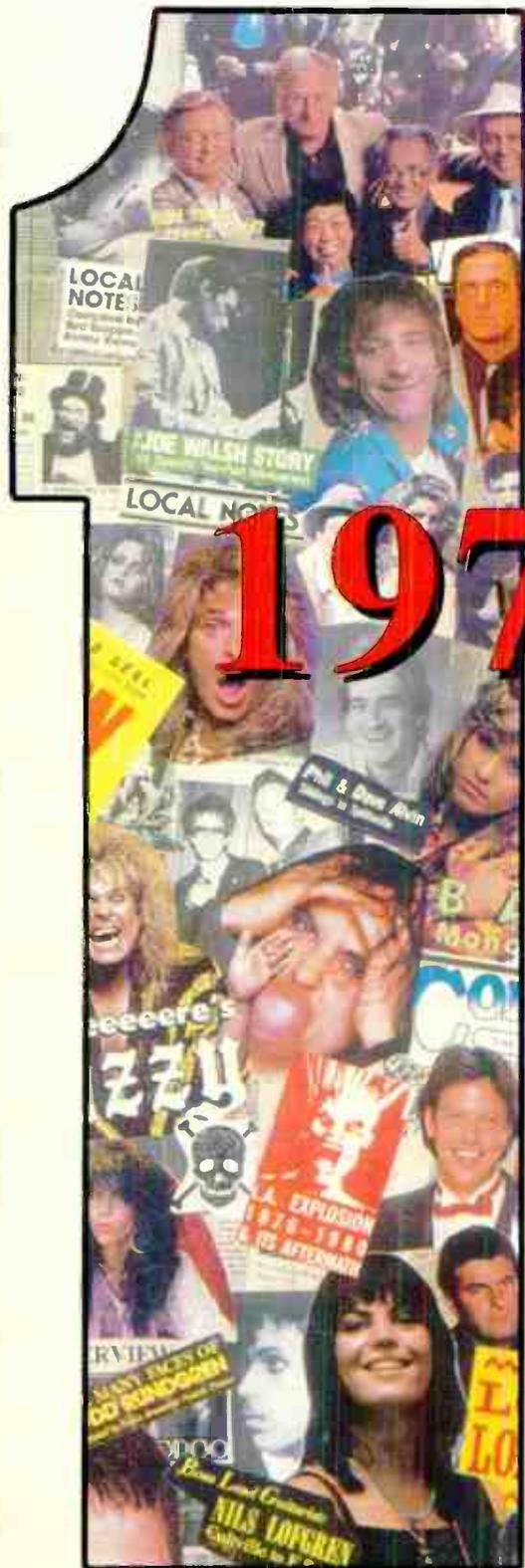


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December 14, 1987 — January 10, 1988

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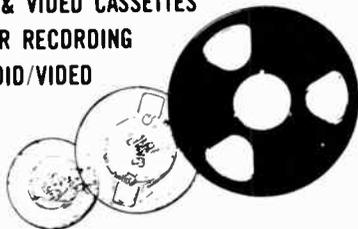
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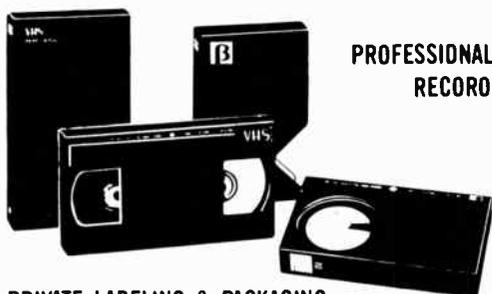
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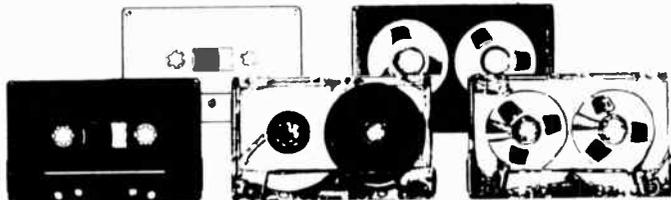


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## TEN YEARS OVER L.A.

The idea for *Music Connection* magazine came like a 150-watt bulb over our heads. The title, the free classifieds, the columns, even the name "Gig Guide" flashed all at once, and we knew we had a winner. Sounds too easy, we know. Sorry. That's just the way this mag was born.

In 1977, the #1-selling album was *Drum Drops*, Susie Frank was head of A&R at Casablanca, there was no such thing as MTV, the CD hadn't yet been invented, and Prince was yet to be booed off the Coliseum stage. Angels Flight pants were in, and so was KROQ. Esther Wong hired a punk band to play in her downtown restaurant, while Doug Weston swung a hatchet on his own Troubadour stage.

But somewhere in the last ten years, L.A. rock, along with the people that support it, grew up. From Live Aid to Hands Across America, the L.A. music scene has been the leader in trends, technology, and simply making a difference in the quality of our lives. We're proud of the fact that *Music Connection* magazine has been a part of the L.A. music scene during this special growth period, and we look forward to the next decade with enthusiasm. We would like to thank all the advertisers who ever purchased an ad, all the players who ever placed a free classified, and all the music people who have made this publication the number-one musicians' trade magazine in the industry.

Best wishes for a great holiday season and a successful new year.

—Michael Dolan & Eric Bettelli  
Publishers

ACKNOWLEDGEMENTS: A heartfelt thanks to Elaine Farris, for eleventh-hour typesetting; to Teri Clark for tape transcribing; and to Janiss Garza for getting up early.

—The Editors

NOTE: This special issue does not contain a number of *MC's* regular columns & departments. These will reappear in our issue dated January 11-24, 1988. **Pro Players** (page 54) and the **Free Classifieds** (beginning on page 55), appear as usual.



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**M**usic Connection magazine started in 1977; so did the Eighties—three years early. A new energy permeated Los Angeles, as the music returned to the streets, reclaimed by the people who were its rightful owners. The nights were once again electric, and anything seemed possible. . . . As we look back, we can now view those heady days as the dawn of an era, as energy bred a sense of community, which led by turns to opportunity, impatience, confusion, frustration, and, finally, to cynicism. We've learned that those who have merely survived the cycle frequently provide deeper, more hard-earned insights than those who have prospered—and the line that separates success and failure is a fine one, in any case. So, as this exciting and bewildering era draws to a close, let's hear it for the winners and losers, the hopeful and hopeless, the judges and the judged. They (we) all need each other. That's what this magazine is all about.

## Soldiers of the Night

By Bud Scoppa

**F**rom a distance, Los Angeles would seem to be a rock & roll Camelot aswarm with bands of every stripe and hue, with electric oceans of fans to match. Images of players and clubgoers, all niftily outfitted in the latest gear from the gleaming boutiques of Melrose Avenue and the Beverly Center, converging nightly for neotribal revelry—all this is the stuff of high-concept headlines in far-off media centers, in which L.A.'s Next Big Things are served up with the fervent frequency of the fare at Fatburger. Ah, the magic of Tinseltown, which seemingly reinvents itself continuously out of its own hallowed history—here we have the archetypal Scene, a real-life long-form rock video.

the haves and have nots; the former inevitably lose touch with their context as soon as they receive the first gold records, while the latter muddle on or drop out.

L.A.'s a tough place in which to keep a dream alive. Still, this town feeds dreams as surely as it eats them. 'Cause every so often, Something Happens—a Los Lobos bursts out of the pack—and the town's magic crystallizes once again, renewing and uniting thousands of separate soldiers of fortune in their determination to "be discovered." Look at 'em all—the folk-rockers, the glitter kids, the skateboard punks, the rivet-heads—up there on stages, every night, playing as if their lives depended on it, like gamblers stuffing quarters into slot machines. Every time the bell goes off, they pull harder. . . .

A fundamental truth lurks beneath all this lurid exposition, and this truth animates the Los Angeles rock scenario: Quite simply, the lure of a record deal is what makes L.A. run. The siren song of Fame and Fortune—loud, clear, and unremitting—blares from the bastions of major-labeldom that dominate the landscape from Burbank to Century City, and it envelopes virtually every band and artist in its considerable sway. Bands and players come to this spread-out city for lots of reasons, but most are attracted by the likelihood of rubbing up against the massed tastemakers, movers, and shakers. Simply being in L.A. is considered a career move by many aspirants. "Making it" is frequently thought of—quite mistakenly—as signing a contract with a big record company. Though few bands get even that far, there still remains a considerable distance to paydirt from the dotted line, as coulda-made-its like the Bus Boys,

the Pop, Code Blue, and the Pearly Kings; in-the-toilets like Combonation and the prophetically named Nobodys; and stillborns like Elton Duck have discovered, to their enduring dismay. Here, where more bands "get a shot" than in any other city save London, bull's-eyes occur about as frequently as blasts over the Diamond Vision screen in Dodger Stadium. For every Van Halen, Missing Persons, Berlin, Motley Crue, and Ratt, there are

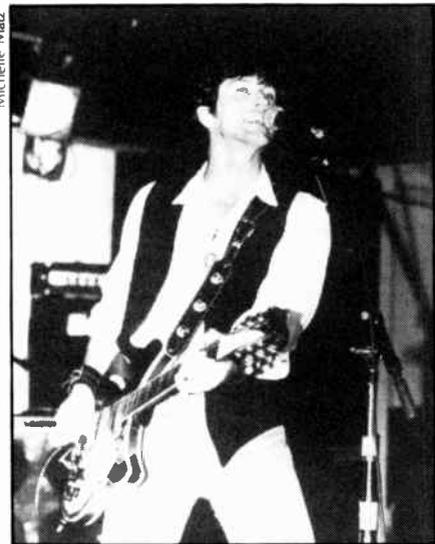


Tim McGovern

surely a hundred Nobodys, and a thousand nobodies.

A pervasive desire—along with the attendant anguish, frustration, and despair—permeates the dank atmospheres of the town's numerous "showcase" clubs, where guest lists are wishfully sprinkled with the names of A&R people, entertainment lawyers, publishing reps, and booking agents (when they show up, they stand by the door for speedy getaways), and bands barely make enough money to cover their tabs. Cynicism is as much a part of L.A. as smog in September; it was in the air way back when the Bvrvds, Buffalo Springfield, the Doors, and their contemporaries pointed out that there was something happenin' here during the mid-Sixties. That proclamation, for what it's worth, seamlessly connects with Tom Petty's more recent observation that even the losers get lucky sometimes.

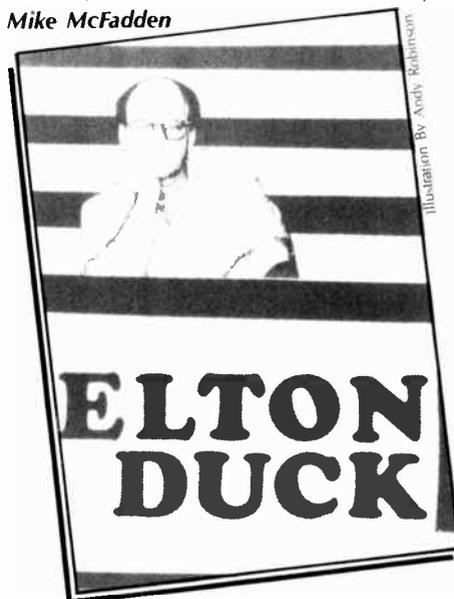
Yup, this City of the Angels is a tough town in which to get a break while maintaining a modicum of dignity or credibility. In L.A., scenewatchers lust to ravage false idols as zealously as they hunger to venerate new heroes—maybe more so. Take the Unforgiven. This band from Riverside turned up in L.A. three years ago with a thoroughly worked-out "identity," a look adapted from the spaghetti westerns of Sergio Leone, a musical approach that cleverly traded on a renewed interest in American "roots" rock, a machismo-informed self-assurance, and a hard-to-miss four-guitar lineup. This unprecedented self-packaging move (along with strong material, presumably) soon proved seductive to several major label A&R people, who began courting the band with all the competitive fervor of the suitors of Ulysses' ol' lady, resulting in a bidding war and a big-bucks deal with Elektra. Even more unusually, the band managed to develop a rather



David Swanson

Get closer, though, and this widescreen technicolor perception blurs, fragments, and dissipates, like the mirage it is. The bands seem shoddier, less accomplished, the crowds are thinner, the clubs are drab and gritty; the buzz, it turns out, is nothing more than the squall of a bum P.A. Everything here is farther apart than you'd been led to believe, and there's a lot of smog and dead space between. True, there are indeed hundreds of bands peddling their wares in scores of clubs on any given night, but the only unifying aspect is a prevailing sense of isolation and ennui. What we have here is a classic case of

Bud Scoppa was West Coast A&R director for Artista Records from 1978 through 1983. A version of this piece originally appeared in the October 1985 issue of Record.



Mike McFadden

substantial local following along the way.

But it wasn't long before certain local notables thought they smelled a rat; journalists and A&R men who failed to buy what the Unforgiven was selling labeled the band a calculated hype and its mastermind, John Henry Jones (nee Steve Jones and, briefly, "Shane" Jones in earlier tentative attempts to get a record deal), a shrewd charlatan. Hence, the Unforgiven buzz existed simultaneously with the Unforgiven backlash. A first? Nope. The Knack blazed a very similar trail back in '78. As the Knack found out, sometimes there's no failure like success. But unlike the Knack, which took off like a rocket only to plummet back to obscurity, the Unforgiven never got off the launching pad. Nobody cared! Like I said, it's a tough town.

If cynicism is plentiful hereabouts, so too is a shocking naivete. Far too many bands are willing to mold themselves according to their own twisted perceptions of the style and image A&R execs (whose secret tastes tend to conform to those of rock critics) are "looking for," thereby ensuring that their music is passe as well as superfluous. No wonder the A&R guys hover by the exits. The scenario plays like latter-day feudalism, with the barons coming down from their castles while the beggars dance madly around them for coins and trinkets. One of the members of Fishbone, a band of young black Angelenos with an appealingly oddball approach, was

heard to muse, "What's bad is when you sell out and they still don't pick you up." Indeed.

Much less common and infinitely more fascinating are those dogged, tough-spirited toilers who persevere year after year in the face of overwhelming odds, true to their original intentions. Each learned the hard way that you don't give up your day job till the check clears. I have continuing admiration for the ones I've known best—people like Mike and Katie McFadden (Elton Duck, PDA); Roger Prescott, Robert Williams, and Tim Henderson (the Pop, Train Wreck Ghosts); Brian and Kevin O'Neal (the Bus Boys); producer Earle Mankey; Dean Chamberlain (Skin, Code Blue); Richard Taelour (the Timmys); Tim McGovern; Gail Warning; David Swanson; Bruce Duff; and Billy Cioffi.

These guys get my respect because they're good, they're earnest, and, above all, they (to quote Lowell George) are "still willin'." If there is in fact a "scene" in this city, it's composed of people like these, genuine people making genuine music for the love of it and for the hell of it. They represent the same kind of nocturnal camaraderie that novelist Frank Conroy evoked in a 1985 short story about a struggling writer and his hangout, "where on any given night he could be sure of meeting a few friends who, like himself, were unknown artists working on faith. . . . He valued fun. It was much more to him than a diversion." Exactly, Frank. ★

## Pumas & Posters: Reborn in L.A.

By Billy Cioffi

I owe a lot to 1977. It certainly wasn't the easiest year of my life, but in the long run it could prove to be the most valuable one. I remember myself in 1977 as being beaten up. I guess I had forgotten the dream. It's okay to wake up, but you're still not supposed to forget the dreams. In 1977, I remembered it. I had a lot of help.

I guess it started when I woke up one morning and looked in the mirror and didn't know the fat guy looking back at me. That was the morning I started running. I put on these old track shoes somebody left in my apartment and began running at 6:30 A.M., huffing and puffing my way down Sunset past the last-chance hookers going off (never coming) with the evening's final John. To mark my pitiful distance, I began counting the telephone poles, which were decorated with all sorts of strange, handmade posters. Emblazoned with chaotic, out-of-kilter graphics, these posters announced upcoming shows by oddly named people and bands I'd never heard of. Who were they? How was it I had become so out of touch and unaware of what was really going on? I had lost myself in a scramble to pay the rent by plucking my guitar—playing music I didn't like for people I didn't care about, people who didn't care to listen to me. It wasn't the music as much as the ambivalence. It was the white suits, the glaring, sequined ballroom-disco lamps. I felt so old and I wasn't. I looked old and I wasn't.

It was the combination of running on those bleak mornings and taking stock of those posters week after week that began to

change me. I became familiar with all the names of bands and places: Madame Wong's, the Hong Kong Cafe, the Masque, the Dogs, the Motels, the Kats. I began frequenting said establishments and the buzz I was feeling carried me toward the Eighties. Oh, by the way, this weird magazine called *Music Connection* began appearing at the liquor store on the corner and I started buying it. At 26, I was 16 again. I was a fan.



*"Transistors down at the beach  
Cassettes blaring out tunes  
The radio is always in reach  
The stereo's playing my room  
I'm hearing the Hit Parade. . ."*

Life didn't turn out quite the way we all expected it to in the Sixties. Pop music was thought to have failed. We hocked all the joy for private jets, big time advances, and all the rest of the bullshit that stagnated and continues to stagnate the art of popular music. It was always there—before, during, and after the revolution. In the late Seventies, a lot of brave people took an "aw, fuck it, I'm gonna do what I want!" attitude. I really don't believe that it was the punk movement that gave this period its character. My theory is that the L.A. rock & roll renaissance was instigated by people who had failed trying to do it every other way but their own. They were extraordinarily bad at playing the game the same way the rock establishment played it. So they invented their very own game with its very own set of rules and hierarchy. It was (and is now) as it should be, with the people who loved the music most being the ones who made it. It was music by fans. Art from the heart. Hey—it isn't always good, and rarely is it great, but it is honest. That's the most important thing.

The Knack found their little own little darlin' when they electrified the charts with "My Sharona." It was a hit if ever there was one.

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It screamed across the radio waves like a bullet shot out of a juke box. In an *MC* interview early this year, Doug Fieger claimed that he had those songs lying around for a couple years prior to the formation of the Knack. Whether that's true or not, I'd be willing to bet that had he written them earlier he was not showing them as his "A" songs during his stint in Triumvirate (a quasi-art outfit he cut an album with in his pre-Knack days). And I'm sure Fieger didn't show them to Jimmy Miller when he cut a record with the famed producer in 1972. The band, Sky, was on RCA. I know—I was signed right at that time. "My Sharona" never had a chance to ride in that year's model. In retrospect, the song was probably *much* too hip for anybody who was actually happening at that moment in the Zeppelin-drenched early Seventies.

Rock & roll is a lot like Mao's Marxism: It needs revolution in order to remain healthy.

Popular music needs rebels, and the rebels of any generation will always be there to invent themselves—to create, as it were, their own legend.

When, on the coattails of the punk movement in England, the Los Angeles music scene rediscovered itself, I remembered that I was a rock & roller. I don't feel I ever chose to be that—it chose me. I knew where Fieger and all the hard rock, Merseybeat, jive-ass, blues-based, skinny-tied, rockabilly boys and girls were coming from. It was the radio, plain as the dial on its face. And anyone who ever fell asleep with a transistor (or a Walkman) in his or her ears—stashed underneath a pillow, away from prying parents—knows what I mean.

One night during that great time, I went to the Whisky. It was roaring again, just like in the Sixties. The excitement was as thick as the smoke and the lines leading to the restrooms. I had come to see two bands, one was Shandi and the other was the Kats. Both had

been killing people and all the A&R boppers were there, intimidating blank checks. The sad fact that neither of the acts ever had a hit is the Russian roulette factor of rock—but at that moment in the cosmos, both bands were peaking, and the sweaty, overamped, and overflowing crowd responded in lysergic fashion. As far as I was concerned, it was “next stop the Forum” for these groups. It may not have happened forever, but it sure did happen that night for Shandi and the Kats. I loved it! I exulted in the idea that it was rocking! It was exciting! I went home and wrote a song called “The Hit Parade.” I formed my band, the Shifters, and got a couple of little things going—which I, of course, blew in one way or another, like most of us. I don't really care that those acts ever made it big, because they were Top of the Pops with me. They made me remember and they inspired me, as much as any music has. I still run and I still pay close attention to the posters on the telephone poles and street lamps. I still rock. ★

## Chomping at the Bit

By Benjamin Krepack

*“Though my wife still respects me, I really misuse her. I am having an affair with a random computer. . . .”*  
—from “2000 Man,”  
the Rolling Stones

Ten years in technological terms is a very long time. In 1977, the word “computer” was rarely mumbled within the music industry. Computers were simply considered number-crunchers—vapid and lifeless machines that took up an entire floor inside a downtown office building. But today, literally hundreds of music business professionals are using personal computers, telecommunications, and other hi-tech phenomena as essential tools of their trade.

Musicians in particular have been greatly affected by the incredible onslaught of new toys over the past decade. In fact, because of the hi-tech advancements in MIDI, sequencing, and sampling, many professional studio musicians were faced in recent years with an unprecedented predicament: get into the new stuff or find another job.

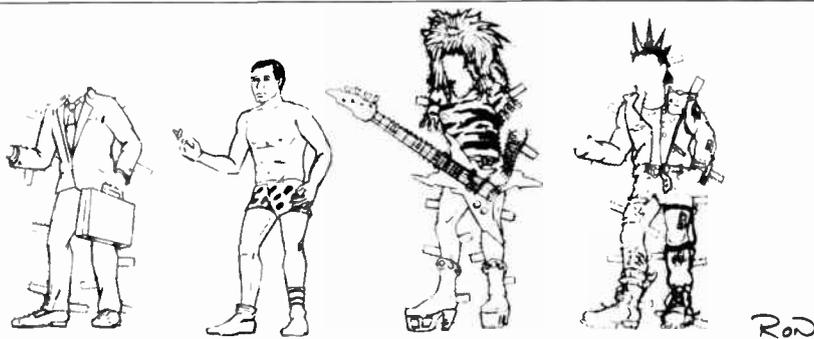
“I would not be able to survive as a professional musician if it wasn't for the fact that I'm so involved now with the new gear,” says guitarist Rick Boston. “I know I wouldn't be able to sustain my financial situation with just a guitar and an amplifier.”

Boston has been in Los Angeles for almost ten years now, playing a dual role as a rock guitarist on the local club circuit and as a studio pro doing sessions for advertising jingles and movie soundtracks. Although he has personally witnessed the significant decline in the use of “real musicians” because of sampling technology, Boston is quick to point out the benefits of adopting high technology into his craft. “It has allowed musicians to realize the music they hear in their heads a lot quicker and easier,” he says. “When I first started out, it took almost a month between writing a chart, choosing and rehearsing musicians, and hearing a finished piece. Today it takes about twenty minutes.”

Keeping up-to-date on new trends in music has helped keep Boston working steadily over the years. Besides his studio work, his songwriting credits include material for the movie *Roxanne* (co-written with Jeff “Skunk” Baxter), plus a catalog of material with songwriters Dan Navarro & Eric Lowen.

Because of the new technology, we've seen a new breed of musicians crop up over the past few years. Kiki Ebsen, who has worked with Chicago, Manhattan Transfer, local funksters Field Day, and many others, says that her background as both an experienced player and technician has helped push her career into full gear. “A lot of groups that hire me are too busy to learn how to utilize the technology for themselves,” says Ebsen. “Sometimes a band is so involved with the performance aspects that they need to have an expert come in and assist them in getting the sounds they want. In the case of Chicago, I toured with them and handled all the sequencing and sampling—and operated it all from backstage.”

Of course, with any trend comes the in- 32 ▶



## The Laughter of Salieri

By Michelle Klein-Hass

*“Another decadent decade dessicated  
Another ten years evaporated  
Don't let it get you too frustrated  
The 80s were so overrated.”*

—from “The 80s are Over,”  
Richard Hass

Yes, I think my husband summed it up best—the Eighties are very much over. The anarchic, “up yours” spirit of the “New Music” is dead, swallowed up in its subversion by big record company bucks and the lure of popularity. The quest for the new, the real, the overthrow of all the wretched excesses of what rock had become during the Seventies has turned itself on its head, and the old values have reasserted themselves. The sexism, the valuing of style over substance, and the social myopia remain.

*Music Connection* was founded during a time when some exciting things were going on in music on a global level. Punk rock, which began as a few noisy rumbles in the Bowery district of New York, leapt across the Atlantic to England, where it became crystallized into a true cultural movement. It took a year or two for it to take root in Los Angeles, but when it did, it spread like wildfire. You know what happened afterward. . . . this is not really meant as a history lesson.

But between that time and now, there was a gradual collapse. The record companies co-opted the spirit of the new music (sanitized for your protection) and regurgitated it as “New Wave.” It was bloodless, soulless, mindless, and it turned rebellion into a com-

modity. MTV was its prime purveyor, removing the freedom to have music cast its own images into our minds and replacing it with somebody else's dreams. A little social commentary leaked in here and there, but it never went too far. Besides, how rebellious can one truly be when one is beholden to corporate interests?

The little indie record labels began to be swallowed up by the biggies, too, and those that hung on to their independence and attained a modicum of success began to resemble the very gatekeepers that wouldn't give them the time of day in the past. So where are we now after ten years? We're in a period of utter stagnation.

This is a period during which the attitudes of the Seventies have come back with a vengeance, even to the point of bringing back glam and mindless arena rock. What's left of punk has devolved into speed metal, an escapist music that peddles crotch-rock sado-sexist fantasies. It seems that we've been through it all and learned absolutely nothing. And you all wonder why it all seems so old and tired. This, friends, is why.

In the movie *Amadeus*, mediocrity in the form of the hack court composer Salieri brought innovation (in the form of Mozart) to a pauper's grave. I guess this is the way it will always be. . . . unless the urge to make a fast buck by selling out is suppressed. Listen—do you hear a distant laughter? Salieri is laughing at all of you. Will you prove him right? ★

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By Bud Scoppa

You've done something on your first solo album that I can't imagine you doing ten years ago: You've collaborated on songs with several "professional" songwriters. Where did that come from?

This was a suggestion from my record company. I never really wanted to be a singer; songwriting has always been my first priority. But as a songwriter and an artist, you won't necessarily be a *hit* writer. I've written some hits—I've gotten two top tens—but a little insurance, a little security [can't hurt.] I've never been the most self-confident person, and so it's taken me years where, now, I feel very comfortable about my craft, who I am, and what I'm doing.

It's actually been a real educational year for me in a lot of ways; I wrote with a lot of different people, even, at one point, Maurice White. And it was all fun and I made some good friends and I enjoyed it. If I had my druthers, of course, I'd prefer to do my own songwriting, just because, as an artist, you're always going to think, "How come I can't write hits?" There's even a completely outside song by Diane Warren. She's a great and very talented writer and we're friends. But, if I had had my way, would I have gotten an outside song after writing 50 songs for this album? I usually do write a lot of songs for an album, but the thing is, do I write hits? I want a hit. I want to have a commercial album. I want success. I want to buy my freedom. Right now it's like ground zero again, because, without being a new artist, it's a new career in the sense that it's not the Motels—it's just me.

**The last couple of Motels albums seemed to point in a solo direction.**

Well, this was supposed to be a Motels album as well. I wanted very much for this to be a Motels album—I was very disappointed that the last album didn't do better, 'cause I thought it was a really nice album. "Shame" took off and got like 110 stations the first week, and then got to #22 and died—just went away. I don't know what happened to the record, but rather than blame anyone or any one thing, I thought it would be better to just go back in and do another record with the same circumstances. And so this was the intention. But what had happened was, I'd been writing five days a week with different people every day, then I'd write by myself. And for a long time there we had Don Grierson here as the A&R person. I love Don; he's a good friend and a great guy, but he has very pop ears. I'd bring him 40 songs and he would go, "Well, Martha, I hear maybe six songs—and no hits." I'd take a deep breath, go back to the garage—y'know, start all over again.

At first it was like a band effort and there were a few band songs thrown in, and then it was mostly, "I'll do the writing and we'll just arrange them together." And in the end, I was writing them and arranging them by myself; it was just something that happened. So I was sitting there having a great time doing it and not even realizing that in some ways I was alienating them more, or moving toward that direction of a solo career without even thinking about it. I even had pens made up that said "Motels Rule '87." But the band

# MARTHA DAVIS

## Fear Checks Out

If any L.A.-based artist can be said to epitomize the era that began in '77, it's Martha Davis. Ten years ago, she was the queen of the underground; by 1980 she'd become an emerging star as leader of the Motels; in the mid-Eighties the hits stopped coming; and now she's attempting a new start as a pop solo artist. Davis, 36, is used to transitions. In 1966, she was a 15-year-old wife and mother; a few years later, after a divorce and a stab at art school, she packed up her daughters and moved from Berkeley to Hollywood in order to become a star. She succeeded, but not quite in the way she'd imagined. This is her story.

Photos by Dennis Keeley

had a life and I think that the life of the band was just over—we were no longer a band in that sense.

It was a close family, man—[breaking it up] was a very difficult thing to do. That song “Just Like You” that’s on the air—when I wrote it, it was a “true to life” kind of thing about a relationship. But when we were working on it in the studio, it was the day before I knew I was gonna tell the band it was over—that there was just no more Motels. We were working on that song and all of a sudden it became very applicable: “I used to love someone just like you.” The sentiment of the song is like, you look the same, you’re the same people, it’s the same thing, but it’s just not there anymore. I burst into tears, went running out of the studio, not to return that day. The band was like, “What’s wrong with her?” The next day—Friday the 13th, to be precise—I came in and told the band there was no more Motels.

At that point, it was basically myself and Gary Chang working on the arrangements, and the band would drift in and see how the process was going along. So they drifted in one at a time, and one at a time I would march them across the street to a little Irish pub and tell them. No, it was not fun at all. And, even though Michael Goodroe is still with me, I didn’t want to take the name and one guy. I have too much respect for all of them and for what we had. Now I have a band called Foreign Policy; it’s a great band.

**The breakup was the end of an era, wasn’t it?**

Yeah. Actually I’d been in some form of Motels since 1971. I wanted to call the album *No Spring Chicken*. [laughs]

**You had a Motels in Berkeley?**

We had what started as the Warfield Foxes, which moved down to Los Angeles and became the Angels of Mercy and then the Motels. That was Dean Chamberlain, Chuck Wadda, and Lisa Brennis. Then we were joined by Robert Newman down here. But the four of us had moved from Berkeley thinking we were going to make it overnight in showbiz. At the [Wong’s reunion] show, Dean and I sang “Stand By Me,” which was a song that we did on Halloween night in 1971. He’s the one who actually came up with the name Motels, and then, when the band fell apart, I beat him up for the name. You can have it back now, Dean.

**At any rate, you must have been a child bride. Before you even started the band in ’71, you had Maria, right?**

Yeah, I had both my girls.

**Were you married at that point?**

I was married when I was 15 and an Air Force wife in Tampa, Florida.

