devoted to classics ("Under the Double Eagle") and even clichés ("Tur-



Lanny Morgan: Playin' it cool before working himself into a bebop frenzy.

key in the Straw"). The appeal of this group isn't in what they play, but how: the interchange between players as they trade leads back and forth, each expanding on the others' variations, or joining, note for speed-binding note, in unison. It's a show best appreciated by those who play acoustic instruments themselves, be they beginners or pros.

□ **Musicianship:** BCH is an all-star bluegrass band of sorts (minus the frenetic pace characteristic of the genre), each member a respected player of long duration. Berline has by now backed a couple of generations of L.A. country-rockers, beginning with the Byrds and Burritos. One of the busiest studio musicians in town, he continues to bring his mellow fiddle style to Eighties L.A. country, contributing to recent recordings of Rosie Flores and Tin Star, among others. Here Berline played mandolin as well, switching from one to the other often within the same tune. He even flat-picked the fiddle like a mandolin. Crary is best known as a six-string flat-picker. Here he also played a few tunes on twelve-string, displaying technique that had the audience marveling aloud. (Watching Crary's flying fingers, one fan exclaimed, "He just played more notes in one song that I've played since 1981!") Hickman isn't as famous as contemporaries like Doug Dillard, but he's certainly their peer. His playing enthralled the many banjo students in attendance, especially on a couple

of duet numbers with Berline.

□ **Performance:** Apart from the rapid cascades of notes that fly out of their instruments, a BCH show is a leisurely affair. These are not wild and crazy guys onstage. Berline and Crary, both low-key personalities, take turns with between-song comments, Berline's conny asides playing well off Crary's dry wit. (Berline took the prize for the best line when he observed that tuning a twelve-string was "like eating spaghetti with a tongue depressor.") A college professor offstage, Crary handled most of the intros and calmly steered the set through its course. Hickman was the silent partner, sitting patiently between tunes until it was time once again for his banjo to do the talking.

□ **Summary:** BCH obviously have nothing to prove to anyone. Their total ease—with each other, their music, and their audience—speaks volumes about technical virtuosity and decades of performing experience. If there's one cavil to raise, it has to do with mistakes. They don't make any. Ever. It's enough to make a person crazy. —**V.F. Nadsady**

Caribbean Allstars

Music Machine West Los Angeles

□ **The Players:** Basuki Bala, saxophone, percussion, backup vocals; Tony Byrd, keyboards; Michael George, bass; "Jah" Rashan Hylton, lead and

backup vocals, percussion; Jean Koh Elong, guitar; Hugh "Sweetfoot" Maynard, drums, lead and backup vocals; Levert Marty Payne, trumpet, backup vocals; Stan Franks, guitar; Jasiro Roho, percussion; Brian Solomon, steel drums, percussion.

□ **Material:** The Allstars' all-original material is a mix of reggae, soca, calypso, makossa, and highlife, with the main emphasis on reggae. Tunes from their excellent new LP, *Live & Direct*, like the urgently needed "Unity" and soca/highlife blast of "Growing Up," raced along with unreleased tracks like "Commercialization," which opined that there can be no selling out of Rastafari or reggae. They closed their exhausting two-hour set with "False Leader," a cautionary reggae tale in which Hylton sang, "You gotta practice what you preach / In order for you to teach." Listening, Ronnie?

□ **Musicianship:** The Bay Area-based Allstars, who hail from Jamaica, Trinidad/Tobago, Guyana, Cameroon, and the U.S., exhibited a tightness and melodicism that place them in the "Talent Deserving Wider Recognition" category. Bala and Payne blew out an unending stream of catchy lines, while Solomon's steel pans added a spicy flavor to their reggae that is rare in that music, yet maintaining yard-style authenticity in the group's soca/calypso/highlife/makossa concoctions. Lead singers Hylton and Maynard (whose percolating trap work continued when he sang) were both soulful and strong, always matching the message squarely with the groove.

□ **Performance:** When a band has been together for as long as the Allstars (eight years), much intra-band communication is telepathic. Many of the frontmen burst into dancing or improvised a chop or two, and the combined energy sent most of the skankin' crazies on hand into a prolonged and sweaty trance. The guys also cut up a bit onstage, at one point all striking "frozen" poses as the music stopped, only to start moving again with a few taps on the drum rim by Maynard.

□ **Summary:** If you can't move to the Caribbean Allstars, you're either deaf or paralyzed. With more rhythms in one performance than many bands can muster in an entire career, their Afro-Caribbean dance-floor ex-



If Free Enterprize was a car, it'd be a Mercedes.

plosiveness ranks them among the best in West Coast tropical music. And while you're heating up the planks with your best strut, they deliver a message that preaches unity and progress, and rails against injustice and corruption, as well as serving up some good ol' get-right-with-yo-honey romantic observations. —Tom Cheyney

Free Enterprize The Roxy West Hollywood

□ **The Players:** Julia Free, lead vocals, keyboards; Franco Barone, guitar, vocals; Roy L. Stix, drums; John Thomason, bass, vocals; Bill Donato, keyboards, sax; Freda Rentee and Ray Cheney, backup vocals.

□ **Material:** From "Mass Appeal," dealing with the relationship between world events and the electronic media, to the personal nature of "Name and Number," these are songs with substance. The lyrics are tough and to the point ("Man's got the greed / He took her love, left her nothing... Bad life on the streets"). The songs, driven by strong rhythms, bracing riffs, and great arrangements, make for a very interesting and memorable presentation.

□ **Musicianship:** If this band were a car, it would be a Mercedes. Everything fits together with precision. Each musician is top-notch. Onstage, each knew his place and contributed

mightily to the whole of the band. Two, however, stood out. Franco Barone sported a Santana-like sound and style that begged for extended solos. Donato's sax, especially when behind the vocals, provided a texture and dimension that brought the band far beyond the pale of ordinary rockers. The only problem was Free's vocals. She often sounded thin and strained, sometimes just plain flat.

□ **Performance:** The songs are the central focus of the band. Unfortunately, Free rarely got behind them. Though she used body language, roamed the stage, and played the audience well, these seemed to be well-rehearsed mannerisms. Barone, on the other hand, played with fire. From the introductory instrumental jam to the final chords of the encore, it was impossible to get enough of him. The rest of the band served generally as backup.

□ **Summary:** Free Enterprize has excellent tunes, fine musicians, and a degree of stage presence. If they're going to break on through to the other side of the recording contract, however, Free needs to assert herself. If Janis were singing these songs, the group would be on the charts now. Julia Free could use some of the power, strength, and emotion that Joplin so readily projected. That passion, on this night, was the one ingredient lacking in an otherwise fine kettle of rock & roll stew. —Steve Hecox

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Club Data

by S.L. Duff



Nils Lofgren moves from E Street to Vine Street for a Palace date on June 26th.

WELCOME TO THE SUMMER OF (fill in your own adjective): It's 20 years on from the Summer of Love, ten years on from the Summer of Hate, and many would probably call this the Summer of Boredom. Okay, the scene isn't at its most fertile, musically or otherwise, but let's face it, going out to see mediocre talent is still better than staying home and watching good television. And if you've been out there like I have, well, surely you've felt it too—a buzz, an excitement, something in the air. Hard to explain, really; it could be anything. Just like Richard Beymer felt instinctively in the beginning of *West Side Story*, "Something's Coming, Something Good." Of course, he did get offed at the end of the story. But hey, life's like that. So maybe there'll be a big musical/cultural revolution coming soon, but even if there isn't (and we all know there probably won't be, at least not in retro-style L.A.), all indications are that '87 will be a *bitchen summer*, so let's have one last, great, pre-apocalypse party. On that note, let's proceed with all the news about L.A. clubland.

WE GET LETTERS: Though not all are nice, we do get responses to what we write here. Here's a letter that comes all the way from East Hanover, New Jersey.

Dear Mr. Duff,

My name is John Capra. I live in the beautiful state of New Jersey. A friend of mine who works at EMI Records (West Coast) sent a copy of the famous Music Connection. As I glanced through it I came across Club Data. While reading your "Complaint Dept.," I realized you were my new idol. That may not mean much to you, but my last idol was Elvis! Time to go now, my mommy wants me to do the dishes! When will this end? (I'm 25 years old.)

Respectfully yours,
John Capra

P.S.: I liked your article. I almost died laughing—rock & roll.

The Screamin' Lord admits speechlessness. It's gratifying to know I'm actually read and that some people get some of the jokes. I'm sure a lot of you think I wrote

the letter myself, and well I could have (because, basically, I'm not monitored around here), but I didn't. And John, let me assure you that I don't take the responsibility of Elvis-level idolatry lightly. I hope I prove a worthy demigod.

IT WAS 25 YEARS AGO TODAY: As I type this (Tuesday, June 16th), many are preparing to attend the Godfather's Silver Anniversary/63rd Birthday Party & Roast. The Godfather in question, of course, is none other than **Bill Gazzarri**, who has now been in the biz a quarter-century. All his friends will be there to cheer him on, and hopefully we'll have some photos for you next time. I'll be across town playing in another venue, but I send my congrats.

NEW CLUB INFO: Steve Whitaker, who books some nights at the **Lingerie**, is now also booking the **Starburst** on Friday nights. That's where **Baba** has the **Starcheck** on Wednesdays and Sundays; and on Fridays it's called **Traffic**. The club usually features two bands only per show, and if yer interested in playing there, give Steve a call at (213) 202-0972. . . . Down below the Orange Curtain, the disco/nightclub **Confetti's** (located in the city of Orange) has begun to have mid-week live rock shows, and on those nights the club is renamed **Pretty Vacant**. They've had a mix of local groups and touring acts, including **Dramarama** and **Fuzzbox**. If you're interested in that venue, contact **John Canova** at (714) 634-8536.

SCREAM AND SCREAM AGAIN: As you all know by now, the **Scream** has reopened in the **Park Plaza**, where **Powertools** used to be. Deadline weirdness kept us from reporting this more promptly. We couldn't make the opening night with X, but reports were positive about the new location.

CORRECTIONS: William Siciliano writes in to inform us that the **Rock City Angels** will be recording in Memphis, not Nashville, as reported. At least we got the state right. Also, several issues ago we reported on the **Jar** in Phoenix, and since we went to print on that, some of the info has become outdated. As of

now, booking for the Jar is being handled by **Brian Smith** at (602) 252-4228. Thanks to all of you who write or call in to keep us on our toes.

DOLBY IN DRAG: Thomas Dolby did a few surprise, unannounced shows around town to break in his new band. Playing under the name of the **Lost Toy People**, Dolby's new, crackshot, funkafied band played with unabashed jubilation. At the **Lingerie** on June 5th, Dolby strutted up to the stage dressed in a long black leather skirt, black pumps, lace gloves, a blond wig, and, well, he may be onto something. (He was almost cuter than the guys in **Poison**.) The show was pretty electrifying, although it was upstaged by the finest electric storm I've yet witnessed in urban SoCal, which occurred the same evening.

OTHER THINGS WE SAW: Went to the taping of the *Live at Raji's* LP on June 8th, where **Thelonious Monster** were trying to get one good take of *anything*—when they weren't arguing over what they were going to play. The **Fiends**, with their original bassist back in the band, turned in some good tracks, but, as **Scott Morrow** pointed out, some additional punch-ins may be needed. . . . Also saw **Fuzzbox**, who turned out to be real slick and pop. A good show, and although they tried to come off giddy and off-handed, they definitely knew what they were doing from start to finish. What are those fuzztones they use on that bass? Fabulous, I must say. Anyway, it was a show very much worth seeing.

UPCOMING: Nils Lofgren solo at the Palace on June 26th. At McCabe's the same evening, **Harry Dean Stanton** with **Van Dyke Parks**; same club, July 18th, check out **Robyn Hitchcock** in a rare solo acoustic performance. **Bobbi Brat** will be at the **Coconut Teaser** every Wednesday in July. **AntiClub** holds an **SST** fest on June 27th, starting at 2:30 P.M. Among those performing are **SWA**, **Always August**, **Slovenly**, **Lawndale**, and **Universal Congress of**. Kiss-like rockers **Halloween** play the **Troub** on June 25th. Down from Portland comes **Slack**, who play schizo-funk-adelia; they'll be at the **Limbo Lounge** on July 2nd and the **Lhasa** on the 4th. Acoustic guitar mania at the **Comeback Inn** with **Strunz**, **Farah & Hurtado** on June 26th. **David Della Rosa** with **Frankie Banali** on the 25th at the FM. Canada's **Killer Dwarfs** at the **Country Club** on the 26th of June. **Bobby Martin's Birthday Jam** at **At My Place** on June 29th, with **Vinnie Caluata** and **Buzzy Feiten** on hand to help out. Happy belated birthday to the **Music Machine's Carol Corryell**; and of course, happy birthday, AMERICA!

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
June 2-June 15

Coconut Teaser
West Hollywood

1. Ian McLagan's Loco/Jackie Lomax
2. Kingbees/Bobbi Brat
3. Bobbi Brat/Screamin' Sirens

McCabe's
West Los Angeles

1. Byron Berline & the L.A. Fiddle Band
2. Brownie McGhee & Phil Alvin

Nucleus Nuance
Hollywood

1. Jerome Jumonville
2. Jack Sheldon
3. Pamela Stonebrook

At My Place
Santa Monica

1. Billy Vera & the Beaters
2. David Benoit
3. Perri

Comeback Inn
Venice

1. Charlie Haden & Alan Broadbent
2. Milcho Lelev & Billy Childs
3. Joe Diorio & Ron Eschete

Central
West Hollywood

1. Chuck E. Weiss & the Goddamn Liars
2. Ginger
3. Nikita

FM Station
North Hollywood

1. Push Push
2. Impulse Dunn
3. Body & Soul

Palace
Hollywood

1. Michael Brecker Band
2. Erasure
3. Adrian Belew

Lhasa
Hollywood

1. Lost Toy People
2. D.J. Bonebrake/John Densmore/Bill Bateman
3. Romans/Divine Weeks

Country Club
Reseda

1. Anthem/Racer X
2. Armored Saint
3. The Knack

Showcase

by D. Hutt



The Balancing Act

The Balancing Act, who produce neo-folk music with Casio and acoustic instruments, with a prominent stylistic touch.

Things are not always what they seem. L.A.-based band the Balancing Act has just had its debut record released on the P.M.R.C. label. But the album, *New Campfire Songs*, is not new; it was originally released on the band's own label. The classification "folk-rock" is often applied to groups that play acoustic guitars and sing three- and four-part harmonies. But, for the Balancing Act, that's too limiting.

"It's kind of a parody," says lead vocalist/guitarist Jeff Davis, "because we're always kind of off-balance, and we're also tossing instruments back and forth onstage and taking different musical styles and mixing them together and seeing if we can strike something that makes sense and stands up on its own."

Under the surface of ferociously strummed guitars, multivoiced harmonies, minor-key tonalities, occasional dissonance, and witty wordplay lies a slightly skewed but wondrous realm, where "We'll go jouncing through the graveyard." The Balancing Act often evokes quizzical, formidable images, but these guys aren't a bit pretentious. On the contrary, the foursome wants to be known simply as "an interesting group with good songs layered with a lot of passion," according to lead guitarist/vocalist Willie Aron.