**So you had a whole life before you even became a music person.**

I was married and had Maria when I was 15, I had Trisha when I was 17, I moved back to Berkeley when I was 18. I realized that I was being a complete idiot and maybe I *didn’t* have all the answers when I was twelve years old and fell in love with my husband. So I got divorced, was still trying to pursue a career in art but had no training. I tried to go back to school, in varying degrees, but I gave up on it. Then I got very frustrated with my painting, took all the paintings down to the Berkeley dump, threw them in the dump,

and watched a bulldozer run over ‘em—what a statement, huh? But the interesting thing was that, as the desire to do graphic art subsided, the musical one just rose to the top.

**Where do you think that came from?**

I’ve always played music. I’ve been playing guitar since I was eight, and I started writing songs when I was in Florida. It was probably psychotherapy, just because I was 3000 miles away from home, 15, and going, “What the hell’s going on here?” That is when the songs first started to happen, but I never intended them for anyone.

Then David Bowie and Roxy happened and I thought it was really cool. I started saying, “I like rock & roll,” and Lisa said, “You’re talking big—why don’t you come down, ‘cause I got a band.” So Lisa dragged me down to this band and we rehearsed for like three days and then played our first gig on Halloween night at Project Artaud in San Francisco. It was an artist’s warehouse, and everyone there was on acid—there was a

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*“...So I sat the kids down and said, ‘Look you guys—I want to do music. It’s going to be terrible, we’re going to starve, it’s going to suck, you’re not going to have nice clothes, everything’s going to be funky. It may never work, but if I don’t try, I’m going to resent you ten years from now, sure as I’m sitting here.’”*

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naked man painted blue right in front of me. I was terrified—I didn’t want to go onstage. I wanted to get out of there. And Lisa went, “Have some Southern Comfort,” or something really ridiculous. I just didn’t want to do it. I was terrified—there were 200 people there. And then, all of a sudden, this *other personality* came out of me that I’d never met before. I got onstage and I was crawling around on my hands and knees, I was staring people in the face! I mean, it was like schizophrenia.

**And that was the first time you discovered this part of yourself?**

Never knew it existed—ever! Boom—it was just there. It scared the shit out of me. I was doing things like dropping to my knees, doing this weird stuff, and like getting back up and going, “What’s going on?” [laughs] I became hooked immediately and have been addicted ever since.

**I assume you’ve made use of this other personality as a performer.**

Actually, it has probably been the thing that has straightened me out more than anything. At that point, I think it was true schizophrenia—I really do. There was one side of me that was totally self-conscious: I had terrible posture, really long hair and I was like looking out from under it, and I spoke so quietly no one could hear me. I was scared to call department stores to see how late they were open, because I was scared to talk to authority figures! I mean, I was a mess.

**I can understand why. You get married at 15, your whole life gets turned upside down, you’re a mother. You’ve got all that responsibility and you’re still a little girl.**

I was real wacky. But had I not had this wonderful thing happen to me, God knows what I would have been like. It’s a bizarre thing to think that rock & roll can actually make you sane. But I have a feeling that it really helped me become a more balanced person. That other side would have always been lurking there, but God knows how it would have manifested itself.

**For you to move to L.A. to “become a star” couldn’t have been easy. I mean, you had two kids!**

My parents had both died and I had bought a house with the money I had inherited. So it was major arrangements. I got into the [Bay Area] scene for a while, but Northern California can be a false reality. You can play the Long Branch every weekend, and it seems like it’s all happening because people turn out, but you’re not going anywhere, you’re not doing anything. So somehow I figured out that if I wanted to do it, that I would have to make the sacrifice. And believe me, I did *not* want to move to L.A. I did not want to bring my children to L.A.—the place disgusted me. I was like, “I’m from Berkeley.” It was a weird transition.

I had an argument with my dad before he died, because I told him I wanted to do music—he actually had a short singing career. And he just said: “Martha, are you crazy? You have two children. Do you know what the odds are of you making it in this business? Do you know how many people are trying to make it in this business?” This was the initial approach. Then it was a really weird quirk of fate: My mom committed suicide, and I found her diary afterwards, which I never even knew she had. And it was the whole deal of, she had sold her soul, she had really tried to change her life so much to fit into what he wanted her to be. You know, one of those terrible things. And she ended up not making anybody happy, being terribly alone, and finally just killing herself. I likened that to her not going after what she really wanted. Then I thought, “This is sort of like what is happening to me right now.” So I sat the kids down and said, “Look, you guys—they were so small they probably couldn’t understand a word I was saying. But I said: ‘I want to do music. It’s going to be terrible, we’re going to starve, it’s going to suck, you’re not going to have nice clothes, everything’s going to be funky. It may never work, but if I don’t try, I’m going to resent you ten years from now, sure as I’m sitting here.’”

**Did you have a boyfriend at that point?**

Dean.

**So you had someone with muscles to help.**

We were good buds, y’know. The whole band was very close, and we still are.

**So you had a kind of family that you moved with to L.A.**

Basically, yeah, like a pack of hippies. [laughs] We moved down here and we were going to take this town by storm. And then it turned into the amazing situation of having no place to play—at all! There was absolutely nothing. You had to have a record deal to play the Whisky or the Starwood; they



were the only two places open. You had to have megabucks to go rent S.I.R. and do one of those showcases; we had no money—we were stuck. We moved everything down here

and it was like, I'd described a bleak situation, but I was not prepared for *this*. So we got political! "We're from Berkeley!" And we got together with the Pop and the Dogs and we put on Radio Free Hollywood. I don't know what year that was, probably '75 or '76, something like that. We said to hell with it and threw our own little concert at Troupers Hall. I think we spent like \$850, which was probably everybody's life savings, and we did it real proper—we got kegs of beer but we made sure there was a guard there, we had people checking I.D.'s, we didn't want anything to go wrong, and it worked like a son of a gun—that place was packed. We only lost \$50, and that was because we were letting all our friends in on the guest list, right? And my little kids—Maria, Patricia, and Patricia's best friend Michelle, who is now living with me—I made them cardboard radios, like old-fashioned radios with little grille cloths in them. So they'd come out with their little arms and legs sticking out of these radios—for Radio Free Hollywood—and announce the bands: "It's not soda pop, it's not pop-com, it's the Pop!" And then they'd dance off the stage. It was hysterical.

**There was no Sex Pistols then—there was no punk scene. You guys thought this whole thing up yourselves. That takes a lot of insight and a lot of guts, I'm real impressed by that. I've always been impressed by Roger [Prescott of the Pop] and Dean as individuals.**

They're brilliant. These are real good friends from a long time ago. But it was really bizarre, because right after Troupers Hall, the Starwood and the Whisky wanted to book us. Things opened up and they said, "Well, we can book local bands." Next thing they were *fighting over us!*

But the scene has always been like that. I've watched Hollywood come and go in waves in terms of the music scene; it will get really hot for a while and the labels get really interested for a while, and then it will cool off and then the clubs will start shutting down one by one. Then it starts going underground. Now it's kind of lax and Esther [Wong] is going, "Business is terrible—there is no scene." Then she brought the scene back for a couple of nights; Esther had it just like it used to be. But all of a sudden downtown there is a scene that is starting to happen. You start seeing these moving clubs, and I know a lot of that is the musicians getting together, and some entrepreneur-type people that are in

the *real* music business.

**But it has to occur to somebody that this is possible, and that's what Radio Free Hollywood did in those days.**

Yeah, but it occurred to us because there was no other way we could play. Necessity is the mother of invention.

**Just thinking about this whole course of time and activity, you were the most underground, underdog artist that one could imagine at that point, and now you're a mainstream artist—someone who works within the mechanism that has been established. Does it ever shock you when you look at where you are now compared to where you were then?**

No. Pop is a very confining art form, a very confining musical form—but years ago, I said to myself, "Do you want to be a cult act?" I decided that cult is cool, but I have this *gift*—somebody gave me this gift where I'm able to write music, and it really *is* like a gift. You're sitting there with your guitar, and all of a sudden, "Only the Lonely" is on your guitar. I look around and go, "Where did *that* come from?" It's so incredible to have that given to you, and I figure if it's given to you, you use it. It's to communicate with people. God knows, it's only some weird molecular structure in my brain, or I'm receiving some transmissions from somewhere; I don't know where it comes from. My favorite is the X explanation, I don't know if it was John Doe or Exene who said it, but an angel comes down once a week with a six-pack and a song—and that's what it feels like. To have that gift and not share it with as many darn people as you can, I think, is just not even fair. So my goal in life is to have music that a *lot* of people can enjoy. You don't write music for nobody to hear it.

So, as a result, I want an album that is going to sell *millions*. If I sold 15 million albums like Michael Jackson did, I would then have my next album added, no matter *what* was on it. It's my way to buy my way to more free expression. If you get people that are on your side, then they're going to buy your stuff and they're going to listen to it just to see what's on it. And therefore, maybe I'll be able to get a little more left-of-center each time and take people with me. Not *only* that, I do *not* feel like I have sold out; I love every song on this album. I think they're good songs; I don't think I've compromised myself.

**You talked about the confining aspects of pop, that once you put your artistry in**

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### TDK/BILLBOARD SONG CONTEST OFFICIAL RULES

1. Entry Forms are available in specially marked packages of TDK audio cassettes or, while supplies last, at participating TDK dealers. Entry Forms may also be obtained by sending a stamped, self-addressed envelope to TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069.

2. To enter the TDK/Billboard Song Contest, send the following items, postage paid, to TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069.

A. Completed Entry Form.

B. One audio cassette recording of the contestant's song.

C. One copy of the song's lyrics typed or printed legibly in English. (In Latin category lyrics may be in Spanish; in Jazz category lyrics not required.)

D. A check or money order, or approved credit card in the amount of \$15.00 (U.S.) payable to TDK/Billboard Song Contest. Contestant's name and song title must appear on each item.

3. Songs should be no longer than 5 minutes. A contestant may enter as often as he wishes, but each song must have its own Entry Form and be recorded on a separate cassette with typed or printed lyrics included with each cassette. The check or money order must reflect the total number of entries. ENTRIES MUST BE POSTMARKED BY APRIL 15, 1988 and received by APRIL 30, 1988. TDK/Billboard Song Contest is not responsible for entries that are late, lost, misdirected or mailed with insufficient postage. The entrance fee is not refundable. Cassettes and lyrics will not be returned. Contestants are responsible for keeping duplicate copies if they wish to have them. Contestants are responsible for placing copyright notices on their entries if they wish and are responsible for any filing under U.S. copyright laws.

4. Prizes: One (1) Grand Prize of \$25,000 and a publishing contract; Seven (7) First Prizes, one per category, of \$5,000 and a publishing contract; Twenty-one (21) Second Prizes, three per category, of TASCAM Porta Two Ministudios; Up to Seven thousand (7,000) Third Prizes of TDK SA-X 90 audio cassettes. Capital Records will select one song from among the seven category winners for recording and release. Winners have no obligation to accept any offer of a publishing contract. All prizes will be awarded.

5. The contest is open to any person who has averaged less than \$5,000 in total royalties from published music since 1982. The song must be the original work of the contestant, but the contestant need not have registered a copyright for the song. Employees of TDK Electronics Corporation, Billboard Magazine, Billboard Publications, Inc., J.A. Halsey and Associates, Inc., Capital Records and Ventura Associates, Inc., and their affiliated companies and their advertising, public relations, and promotional agencies and their immediate families are not eligible.

6. Winners will be selected by a Billboard Blue Ribbon Panel under the supervision of Ventura Associates, Inc., an independent judging agency, whose decisions in all matters relating to the contest are final. A contestant may enter his song in any one of seven categories: Rock, Pop, Gospel, Jazz, Latin, Rhythm and Blues, and Country. All entries will be judged on the basis of the following criteria: Originality, Lyrics, Melody, and Composition. A series of preliminary panels supervised by songwriting professionals will select semi-finalists for consideration by the Billboard Blue Ribbon Panel composed of professional songwriters and music industry personnel which will select the major prize winners. The preliminary panels also will select alternate semi-finalists if necessary. The Billboard Song Contest reserves the right to change panelists and criteria. Each category will be judged by specialists from that category of music. Winners will be selected before Aug. 1, 1988. Winners will be notified by mail. All prizes are not transferable and are not redeemable for cash or other goods. Taxes on all prizes are the sole responsibility of winners. The contest is void where prohibited by law.

7. Semi-Finalists will be required to sign and return an Affidavit of Eligibility and Release and sign a license agreement within 14 days of the date of notification of their selection as semi-finalists. The Affidavit will include a statement that the winner's song is his original work and that he owns all rights to the song. Failure to sign such affidavit and license agreement or the provision of false or inaccurate information therein will result in immediate disqualification. In the event of disqualification, an alternate semi-finalist will be selected in accordance with Paragraph 6.

8. By submitting a completed entry package, the contestant grants TDK/Billboard an exclusive license to use, reproduce, perform, record, and broadcast in any manner, and to authorize others to use, reproduce, perform, record and broadcast in any manner, the song entered, for a period commencing on the date the entry is received by TDK/Billboard and continuing until the latter of (a) the date on which the Song Contest is telecast or (b) three (3) months from the date on which the winner is selected. During such period, the contestant shall not authorize or permit any other person or entity to utilize such song in any manner.

9. Winners of the contest grant TDK/Billboard a non-exclusive, irrevocable, worldwide license to use, reproduce, perform, record and broadcast or authorize others to use, reproduce, record, perform and broadcast the winning song in any manner.

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By Billy Cioffi

**T**o anyone who has followed the Los Angeles music scene at all in the last ten years, it would be unthinkable not to acknowledge Dave Alvin as one of the city's key musical figures. Even if you only know him as "one of those brother guys from the Blasters," you know that Alvin has been right in the middle of this whole thing all along and his presence has consistently made a difference. As the Blasters' major songwriter and lead guitarist, he diligently remained in the shadow of his brother Phil, the band's frontman. Dave was "the silent one" onstage and the quieter one at other times. Still, brother acts tend to have public spats—just ask the Everlys—and the Alvin siblings were no exception. The Blasters were, in many respects, Phil's band. Dave is a loyal guy, and blood is thicker than a Fender Strat, but eventually, Dave made the painful yet inevitable decision to strike out on his own. He formed his own group, the Allnighters, and cut a solo LP [Roineo's Escape] for the much-heralded English indie Demon. CBS picked it up for U.S. distribution—where it continues to languish for lack of promotion. I think it's one of the best records made this year, and I'll be honest with you—I was never a Blasters' fan. The record showcases Alvin's solid songwriting, and while his voice is tentative, it is honest and on-key. His guitar work, too, has taken on a simple yet emotive attitude that effectively works each song. Alvin is the spiritual descendant of Wolfman Jack as well as Woody Guthrie—and that sort of pedigree is sure to serve him well as he blazes his way toward the Nineties.

### The X Factor

"The freedom inside X was so attractive to me after six years of being in a very 'we do this or we don't do it at all' scene. It was fun, because we didn't argue in X; we didn't fight. In the Blasters, a lot of the strength of the band came from always fighting. The curtain would be down and we'd be going at it. And that showed in the performance.

"When the Blasters started, we had a certain set of rules. When I say 'started,' I mean when we were just sitting around rehearsing. We were doing anything—reggae songs, Bob Dylan songs. . . . We eventually just locked in and said, 'Yeah, we do this stuff best, so let's make this our strength.' We felt around, and we found blues and rockabilly stuff. So then, when I got to X, I had played around. I'd played on a Flesheaters record, and I'd played guitar on a Gun Club record, so there was always this other side of me that was wackier or loonier or at least *different*, taking in different influences. When I was a kid, I listened to John Coltrane, Archie Shepp, and Eric Dolphy. When I would play with the Flesheaters or Gun Club, I was trying to do that kind of thing in my head. I'm not saying I can play guitar like Eric Dolphy played sax or bass clarinet, but I was trying to go for those effects—even on some of the X stuff. To me, X had always been a great band. But you would see them live a few times, and you had seen them. Things were always the same, with the exception of the way Exene would phrase something or what she would do to the audience, or the intensity with

## DAVE ALVIN

*Well, Never Walk Alone*

Moshe

which John [Doe] would sing. But the music was always the same. When I got into the band, that changed. The whole band became spontaneous, and I think that was a good thing. I hope they keep that up, because they have been locked into being X, and when they try to break away from X into 'Wild Thing' or 'Ain't Love Grand,' they were good moves—but it was still kind of locked into being X. When I got in, I don't know if it was so much me, but the four of us together. . . . All of a sudden, X became more like the Knitters, and *anything* could happen onstage. Any song could come out of any other song. We would do long jams. Somebody reviewed the Allnighters and said something like, "It was real good, but Dave did a few self-indulgent solos." And it's like—no way—the self-indulgent solos were in X! We would do a ten-minute version of 'Devil Doll' that would go into 'Long White Cadillac' or 'Your Cheatin' Heart' or whatever—and I think X shows became more exciting for the audience.

"We have been friends for a long time, so I think they understood when I said I was leaving. John called me up a few days after I left, and he wished me luck and hoped I was doing the right thing. I didn't want to screw them up because they had been very good to me, but that wasn't where I was meant to be."

### Purists, Perspective, & Pop Staples From Hell

"When rockabilly kids or purists scream for a standup bass, I always say, 'Look buddy, as soon as Jerry Lee Lewis could afford a Precision bass, his bass player had one—and that was fairly soon after his first record. That's still my attitude—a big studio shouldn't have anything to do with it. Music doesn't have to be recorded live in a two-track studio. Why do you have to do that? When Howlin' Wolf or Elvis Presley or Muddy Waters walked into Sun Records or Chess Records, that was the best equipment they could get—and they knew how to use it. So a Howlin' Wolf record on Sun is radically different than a Charlie Patton record 20 years earlier, but it's still the same music. I don't understand that frame of mind. And I don't see why it has to threaten the integrity of the music if there's a great drum sound. If you can get a great drum sound that is real Eighties and real polished and *still* throw a Sun-style guitar on top of it!—what the hell!"

"The way the music industry is now, producers and engineers control how things sound. And when you have a producer or engineer who doesn't have a historical reference of sounds, that can be a problem. Mark Linett, who co-produced my record, worked with Lenny Waronker [now president of Warner Bros. Records] for a few years, and he knows state-of-the-art sound. But at the same time, he collects 78s. So I would be in the studio and we would get something that sounded real Eighties on the drums, or just sounded good—and I could say, 'Let's make the guitar sound like Pop Staples from hell or something.' And he had the historical perspective to say, 'Oh, Pop Staples? Sure.'"

"Steve Berlin also has that historical perspective—he just knows a variety of sounds. When Steve was in the Blasters, he

was mainly just a baritone sax player. When he co-produced those Los Lobos things, he learned so much.

"When I worked with X on their album, I came in one day and I think that's when I said to the producer, Alvin Clark, who was English, 'Hey, you know this song needs a Pop-Staples-from-hell guitar sound—treble, reverb. . . .' And he didn't know who the hell Pop Staples was! The only reference point I could go to that I thought he might know was John Fogerty's 'Born on the Bayou.' Even that was a little. . . he knew that but wasn't quite sure how to get the sound. When Los Lobos' works with Berlin and T Bone Burnett, T Bone also has that historical perspective. The Blasters never worked with anyone who had that. Jeff Eyrich, who produced *Hardline*, had some perspective but, nothing near what T Bone and Steve Berlin have."

### Boppin' With Bob

"I did a session with Dylan about a year-and-a-half ago, and that was another reason that convinced me to do this. We had Stevie Wonder's drummer, James Jamerson, Jr., playing bass; Al Kooper playing keyboards; and me playing guitar. And I'm going, 'What am I doing with these guys? I'm from the Whisky A Go Go, 1980. What am I doing here?' It amazed me because Dylan really doesn't know how to play *electric* guitar, you know? He really doesn't have a clue. But when he does it and he sings, everything seems to make *absolute* sense. As crazy as he seems to be in the way he operates, everything seems to make sense.

"When I did the Dylan session, I guess the plan he was working under at the time was that he was going to do a *Self Portrait, Part 2*. What we were cutting were cover tunes. We did 'Twist & Shout,' we did a Robert Johnson song, we did a Muddy Waters song, we did a Chuck Willis song, 'It's Too Late.' I was a little in awe of the whole situation. When I walked in and there was Al Kooper and I've got a Fender guitar, I'm thinking, 'Goddamn! We're going to make *Blonde on Blonde!*' Then we started cutting a lot of blues-type stuff, and I'm going 'Yeah—all right!' He was singing his ass off on it. Then we cut a couple of rockabilly songs. There was a thing we did—I don't think it got on tape—but it was one of the great moments of my life. It was just me and Dylan doing the old Warren Smith song, 'Red Cadillac and a Black Moustache.' One of the weirdest things we cut was 'You'll Never Walk Alone!' After we'd done a couple of country and gospel songs, Dylan comes out with '*When you walk through a storm, keep your head up high. . .*' and the whole band is going, 'Why are we doing this?' You know, Bob doesn't show chord charts or anything—he starts playing and you follow! If Al Kooper played it once, he played it at his high school prom, you know? Bob left the room for a minute, and Al wrote out charts for everyone. Turns out the reason Bob wanted to do the song was, he loved the way Gene Vincent did it. I think he kind of sensed that everyone was going, 'Why is Bob Dylan cutting *this* song—this old standard, this old hooker of a song?' So he said, 'Have you ever heard Gene Vincent do it? It is the greatest thing in the world—Gene Vincent doing this song.' The whole experience was incredible."



"There's real pressure on artists today, because there's such an overload of looking for 'the next big thing.'"

### So Long Baby, Goodbye

"I was afraid to tell my brother Phil that I was going to leave the Blasters and that I was fed up. We would fight, but not on real personal levels. It wasn't like, 'You're a such and such.' It actually would be physical fighting, or fighting over chord changes or whatever. I knew that leaving them without a guitar player and songwriter was a devastating blow that they are still trying to deal with. I read some interview with him where he said it upset him that I went somewhere [X] that he viewed as a step backward. His thing was, 'Look, you write songs in this *band*, why don't you just go do your songs. If you want to leave the Blasters, that's okay—but go do *your* thing.'

"A lot of it had to do with confidence. I had always told myself that I wasn't Al Green. The type of music that I listen to is a lot of black music and a lot of country music—and vocal chops are so damn important. My big break came when I saw John Prine a little over a year ago. I was sitting there watching him and I thought, 'John Prine is not Al Green either, but he gets his songs across.' I realize there are certain similarities between the songs I write and John Prine's and other people's. I said, 'Damn it, why don't I just do it. Later in the year, after Hollywood Fats died, I went out with the Blasters and realized how much I missed my songs. I'd go out with X and we'd be playing these wonderful songs that John and Exene wrote, and maybe two of mine. Being a guitar player is something I can do, but if they ever put my name in the

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By Bud Scoppa

**E**arle Mankey is a neat guy who makes cool records (to use his two favorite adjectives) on a low budget. Throughout the Eighties, the low-keyed Mankey has been casually but expertly recording all manner of bands in the 24-track studio he's built in the tiny guest house behind his Thousand Oaks home. The most heralded of these is the self-titled debut album of Concrete Blonde, whose guitarist is Mankey's brother Jim.

When I was an Arista A&R guy, Earle and I worked together on three albums. (None was a hit, and one of them wasn't even released, but they all sound cool to me.) You can't really interview someone you've known for years, but you can have a conversation. That's what Earle and I did, on the day before Thanksgiving in his cluttered little studio. Here's some of what we talked about.

**You're widely considered L.A.'s leading garage producer.**

You know, sometimes I say to myself, "Well, am I really getting anywhere?" But I really like it. Here I am, I found a house out here, I've got all the equipment I could possibly want for recording, and I record every day of my life. It would be great if one was a major hit, but this is kind of what I wanted to do anyway.

**With all the dozens of records you've made over the last few years, the Concrete Blonde record got the most critical acclaim. That must have been a funny sensation.**

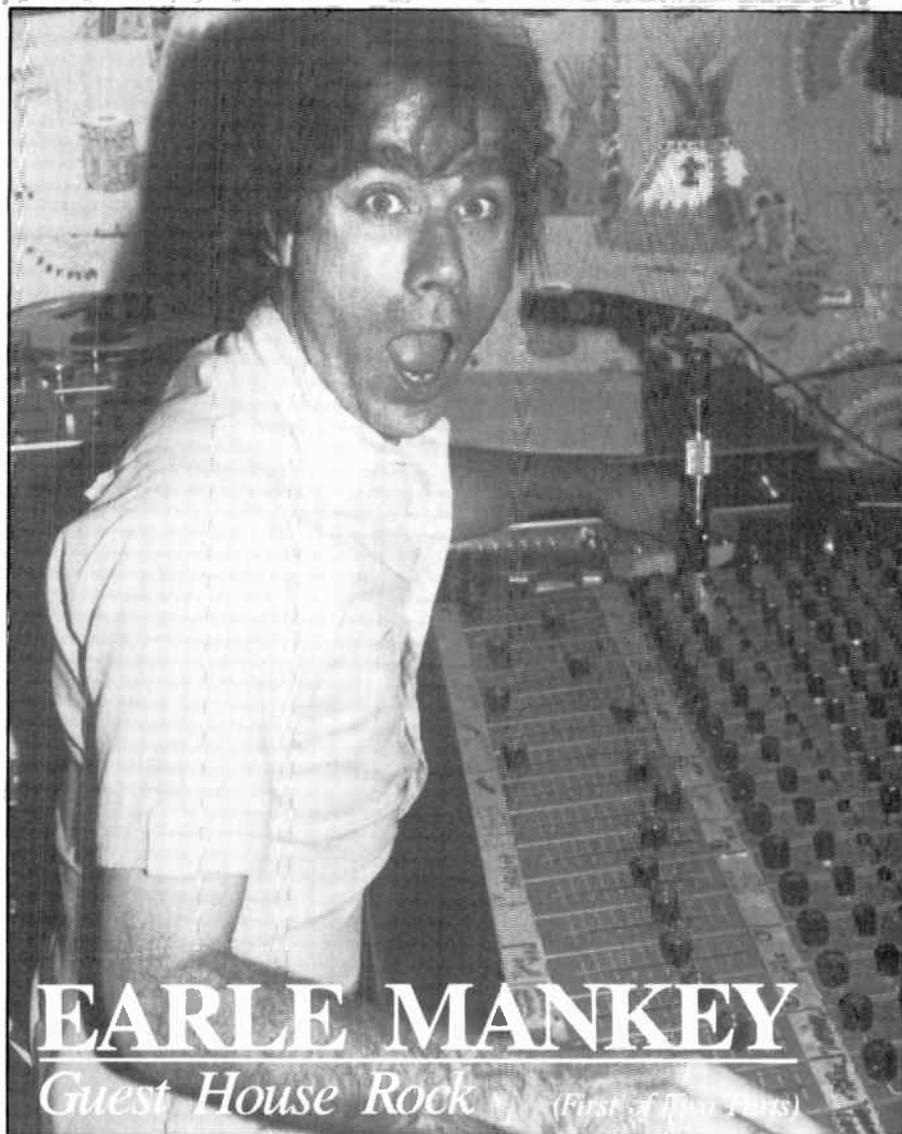
Yeah. It was approached in the most casual way: "Let's record out at Earle's." Jim and Johnette were going together at the time. They're not anymore, which is an interesting thing in a band. But, it was like a family-type situation and then also making records. So we made a record that's pretty cool. I'm sure

**It's ironic that they're not getting along with I.R.S., because I.R.S. seems like the perfect label for them.**

Actually, that's my feeling, too. Their feelings were that way, but after a year of touring in the sleaziest of circumstances, they just couldn't handle it anymore when they saw that they were probably going to be going through another year of the same sort of thing. And also they'd come home and find out that Jim had gotten his car stolen, or they had no place to live—really terrible things. When they declared bankruptcy, there was nothing fishy about that—they were *beyond* bankruptcy! So, I think they were unhappy about that more than anything.

**You have a 24-track now; it was 16-track when I was here last.**

It was 16-track when that Three O'Clock record was done, too. When I made a record with Walter Egan, he commented that the things that were done here sounded a little cooler than they sounded in the studio we were using. That doesn't mean that the studio wasn't high-fidelity; it's that there's something else in records besides fidelity that makes them cool. With some of them, it's the attitude; with some of them, it's doing it the first time, making it up as you go along. It's all a ball of unpredictable circumstances that just come together, and you end up with this thing and call it a record. A good while ago,



**EARLE MANKEY**  
*Guest House Rock* (First of Two Parts)

I could have probably made records here, and eventually I got enough equipment that people started believing that I could actually do it. At that stage, the things that would come out of here would be put on disc instead of being sent along to a bigger studio. My attitude is you go to a big studio and you just end up getting the same sounds, and a lot of times, you're pushing the equipment beyond what it should do, or distorting things, or just warping it in some way, so that you're taking what is an honest, high-fidelity recording and turning it into some sort of a pop gimmick. You can do that at home easier than you can do it under those circumstances. If I had one of those multimillion-dollar studios, I'd probably use them, but since I don't, I use what I've got. I really like the amazing sounds that you can get these days with automation and drum machines and all of that. But, anybody can do that if they have enough money. As recently as three years ago, I was still being amazed by the new, gated sounds everybody was getting, but now you can just go out and buy a drum machine, a gate, and the appropriate reverb and get all of those sounds that Peter Gabriel got, and it's no big deal. When you hear that same thing several hundred times in a given year, it's just not interesting anymore.

**What makes top 40 radio seem so dire**

**these days is that it's all the same sound. As much as Seventies disco records were all the same beat, today's hits have the same programmed snare sound.**

It's too bad, because from a producer's point of view—at least from the time I started dealing with music—the idea was to strive for perfection: "Wow, if we only had the time and the money, we could set up our mics and spend an hour on the drum sound and really get this wonderful sound; get everything in tune; get everything perfectly on the beat." And now you can get everything perfectly in tune, on the beat and gated, and sonically perfect in *ten minutes*. So what do you strive for at that point? Because when you hear it, there's nothing there—you have to strive more for character and maybe warping it a little bit. It's funny, because I'm a lot more technically oriented than most recording producers and engineers, if only because I have an electronic engineering degree and I started out from there. From having that ability, you might think I'd really like to get into all that technology and everything—but I feel like I've gotten into the technology enough to satisfy myself, and now I'm sort of a reactionary. I hate to be thought of as a guy from the Sixties—because I *am* [laughs]. I can't tell whether it's just that I'm getting to be a boring old fart, or if there

EARLE *Mankey*



By Jeff Mankey

song!" It's too bad. I try to avoid that question.

**Given your track record—your dearth of hits—you've got to work fairly cheaply, I suppose. You're not going to have a big album budget and people aren't going to pay you \$100,000 to produce an album.**

Yeah, that's their method—low budget—and guys who are well-known in that field just keep doing it. Like I said when we started, I've made my bed here. I have a situation that I like, it supports me, and I do what I like to do every day, and it's on a low budget and it keeps on going. I'm not real motivated to try and shake myself out of it.

**Why should you? What's wrong with doing what you want?**

Nothing. The thing is that every day—not every day, but more often than I'd like to—I think about how rock radio is and maybe doing the high-budget, more disco-style records. Doing something *commercial*, you could say, or even getting out there and doing the business. It doesn't have to be disco and drum machine; it could be John Cougar and such. There's certainly that type of music around, but it takes a major push and other business ways of slipping in the door, and I just don't have to think about all that out here. Guys come here to record because they maybe like something that they've heard in the past that I've done, and it's a conducive situation. We just make records. I wish there were an answer, a way to stay on that more "bucking the trends" level and do what everybody gets into rock & roll for—to be rich and famous, be like the Beatles, or write the greatest song in the world and have everyone acknowledge it. That's the other reason, I think: Artists want some recognition for what they do.

**Well, "pop" is short for "popular." The intent is to be heard by as many people as possible.**

Yeah, and there's obviously a big split there between being popular and doing what you think is cool. Of course, everybody likes to think that what they do is what everybody would like to hear, too. It doesn't always fit.

**I guess the most important thing, assuming that you're doing what you want to do and making the mortgage, is that you and your clients are satisfied with the work. Would you say that you are, for the most part?**

Absolutely. And lots, if not most, of those guys keep coming. I'm just real happy with the situation here and I feel like I can do, or

we can do, whatever we need to do. Then the big question again comes back to: "Is what we've done going to be popular: with the masses, and will record labels perceive that?" I'm fortunate that I don't have to worry about that. Unfortunately, that's the band's problem, and their manager's.

**When they hire you to do a record, they're getting what they get, which is a guy who isn't concerned about cutting hits.**

For better or for worse, yeah. I always feel extremely guilty when they ask me for some business advice, like, "Who do you know?" and stuff like that.

**How about this question: "What do you think the single is, Earle?"**

I always have lots of opinions, but I have to temper them. "This is what I like"—it's not necessarily what a record label sees as the trend of the week, or after they've seen it as the trend of the week, whether they're going to be right as to whether the audience thinks it's the trend of the week. You probably have had this conversation, too: People always say; "There are so many great bands around; why aren't they played? Why don't labels release them? Why isn't someone who is really good promoted?" It's just always been that way. I have conversations all the time with people who like certain bands and can't understand why they're not famous. I think the bottom line is, there just isn't any answer there. I even have the same conversations with the few people at record labels that I know; it's just that nobody necessarily knows what is going to be a major hit and nobody can do much about it. The people I talk to that you might say are the audience are always saying, "Well, I would listen to more adventurous music if I could only hear it on the radio." It just seems to be the way things are, not worth arguing about.

**In a way, it seems like history is repeating itself from just ten years ago. At that time, disco was ubiquitous, and then these punk guys came along who couldn't play but had a lot of attitude and the desire to tear down the walls. Now that was seen as an intrinsically anti-commercial move—**

Which turned out to be commercial for some people.

Yeah, and the best local example of that sort of punk- or new wave-informed thing becoming successful was the Knack, with "My Sharona." Now, all the labor we were doing around that time was very much in the context of, "Will this sell or not?" And

**"I really like just recording a band—and when they're a little weird or a little out of tune, I go through this battle in my head over whether to even say anything."**

really was a lot more craziness. You'd put on a record in those days and you were much more likely to be surprised, in 20 different directions—there were a lot of different options in music. These days, I think, those options are still there, but they practically never make it onto the radio and into big sales.

The point is, more and more, I really like just recording a band—and when they're a little weird or a little out of tune, I go through this battle in my head over whether to even say anything. Because it's a neat quality, and if you're not a critical person when you listen to a record that has those qualities, it's liable to stick with you a lot more than others. One of my favorites from my college days were the Velvet Underground—grainy, loose, out of tune, and *terrible* sound, but, man, I can still remember every scratch and every guitar. Whereas, with the Fifth Dimension, for example—I can't remember *anything* about their records, and they were probably perfect.

I'm still in the naive position of when I first heard the Beatles: "Wow, if you write a great song, you can be rich and famous!" I try to hang on to that, but at all times you see that it's not true—there's a lot more to it than, "Wow, I've just written the greatest

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it was the Knack that, in effect, set up the whole scenario for other L.A. bands of the period. By having a #1 hit, they intensified major label interest in signing L.A. bands. But, the ironic thing is, their nosedive was even more dramatic than their ascendance. And when the Knack crashed and burned, the same labels who'd jumped on the bandwagon just as suddenly bailed out. Consequently, the Pop album you and I were involved with died on the vine, and the Elton Duck album never even got released.

So is that maybe to say that the people in power look at those situations and say, "Well, there actually *is* a predictable trend and I actually should do this or that," and therefore, the market goes to pot or cuts up?

I think the record company presidents, heads of A&R do react to trend-setting, formula-breaking scenarios such as "My Sharona." They tend to be very conservative: If they see that something new is going on that they might be able to make money with, they'll go after it. If they see that it is *not* really viable, they'll run away from it just as hard. That's all it is. I think their reactions are predictable.

And I guess it's the nature of the situation that they can only push so many records in any given week or month, so they've got to pull out what seems to be the most obvious thing when there are many other choices that just by random selection could also be hits. That's the way it's set up.

But now we're in the same situation—Eighties disco is just as predominant as Seventies disco was, and people are saying, "I don't really like this and I wish I could hear something else." And while there isn't the sense of rebellion that there was in '77, there are people who are trying to find a niche in the underground of today. I don't know what the next step is.

It seems like all art, and all change, is always a revolt against what was going down at the time—or, if not revolution, extreme boredom. Lots of people my age feel the same way, and as you know, they're going back and listening to Sixties songs on the radio instead of looking for something new. But that's partially because it's easy—you're guaranteed to find songs you like, but it's not that easy for someone who isn't as involved in music as they used to be to go out and discover something *new* that interests them.

**Yeah, there's no access.**

Everybody I meet is generally a young or excited musician, and they're all looking for obscure bands all the time. Everybody I deal with seems to seek these things out. But when I meet people who have just grown old with me [*laughs*], they have the attitude I was just describing. And for better or for worse, those people are the bulk of the population. That's probably why old radio is coming around—because there just aren't enough young people to make it happen.

**Something's gotta happen.**

I guess. It's like the jazz analogy: The market is identical to the Sixties except that it's ten times, a hundred times, smaller in terms of those people who are trying to break through with their music versus the total number of records sold. Whereas, back then, some strange band would come out of the woodwork and sell a million records and re-

cord labels would go, "What?" and they'd just take them out and sell them. They didn't necessarily have a clue, but they caught on, obviously—they weren't stupid.

**I don't think they ever have a clue.**

The record labels' advantage is, they're in a position that when something starts to sell, they can just keep selling more of it. It's not that they know any more about what's going to sell this week. And the fact that they've based their decision on a trend isn't necessarily accurate until after a given record has already begun to sell. It's nothing against them; it's just that nobody really knows.

**It's a very reactive kind of thing. The problem is, I think it is basically coming from the fact that radio has gotten so conservative and the record companies have to react to that. It's hard for an A&R person**

**to justify signing a real cool band: "Where are we going to get it played? How are we going to break it?"**

Record labels are really full of all those fans who really want it to happen, but they can't do anything about it.

**It's just a really frustrating time.**

As you say, frustrating. I'm telling you all the things I think about that I have no answers for. It's easy to make this judgment that the bands that aren't signed or the things that are out of the mainstream are the hip and cool things. But it's all just personal taste and judgment. People are sensitive to change, so you're always looking for something different than what's going on. And so, I might really like the bands that come out here because every one of them presents something new and different to me. But I can't honestly say—

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the same way those guys at the record labels can't honestly say—that these guys are good and the people who are rich and famous are bad, because they're *not*. In fact, as far as technical quality is concerned, it's probably the other way around. It's just what you can stay interested in. Being an artist, you can only hang on to a gated drum sound so long before you start looking for something else.

**You're a thoughtful guy, Earle.**

I'm a little too grounded and centered.

**It's funny—you have every reason to be cynical and yet you aren't; you're just realistic.**

I see myself a lot like the musicians I deal with. I started out as musician, and I still relate to the musician idea and not to the record biz; I don't relate at all to that. And, in fact, when I think of record biz—not that I have anything against the people in it—but it's just the idea of business; I'm not a business guy. If I wanted to work for a living, I'd be an electronics engineer, because I really enjoy electronics. But I'm not going to do that, either, because I just *love music*. And that's what I've got here, y' know? And whenever I say, "Okay, I'm gonna break out a little bit," I run up against that business idea and I say, "This is stupid—I hate this," and I just don't do it. I'm a little sorry about it sometimes, but that's just the way I am. Maybe that's one reason musicians feel okay here—because we're kind of on the same level. It's making music; that's all it is. That's how I'm centered. . . . ■

*Next issue: The art and science of guest-house recording.*

#### ◀15 DAVE ALVIN

rock & roll history books, it's going to be as a songwriter. I realized that there aren't a lot of people who write songs the way I do, and that's where my strength is. That's when I started getting confident."

#### Pickin' & Pennin'

"One thing that really became evident when I worked on the *Border Radio* soundtrack was how I was playing in the *space* in the song. When the Blasters did *Hardline*, we were throwing that word around a lot: 'Hey, we have to give these grooves some *space* to breathe.' But it wasn't until I did the movie soundtrack that I started realizing how much fun it is. The music is really kind of psychedelic on this soundtrack, but I realized that if people are sitting here watching this movie, they *have* to listen to this—I can do anything I want! So when I went in to do *my* record, I was trying to think the same way. So you have this one song that sounds like the Blasters—that's cool. Now, on *this* song, let's play around a little bit. That, to me, is real exciting. With the Blasters, up until *Hardline*, it was always spending a day on the drum sounds and spending a half-hour—*at the most*—on the guitar. Plug in the mic and let's go. On this record, we spent a lot of time on the guitar sounds.

"I have music up the ying-yang, but not that many lyrics. Lyrics take a long time. They come out fairly quickly when I sit down to write them but they take a long time to build up. I got a couple of things I am working on, but I don't think I will be playing them for a while. I'm going to do the union thing [a compilation of labor songs by major artists sponsored by the AFL/CIO], and I'm writing

a song for Katy Moffatt, who sang on my record. She's doing an album for Wrestler, kind of in the same groove as mine. Steve Berlin and Mark Linett are producing it. She has a duet with Pat McLaughlin, and she's doing a John Hiatt song. I've been commissioned to write the uptempo rock & roll number. I write *better* under pressure. I wrote one of my best songs, or most successful songs, in 20 minutes. Ronnie Weiser said he wouldn't record the Blasters; he said, 'You guys need to have original material,' and we had never thought of that before. So I started writing songs, and the night before a recording session I got a melody stuck in my head. Usually, sooner or later the melody will dictate what the song is about. About 20 minutes before I had to have the song at the Blasters' rehearsal so they could learn it for the next day to record it, the lyrics came to me."

#### Wherefore 'Art,' Romeo?

"I think there's real pressure on artists or musicians today, because there's such an overload of looking for 'the next big thing,' or certain criteria that we have in the Eighties. When you're working on it, there's a tendency to make a sloppy record—at least on *my* part. Every now and then, I'll just go and make a sloppy record—fuck it. Just because I believe this tendency to produce high art is going to kill rock & roll eventually. If U2 is now creating 'art,' then they have to go into the studio and make some *more* 'art'—as opposed to making a rock & roll record. I just hate the pressure that is on all artists to create this work of art. It just doesn't lead to an atmosphere where something like a new 'Up on the Roof' can happen." ■

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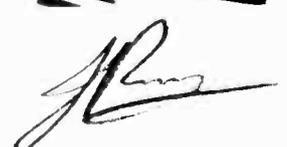


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# REELING IN THE EARS

## The View From A&R

By FabioTesta

**J**oin us for a roundtable discussion with four of L.A.'s most experienced A&R executives. Responsible for the discovery and the development of new talent, these big shots of the industry's creative sector are fully qualified to discuss the pertinent aspects of the past ten years. Here are their opinions on everything from new wave to new age, from disco to metal, from radio to video, from the majors to the indies, from hi-tech to cross-marketing, from the mood of the late Seventies to that of the late Eighties.

**JOHN CARTER**, 42, started in music as a lyricist/songwriter, scoring his first gold record in 1967. From 1970-73, he worked as a promotion man at Atlantic Records. He then went to Capitol, where he stayed for eleven years, eight of them as staff producer (Sammy Hagar, the Motels, Tina Turner, among others). Carter worked at A&M for two years ('84-85) before becoming the head of A&R at **Chrysalis Records**. According to Carter, Chrysalis is "an English label started in the late Sixties by two English agents who couldn't get a deal for their act, Jethro Tull. It expanded into the American marketplace in the late Seventies. In the context of the major companies of today, Chrysalis is still a small, gourmet, focused label having no R&B or new age music."

**JAMIE COHEN** is one of the most experienced A&R guys in L.A., and he's just in his early thirties. Cohen started out at A&M in 1977 as a product manager before mov-

ing on to the Entertainment Company (where he worked in publishing) and to Orion Pictures (where he worked as a sort of in-house writer on three movies). After returning to A&M as an independent A&R consultant, Cohen became an agent's assistant at ICM before going to Slash Records as an A&R man. He became director of A&R for EMI America, then director of A&R at Arista Records. For the past two years, Cohen has worked under A&R VP Ron Oberman at Columbia. **Columbia/CBS Records** is one of the record industry's two giants (Warner Bros. is the other).

**PETER PHILBIN**, 39, was originally a music journalist who got involved in Bruce Springsteen's career early on. He moved to New York and got a bio-writing job at CBS International. When Springsteen "made it", Philbin was promoted to the A&R department, where he became manager, assistant director, and finally director. In 1984, he was offered the position of head of A&R at **Elektra Records**, a position he has held since that time. Elektra is one of the largest and most adventurous of the smaller majors.

**GARY STEWART**, 30, has been involved full-time at **Rhino Records** since 1981; prior to that, he worked at the original Rhino Records store in Westwood for three years. He's now the head of the A&R department. Rhino is "a small independent label now specializing both in new artists and in reissues of classic vintage rock 'n' roll records," says Stewart

**MC:** What is your fondest musical memory of the last decade?

**COHEN:** One thing doesn't really emerge to the surface, because for me the last ten years have been a composite of a thousand records or performances that thrilled me in one way or another. There have been some great high points, like *The Wall* by Pink Floyd, or hearing Lowell George's last concert, or seeing Rickie Lee Jones at the Lighthouse, or even the last Roger Waters concert, which I thought was great. So, rather than one single memorable thing, what I think dictates the decade is variety. What makes this decade exciting is the amount of different ideas we've been exposed to in a massive way.

**PHILBIN:** Seeing Bruce Springsteen at the Troubadour in '73—or let's just say early Springsteen shows, although that's not really in the last decade.

**CARTER:** Being the only A&R fool willing to sign Tina Turner. That resulted in her winning several Grammys that year. What can I say? I'm a guy who hates the Grammys, and suddenly, when you're part of it, it seems like the ultimate moment in your career.

**STEWART:** Seeing Elvis Costello on *Saturday Night Live*. The Sex Pistols were the scheduled guests, but they pulled out at the last minute. The first number he did was "Watching The Detectives," and then he was supposed to do "Less Than Zero." A couple of

bars into the song, however, he stopped and apologized for doing it. He said there was no reason to do that song because it was more of an English theme, which was not relevant to the American audience. He then launched into "Radio Radio," a song against radio practices of the time—which still exists today.

**MC:** Which do you think was the worst moment of the last decade in music?

**COHEN:** Things were really a bitch at the end of the Seventies. There was almost a musical depression, when people weren't confident in records or the direction to take. There were great records being made, but people allowed themselves to lose confidence in terms of music. It was more like a general attitude in the industry.

**MC:** What is the signing, discovery, or event you are most proud of having been a part of?

**CARTER:** The group I was proudest to be around was the Motels. I thought the Motels were the class of everything that came out of the late Seventies era in L.A., and to be involved with them was a joy.

**STEWART:** House of Freaks. I'm glad to say that that's my most recent project, so this will probably sound like favoritism, but hopefully, if you ask me that same question next year or five years from now, you'll have the same answer. This is the kind of band I've waited

Photos by Fotolest



**Gary Stewart:** "Metal is as safe as adult contemporary music."

all my professional career to be involved with.

**COHEN:** Getting involved with Amnesty International in terms of the Conspiracy of Hope Part II is probably the most satisfying thing I've been a part of. Getting people out of jail, getting great musicians to be symbols of the struggle for human rights. . . . We've expanded it worldwide now, and it's going to go around the world with some major acts.

**PHILBIN:** Two of them: The Bangles, because through their talent and their drive they fulfilled their potential. They are also very warm people and I personally like each of them individually. I would also like to say Jules Shear, whom I signed in a band called Jules & the Polar Bears, simply because I think he had and still has a unique talent.

**MC:** Which artist disappointed you the most after signing?

**PHILBIN:** Jules, I guess. He's a terrific songwriter [e.g., "If She Knew What She Wants," "All Through The Night"] and has the potential to be a great solo artist. But when an artist is as unique as he is, it is up to the artist to go out and pave a whole new road. You may have to work twice as hard to get half as far, and nobody's going to do it for you. You go out and do it yourself, and then if the record company is good, it will maximize what you do. I don't think Jules understood that.

**CARTER:** The Nobodys, a band I signed at Capitol around 1983. I absolutely loved 'em to death. I had never felt as good about a signing, and it did absolutely nothing. It stands out as the greatest disappointment.

**MC:** What artist do you most wish you'd been able to sign?

**PHILBIN:** Prince. He's the only act I have offered a deal to without seeing live. He didn't have a band, so his manager played me a tape with three songs that were just fantastic. Prince is probably the shiest kid I've ever met. I told him how great I thought his songs were, and he wouldn't even look me in the eye; he wouldn't even sit up straight. I wanted to figure out what he could really do, so I asked him, "If I put you in a recording studio this afternoon, would you want to record a song?" And he suddenly straightened up, looked me in the eye, turned on, and said, "I'd love to do that!" When I went down to the studio that evening, he had two songs down that were phenomenal, so we offered him a deal. Warner Bros. and A&M were the only other labels that also offered him a contract, and I guess Warners had the best one.

**STEWART:** Billy Bragg, although I don't know if he would have made a lot of money. Billy is one performer I would give anything to work with. He ended up signing with Elektra, which is good for him because he deserves a major label.

**CARTER:** I looked at the Cars and I passed. I'll admit I was probably one of the ten or twelve A&R guys in the room at that particular gig. I find that is never a situation conducive to getting a deal. Having that many A&R geeks in one room at the same time makes us even more cynical and skeptical than we already are! That's the problem with a showcase. The number of people that have gotten a deal out of a showcase . . . if I've seen one in 15 years I might be exaggerating.

**MC:** How has the indie-label sector changed in recent years?

**STEWART:** There were always independent labels distributed by major labels from day one, but in the past there wasn't a base for an underground scene. In my mind, this base started around 1977 with the "punk" or "new wave" movement, because people started getting interested in new things. It wasn't until the early Eighties, with college radio and touring, that people saw all this fit together. Now there's a market that can support this kind of alternative music. What has changed in the last decade is that, while before the small labels wanted to compete on the same level as the major labels, now labels like SST, Frontier, Enigma, and Rhino are simply saying: "Here are some artists we can work with and whom we like. We're going to put 'em on the road and build up a base." It's really a change in attitude. There's more of a love for the music and a closeness to the artist on an independent label.

**MC:** Is there still room today for a major label to take chances with an "artistic" or non-mainstream act?

**PHILBIN:** There's not only room for that, but the artistic artists are the ones who, if they combine art with patience and drive, become the biggest commercial artists. People have this conception that "commercial" sounds like what's on the radio, but that's not what it is. Commercial is what sells, and in the end I think what sells is what's best. But that's a long-range view. If you look at the important artists of today, I think that the best and the biggest have come out of left field and moved to stage center. Look at Bruce Springsteen, who is now *obnoxiously* big.

His first album, between the time of its release and the release of his second album, sold 20,000 units. His third one, *Born to Run*, sold 1.3 million. So all of a sudden you had an act that wasn't "commercial" that went all the way and is now considered extremely commercial.

**CARTER:** It happens all the time. Unfortunately, because so few records are successful, the public's vision of what the record industry is doing is that we are not experimenting. Actually, the majority of records are experiments, not the minority. If anyone were to listen to every single record coming out, the number one question would be, "How did these people ever get a deal?" The answer is experimentation.

**MC:** Which artists have you supported on your label despite their non-commercial approach to music or an initial lack of sales?

**CARTER:** Tonio K. He continues to make records and is now at A&M. I continue to believe in him, and he continues to miss the mark!

**COHEN:** Eddie Money is a good example. He was a really known artist who sort of fell by the wayside, and the real satisfaction came in bringing him back.

**PHILBIN:** Bruce Springsteen, although I didn't sign him. [John Hammond did.] When Bruce "made it," Walter Yetnikoff [president of CBS records] put me in A&R because he felt that if I could support Bruce early on, as I did, I should be in A&R.

**MC:** Do you think the quality of music has worsened or improved over the last decade?

**PHILBIN:** A lot of people, even in the business, perceive that music was better in the past and isn't as good now. My feeling is that every year there are two to five acts that are worthwhile. The reason why people perceive that there were better acts in the past is that you have the advantage of looking at 30 years of music in a single day. You can go home and put on all your favorites and compare then to what you just signed last week. The past is like an old girlfriend—the memories are always better.

**STEWART:** I'd like to take a safe answer and say that it's the same. In almost every year you can find a number of great records. If you look at the artists at the top of the charts, you could probably say that it's worse, yet there are about 30 albums put out this year that I consistently listen to, and ten of those I think are great.

**MC:** New wave and disco were the two dominating forces of the late Seventies. What did each bring and what did each leave behind?

**CARTER:** As far as I'm concerned, disco never left. I mean, some of the sounds have changed, but we've been involved in dance music forever. It somehow got a dirty name in the Seventies, but I fail to see the difference. We stopped putting it down, but the phenomenon continues.

**STEWART:** "New wave" is a term I'm uncomfortable with, because it is sort of a meaningless generic term. But anyway, a lot of music that came out at that time was really exciting, and I think a lot of that influence is still carried on. Bands like R.E.M., the Replacements, and U2 still carry on that tradition of making music that is really strong,



**Carter:** "As far as I'm concerned, disco never left; the phenomenon continues."

music that comes out of a strong commitment and feeling, and that doesn't necessarily fit within the confines of what is commercially acceptable. New wave wasn't exactly the great revolution that everybody had hoped for at the time; it didn't knock the dinosaur superstars off the charts, but that's no reason to call it a failure.

**PHILBIN:** It's all fads and fashion, and you're asking the wrong guy. I try to completely disregard trends and to look for artists . . . individuals. When people label things, I cringe. I look at it all as rock & roll. To me, "new wave" is a term for a lot of bands that nobody knows anything about. For instance, Elvis Costello was new wave when nobody knew what he was, but when people knew what he was he became . . . Elvis Costello! All his peers that he left behind, that never happened, those were new wave. It was the public's term for all this music that nobody knows anything about. The real stars rise above terminology and categories.

**COHEN:** Disco and new wave brought a new language to music that has more to do with sonics. They have left more of a trail of sonics than a niche in history as anything that emerged as a scene. Now those new wave guitar sounds end up in R&B records, and R&B bass sounds end up in rock records. The fact that they were happening at the same time allowed them to become hybrids.

**MC:** Metal is today's big thing, but with Whitesnake at the top of the charts, it seems as though kids and bands are looking back to the Seventies. Has metal gone as far as it can?

**PHILBIN:** Metal has gone as far as it can—until an individual or band comes along and takes it further. Rock & roll for me is the glorification of the individual. One kid can come along . . . like Bob Dylan, for example: no money, no backing, just an acoustic guitar, and he can move a room, get a deal, a manager, and influence a whole generation. That same thing is available every year, if an individual comes along with the goods. If that individual chooses to do it in the form of what we call "metal," it's going to revolutionize what we know as metal.

**CARTER:** Heavy metal, other than classical and country music, is the most constant form of pop music. It started somewhere around

Iron Butterfly, was made famous by Led Zepelín, and hasn't lightened up since. As the other trends come and go, heavy metal remains, and the last couple of years it's been bigger than ever. Finally women are part of the scene, so it is now a statement that attracts both genders. The audience is expanding, and I see no indication of it going away. Will it recede a little bit? Well, I guess everything does go through some kind of a cycle, but metal music goes through a much smaller curve than any other style.

**STEWART:** This may sound like it's coming from a Cro-Magnon, but the Led Zeppelins, the Black Sabbath, the Creams, the Deep Purples, the Alice Coopers, or even the Van Halens were much better bands than the current crop of heavy metal bands. They were much more imaginative at what they were doing. I think heavy metal today is one of the safest, most clichéd and regimented forms of music. It's as safe as adult contemporary music. There's nothing more revolutionary in a WASP record than in what you hear in a typical schmaltzy ballad sung by Whitney Houston.

**MC:** The last couple of years have brought a breath of spiritualism in rock. The new "enlightened" rock is beginning to pop up when referring to artists like Peter Gabriel, U2, Robbie Robertson, or even Prince. Is rock music finally growing up?

**STEWART:** That's a load of crap! Why weren't Phil Ochs or the Velvet Underground or Bob Dylan "enlightened rock"? I do think that people in rock are growing; some of them are now in their forties, and they're writing about things that are a little more important than cruising on a Saturday night or "getting even with the evil woman who's done me wrong." Thankfully, their concerns are changing, but I don't know whether there's more "concerned" or "intelligent" rock now than let's say ten years ago. Then you had some pretty sharp bands like the Jam, the Clash, the Talking Heads, Elvis Costello, and others, lyrically speaking. I don't know how different it's gotten, really. *Quadrophenia* [by the Who] came out in 1973 and I thought it was a pretty intelligent record. I think that if you look in any year, you can see people who write about things with advanced lyrical themes. I certainly hope it becomes more prevalent, because, unfortunately, it isn't very noticeable in the charts. The U2s and the Bruce Springsteens are the exceptions.

**MC:** In which ways has the advent of videos changed the music industry?

**PHILBIN:** It's interesting, because, if you look at surveys of what sells records, videos are very low on the list. First is "I saw it in the record store," number two is radio, three is live performances, etc. In the Fifties, you went from a 78 record to a 45, and along came Elvis Presley, who was perfect for that medium. In the Sixties, the LP came along, and then the Beatles, who were perfect for that medium because they were the first band capable of writing ten songs on their own and consistently putting out an album. In the Eighties, along comes video, which is an-



**Peter Philbin:** "Every year there are two to five acts that are worthwhile."

other change in technology, and along comes Michael Jackson, who is perfect for that medium. He's young, he can dance, he looks great and is only in his twenties. Each one complements the other, and they rise together. To me, that is the most interesting thing about video.

**CARTER:** Well, there have been "videos" of the major stars for a long time. Elvis Presley making all those movies was a big part of his success, and I certainly remember the *Strawberry Fields Forever* "video," if you will. But MTV is—finally—our first national radio station—that is the change. Kids in rural parts of America are exposed to contemporary fashion and are listening to the same music

that is being played in New York or Los Angeles. The downside of it is now that we have a national playlist, the chances of a local act to get on a local station are next to none. Fifteen years ago, on the other hand, you had music coming out of regions and moving across the country. This happens very rarely now.

**COHEN:** I think videos made music more personal. They have moved your ears to the center of your face. I think they enhanced and helped music. They scratch each other's back, to a certain degree. Pop music has become such a phenomenon, such a way of life, that people want to experience it visually as well as aurally.

**MC:** After nearly a decade of music videos, there is still basically just one major video network. Video stations did not spring up in the Eighties the way radio stations sprang up in the Fifties. Has the video industry already reached its peak?

**COHEN:** I think there has to be new thought brought to where videos are going to go. Videos are strictly a promotional tool at this point. You'll see the industry flourish when videos are distributed almost like films; when there will be a situation conducive for people to make money on their videos, or at least when they will be out there in a mass market.

**MC:** How has the role of the radio changed the music industry in recent years?

**CARTER:** Unfortunately, I think that radio is as tightly formatted as it's ever been. We have gone to some specialty stations, like Power 106 and the like, and that's healthy. We live in a town that has the best radio in America. We have KNAC and KROQ playing hard rock music, and there are few stations like that in the country. So it's not that there aren't good people involved in radio right now, but the tip sheets, the consultancy, the computer involvement in programming has changed the personality of radio. It has taken away that edge to break a new act. Then again, it is human to want to hear the same song constantly; it's a fact of life. As much as we wish our new group had a record on the radio, for those few shots we get, having that record played over and over again is what we really want.

**STEWART:** The influence of radio in general has been a negative one, because radio has become narrower and narrower. Occasionally you may find an adventurous AOR [album-oriented rock] station, or even an ad-

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venturous top 40 station that will play something out of the ordinary. But the bottom line is that formats are getting more and more narrow and more oldies-oriented. Now you either have a monster smash or you have an alternative record; there isn't a lot of middle ground and there isn't as wide a spectrum. As far as college radio, it has helped because it's the only outlet for that kind of music aimed at a younger audience. Not teenagers, but young people for whom music means more than for the "25 to 34 demographic."

**MC:** In the last decade, we've seen the dramatic emergence of movie soundtracks made up of songs by different artists, as opposed to scores by single composers. What do you think of that medium, and do you think it has been overly exploited?

**STEWART:** I absolutely think the medium has been overly exploited. If somebody wants to put together a soundtrack from a lot of different sources and it fits the movie—like *Repo Man*, *River's Edge*, or *King of Comedy*—it can be great. These soundtracks that are taken from different sources and from previously existing records. I think that's an art, and that the songs are chosen so they fit and enhance the film. But I think that in the case of something like *Top Gun* and *Beverly Hills Cop*, or in any kind of film where they'll stick anything in, like a theme song or a love theme at the end, I think that's completely despicable and tacky.

**CARTER:** I would like to say what a big record *Easy Rider* was, and what huge soundtracks there have been—forever! We act like this has been extremely fashionable the last



**Jamie Cohen:** "Videos have moved your ears to the center of your face."

few years, and it has been done more than ever lately, but it has always been a big part of the music business. Capitol's first gold record was *Oklahoma!*, so you'll find that musicals, whether film or Broadway, have always been a big part of what we do.

**MC:** Lately there has been a race—if not an actual bidding war—to sign many so-called L.A. "street bands": *Jane's Addiction*, *Guns 'N' Roses*, *Faster Pussycat*, *L.A. Guns*. . . . Do you see the new L.A. scene as a legitimate phenomenon?