The Balancing Act grew out of the Art Students, a trio started by Davis in 1982. Davis, Aron, and bassist/vocalist Steve Wagner formed the Balancing Act in 1983, but did a couple of shows under the Art Students moniker. And herein began the confusion: No, the Art Students weren't art students at all, not a bit, but "lampooning the whole art-student attitude simply by declaring themselves to be that," says drummer/percussionist Robert Blackmon, who completed the Bal-

ancing Act lineup in the summer of 1984.

None of the bandmembers was an anthropology major, either—despite the wry, erudite lyrics of "A TV Guide in the Olduvai Gorge" and "The Neighborhood Phrenologist" (both from the *New Campfire Songs* EP). When was the last time you needed a dictionary to interpret a pop song? "Steve writes all the oblique references," says Aron, who co-wrote "Olduvai Gorge." Blackmon adds, "He just has a fetish for big words."

Matters are further complicated by the Act's open defiance of traditional musical idioms. "It's not exactly rock and it's not exactly pop and it's not exactly jazz and it's not exactly anything," Davis states. Wagner adds, "It's not exactly skiffle." "Neo-folk" could be applied to their music, given the band's acoustic orientation, but there's more to the Balancing Act than mere instrumentation. "Neo-folk" appears less apt when one considers that the arrangements include a Casio or melodica, as on "Who's Got the Pearls?" Davis explains that the band's choice of instruments in an arrangement depends on what they have around. "It just has to fit in the van with all of us," Steve continues. "There's not many instruments that can do that."

The folk label may also stem from the band's association with rocker-cum-folkie Peter Case. An old friend of Aron's, Case hit it off with the Act after a show they played together in a Silverlake club back in '85. Willie recounts that Case agreed to produce the group's first studio effort on Thanksgiving Day later that year. However, when Case didn't arrive at the session, Willie called him several hours later and Peter said: "What time is it, man? I'll be there in a little bit. Hey, man, I'm really glad I called you." The band recorded "A Girl, Her Sister,

and a Train" all in one day with Case, who went on to produce the entire *New Campfire Songs* EP.

One clue to the Balancing Act's offbeat musical approach and clever lyrics can be unraveled when it's learned their biggest influence is Captain Beefheart. They covered his "Zig Zag Wanderer" on the *Campfire* EP. "He's irreverent," Davis says. "He's funny. He always has the best guitarists in his band." Blackmon agrees: "He just breaks down all the barriers. He makes challenging music." *New Campfire Songs* suggests that the group shares the qualities that they admire in the Captain.

Other key elements in the balance include jazz-inspired forays into dissonant chord changes and chaotic breakdowns, as in "Wonderful World Tonight?" Of this dissonance, Wagner deadpans, "It's completely unintentional!" Blackmon adds, "It's just missed notes." On a more serious note, Aron explains that they're all into jazz and they like making noise too. Dissonant elements in their sound, moreover, make the songs more interesting. And in a typically paradoxical way, this all begins to make sense. "There's a beauty in dissonance that's not really used in pop music very much," says Jeff. "But dissonance is a good thing—if it fits in the song and works."

And work it does. The Balancing Act has been working itself all over the West Coast, opening recently for P.M.R.C. labelmates the Bears and occasionally backing Victoria Williams, whom they like to play with when they can. But touring ceases for a while as the band goes into the studio this month with Vic Abscal (known for his work with Slovenly) to record their first LP for P.M.R.C. In the meantime, the reissue of *New Campfire Songs* will have to satisfy the band's new converts.

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MON 7/6 **EYETALIAN SPORTSCARS**
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Fugitive Kind

TUE 7/7 *Confused? Even They Can't Decide!*
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LOS ANGELES COUNTY

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

BACKLOT

657 N. Robertson, West Hollywood, CA 90069
Contact: Gary Sear, Rocket Entertainment (818) 957-5212
Type of Music: Cabaret, singers & comics
Club Capacity: 200
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape, call
Pay: Negotiable

CENTRAL

8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Becky Carrington (213) 550-1915
Type of Music: R&R, rock, pop
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable

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.

CHEXX

13416 Imperial Hwy, Santa Fe Springs, CA 90670
Contact: Richard (213) 802-1058
Type of Music: Rock, heavy metal, dance
Club Capacity: 300
Stage Capacity: 8
PA: Concert quality
Lighting: Concert quality
Piano: Yes
Audition: Call or send cassette & pictures to: Chexx, Attn: Richard, 13416 Imperial Hwy, Santa Fe Springs, CA 90670
Pay: Percentage of door; tickets available with NO upfront cost

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

COCONUT TEASER

8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan (213) 654-4887
Type of Music: Upstairs—R&R originals, R&B/Downstairs—Lucifer's (jazz & blues)
Club Capacity: 285
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Piano: Upstairs no, downstairs yes
Audition: Call Len Fagan
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

COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335
Contact: Whoa Nelly Productions, Nelly (818) 708-3677, (818) 708-3678
Type of Music: All types R&R; originals only
Club Capacity: 910
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to Country Club c/o Whoa Nelly, 18415 Sherman Way, Reseda, CA 91335
Pay: Negotiable

FM STATION

17100 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 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Negotiable

GALLAGHER'S

21750 Devonshire St., Chatsworth, CA 91311
Contact: Paul (818) 785-5784, (818) 709-9831
Type of Music: Top 40, MOR
Club Capacity: 100
Stage Capacity: 3-4
PA: Partial
Lighting: Yes
Piano: No
Audition: Call &/or send cassette
Pay: Negotiable

GAZZARRI'S

9039 Sunset Blvd., West Hollywood, CA 90069
Contact: Michael Fell Productions (818) 893-7799
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

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
Pay: Negotiable/percentage of door

MIAMI SPICE

13515 Washington Blvd., Venice, CA 90291
Contact: (213) 306-7978
Contact: Dyane Knight (213) 650-5642
Type of Music: Original acoustic, reggae, salsa, jazz, blues & comedy
Club Capacity: 90
Stage Capacity: 6
PA: Partial
Lighting: Yes
Piano: No
Audition: Tape call, will come see you
Pay: Yes, negotiable

MISCH'S

7561 Sunset Blvd., L.A., CA 90046
Contact: Jeff Sloate (213) 874-9899
Type of Music: All including jazz!!!
Club Capacity: 400
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call or send tape to: Jeff Sloate, 8033 Sunset Blvd. #4007, Hollywood, CA 90028
Pay: Negotiable/percentage of door

THE MUSIC MACHINE

12220 Pico Blvd., W. Los Angeles, CA 90064
Contact: Betty (818) 286-1681
Type of Music: All types
Club Capacity: 500
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send materials to above address
Pay: Negotiable

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

THE PALACE

1735 N. Vine St., Hollywood, CA 90028
Contact: John Harrington (213) 462-7362
Type of Music: Original, all styles
Club Capacity: 1200
Stage Capacity: 10-35
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape & bios
Pay: Negotiable

PALOMINO

6907 Lankershim, N. Hollywood, CA 9160
Contact: Bill (818) 764-4010
Type of Music: Original, rock, country, reggae, no T40
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club or Mac Faulk at (6) 481-3030
Pay: Negotiable

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PROMISES

6197 Ball Road, Cypress, CA 90630
Contact: Steve Pniewski (714) 995-3755
Type of Music: Original, pop, top 40
Club Capacity: 500
Stage Capacity: 7
PA: None
Lighting: Yes
Piano: No
Audition: Call & send tape/bio
Pay: Negotiable

THE STAGE

10540 Magnolia Blvd., N. Hollywood, CA 91602
Contact: Bryce, 11am-10pm, (213) 465-1765
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 to above address
Pay: Negotiable

THE TOWN HOUSE BASEMENT

52 Windward Ave., Venice, CA 90291
Contact: Frank Bennett (213) 396-4329, (213) 392-4040
Type of Music: All kinds
Club Capacity: 150
Stage Capacity: 10 (expandable stage)
PA: Yes
Lighting: Limited
Piano: No
Audition: Send tape & promo kit
Pay: Negotiable

TROUBADOUR

9081 Santa Monica Blvd, L.A., CA 90069
Contact: Gina or Bobby (213) 276-1158, Tues.-Fri. 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

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

ORANGE COUNTY

THE COACH HOUSE

33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus (714) 496-8927
Type of Music: All original, all styles
Club Capacity: 350
Stage Capacity: 8-15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info
Pay: Negotiable

JEZEBEL'S

125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz (714) 522-8256
Type of Music: R&R, metal, original rock
Club Capacity: 368
Stage Capacity: 5-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking
Pay: Negotiable

JOSHUA'S PARLOR

7000 Garden Grove Blvd., Westminster, CA 92683
Contact: Toby (714) 891-1430
Type of Music: T40 & original R&R, metal
Club Capacity: 408
Stage Capacity: 4-8
PA: Yes
Lighting: Yes
Piano: No
Audition: Call & send tape, bio
Pay: Negotiable

GOODIES

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



SAN DIEGO COUNTY

BACCHANAL

8022 Claremont Mesa Blvd., San Diego, CA 92111
Contact: Jeff Gaulten (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 Bueno 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

MISCELLANY

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MANAGEMENT COMPANY/INDIE record label, seeking enthusiastic & aggressive intern to assist & learn both aspects of the music business. Send resume to: Intern, 6715 Hollywood Blvd. #282, Hollywood, CA 90028.

MIRAGE RECORDS SEEKING bands for label. Send tape, bio, photo to Mirage Records, Box 7491, Northridge, CA 91327.

MEMBERSHIP VOCAL ORGANIZATION looking for freelance writers/journalists for newsletter. Send bio, references, & samples of work to: "The Vocalist," c/o Lavr, PO Box 65134, L.A., CA 90065. All replies confidential.

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DERBY CORPORATION SEEKS new pop, MOR, & rock songs for our recording artists. Send cassette, lyric sheet, & SASE to: Derby Corporation, 535 Broadway, Revere, MA 02151, Attn: John G. Pedicini.

LITERATE, POLITICALLY MINDED intern needed to donate 6-8 hours weekly to independent music label. Non-paying to start. Must have basic office skills. Opportunity to aid music industry & the world in becoming socially aware. Send info to: Neophonic, 6404 Hollywood Blvd. #410, Hollywood, CA 90028. Include job experience, education & references.

PAGAN BABIES, WHERE are you??? Call Paul at Gallagher's (818) 785-5784/(818) 709-9831.

INTERN TO WORK on "how to" tape on the music industry. Job would cover all facets of television production. Good learning experience. Platinum Rainbow, 2014 N. Sycamore, Hollywood, CA 90068 c/o Mike Craven.

INTERN NEEDED FOR artist management company. Part-time. Some typing. Great opportunity to learn the music business. (213) 395-2441.

ENERGETIC, RESPONSIBLE INTERN needed to assist in pro recording studio. Part-time. Opportunity to learn about record business. Some office experience required. (213) 463-2375.

INTERNS NEEDED BY major indie label. Great introduction to music business. Learn how to break new bands support tours, etc. Send resume or letter to: INTERNS, 1201 Olympic Blvd., Santa Monica, CA 90404.

FEMALE VOCALIST WANTED by independent record label to record 4-song EP. Must be very attractive & very professional. Send pic, cassette, & bio to: Bruce, 256 S. Robertson Blvd. #205, Beverly Hills, CA 90211.

WANTED: MAJOR FILM studio complex seeking front office personnel. Office manager skills, typing, computer knowledge, filing, must be bondable. Call Mary or Jeff at (213) 466-1314.

ROLN REV MUSIC Production is listening for new vocalists of diverse styles (rock, pop, R&B, jazz, classical, country, etc.). original & soundalike to join our family for commercial, TV, motion picture & demo work. Submissions on cassette only by mail to: Roln Rev Music Production, 1800 S. Robertson, PO Box 348, L.A., CA 90034. No personal deliveries.

WEST HOLLYWOOD DEMOS needs male & female pop & R&B vocalists for paid session work. Experienced only. NO Broadway or showtunes PLEASE! Send cassette to 6000 Sunset Blvd. #209, L.A. CA 90028.

WEST HOLLYWOOD DEMOS needs producers with home studios (8-track or better) for paid demo work. Experienced only. Vocals a plus. Send tape to: 6000 Sunset Blvd. #209, L.A., CA 90028.

TELEMARKETER WANTED FOR production house. Weekday mornings; setting appointments. MUST be reliable. Studio exchange, salary, plus bonuses. Ask for Dennis or David. 213-463-7664.

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(818) 795-1272

PRO PLAYERS

NEXT PRO PLAYER DEADLINE
WED., JULY 1, 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, Fostex 4-track, Ensoniq Mirage sampling machine, 2 Yamaha DX-7s, Yamaha TX-7 expander, Yamaha QX-7 sequencer.

Read Music: Yes

Styles: Versatile in all styles, especially pop, R&B, jazz & dance music.

Qualifications: Played keyboards for 25 years before moving to L.A. 7 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*. Member of BMI. Sponsored film scoring class taught by Earle Hagen. Working touring Europe & U.S.A. Written commercials & music for TV. Contacts with record company in London & L.A. w/solo synthesizer album release with nationwide airplay including KKGQ, KACE, KJLH. BMI published writer. Easy to work with. Reasonable rates.

Available for: Film scoring, commercials, producing, arranging, songwriting, demos, casuals, sessions, gigs, has pro experienced band for backup work, career counseling. Instruction in all levels & areas of keyboard performance.

ACE BAKER

Phone: (818) 760-7532

Instruments: Korg DSS-1 12-bit sampling, DX-7, TX81Z, EX800, Jupiter 8, SPX-90, Linn 9000 drum machine & 32-track sequencer, complete 24-channel 8-track studio.

Styles: All especially rock, pop, funk, R&B, hi-tech, classical.

Read Music: Yes

Vocal Range: 3 octaves

Technical Skills: Keyboardist, producer, engineer, songwriter, programmer, computer artist.

Qualifications: Recent sessions include Westlake, Lion Share, Indigo Ranch, Salty Dog, Hollywood Sound, Hollywood Central, Track Record, Stag St., Hit Man, Muse, Chateau, Kingsound, Wild Cat. Classical training, 3 years Univ. of Az, 5 years touring US & Japan. Classical chops, jazz feeling, rock energy, pop mind.

Available for: Anything pro.

WILL RAY—RED HOT COUNTRY PICKER

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, private guitar lessons. All at prices you can live with.

BRIAN KILGORE

Phone: (818) 701-5615

Instruments: Hundreds of Latin percussion instruments & toys, timpani, mallet instruments, Prophet 2002 Plus w/separate outlets & extensive library of sounds, octapad, rack with Hill Multi Mix, SDE 3000, SPX-90.

Read Music: Yes

Technical Skill: Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion, as well as electronic samples & sound effects.

Qualifications: Recording &/or live performances with the following: Teena Marie (Starchild Tour, Emerald City), Cock Robin, Clare Fischer, Bill Watrous, Betty Buckley, Steve Huffsteter, *Sold Gold, Glory Years, The Last Resort, Code Name Zebra*, Coors Lite, Disney & more.

Available for: Records, TV, film, tours, demos & videos.

RON KOMIE

Phone: (818) 609-9762

Instruments: Guitar, including electric, acoustic, nylon string & doubles, state-of-the-art effects rack with MIDI program changing, library full of hi-tech guitar sounds.

Technical Skills: Guitarist, great sound & feel with inventive, cohesive parts & solos; composer; producer, arranger.