**CARTER:** As far as I can see, the press created the bidding war on *Jane's Addiction*; the record companies didn't. Anyway, there's a lot of talent here right now, so I don't see it as companies scrambling against each other. It's just that now we're in an especially creative period of time. This was not happening two

years ago, and it had nothing to do with the record companies. We were totally willing, but the talent just wasn't there. Right now there is something in the air, a healthy scene, a lot of good bands—and we're all out there trying to grab one.

**PHILBIN:** There's a pretty healthy club scene here, which gives anyone with the talent, the patience, and the drive the possibility to go out and build a following. I don't agree with every signing, or I would have made 'em, but I respect the fact that people are out there playing for a live audience that is coming back. I would encourage everybody to do this, because record companies aren't going to do it for you, before or after you sign. If you want to come to my attention, you don't even have to phone me—go out and play five times a week and I'm sure I'll find you. Play three times a week and I'll find you. Play once a week . . . I'll probably find you! It's a lot of work to go out and play constantly, but it's not a lot of work getting A&R people interested. All you have to do is go fill up halls, and A&R people will show up.

**COHEN:** It's not a trend. At this particular point in time there just happens to be a lot of good bands. More of them are growing up here, and also everybody eventually comes here from all over the country. Once they get here, they are slightly seduced by the climate, the people, the scene. There is a very healthy, viable scene both in Hollywood and in the South Bay, and there are places catering to all genres of music.

**MC:** How does today's L.A. scene compare to the one which flourished in the late Seventies?

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## Keeping the Heat On



By Eugene Pidgeon

Maybe it will take a little time but, if all goes according to plan, one day Maggie J. Connell will be driving a vintage Ford Thunderbird. "I really like American cars," she says, negotiating the Saturday afternoon traffic in her maturing Toyota station wagon.

For a moment I suspect an irony. Hiding somewhere in this automobile, I'm convinced, is a clue to further enlighten me about a 29-year-old chapter in a rock & roll history that has yet to be written. Just who is Maggie Connell?

Distracted by an absence of nicotine, my curiosity is stifled, briefly. I reason, philosophically, that the Toyota is a mere placebo, a vehicle functioning solely to get her to and from wherever she needs to go (in this case, the store). Conversely, the T-bird serves as a reminder of where she wants to go (ultimately, the top). Simple. Satisfied by my dubious revelation, I notice that we've pulled into a 7-Eleven parking lot!

It's just a pit stop to gather staples, the breakfast of rock stars and those who write about them: Diet Pepsi and sugarless gum for Maggie, Kool Milder and Perrier for me. Making a quick call to Studio City, Maggie informs her sister and partner Melissa of our whereabouts. We are off to pierce the heart of the San Fernando Valley. More importantly, I am off to discover the two sisters who, for the last twelve years, have made impressive contributions to rock & roll music in L.A.

The drive takes less than 30 minutes. Our time is well spent discussing this and that and some of the other. Hard-core facts and figures regarding Maggie and Melissa's involvement with the Heaters and Push-Push will be examined at length in "Club Maxwellton" (the small house near Laurel Canyon Boulevard that they rent from their parents) and Giorgio's (an Italian restaurant nestled in a neighboring shopping mall).

We make it to Club Maxwellton by 4:30. Mary, the varietal watchdog, stridently trumpets our arrival. Inside, Melissa is tuning an electric guitar; the amplifier she is using is larger than some area dwellings. Club Maxwellton is a disheveled museum of rock & roll paraphernalia, accented by well-worn throw rugs, coiled wire, and microphones. The living room has been converted into a cavernous holding tank housing an intimidating panoply of keyboards, drum sets, and miscellaneous weaponry brandished by rock musicians in their vocational pursuits.

Memories of success and failure linger in cardboard boxes stacked against narrow wooden corridors. The walls are dusty and strewn with framed pictures of Maggie and Melissa as Heaters and members of Push-Push. Each is an illuminating testament to the star-crossed experiences of the sisters, who are still learning to compete and survive in a dispassionate realm where women are generally thought of as playthings or annoyances.

Maggie and Melissa Connell eat, drink,

and sleep rock & roll. These talented women are focused and dedicated to their craft. They set Los Angeles ablaze in 1975 when, along with Mercy Bermudez, they formed the Heaters and reintroduced rock & roll to its spiritual priority. For eight years, this galvanic capsule of energy and pure female tenacity defied the laws of man, music, and its membership.

The Heaters were influenced by various musical expressions of the Sixties; Melissa fondly recalls the Stax-Volt artists, Wilson Pickett, and of course the Rolling Stones. She asserts, however, that it was never the intention of the Heaters to reestablish a connection with the Sixties. "It was just a way for us to understand our roots as we tried to discover our musical identity." The eight-year lifespan of the Heaters would be marked by significant changes in the musical climate, fluctuating critical acceptance, and an unforeseen sexual isolation.

"We just wanted to communicate something that was important," claims Melissa as we exit Club Maxwellton for a bite at Giorgio's. "The Sixties were so imaginative. People didn't question the different styles—anything was possible."

Mercy Bermudez was the firebrand vocalist, the voice that shattered restroom mirrors from the Starwood to the Whiskey. Maggie, combining classical elements with her natural grasp of R&B, concocted a definitive piano sound, while Melissa played bass and—with a poise born of delicate insights—wrote the songs. These missives, informed by the Stones and the Four Tops, separated the Heaters from the muck of pop ennui so often purveyed by less-emphatic poseurs whose idea of rock & roll was a three-chord shuffle and a garbled lyric.

Despite their compelling collective personality, the Heaters were an anomaly. The clothes they wore and the music they played rendered them hard to classify. The band never allowed itself to be victimized by the trends that consumed others more willing to be manipulated. In 1978, as punk and new wave began to reflect a societal disconnection, the sporting of swastikas came to be in vogue. The Heaters flagrantly rebuked this act of ignorance with an anthem written by Melissa. "Breaking Point" was a sizzling invective that challenged all to remember the atrocities committed by Nazi Germany during World War II. "Come back in time/I hear the planes overhead/Come back in time/I'm



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cradled in the arms of death/The darkness is so chilling/The skies are turning such a tortured red." Pretty heavy stuff, coming from a bunch of girls who savaged the stage dressed like refugees from parochial school.

Finding a table in the back of the restaurant, we order and continue our conversation. "The ties and vests—what were they all about?" I ask.

"Our appearance was the result of three girls and two guys simply struggling to be a band," Maggie answers. "People were never quite sure what to make of us. We would never conform to anyone's ideas."

"It was a pretty neat trick deciding what everyone should wear," offers Melissa. "We wanted to do the most unfashionable thing possible." Hence, the skinny ties, black pants, and vests became the signature apparel of a rock & roll band that looked generic but sounded name-brand.

The Heaters amassed a huge following. They were met by an enthusiastic press. Even so, they were constantly being reminded of their gender. They were turned away from the Starwood parking lot on show night because the lot attendant didn't believe these girls could possibly play rock & roll. "He thought we were the girlfriends of some other rock band," Melissa confides. "We had to take him to our dressing room before we could convince him that we were the band."

"We got shit from all sides," Melissa continues. "Other bands wouldn't take us seriously—especially at soundchecks."

"They would sometimes laugh at us," Maggie recalls, "until they heard us play."

Still it was a constant struggle to prove

themselves. As if the music weren't proof enough, the bandmembers were often patronized as cute little girls who had no business in a big boys' world.

Hating the concept of cliques, the Heaters avoided crowds. "The Heaters were not snobs or cynical; we just didn't hang out, because it had absolutely nothing to do with the music," Maggie insists. "It turned us off almost as much as the business bullshit."

Fortunately, the bullshit did not interfere much with the Heaters live performance. In 1977, they countered the arrogant sophistication of Talking Heads with a spontaneous pop eruption at the Whisky. At New York's Bottom Line in 1978, they created history, becoming the first band to be offered a return engagement within a week of their debut. Incendiary openings for Cheap Trick and Van Halen added further credence to the possibility that the Heaters were more than ephemerally standard pop prodigies.

Unfortunately, the bullshit *did* interfere with the Heaters recorded work. They signed with Ariola America and in 1978 released their first album. *The Heaters* failed to capture the imagination of the live performance. The production was stunted and thick. Intrinsic emotions were neglected, rendering most of the energy obscure and opaque. The 1980 follow-up LP for CBS fared no better, even with producer Joe Wissert (Boz Scaggs, Silk Degrees, the Turtles' "Happy Together") at the helm. Maggie and Melissa still can't comprehend why they weren't given any creative control, or why the record companies seemed not to follow through with proper promotion. The Heaters endured manage-

ment squabbles and flat wax, ultimately becoming a business and losing their momentum. As Melissa puts it, "We just weren't having fun anymore."

The Heaters disbanded in 1983. Mercy retired from music altogether and sought comfort in the martial arts and yoga. Only recently has she voiced an interest in returning. Maggie and Melissa found themselves sleepwalking through a series of frustration/relief cover bands.

"We wanted to keep playing, and we had to pay the rent, so we did the cover stuff," Melissa explains. It took two years of labor in bands like the Notorious Barbies and Mr. Girl before Maggie and Melissa realized it was time to continue the original music. So, in the fall of 1986, along with percussionist Joani Weir (of the Weirz) they reemerged to launch Push-Push.

Now, just a year later, Push-Push is no more. But in the course of its short life, the band created quite a stir in the Los Angeles area. A driving rock & roll ensemble that featured Shaun Guerin (the Deadbeats) on drums and Lisa Grubbs on bass, Push-Push was consistently one of the most popular draws at FM Station and Wong's. "We had a buzz going," Maggie says.

The buzz still is happening for Maggie and Melissa. They assert that the breakup of Push-Push was necessary. "Now there are films and books—and other bands," they promise. "Hey, anything is possible," Maggie says with a cherubic smile. As we leave the restaurant, I look at her and say to myself, "Damn, she's gonna get that Thunderbird—probably sooner than she thinks." ■



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# ROCKING INTO MIDDLE AGE

## Talkin' 'Bout My G-G-Generation



Photos by Lawrence Henry

Dallas Hodge and family, Peggy, Cory, and Travis

By Lawrence Henry

There were three of us: Michael Murphy from the Beaters, Ted Medbury (see below), and me, standing around a studio mic, waiting while the engineer fiddled with a headphone mix. I don't know how it got started.

"I'm 37," Michael said.

"I'm 37, too," said Ted, laughing.

"Me, too," I added, and we all looked at each other.

... On the one hand, delighted we were still getting away with it, still singing "doo-wop" for a living. On the other hand...

Is this a job for a real grownup, or what? We're all two years older now. That question really gets to the point for people who have always fronted bands, who have always made the bet on some kind of stardom. They don't pile up credits as sidemen, and they get older at the same rate we all do.

So I asked four rock & roll frontmen what they thought about as they approached or passed that critical decade.

The male bias couldn't be helped, at least this time. Throughout the past two weeks, I looked as hard as I could for women who fit the profile, too—for them, it's maybe even a tougher question. But I simply didn't find

any before deadline. That doesn't mean they're not there.

So what's the answer?

### Answer #1: Move to Detroit

Al Jacquez has one of those enviable voices: warm, growly, powerful above the staff, and evocative. In Los Angeles, he fronted bands like Lightnin', a blues/R&B outfit, a showcase band called Mulholland Drive, and Custom Eyes. He worked with former Raider (as in Paul Revere, not as in Oakland/Los Angeles) Mark Lindsay in the Angel City All-Stars. Then there was My Generation, which Al describes as "your basic flexible L.A. wedding band." Al is also an actor, and played the Jim Morrison role in the stage show "Mr. Mojo Risin'."

He has recently moved back to his family home in Detroit, with wife Judy and daughter Noel.

"As an actor, I wasn't getting the interviews I needed [in Los Angeles]," Al said. "Maybe I wasn't partying with the right people—since I don't party, maybe that's part of the problem. Commercials were fine. I was getting the calls. But if I'm not going to get the auditions for major films and TV shows, what's the point of being in L.A.?"

Al particularly resented the pay-to-play bar scene: "I can't think of strong enough words.

it's absolutely abhorrent."

In Detroit, Al has found that "the jingle scene is real strong. I had heard there was not a lot of talent in jingle singers here, which is absolutely not true. But the response has been great. I'd say, of ten tapes I've sent out, I've worked for seven of the people."

Al's current work comprises "about two-thirds jingles, the rest industrial films. I also have a role in a national GM commercial."

Reflecting on the main issue, Al said: "I think it's still a job for a grownup. I think one of the main things you have to do is take the skills that you learned over years and years of playing rock, skills that you may have gotten sort of in an informal fashion. You didn't really get a degree. You spent years working fraternity parties or playing in bars. You've got to catalog those skills. Which ones am I really good at? What can I do with those skills to keep 'em in good shape so I'm always ready? How can I market those skills so I can make money while still pursuing this dream?"

"One thing about keeping the chops in shape is that I realized I had to stop abusing myself. So I quit smoking. And by becoming involved in the choirs at church—besides the fact that I want to worship God—it's a way to keep your chops going. That's very important. If someone calls and says, 'I want you to sing for me,' you always have to be ready."

"Another thing I did was identify my weak points, like my reading. I actually went back to school."

As a family man, Al has learned some important things, too.

"I've gone through times when I put too much focus on myself, and the family did suffer. But my selfishness backfired. I found that, instead, if I keep the family as number one, I feel less pressure, so I'm better at the things I want to do."

Al Jacquez didn't mention day gigs, although the note he sent from Detroit along with his photo was written on a memo pad headed "From the desk of Al Jacquez, telemarketing administrator"—Al's day gig in L.A.

But Ted Medbury talked about it. As he put it, "Day gigs—oh, God. I've got it down to a science." All part of...

### Answer #2: Get happy with it

Ted has worked for eight years as a purchasing agent for a bank. There have actually been several jobs, and several bands, but, as Ted puts it: "Different bank, but... same band. I work four-and-a-half hours a day. All



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A decade ago, Ted played drums and sang lead for the Movies. It looked promising.

"I met the Movies on the West Coast, moved to Milwaukee, moved to New York City, and wound up working," he said. "We got signed to Arista, we had real good management and all that stuff. We moved out to Los Angeles in 1977. Shortly thereafter the two guys who were heading the thing up—they had been working together for twelve years—wound up at each other's throats. So the Movies broke up. I ended up in L.A. at the age of 30—a relationship that I was in broke up, the band broke up. . . . It was a sad story, a sad, sad story."

It's no accident, knowing Ted, that he has a great laugh—which bubbled over at this point—or that he's a great kidder.

At about the time the Movies broke up, Ted stopped playing drums. "It was bursitis," he explained. "My right shoulder froze up." So he started concentrating on singing. It made sense. "I was always a frontman, always kind of a ham, and always kind of frustrated at being behind a kit of drums, so I just followed that up. It caused less pain."

As to the major question, Ted offers: "I'm having more fun singing now than I ever have. I've always had this sense of how important the *business* was. But I'm approaching it from a whole new standpoint now. I know that I'm a singer now. At the age of 30, maybe I had some doubts. Maybe the things that my father said about getting a good job, working for a corporation—at the age of 30, I think it started to ring true. But now, I know what I am. I know I'm a singer. And I just do it as much as I possibly can, and have as much fun as I possibly can doing it.

"I'm doing four different things right now. One is singing backups and playing percussion with a band called Galaxy of Prizes, with a guy named Mark Nine, who's a part of the L.A. art-rock scene. Then I'm working with Vin DiNoFrio and Rich Gooch; we've put together a band called Norm and the Exceptions. Norm never shows up. Norm can't make it. I'm working on sort of a New Age musical with [my wife] Theresa's stepfather. His name is Robert Fisher. He's got a book out called *The Knight in the Rusty Armor*, and he's putting together a musical around that.

"Plus I'm doing Teddy's Blues-O-Gram, which is my singing telegram service. I had some friends go into the studio and put down good, strong, upbeat twelve-bar blues. I walk in with a ghetto blaster, lookin' kinda studly in my little black hat and my black shirt and my highly creased pants and my wingtips, I wear a little Pignose amp around my neck, blow harp, and sing happy blues for any occasion. And that's gonna get me out of my day job. It's like I said: I no longer take the business seriously. It's a matter of having as much fun as I possibly can. I always thought I was too cool to do that kind of thing. Now, it's a very pure entertainment form, actually, to walk in on a party and be the icebreaker."

Ted got the idea for Blues-O-Gram "after working for another singing telegram company for a while, working in a gorilla suit, and finding out how much fun it was. Also finding out how little the entertainers made. I always loved the blues, so it was a natural."

I've worked with Ted a lot, both onstage and in the studio, and that last phrase really describes him. He's a natural. And it doesn't seem to matter what age he is.

### Answer #3: Keep on truckin'

"You understand what this article is about?" I asked Dallas Hodge.

"Old folks' boogie!" Dallas guffawed. Another frontman with a great laugh, Dallas leads Hodge, Van Winkl, Woodford & Wallace, which plays local bars and clubs—mostly places where they can perform the entire night. Over the past several years, Brian Ahern has produced demo recordings for Dallas and for Dallas' brother Catfish, now of the Bluesbusters.

"It's not as easy as it was when you were 17," Dallas said, getting a little more serious. "When we were 17 and living at Mom's house, we used to go out and tour and make \$25-50 a week for each guy in the band, and be gone four and five weeks at a time. You could go do that kind of stuff. Now that you're an adult and have responsibilities, you can't do that any more."

The money issue does change. So does your sense of numbers.

"When you hear stories about musicians charging outrageous amounts of money to go out and tour with famous acts," Dallas reflected, "all of a sudden those figures that used to seem outrageous really aren't outrageous. By the time you pay for babysitters, day care, all the other little extras that go



Ted Medbury with wife Theresa

along with having a family, that dwindles down real fast. Maybe you tour twelve weeks a year—great, you make \$24,000 a year, average income for a family of four. But you could spend twelve of that just doing business."

Dallas, a fluent, accomplished guitar player as well as a singer, has thought a lot about the pros and cons and working as a sideman vs. working as a leader.

"A lot of people think that because I do the frontman thing, they see me only in that position. That happens even with stars. You wouldn't think you could approach a Bonnie Raitt or a Jackson Browne to come sing on your record as backup people, because they're front people. People look at me, too, and think, 'Well, because he's a frontperson, he's not going to want to work as a sideperson.' So you don't get the offers. I wanted the gig for Bob Seger on this last tour, and tried to get it. Bob was real nice [and he's an old Detroit friend, too] but he made the offer first to the people who played on the record, who were deserving of the positions.

"I get calls every now and then from people who start out saying, 'I know you pro-

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bably don't do this. . . ; and I say, 'Sure I do that! I'm glad you called!'

That laugh again.

Dallas has also thought about the years, as they've passed.

"It gets tougher as you get older," he said. "The record companies look at age for many reasons, one being the longevity factor that they have to work with. When you're 19, 20, 21, they look at you and figure 15 years, or 20 years, or whatever they go by. Is this person going to have enough stamina to follow through that long? Where they look at an older guy and wonder: 'Can his voice hold up? Can his performance hold up? Can he handle four, five, or six nights a week touring?'

the majority of record buyers want to see the young, pretty people, male or female. They'd rather see Prince than James Brown—not that they're that far apart. But because James Brown is 50 years old, the young girl looks at that and thinks, 'That's my father. She looks at Prince and says, 'Hmmm—maybe.'

"As I get older, I wonder if it's going to happen. But the way things have been going since I've moved to L.A., I think there's a real good shot at it. How big a success we can have really depends on the audience. We've come a long way in the five years that Skip and Woody and I have been working together. We have people coming out and sitting in like Steve Gadd, Kevin Cronin from REO Speedwagon, Bonnie Raitt—the list goes on and on.

"That helps a lot. In this business, a lot of it is luck. A lot of it is hard work. And a lot of it is who you know. If you're chummy with certain types of people in the industry, the doors swing open a little easier than they do if you don't know those people at all."

Of course, you can always swing the door all the way over to the other side, to a day gig entirely. Thus. . .

#### Answer #4: Become a lawyer

Peter Spelman used to lead the Ocean Park Irregulars, a very good band that would inevitably fill the clubs they played. But the kind of people they attracted used to make club owners grind their teeth. Peter'd be up onstage with his Cat Stevens-gentle baritone, sophisticated tunes, and jumping rhythms, and out front there'd be a crowd of macrame-and-granola socialists who'd order one Perrier, not smoke, and have a great time—without spending any money.

"That was my problem for the 15 years I did it," Peter reflected, sitting in his 44th floor office at Hufstetter, Miller, Carlson & Beard-sley. "I would always attract people who didn't usually come to clubs."

Peter passed the bar exam just days before our interview and had just made his first court appearance the day before. He always led good bands and played with good people—starting with Morning Glory, a busy second-rank psychedelic band in the San Francisco Sixties—and he's still working with the best. While we were talking, former California State Supreme Court Justice Otto Kaus poked his nose into the office to brief Peter on his second court appearance, scheduled for that afternoon.

After Morning Glory, Peter spent about a decade in San Francisco, playing every kind of coffeehouse and theater there was. "I thought I was playing a single," he said. "But I kept attracting musicians to this free, rhythmic stuff I did. Even then, it was un-categorizable, which was my ultimate downfall. I ended up in San Francisco with a six- or seven-piece band. We never cracked the record thing—always came close, but we never cracked it.

"I came to L.A. in '75 to do more things—sideman, producing, arranging, teaching, all of which I did, including my own career. But it never took off. I found myself doing more and more side work and and more and more casuals, and I found myself more and more unhappy.

"That was really the bottom line, that I wasn't happy. It wasn't age so much, although that was part of it. The industry is so geared to youth that I felt embarrassed telling people my age. That was a lousy feeling.

"I started thinking, if I'm not going to be a musician the rest of my life, what will I do? That opened everything up. I've always had very strong political commitments. So I decided to be a lawyer and become more involved in other people's lives."

It took a little exploring. Peter had dropped out of college. "I went around to a bunch of law schools, sat in on some classes. It turned out that most law schools would accept me without a BA as long as I had three years, which I did. I took the LSAT and did real well. I wanted to challenge my mind. One of the things about music was that I didn't feel it was challenging my intellectual capacities. Music calls on other faculties. I think it makes me a better lawyer

that I'm a musician.

"It wasn't so much that I was pushing 40. What was ironic was that I was getting better and better. I was a better player, I was a stronger leader, I was a better performer, a better writer—all those things were happening. Yet, if I were a record company exec, and I had a choice between a promising 23-year-old and a promising 37-year-old, I'd go with the 23-year-old."

I never thought I'd ask that awful TV reporter's question, "How did you feel?" But I did, about Peter's first court appearance.

"I was nervous," he said. "And it was a lot of that same kind of nervous feeling that you get before you go onstage. To be honest, I think that all my performing will help me as a litigator. When I get up in front of a judge, it can't be any more terrifying than walking out in front of 3000 people all by myself holding a guitar."

Peter has only one regret.

"I would like to find a way to play and have fun, now that I don't have the financial pressure," he said. "I would like to find some people who like to play the same kind of R&B and salsa that I like. My problem is that the guys I'm used to playing with are all professionals; they don't get together and jam for fun. I don't talk law for fun."

★★★

As I once wrote in another article in this magazine, the rock & roll audience has a severe case of middle-age spread. Given that reality—an audience ranging from their teens to their fifties—it seems a shame to put age pressure on performers. There really is no need. Country performers can break through at any age. We accept that Mick Jagger and Eric Clapton are pushing 50, not just 40. And nobody blinks if Madonna chooses to go onstage with a gray-haired keyboard player.

It just isn't fair. You pay your dues and pay your dues, making that big bet on stardom—and then all of a sudden there's a currency devaluation, and your dues aren't worth anything anymore.

Come on. This is a policy problem, not a reality problem. It grows out of that endless showbiz imperative, "Gimme another one of those" whatever those you choose—*Saturday Night Fever*, *Sergeant Pepper*, whatever.

"Another one of those" never broke any new ground for anybody. And there's new ground out there—new markets—begging to be broken.

By the old folks' boogie. ■



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◀25 A&R VIEWPOINTS

**STEWART:** It's not as good. In fact, it is much worse, because ten years ago—or more specifically, eight years ago—you had like 20 or 30 serious venues for music in the city, and most of them were within a one-mile radius. One by one they all closed down. You had the Starwood and the Whisky operating on a nightly basis, two Blackies, two Madame Wongs', the Hong Kong Cafe, the Culver City Arena. . . . You had a lot of places that were fun to hang out at, that had a reasonable admission price, a large guest list, and no age limit policy. That's the basis for a good scene. One of the main things that is wrong today is that most clubs have a 21 age limit. This way you lost out on the most vital audiences, which are the kids under 21. They are the most enthusiastic, the ones who have the most time to go out and see bands, and who also can stay out late.

**CARTER:** Unfortunately, we can't compare the scene today; it's not nearly as focused. This is a very exciting time in L.A.—there are great bands I'm seeing constantly—but still, as a scene, it can't compare to that '78-'79 period. There was something about the clubs and about the followings—an awareness of music that made it special.

**COHEN:** The Motels and the Knack were major then, but there was also a wonderful underground current going through L.A. that made it almost like a bohemian resurgence. When I think of the early shows of X or the Blasters, of the early Slash acts or Dream Syndicate. . . . It was like *redefinition* of music, almost. It was a bit smaller, and that made it exciting. What is lacking now, if anything, would be less information. Now, there are



"Tell him I'm in a meeting."

so many people involved that it's hard to shock them or to get them *un-jaded*, to a degree. It was very exciting back then, but the same conditions exist for it to happen in the future.

**PHILBIN:** In the Seventies, you could see 80 percent of the bands that played L.A. if you did *one* thing: if you went down to the Troubadour every Monday night for "Hoot Night". There were nine bands on every Monday night. The latter part of the evening was for five bands that had to submit an actual tape. To be in the first four, all you had to do was to be among the first four bands to show up with an instrument that afternoon. If I did nothing else all week, I'd seen pretty much the nine bands that had moved to L.A. that week. To me that was A&R made easy!

**MC:** Technology has made incredible im-

provements over the course of the last ten years. What do you think of digital recording, and do you see DAT [digital audio tape] as a threat to the industry?

**CARTER:** At the audio level, Aja by Steely Dan [1977] remains state-of-the-art. In ten years, I've seen *nothing* move forward from that particular recording. I personally think that digital recording is one of the biggest hypes since Dolby, and it's total bullshit that the consumer will pay for. We'll put a little sticker on the record, and I think it's total garbage. As far as DAT, I think that people still want to hold that record cover in their hands. Records are not going to go away. The fact that you can record something clean on your DAT is not endearing; you can't hold that copy with just a list of handwritten titles on it. It's just not the same.

**PHILBIN:** I don't think DAT is a threat. We have a society that is embracing CDs, and if you now bring in DAT, it's confusing. It reminds me of when the record industry made quadrasonic records. The concern here is that, if DAT comes too soon, it is going to be confusing, and it may alienate the consumer.

**MC:** What do you see in your crystal ball for the next decade?

**COHEN:** The future is going to be very confusing for the Grammys. No one is going to know where to put anything anymore. I think the lines between the genres are breaking down. Artists' careers change, and they're attracted to different sounds and attitudes. We'll see an expansion in terms of artists trying new things. We're on the verge of tremendous experimentation. ■

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◀ 8 COMPUTERS

The incredible popularity of guitar-based groups like U2 and R.E.M. might be seen as a large-scale example of the general public's reaction to computer-tech overkill. Locally, there's the case of musician Andy Robinson, who has been playing in Los Angeles since the late Seventies, when he was the drummer for the great but ill-fated Elton Duck. In 1983, Andy became so fascinated with computerized musical applications that he formed a band called Invisible Zoo that attempted to use anything and everything new under the sun.

"The concept of that band was to not be afraid of the oncoming technology," says Andy. "We thought that as long as it's here, why not have a good time with it? So we included every single level of technology we could think of—drum machines, sequencers, synthesizers, an Apple computer, and just about everything else available at the time. Our attraction to all the new technology was the large variety of sounds we could get. We had this one song, 'Synthesizer Man,' where we threw in every sound and special effect we could possibly squeeze in. We thought of it as the 'Johnny B. Goode' of the Eighties."

But, as Robinson found out, such heavy onstage computer dependence had its drawbacks. "On one gig, we were playing a tune when all of a sudden something caused the drum machine to leap into another song. Not only was it another song but it was about ten times as fast as anything we would normally program. Although we were all in a panic, we just kept on playing while the keyboard player would turn around every few seconds

and slap some buttons, trying to get the song back to normal. After the set, people were coming up and telling us how they thought the most enjoyable part of the show was how we managed to hold things together even when our machines were going nuts on."

Today, Robinson has left most of the new technology behind and is now helping to spearhead L.A.'s "Nu Folk" scene with his new band Different World and a handful of other acoustic-based groups such as the Life Is Grand Band (a female vocal trio) and Mike & Katie McFadden.

"In a way, my involvement with Nu Folk is a reaction to my experiences with Invisible Zoo," says Andy. "The long setup times, the tripping over cables, and blowing out programs became too much. The idea of just being able to go up onstage and start playing was a real motivating force behind Nu Folk. It's sort of like getting back to basics."

Obviously, the records and concerts of such popular artists as Bruce Springsteen, John Cougar Mellencamp, Los Lobos, and others reflect this "back-to-basics" attitude with a vengeance. But, it's important to remember that the use of high technology has not been thrown out the window. Highly sophisticated drum machines, sequencers, and computerized recording boards are in constant use by all of these artists—despite the fact that traditional sounds and styles of music are what we end up hearing.

In 1988 and beyond, this more subtle approach will certainly continue. Computers will still be used as tools in the musician's world, but the technology will be transparent to the listener's ears. ★

◀ 12 MARTHA DAVIS

the cookie cutter of pop, the part you've cut out might be the most important or unique part. The danger isn't so much of compromising but of editing out essential parts of yourself.

And it's really interesting to understand what the audience perception of your growth is, because that's where it gets very confusing. The [L.A.] Times interview said "Lust" and "Rebecca" don't have anywhere near the atmosphere that "Suddenly Last Summer" and "Only the Lonely" have, and I sat there and went, "What?! 'Rebecca' has more atmosphere than both of those songs to me." But there was a certain something on the Motels albums—which I don't necessarily think was a good thing, a positive thing—that is now missing. This new album has a certain commitment and a certain confidence, whereas all Motels albums always had this hesitation; it was like the edge. The part that everybody thinks of as the edge—that's called fear. Fear is not one of my favorite emotions. I think fear is one of the most deadly emotions on the planet. And what the new album has is, it has a bunch of goddamn session guys, it has a bunch of great artists, it has some very confident musicians. And the confidence breeds confidence, and the whole darn thing sounds very much like an album. It misses that weird Motels anxiousness, I think, and I think people miss that. It's dramatic, it's intense, and it's not fun to live through—it really isn't. So when people try and describe that to me, I have to sit there and go: "Gee, I think I know what you're talking about. But, you know what? I'm really glad that's gone." ■

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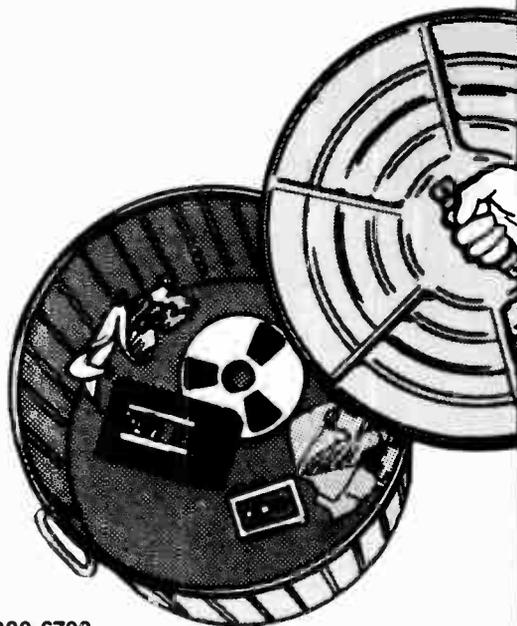
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# TEN-YEAR MOVERS & SHAKERS POLL

**S**ingles remind me of kisses/Albums remind me of plans... So wrote Squeeze's Chris Difford, one of the numerous respondents to our fourth annual poll of heavies from the overlapping realms of art and commerce. Because the years 1977-87 seem to enclose an era, we decided to focus the poll not just on the year passed, but on the entire ten-year period. We asked the movers & shakers to name their top threes in the areas of **artists, concerts, videos, TV shows,**

**movies, labels, heroes, villains and significant changes.** Then we got to the nitty gritty: their **top ten albums of '77-'87** and the **20 cuts** they would put on a compilation tape to sum up the era. Because the response was so heavy (despite the poll's degree of difficulty), we had to make some tough decisions during the layout stage. We hope to find some room in the next issue to run a second batch of responses. Thanks to all those who participated.

## PETE ANDERSON

**Gig:** Guitar player/producer  
**Outfit:** Self-employed  
**Doing In '77?** Working in shit-hole bars in the Valley  
**Artists:** Dwight Yoakam • Jim Lauderdale • tie—Thumbs Carlisle /Lonesome Strangers  
**Concerts:** Ricky Skaggs at Country Club • Lucinda Williams at Grand Old Anti Nite • (I don't go out much to concerts.)  
**Videos:** I don't know if there have been three good videos in the history of video!  
**TV Shows:** 20 minute documentary of Picasso • (Nothing else)  
**Movies:** Pope of Greenwich Village • Rumble Fish • Cutter's Way  
**Labels:** My Manuel label on the inside of my jacket • Warner/Reprise label on Dwight's record • "Too Country for Country Radio"  
**Heroes:** Dave Alvin • my mom • my uncle Leo Anderson  
**Villains:** Don't get me started  
**Changes:** I have more money and a little less energy.

### TOP TEN LPS

Paul Carrack: *Suburban Voodoo*  
 Ricky Skaggs: *Waitin' for the Sun to Shine*  
 Huey Lewis & the News: *Picture This*  
 Prince: 1999  
 Ry Cooder: *Chicken Skin Music*  
 Thumbs Carlisle: *With Himself*  
 Elvis Costello: *My Aim Is True*  
 David Lindley: *El Rayo X*  
 Merle Haggard: *Back to the Barrooms*  
 Ann reissues of Little Walter  
 R.E.M.: *Lives Rich Pageant*  
 Los Lobos: *How Will the Wolf Survive?*

## CARY BAKER

**Gig:** National publicity director  
**Outfit:** I.R.S. Records  
**Doing In '77?** Finishing journalism school and starting Chicago's first new wave indie label out of my kitchen.  
**Artists:** dB's (past & present) • Talking Heads • R.E.M.  
**Concerts:** X at Palace ('84) • Kraftwerk • ('83 U.S. tour) • R.E.M. at Radio City, NYC ('87)  
**Videos:** Wall of Voodoo: "Do It Again" • Paul Simon: "Boy in the Bubble" • Peter Gabriel: "Sledgehammer"  
**TV Shows:** *Li'l Art's Poker Party* • *The Young Ones* • *The Cutting Edge*  
**Movies:** *Blue Velvet* • *Hannah & Her Sisters* • *This Is Spinal Tap*  
**Labels:** Malaco • SST • I.R.S.  
**Heroes:** Peter Holsapple (when a friend can double as a hero) • Lester Bangs • D. Boon (the King of Pedro)  
**Villains:** Consultant-oriented radio • globally-transmitted formats • Robert H. Bork (good riddance!) • label personnel & critics who don't love music anymore (get out!)  
**Changes:** Love Decade to Me Decade to Us Decade to Retro Decade to Demographic Decade.

### TOP TEN LPS

dB's: *Repercussion* (Albion imprint)  
 Buzzcocks: *Singles Going Steady*

Echo & the Bunnymen: *Crocodiles*  
 Talking Heads: *Little Creatures*  
 Costello: *My Aim Is True*  
 X: *Los Angeles*  
 R.E.M.: *Lives Rich Pageant*  
 Los Lobos: *How Will the Wolf Survive?*  
 Iggy Pop: *New Values*  
 Television: *Marquee Moon*

### ULTIMATE TAPE RECIPE

Iggy Pop: "I'm Bored"  
 Violent Femmes: "Add It Up"  
 Television: "Friction"  
 Talking Heads: "And She Was"  
 Los Lobos: "Is That All There Is?"  
 Timbuk 3: "Just Another Movie"  
 The Balancing Act: "Kicking Clouds Across the Sky"  
 Concrete Blonde: "Little Sister"  
 Legal Weapon: "Interior Heart"  
 The Move: "Message From the Country"  
 Don Dixon: "Heart in a Box"  
 The Pop: "Saturday Night Hitchiker"  
 Redd Kross: "Play My Song"  
 Cheap Trick: "Oh, Caroline"  
 dB's: "Neverlands"  
 Let's Active: "Waters Part"  
 Alex Chilton: "Trouble Don't Last"  
 Robert Cray: "Strong Persuader"  
 The Morells: "Red's"  
 R.E.M.: "These Days"

## SANDRA BERNHARD

**Gig:** Designing terrycloth togs  
**Outfit:** Cap-sleeve T-shirt from France, flaired gabardines & platform shoes  
**Doing In '77?** Manicurist  
**Artists:** Barry White • Ohio Players • Blondie  
**Concerts:** Tina Turner at Country Club • Tom Waits at Huntington Hartford • Bette Midler New Years Eve at Dorothy Chandler Pavilion  
**Videos:** Grace Jones: any • Bon Jovi: "Wanted Dead or Alive" • Heart: "These Dreams"  
**TV Shows:** SCTV • *Charlie's Angels* • *Our World With Linda Ellerbee*  
**Movies:** *Being There* • *The Last Waltz* • *The Hunger*  
**Labels:** Romeo Gigli • Azzedine Alaia • Jean Paul Gaultier  
**Heroes:** Hanna Schygulla • Joey Heatherton • Linda Ellerbee  
**Villains:** Ronald Reagan • Nancy Reagan • Joe Hunt  
**Changes:** No more shag haircut • platform shoes • handcuffs

### TOP TEN LPS

Culture Club: *Colour By Numbers*  
 Billy Idol: *Rebel Yell*  
 Blondie: *Parallel Lines*  
 Prince: *Purple Rain*  
 Roxy Music: *Avalon*  
 Ashford & Simpson: *Send It*  
 Rolling Stones: *Some Girls*  
 Simply Red: *Picture Book*  
 Rickie Lee Jones: *Pirates*  
 Dolly Parton: *Here You Come Again*

**ULTIMATE TAPE RECIPE**  
 Prince: "Little Red Corvette"  
 Mary Jane Girls: "In My House"  
 Wham: "Careless Whisper"  
 Lena Lovich: "Too Tender to Touch"  
 Blondie: "Call Me"  
 Gloria Gaynor: "Never Can Say

Goodbye"  
 Donna Summer: "On the Radio"  
 Dionne Warwick: "Deja Vu"  
 Brenda Russell: "Think It Over"  
 Go-Go's: "We Got the Beat"  
 Bronski Beat: "Small Town Boy"  
 Simply Red: "Holding Back the Years"  
 Teena Marie: "Out on a Limb"  
 Joan Jett: "I Love Rock & Roll"  
 Sade: "Hang On to Your Love"  
 Grace Jones: "La Vie en Rose"  
 Aretha Franklin: "Who's Zoomin' Who?"  
 Marianne Faithfull: "Times Square"  
 Eurythmics: "Here Comes the Rain"  
 Pretenders: "Private Life"

### TOP TEN LPS

Robert Cray: *Strong Persuader*  
 Los Lobos: *How Will the Wolf Survive?*  
 Iggy Pop: *New Values*  
 Blasters: *American Music*  
 John Hiatt: *Slug Line*  
 Grandmaster Flash featuring Mella Mel: *White Lines*  
 Graham Parker: *Squeezing Out Sparks*  
 Mink DeVille: *Mink DeVille*

**ULTIMATE TAPE RECIPE**  
 Romeo Void: "Never Say Never"  
 Rave-Ups: "Positively Lost Me"  
 Dave Alvin & the Tonies: "Bus Station"  
 Kimm Rogers: "Takin' the Train to

name: david barwald ← DAVID / DAVID  
 gig: good question  
 outfit: brown boots, gabardine shirts and a brooks brothers jacket  
 77?: ditching geometry  
 artists: pretenders prince johnny marr  
 concerts: aids, armoaddon, acna  
 videos: PLFASF!  
 tv: ditto  
 movies: tempo, papaya, my life as a dog  
 labels: nm, marlboro, budwaiser  
 heroes: terry gilliam, davitt sligerson, danny rhaabhan?- maybe.  
 villains: ed maeza, ted shacklay,... what, can i only have three?  
 channels: nm, C, F#, Dm?  
 ten lps: pretenders first record  
 paco de lucia reinterpretate a falla  
 purple rain  
 the east memphis collection  
 atlantic compilation  
 smiths stransaways  
 shit i dont know this stuff why are you asking me?  
 tape: lomex brothers, songs for dying pilots  
 northern lights southern cross  
 theme from chitty chitty bang bang  
 stones undercover  
 pretenders' the weight  
 pahet and bulbous, assorted routines  
 soul shots one two and three  
 paris texas soundtrack  
 james mason readin the metamorphosis  
 i dont know, some sex pistols?  
 sc/le back in black and highway to hell  
 i bet that's enough  
 oh, yeah, if i was your girlfriend, prince, you'd really be in trouble.

## FRED BOURGOISE

**Outfit:** Bug Music  
**Doing In '77?** Just left Tower Records; early Bug Music; began working with Germs.  
**Artists:** Los Lobos • Robert Cray • Bruce Springsteen  
**Concerts:** Blasters—Halloween Night at Burbank Holiday Inn ('79) • George Jones HBO Special at Country Club with John Hiatt & Elvis Costello backing • Los Lobos shows at ON Klub ('82)  
**TV Shows:** Channel 3 local shows • *Li'l Art's Poker Party* • Dr. Gene Scott being pulled off the air by the FCC ('84)  
**Movies:** *Swept Away* • *Stranger Than Paradise* • *Ms 45*  
**Labels:** Sugarhill (N.Y.) • Demon (U.K.) • Hightone  
**Heroes:** Independent record labels  
**Villains:** Independent record labels  
**Changes:** Groups do not have to be in L.A. or N.Y. to be discovered.

Nowhere Fast"  
 Rank & File: "Amanda Ruth"  
 George Jones: "He Stopped Loving Her Today"  
 Los Lobos: "Devil With a Blue Dress"  
 Plugz: "Blue Sofa"  
 Germs: "No God"  
 Robert Cray Band: "Bad Influence"  
 John Hiatt: "Pink Bedroom"  
 Plimsoul: "A Million Miles Away"  
 T. Bone Burnett: "Shake Yourself Loose"  
 Ray Campi & His Rockabilly Rebels: "Teenage Boogie"  
 Blasters: "She Ain't Got the Beat"  
 DEVO: "Be Stiff"  
 Peter Case: "Old Blue Car"  
 Marshall Crenshaw: "Someday Someway"  
 Fred Blassie: "Pencil Neck Geek"  
 Cap Band: "You Dropped the Bomb On Me"

## HAROLD BRONSON

**Gig:** Co-head cheese  
**Outfit:** Rhino Records

**Doing In '77?** Managing the Rhino store; signed to Arista in the Ravee; releasing *Punk Rock Christmas LP*.  
**Artists:** Costello • Cars • Boomtown Rats  
**Concerts:** Ramones at UCLA's Royce Hall • David Johansen at Whisky (78) • Flo & Eddie (78-79)  
**Videos:** Durocs: "It Hurts to Be in Love" • Peter Gabriel: "Sledgehammer" • Durocs: "It Hurts to Be in Love"  
**TV Shows:** *Police Squad* • 60 Minutes • 5C TV  
**Movies:** *Annie Hall* • *My Favorite Year* • *Diner*  
**Labels:** Rhino • Virgin • Stiff  
**Heroes:** Woody Allen  
**Villains:** Ronald Reagan • Ayatollah Khomeini • Kadafi  
**Changes:** Sociopolitical conservatism • materialism • social diseases

**TOP TEN LPS**

Costello: *This Year's Model*  
 The Rutles: *The Rutles*  
 Sex Pistols: *Never Mind the Bollocks*  
 Nick Lowe: *Pure Pop for Now People*  
 The Motors: *Approved by the Motors*  
 Rolling Stones: *Some Girls*  
 Joe Jackson: *Look Sharp!*  
 Cars: *The Cars*  
 Boomtown Rats: *A Tonix for the Troops*  
 Blondie: *Parallel Lines*  
**ULTIMATE TAPE RECIPE**  
 Boomtown Rats: "I Don't Like Mondays"  
 Pretenders: "I Go to Sleep"  
 Nick Lowe: "Cruel to Be Kind"  
 Culture Club: "Do You Really Want to Hurt Me?"  
 Dwight Twilley: "Out of My Hands"  
 Generation X: "Promises, Promises"  
 Police: "Every Breath You Take"  
 The Knack: "How Can Love Hurt So Much?"  
 Romantic: "That's What I Like About You"  
 Rolling Stones: "Start Me Up"  
 Soft Cell: "Tainted Love"  
 Human League: "Don't You Want Me?"  
 Kiki Works: "Love Is a Wonderful Color"  
 David Bowie: "Modern Love"  
 Hoodoo Gurus: "I Want You Back"  
 Bangles: "Manic Monday"  
 Paul Young: "Come Back and Stay"  
 Squeeze: "Up the Junction"  
 Wreckless Eric: "I Go the Whole Wide World"  
 Cars: "Drive"

**CARTER**

**Gig:** VP/West Coast Operations, Chrysalis Records  
**Outfit:** Esprit, 501, Topsiders, Williwaw  
**Doing In '77?** Producing Bob Welch's *French Kiss LP*.  
**Artists:** Police • Prince • Madonna  
**Concerts:** Springsteen • Sting • Bob Marley & the Wailers  
**Videos:** Madonna: "Lucky Star" • Frankie Goes to Hollywood: "Two Tribes" • ZZ Top...  
**TV Shows:** • Pee-wee's Playhouse • CBS *Sunday Morning* • MTV  
**Movies:** *This Is Spinal Tap* • *Amadeus* • *Close Encounters of the Third Kind*  
**Labels:** Warner Bros. • Sire • Def Jam  
**Heroes:** Roger Linn • Magic Johnson • Mad Max  
**Villains:** Mark Chapman • Ayatollah Khomeini • Beastie Boys  
**Changes:** Cable TV • Oakland Raiders • call waiting  
**TOP TEN LPS**  
 Rolling Stones: *Some Girls*  
 ZZ Top: *Deguello*  
 Cars: *The Cars*  
 Costello: *My Aim Is True*



**ANARCHY IN THE L.A.:** It was 1977, and everybody had an attitude, including A&M product managers Jamie Cohen, Bud Scoppa, Jeff Ayeroff, Jordan Harris, and Dorene Lauer.

J.C. Mellencamp: *Scarecrow*  
 Tears For Fears: *Songs From Big Chair*  
 AC/DC: *Highway To Hell*  
 ZZ Top: *Hliminator*  
 Waterboys: *This Is the Sea*  
 Michael Jackson: *Off the Wall*

**ULTIMATE TAPE RECIPE**

Police: "Roxanne"  
 Prince: "When Doves Cry"  
 Costello: "Alison"  
 Commodores: "Nightshift"  
 Tina Turner: "What's Love Got to Do With It?"  
 Queen: "Another One Bites the Dust"  
 Police: "Every Breath You Take"  
 Pretenders: "Brass in Pocket"  
 Power Station: "Some Like It Hot"  
 Commodores: "Brick House"  
 Eurythmics: "Sweet Dreams"  
 Pat Benatar: "Love Is a Battlefield"  
 Madonna: "Lucky Star"  
 Marvin Gaye: "Sexual Healing"  
 Hall & Oates: "Maneater"  
 Police: "Message in a Bottle"  
 Peter Gabriel: "Shock the Monkey"  
 Culture Club: "Do You Really Want to Hurt Me?"  
 Gloria Gaynor: "I Will Survive"  
 The Knack: "My Sharona"

**SUSAN CLARY**

**Gig:** Director of publicity, West Coast  
**Outfit:** EMI/Manhattan  
**Doing In '77?** Selling vitamins in a health food store and swearing I'd never work in the music biz.  
**Artists:** Los Lobos • Peter Gabriel • Andy Warhol  
**Concerts:** Clash at Acklam Hall (U.K.—Christmas Eve '79) • Lobos, Blasters & T. Bone Burnett at KVRE 35th Anniversary Party ('85) • Costello at Hollywood High  
**Videos:** Suicidal Tendencies: "Possessed to Skate"  
**TV Shows:** *Wally George's Hot Seat* • 60 Minutes • *The Rise and Fall of Reginald Perrin*  
**Movies:** *Road Warrior* • *Snow White & the Seven Dwarfs*  
**Labels:** Slash • Do Not Remove Under Penalty of Law • Ace  
**Heroes:** The person who reissued Beeman's Gum • Zippy • John Lennon  
**Villains:** Mark Chapman • Ronald Reagan  
**Changes:** My hair colors.  
**TOP TEN LPS**  
 Los Lobos: *How Will the Wolf Survive?*  
 Peter Gabriel: *Peter Gabriel*  
 Brian Eno: *Music for Airports*  
 Fear: *The Record*  
 Velvet Underground: *The Velvet Underground & Nico (reissue)*  
 Hank Williams: *box set from Japan*  
 Merle Haggard: *Kern River*  
 Ennio Morricone: LP of themes from westerns  
 Jam: *All Mod Cons*  
 Costello: *My Aim Is True*

**JAMIE COHEN**

**Gig:** Director of talent acquisition  
**Outfit:** Columbia Records A&R  
**Artists:** Brian Eno • Prince • David Bowie • Kate Bush  
**Concerts:** Lowell George & Band, Topanga (78) • Cure at the Whisky (79) • Amnesty International's Conspiracy of Hope at the Forum (86)  
**Labels:** A&M • Slash • EMI America • Arista • Columbia  
**Heroes:** Mighty Sparrow • Vivian Stanshall • Van Dyke Parks • Don Van Vliet  
**TOP TEN LPS**  
 Steely Dan: *The Royal Scam*  
 Eno: *Before & After Science*  
 Prince: 1999  
 Pete Townshend & Ronnie Lane: *Rough Mix*  
 The The: *Infected*  
 Clash: *Sandinista!*  
 Little Feat: *Waiting for Columbus*  
 Thomas Dolby: *The Golden Age of Science*  
 Costello: *Imperial Bedroom*  
 Squeeze: *Last Side Story*  
 XTC: *Drums & Wires*  
 David Bowie: *Low*  
 Miles Davis: *We Want Miles*

**ULTIMATE TAPE RECIPE**

The Buggles: "Video Killed the Radio Star"  
 Jam: "Start!"  
 Clive Langer & the Boxes: "Splash!"  
 Cheap Trick: "Surrender"  
 Marvin Gaye: "Sexual Healing"  
 Pink Floyd: "Another Brick in the Wall"  
 Dire Straits: "Money for Nothin"  
 Costello: "Alison"  
 Pretenders: "Brass in Pocket"  
 DEVO: "Whip It"  
 10cc: "I'm Not in Love"  
 Alison Moyet: "Love Resurrection"  
 Prince: "Kiss"  
 Peter Gabriel: "Sledgehammer"  
 Talking Heads: "Once in a Lifetime"  
 Nick Lowe: "Cracking Up"  
 Squeeze: "Tempted"  
 John Lennon: "Watching the Wheels"  
 Rolling Stones: "Start Me Up"  
 Bowie: "Loving the Alien"  
 ELO: "Don't Bring Me Down"  
 Sex Pistols: "Anarchy in the U.K."  
 X: "Blue Spark"  
 Jakk: "Dangerous Dreams"  
 Echo & the Bunnymen: "Bring On the Dancing Horses"  
 Anthony More: "Judy Get Down"  
 Julian Cope: "Sunshine Playground"  
 J. Geils Band: "Love Stinks"  
 Cowboy International: "Pointy Shoes"  
 Bootsie Collins: "Body Slant"  
**SUSAN COLLINS**  
**Gig:** A&R, Associate Director  
**Outfit:** Chrysalis Records  
**Doing In '77?** Using London transport.  
**Artists:** Prince • Clash • U2

**Concerts:** Luther Vandross at the Greek • Tom Petty at the Marquee, London • AC/DC at Hammersmith Odeon, London  
**Videos:** Peter Gabriel: "Sledgehammer" • Boomtown Rats: "I Don't Like Mondays" • Whitesnake: "Still of the Night"  
**TV Shows:** *Late Night With David Letterman* • *Tracey Ullman & Family Toppers*  
**Movies:** *This Is Spinal Tap* • *Desperately Seeking Susan* (of course!) • *The Godfather*  
**Labels:** Beggar's Banquet • Sire • Relativity  
**Heroes:** Margaret Thatcher • James Clavell • Frank Zappa  
**Villains:** DAT • Arthur Scargil • PMRC  
**Changes:** AIDS • Melrose Avenue • hair mousse

**TOP TEN LPS**

Prince: 1999  
 Costello: *My Aim Is True*  
 U2: *October*  
 AC/DC: *Let There Be Rock*  
 Polix: *Outlandos D'Amour*  
 Springsteen: *Born in the U.S.A.*  
 Clash: *Give 'Em Enough Rope*  
 Tom Petty: *Tom Petty & the Heartbreakers*  
 Bob Dylan: *Infidels*  
 Tina Turner: *Private Dancer*  
**ULTIMATE TAPE RECIPE**  
 Costello: "What's So Funny 'Bout Peace Love & Understanding?"  
 Costello: "Alison"  
 Prince: "Little Red Corvette"  
 Billy Idol: "Rebel Yell"  
 Clash: "Train in Vain"  
 Talking Heads: "Psycho Killer"  
 Sex Pistols: "God Save the Queen"  
 Run-D.M.C.: "Walk This Way"  
 George Michael (sic): "Careless Whisper"  
 Pretenders: "Brass in Pocket"  
 Queen: "We Will Rock You"  
 AC/DC: "Highway to Hell"  
 J.C. Mellencamp: "Jack & Diane"  
 Human League: "Don't You Want Me"  
 Marvin Gaye: "Sexual Healing"  
 Chic: "Le Freak"  
 Peter Gabriel: "Biko"  
 Steve Winwood: "Higher Love"  
 Tina Turner: "What's Love Got to Do With It"  
 Def Leppard: "Photograph"

**ANTHONY DeCURTIS**

**Gig:** Senior writer  
**Outfit:** *Rolling Stone*  
**Doing In '77?** Graduate student in English at Indiana University.  
**Artists:** Talking Heads • R.E.M. • Prince  
**Concerts:** Talking Heads at Fox Theatre, Atlanta (82) • Iggy Pop at Palladium, N.Y.C. (77) • Neil Young at Pier, N.Y.C. (85)  
**Movies:** *Raging Bull* • *Aguirre: The Wrath of God* • *Our Hitler*  
**Heroes:** Stephen Biko • Bob Geldof • Bruce Springsteen  
**Villains:** Ronald Reagan • Jerry Falwell • Lee Abrams  
**Changes:** Neo-conservatism • AIDS • murder of John Lennon  
**TOP TEN LPS**  
 Talking Heads: *Remain in Light*  
 Prince: *Dirty Mind*  
 Patti Smith: *Horses*  
 Sex Pistols: *Never Mind the Bollocks*  
 Springsteen: *Darkness at the Edge of Town*  
 Richard & Linda Thompson: *Shoot Out the Lights*  
 R.E.M.: *Murmur*  
 Costello: *My Aim Is True*  
 Warren Zevon: *The Envoy*  
 Clash: *London Calling*  
**ULTIMATE TAPE RECIPE**  
 Costello: "Accidents Will Happen"  
 R.E.M.: "Pilgrimage"  
 Rolling Stones: "Miss You"

Police: "Every Breath You Take"  
 Al Green: "Belle"  
 Prince: "Dirty Mind"  
 Talking Heads: "Take Me to the River"  
 Warren Zevon: "Werewolves of London"  
 Lou Reed: "New Sensations"  
 Squeeze: "Black Coffee in Bed"  
 Costello: "The Angels Want to Wear My Red Shoes"  
 Springsteen: "Independence Day"  
 Patti Smith: "Ain't It Strange?"  
 Tom Verlaine: "Kingdom Come"  
 Sex Pistols: "God Save the Queen"  
 Clash: "I Fought the Law"  
 Peter Gabriel: "Red Rain"  
 Prince: "When Doves Cry"  
 David Bowie: "Loving the Alien"  
 R.E.M.: "The End of the World As We Know It"

### JOANNA SPOCK DEAN

**Gig:** Co-manager, Redd Kross and Hose of Freaks  
**Outfit:** Dean & Silva Management  
**Doing in '77?** Playing bass in Backstage Pass.  
**Artists:** Replacements • Mott the Hoople • Costello  
**Concerts:** Costello at Whisky, Hollywood • *Concert for Kampuchea*, London • Every other Replacements show  
**Videos:** Def Leppard: "Rock of Ages" • Tom Petty & the Heartbreakers: "Don't Come Around Here No More" • Peter Gabriel: "Shock the Monkey"  
**TV Shows:** *Star Trek reruns* • *St. Elsewhere* • *Lawly Towers*  
**Movies:** *The HV* • *Evil Dead* • *Desperate Teenage Lovedolls*  
**Labels:** Warner Bros. • Twin Tone • demon (U.K.)  
**Heroes:** LT, Data • JEM • All my friends who cleaned up  
**Villains:** Tipper Gore • Vince Neil  
**Changes:** Hair color • hair length  
**TOP TEN LPS**  
 Def Leppard: *Pyromania*  
 Redd Kross: *Teen Babes of Monsanto*  
 Dream Syndicate: *Dream Syndicate (Down There) EP*  
 Costello: *This Year's Model*  
 Marshall Crenshaw: *Downtown*  
 Replacements: *I Will Dare*  
 Minutemen: *Double Nickels on a Dime*  
 U2: *U2 (debut)*  
 Damned: *The Damned*  
 Big Star: *Big Star 3rd*  
**ULTIMATE TAPE RECIPE**  
 Replacements: "I Will Dare"  
 Katrina & the Waves: "Do You Want Cryin?"  
 Def Leppard: "Rock of Ages"  
 Costello: "I Don't Want to Go to Chelsea"  
 Blue Oyster Cult: "Don't Fear the Reaper"  
 Dream Syndicate: "When You Smile"  
 U2: "I Will Follow"  
 Psychedelic Furs: "India"  
 Echo & the Bunnymen: "Rescue"  
 The Damned: "Fan Mail"  
 Split Enz: "I Got You"  
 Buzzcocks: "Ever Fallen in Love"  
 Husker Du: "The Girl Who Lives on Heaven's Hill"  
 Bangles: "Hero Takes a Fall"  
 Alex Chilton: "Kangaroo"  
 Marshall Crenshaw: "Blues Is King"  
 Long Ryders: "I Had a Dream"  
 Junior: "Mama Used to Say"  
 Ratt: "You Think You're Tough"  
 Jeff Beck: anything

### DAVE DiMARTINO

**Gig:** L.A. bureau chief/*Billboard*  
**Outfit:** Catholic  
**Doing in '77?** Import buyer at Schoolkids Recording, Ann Arbor, Michigan  
**Artists:** The Go-Betweens • Pere Ubu • Church

**Concerts:** Neil Young & Crazy Horse in Detroit ('78) • Only Ones/Bookies at Club 870, Detroit ('79) • Pink Floyd at Nassau Coliseum, N.Y.C. ('80)  
**Movies:** *Eraserhead* • *Dune* • *Blue Velvet*  
**Labels:** Rough Trade • Postcard • Black Saint/Soul Note  
**Heroes:** Robert Wyatt • Brian Wilson • Van Morrison  
**Villains:** "Everybody is fantastic."  
**Changes:** CDs • availability of back catalog increased

### TOP TEN LPS

The Go-Betweens: *Before Hollywood*  
 Leonard Cohen: *Death of a Ladies' Man*  
 Marvin Gaye: *Here, My Dear*  
 Beach Boys: *Beach Boys Love You*  
 Big Star: *Third*  
 Pere Ubu: *The Modern Dance*  
 Costello: *Imperial Bedroom*  
 Ben Watt: *North Marine Drive*  
 Church: *Heyday*  
 Teardrop Explodes: *Kilimanjaro*

### ULTIMATE TAPE RECIPE

Only Ones: "Another Girl, Another Planet"  
 Go-Betweens: "A Bad Debt Follows You"  
 Television: "Days"  
 Ben Watt & Robert Wyatt: "Walter & John"  
 Smiths: "A Charming Man"  
 Joy Division: "Love Will Tear Us Apart"  
 Robert Wyatt: "At Last I Am Free"  
 Soft Cell: "Say Hello, Wave Goodbye"  
 Teardrop Explodes: "When I Dream"  
 Church: "Is This Where You Live?"  
 Gene Loves Jezebel: "Upstairs"  
 Orange Juice: "Falling and Laughing"  
 Aztec Camera: "From Pillar to Post"  
 Kinks: "Come Dancing"  
 Springsteen: "I'm on Fire"  
 Costello: "Psycho"  
 Big Star: "Kanga Roo"  
 Apartments: "Lazarus"  
 Leonard Cohen: "The Walls of This Hotel"  
 Nick Drake: "Black Dog"

### BILL FLANAGAN

**Gig:** Executive editor  
**Outfit:** *Musician* magazine  
**Doing in '77?** I was in a Providence, R.I., band.  
**Artists:** Springsteen • Prince • Clash  
**Concerts:** Prince (*Dirty Mind* tour) • Clash ("London Calling" tour • Richard Thompson/T Bone Burnett ('83)  
**Videos:** Cars: "You Might Think" (how I found my wife!) • Who: "Eminence Front" • Police: "Every Breath You Take"

Eddie Wolf



**MANIC DECADE:** They started out as neoclassicists and wound up glammed-up video stars. Now, the Bangles (shown with director Jim Shea) are into cross-marketing.