Read Music: Yes

Styles: All

Qualifications: Recording with Smokey Robinson (Mo), Dionne Warwick (AR), Patti LaBelle. Performances with Carl Anderson, Max Bennett & Freeway, Phil Perry, Beau Williams & many club bands. TV & film: *American Bandstand*, *Miami Vice*,

Aspen, *Puttin' On the Hits*, *Solar Babies*, etc. Demos too numerous to list.

Available for: Recording sessions, demos, touring, videos & any other professional projects.

ERIN THOMPSON

Phone: (213) 205-8919

Instruments: Keys: DX7, Xpander, Mirage, Linn 9000, lots of misc. outboard gear, 8-track studio
Styles: Pop, dance, rock, R&B, funk
Technical Skills: Outstanding textural player, strong "hook-oriented" parts composer, hair-raising soloist.

Qualifications: B.A. Music Theory & Comp., Ike & Tina Review, Bonnie Raitt, Herbie Hancock, Tower of Power, recent session & major film credits. Team player.

Available for: Anything professional.

KIM EDMUNDSON

Phone: (818) 892-9745

Instruments: Drums & percussion, Linn 9000 with disk drive & sampling, rack of effects, library of sounds.

Technical Skills: Acoustic & electric drummer & percussionist; writer & arranger, MIDI keyboard sequencer, MIDI drums & computer interface.

Styles: All

Read Music: Yes

Vocals: Yes

Qualifications: Extensive recording & live experience.

Available for: Concerts, sessions, touring—pro situations only.

BURLEIGH DRUMMOND

Phone: (818) 893-5494

Instruments: Acoustic drums, orchestral & ethnic percussion, mallets & timpani, Simmons SDS5, Emulator SP-12, Linn 9000, Roland DDR-30.

Technical Skills: Proficient on all instruments.

Styles: All

Vocal Range: Tenor-baritone

Read Music: Yes

Qualifications: Ambrosia 15 years, Alan Parsons Project, Andre Crouch, Chuck Girard, Debby Boone, Delivery Boys, Jack Wesley Routh, Rank & File, Max Paradise, L.A. Philharmonic, So Coast Repertory (Tommy), Tonio-K, several TV shows & commercials, UCLA African Ensemble, Bonnie Pointer, Russ Freeman.

Available for: Sessions, production, tours, casual work.

TROY DEXTER

Phone: (818) 994-7095

Instruments: Electric & acoustic guitars & related doubles, multikeyboards & full computer sequencing capability.

Read Music: Yes

Styles: All—emphasis on creative parts & solos & commerciality.

Qualifications: Currently a member of local pop band "Dice." I teach contemporary guitar styles at the Rick 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.

BILL CONN

Phone: (714) 596-7526

Instruments: Fairlight Series II-X, Roland Jupiter 8, Roland Super JX, Oberheim OBXa, Yamaha DX7 II-FD, Korg DDD-1 drum machine, Macintosh Plus w/Mark of the Unicorn "Performer" sequencer.

Read Music: Yes

Styles: All commercial styles, especially rock, pop, dance.

Technical Skills: Keyboardist, songwriting, arranging, synth programming, conducting, backup vox.

Qualifications: 10 years private classical training, B.A. in arranging Berklee College of Music, 8 years live & studio including musical director for *The Best of Bette Midler* & wrote & arranged music for cable TV show *Time Out for Trivia*. I am very reliable & easy to work with.

Available for: Album dates, demos, commercials, co-songwriting, tours.

CHRIS STEVENS

Phone: (213) 640-9576

Instruments: Very quiet—Gibson Les Paul modified by John Carruthers; stereo amp setup, one tube (Marshall) & one solid-state (Peavey); custom pedals & rack effects; good ears & great soul.

Vocal Range: 2nd tenor

Styles: R&B

Read Music: Yes

Technical Skills: I play screaming solos!
Qualifications: "On time & in tune"

Available for: Helping to make your records/tapes/tours & showcases sparkle.

DE BOAL

Phone: (213) 374-6281, (714) 894-3619

Instruments: Drums—Simmons SDS5 and 7-drum set, Yamaha RX-5 digital rhythm programmer; Roland Octapad 8; E-mu digital drum set modules; Atari ST computer w/Hybrid Arts program, Syn-Hance merger, Casio CT 6000 & CZ 101 keyboards; Ludwig & Rogers acoustic drum sets.

Read Music: Yes

Styles: Versatile in most playing styles, pop, rock,

R&B, country.

Qualifications: Over 20 years playing, recording, programming, touring. Many years private instruction, courses at Dick Grove. Playing with such groups as England Dan & John Ford Coley, Coasters, Peaches & Herb, Andrew Gordon etc. Studio & soundtrack credits include Mystic Records, Record Plant, Total Access, *Star Search*, etc. Writings in *Billboard*, *Music Connection*, *L.A. Times*, etc. A dependable solid professional with good attitude & image.

Available for: Recording & demo sessions, concerts, club work, videos, touring, equipment rentals.

BRIAN PAIGE

Phone: (213) 876-5566

Instruments: Drums, drum programming, keyboards including Simmons, Ludwig, Linn Yamaha.

Styles: Rock, funk, R&B, soul.

Technical Skills: Record production, film scoring, dance remixes.

Qualifications: Drumming sessions &/or credits include David Bowie, Stephen Stills, Martha Davis, Burton Cummings, Mary Wilson. Have produced many film scores for feature films, television, documentary, short subjects.

Available for: Recording, touring, film scoring of any kind.

MARK ZONDER

Phone: (818) 761-8422

Instruments: Complete MIDI/sampler drums, Akai S-900, Simmons MTM interface, Studiomaster 8/4/2 recording board, Roland SRV-2000, Roland drum machine, other rack pieces; many drum, ethnic percussion & keyboard sounds available.

Read Music: Yes

Styles: Commercial rock, R&B, pop, groove-oriented music to progressive rock.

Technical Skills: 21 years playing, well-studied technical player, very clean & organized; much experience with click track; programming, sampling & MIDI setups; drum tuning & electronic processing.

Qualifications: Record & video credits both playing & tuning/electronic processing, extensive studio experience, ability to replace existing drum tracks with sampled sounds.

Available For: All projects, none too small! Dedicated hard worker. Records, demos, videos, tours, etc. Tapes, references & press package available. Feel free to call. Ready to go!

YALE BEEBEE

Phone: (213) 254-8573

Instruments: Emulator II + HD; Kurzweil Mid-board; Yamaha DX7, TX216; Roland MKS-80 Super Jupiter, MKS-20 digital piano, Memorymoog Plus; Roland MC-500 sequencer; E-mu SP-12 drum machine, Yamaha REV7 (2), D1500 (2); Macintosh Plus computer with sequencing, notation, voice libraries & editing capabilities.

Technical Skills: Keyboardist, arranger, composer, conductor.

Styles: Commercial rock, plus all contemporary & trad idioms.

Read Music: Yes

Vocal Range: Tenor

Qualifications: Recently moved from Boston B.M. & Graduate Studies at Univ of Miami & Eastman School of Music in Theory & Composition with Piano principal. Extensive pro recording/performing/touring/video/conducting experience. Tapes, resume refs available.

Available for: Any professional situation.

GARY FINE

Phone: (213) 859-1851

Instruments: Bass. Not enough equipment to list to be impressive.

Read Music: Yes

Technical Skills: Very little.

Styles: R&B, funk, soul, dance-oriented records, West Coast fusion.

Vocal Range: Bad breath keeps me from being asked to sing very much.

Qualifications: Recently played up north at glamorous Fawn Hall. We shredded.

Available for: Sessions, Roxy & At My Place, & Sasch-type showcases. Casuals. Hi-quality top 40. I'll play for free if you sound like Michael Ruff.

FAST FREDDY

Phone: (818) 506-3073

Instruments: Guitar

Styles: All

Technical Skills: "The fattest grooves—the right notes."

Qualifications: Received platinum award for guitar playing on "Come Get It" LP w/Rick James & the Stone City Band; former member of Spyro Gyra, appeared on LP *Spyro Gyra* by same; recorded with the famed Muscle Shoals Rhythm Section; "I come to play."

Available for: Pro situations.

SPENCE BRODIE

Phone: (818) 346-2795

Instruments: All keyboards incl. Yamaha 6'8" grand, KX-88, TX 4-16, Super Jupiter, OB-8, Moog Source, Linn 9000 w/huge library of drum & percussion sounds on disk, MIDI sequencer, all effects.

Technical Skills: Piano/synth player, composing, arranging, full MIDI sequencing, synth & drum programming.

Styles: All bases covered, emphasis on authenticating style & providing "up-to-date" sound.

Read Music: Yes

Qualifications: Ten years professional live/studio/concert piano & multikeyboard player teacher. Solo album (instrumental) released in '86. Currently staff keyboard player/arranger—ass't producer for EDB Audio & Video Recording. Very imaginative & elaborate synth facility. 25 years classical/jazz background, piano.

Available for: All recording needs including custom album projects, film, video scoring & all levels of song production from writing to playing to mastering.

STEVE WIGHT

Phone: (213) 838-5134

Instruments: Akai S900 sampler, DX7IIFD, TX7, Super Jupiter, Prophet 500, Chroma Polaris, MKS-30, RX11, Octapads, IMB PC w/Texture II sequencer by Roger Powell, notation & librarian software Roland SBX-80 SMPTE, very large library of original DX, Jupiter & Polaris sounds.

Technical Skills: Keyboardist, arranger, orchestrator, conductor, composer.

Styles: Rock, pop, funk, classical.

Read Music: Yes

Qualifications: 12 years professional studio experience including work for RCA Records, Dick Clark Productions, MTM, KCOP-TV, 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.

UNITY HORNS

Phone: Los Angeles (714) 547-6110

London (44) 505-0624

UNTOUCHABLES, UB-40, GEORGE CLINTON ONE LOVE

RICARDO SANTOS

Phone: (213) 656-8787

Instruments: Acoustic/electric guitar, synth guitar

Read Music: Yes

Styles: Bossa nova, jazz, fusion

Technical Skill: Arranging, backup vocals

Qualifications: Berklee School of Music NY—Luis Bonfá

Available For: Studio sessions, jazz gigs, live performances.

STEVE REID

Phone: (818) 508-1509

Instruments: Percussion, mallets, sound effects. Over 500 acoustic instruments; Emulator II + Dyna Chord Add One, & Sampler, AKAI 900, Linn 9000, Simmons, TX-816, rack w/latest processing gear, Macintosh performer sound designer. One of the largest sound libraries in town. Full 16-track AMEC Foster pre-production facility.

Technical Skills: All manner of Afro-Cuban, Latin, Brazilian & contemporary percussion, Electronic & sample-based percussion & drum programming, producing, & writing. Currently playing in FOX TV "Late Show Band."

Read Music: Yes

Qualifications: Recording & touring with Miles Davis, Nu Shooz, Supertramp, Lora Brannigan, Thomas Dolby, Ray Parker Jr., Rippingtons, Cornel Abrahams, Dazz Band, Cheryl Lynn, Rebe Jackson, Emotions, Stan Ridgway, Robert Tepper, Nicolette Larson, Bobby Caldwell, Russ Freeman, Kithywalk, Dan Siegel, Olive Brown, Randy Hall, Bell & James, Linda Clifford, TV & Film: *Mary, Bob Newhart, Cheers, Brothers, Voltron, Love American Style, Family Ties, Puttin' On the Hits, Paper Dolls, Super Naturals, Rock 'n' Roll Summer Action, Alfred Hitchcock Presents, Washentons, etc., etc., etc.* Professional, dedicated to the success of each project.

Available for: Records, TV, film, tours, videos, producing, MIDI sequencing, programming.

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.

JESSE TURNBOW

Phone: (714) 980-3646

Vocal Range: 3 1/2 octaves, high baritone & falsetto

Styles: All

Qualifications: Former lead singer of T40 & original act. Have shared stage with Stephen Bishop, Mary Clayton, Henry Mancini, LA Jazz Choir, Carl Anderson, Kenny Rankin, Alice Cooper, Eric Burdon, Wolfman Jack, Rascals, Doors, Van Morrison, Spirit & many others. Performed clubs, concerts, TV, videos. References &/or tape sample available.

Available for: All types of sessions, demos, jingles, etc.

LOUISE CORNELIUS

Phone: (213) 735-3895

Vocal Range: 4 1/2 octaves

Styles: All

Technical Skills: Excellent ear for harmony, vocalizing melodic parts, soundtracks & instant improvisation as well as singing lead & background vocals. Very efficient & dependable. Dedicated to the completion & success of each project.

Qualifications: Many years of extensive experience in stage, studio & recording. Lyricists, vocal arrangements, very creative & versatile soloist.

Available for: Recording, all kinds of session work, concerts, jingles, demos, TV, film, touring, etc. Professional situations only. References available upon request.

COSMOTION
Ramona Wright & Gael MacGregor
 Phone: Ramona (818) 504-9537, Gael (213) 659-3877

Vocal Ranges: 3 octaves
Styles: All
Sight Read: Yes
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can also provide additional singer(s) as needed. Fun, fast, clam-free.

Instruments: Synths, percussion. Also have numerous pre-recorded instrumental tracks. These equal a full band/orchestra (on tape) for Cosmotion who perform live to the pre-recorded instrumentals. Perfect for casuals, especially when stage/space considerations don't allow for lots of bodies.

Qualifications: Have shared studio &/or stage with: Aretha Franklin, Howard Smith (of Heart), Henry Mancini, Ray Charles, Bruce Broughton, Jack Mack & the Heart Attack, Mary Wilson (of the Supremes), Preston Smith & the Crocodiles, Ken Lewis (of the Steve Miller Band), Cornelius Bumpus, Dick Dale & the Deltones, numerous club bands.

Available for: All types of sessions, demos, jingles, casuals, club dates, etc.

"ROCKIE" ANN TURANE
 Phone: (213) 367-6014
Instrument: Vocalist, instrumentalist, songwriter, performer & producer

Read Music: Yes
Styles: Blues, rock & pop
Technical Skills: Powerful resonant vocal quality, great feel; 9 years experience, multidimensional vocal control for color, character or dynamics; hands-on experience 4- to 16-track machines & boards, live & in studio, understanding of synths, computers & some programming skills; quick ear & I take direction well.

Range: 3 octaves / from G below middle C
Qualifications: Have shared stage &/or studio with Cornelius Bumpus, Tim Bogert, & Deacon Jones. Music major LACC, classical & contemporary technique. Performed & produced demos & live shows, top 40 to originals. My forte is traditional blues & rock & roll.

Available For: Session, production, tour & casual work.

TECHNICAL

GARY J. COPPOLA
 Phone: (213) 399-8965

Technical Skills: Recording engineer/producer/arranger, specialize in selecting the best format (8-24 trk), studio, & musicians to suit your music & budget.

Qualifications: 10 years in L.A. music business, worked at Cherokee, 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.

ERIC DI BERARDO
 Phone: (805) 259-0828

Technical Skills: Recording engineer/producer with full production staff & complete recording studio production facility. 20+ years pro guitarist (acoustic, electric, synth); complete synth set-up & Yamaha grand; Linn 9000 programming.

Qualifications: Ten years in L.A. music business, worked on different projects ranging from country, pop, contemporary Christian, classical etc. & such artists as Kenny Loggins (rhythm section), John Patitucci-Chick Corea electric band bassist, Richard Souther-Meadowlark Records, George Highfill (WB), Steve Lively-Honda jingle, R.K. Fraser-Kerygma Records-Sparrow Dist., Steve Reid-Joan Rivers percussionist, Bob Wilson of the Front-ROCA Records, demos for WB, Geffen, MCA, etc.

Available for: Demos, custom record projects, music for film or video, label record projects; package deals available. Please feel free to call & ask questions. No project is too small; serious inquiries only.

NIGEL JOHN PAUL
 Phone: (213) 854-0772
 E-Mail: NIGEL.PAUL-US@IMC.215
Technical Skills: Live sound mixing (additional tour management services also available)
Qualifications: Musicality, creativity, consistency,

taste, technical ability. Produce and maintain mixes characterized by clarity, fullness & perspective. Extensive national & international tours with headliners & support acts alike. Well-versed in touring diplomacy & politics, & always looking out for my clients' best interests. U.K. passport, legal U.S. resident, clean driving license, fluent French, & ready to travel. Every new client, without exception, has become a repeat client. Impeccable artist, management & label references.

Available for: Tours, concerts, showcases

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.

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- Tangent 1602AX in flight cs w/revbr, xlt cond, \$700obo. 818-988-811C
- Fender pre-CBS Vibrolux amp, two 10" spkrs, very gd cond, \$350. Jay. 818-965-3151
- Randall Commander VI combo, 100w amp w/10" spkrs w/revbr, xlt cond, \$200. Fred. 818-769-989E
- Speaker cab w/two 2" JBL spkrs, clean & solid, grt cond \$150. 818-761-881C
- Mica: AKG D320B, \$95; EV 860, EV P767, AKG D1000E, \$75; Shure SM-57 & SM-58, \$65 ea. 213-545-3327
- PA equip, 4 bg spkr cabs, Attec Lansing horns, x-over, grt snds, \$850 all. 213-545-3327
- Two Amphion floor monitors & 2 Amphions side fills, 2 Amphion power amps & 1 OSC amp, \$475 all. 213-545-3327
- Bass amps: Randall REA500, \$225; Polytone 400w stereo bass amp, \$225. Callahan. 213-660-510C
- Marshall spkr cabs, \$400 obo ea, 4 cabs. Adam 714-495-301C
- DBX 150X noise reduction units, 2 avail, never used, \$20C ea. Rusty. 213-545-3327
- QSC 1400 stereo amp, 225w/side, like new, \$400. Greg 213-665-3427
- ADA DDL, S-1000, chorus, flange, echo, \$125. Greg 213-665-3427
- Blamp 2-way x-over, SM-23, \$85. Greg 213-665-3427
- Marshall JCM800 lead series, 100w master vol hd, English model w/EI-34 tubes, new in box, \$590. Stuart 213-469-3341
- EV 3-way monitor system w/built-in x-over, \$200 firm. (after 5pm) 818-763-5436
- Musicman reflex bass cab, 1x18" spkr, casters, brilliant, powerful snd, \$225; Musicman reflex bass cab, 2x12" casters, clean, tight punchy snd, \$205. Alan 714-983-3851
- Fender Sidekick reverb 20w guitar amp, many features, vry gd cond, \$105. Alan. 714-983-3851
- JCM800 Marshall 50w hd, \$400. Gary 818-994-1174
- Two Fender cabs, loaded, roadworn, both \$100. 213-468-0344
- Marshall JCM800 50w combo w/channel switching, mnt cond, \$400 obo. Joe. 818-334-403C
- Carvin X100 100w guitar hd, xlt cond, grt snd, 2 chnl w/graphic EQ, w/footswitch, \$350. Mike 213-899-1281
- Ampeg V4 4x12 guitar cab, gd cond w/cover & dolly, \$150. Mike 213-839-1281
- Peavey bass system, 400w, b/amp, rack-mnt w/18" & 2-10" spkrs w/cover, lk new, \$750 firm. 818-996-2107
- Marshall Mofitt 100 hd, \$350, Mike 213-820-975E
- Marshall slant cab, 100 gran. 4x10, \$250. Mike 213-820-975E
- EAW hi-pass filter, 250Hz, \$10/pr. 213-306-320C
- Mic stage box, 9-chnl expandable to 13 chnl, multi-prn connector, \$75 obo. 213-306-320C
- Two JBL 4333A pro studio monitor spkrs, reconing needed, \$700, org owner. 213-822-762E
- Red 1987 Marshall master vol, model 2203 100w w/LEE Jackson fx loop, \$500 cash; 1980 A-cab, \$400 cash. 818-786-4287
- Fender cab w/2-15" JBLs, \$175. Kenny 213-334-215C
- Acoustic 230 amp, graphic EQ, reverb, footswitch, \$175. Kenny 213-281-3031
- PA spkrs, 18" EV & 2-12 EVs, Yamahas & JBLs, \$50-\$374. 213-735-6221
- Fender super reverb, pre-CBS, modif by Jim Kelly & Lee Jackson, chnl switching w/master vol, brand new tubes, \$375. Peter. 818-962-067E
- Yamaha G-100-112 amp, gd cond w/footswitch, \$300 obo. 714-848-289E
- Laney amp, Pro II, 50w, xlt cond, \$475. Mike 213-396-379E
- Benson spkr cab, 4-10" Jensen spkrs in folded horn cab, \$300. Tom. 213-661-068E
- Roland Jazz Chorus guitar amp, 120, xlt cond, \$395. Ray 213-285-9371
- Cerwin Vega mid-range horns, RM300, \$450/pr. Lorne 213-467-3418
- Bass cab w/out 15" spkr, hvy duty, big snd, \$100 obo. 818-786-4287

- Lorne 213-467-3418
- Peavey 400 PA brain, \$225, HD-1500 harmonic delay w/PC-40 footpedal, \$400. Vernon 213-971-570E
- Yamaha 4115a, 15" spkr & horn in ea. xlt, \$420/pr. 213-735-6221
- '86 Marshall 1/2-stk custom by Metaltronic, snds incrd, Anvil cases, \$1100. Jim 213-372-378E
- Yamaha P-2050 stereo power amp, rack mnt, grt cond, clean power, \$200. 818-761-881C
- Two JBL 12" spkrs (E-120) in spkr cab, solid clean power, lks & snds grt, \$150. 818-761-8810
- Marshall JCM800 100w hd, xlt cond, grt snd, \$575 obo. 818-334-403C
- Joe 818-334-403C
- Gallien Kruger 800RB bass amp, brand new, \$545 obo. 818-334-403C
- Laney 50w tube head, \$400 obo. Will trade for Marshall w/master vol, Dan 818-909-771E
- Two Attec Lansing mid-range horns w/12" Attec spkrs in side, \$175 pr. 213-973-944E
- Alembic 1-15 cab, \$150; 1-12 cab, \$100, grt for biamp bass setup. Gauss 15" spkr, model 5840, \$100, gd cond. 818-765-4905
- Marvin 818-765-4905
- Two JBL floor monitors, model M1-831, used once, brand new in box, \$250 ea firm. 213-386-3074
- Peavey CS-400 stereo power amp, 200w rms, rack-mnt in cs, incl x-over module, \$400 or trade for poly keybrd. Ted 213-862-3237
- 1969 Marshall 100w super lead hd w/EI-34s, \$650; Mitchell Sand cab w/2-10s, \$80. Steve 818-988-0984
- Filson 4x12 slant & straight cabs w/spkrs, \$275 ea or \$50C both; Rison 2x12 slant & straight cabs w/spkrs, \$175 ea or \$300 both. Steve 818-988-0984
- Orange M10amp, 100w hd in black tlex vol w/15" Celestion bottom, \$325. Steve 818-988-0984
- Keybrd amp Traynor, 100w, 3-chnl w/revbr & fx loop, full range spkrs, powerful, portable, lk new, \$250. Mike 213-851-0721

3 TAPE RECORDERS

- Yamaha MT-44 system, compl. spkrs, mixer, patch bay tape recorder, etc, \$400. Ray 213-294-378E
- Teac V407C cass decks (2), speed problem, need repair if you know how to fix, it's a bargain, \$75 ea, both \$100 213-545-327
- Tascam 234 4-trk, xlt cond, \$500 firm. Teac 3340S, gc cond, \$300. James 213-933-869E
- Tascam 244, new in box, \$650, Yamaha RX15 drum machine, \$280. 213-822-762E
- Ampeg 407 tape, new, pancakes in box, 10" reels, \$1C ea obo. 213-306-320C
- Symmetrix patch bays, 32A, 1/4" phone jacks front & back, lk new, \$95 ea obo. 213-306-320C
- Teac stereo cassette deck, V-47, xlt cond w/manual, orig owner, \$60. 213-822-762E
- Otari MX7300 1" 8-trk tape recorder, grt cond w/10 reels of 1" tape incl, org owner, \$3300 obo. 213-822-762E
- Tascam 38 8-tape recorder, \$2200 (after 8pm or wknd) 213-695-190E
- Tascam 244, brand new in box, \$650; Yamaha RX-15 drum machine, \$280. 213-850-6844
- Ampeg MM-1100 24-trk deck, \$10,000. John/Apri 818-506-7443
- Yamaha MT-44 multitrk recording system, compl w/MS-1C self-powered spkrs, \$400. Ray 213-285-9371

4 MUSIC ACCESSORIES

- MXR O1 digital reverb, pert snd, xlt cond, \$495. 818-796-5516
- Tascam M308 mixer, 1 yr old, xlt cond, \$1000. Ned 213-254-5314
- Will trade 8-trk recording time for equip 213-258-3521
- Ibanez stereo chorus, flanger, compressor, EQ, \$175. Will not separate. Angelo 818-762-8301
- Guitar fx, Ibanez VE-405 chorus, analog delay, EQ. 818-762-8301

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 • **Ibanez** stereo chorus w/AC adapter, \$45. Brian 818-500-1204
 • **12** rain lights & 4 par bulbs, \$300 firm. (after 5pm) 818-763-5439
 • **Ibanez** comp/rtr CP9, \$65. Ibanez analog delay, AD9, \$65. Boss PHR phase pedal, \$55. Alan 714-983-3851
 • **Korg** DDM100 programmable digital drum mach, \$150. EV PL78 condenser cardioid vocal mic, \$145. Alan 714-983-3851
 • **Guitar** case, hard shell, similar to Fender for elec bass or guitar, 44" long, 15" wide, new cond, \$70. Bob (after 11) 818-942-6319
 • **Ibanez** DM1100 delay chorus flanger, grt cond, \$150. Peter 818-508-9456
 • **Korg** DDM1100 delay chorus, xlt cond, in box, \$175. Bob Jim 213-467-9770
 • **MXR** 10-band EQ, \$90 Jim 213-467-9770
 • **EV** PL78 mic, grt cond, \$75. Bob Mike 818-980-5850
 • **Anvil-type** road case, 41x11x22 1/2", recessed hwr, \$150. obo. Steel rack system, 1000 screws, 1 driver, \$275. obo. Steel cab corners, \$24 818-794-6316
 • **Roland** MSQ700, xlt cond, 8-trk, \$350 818-794-6316
 • **Sonus** Scoretrack software w/sequencer for Commodore, immed score display from sequencer w/out waiting, extensive editing capability, \$125 818-794-6316
 • **Hybrid** ATA 12-sp rack, two, red-carpeted, \$350/pr w/ sep, xlt cond w/heels Kevin 213-257-0278
 • **Equip** trailer, 8' end all trailer, single axle, locking rear doors, grt cond, \$1200. Kevin 213-257-0278
 • **Roland** SRV-2000, new in box, \$475 firm. Roland RC-201 space echo, \$125 818-798-0839
 • **Tascam** RS-200 spring reverb, rack-mnt, \$100. Kyle 213-876-9339
 • **Yamaha** GX-21 digital sequencer, \$150. Takashi (after 6pm w/rope) 213-695-1908
 • **Tama** Techstar T-5306 elec voice module, 6 pads & 2 stcs, \$500. obo. Toby 818-382-0893
 • **Duane** 818-343-0146
 • **Boss** 7-band EQ, \$30. George 818-343-0146
 • **Macintosh** performer & composer softwr avail. Ray 213-285-9371
 • **Yamaha** QX-7 2-trk, 16-chnl digital sequencer/recorder, perf cond, \$200. Peter 818-362-1756
 • **Four** Mesa STR-416, 6CZ7/EL 34 power tubes, new, never used, all \$60. Bob 818-780-5578
 • **Roland** Super chorus, CE-300, rack-mnt, all new, \$175. 213-274-0408
 • **Roland** SDE-1000 DDL, \$325 213-459-1670
 • **Yamaha** RX-21 drum mach, \$175. 213-459-1670
 • **One** Rockinger locking trem wall hwr, xlt cond, \$50. Ron 213-296-3667
 • **Two** space racks, \$70. Vernon 213-971-5705
 • **Tapco** 10-band stereo EQ model 2200, xlt cond, rack-mountable, \$175. obo 213-461-5896
 • **Anvil** flight cs for hwr or access, green, grt cond, rack-lined, 24" x18" x10", \$50 818-761-9810

• **Rickenbacker** 4001 bass, cherry sunburst, mint cond w/cs, \$350. Harry 818-365-3050
 • **Guild** Pilot bass w/cs, blk, EMG pu's, \$475. 818-241-8950
 • **Ibanez** Roadstar II, white, Peavey amp, backstage plus, cond, strap, music stand, hard cs, \$350. Bill Jeremy 818-789-3828
 • **Roland** Strat, cherry red, beaut cond, no synth incl, xlt guitar even w/out synth, \$350. Dan 213-224-8323
 • **Guild** D50 rosewood, beaut cond w/hsc, \$575. 818-790-2112
 • **Fender** Strat mid-70s, stock, cream finish w/blk pg plus tremolo, \$350 or \$375 w/cs 818-953-4251
 • **OVation** 6-string acous only, Balladeer, sunburst, w/Ovation hsc, gd cond, \$300. Doug 213-469-2584
 • **Encore** touch synth, custom built w/Anvil cs, digital, \$600. Bruce 805-252-4076
 • **Reverse** Firebird Gibson 1964, very fast finish w/blk pg plus Chip 213-374-2830
 • **Renson** custom 5-string bass, active Barolini pu's, ebony flt, xlt cond, \$850. obo. 818-957-6872
 • **Double** neck Washburn bass, brand new, \$900. 818-993-9296
 • **Roland** GR-700 guitar synth w/707 controller, xlt cond, incl guitar cs & custom snd carts, \$850. obo. Chp213-657-2890
 • **1951** Gibson ES-175 w/HP-90 in case, \$650. Hamer sunburst, two DiMarzio PAF's w/cs, \$375. Steve818-988-0984
 • **Gretsch** Super Ace, sunburst, built-in phase shifter, comp/hsc, active EQ w/cs, mint cond, \$450. Steve 818-988-0984
 • **Danelectro** 6-string bass, \$275 w/cs, Danelectro 12-string velzku w/two pu's, \$275. Steve 818-988-0984

• **Hammond** B-3 chops, older model, \$950. obo. Fender Rhodes Sutcase, gd cond, \$800. obo. Andrew218-921-8055
 • **Technica** K350 MIDI sampler & synth snrs, built-in 4-trk sequencer, drum mach, snrks, splittable keyboard, grt for composing, \$550. Mike 213-851-0721
 • **Korg** Poly 61 fully programmable synth w/arrangiator & full-size keypad, xlt cond, \$395. Mike 213-851-0721