**TV Shows:** *America Held Hostage* (on ABC every night during Iran hostage crisis) • *Oliver North/Iran-Contra hearings*  
**Movies:** *Manhattan* • *King of Comedy* • *After Hours*  
**Changes:** Punk into new wave into MTV into Wham doing "Wake Me Up before You Go Go"—which was, to me, the death of all hope.

### TOP TEN LPS

Springsteen: *Nebraska*  
 Prince: *Purple Rain*  
 Clash: *London Calling*  
 Replacements: *Tim*  
 Pete Townshend: *Chinese Eyes*  
 Richard & Linda Thompson: *Shoot Out the Lights*  
 Costello: *My Aim Is True*  
 U2: *Joshua Tree*  
 T. Bone Burnett: *Proof Through the Night*  
 Springsteen: *Tunnel of Love*

### ULTIMATE TAPE RECIPE

Robbie Robertson: "Broken Arrow"  
 Springsteen: "Valentine's Day"  
 U2: "Running to Stand Still"  
 Prince: "The Cross"  
 Clash: "Lost in the Supermarket"  
 Rickie Lee Jones: "We Belong Together"  
 T. Bone Burnett: "The Sixties"  
 Springsteen: "Mansion on the Hill"  
 Pete Townshend: "Split Skirts"  
 Neil Young: "Hawks & Doves/Comin' Apart at Every Nail"  
 Roches: "Love Radiates Around"  
 Replacements: "Here Comes a Regular"  
 Van Morrison: "Irish Heartbeat"  
 Rolling Stones: "Beast of Burden"  
 Prince: "Purple Rain"  
 Springsteen: "Dancing in the Dark"  
 Richard & Linda Thompson: "It's Just the Motion"  
 R.E.M.: "Don't Go Back to Rockville"  
 Replacements: "Little Mascara"  
 Rolling Stones: "Before They Make Me Run"

### MIKAL GILMORE

**Gig:** Writer/contributing editor  
**Outfit:** *Rolling Stone*  
**Doing in '77?** Staff writer for *Rolling Stone*  
**Artists:** Clash • Springsteen • Prince  
**Concerts:** Sex Pistols at Winterland • T Bone Burnett at Hop Singhs • Springsteen at Roxy  
**Videos:** None  
**TV Shows:** *Heroes of Rock & Roll* • Hank Williams: *The Show He Never Gave • Motown's 25th Anniversary Special*  
**Movies:** *Halloween* • *Purple Rain* • *This Is Elvis*  
**Labels:** Slash • SST

**Heroes:** Sex Pistols • Lou Reed • Madonna  
**Villains:** Ronald Reagan • Tipper Gore • MTV  
**Changes:** Punk's promise/punk's failure • disco's adaptability/disco's triumph

### TOP TEN LPS

Sex Pistols: *Never Mind the Bollocks*  
 Springsteen: *Darkness on the Edge of Town*  
 Clash: *London Calling*  
 Prince: *Dirty Mind*  
 X: *Wild Gift*  
 T Bone Burnett: *Truth Decay*  
 Joy Division: *Closer*  
 Marianne Faithfull: *Broken English*  
 Terry Allen: *Lubbock on Everything*  
 Robert Cray: *False Accusations*

### ULTIMATE TAPE RECIPE

Sex Pistols: "Anarchy in the U.K."  
 Springsteen: "Born in the U.S.A."  
 Graham Parker: "Discovering Japan"  
 Magazine: "Shot By Both Sides"  
 Bob Dylan: "Groom's Still Waiting At the Altar"  
 Patti Smith: "Because the Night"  
 Lou Reed: "Street Hassle"  
 Peter Gabriel: "Biko"  
 Van Halen: "Jump"  
 Madonna: "Like a Virgin"  
 Michael Jackson: "Billie Jean"  
 Prince: "When Doves Cry"  
 Rolling Stones: "Start Me Up"  
 Cyndi Lauper: "Money Changes Everybody"  
 John Waite: "Missing You"  
 Kim Carnes: "Bette Davis Eyes"  
 Police: "Every Breath You Take"  
 Marvin Gaye: "Sexual Healing"  
 Don Henley: "Boys of Summer"  
 In Deep: "Last Night a DJ Saved My Life"

### NOË GOLDWASSER

**Gig:** Editor-in-chief  
**Outfit:** *Guitar World*  
**Doing in '77?** AOR editor, *Record World*  
**Artists:** Edward Van Halen • Prince • Stevie Ray Vaughan  
**Concerts:** Prince at The Ritz • Prince at Radio City • Police at the Ritz  
**Videos:** David Lee Roth: "Just a Gigolo" • David Bowie: "Let's Dance" • Madonna: "Papa Don't Preach"  
**TV Shows:** *Miami Vice* • *American Bandstand* • *Saturday Night Live*  
**Movies:** *The Godfather* • *Apocalypse Now* • *Body Heat*  
**Labels:** Warner Bros. • Alligator • Atlantic  
**Heroes:** Danny Goldberg • Ry Cooder • Keith Richards  
**Villains:** Tipper Gore • Nike athletic shoes • The guy who shot John Lennon  
**Changes:** Rolling Stones • Bowie • *The Village Voice*

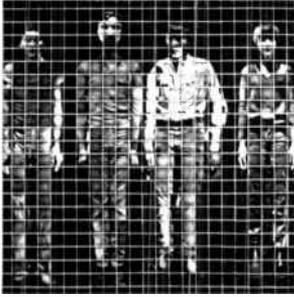
### TOP TEN LPS

Bob Marley & the Wailers: *Live!*  
 Steve Winwood: *Back in the High Life*  
 Van Halen: *5150*  
 Jimi Hendrix Experience: *Live at Winterland (CD)*  
 David Bowie: *Let's Dance*  
 Bob Dylan: *Biograph*  
 Tina Turner: *Private Dancer*  
 Various ska artists: *Intensified!*  
 Costello: *This Year's Model*  
 King Sunny Ade: *Juju Music*

### ULTIMATE TAPE RECIPE

Al Green: "Take Me to the River"  
 Jimi Hendrix Experience: "Little Wing"  
 Rolling Stones: "Start Me Up"  
 Little Feat: "Tripe Face Boogie"  
 Van Halen: "Top Jimmy"  
 ZZ Top: "I'm Bad, I'm Nationwide"  
 Archie Bell & the Drells: "Tighten Up"  
 Velvet Underground: "Waitin' for the Man"  
 James Brown: "Sex Machine"  
 George Michael: "I Want Your Sex"

Cars: "My Best Friend's Girl"  
 Prince: "When Doves Cry"  
 Pink Floyd: "Money"  
 Bob Marley & the Wailers: "Get Up, Stand Up"  
 Billy Idol: "To Be a Lover"  
 Paul Simon: "You Can Call Me Al"  
 Van Morrison: "Jackie Wilson Said"  
 Bob Marley: "Redemption Song"  
 Roxy Music: "In the idnight Hour"  
 Al Green: "Let's Get Married"



### JOHN GUARNIERI

**Gig:** Manager, A&R, West Coast  
**Outfit:** EMI/Manhattan  
**Doing In '77?** Playing in a band and collecting rejection letters from record companies.  
**Artists:** Todd Rundgren • Costello • Led Zeppelin  
**Concerts:** Sex Pistols  
**Videos:** Wall of Voodoo: "Mexican Radio" • Ramones: "Psychotherapy"  
**TV Shows:** Pee-wee's Playhouse • Nightline with Ted Koppel • Saturday Night Live (early)  
**Movies:** Road Warrior • Eraserhead • Brazil  
**Labels:** Stiff • Virgin • Rhino  
**Heroes:** Mel Gibson • David Lynch

**Villains:** Mark Chapman • Jerry Falwell • Tipper Gore  
**Changes:** CD technology • MTV • computers

### TOP TEN LPS

Sex Pistols: *Never Mind the Bollocks*  
 Talking Heads: *Little Creatures*  
 Clash: *Give 'Em Enough Rope*  
 The Cramps: *Bad Music for Bad People*  
 Soft Boys: *Underwater Moonlight*  
 Costello: *Armed Forces*  
 Stranglers: *"Rattus Norvegicus*  
 XTC: *Drums & Wires*  
 Buzzcocks: *Singles Going Steady*  
 Jam: *Snap*

### ULTIMATE TAPE RECIPE

Zodiac: *Mindwarp: "Wild Child"*  
 Talking Heads: *"Wild Wild Life"*  
 Swingers: *"Counting the Beat"*  
 Bikers on Acid: *"Everything's Groovy"*  
 English Beat: *"Save It for Later"*  
 Siouxsie & the Banshees: *"Christine"*  
 Soft Boys: *"I Want to Be an Anglepoise"*  
 Costello: *"Oliver's Army"*  
 Heartbreakers: *"Chinese Rocks"*  
 Buzzcocks: *"Ever Fallen in Love!"*  
 Damned: *"Smash It Up"*  
 Bangles: *"Manic Monday"*  
 Fall: *"Elastic Man"*  
 Squeeze: *"Another Nail in My Heart"*  
 Wire: *"Outdoor Miner"*  
 Plimsouls: *"A Million Miles Away"*  
 Stranglers: *"No More Heroes"*  
 Eddie & the Hotrods: *"Do Anything You Wanna Do"*  
 Split Enz: *"I Got You"*  
 Cure: *"Let's Go to Bed"*

### RANDY GERSTON

**Gig:** Manager, A&R, West Coast  
**Outfit:** Arista Records  
**Doing In '77?** Playing in a band and collecting rejection from letters from record companies.  
**Artists:** Todd Rundgren • Costello • Led

Zeppelin  
**Concerts:** Prince • The Tubes • Bowie  
**Videos:** A-Ha • Prince • Police  
**TV Shows:** *Late Night With David Letterman* • *Star Trek* • *All Creatures Great & Small*  
**Movies:** *The Elephant Man* • *Annie Hall* • *Being There*  
**Labels:** Arista • Virgin • Sire  
**Heroes:** Ralph Nader • Nelson Mandela • Bob Geldof  
**Villains:** Ronald Reagan • Pope John Paul • Kadafi  
**Changes:** All my job changes

### TOP TEN LPS

Todd Rundgren: *Something/Anything*  
 Todd Rundgren: *A Wizard, A True Star*  
 Prince: *Purple Rain*  
 Squeeze: *Argybargy*  
 XTC: *Drums & Wires*  
 Pete Townshend: *Empty Glass*  
 Smiths: *The Smiths*  
 Roxy Music: *Avalon*  
 Pretenders: *The Pretenders*  
 Eno: *Before & After Science*

### VICKY HAMILTON

**Gig:** A&R/personal manager  
**Outfit:** Geffen Records/White Witch Productions  
**Doing In '77?** Managing a record store, two bands, and writing for a fanzine in Fort Wayne, Indiana.  
**Artists:** David Bowie • Aerosmith • Motley Crue  
**Concerts:** US Festival I • Farm Aid '86 • Rolling Stones in Cleveland (*Some Girls* tour)  
**Videos:** Bowie: *"China Girl"* • Stevie Nicks: *"Gypsy"* • Duran-Duran: *"Girls on Film"*  
**TV Shows:** *Dynasty* • *The Young and the Restless* • *The Jetsons*  
**Movies:** *The Dead Zone* • *The Witches of Eastwick* • *Videodrome*  
**Labels:** I could really get myself in

trouble here: Geffen  
**Heroes:** Nikki Sixx of Motley Crue • Bono • Peter Philbin  
**Villains:** Axl Rose (Guns N' Roses) • Jerry Falwell • Anyone who tells lies.  
**Changes:** Glam music has come and gone twice. • People seem to be less trusting and honest. • The computer age is here.

### TOP TEN LPS

David Bowie: *Scary Monsters*  
 Motley Crue: *Too Fast for Love*  
 Aerosmith: *Night in the Ruts*  
 Tom Petty: *Damn the Torpedoes*  
 Fleetwood Mac: *Rumours*  
 Psychedelic Furs: *Talk/Talk/Talk*  
 David Bowie: *Station to Station*  
 Stevie Nicks: *Bella Donna*  
 Lions & Ghosts: *Velvet Kiss, Lick of the Lime*  
 Guns N' Roses: *Appetite for Destruction*

### ULTIMATE TAPE RECIPE

David Bowie: *"Wild Is the Wind"*  
 Hanoi Rocks: *"Taxi Driver"*  
 Darling Cool: *"Star Collector"*  
 Lions & Ghosts: *"Mary Popsmith"*  
 Poison: *"Sinner"*  
 Salty Dog: *"Ring My Bell"*  
 Faster Pussycat: *"Babylon"*  
 Motley Crue: *"Stick to Your Guns"*  
 Show of Hands: *"Ghost Beside My Bed"*  
 Stevie Nicks: *"Sisters of the Moon"*  
 Tom Petty: *"Breakdown"*  
 Marianne Faithfull: *"Strange One"*  
 Gene Loves Jezebel: *"Brand New Moon"*  
 Psychedelic Furs: *"All of This & Nothing"*  
 Aerosmith: *"Mia"*  
 Odin: *"She Needs My Love"*  
 Bowie: *"Down the Hill Backwards"*

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Charlie Sexton: "Impressed"  
Stevie Nicks: "Gold Dust Woman"

### STEVE HOCHMAN

**Gig:** Rock critic (so they say)  
**Outfit:** Los Angeles Times/Rolling Stone  
**Doing In '77?** Trying to finish college, listening to KROQ, shopping at Poobah's, recovering from mono.  
**Artists:** Springsteen • U2 • Richard Thompson  
**Concerts:** Los Lobos... anywhere, anytime • T Bone Burnett & Richard Thompson at the Palace ('82) • John Hiatt at the Roxy ('87)  
**Videos:** Talking Heads: "And She Was" • Peter Gabriel: "Sledgehammer" • Bowie: "Ashes to Ashes"  
**TV Shows:** *The Muppet Show* • *Mash* • *Mystery*  
**Movies:** *The Return of Martin Guerre* • *Kagemusha (The Shadow Warrior)* • *Fitzcarraldo*  
**Heroes:** Jimmy Carter (Come back, Jimmy, all is forgiven!) • John Lennon • Vincent Price  
**Villains:** You name 'em! • Sen. Orrin Hatch • Jim Jones  
**Changes:** Less hair • more responsibilities  
**TOP TEN LPS**  
Richard & Linda Thompson: *Shoot Out the Lights*  
T Bone Burnett: *Truth Decay*  
Costello: *This Year's Model*  
Pretenders: *Pretenders*  
Sex Pistols: *Never Mind the Bollocks*  
Clash: *London Calling*  
Neil Young: *Rust Never Sleeps*  
Talking Heads: *Remain in Light*  
Springsteen: *Darkness at the Edge of Town*  
Clannad: *Clannad 2*  
**ULTIMATE TAPE RECIPE**  
Robyn Hitchcock: "Heaven"  
Van Morrison: "Full Force Gale"  
Richard & Linda Thompson: "Wall of Death"  
Plimsouls: "A Million Miles Away"  
R.E.M.: "Talk About the Passion"  
Clannad: "Chuaigh Me 'Na Rosann"  
U2: "Gloria"  
T Bone Burnett: "Boomerang"  
Iggy Pop: "Lust for Life"  
Pretenders: "Precious"  
Fleshones: "The World Has Changed"  
XTC: "Senses Working Overtime"  
Los Lobos: "Will the Wolf Survive?"  
Neil Young: "Hey Hey My My"  
Prince: "When You Were Mine"  
Paul Simon: "Boy in the Bubble"  
John Lennon: "(Just Like) Starting Over"  
John Hiatt: "When We Ran"  
Bob Marley: "Redemption Song"  
Jules & the Polar Bears: "Convict"  
**BILL HOLDSHIP**  
**Gig:** Editor/writer  
**Outfit:** Radio & Records/Creem  
**Doing In '77?** Writing rock criticism for

two newspapers.  
**Artists:** Replacements • Elvis Costello (through '82)  
**Concerts:** Springsteen & the E Street Band • John Cougar Mellencamp • Lou Reed  
**Videos:** Bob Dylan: "Jokerman" • Dean Martin: "Sin e I Met You Baby"  
• Replacements: "Bastards of Young"  
**TV Shows:** *Hill Street Blues* • *L.A. Law* • *Heroes of Rock & Roll*  
**Movies:** *Annie Hall* • *Hannah & Her Sisters* • *All That Jazz*  
**Labels:** Rhino • Sire • Slash  
**Heroes:** John Lennon • Paul Westerberg • Lou Reed



**Villains:** Ronald Reagan • AIDS/cocaine • pretentiousness & snobbery in rock & roll  
**Changes:** Definitely for the worse  
**TOP TEN LPS**  
Television: *Marquee Moon*  
Costello: *My Aim Is True/This Year's Model*  
Replacements: *Please To Meet Me*  
R.E.M.: *Murmur*  
I.C. Mellencamp: *Scarecrow*  
Jam: *All Mod Cons*  
Rolling Stones: *Some Girls*  
Robyn Hitchcock & the Egyptians: *Gotta Let This Hen Out!*  
Clash: *London Calling*  
Jonathan Richman & the Modern Lovers: *Back in Your Life*  
**ULTIMATE TAPE RECIPE**  
Replacements: "Left of the Dial"  
The Only Ones: "Another Girl, Another Planet"  
Television: "Prove It"  
Robyn Hitchcock & the Egyptians: "Kingdom of Love"  
Springsteen & E St. Band: "Promised Land"  
I.C. Mellencamp: "Rain on the Scarecrow"  
Southside Johnny & Ashbury lukes: "This Time Baby's Gone For Good"  
Sex Pistols: "New York"  
Blasters: "So Long Baby Goodbye"  
Violent Femmes: "Add It Up"  
Iggy Pop: "The Passenger"  
David Bowie: "Be My Wife"  
Patti Smith: "Dancin' Barefoot"

Jam: "Down in the Tube Station at Midnight"  
Clash: "Brand New Cadillac"  
Jerry Lee Lewis: "Rockin' My Life Away"  
Jesus & Mary Chain: "You Trip Me Up"  
Costello & Attractions: "Oliver's Army"  
Kinks: "Better Things"  
Church: "Don't Open the Door to Strangers"

### DANNY HOLLOWAY

**Gig:** General manager, film & TV music  
**Outfit:** Island Music  
**Doing In '77?** Selling punk records by mail.  
**Artists:** Prince • Eurythmics • Nick Lowe  
**Concerts:** Prince, Time & Vanity 6 at Long Beach Arena • Sex Pistols in San Francisco • Cab Calloway at Vine St. Bar & Grill  
**Videos:** The Weirdos: "Helium Bar"  
• Fishbone: "It's a Wonderful Life"  
• Prince: "Automatic" (uncensored)  
**TV Shows:** *Let's Rock* • *Goodnight L.A.* • *The Tube*  
**Movies:** *The Kids Are Alright* • *Beneath the Valley of the Ultra Vixens* • *The Missouri Breaks*  
**Labels:** Island • Stiff • Jammys  
**Heroes:** Can't think of any.  
**Villains:** Too many to mention.  
**Changes:** Ten years ago, hard rock bands played the Central and new wave bands played the Whisky; in 1987, I believe the trend has reversed.  
**TOP TEN LPS**  
Prince: 1999  
B-52s: *B52s*  
Stranglers: *No More Heroes*  
Run-D.M.C.: *Raising Hell*  
Tom Tom Club: *Tom Tom Club*  
Nick Lowe: *Jesus of Cool (U.K.)*  
Black Uhuru: *Red*  
Costello: *My Aim Is True*  
Human League: *Dare*  
Eurythmics: *Sweet Dreams*  
**ULTIMATE TAPE RECIPE**  
Sex Pistols: "Anarchy in the U.K."  
Jam: "Down in the Tube Station at Midnight"  
Zapp: "Dance Floor"  
Prince: "Erotic City"  
Bob Marley: "Smile Jamaica"  
Yarborough & Peoples: "Don't Stop the Music"  
World Famous Supreme Team: "Hey, D.J."  
Bucks Fizz: "Land of Make Believe"  
Sophia George: "Girlie, Girlie"  
Althea & Donna: "Uptown Top Ranking"  
Cure: "Boys Don't Cry"  
Stiff Little Fingers: "Suspect Device"  
Damned: "Neat, Neat, Neat"  
Billy Bragg: "Levi Stubb's Tears"

Colourbox: "Baby, I Love You So"  
Special AKA: "Free Nelson Mandela"  
Doug E. Fresh: "La Di Da Di"  
Sandie Shaw: "Girl Don't Come" ('86 remake)  
Depeche Mode: "Shake the Disease"  
McFadden & Whitehead: "Ain't No Stoppin' Us Now"

### WILLIAM HOWELL

**Gig:** Director of A&R/artist development and other torturous duties...  
**Outfit:** Metal Blade Records  
**Doing In '77?** Moving to L.A. from San Diego (just in time to be a part of "Kiss Alive 2").  
**Artists:** Kiss • Iron Maiden • Metallica  
**Concerts:** Pretenders at Santa Monica Civic ('82) • Kiss at L.A. Forum ('79) • Metallica at Country Club, L.A. ('83)  
**Videos:** The Police: "Synchronicity II" • Anvil: "Mad Dog" • Bow e: "Ashes to Ashes"  
**TV Shows:** *Three's Company* • *Late Night With David Letterman* • *M.A.S.H.*  
**Movies:** *Alien/Aliens* • *Heavy Metal* • *River's Edge*  
**Labels:** Capitol (for providing Iron Maiden) • Casablanca (for providing Kiss) • all indie! (for taking chances when no one would)  
**Heroes:** Moon Knight • Decker (*Blade-runner*) • Mad Max  
**Villains:** Darth Vader • Lord Humongous • (*The Road Warriors*) • The Punisher  
**Changes:** concert ticket prices • raging hair styles • the importance of music videos  
**TOP TEN LPS**  
Pretenders: *Pretenders*  
Kiss: *Creatures of the Night*  
Pink Floyd: *The Wall*  
Rush: *Moving Pictures*  
Police: everything!  
Black Sabbath: *Born Again*  
Fates Warning: *Awaken the Guardian*  
AC/DC: *Back in Black*  
Van Halen: *Número Uno*  
Metallica: *Kill 'Em All*  
**ULTIMATE TAPE RECIPE**  
Kiss: "God of Thunder" (live '78)  
Ozzy Osbourne: "Crazy Train"  
DEVO: "Whip It"  
Pretenders: "Tattooed Love Boys"  
Black Flag: "TV Party"  
Oingo Boingo: "Only a Lad"  
Anvil: "Metal on Metal"  
X: "Los Angeles"  
B-52s: "Rock Lobster"  
Queensryche: "Queen of the Reich"  
Rush: "Tom Sawyer"  
Van Halen: "Running With the Devil"  
Dio: "Rainbow in the Dark"  
Blue Oyster Cult: "Veteran of the Psychic Wars"  
Metallica: "Whiplash"



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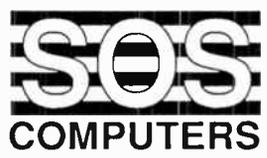
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Television: "See No Evil"  
Plimsouls: "A Million Miles Away"  
Blasters: "Border Radio"  
Los Lobos: "Will the Wolf Survive?"  
Replacements: "I Will Dare"  
R.E.M.: "Radio Free Europe"  
Magazine: "Shot by Both Sides"  
Graham Parker: "Passion Is No Ordinary Word"  
The Last: "She Don't Know Why I'm Here"  
Dream Syndicate: "Days of Wine & Roses"  
Minutemen: "The Red & the Black"  
Pere Ubu: "30 Seconds Over Tokyo"  
The Clash: "Police & Thieves"  
Sex Pistols: "God Save the Queen"  
Ramones: "Sheena Is a Punk Rocker"  
Lou Reed: "Gimme Some Good Times"  
X: "Los Angeles"  
Richard Hell & the Voidoids: "Blank Generation"



**DAMNED IF THEY DIDN'T:  
Slash, May '77.**

**MELANIE NISSEN**  
Gig: Graphic designer  
Outfit: A&M Records  
Doing In '77? Co-publishing *Slash* magazine.  
Artists: The Cure • Sex Pistols • Pil  
Concerts: Pere Ubu at Whisky • The Damned at the Starwood • The Cure at Perkins Palace • The Sex Pistols • Gang of Four at the Whisky • Magazine at the Whisky  
Videos: John Hiatt: "Have a Little Faith in Me" • Herb Alpert: "Our Song"  
Movies: *Blue Velvet* • *Betty Blue* • *Room With a View*  
Labels: A&M • Warner Bros.  
Heroes: Ghandi • Herbert Marcuse • Dick Gregory  
Villains: Hillside Strangler • animal researchers • AIDS  
Changes: Homeless  
**TOP TEN LPS**  
Lucy Show: ... *undone*  
Blue Nile: *A Walk Across the Rooftops*  
Pil: *Happy*  
Cure: all  
Clash: *London Calling*  
Van Morrison: *Poetic Champions Compose*  
Linton Kwesi Johnson: *Forces of Victory*  
Magazine: the good one  
Prince: *Dirty Mind*  
**HOWARD PAAR**  
Gig: Publicist  
Outfit: Norman Winter & Associates, P.R.  
Doing In '77? P.R. in London  
Artists: Echo & the Bunnymen • The Cure • Tom Petty & the Heartbreakers  
Concerts: Specials at the Whisky ('80) • Clash at the Palladium ('79) • Waterboys at the Roxy ('85)

**TV Shows:** *This Is Gary Shandling's Show* • *Crime Story* • *The Young Ones*  
**Movies:** *The Hit* • *Trouble in Mind* • *My Favorite Year*  
**Labels:** They all had their moments  
**Heroes:** Iggy Pop • Bob Geldof • Jello Biafra  
**Villains:** PMRC • the laws used against the clubs that everyone needs.  
**TOP TEN LPS**  
Clash: *The Clash*  
Psychedelic Furs: *Talk Talk Talk*  
Specials: *The Specials*  
Costello: *This Year's Model*  
David & David: *Boomtown*  
The Cure: *Kiss Me—Kiss Me—Kiss Me*  
Ramones: *The Ramones*  
Echo & the Bunnymen: *Crocodile*  
Tom Petty: *Tom Petty & the Heartbreakers*  
Graham Parker & the Rumour: *Squeezing Out Sparks*  
**ULTIMATE TAPE RECIPE**  
Ian Drury & the Blockheads: "Sweet Gene Vincent"  
Specials: "Message to You Rudy"  
The Members: "Offshore Banking Business"  
Squeeze: "Cool for Cats"  
Clash: "Police & Thieves"  
English Beat: "Stand Down Margaret"  
Clint Eastwood: "Another One Bites the Dust"  
B.A.D.: "Medicine Show"  
Undertones: "Teenage Kicks"  
Sex Pistols: "Anarchy in the U.K."  
Psychedelic Furs: "Sister of Mine"  
The Cure: "Catch"  
Television: "See No Evil"  
Talk Talk: "Give It Up"  
Culture Club: "Victims"  
Echo & the Bunnymen: "The Killing Moon"  
Joy Division: "Love Will Tear Us Apart"  
Waterboys: "The Pain Within"  
Roxy Music: "Avalon"  
Iggy Pop: "Cry for Love"

Waterboys: "Girl Named Johnny"  
INXS: "This Time"  
Phil Collins: "In the Air Tonight"  
Simply Red: "Holding Back the Years"  
Prince: "Little Red Corvette"  
Prince: "When You Were Mine"  
Police: "Roxanne"  
Billy Idol: "White Wedding"  
The Clash: "London Calling"  
Psychedelic Furs: "Love My Way"  
Costello: "Accidents Will Happen"  
Springsteen: "Valentine's Day"  
Springsteen: "Highway Patrolman"  
10,000 Maniacs: "Hey Jack Kerouac"  
Bangles: "Mary Street"  
Blondie: "Hanging on the Telephone"  
Robert Cray: "Smoking Gun"  
Replacements: "Unsatisfied"  
**JONATHAN RICHMAN**  
Gig: Lead singer for the Modern Lovers  
Outfit: Shirt and jeans  
Doing In '77? The same thing—we played England an Europe for the first time in Sept. '77.  
Artists: Ted Hawkins • Pee-wee Herman • The Baltimores (an acapella group from San Francisco, together from about '80 to '84)  
Concerts: Ted Hawkins at Safar Sam's (summer '86) • The Troggs at Cantone's in Boston (summer '80) • any old show at all by the Baltimores from '81-'84  
**TV Shows:** • *Pee-wee's Playhouse*  
**Movies:** *The Gods Must Be Crazy* • *My Sweet Little Village* • *Brujo*  
**TOP TEN LPS**  
Skeeter Davis & NRBQ: the one on Rounder records from '86; I forget the title.  
Ted Hawkins: *Watch Your Step*  
Sooliman Rougie: *African Lady* (okay, okay, so it was reissued in 1975)

**BUD SCOPPA**  
Gig: Editor  
Outfit: MC  
Doing in 77? Working as a product manager at A&M: freelancing for *Rolling Stone*, *Circus*, *Phonograph Record*.  
Artists: Costello • Prince • Tom Petty • Bryan Ferry  
Concerts: Tubes at various joint.  
• Police at Whisky, Wong's • Prince at Universal • Costello/Attractions at UCSB ('78)  
Videos: Costello collection • Tubes collection • Randy Newman: "I Love L.A."  
**TV Shows:** *Lakers Basketball* • *Sunday Morning With Charles Kuralt* • L.A. Law  
**Movies:** *Deer Hunter* • *Bladerunner* • *Local Hero*  
**Labels:** Stiff • Rhino • Demon/Eisiel  
**Heroes:** Magic Johnson • Garp • Albert Brooks  
**Villains:** polluters • absolute believers • Investors Mortgage Co.  
**Changes:** The digital dawn • working out • renewal of the family

**PETER JAY PHILBIN**  
Gig: Vice President A&R West Coast  
Outfit: Elektra Records  
Doing In '77? Signing Jules & the Polar Bears to Columbia Records  
Artists: Springsteen • Peter Gabriel • Prince  
Concerts: Springsteen—anywhere • INXS at the Palace • Randy Newman in New Orleans (*Good Ol' Boys* tour)  
Videos: Michael Jackson: "Beat It" • Michael Jackson: "Billie Jean" • Peter Gabriel: "Sledgehammer"  
**TV Shows:** NFL football with John Madden doing color • *Larry King* • *Saturday Night Live*  
**Movies:** *E.T.* • *Witness* • *Something Wild*  
**Heroes:** John Hammond  
**Changes:** Population growth • continued growth of electronic media • infatuation with technology  
**TOP TEN LPS**  
Roxy Music: *Avalon*  
Springsteen: *The River*  
Rolling Stones: *Some Girls*  
Prince: *Purple Rain*  
Madonna: *Like a Virgin*  
Pretenders: *Pretenders*  
Marianne Faithfull: *Broken English*  
Paul Simon: *Graceland*  
ZZ Top: *Eliminator*  
Dire Straits: *Dire Straits*  
**ULTIMATE TAPE RECIPE**  
Peter Gabriel: "Solisbury Hill"  
Peter Gabriel: "Games Without Frontiers"

**TOP TEN LPS**  
Roxy Music: *Avalon*  
Costello & the Attractions: *This Year's Model* (U.K. version)  
Prince: *Purple Rain*  
Pretenders: *Pretenders*  
Squeeze: *East Side Story*  
Tubes: *Remote Control*  
Rolling Stones: *Some Girls*  
Costello: *Imperial Bedroom*  
Chris Isaak: *Silvertone*  
Blue Nile: *A Walk Across the Rooftops*  
**ULTIMATE TAPE RECIPE**  
Tubes: "Strung Out on Strings"  
Talking Heads: "Artists Only"  
Squeeze: "Tempted"  
Rolling Stones: "Shattered"  
Petty: "Breakdown"  
Costello: "Watching the Detectives"  
Roxy Music: "More Than This"  
Pretenders: "Mystery Achievement"



**I WAS A PUNK BEFORE YOU WERE A PUNK:** The Tubes have that "Where's the party?" look after headlining the Pantages in '78. (Jamie Cohen can be seen eavesdropping over Bill Spooner's shoulder.)