7 HORNS/WOODWINDS

• **Seimer** K modified trumpet, gold-plated, case, mouthpiece, xlt cond, \$300. Kevin 213-469-2584

8 PERCUSSION

• **Wanted:** Cymbals, drums, accs, etc 213-392-5696
 • **Ludwig** blk cortex power shells, 2-24" basses, 8, 10, 12, 13, 15" toms; 16 & 18" floor toms, xlt cond, 1 yr old, \$200. obo. Steve (after 6) 818-447-5133
 • **Lim** drum computer, xlt cond, custom snrs, \$900. obo. 213-478-0730
 • **Lim** 9000 w/sampling & disk drive, \$3500. 818-241-9090
 • **Gretsch** cymbal snare drum, xlt cond, \$100. obo. Becky 818-441-1868
 • **Heavy** duty drum nser in 3 sections, 2' high x 7' x 8', \$100. lrm. Becky 818-441-1868
 • **Yamaha** RX11, drum mach, hardly used, \$350. Yamaha RX15 drum mach, hardly used, \$350. Carl 818-445-3043
 • **Simmons** SD55 elec lat, 5-pc w/extra hanging tom, w/cs & hwr, perf cond, \$1500. 213-399-6831
 • **Wanted:** Roland TR-505 reasonable, or trade Zildjian cymbals for any other MIDI drum mach, in box, ord receipts, \$350. Randy 213-478-4867
 • **20"** Zildjian nde, like new, \$90. 14" quickbeat hi-hats, \$90 or trade for Paiste hi-hats. Greg 213-665-3427
 • **Tama** Swingstar drums, 9-ply mahogany shells, used only 6 mos, midnight blue, 12" x12", 13" x13", 16" x22", 6 1/2" x14", w/cs & hwr, \$550 or trade. Greg213-665-3427
 • **Yamaha** snare drum, 5 1/2" x14", dual parallel action strainer, natural brch finish, lk new, \$150. Greg213-665-3427
 • **LP** Timbals, 4 drums, 2 Zildjian splash cymbals & cowbells. Tama hwr, \$450. 213-316-1880
 • **CB-700** drum rack, \$75. still in box. Sondra (after 6) 818-785-0849
 • **Lim** 9000 digital drum sequencer, 5.17 softwr, expanded memory, loads custom snrs, lk new cond, in box w/manual, \$3000. Harry 818-365-3050
 • **Two** tambourines, claw set, shaker, maracas for latin perc, \$60. obo. Vernon 213-971-5705
 • **Ed** 213-756-3148
 • **Killer** drum stage, 8' round, revolving, 3' high, \$500. obo. 213-461-5896
 • **Pearl** DRX-1 elec drums w/Ludwig acc snare, Paiste, Zildjian, all Pearl hwr, lk new, \$1000 firm. Brad 818-609-8753
 • **Ludwig** white 10-pc kit, Zildjian cymbals, Anvil cases, mint cond, \$2000. Joe 818-501-7016
 • **Pearl** 6 1/2" free-floating snare, brass shell, brand new, \$300. Joe 818-501-7016

• **Ranger** Europe, Gary Moore, Journey, Bryan Adams, Sings & Arranges, backgr vox, xlt equip. Doc 818-990-4665
 • **Lead/rhythm** guitarist, 18, sks melod rock, HR or metal band. Infil Rush, Journey, VH, etc. Tres 818-368-8388
 • **Lead** guitar plyr skng happening commrc HR or metal band w/label intr only. Hv killer image, exp, equip. Call for the best. BJ 213-543-2904
 • **Two** guitarist/skng HM band or members to form Infil Scorpions, Dokken, Accept, John 213-655-6516
 • **Guitarist**, new in town, bluesy style ala Hendrix, Steve. Lots of stage/studio exp, xlt equip. Pros only, no metal. Mark 213-320-8388
 • **Guitarist/vocalist**, all pop styles, chops, exp, xlt, content to play w/ht song needs. Skng playing out sit, pros only. Carl 818-782-7835
 • **Melodic** HR guitarist/sks estab'd band w/mgmt, label intr, image, direction, abl req'd, infil Shenker, Lynch, Jackie, No posers. John 818-440-9717
 • **Guitarist** lking for estab'd rock band. Hi-energy & dynamic leads, demo tape avail. Doug 818-988-7482
 • **Exp'd** guitarist/sks band, Gd lks, local scene & recording exp, xlt equip, tapes/pics on req, senous only. Tim 818-350-5055
 • **Acous/elec** guitarist, synth guitar, into bossanova, xlt fu-sion, would like to put band together for live perf. Picardo 213-656-8787
 • **Kaleidoscope** groove guitarist w/undeniably strong org comp sit sks melting pot of dynamic performers and rhythmic mangers. Beatles, Floyd, Police, CSNY. Rick213-438-4446
 • **Singer/songwriter/guitarist** w/ht songs written, likng to form band infil Beatles, Stones, Zepplin, Paul Simon, Who, Kinks, Hendrix, Doors, Monty Python, Eric 213-467-5689
 • **Except** guitarist w/ht vox, creative, very exp'd, reliable, sks qual work. Hv gd equip & pos att. Dale714-841-3894
 • **Pro** guitarist w/lead/backgr vox, reads, improvs well, dbis on keyboard & bass, likng for wking band. 213-599-2205
 • **Lead** guitarist w/incred chops, lks, att, sks 740 band for casuals, clubs, etc. 15 yrs exp, have fun, make money. Scott 213-568-9227
 • **Guitarist** Infil Clapton/Hendrix lking for bassist w/vox & drummer to form band. Alex 213-465-7993
 • **Lead** guitarist, 15 yrs exp, ready for fame & fortune, ready to shock the world. Van 213-588-9227
 • **Bill** infil guitarist/singer/composer, formerly Gary White, Isaac Hayes, Wolfram Jack, Chuck Berry, skng wking band. Pros only, plays jazz, pop, Emmet 213-969-6848
 • **Guitarist** lking for estab'd metal band w/gd following infil Va, Lynch, Scorpions. Pros only. Jerry 213-375-7270
 • **Guitarist** w/hts of pro exp sks wking band. Jim 818-662-2595
 • **HM/HR** guitarist from New Orleans, 26, songwriter, solo image, Marshall, Duncan. Serious pro band only. Robbie (after 7pm) 818-990-9763
 • **African** style rhythm guitarist for Graceland-type proj. Xlt rhythm & tasty leads. Pros only. Michael 213-650-0701
 • **Lead/rhythm** guitarist/sks band. Infil blues, R&B, rock, fu-sion. Gary 213-836-0883
 • **Guitarist**, 25, rock/jazz/R&B, skng wking band. Vox, dbis bass. 213-467-8696
 • **Pro** guitarist, recent touring/recording exp w/internat'lly known act, sks wking blues or R&B band. Tom213-328-0655
 • **Male** guitarist/keys/bass/voc/writing, exp'd, 22, power pop, dance stuff, spring break rock. Prof shopping tape, 100% dedc, real people, no drugs. 818-784-4287
 • **Lead** guitarist, grt rock image, Strat, Marshall, 10 yrs exp, sks pro band w/mgmt & label affl for touring/recording. Serious only. Robbie 818-907-1915
 • **Guitarist** lking for rock proj. Into Deep Purple, Journey, Toto, Mark 213-653-8157
 • **Craig** Collina Turner, formerly of Network, Spotlight & Guitar Player, Metal Forces, sks commrc rock, HR or metal band w/mgmt & label intr. 818-769-2682
 • **Guitarist**, 22, formerly of Wild Hears, sks to join band. Infil Andy Taylor, Steve Jones. Pro att, image & gear a must. George 818-343-0146
 • **740** guitarist lking for wking gp. Tony 213-435-6016
 • **Guitarist** w/extensive exp, industry connex, equip, lks, lking for pro musicians to form medel HR band. Johnny 818-233-8435
 • **Guitarist** sks commrc/melod metal band infil Dokken, early Ratt, Poison. No drugs. Boperc. 818-780-5578
 • **Lead** guitarist avail for pro HM band, pref playing circuit. Hv image, equip, trans, Charvel, Marshalls, infil Queens-ryche, Rising Force. Ken 213-398-6881
 • **Exp'd** career-minded musician immed avail for playing gigs. T40, stcs, casuals, studio work or org recording. Infil prog, HR, blues w/mean funk muscle. Dave818-784-2560
 • **Guitarist** avail for wking band. Jerry 818-763-5439
 • **Black** female rhythm guitarist, beginner, sks rock band. Infil Smithereens, Replacements, Morris, Girls Satellites. I'm serious, are you? 213-979-2030
 • **Country** picker w/unusual style sks unusual band. Will

6 KEYBOARDS

• **Upright** piano, gd cond, gd snd, in tune, \$650. obo. Julie 818-281-8882
 • **Yamaha** KX-1 MIDI remote, in keybds, never used, \$650. Carl 818-445-3043
 • **JX3P** xlt cond, \$550 or trade. James 213-933-6698
 • **Oberheim** 5-vc 56-progr poly synth w/Ultimate software stand & Anvl cs, \$500 818-798-2303
 • **Roland** Jupiter 6 w/MIDI cs, \$525 818-798-2303
 • **Rhodes** Chroma synth, Anvl cs, touch-sens, split 64-note keypad, snrs grt, \$1000 213-856-9180
 • **Junjo** 6 poly synth, \$400. obo. Roland SH-1 mono lead synth, \$200. Boss pedal fx w/cs, \$250. Car213-851-8410
 • **Clavinet**, \$200. obo, gd cond. (after 5pm) 818-763-5439
 • **Roland** SH-101 mono synth w/sequencer, for begnrs, snrs, \$200 818-508-9456
 • **Oberheim** OB-8 w/MIDI w/anvl, \$100. Peter818-508-9456
 • **Xit** Juno 60 w/anvl cs, \$600. obo. Gary 818-994-1174
 • **Hohner** Planet-T elec piano, portable, fullsize keys, acous snd, grt for songwriter, \$200 or trade for multi-trk recorder. 213-433-5916
 • **Kawai** K3 digital synth, new in box, under warranty, extra RAM cards, \$900. 818-701-6278
 • **Yamaha** DX7, xlt cond, \$1000; Yamaha TX7, xlt cond, \$700 213-874-0276
 • **Chamberlain** M1, keybd instr w/tapes of real instr snrs, xlt cond, orig owner, \$900 213-822-7629
 • **Mirage** digital sampling keyboard, 5 mos old, hardly used, 20 disks, \$1000. obo. 818-794-6316
 • **Oberheim** OB5X w/custom mods & Anvl cs, snrs grt, xlt cond, \$400. obo. 213-836-4295
 • **Roland** Juno 106 synth, xlt cond, \$525. Mike213-396-3795
 • **Roland** MKS20 digital piano module, new, \$1200. Kevin 213-257-0278
 • **Roland** JX3P synth w/sequencer & manual & lpd pedal, xlt cond, \$600 818-907-1915
 • **Fender** Rhodes Stage 88, xlt cond, \$400. 818-780-7685
 • **Roland** S50 sampler, brand new, \$2000. Jozette 213-471-1009
 • **RM1** piano organ harpsichord, full-sized keys & 5 octaves, has legs, cover & sustan pedal, rare & unique, gd cond, \$275. Dan 213-224-8323
 • **Wurlitzer** spinet piano, gd studio qual, xlt cond, \$500 cash. MIF (6-5pm only) 213-659-0192
 • **Chamberlain** Matrix GR, rack-mnt synth mod, xlt cond, \$600. 213-281-3020
 • **Wurlitzer** elec piano, model 200A, xlt cond, \$400. obo. 213-461-5896
 • **Kawai** black ebony upright piano, mint cond, \$2800. obo. 213-393-5639

9 GUITARISTS AVAILABLE

• **Guitarist**, 22, pro image & gear sks band w/priorities in order, infil U2, Cult, Pretenders. GIT student, plenty of orig mt, backgr vox. Steve 213-851-2296
 • **Guitarist** sks band. Acous/elec, electc own style combining rock, folk, jazz. Easy going pro att, sense of humor. Dave 213-254-3999
 • **Blues**, Tomwashed style guitarist, sks bassist & drummer to form Police/ZZ Top style band. Eric 213-939-8624
 • **Serious** exp'd guitarist/sks estab'd pro band. Pro gear, lks, talent & commitment, infil Blackmore, May, DiMeola, Vai. Serious only. 818-765-2038
 • **Guitarist** infil by Sting, Power Station, a-ha. Sks others. Gd ideas, gd equip. Randy 213-474-3196
 • **Guitarist/singer**/arranger, new to SoCal, sks club, casual &/or shows bands. Very exp'd, pros only, no metal. Rick 213-453-7848
 • **Career-oriented** guitarist/composer w/ht image, att & equip sks HR band obsessed w/success. Tape/photo/Chris 818-705-2248
 • **Guitarist** w/rope vox sks indivs to jam & form band. Hendrx to country style. Kirk (after 6) 213-851-4638
 • **Guitarist** playing 1st or 2nd lead sks rock band infil Night

5 GUITARS

• **Gibson** Les Paul custom guitar, gold hwr, xlt cond, hsc, natural finish, \$500. obo. Terry 213-478-0730
 • **Carvin** LB-60 bass, brand new, 2 pu's, beaut cond, \$400. Gordon 818-783-3150
 • **Ibanez** Pro line, red, EMGs, ebony neck, tremolo, xlt cond, \$350. obo. 818-572-0167
 • **1957** Les Paul Jr, gd cond, \$300 (after 5pm)818-763-5439
 • **Fender** bass, beaut piece, new, hardly used w/hard cs, \$475 213-969-8327
 • **Gibson** Les Paul '55 reissue, tobacco sunburst, plus cs, \$1005. BC Rich Warwick, white w/cs, \$305. Alan 714-983-3851
 • **Rickenbacker** 4001 stereo bass, blonde prt, cd, \$405. Alan 714-983-3851
 • **Vintage** jazz guitar, 1962 Gibson ES-175, grt cond, all org, \$775. 213-207-0134
 • **Yamaha** SBG-200 w/soft cs, xlt cond, \$175.213-745-2767
 • **Aria** Pro II guitar, red & gold, lk new, \$150.818-794-6316
 • **Ibanez** Les Paul copy, cherry wine finish, gd cond, \$250. obo. 714-848-2886
 • **Gibson** ES-335, natural finish, hardly played, new cond, \$600. obo. 714-848-2886

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- Guitarist/singer, very exp'd. new to SoCal, sks casual, club &/or shows band Pros only, no metal. Rich 213-453-7848
- Blues rock guitarist w/extended recording/performance exp sks serious wking band KRTH/KLSX type music. Pros on-ly Randy 818-780-7565
- Lead guitarist w/itl lead/rhythm abil lking for melodic HR prj. Xit equip, image, att. infl. George Lynch, Al DiMeola. Keith 805-522-6677
- Guitarist sks to form rock band or join forming w/itl. Dedic. talent, image, gd equip, trans. Very hungry, want the same Jeff 213-461-4166
- Guitarist aka org hi-energy new music or R&B band. Northridge. John (before 10pm) 818-886-7336
- Raunchy guitarist, 22, sks infl musicians or band infl Bauhaus, Lords, Cult, Lou Reed Kelly 213-665-1904
- Exp'd wailer w/maj stax & mega tone lking for comirc metal band, prel w/backing &/or mgmt. Ready to go im-med. Hwyd area. Brian 213-462-8799
- HM/R lead guitarist sks serious dedic musicians or band. Eddie (after 5:30) 714-898-6916
- Pro guitarist w/backgr vox & lead vox, reads/improvs well, dbls keys, bass, lking for casual work. Van Decker 213-599-2205
- Female guitarist avail for org new music or R&B band or forming band. Gd image, stage pres, exp 213-850-0980
- Lead guitarist, 22, fanatisc prj, sks to join or form a CD melodic HR band w/female vocalist. Hv xit equip & gd att. 818-906-3729

9 GUITARISTS WANTED

- Pro rock guitarist wtd for comirc rock band aia Wally Stocker, Neal Schon. Band has album/video creds. Pros w/rock long hair image only Joe 213-659-8560
- Band sngk U2-style guitarist, early Cure. Hv org songs w/aggres snd, recording stl, open mind req'd 213-655-8011
- Commercial HR grp sks exp'd 2nd guitarist for pro stl. Must be reliable dedic talent plyr. Demo req'd. 818-334-4033
- Guitarist wtd w/roastic image. Must hv trashy but tasteful style, poss infl Aerosmith, Bonos, Dols, Cooper, Gen X, Sex Pistols, Cult. 213-856-8692
- Guitarist wtd, male, 26-30, for Janis Joplin imitation band for showcases, concerts, festivals Mick (anytime) 213-851-4363
- Female guitarist wtd for org all-girl band THE SHEILLAS. Infl Blondie, Berlin, no HM pls Melinda 213-829-1508
- Male vocalist sks females for cover duo, guitar or piano. Dave 213-876-1417
- LADYHAWKE, female comirc metal band, sks rhythm & lead guitarist w/edge. Band based in LA. Lark 617-288-5621
- Explosive rock grp w/maj intr searching for 2nd lead guitar-ist. Must hv lks that kill, infl Heart. Doc Exp'd prj 213-929-1964
- CONE OF SILENCE sks inspired melodic lead guitarist. We're 25-35, hv grt harmonies aia Fleetwood Mac, B52s, Debbie 213-465-5202
- Lead guitarist wtd for estab'd LA band, melodic HR style, must be pro qual, att, image, equip. Lomane 818-972-0504
- REX X, hi-energy metal-rock, melodic, counterpoint, sngk guitarist, serious. David 213-660-2004
- Lead guitarist, 22-30, wtd for org 2-guitar rock band infl Triumph, Night Ranger, Rush Talent, image, dedic, backgr vox a must. Bobby or Roger 818-769-6850
- Guitarist needed for org moody R&R groove rock band

- Wanted: One very cool, psych, soaring lead & rhythm guitarist w/lots of pedals, gd equip, & a car. Bothriores 213-463-3848
- Glam guitarist wtd by outrageous vocalist & drummer for pop metal glam show sax band. Superior talent, mega hair, model image, infl Crue, Spunk! Steve 818-851-9853
- Guitarist w/exp, dedic, versatile, serious, wtd for dance rock new wave prj. 213-855-7890
- NYC bassist sks wildman guitarist to form extremely hard band Holdsworth, Betew, Hendrix infl. Lomanus 213-876-0745
- Looking for musicians for glam funk band. Steve 818-763-7061
- Lead guitarist/writer wtd for pro band. Must hv xit equip & att. Only the best need call. 213-545-4802
- Lead guitarist infl Scorpions, Cinderella, may audition for band w/hrs spa, PA & full band. Label intr. 213-928-4242
- Guitarist wtd by serious all org prj rock band. Julie Heien 818-964-3102/842-1950
- Creative lead guitarist wtd for org forming pop rock band infl Scandal, Glass Tiger, Eddie Money. Serious only, vox prel, no smoking/drugs, John 818-840-9131
- Guitarist wtd for newly forming band, pop rock stds, T40, Dedic. Lonon 213-450-1675
- Dedicated guitarist wtd to collab w/lyricist forming self-promoted pop/new romantic studio/touring act w/HR leads infl a-ha, Duran, VH, Idol, Ozzy. Michael 818-762-4792
- Female guitarist/vocalist for creative comirc wking female band. Must know harmonies, req prj act, equip, trans, exp. Carla or Kirsten (days) 213-851-9148
- R&B style rhythm guitarist for R&B band. All orgs, w/mgmt, backgr vox gd. Michael 213-389-1501
- R&B dance dance duo sks keyboardist. Image counts, must be dedic & w-kng. Info/audition Randi 818-769-2436
- Glam metal band sks guitarist w/long bk hair. Own hair-dresser & daygl lipstick a plus. We hv grt image & equip. 818-445-4177
- Well-estab'd power rock copy/org grp nds gustans/vocalist. Hv attractive apprc, above-average vox, driving arrogant ambition. You're hot—you're hired. Spokee 206-824-8102
- Wanted: Speed pop guitarist, handy w/a hook & simple yet flashy lead lines, no posers, for tasty unique pop band. Vox welcome. Roy 818-891-5578
- CENTURY FREEWAY, alternative rock band forming in So Bay area sks guitarist infl Smi/therens, REK, Protectors, M/F. Heather 213-324-8330
- Guitarist wtd aia Steve Stevens, Steve Vai for glam trash pop rockabilly live show. Image nec, will pay. We are wild. 213-465-9108
- Female power singer sks young guitarist w/metal long hair image to form hot band infl Priest, Metal Church, Dead serious only. TC 213-476-0794

- Female guitarist needed. We hv prod deal, are shopping tape. Hvy dance music, funky grooves, Billy Idol att. Must hv pro equip. Joe 213-470-7657
- Guitarist wtd for R&B rock band. Album STB released on maj label. Tour sched, hrs immed. Roy 213-462-7277
- Powerful dbl bass drummer sks killer musicians w/looph, powerful snd, extreme long hair image & party att. Todd 818-343-8187
- SCOUNDREL, LA-based pop funk grp, sks pro guitarist. Must funk heavily, dance, singing is a plus. KACE concert winners. Ready to go? David 213-301-3002
- Wild woman guitarist wtd for forming grl rock band. Must be into high heels, hairspray, & having fun. Leslie 818-243-9474
- Guitarist, lead/rhythm, bkgr vox, for rock band. 60s elec folk infl, not as raw as KXLU. Female singer/songwriter w/mgmt. No money yet. 213-937-9763
- Rhythm guitarist w/Keith Richards style for R&B band w/die LP. Michael 213-389-1501
- Hot guitarist wtd. Lks, hair, equip, vox a must, for prj w/infanatic backing & label intr. No amateurs. 818-763-1257
- Guitarist wtd by all org band. Someone who sings & ar-ranges, reliable & respons, not nec respectable. John 213-856-8432
- Guitarist wtd to compl xit HR prj w/mgmt. label intr. Talent, image, drive music, Picapete to Fahrenheit, 9348 Sawville, Mar Vista, CA 90066.

10 BASSISTS AVAILABLE

- Bass plyr sks band. Infl Phil Lesh, no Marshall stax, structure freaks, or meek timid musicians, anything goes as long as improv OK. Orange Co. Joe 714-631-8537
- Pro bassist lking for estab'd band wgd orgs, gd lks, totally dedic. Mike 213-989-3517
- Bassist sks pop band whose members hv serious pro creds, but artistic—not financial—motivations, or others in-terested in forming such a band. Kenny 213-281-3031/334-2150
- Aggressive bassist, dbls on keys, writes, collabs, gd equip, home studio, long hair image, infl Styx, Saga, Boston, Foreigner. Pros only. Mike 818-989-3517
- Basslist & guitarist team, together 6 yrs, sks musicians to form org HR band. Pros only. 714-432-9176
- Pro bass plyr w/stage/studio exp sks wking HR band. Hv trans, willing to travel. Truman 714-776-0183
- Female bassist avail for band. Killer looks, killer chops. Pros only. 213-876-3952
- Basslist, exp'd all styles, vox, gd image, stage/studio exp, sks org R&B, T40, serious pros only. Wendy 213-923-1438
- Hot NYC bassist avail for wking stl only, rock/T40. Depend-able, gd slap, gd chops. Lomanus 213-876-0745
- Young aggres bassist/vocalist, ex-Black Sheep, sks prgm-etal of the 90s to join or form. Pros only. If you can't play, don't call. Scott 818-989-5864

Dedicated Guitarist WANTED

to collaborate with lyricist to form a self-promoted pop/new romantic studio/touring act with HR leads. 18-23 years old. Clean & neat appearance. Guitar effects, ear training preferred. Influences: a-ha, Duran Duran, Van Halen, Billy Idol, Ozzy, Aerosmith, Doors.

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•Bass plyr needed for HR ongd band. Success must be your drive. Joe 213-644-9141

11 KEYBOARDISTS AVAILABLE

- Keybdist/lead singer avail for wkng T40 band. Luke 818-842-4565
- World class rock keybdist sks ongd melod HR band for touring/recording. Hv total rock image. SOTA equip, pro chops. (5-7pm) 213-852-9408
- Keybdist w/blkgr vox lking for democratic Night Ranger, Journey, Bon Jovi-type band proj Hv trans, wll travel for right band. Lrry 714-891-3001
- Keybdist/guitarist, well-equipped, reliable trans, sks wkng T40 or casuals band. Terry (days) 213-874-4876
- Male guitarist/keys/bass/vox w/ exp. d'2, power pop, dance stuf, spring break rock, prof shopping tape. 120% dedic, real people, no drugs 818-786-4287
- Keybdist/songwriter sks wkng band, no metal. Pro on-ly. Bob 213-207-6371
- World class multikeybdist, SOTA equip, HR image, lking for signed pro rock act. Cinderella or Bon Jovi. Philip 213-677-7960
- Keybdist/guitarist/blkgr vocalist to A-440, no falsetto, min 3 rhts or more per week, most unobscure styles, min 3, seasoned songwriters only. 818-786-4287

11 KEYBOARDISTS WANTED

- What do three guys & one crazy oriental have in common? A mission. What kind of mission? Keybds 213-465-0049
- Keybdist wtd for rock fusion band. Rush, Dregs, Zappa. UK. Must be able to play odd meters Hd-wkrs & serious people only. Bryan 818-348-5986
- THE GHOSTERS need keybdist 213-467-4108
- Keybdist needed for orig rock band. Hvy guitar-oriented upbeat songs. 70s style mdrn music. Hv had radio airplay Houston, TX. evies 713-988-5857
- Keybdist wtd for all-orig wkng band. Equip, trans, gd att req'd, infl Style Country, Prince, Sade, Eduardo 213-392-1462
- Pro level orig proj, stylistically mdrn, Cure, Roky Music, TFF. Think like us, except! plyrs only. Carson 818-609-8311 Steve 818-994-6484 Chris 818-928-9109
- Keybdist wtd for orig band infl Cure, Joy Division, Love & Rockets. Helen 213-721-8605
- Basslist sks jazz pianist who likes Donald Fagen & McCoy Tanner for practicing purposes. Hes rhts spc w/grnd piano Steve 818-763-7061
- Keybdist wtd for orig mdrn pop pop gr. Mgmt & gigs & televised dates. Infl INXS, Scritti Politti. Paul 213-655-0377
- Keybdist sought for orig pop rock band 6 mos from deal Shows & studio upcoming. Be committed, infl XTC, Fixx, producers, all good pop rock. Paul 213-326-5201
- Keybdist/guitarist wtd for hot upcoming moody R&B groove rock band. Image/att must, definite hit ml. Dan 818-761-8810
- Keybdist wtd for orig commrc rock band. Must hv gd equip, image, no ego, infl Journey, Bryan Adams, Eddie Money, Bon Jovi, Mike/Dan 714-794-0860
- Wanted: Keybdist for live gigs w/min rhts. Music style, reggae rock. Lous (after 8) 818-843-2680
- Keybdist needed, serious inquiries only. Amy 818-846-6256
- R&B keybdist for R&R band, backgr vox good Michael 213-389-1501
- Keybdist wtd by founding members of 20/20 & Cock Robin. Hv mgmt, demos, producers, maj label shows. Infl TFF, Simple Minds, Gabriel, XTC Mike 213-931-2620
- Keybdist/singer wtd for young ongd band based in LA area, infl Police to VH. Mitch 213-306-4345
- AQUANETS nd pianist/music director for 50s/60s music 213-851-8281
- Keybdist needed for wkng band st, T40, pro only Holly 818-785-7466
- Seeking keybdist/songwriter for collab on proj. Serious pro only. Sonia/Veronica 805-483-3946
- Keybdist wtd for all-orig techno rock proj w/female front

- Parts & solos, imagination, spare rhythmic style, equip, backgr vox, no egos pls 213-399-4583
- Female keybdist needed for all orig rock act. 702-736-8334
- Creative keybdist/vocalist wtd to compl mdrn rock proj w/backing & intr Image/equip a must, pros only. Kelly 213-839-1281
- Looking for musicians for glam funk band. Steve 818-763-7061
- Keybdist, dbts sax & guitar, helpful for Roky shows. Norron 213-439-1676
- TIME TRAVELER, keybdist/synth wtd, rock & improv-ent, for depth exploration of interweaving cross-rhythms & mystic spaces inside them. Allan 213-659-9595
- Keybdist w/prod skills to co-write w/artist. Two deals in works, should hv studio access, infl Little Steven, 213-469-9227
- Keybdist/guitarist/vocalist/songwriter, La Puente area or nearby, needed by 19-yr-old musician to rhts & form R&B-oriented band ala FORTW surface. Adrian 818-333-1575
- Keybdist wtd for mdrn pop rock band infl Scandal, Glass Tiger, Eddie Money. Serious only, vox prof, no smok-ing/drugs. John 818-840-9131
- Happening LA R&R band skng keybdist to round out snd, ala Benmont Tench Kevin 213-933-3397
- Keybdist wtd by wkng T40 orig band. Must know T40, hv current equip & rock image, infl Heart, Bon Jovi, Eddie Money, Eric Clapton, Laurie 213-376-9821
- Keybdist wtd for orig R&B funk rock proj Hv studio & ggs. Serious but fun 213-680-9501
- Pianist to rhts & write w/vocalist in band st for showcases, most styles. Beach area 213-399-5765
- Keybdist wtd for newly forming band. Pop rock stes, T40, Dedic Linton 213-450-1676
- Keybdist needed for super pop proj w/former maj label artists. Must sing & play grt. 213-876-9339
- R&B keybdist for R&R band w/atten. Backgr vox gd. Michael 213-389-1501
- R&B dance duo sks keybdist. Image courts, must be dedic, hd-wkng info/audition Randi 818-789-2436
- Top flight keybdist wtd for goging band w/intense dynamic, private studio, & unique snd w/mdrn edge. Studio dates set, top legit contacts. 213-465-4049
- Keybdist wtd for orig band infl Cure, Joy Division, Love & Rockets, Ocas 818-345-6395
- Female keybdist needed. We hv prod deal & are shopping our tape. Hvy dance music, funky grooves, Billy id! att. Must hv pro equip Joe 213-470-7657
- Christian male for new serious pop funk R&B jazz rock band. Exp'd only w/equip. Orig music. Gawn 213-851-2273
- Keybdist wtd for R&B rock band. Album STB released on maj label, tour sched, rhts immed. Roy 213-462-7277
- Keybdist wtd for industrial techno-death military disco band. Serious only Cornell 213-227-4141
- Keybdist sought by GLASS HOUSE, all orig progging pro band. Skng exp'd creative team plyr w/programming knowledge. Taste before chops, chops when needed. Scott 818-891-1365
- Female keybdist needed for rock band for Japan tour starting Sept. 1. Also local work 'til then. Dependable only. AJ 818-398-1184
- Pro female keybdist w/vox & top gear now avail for pro ongd w/mgmt & label. Serious only. 213-836-4285
- Keybdist wtd for new age rock demo recording proj. 213-655-9811
- Keybdist needed by two ambitious 20-yr-old musicians, forming highly imaginative, artistic-minded rock band. Commrc, experiential. Chris 818-992-1690
- Keybdist w/gear to form orig duo or trio w/fully capable

multi-instrumental writer/arranger w/8-trk studio. Mdrn rock, dance & new music. 213-851-0721