Skin: "Whisper/Touch" (demo)  
 Prince: "When Doves Cry"  
 Don Henley: "The Boys of Summer"  
 Bus Boys: "Tell the Coach" (demo)  
 Petty: "Don't Come Around Here No More"  
 Todd Rundgren: "Pretending to Care"  
 Costello: "New Lace Sleeves"  
 Chris Isaak: "Dancin'"  
 Robert Palmer: "Johnny and Mary"  
 Split Enz: "Message to My Girl"  
 Blue Nile: "Tinseltown in the Rain"  
 World Party: "All Come True"  
 Lou Reed: "New Sensations"  
 Pretenders: "Kid"  
 Squeeze: "Is That Love?"

**DAVITT SIGERSON**

**Gig:** Producer  
**Doing In '77?** Dancing  
**Artists:** Prince • Lucio Dalla • Elvis Costello  
**Concerts:** Van Morrison at Montreux ('84) • Gilberto Gil in New York • Al Green in Newark  
**Videos:** Don't matter  
**TV Shows:** Don't matter to me, but *Nightline* will figure in the history of the decade  
**Movies:** *Le Rayon Vert* • *The Marriage of Maria Braun* • *This Is Spinal Tap*  
**Labels:** Rough Trade • Total Experience • Def Jam  
**Heroes:** Bob Ge'dof • Madonna • Malcolm McLaren  
**Villains:** Ronald Reagan • Cocaine • Malcolm McLaren  
**Changes:** The English steal funk for white people ten years after stealing the blues • push button music (drum machines, synths, computers, etc.) • the CHR revival: MTV, soundtracks, consumers thinking of pop music as "product," not "art"

**TOP TEN LPS**

Sex Pistols: *Never Mind the Bollocks*  
 Prince: *1999*  
 Steve Reich: *Music for 18 Musicians*  
 David Bowie: *Low*  
 Gap Band: *IV*  
 Womack & Womack: *Love Wars*  
 Lucio Dalla: *Viaggi Organizzati*  
 Blue Nile: *A Walk Across the Rooftops*  
 Elvis Costello: *Get Happy*  
 Marvin Gaye: *Here, My Dear*  
**ULTIMATE TAPE RECIPE**  
 Funkadelic: "One Nation Under A Groove"  
 Yarbrough & Peoples: "Don't Stop the Music"  
 Chic: "Good Times"  
 Roberta Flack & Donny Hathaway: "Back Together Again"  
 Ashford & Simpson: "It Seems to Hang On"  
 S.O.S. Band: "Just Be Good to Me"  
 Michael Jackson: "Billie Jean"  
 Madonna: "Like a Virgin"  
 Run-D.M.C.: "Rock Box"  
 Isley/Jasper/Isley: "Look the Other

Way"  
 Freur: "Doot Doot"  
 Kate Bush: "Running Up That Hill"  
 The Smiths: "Ask"  
 The Smiths: "There Is a Light That Never Goes Out"  
 Joy Division: "Love Will Tear Us Apart Again"  
 Cars: "Let's Go"  
 Def Leppard: "Photograph"  
 Simple Minds: "Waterfront"  
 Van Halen: "Jump"  
 Robert Plant: "Little by Little"

**BILLY STEINBERG**

**Gig:** Songwriter  
**Doing In '77?** Farming table grapes/writing songs.  
**Artists:** Prince • Springsteen • Pretenders  
**Concerts:** Springsteen • Peter Gabriel • Roy Orbison  
**Videos:** Peter Gabriel: "Sledgehammer"  
 • Michael Jackson: "Beat It"  
 • Prince: "Little Red Corvette"  
**TV Shows:** *The Bill Cosby Show* • *Saturday Night Live* • *Pee-wee's Playhouse*  
**Movies:** *Blue Velvet* • *Annie Hall* • *L.I.*  
**Labels:** All labels can be very good or very bad.  
**Heroes:** Rock & roll • Sierra Club • Greenpeace  
**Villains:** AIDS • war • pollution  
**Changes:** New wave & punk • videos • synthesizers

**TOP TEN LPS**

Prince: *Dirty Mind*  
 Springsteen: *Born In the U.S.A.*  
 Pretenders: *Pretenders*  
 Costello: *This Year's Model*  
 Roxy Music: *Avalon*  
 Michael Jackson: *Thriller*  
 Cyndi Lauper: *She's So Unusual*  
 Blondie: *Parallel Lines*  
 Rickie Lee Jones: *Rickie Lee Jones*  
 Talking Heads: *More Songs About Buildings & Food*

**ULTIMATE TAPE RECIPE**

Blondie: "Hangin' on the Telephone"  
 Knack: "My Sharona"  
 Patti Smith: "Because the Night"  
 Rolling Stones: "Miss You"  
 Prince: "When You Were Mine"  
 Hall & Oates: "I Can't Go For That"  
 Marvin Gaye: "Sexual Healing"  
 Michael Jackson: "Billie Jean"  
 Culture Club: "Do you Really Want to Hurt Me?"  
 Roxy Music: "More Than This"  
 Pretenders: "Back on the Chain Gang"  
 Fleetwood Mac: "Gypsy Moth"  
 Eurythmics: "Sweet Dreams"  
 John Fogerty: "The Old Man Down the Road"  
 Cyndi Lauper: "She-Bop"  
 Springsteen: "Cover Me"  
 Cock Robin: "When Your Heart Is Weak"

Peter Gabriel: "Sledgehammer"  
 Divinyls: "Pleasure & Pain"  
 Madonna: "Papa Don't Preach"

**GARY STEWART**

**Gig:** A&R geek  
**Outfit:** Rhino Records  
**Doing In '77?** Working at the Rhino store and McDonald's; seeing great bands; buying great records; bluffing my way through college.  
**Artists:** Costello • Springsteen • Ramones  
**Concerts:** Springsteen at L.A. Sports Arena ('80) • Costello & the Attractions/Confederates at Beverly Theater ('86) • R.E.M. at Universal ('87)  
**Videos:** Talking Heads: "Once in a Lifetime" • David Lee Roth: "Just a Gigolo/I Ain't Got Nobody" • Run-D.M.C./Aerosmith: "Walk This Way"  
**TV Shows:** *Buffalo Bill* • *The Paper Chase* • *Soap*  
**Movies:** *Annie Hall* • *King of Comedy* • *Round Midnight*  
**Labels:** Stiff • Demon/Edsel (U.K.) • SST  
**Heroes:** Billy Bragg • Springsteen • Matt Groening  
**Villains:** Ronald Reagan • Sylvester Stallone • non-fans in music industry  
**Changes:** Realization that there might be more to life than music.

**TOP TEN LPS**

Costello & the Attractions: *Get Happy*  
 Costello & the Attractions: *Imperial Bedroom*  
 Sex Pistols: *Never Mind the Bollocks*  
 ABBA: *Arrival*  
 Dream Syndicate: *Out of the Grey*  
 Ramones: *Ramones*  
 Television: *Marquee Moon*  
 The Costello Show: *King of America*  
 Plimsouls: *Everywhere at Once*  
 Clash: *London Calling*

**ULTIMATE TAPE RECIPE**

Nick Lowe: "So It Goes"  
 Buzzcocks: "Ever Fallen in Love"  
 The Jam: "Going Underground"  
 Eddie & the Hot Rods: "Do Anything You Wanna Do"  
 Blondie: "Dreaming"  
 Split Enz: "One Step Ahead"  
 Rubinoos: "I Wanna Be Your Boyfriend"  
 Pretenders: "Talk of the Town"  
 Village People: "Y.M.C.A."  
 Talking Heads: "Once in a Lifetime"  
 Pop Group: "She is Beyond Good and Evil"  
 Dave Edmunds: "Girk Talk"  
 Van Halen: "Dance the Night Away"  
 Graham Parker: "No Holding Back"  
 Big Country: "In a Big Country"  
 Stevie Wonder: "Master Blaster (Jammin')"  
 Wham: "Freedom"  
 Los Lobos: "Will the Wolf Survive?"  
 Billy Bragg: "Between the Wars"  
 X: "See How We Are"

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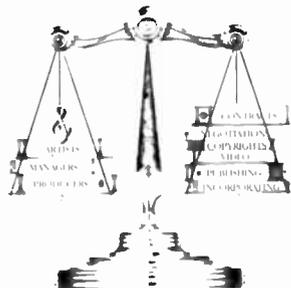
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**TOM VICKERS**

**Gig:** Professional manager  
**Outfit:** Almo Irving Music  
**Doing In '77?** Director of information for P-Funk (George Clinton).  
**Artists:** Madonna • Prince • ZZ Top  
**Concerts:** Prince at Flipper's ('81) • P-Funk at the Starwood ('79) • ZZ Top at Long Beach Arena ('80)  
**Videos:** Talking Heads: "Life During Wartime" • Peter Gabriel: "Shock the Monkey" • George Clinton: "Atomic Dog"  
**TV Shows:** SCTV • Pee-wee's Playhouse • Sgt. Bilko reruns  
**Movies:** Star Wars • The Black Stallion • The Terminator  
**Labels:** Warner Bros. • PolyGram • Def Jam  
**Heroes:** Rick Rubin • Russell Simmons • hit songwriters  
**Villains:** Ronald Reagan • Edward Meese • David Stockman  
**Changes:** Mass crossover of "pop" black artists • Decline of "hard" black music

**TOP TEN LPS**

ZZ Top: *Deguello*  
Prince: *Dirty Mind*  
Rolling Stones: *Some Girls*  
Costello: *This Year's Model*  
Police: *Zenyatta Mondatta*  
Janet Jackson: *Control*  
Madonna: *Like a Virgin*  
Parliament: *Funkentelechy vs. the Placebo Syndrome*  
J.C. Mellencamp: *Scarecrow*  
Michael Jackson: *Thriller*  
**ULTIMATE TAPE RECIPE**  
Roxy Music: "More Than This"  
ZZ Top: "Fool for Your Stockings"  
J.C. Mellencamp: "Tumblin' Down"  
Police: "Don't Stand So Close to Me"  
Madonna: "Everybody"  
Costello: "Pump It Up"  
Rolling Stones: "Miss You"  
Run-D.M.C./Aerosmith: "Walk This Way"  
Prince: "Uptown"  
Toddie Tee: "Batter Ram"  
Doug E. Fresh: "The Show"  
Gap Band: "Party Train"  
George Clinton: "Atomic Dog"  
Cameo: "Word Up"  
Bobby Womack: "If You Think You're Lonely Now"  
Funkadelic: "One Nation Under A Groove"  
Janet Jackson: "Control"  
James Brown: "Living in America"  
Whodini: "The Freaks Come Out at Night"  
Van Halen: "Jump"

**CHUCK E. WEISS**

**Gig:** Bandleader/songwriter  
**Outfit:** Chuck E. Weiss & the God-damn Liars  
**Doing In '77?** Moochin' money off of Jewish girls.  
**Artists:** Dr. John • Spyder Mittelman • Jimmie Wood  
**Concerts:** Dr. John at McCabe's • Rickie Lee Jones at the Palace Court • Lee Dorsey at Club Lingerie  
**Videos:** John Fogerty & Rockin' Sidney: "(Don't Mess With) My Toot Toot" • Rolling Stones: "Harlem Shuffle"  
**TV Shows:** *Li'l Art's Poker Party* • *Fernwood Tonight* • *Minnie the Moocher & More* (PBS tribute to Cab Calloway)  
**Movies:** *Round Midnight* • *Runaway Train* • *The Last Waltz*  
**Labels:** Rollin' Rock • Virgin • Chrysalis  
**Heroes:** Arnold Stang • David Weidman • Brendan Mullen  
**Villains:** Robert Hilburn • Craig Lee • John Cougar Mellencamp  
**Changes:** Sober.  
**TOP TEN LPS**  
Rolling Stones: *Some Girls*

Mink Deville: *Mink Deville*  
Louis Jordan: *Greatest Hits*  
Little Richard: Swedish import of outtakes  
Robert Gordon: *The Way I Walk*  
Tom Waits: *Small Change*  
Dr. John: *Dr. John Plays Mac Rebennack*  
Muddy Waters: *King Bee*  
Neville Bros.: *Treacherous: A History of the Neville Brothers*  
Martin Mull: *Noses Run in My Family*  
**ULTIMATE TAPE RECIPE**  
Rolling Stones: "Start Me Up"  
Mink Deville: "Cadillac Walk"  
Robert Gordon: "The Way I Walk"  
Blondie: "Denis"  
Waitresses: "I Know What Boys Like"  
Bus Boys: "The Boys Night Out"  
Mink Deville: "Spanish Stroll"  
Costello: "Mystery Dance"  
Rolling Stones: "Shattered"  
Neville Bros.: "Meet the Boys"  
Dr. John: "Honeydripper"  
James Booker: "Junco Partner"  
Little Richard: "Heebie Jeebies" (alternate take)  
Louis Jordan: "Hoodoo Man"  
Blasters: "Trouble Bound"  
Rolling Stones: "Miss You"  
John Fogerty/Rockin' Sidney: "(Don't Mess With) My Toot Toot"  
Chuck Berry: "It Wasn't Me"  
Muddy Waters: "Mannish Boy"  
Chuck E. Weiss: "Sidekick"

**TOM WERMAN**

**Gig:** Record producer  
**Outfit:** Basic denim  
**Doing In '77?** VP/Exec for Epic Records (N.Y.C.); cutting Cheap Trick's *In Color* in L.A.  
**Artists:** ZZ Top • Led Zeppelin • Police  
**Concerts:** Cal. Jam II • Who at Madison Sq. Garden • Cheap Trick at the Palace  
**Videos:** ZZ Top: "Legs" • David Lee Roth: "Just a Gigolo" • Genesis: "Land of Confusion"  
**TV Shows:** *The Equalizer* • *Max Headroom* • *St. Elsewhere*  
**Movies:** *Once Upon a Time in America* • *Scarface* • *Salvador*  
**Labels:** Warner Bros. • Elektra  
**Heroes:** Bob Geldof • Bishop Desmond Tutu • M. Gorbachev  
**Villains:** Kadhafi • Khomeini • American radio program directors  
**Changes:** The return of social conscience in youth • the downfall of TV evangelism • advances in recording technology

**TOP TEN LPS**

Cheap Trick: *Heaven Tonight*  
Police: *Zenyatta Mondatta*  
ZZ Top: *Eliminator*  
Supertramp: *Breakfast in America*  
Paul Simon: *Graceland*  
Tubes: *The Completion Backward Principle*  
Cheap Trick: *Heaven Tonight*  
Def Leppard: *Pyromania*  
Prince: *Purple Rain*  
Foreigner: *Foreigner*  
**ULTIMATE TAPE RECIPE**  
Billy Idol: "I Don't Need a Gun"  
Pete Townshend: "Face the Face"  
Toto: "Africa"  
ZZ Top: "Planet of Women"  
Billy Idol: "Rebel Yell"  
ZZ Top: "Sharp Dressed Man"  
Motley Crue: "Girls Girls Girls"  
Don Henley: "The Boys of Summer"  
Randy Newman: "I Love L.A."  
Prince: "Let's Go Crazy"  
Paul Simon: "The Boy in the Bubble"  
Toto: "Rosanna"  
Police: "Behind My Camel"  
Boston: "Foreplay/Long Time"  
Gerry Rafferty: "Right Down the Line"  
Police: "Canary in a Coal Mine"  
Phil Collins: "Take Me Home"  
Bruce Hornsby: "The Way It Is"  
Paul Simon: "Graceland"  
Van Halen: "Hot for Teacher"



ELVIS COSTELLO, THE MAN

**Late Arrivals**

**MARVIN ETZIONI**

**Gig:** Singer/songwriter  
**Outfit:** Long Tall Marvin  
**Doing In '77?** *The Models* ('77-'81).  
**Artists:** Bob Marley • Peter Gabriel • Tom Waits  
**Concerts:** Ladysmith Black Mambazo • Sweet Honey in the Rock • Costello solo acoustic  
**Videos:** Talking Heads: all • Peter Gabriel: "Sledgehammer" • *This Is Spinal Tap*  
**TV Shows:** SCTV • Pee-wee's Playhouse • *David Love's New Wave Theater* • *Bill Cosby*  
**Movies:** *Being There* • *Autumn Sonata* • *Manhattan*  
**Labels:** The ones who believe  
**Heroes:** Bran...  
**Villains:** ...Wilson  
**Changes:** Bowie  
**TOP TEN LPS**  
Ladysmith Black Mambazo: *Shaka Zulu*  
Bob Marley & the Wailers: *Uprising*  
Tom Waits: *Heart Attack & Vine*  
Peter Gabriel: *Peter Gabriel (III)*  
Television: *Marquee Moon*  
Rolling Stones: *Some Girls* (original cover)  
Pretenders: *Pretenders*  
Stephen Sondheim: *Sunday in the Park*  
Harold Budd & Eric: *Plateau of Mirror*  
Bob Dylan: *Infidels*  
**ULTIMATE TAPE RECIPE**  
Marvin Gaye: "Sexual Healing"  
Tom Waits: "Ruby's Arms"  
Frank Sinatra: "Theme from New York, New York"  
PIL: "Public Image"  
Merle Haggard: "I Always Get Lucky With You"  
Ray Davies: "I Go to Sleep" (demo)  
Peter Gabriel: "Don't Give Up"  
John Lennon: "Beautiful Boy"  
Bob Marley: "Redemption Song"  
Talking Heads: "Heaven"  
Grandmaster Flash: "The Message"  
Robbie Robertson: "Somewhere Down the Crazy River"  
Pete Townshend: "Rough Boys"  
XTC: "Towers of London"  
Victoria Williams: "T.C."  
David Warzawa: "Warzawa"  
Pogues: anything  
Lone Justice: "You Are the Light"  
Dannied: "New Rose"  
Spinal Tap: "Big Bottom"

Chris Curfiam/Visages

## CHRIS DIFFORD

**Gig:** L.A.  
**Outfit:** Squeeze  
**Doing In '77?** Touring, recording, kissing & hugging.  
**Artists:** Costello • Prince • Prefab Sprout  
**Concerts:** Prince • Costello • David Bowie  
**Videos:** Prince • Cure • Bowie  
**TV Shows:** *The Tube* • *Top of the Pops*  
**Movies:** *The Shining* • *Barry Lyndon* • *Star Wars* • (there are others...)  
**Labels:** No understand  
**Heroes:** I have none.  
**Villains:** The Cray Twins

## DON DIXON

**Gig:** Singer/bassist/writer with Arrogance; part-time producer  
**Outfit:** Plaid shirt, blue jeans, desert boots  
**Doing In '77?** Looking for record deal by butt-licking Albert Grossman and his new female singer/companion.  
**Artists:** Rev. Howard Finster • Ted Blank Square of Excellence Lyons • Gilbert & George  
**Concerts:** R.E.M. at the Pier, Raleigh, N.D. ('81) • Phillip Glass at Cleveland Art Museum ('86) • Prince in Rotterdam, Holland ('86)  
**Videos:** I haven't really liked three; I liked 'Stop Making Sense'—is that a video or a movie?  
**TV Shows:** *Gong Show* • *Mary Hartman* • British snooker coverage  
**Movies:** *'Round Midnight* • *Blue Velvet* • *Road Warrior*  
**Labels:** Jolt cola • Crabtree & Evelyn jellies • Apollinaris (German water)  
**Heroes:** Bob Geldof • Jessica McClure • Don C Dixon (my dad)  
**Villains:** Bob Geldof • Tipper Gore • Vidal • Joe Piscopo  
**Changes:** CD • EP • AOR  
**TOP TEN LPS**  
 Tom Waits: *Rain Dogs*  
 Talking Heads: *More Songs About Buildings & Food*  
 Marti Jones: *Unsophisticated Time*  
 Bobby McFerrin: *Spontaneous Inventions*  
 Costello: *Imperial Bedroom*  
 Red Clay Ramblers: *Merchant's Lunch*  
 Tom Petty: *Damn the Torpedoes*  
 T Bone Burnett: *T Bone Burnett*  
 Nick Lowe: *Labour of Lust*  
 Let's Active: *Big Plans for Everybody*

### ULTIMATE TAPE RECIPE

Willie Nelson: "Stardust"  
 Scott Davison: "Velvet Elvis"  
 Robert Kirkland: "Nothing to Fear"  
 Guadalcanal Diary: "Watusi Rodeo"  
 Pressure Boys: "That's Where the Cowboys Went"  
 The Woods: "Easy"  
 Don Dixon: "Jean Harlow's Return"  
 Tom Waits: "Singapore"  
 R.E.M.: "Pilgrimage"  
 Fetchin' Bones: "Kitchen of Life"  
 Ted Hawkins: "I Got What I Wanted"  
 Bowie: "Let's Dance"  
 John Trubee: "Blind Man's Penis"  
 Spinal Tap: "Big Bottom"  
 George Jones & Elvis Costello: "Stranger in the House"  
 Golden Palominos: "I've Been the One"  
 Marti Jones: "Just a Memory"  
 Costello: "Watching the Detectives"  
 Let's Active: "Room w/a View"  
 The Coolies: "Scarborough Fair"

## MARTI JONES

**Gig:** I sing and I play guitar, sort of... and I make sure that Don Dixon remembers to shave...  
**Outfit:** Refer to photos of Dionne Warwick and the Partridge Family  
**Doing In '77?** I think I was in art school... and making money hand-over-fist in lounge gigs.  
**Artists:** Bob Dylan (since I only really

discovered him after "Don't Look Back" came out in videocassette) • R.E.M. • Costello  
**Concerts:** The Roches at Finney Chapel, Oberlin College • R.E.M. at the Hollywood Palace • Fetchin' Bones at 68B, Atlanta  
**Videos:** Michael Jackson: "Billie Jean" • Police: "Every Breath You Take" • The Coolies: "Scarborough Fair"  
**TV Shows:** • *Pee-wee's Playhouse* • *St. Elsewhere* • *Austin City Limits*  
**Movies:** *Betty Blue* • *Blue Velvet* • *Stop Making Sense*  
**Labels:** Rhino (for its reissues) • DB (for taking chance) • A&M (because they let me make a couple of records—but if you ask me next year, my answer will probably change.)  
**Heroes:** Loretta Lynn • Nancy Jeffries • Diane Fossey  
**Villains:** Tim Lee • George Cabaniss • Suzanne Vega  
**Changes:** Moving to where I live now • CD; • 65 MPH speed limit

### TOP TEN LPS

R.E.M.: *Murmur*  
 Costello: *King of America*  
 Peter Gabriel: *So*  
 Roxy Music: *Avalon*  
 George Jones: *George Jones and Friends*  
 Pretenders: *Pretenders*  
 The Roches: *The Roches*  
 Talking Heads: *Little Creatures*  
 Joni Mitchell: *Don Juan's Reckless Daughter*  
 Eurythmics: *Sweet Dreams*

### ULTIMATE TAPE RECIPE

R.E.M.: "Radio Free Europe"  
 Roxy Music: "Take a Chance With Me"  
 Don Dixon: "Heart in a Box"  
 Syd Straw (Golden Palominos): "I've Been the One"  
 Fetchin' Bones: "Steamwhistle"  
 The Woods: "I Don't Want Her"  
 Swimming Pool Q's: "Now I'm Talking About Now"  
 Peter Gabriel: "In Your Eyes"  
 George Jones/Costello: "Stranger in the House"  
 Costello: "Almost Blue"  
 Costello: "Indoor Fireworks"  
 Joni Mitchell: "Don Juan's Reckless Daughter"  
 Talking Heads: "And She Was"  
 Pretenders: "Kid"  
 Let's Active: "Every Word Means No"  
 Marshall Crenshaw: "Cynical Girl"  
 The Roches: "The Married Men"  
 Police: "Roxanne"  
 Dbs: "Neverland"  
 The Graphic: "I Flew Like a Bird"

## JIM MALONEY

**Gig:** Associate editor  
**Outfit:** *Music Connection*



**THE BUS BOYS, 1980: Their minimum-wage rock & roll got obscured by a one-man band with a dirty mind.**

**Doing In '77?** Copywriter/producer at an advertising agency.  
**Artists:** Costello • Robert Cray • Fabulous Thunderbirds  
**Concerts:** Jerry Lee Lewis at State Music Hall, Uniontown, PA ('78) • The Nighthawks at the Evergreen Hotel, Pittsburgh, PA ('79 & '80 shows) • Joe Ely, Roxv ('87)  
**Videos:** Fabulous Thunderbirds: "Tuff Enuff" • Springsteen: "I'm On Fire" • Steve Martin: *The Absent Minded Waiter*  
**TV Shows:** *Heroes of Rock & Roll* (ABC special) • *Fawly Towers* (PBS) • *Late Night With David Letterman*  
**Movies:** *Modern Romance* • *The Gods Must Be Crazy* • *Broadway Danny Rose/Body Heat*

**Labels:** Rhino • MCA (Andy McKaie for resuscitating the Chess/Checker catalogue • The twin 'tones—Hightone & Antone's  
**Heroes:** John Lennon • David Letterman • Robert Palmer (the writer)  
**Villains:** Gaetan Dugas • Joan Rivers • shoulder pads on women  
**Changes:** American record labels finally assembling decent reissue programs

### TOP TEN LPS

Costello: *My Aim Is True* (U.S. version)  
 Joe Ely: *Live Shots*  
 Blasters: *The Blasters*  
 Marshall Crenshaw: *Marshall Crenshaw* (debut)  
 Jerry Lee Lewis: *Jerry Lee Lewis* (Elektra, '79)  
 Neville Brothers: *Live on the Bayou*  
 Merle Haggard: *Servin' 190 Proof*  
 John Hiatt: *Bring the Family*  
 Chris Isaak: *Silvertone*  
 Squeeze: *Singles—45 and Under*

### ULTIMATE TAPE RECIPE

Los Lobos: "We're Gonna Rock"  
 Blasters: "Real Rock Drive"  
 Joe Ely: "Musta Notta Gotta Lotta"  
 The Nighthawks: "Ubangi Stomp" (live)  
 Nick Lowe & Dave Edmunds: "I Knew the Bride" (live)  
 NRBQ: "It Comes to Me Naturally"  
 The Morells: "Red's"  
 Fabulous Thunderbirds: "I Hear You Knockin'"  
 Blasters: "What Will Lucy Do?"  
 Bob Dylan: "Clean Cut Kid"  
 Rolling Stones: "Black Limousine"  
 Springsteen: "Cadillac Ranch"  
 David Lindley: "Mercury Blues"  
 Dave Edmunds: "Crawlin' From the Wreckage"  
 John Lennon: "I'm Losing You"  
 Marshall Crenshaw: "I'm Sorry (But So Is Brenda Lee)"  
 George Strait: "Does Ft. Worth Ever Cross Your Mind?"  
 John Hiatt: "When We Ran"  
 John Fogerty: "Big Train from Memphis"  
 Jimmy Buffett: "Stars Fell on Alabama"

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# 1987 PICK OF THE PLAYERS POLL

**Y**up, it's that time of year again—polls, polls, polls. Everyone's got an opinion: some of us get paid to spout them off, some of us are ordered to keep them to ourselves. Some look down on the competitive nature of the poll or prefer to keep their thoughts anonymous, while others, when asked to vote for their favorite local artist from among their peers, display disappointment over the fact they can't vote for themselves. This says less about being a musician than it does about being a human being.

This year, each of the three polls had its own wrinkle. The rock poll only allowed for one voting member per band, and over 100 bands were surveyed, with (I believe) the most authentic and credible results this poll has ever garnered. Congrats to the winning band—Warrant. In jazz, Frankie Nemko found Wayne Shorter, reedman of legendary stature indeed, to be the favorite of his fellow

musicians. Although a massive tie followed in the #2 spot, L.A.'s formidable—and often overlooked—jazz scene and top-flight players seem reasonably represented. Vicki Nadsady took the bull by the horns, so to speak, renovating the country poll by including all manner of roots and folk musicians. Both Nemko and Nadsady threw in their own bonus questions in the poll—top LPs of the year, last ten years, most significant development, and so forth—with interesting results. Maybe we'll do that with the rock poll next year—if the boss will spring for a new answering machine for me.

As for the results, top jazzer Shorter tied for third last year, while former winner Brandon Fields plummeted to honorable mention. Rosie Flores won the country poll this year, which is less surprising, in that she came in second last year. Rock results are detailed in that poll, which is comin' right up, so read on!  
—S.I.D.

## ROCK RESULTS

1. Warrant
2. Racer X
3. FIREHOSE
4. Sam Mann & the Apes
5. Francis X & the Bushmen
6. Nymphs  
Redd Kross
8. Thelonicus Monster
9. Red River
10. Celebrity Skin

## HONORABLE MENTIONS

Junkyard  
Cathouse  
Reinkus Tide  
Top Jimmy & the Rhythm Pigs  
Devine Weeks  
Labor of Love  
Human Drama  
SWA  
Odin

Compiled and introduced by  
Screamin' Lord Duff

**T**his was perhaps the most scattered and varied of the four Pick o' Players I've conducted. From doing it in the past, I'd noticed that the scoring procedures allowed for "buddy" bands to boost themselves up the charts fairly easily. Lemme explain.