12 VOCALISTS AVAILABLE

- Mlt singer songwriter vocalist arranger avail for recording &/or wkng band. Elmer Jr. (after 6pm) 213-450-5879
- Vocalist frontman writer sks pro ongd band infl Bono, Sting, Gabriel, others. Moving to LA soon. Bill 714-998-1171
- Entertainer singer skng serious musicians to form HR band w/blues edge infl Roth, Tyler, Coverdale Hv connex. Scott (before 9:30pm) 818-969-0392
- Vocalist guitarist, exp'd, lking for wkng band. Attractive, career-minded, talented. Matt 818-841-7582
- Christian male vocalist, 25, 2nd tenor range, extensive road exp sks band ala Night Ranger, DLR. Serious pros only, no flakes. Bill (after 4) 213-977-4955
- 16-yr-old singer songwriter sks other teens for grp st ala New Edition or Jets Kevin 213-756-4885
- Female vocalist sks wkng or STB wkng T40 band or duo. Can sing all styles, pros only Vicki 213-596-8271
- Female vocalist w/T40 exp sks casual band. Gd att TJ 213-392-5333
- Pro female rock vocalist, 15 yrs touring/recording exp, sks commrc rock band. Voice much in style of Ann Wilson, Pat Benatar, etc. Pros only 818-761-8482
- Female dynamic lead vocalist w/grt image & tapes avail for mdrn melod R&B/R&B h-energy orig band w/mgmt. Pros only Lisa 213-876-4675
- Hot male lead vocalist lking for top pro grp. Tom 213-871-6976
- Hot pro lead vocalist, xlt perf, 24, sks serious pop R&B dance-oriented band. Infl Robbie Nevil, Billy Ocean, Jackie Wilson, Keith 213-924-3680
- Female vocalist sks performing R&R band. Big-voiced, versatile, stinking aprnc, infl Chrissy Hynde, Katie Bush, Pat Benatar, Annie Lennox, Siousie Kathryn 213-475-1658
- Exp'd female rocker lking for local boys to play with. Marshall stat prof Krista 818-980-4828
- Female vocalist lking for T40 band Tamara (after 5pm) 818-763-5439
- Male vocalist w/traning & wkng exp lking for serious band. Also plays keys & drums. Steve 714-673-5335
- I am a singer. I'm lking for other singers who can sing the good old stes from teens-40s to sing old songs on the phone. Richard 213-839-5347
- Male lead vocalist, 33, 1st tenor, studies voice, sks orig proj into performing live. Into Perry, Jamison, Page, Graham. Write also, hv tunes Jay 818-764-1721
- Killer lead vocalist w/wild image sks orig HR band. Cindy (after 7) 818-780-5578
- Singer/songwriter/rhythm guitarist sks orig country act in ven of Rodney Crowell, Steve Wanner, Rosanne Cash, etc. New country T. Ray 213-876-9125
- Intensely trained female vocalist w/album cred & strong stage pres lking for very serious HR band, image a must. Infl Wilson, Striper, Bon Jovi, Michelle 213-322-9467

- I'm a black-clad, black-haired, white mdr-tenor into the post-punk LA undergr. You've got grt drugs a friendly disposition, & bathe regularly. Marshall 213-460-6016
- Female pop rock vocalist skng band 4-act range gd image, eager to work. Maureen (after 5:30) 213-866-3058
- Killer vocalist lking for HR band wgd att infl Judas Priest, old Deep Purple, David 818-982-3875
- Great extempore punk rock singer lking for work. Ross 213-280-0158
- R&B funk blues pop vocalist/sax avail for pro only, presently wkng grp, serious only. Lamont 213-464-7253
- Talented singer skng gd mgmt. Range 1st & 2nd tenor, falsetto; styles: R&B, pop, funk. Tony 213-957-7984
- Liz Michael, vocalist/songwriter, planning own label- wants to form ongd band. Ability, willingness to do all forms of music a must. 213-861-7537
- Stylish 18-yr-old female entertainer w/very unique voice desperately skng serious R&B/R&B band. 213-745-0537
- Pro female vocalist avail for wkng band. Backgr or lead, pop rock, T40, Trained. 213-999-5876
- Christian male vocalist, 25, 2nd tenor sks band ala Night Ranger, DLR. Serious pros only Bill 213-977-4955
- Pro female vocalist I'll sing for your demo in exchange for copy Cd range, prof R&R or T40 Tracy (after 7) 213-931-7412
- Eric, Into Peter Gabriel, Midnight Oil U2 If you re into that kind of music, I'm your singer 213-876-2778
- Female rocker from France avail for band w/recording contract 213-465-6351
- Male vocalist, 22, pro, sks wkng or STB wkng HR/HR band w/mtdl edge. Infl Coverdale, Jony 213-379-8938
- Pro male vocalist, lead/bkgr, plays also sax R&R looks/snds, sks goging band. Alexis 213-281-9816
- Female singer sks wkng T40 band pro only Connie 213-694-0763
- Hot singer nds hot band or members. Looks, hair equip, vox musts. Financial backing & label intr. no amateurs 818-894-3324
- Vocalist, world class, SOTA snd & intense stage pres, avail for serious wkng or recording band only. Rock to prog to strong pop. Zain (ext 5155) 818-763-2028

12 VOCALISTS WANTED

- Background vocalists wtd for R&R act. Girls willing to wear ingerie & do seazy things onstage. Must hv guts & Mike 818-894-3324
- Commrc HR grp sks pro lead vocalist frontman. Must be hd-wkng & reliable w/success-oriented att. Demo req'd 818-334-4033
- THE GHOSTERS lking for grt harmony backgr vocalists. If you qualify pls call 213-467-4108
- Vocalist who lives music needed by crazy rock guitarist to form ongd band John 714-822-8716
- TEMPORARY INSANITY now auditioning male vocalist infl Tate & Plant, wilderness of Morrison & Rob. Prog metal. Jasmine 213-850-5614
- Vocalist wtd for T40 band w/orig proj. Must be serious, high tenor, write ongs & lyrics, no drugs, relocate, steady money, pleasant work. (7-8pm) 805-833-9912
- Lead vocalist wtd for mdrn pop band whard edge. Fran-

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cial backing, gd connex. Must hv gd voice. Ernie 818-287-7361
•Pro HR/HM band nds vocalist w/keys, voice & dedic. Bryant 818-962-4296
•Female lead vocalist w/strong abil & gd image needed for all-song rock act. 702-736-8534
•Male vocalist needed for jingle work. Must hv wide range, able to read music & gd exp. Suzanne 818-458-7636
•Male vocalist/sr w/strong wld for org rock funk band. Must hv gd voice, must be org Julian (8-10pm) 213-355-6438
•SCENARIO needs vocalist for org music. We're talented, creative, w/studio, airplay, contacts. If you're lking to have music to higher levels, contact James 714-831-6950
•Vocalist/guitarist needed by HR band. Image a must, infl early Kiss, early Crub. Butch 818-703-6996
•Intelligent human being wld to sing male vox. Band infl TFF, Wang Chung, U2. Dave 213-456-5133
•HR/HM nds vocalist to compl band infl Metallica, Iron Maiden, Ray 213-241-1855
•Vocalist wld by band infl Rush, Zeppelin, Triumph. Journey, w/record deal goals. Must hv tape, no amateurs. Top pros only. Pete 818-339-7126
•Male lead vocalist wld for org hi-energy HR grp w/singale & gigs. Must hv exp, showmanship, gd rock image. 213-466-2869
•Totally pro metal vocalist wld for major proj w/mgmt & vinyl. Promo pkg to P.O. Box 5005, Anaheim, CA 92804.
•Young powerful HR band w/gd equip sks killer vocalist w/mgmt. No makeup or att, must be very dedic. Jim 818-842-6064. Cn 818-843-3316. Rudy 818-352-8411
•Pro vocalist/frontman wld for LA's hottest, hippest HR band. Lks style & exp a must. Tama for audition. 818-377-4516/907-0253
•Vocalist sought by writing instrumental team for org prp. Hv songs/tracks. Gabriel, U2, XTC. Larry 818-609-0796
•Vocalist/guitarist needed by HR band. Image a must, infl early Kiss, early Crub. Butch 818-703-7996
•Well-established band nds exp d frontman w/Steve Perry/Dokken-type vocal abil & xit stage pres. Serious only. 213-285-9281
•Three singers that can sing latin or Brazilian music, for recording grp. Must read music. 213-931-8911
•Melodic HR power rock band nds vocalist w/charming aprnc & endless ambic, perf Seattle, Vegas, Hawaii. I will send promo of grp to you. John 206-824-8102
•Two female backgr vocalists wld for R&B dance duo. Motown snd w/la little Aretha. Image counts. Info/audition. Randy. 818-789-2436
•Vocalist, male, for org hi-energy rock grp w/singale & gigs. Must hv exp, showmanship, rock image. Joe Elliott/Sammy Hagar infl helpful. Carl 818-941-5160
•Lead vocalist wld immed infl Sex Pistols, Stooges. Xit image, att a must. 818-848-5336
•Lead vocalist/songwriter wld by commrc hv rock band for immed recording & gigs. Pro att & image, infl Dokken, Gary Moore. Serious only. Al 818-909-3991
•Seeking male tenor for rock style indie album proj. Backups only. Jimmy 818-909-3155
•Female guitarist, lead/bkr vox, for steady wkg variety duotrio. Onr instr & dance a plus. Travel. Gayle 213-318-1108
•TICKLED PINK skng male vocalist for hi-energy rock band. Must hv image & dedic, no flakes, no drugs, just R&R. Joe 213-397-3991
•Male undergr glam singer w/hard edge wld for HR band w/funk edge infl Led Zep, Aerosmith, Motley, Crue, Cult, Power Station. Bumper 213-614-9433
•LA's top R&B rock band sks gritty male vocalist w/strong Tapelto to 5312 Conene Pl. No. 1, No. Hollywood, CA 91607
•US TOYS wts you, lead vocalist w/high range & melod abil. Must hv long hair, gd lks, over 5'9", image-oriented, melod rock/HR format. 213-969-0480
•Hey! Yeah you! Lking for a sex-drive R&R trashy flashy out of control band? No flakes. If so, take a hike. Tommy 714-628-3420
•Male vocalist wld for STB gging org funk band in West LA area. Reliable trans & pro att. Scott 213-392-6880
•Arranger/keybdist sks male vocalist for spec demo. Jeffrey Osborne/James Ingram style. Poss record deal. Aaron 213-465-1684

213-465-1684
•Vocalist wld for HR commrc band w/dwring snd, Trans & equip mists. Joey 818-501-7123
•Pro guitarist & drummer w/grt mlt, equip, image, extreme dedic sk male vocalist. Image important, talent a must. All org meloid but ballsy rock. Tony 213-949-5510
•Image-conscious male vocalist needed for band w/mgmt connex. Infl Christian Death, Bauhaus, Cult. If you're ugly, fat, hv an att, pls don't call. 818-768-6852
•Female lead vocalist & backgr vocalist needed for funk R&B singles proj. No pay, but copy of demo for proj will be provided. Ron 818-892-2813
•Glam vocalist wld by grp w/good metal song-oriented sound & top mgmt. Xit oppy, must hv prnup, grt hair, hot voice. 213-221-9082
•Female vocalist wld by band. Origs, covers, infl Stones, Pretenders, Dylan, Hv rhrs spc. demos. Rob 818-954-9822
•Male vocalist/frontman, exp d & dedic, wld for org R&R band w/grt mlt, infl Jagger, Morrison. Chris 213-450-2874
•Vocalist wld by band infl Rush, Zeppelin, Triumph. Journey, w/record deal goals. Must hv tape, no amateurs. Top pros only. Pete 818-339-7126
•Male lead vocalist w/sty similar to Bon Jovi/Glass Tiger wld for recording band proj. John 818-840-9131
•Flamboyant outrageous seriously driven frontman/lyricist/performer wld by HR act w/rit tunes, rns spc. connex. studio time. Bob 213-649-6514
•No connex, no money, no morals, no singer. Undergr glam punk band nds help. Bill 818-241-8950
•Wanted: Pretty female vocalist, urban-type, pro, ready to make it. Terry 213-752-6431
•Female vocalist, funky, punky, rockd out & bright, multi-instr/writer/arranger w/8-trk studio sks you for poss band. Michael 213-851-0721
•Vocalist wld, infl Jagger, orig songs. Gd lks, dedic mists. Elon 213-871-0163
•One vocalist needed by 2 ambt 20-yr-olds forming highly imaginative artistic-minded rock band. Commrc & experimntal. Chris 213-650-0994
•Female singer/dancers wld for music video & show. Charity 213-650-0994
•Singer/frontman w/charisma wld for hard-edged R&R band. Att/looks a must. Anthony 213-851-8821

13 DRUMMERS AVAILABLE

•Pro rock drummer w/album & vid creds w/comp elec sampling computer setup lking for commrc rock band w/grt songs, mgmt, backing. Band ready to go. Mark 818-761-9482
•Hi-energy pro rock drummer sks pro outfit, hi-energy R&R style infl Beatles to Beethoven. Hv creds, pros only. Barry 818-995-3786
•Linn drum programmer/plyr sks band. Lg library of snds. Jim 213-466-7140
•Drummer, 26, hard-hitting & energetic, sks pro wking sit. HR & R&B. Infl Rat, Bon Jovi 213-846-2023
•Electronic percussionist into MIDI & new tech, sks hv metal/gnd funk groove unit w/ll ingreds for total success. Pros only. 213-399-6831
•Electronic drummer lking for funk pop grp, i.e. Starpoint, Morris Day, Jets, Janet Jackson. No egos, pros only. Tracy 818-501-4310
•Drummer, exp'd & versatile, into R&R, funk, med rock, pop, jazz, ongs etc., avail for estab'd in-town or touring road band or artist. Mike 818-506-1373
•Drummer avail infl Colatua, Bozzio, Smith, HakKim, etc. Lking for creative, hip, fusion or R&B band. All styles, ultra serious. James 213-457-1132
•Pro drummer avail, hi-energy, hard-hitting, xit timing, showmanship, image. Pros only. Herbert 213-654-1390
•Drummer/vocalist, raised on TX circuit, ready to destroy LA. Sks hv rock org proj. Hv xit equip, PA, image. Rusty 213-461-7339
•Drummer avail, solid pro, elec/acous kit. Gd look, T40 or wking band. Free to travel. Jeff 818-989-7932
•Drummer sks HR band.
•Female drummer sks org rock band. Some lead/backgr

vox infl INXS, Talking Heads, Crowded House, Long Beach area. Pat 213-926-2952
•Drummer from Detroit skng R&B or jazz band. Chuck 213-939-5422
•Berliee School of Music drummer wts wking band or STB wking band, also casual band. Doug 714-778-2684
•Drummer formerly w/Donner Party sks image-conscious estab'd band ala Bon Jovi, Night Ranger, Loverboy. Mgmt & label intr. Danny 818-784-2730
•Exciting visual standup drummer w/custom Meady drum kit, lking for work. Michael 714-917-3060
•Drummer skng band 22 yrs exp. Terry 818-248-7351
•HR/HM drummer willing to go to the edge & jump. Black Sabbath meets Cinderella. Mark (after 6) 213-874-2188
•Creative motivated lead guitarist, pro att & exp, sks org HR band to join or musicians to form. Robert (weekdays after 5) 213-691-2233
•Pro drummer lking for F/T or P/T T40 band. Into rock, pop, R&B. Xit equip, xit plyr. Bill 213-874-7118
•Drummer & lead guitarist w/aiquip, vox, stage pres, lking for grp wking on ongs or in wking sit. Billy 213-589-4264
•Drummer & bassist avail for serious band w/touring/recording pros. 213-465-6351
•Drummer from SS-20 sks explos psych infl orig-sounding, musically interesting lyrical HR band. Older, exp'd musicians only. Craig 818-365-1095
•Drummer sks estab'd HR band. Image-conscious, xit equip, backgr vox, trans, live studio/video exp. Terry (after 5) 818-339-1620
•Double back drummer skng HR/HM band infl Whitesnake, Dokken, Scorpions, Ratt. David 213-858-8774
•Drummer wld, sks org pop rock fusion band w/mgmt & label. Super att, distinct style & snd. Nick (after 6pm) 213-207-4515
•Powerful dbl bass drummer sks killer musicians w/long powerful snd, extreme long hair image & party att. Todd 818-343-8187
•Former Rox Diamond drummer tired of flakes. If your band is hot, but your drummer is lame, fire him & call me. Steve (after 6) 818-447-5133
•Former drummer from Guiz lking for HR band. Pros only. Brian 805-252-7002
•HR touring/recording exp'd drummer on East Coast sks estab'd act w/mgmt. Infl Pearl, Airdridge, Bonham. Hlywd area. BC 213-850-7703

13 DRUMMERS WANTED

•Drummer wld, long hair image, for melod rock band. Neil Pearl. Terry Bozzio, where are you? Steve 818-982-8353
•Drummer wld, lks, hair, skills, vox, equip mists, infl Dokken, Whitesnake. Backing & maj label intr, no amateurs. 818-763-1257
•Drummer wld for glam big rock showcasing band. Image nec, must hit hard. 213-465-9108
•Rock solid hard-hitting drummer needed for org giggering LA band. Must play commrc metal, blues, ballads, pop/rock. Long hair image, infl AC/DC, Kiss. 818-347-6186
•Lead guitarist & bassist lking for drummer for forming org metal snd ala Dio, Manstein, Dokken. Solid meter a must. Brad 818-966-0310
•Band needs drummer. British snd w/dark edge, aggres & intense. Abil & motiv req'd (after 6) 213-665-8011
•If you like girls, if you look better than us, if you, qual, you could be in the next hottest band of the 80s. Billy or Kim 818-284-9285
•LADYHAWKE, female org commrc metal band sks dbl kick bass drummer. brunettes only. Band will be based in LA. Lark 817-288-5621
•Drummer wld to help form org proj w/git/sr singer/songwriter/rhythm guitar infl Beatles, Springfield, Costello, Police, Jam. Pref in SFV area. 818-989-7205
•Pro level org proj, modn, Cure, Roxy Music, TFF. Think like us. except no plyrs only. 818-994-6484/Chris 213-828-9109
•Drummer wld for org band infl Cult, Mission, Jvy Division. Helen 213-721-6605
•Drummer wld by blues Townsend-style guitarist skng to

form Police, ZZ Top-style band. Eric 213-939-8624
•Hard-working drummer wld for org rock band w/mgmt & a future. 805-652-0137
•Drummer wld for org band infl New Duran, INXS, Japan. Must be dedic as well as image-minded. Bernard 818-572-0167
•Drummer wld, must hv gd lks, talent, equip, infl Scorpions, Dokken, Cure, Accept. Bobby 213-655-6516
•R&R band wts drummer, undeniable signature for live set of new ongs. Aggres style, concrete time mandatory. Infl Cougar, Stones. F.A.C.S. Pretenders. Jones. 213-875-2654
•Drummer wld for serious hi-dual rock band forming in SGV. Must be creative & dedic. Guy 818-334-9674
•R&X X, hi-energy intell-rock, melodc, counterpoint, skng drummer, serious. David 213-660-2004
•HR drummer wld by hi-energy band. Must hv gd image & equip & trans. 818-507-1283
•Drummer wld for HR band NIGHT PROWLER. Must hv gd equip, image, be very dedic. We hv shows coming up. 818-799-5802
•Female drummer needed for all-female all-song rock act. (24 hrs) 702-736-8534
•HR act recording EP sks hard-hitting drummer. Exp, talent, per meter, long hair image, dedic req'd, 21, no flakes/egos. 213-376-9188
•Female drummer wld, pro composer/keybdist sks vocalist to come duo, org music, infl Janet Jackson, Eurythmics, TFF. Hv record co backing. 818-906-8367
•Needed: Pro drummer for R&B band infl Prince, Cameo, w/mgmt & agency. Must own own equip, gd image, if serious, call Bob. 213-215-9632
•INSECT SURFERS no drummer, M/F, for instrumental onctech/surf band, ggs. Infl primal surt beat to Stuart Copeland. No jazz. David 213-661-1435
•Totally pro metal drummer wld for maj proj w/mgmt & vinyl. Promo pkg to P.O. Box 5005, Anaheim, CA 92804.
•Creative drummer/vocalist wld to compl mdn rock grp w/backing/interest. Image/equip mists. Pros only. Kelly 213-659-1281
•Double bass drummer wld for powerhouse biker metal band infl Motorhead, AC/DC, Aerosmith, equip/trans mists. Chris (after 6pm) 213-463-2462
•Dance drummer w/gd equip, car, & a big steady smile. Call now! Bodhitrees 213-463-3848
•Drummer needed hv shows upcoming. Adam 714-495-3013
•Drummer wld backgr vox wld for newly forming pop rock trio. Alex (7-10pm) 213-652-5686
•Seeking drummer to work w/solo artist. Long hair & grt lks nec. music commrc HR, hv label intr & touring avail. 213-464-3141
•NYC bassist sks drummer to form extremely hard rock band. Onr Hakim/Bozzio infl. Lomanus 213-876-0745
•Looking for explosive drummer for glam funk band. Steve 818-763-7061
•TIME TRAVELER, drummer wld, rock & improv-oriented, for depth exploration of interweaving cross-rhythms & mystic spaces inside them. Allan 213-659-9595
•Hard-hitting drummer w/xt timing wld for pro band. Must hv extreme talent & grt kit. 213-545-4802
•Drummer wld for org hard-edged pop rock grp. Unique commrc style ala Clash, Heads, Crue, etc. In Silverlake. Mike 213-665-3655
•Image-conscious drummer needed immed for band w/mgmt connex. Infl Christian Death, Bauhaus, Cult. If you're ugly, fat, hv an att, pls don't call. 818-768-6852
•Double bass drummer for shock rock gitter pop band. Ray 818-998-2036
•Drummer wld for org HR band. Pls be dedic, energetic, creative. Long Bob aka Kurt. 213-596-7474
•Trashy drummer boy wld for undergr band w/hair up high & guitar down low. Cathouse, White Trash, leather/viny. No slow songs. Bill 818-241-8950
•GROUP 9 sks drummer, solid tempo, infl Murata, HakKim, Pearl. Upcoming label showcases. Hv indie record, video avail, touring, mainstream snd. Frank 213-871-9668
•Drummer wld for newly forminn band, pop rock, sids. T40

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 Helen 213-578-6342
 •We were lking for a drummer, & we found a drummer. Josh heaven knows, we're miserable now. Nick 818-342-7537
 •Lead guitarist & bassist skng dedc drummer for now-forming SMASH PALACE Ala Malmeistren, Dio, Europe, Dynamics, chops, time rock a must. Brad 818-966-0310
 •Drummer wtd for proj w/mgmt, Infi Duran Duran. Talent & dedc musts. Info/audition, Randi. 818-789-2436
 •Drummer wtd immed, Infi Sex Pistols, Stooges. Xlt image, att a must. 818-648-5336
 •Drummer sks wking C&W, T40 or oldies band. Lead voc, pros only. Henry 818-361-1887
 •Drummer who can keep time & play hooks. No flashy fills in replacement for solid beat. Unique pop band. Mitch 818-903-7845
 818-891-5578
 •Drummer wtd for all-female band w/just released LP & studio time booked for July. Must be dedc, willing to tour & give all. Gd sense of humor a plus. 213-227-4141
 •Female drummer/programmer, lead & backgr voc, for steady work w/variety into, travel. Gayle 213-318-1108
 •Melodic HR band w/grl songs, vox & musicianship lking for world-class drummer. Backgr vox pref. Ron714-638-0628
 •Drummer wtd, vox a plus, for young, image-oriented band w/mgmt & grl songs. Cheap Trick meets Poison. Michael 818-894-3324
 •Talented drummer to help form orig proj w/singer/songwriter/rhythm guitarist Infi Springsteen, Costello, Beatles, Police, Jam. 818-989-7205
 •Drummer wtd for punk funk rock band w/legs. Drummer must be driving, pro att only, no 70s-style rock drummer. Fred 213-467-6119
 •Drummer wtd, must hv star image, aggressive & business-minded, for hard-driving rock band w/label intr. Infi Cunderelia, Ratt, Dokken, Kiss, Mark 213-942-0518
 •Drummer wtd for glam trash pop rockably live show. Image, hard-hitting, etc We are young. 213-465-9108
 •Female power singer sks young drummer w/metal long hair image to form hot band Infi Priest, Metal Church. Dead serious only. TC 213-476-0794
 •Drummer wtd for orig band Infi Cult, Mission, Joy Division. Helen 213-721-6605
 •Drummer needed for gigging band into Generation X, Janis Joplin, Hanoi Rocks. Dirk 714-626-5834
 •Drummer wtd for all-orig pop rock Orange Co band. Vox a plus. Tom 714-775-1356
 •Country rock drummer wtd for innov western prog doing orig music. Must be dynamic, solid, understand music scene. Will 818-848-2576
 •Female percussionist/backgr vocalist wtd, groove-oriented band w/rhythms stemming from African R&B funk & rock. Pros only. 213-936-9571
 •Drummer wtd, Infi GFA, Circle Jerks. 818-244-5766
 •Drummer wtd for R&B rock band. Album STB released on maj label. Tour scheduled, hrs immed. Roy213-462-7277
 •Drummer wtd for speed metal band, lightning fast, dbl bass a must, serious pros only. Lane 818-367-8351
 •Drummer, ample, open, needed for rock band w/80s elec folk infl. Not as raw as KXLU. Female singer/songwriter w/mgmt, no money yet 213-937-9763
 •Singer/dancer lking for drummer into hi-energy rock to make music for dance steps for video. Chant213-650-0988
 •R&B style drummer needed for R&B band w/indie label, album. Michael 213-389-1501
 •Solid drummer wtd, looks, hair, equip, steady meter, w/flash. Proj has financial backing, label intr. No amateurs. 818-783-1257
 •Drummer & bass plyr wtd for melod rock band. Lisa 714-691-3001
 •Drummer needed for new age rock demo recording proj. 213-655-9811
 •Drummer needed by two ambit 20-yr-olds forming a highly imaginative artistic-minded rock band Commrc & experimental. Chris 818-992-1690

14 HORNS AVAILABLE

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•Sax that cooks East Coast style. Rock, soul or blues, pros only. Bagwan 818-994-4871
 •Sax avail, alto/tenor/bar, dbl keys/voice/trumpet/trumpbone, lking for wking T40 band. Kevin 213-257-0278
 •Xlt pro sax plyr, prof all styles, dbls on congas & sings some lead, gd stage apprc, very dependable, avail for casuals or steady work. Pros only. Herb 213-874-8160
 •Pro sax lking for wking grp. Pros only. Lamont213-464-7253
 •Play four saxes, sing lead or backup, & can help transform an average band into a great one. Erasmo714-883-6417

14 HORNS WANTED

•Bari & tenor sax plyrs wtd for fusion dance band. Tower of Power/Dan/News. Martin (work) 213-624-2500
 (home) 818-760-4967
 •Folk rock writer/singer going quiet elec sks sax plyr/bass plyr. Keep trying. 213-259-5060
 •Sax plyr needed for pro fusion T40 band. Must be able to play soprano, alto & tenor. Mgmt & backing. Pros only. Roland 213-660-6475
 •Christian M/F tenor & alto sax for new serious pop funk R&B jazz rock band. Exp'd only, orig music. Gavin Zam 213-851-2273
 •R&B dance duo sks sax plyr. Image counts. Must be dedc & hd-wking. Info/audition. Randi 818-789-2436

15 SPECIALTIES

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- Mgmt sought by orig act w/upcoming album, skng mgmt to secure Euro dist & signing. 213-258-3521
- ROCK CITY ANGELS, Geffen recording artist, nd drum tech. 213-859-8945
- Versatile musicians needed to form pop rock & latin grp for nat'l tour. Resumetape to P.O. Box 8855, Universal City, CA 91608
- KILLER INSTINCT, all female band, lking for road crew. Must look like posers. 213-850-1418
- GYPSY sks mgr/financial investors. This is it. Randy 818-894-8974
- DEMOLITION GORE GALORE sks mgmt. Hw record on KROQ & college stations, top club act. 213-652-3953
- Wanted: 4 exp'd respons maniacs to roadie lots of hot R&R gigs. Must hv own trans, be willing to travel. Frankie 805-499-4060
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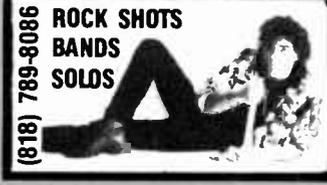
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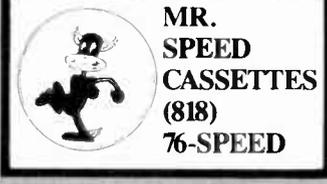
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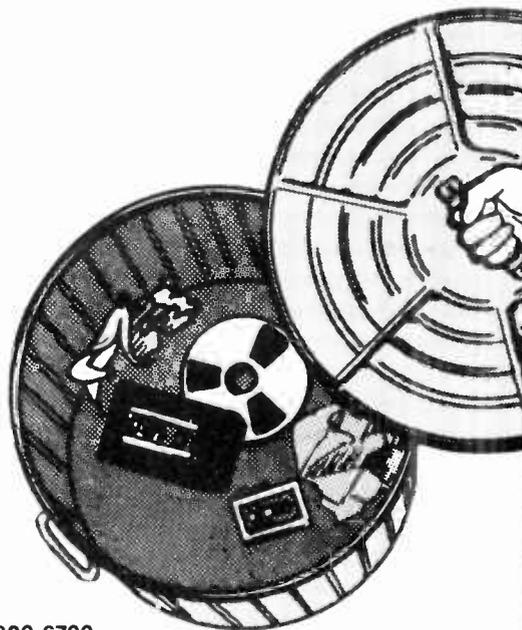
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