First, the scoring works thusly: a musician votes for his three faves; first place gets three points, second two, and third place one. So let's say two bands have the same manager, and they vote for each other. If two guys from each band vote, that gives each band an extra

six points, which makes this thing more of a "popularity contest" than perhaps it should be. The solution seemed simple—contact more bands and only allow one member from each group to vote. We ended up reaching 109 bands, more than ever before, but because of the only-one-member rule, we actually had about 25 fewer votes than usual. And, as stated above, the results for this, the 9th Rock Pick of the Players Poll, were more varied and represented a greater cross-

section of local rock sub-cults than any previous poll.

The two bands that came out on top, **Warrant** and **Racer X**, outdistanced the competition not because we polled an inordinant amount of metal and/or glam bands. Rather, the metal groups that did vote seemed to rally behind these two bands. Racer X, known for their radical chops and showmanship, and Warrant, quite possibly the best-drawing unsigned band in town, delivered the goods, and

the players agreed. Racer X finished in 7th place last year, while Warrant was way down in 16th.

Our third place winner appears on the chart for the first time—sort of. **FIREHOSE** popped in from nowhere, but the **Minutemen**, the band from which they evolved, won the poll in 1983.

What we might call "party rock" did quite well, showing that even depressed and forlorn musicians like to lowbrow with the common rabble. We had

## ROCK '87



**WARRANT**

Sam Mann & the Apes in 4th place, **Thelonicus Monster** in 8th, and **Celebrity Skin** in 10th. None of these bands has appeared on the chart before.

Some confusion was expressed by voters over the rule requiring them to not vote for bands on major labels. Does major distributor count? Many wondered about this fine point, particularly in reference to **Concrete Blonde** and **Redd Kross**. In the case of Concrete, people who phoned into the poll machine said that if Concrete doesn't count, here's another vote, and in most cases I went ahead with a vote for the more struggling band, only to learn later that Concrete Blonde is no longer signed to I.R.S., or so we've been told. They might have placed if voters—and myself—had been clearer on (A) the band's status and (B) whether or not I.R.S. should be considered a major. Big Time's alliance with RCA didn't seem to deter voters from patting **Redd Kross** on the back. They've bounced off and on the chart for a few years now.

My own quartet of noise generators, **Jesters of Destiny**, once again were awarded enough votes to nuzzle into the top ten (we'd be third), but as much as I like to thir k it's coz we're an ass-kickin' band, I also believe a certain amount goes to the fact that people wanna ass-kiss the MC review editor. Whatever the case, I disqualified us, just like the family and employees of TV game shows do. Thanks for thinkin' of us, though.

Congrats to all the winners. Maybe some year we'll give ya a trophy.

# ROCK '87

**Black Sedans**, Bill Sullivan  
 1. Labor of Love  
 2. Top Jimmy & the Rhythm Pigs  
 3. Blues for Breakfast

**Blacksheep**, Willy Basse  
 1. Satyr  
 2. Reinkus Tide  
 3. Liberty

**Blue Trapeze**, Dan Koenig  
 1. Divine Weeks  
 2. Walking Wounded  
 3. Oliver

**Bulldog**, Brian Irving  
 1. King Fun  
 2. Dirty Dogs  
 3. Citron

**Castle**, Matt Duncan  
 1. Odin  
 2. Racer X  
 3. MX

**Climate of Crisis**, Rick Lowell  
 1. Cry on Cue  
 2. Quinn  
 3. Bonedaddys

**A Rose For Emily**, Edward West  
 1. Geko  
 2. Wheelies  
 3. Abecebarians

**Ann De Jarnett Band**, Ann De Jarnett  
 1. FIREHOSE  
 2. Loving Kindness  
 3. Chain Gang

**Apaches of Paris**, Garrison  
 1. Show of Hands  
 2. Darius  
 3. Jesters of Destiny

**Balancing Act**, Willie Aron  
 1. Satellites Four  
 2. Kyle Johnson  
 3. Phast & Bulbous

**Big Shots**, Tony Felicetta  
 1. Sam Mann & the Apes  
 2. Unstoppable  
 3. Darling Cool

**Bitch**, Betsy  
 1. Lizzy Borden  
 2. London  
 3. Dwight Fry

**Cone of Silence**, Richard  
 1. Green  
 2. Tear Jerkers  
 3. Tomboys

**Coughing Fish**, Greg Carter  
 1. Thelonious Monster  
 2. Fiends  
 3. Modifiers

**Cripples**, Shawn Casey O'Brien  
 1. Man-Go-Bang  
 2. Primal Hearts  
 3. Jimmie Wood & the Immortals

**Cyphers**, Kathy  
 1. Ten Foot Faces  
 2. Leopards  
 3. Mrs. Bates

**Daddy Ray**, Jimmy Ray  
 1. Sam Mann & the Apes  
 2. Dogs  
 3. Tragic Romance

**Darling Cool**, Gregory Darling  
 1. Show of Hands  
 2. Serious Pleasure  
 3. Odin

**DC3**, Dez Cadena  
 1. All (formerly Descendents)  
 2. Universal Congress of ...  
 3. Saint Vitus

**Defiant**, Clark  
 1. Warrant  
 2. Racer X  
 3. WWHH

**Devil Squares**, Gary Eaton  
 1. Flies on Fire  
 2. Red River  
 3. Divine Horsemen

**Dirty Dogs**, Micky McMahan  
 1. Love Razors  
 2. Train Wreck Ghosts  
 3. Fontanelles

**Doctor Please**, Doktor Stixx  
 1. Jesters of Destiny  
 2. Michael Seven  
 3. Top Jimmy & the Rhythm Pigs

**Droogs**, David Provost  
 1. Red River  
 2. Denver Mexicans  
 3. Jesters of Destiny

**El Grupo Sexo**, Jason Mann  
 1. FIREHOSE  
 2. Thelonious Monster  
 3. Double Freak

**Exude**, Frank Rogala  
 1. Dexter  
 2. Bell Jar  
 3. Mark Wood Band

**Fade to Gray**, Troy Allen  
 1. Fibonacci  
 2. Mind Over Four  
 3. Ten Foot Faces

**Fallen Angel**, Madeline Ridley  
 1. Francis X & the Bushmen  
 2. Nymphs  
 3. Jeff Dahl Band

**Fe Fi Fo Fum**, Jeff  
 1. Pygmy Love Circus  
 2. Single Mary  
 3. Green

**Feline**, Debby Diamond  
 1. Cathouse  
 2. Zeroes

**Fixtures**, Otis Hudleson  
 1. Out of the Fire  
 2. Bulimia Banquet

**Flamethrowers**, Jet  
 1. Wreckin' Ball  
 2. Tender Fury  
 3. Junkyard

**Fun House**, Mark  
 1. Zeroes  
 2. Warrant  
 3. Cathouse

**Green Petr**, Doug Green  
 1. Faith Assembly  
 2. Cold September  
 3. Partly Cloudy

**Gun Shy**, Jeff  
 1. Racer X  
 2. Heretic  
 3. Warrant

**Hangmen**, Brian Small  
 1. Nymphs  
 2. Junkyard  
 3. Thelonious Monster

**Heather Haley & the Zealots**, Heather Haley  
 1. Snake Farm  
 2. Downey Mildew  
 3. Beginners

**Heretic**, Howie  
 1. Stone Soldier  
 2. Racer X  
 3. Armed Forces

**House of Freaks**, Bryan Harvey  
 1. Love Tacos  
 2. Apes of Fortune  
 3. No One

**Human Drama**, Johnny  
 1. Labor of Love  
 2. Francis X & the Bushmen  
 3. Jimmie Wood & the Immortals

**Inbetween People**, Lee Walters  
 1. Walking Wounded  
 2. Nikita  
 3. Flies on Fire

**Inclined**, Miles Tackett  
 1. Redd Kross  
 2. Bad Press  
 3. Butthole Surfers

**Into the Black**, Chey Acuna  
 1. Human Drama  
 2. Gypsy Blue  
 3. TSOL

**Jane's Addiction**, Eric Avery  
 1. Mind Over Four  
 2. FIREHOSE  
 3. Radwaste

**Jeff Dahl Band**, Jeff Dahl  
 1. Lazy Cowgirls  
 2. SS-20  
 3. John Trubee & the Heavy Metal Lizard Men

**Jesters of Destiny**, Blaze  
 1. Super Heroines  
 2. Hardly Dangerous  
 3. Puss 'N' Boots

**Jetboy**, Billy Rowe  
 1. Junkyard  
 2. Touch Me Hooker  
 3. Buck Naked & the Bare Bottom Boys

**Jimmy G. & the Ceptoids**, Jesus  
 1. Noise Toys  
 2. Royal Tease  
 3. El Grupo Sexo

**Joker**, Doug Mason  
 1. Shark Island  
 2. Scott Goddard  
 3. Franz

**Lawndale**, Jack Skelley  
 1. Mentors  
 2. SWA  
 3. Pancake Experience

**Leatherwolf**, Mike Olivieri  
 1. Racer X  
 2. Warrant  
 3. Kane

**Leaving Trains**, Falling Janes  
 1. Nymphs  
 2. Hangmen  
 3. Concrete Blonde

**Lexington Devils**, Lex Wahl  
 1. Universal Congress of ...  
 2. House of Freaks  
 3. Junkyard

**Lixx Array**, Blake Hastings  
 1. Warrant  
 2. Fanz  
 3. Nightfall

**Lost Pilots**, Debra Hanna  
 1. River Roses  
 2. Red River  
 3. Devil Squares

**Lost Toy People**, Terry Jackson  
 1. Jesters of Destiny  
 2. Super Heroines  
 3. Hardly Dangerous

**Lovedolls**, Janet  
 1. Celebrity Skin  
 2. Redd Kross  
 3. Lawndale

**Love Razors**, Sten  
 1. Sam Mann & the Apes  
 2. Francis X & the Bushmen  
 3. Junkyard

**Mad Monster Party**, Gwenne  
 1. Count Spatula  
 2. Phast & Bulbous  
 3. Muskrats

**Man About Town**, Paul Peterson  
 1. The Stand  
 2. Bonedaddys

**Mary's Danish**, Julie  
 1. Thelonious Monster  
 2. Lock Up  
 3. Devil Squares

**Metal MC**, Karl Mort  
 1. Tazars  
 2. Living Daylights

**Mighty Hornets**, Beachy  
 1. James Harman Band  
 2. Marvin Etzioni & Lonely Bulls  
 3. Thee Fourgiven

**Mind Over Four**, Mike Jensen  
 1. Double Freak  
 2. FIREHOSE  
 3. Texorcists

**Moberlys**, Jim Basnight  
 1. Sterilles  
 2. Dancing Hoods  
 3. Fuzztones

**Motorcycle Boy**, Kenny Toy  
 1. Celebrity Skin  
 2. Fuzztones  
 3. Miracle Workers

**Natural Act**, Rick Rhomadka  
 1. 57 Braves  
 2. Disarray  
 3. Bloc

**Moist & Meaty**, Edwin  
 1. Lazy Cowgirls  
 2. Spam Dagger  
 3. Lexington Devils

**The Next Big Things From Britain**, Mary Mylar  
 1. Lexington Devils  
 2. Moist & Meaty  
 3. Feds

**Nightfall**, Michael Saenz  
 1. Holland  
 2. Tramp  
 3. Taz

**No No No**, Trent Dean  
 1. The Onlys  
 2. Darling Cool  
 3. Disarray

**Nymphs**, Inger Lorre  
 1. Hangmen  
 2. Glen Meadmore  
 3. Lexington Devils

**The Onlys**, Jake Martinez  
 1. Sphinx in Cairo  
 2. DI's  
 3. The Crunge

**Paper Bag**, Mark Segal  
 1. Fade to Gray  
 2. New Cross  
 3. SWA

**Puss 'N' Boots**, Jan King  
 1. Cathouse  
 2. Range War  
 3. Love Razors

**Que**, David Lear  
 1. Human Drama  
 2. Nymphs  
 3. Feline

**Racer X**, John Alderete  
 1. Angora  
 2. Vixen  
 3. Wyld Hearts

**Radio Werewolf**, Evil Wilhelm  
 1. Jesters of Destiny  
 2. Bongo Wolf Experience  
 3. Omicron

**Redd Kross**, Jeff McDonald  
 1. Tater Tots  
 2. Urine Samples  
 3. Leopards

**Reinkus Tide**, Ray Hinkley  
 1. Warrant  
 2. Taz  
 3. Racer X

**Roxanne**, Jamie Brown  
 1. Racer X  
 2. Redd Kross  
 3. Clockwork Orange

**Russ Tolman & the Totem Polemen**, Russ Tolman  
 1. Divine Weeks  
 2. Top Jimmy & the Rhythm Pigs  
 3. Red River

**RuthenSmear**, Pat Smear  
 1. Dara Gear  
 2. Celebrity Skin  
 3. Innocent X

**Sam Mann & the Apes**, Sam Mann  
 1. Daddy Ray  
 2. Little Caesar  
 3. Little Kings

**Screams for Tina, Marvin Rinnig**  
 1. Francis X & the Bushmen  
 2. Motorecycle Boy  
 3. Tim McGovern

**Sending Unit, Mike Dakota**  
 1. Mindreaders  
 2. Downey Mildew  
 3. Skin Trade

**Serious Pleasure, Jace White**  
 1. Darling Cool  
 2. Odin  
 3. Big Shots

**Silent Rage, E.J. Curcio**  
 1. White Tiger  
 2. St. James  
 3. Phoenix Rising

**Six O'Clock News, Janet Hart**  
 1. Black Sedans  
 2. Cry on Cue  
 3. Ian McLagen

**Sludge, Screamin' Lord Sludge**  
 1. Miracle Workers  
 2. Sam Mann & the Apes  
 3. 22 Skidoo

**Steriles, Ann Leadingham**  
 1. Moberlys  
 2. Denver Mexicans  
 3. Steaming Coils

**Stone Soldier, Wolfgang Hauser**  
 1. Incest  
 2. Dissenter

**Streetlight, Michael Haig**  
 1. Ixtlan  
 2. Flamethrowers  
 3. Mirrors

**St. Valentine, Scott Thomas Richards**  
 1. Warrant  
 2. Wyld Hearts  
 3. Lydia Van Huston

**Super Heroines, Eva O**  
 1. Ex-Voto  
 2. Jesters of Destiny  
 3. Crowbar

**Taz, Ethan**  
 1. Dr. Starr  
 2. Reinkus Tide  
 3. Paradise

**To Damascus, Sylvia Juncosa**  
 1. Redd Kross  
 2. Screaming Flesh Machine  
 3. Paper Bag

**Tomboy, Sally Horten**  
 1. Ann De Jarnett Band  
 2. Wanderers  
 3. Conversation

**Top Jimmy & the Rhythm Pigs, Top Jimmy**  
 1. Rik L. Rik  
 2. Bobbi Brat  
 3. Red River

**Tuff, Michael**  
 1. Tomorrow's Child  
 2. Angola  
 3. Dr. Starr

**Twisted Roots, Paul Roessler**  
 1. Tender Fury  
 2. Dos  
 3. Gren Petr

**Universal Congress of . . . . Joe Baiza**  
 1. Cruel Frederick  
 2. Top Jimmy & the Rhythm Pigs  
 3. Bonedaddys

**Unstoppable, Butler**  
 1. Bedlam  
 2. Visual Heights  
 3. Act of Faith

**Walking Wounded, Jerry Giddens**  
 1. Train Wreck Ghosts  
 2. FIREHOSE  
 3. Francis X & the Bushmen

**Warrant, Erik Turner**  
 1. Reinkus Tide  
 2. St. Valentine  
 3. Lane Flames

**Wednesday Week, Christy Callan**  
 1. Radwaste  
 2. The Last  
 3. House of Freaks

**Pat Fear, White Flag**  
 1. Chemical People  
 2. All  
 3. Mad Monster Party

**Wild Hairs, April Larson**  
 1. Daddy Ray  
 2. Little Caesar  
 3. Flies on Fire

**Zoogz Rift & the Amazing Shitheads, Zoogz Rift**  
 1. SWA  
 2. Next Big Things From Britain  
 3. Crazy Backwards Alphabet

## JAZZ RESULTS

1. Wayne Shorter
2. Abraham Laboriel  
Luis Conte  
Wishful Thinking (group)  
Billy Childs  
Clare Fischer
7. Chick Corea  
Justo Almario  
Vinnie Colautita  
Dianne Reeves Band  
Alan Broadbent

## HONORABLE MENTIONS

Brandon Fields  
 Tom Brechtlein  
 Sonny Emory  
 Billy Higgins  
 Tom Rainier  
 Mike Fahn  
 Freddie Hubbard  
 Peter Sprague  
 John Leftwich  
 Jud Miller (EV)  
 John B. Williams  
 Artie Webb (flute)  
 Alex Acuna  
 Steve Kujala  
 Ross Tompkins  
 Snooky Young  
 Frank Marocco  
 Paul Humphrey  
 Lee Ritenour  
 Tom Garvin  
 Gary Foster  
 Putter Smith  
 Jeff Richman  
 Jimmy Rowles  
 Eric Von Essen  
 Woody Herman  
 Carl Burnett  
 Buddy Collette  
 Larry Gales  
 Dusan Bogdanovic

Compiled and introduced by  
 Frankie Nemko

Judging by the results of this year's poll, there is such a diversity of "jazz" that it becomes increasingly difficult to discern the parameters. Interviewing a broad spectrum of its exponents quite naturally brought

# JAZZ '87



**WAYNE SHORTER**

a correspondingly broad range of choices for top spot. Los Angeles is blessed with a multitude of jazz musicians—from those still studying at such institutions as the Dick Grove School all the way through to such stalwarts of the genre as Harold Land, Kenny Burrell, and Horace Silver. All are included in this survey. Similarly, the palette of styles is ever-widening: mainstream, dixieland, Latin jazz, avant-garde, fusion, etc.

It is remarkable in 1987 to note the proliferation of venues wherein jazz can be heard almost round the clock seven

days a week. In compiling the recent Club Data listing of jazz clubs (see Nov. 30), I discovered that the overall count is now 46! Of that number, at least three quarters operate on a full-time basis, employing many local musicians. This is surely some of the best news jazzdom has had—in Los Angeles, at least—for several decades. The album of the year turned out to be the self-titled solo effort by Michael Brecker, followed closely by Pat Metheny's latest.

Coupled with all this is the splendid outcropping of reissues being released by such

record companies as Columbia, Blue Note, Milestone, et al. many of them digitally remastered on compact disc. Is it any wonder then that so many of our finest talents find the encouragement to pursue this sometimes embattled but always stimulating art form? The "winners" for 1987, therefore, reflect this excessive exposure, and each and every one of those voting and voted for deserves to be in the #1 spot.

Responses were received from 33 participants, two of whom are non-players: Will Raabe, owner of the Comeback Inn, which presents a dizzying

array of the best local talent; and disc jockey/all-around jazz personality Chuck Niles.

It is certainly fitting that this year's winner turns out to be Wayne Shorter who was nominated as much for his composing as for his saxophone playing. When you talk of "broad spectrum," the contributions of this gifted artist could surely best be described thusly. Possibly best-remembered for his marvelous work with the group Weather Report, Shorter nevertheless was active and prodigious long before, appearing in his early years with such luminaries as Miles Davis and Art Blakey. Shorter is truly an honorable eminence to grace *Music Connection's* Annual Jazz Players Poll.

### Participants:

Justo Almario  
 Kenny Burrell  
 Alan Broadbent  
 David Benoit  
 Pete Christlieb  
 Emmett Chapman  
 Peter Donald  
 Peter Erskine  
 Brandon Fields  
 Bob Florence  
 David Garibaldi  
 Frank Gambale  
 Joanne Grauer  
 Grant Geissman  
 Robin Horn  
 Charlie Haden  
 T. Lavitz  
 Milcho Leviev  
 Harold Land  
 Bruce Lofgren  
 Bobby Matos  
 N'dugu (Leon Chanler)  
 Chuck Niles  
 Betty O'Hara  
 John Patitucci  
 John Pisano  
 Ray Pizzi  
 Stacy Rowles  
 Will Raabe (Comeback Inn)  
 Horace Silver  
 Tim Weston (Wishful Thinking)  
 Bill Watrous  
 Terry Wolman



*Happy Holidays*  
*from the boys of*

# TRIANGLE

*The best is yet to come!*

Stories out of school hotline: (818) 504-0625

# COUNTRY '87

## COUNTRY/ROOTS '87 RESULTS

1. Rosie Flores
2. Jim Lauderdale
3. Lucinda Williams
4. Dave Alvin & the Allnighters  
Desert Rose Band  
Katy Moffatt
7. Peter Case  
Lonesome Strangers  
The Paladins
10. George Highfill  
Kathy Robertson  
Victoria Williams

## ACTS TO WATCH IN '88

Jim Lauderdale  
Pat McLaughlin  
Katy Moffatt  
Rosie Flores  
Jann Brown  
George Highfill  
Kathy Robertson  
Lucinda Williams

Compiled (with the assistance of Joyce Woodson and Dan Fredman) and introduced by V.F. Nadsady.

This music, originally termed "country folk" in the pages of *MC*, has seen some of the most exciting and pervasive



**ROSIE FLORES**

changes in town over the last decade. Changes that have resulted not only in the rebirth of country and acoustic music, but in the synthesis of a local brand of "roots" music as aesthetically and commercially successful hybrid that combines the influences of country, folk, rock and rockabilly, blues, bluegrass, Celtic, Cajun and zydeco, norteno, and more. Club and concert bills combine acts that leapfrog genres and

span the interpretational spectrum from traditional to radical. No-amp and country nights continue to draw well at mainstream clubs where, ten years ago, there were none.

It is only fitting, then, to expand this category of the Players Poll to try to include the full range of roots-based performers. For many reasons, however, this year's efforts were only marginally successful and the majority of respondents re-

main primarily country players. Perhaps next year's poll can better reflect the diversity of the music.

Besides listing their favorite local acts, participants were asked a few bonus questions: (a) their pick as the act to watch in 1988, (b) the most exciting or significant development in this music over the last ten years, and (c) their favorite LP released in the last ten years. The voting was divided among

59 acts, but the only major gap fell between first and second place, with #1 getting about twice as many votes as the rest of the field. From #2 on down, only one-to-four votes separated each place in the standings—and those who placed from those who just missed.

As always, there were those who couldn't be tied down to rules (also expected with independent-minded roots types). So a couple of players insisted on voting for their own bands. A few voted for players outside the area or the category, or insisted on multiple choices when asked for one. Protests were registered: One player refused to allow his votes to be counted because he hated the competitive aspect of the poll, while another opted out of the voting because he disagreed with the segregation of the polls into musical categories. Only a few players felt unable or unwilling to vote, though two that did vote insisted on total anonymity. But by and large, the players we were able to contact were uncommonly generous with their time and their opinions: thanks to each one. And a special debt of gratitude to Dan Fredman for the contacts and advice, and to Joyce Woodson, without whose phone help this poll could never have been completed on time. ■

## PLAYERS POLL

### Dave Alvin (Dave Alvin & the Allnighters)

- Los Lobos  
Rosie Flores  
Paladins  
a) Chris Gaffney & the Cold Hard Facts  
b) "Record deals—local bands are getting signed!"  
c) John Hiatt: *Bring the Family*

### Pete Anderson (producer, guitarist)

- Jim Lauderdale  
Lucinda Williams  
Lonesome Strangers  
a) Jim Lauderdale  
b) "Dwight and the reemergence of L.A. as a source of traditionally oriented country music."  
c) Ricky Skaggs: *Waitin' for the Sun to Shine*

### Willie Aron (Balancing Act)

- Victoria Williams  
Syd Straw  
Kyle Johnson  
a) Kyle Johnson  
b) "The combination of punk energy with classic songwriting structure."  
c) Television: *Marquee Moon*

### Ray Austin (Range War)

- Jann Brown  
Bull Durham

### Rosie Flores

- a) Rosie Flores  
b) "The growth of the California Country Music Awards to a new professional status!"  
c) George Strait: *Something Special*

### Steve Berlin (Los Lobos, producer)

- Katy Moffatt  
Paladins  
Mentors  
a) Katy Moffatt, Thelonus Monster, Vinny Golia, Soul Asylum  
b) "The willingness of major labels to extend a hand to outer fringe artists—the ones they were ignoring two years ago."

### Bill Bryson (Desert Rose Band)

- Rosie Flores  
Jann Brown  
Lucinda Williams  
b) "The return to acoustic instruments."  
c) David Lindley: *El Rayo-X*

### Laura Cass (Radio Ranch Straight Shooters)

- Dave Alvin & the Allnighters  
Lonesome Strangers  
Sabia  
a) Stumblebums  
b) "The renewed interest in swing and bebop."  
c) Pink Floyd: *The Wall*

### Jeff Davis (Balancing Act)

- Victoria Williams  
Peter Case  
Carmaig DeForest  
a) Long Tall Marvin  
b) "McCabe's increasingly diverse booking philosophy."  
c) Clash: *Sandinista*

### Jeff Donovan (Armadillo Stampedo)

- Rosie Flores  
Jim Lauderdale  
Range War  
a) Jim Lauderdale  
b) "Dwight."  
c) *A Town South of Bakersfield*

### Ray Doyle (Reach for the Sky)

- Rosie Flores  
Graffiti Band  
Lonesome Strangers  
a) Jim Lauderdale  
b) "The revitalization of country/western music—healthy new blood in a fat, lazy industry."  
c) Joe Ely: *Musta Notta Gotta Lotta*

### Bill Dwyer (Reach for the Sky)

- George Highfill  
Jim Lauderdale  
Ree Van Vleck  
a) Jim Lauderdale  
b) "Dwight and Pete Anderson, who revitalized the country scene."

### c) Ry Cooder: *The Border*

- Skip Edwards (keyboards)  
Desert Rose Band  
Re Winkler  
Rosie Flores  
a) Re Winkler  
b) "The fact that L.A. West Coast country is now considered legitimate."

### Dick Fegy (guitar, mandolin)

- Desert Rose Band  
Rosie Flores  
Katy Moffatt  
a) Ann Harvey

### Richard Ferreira (singer)

- Long Tall Marvin  
Lucinda Williams  
Peter Case  
a) Katy Moffatt  
b) "The rise of independent labels—it gives performers another option."  
c) Bob Dylan: *Blood on the Tracks*

### Steve Fishell (pedal steel, producer)

- Jann Brown  
Katy Moffatt  
Jim Lauderdale  
a) Jan Brown  
b) "The growth and emergence of alternative country radio, especially from college markets and especially KCSN."  
c) Emmy Lou Harris: *Luxury Liner*

### Rosie Flores (Rosie Flores Band)

- James Intveld  
Ronnie Mack  
Chuck E. Weiss & the Goddamn Liars  
a) James Intveld  
b) "Roots music on commercial radio."  
c) Albert Lee: *Speechless*

### Mark Fosson (Crazy Hearts)

- Rosie Flores  
Jim Lauderdale  
Katy Moffatt  
a) Jim Lauderdale  
b) "The grand return to basic, or roots music."  
c) *The O'Kanes*

### Dan Fredman (producer, bass)

- Tin Star  
Kimm Rogers  
Richard Ferreira  
a) Rosie Flores, the BoDeans, and George Highfill to break out; Katy Moffatt, John Seiger and Pat McLaughlin, Jim Lauderdale  
b) "Dwight, the return to traditional country, and the acceptance of roots in pop music—major labels picking up acts like Los Lobos and Dwight."  
c) Joe Jackson: *I'm the Man*, Bob Dylan: *Biograph*

**Jim Goodall (drums)**

Kathy Robertson  
The Canadian Sweethearts  
The Buffalo Boys  
a) Linda Peace  
b) "The Jon Wayne Band."  
c) Whitehouse: *Dedicated to*

**Bob Gothar (guitar)**

Rosie Flores  
Kathy Robertson  
Reach for the Sky  
a) Rosie Flores and Pat McLaughlin  
b) "KCSSN, because it's true to country music; also KPFK and KCRW."  
c) *Albert Lee*

**Kerry Hansen (Tin Star)**

Rosie Flores  
Kimm Rogers  
Dave Alvin  
a) Kimm Rogers  
b) "The disappearance of barriers that have existed for many years; styles that blend into each other, as in the Golden Palominos."  
c) Merle Haggard: *His First 11 Golden Hits*

**Anne Harvey (singer)**

Katy Moffatt  
Jim Lauderdale  
Rosie Flores  
a) Jim Lauderdale, Katy Moffatt  
b) "The resurgence of acoustic instruments in contemporary country music."  
c) *Paris, Texas*, (soundtrack)

**Bill Horn (producer, guitar)**

Range War  
Candy Chase  
Ray Park  
a) Wide Load, the Horns  
b) "New country artists like Dwight and Pete Anderson opened up California Country to the rest of the country."  
c) Don Felder: *Airborn*

**Michael Huey (producer, drums)**

Rick Densmore  
Kerry Hansen/Tin Star  
The Black Sedans  
a) Rick Densmore, OH-10, Foster & Lloyd  
b) "Country has gotten out of Vegas and gotten back to being real music again."  
c) Marvin Gaye: *Anthology*, Otis Redding: *Live in Europe*, Eagles: *Hotel California*

**James Intveld (James Intveld Band)**

Rosie Flores  
Ronnie Mack  
Dave Alvin  
a) Will Sexton  
b) "An awareness of roots music as a result of Elvis' death."  
c) Bruce Springsteen: *Born in the USA*

**Darryl Jensen (Riding Rails)**

Kirsten Ross & the Ramblers

Chuck E. Weiss & the God-damn Liars

Candy Kane & Armadillo Stampede  
a) Kirsten Ross & the Ramblers  
b) "Bands bravely allowing themselves to have more fun onstage and not taking themselves so seriously."  
c) Tom Petty & the Heartbreakers: *Damn the Torpedoes*

**John Jorgenson (Desert Rose Band)**

Paladins  
Rosie Flores  
Syd Straw  
a) Syd Straw  
b) "Los Lobos, as a prime example of the really healthy L.A. music scene—being able to cultivate all different kinds of roots music—and the L.A. audiences getting into roots music."  
c) Tony Rice: *Manzanita*

**Candy Kane (Candy Kane & Armadillo Stampede)**

Paladins  
Jim Lauderdale  
Rosie Flores  
a) Jim Lauderdale  
b) "Dwight Yoakam."  
c) Blasters: *American Music*

**Brantley Kearns (Dwight Yoakam & the Babylonian Cowboys)**

Dave Alvin  
Rosie Flores  
Anne Harvey  
a) Anne Harvey  
b) "There seems to be a wider music community interest and involvement—everyone from Dwight to the Textones to Tex & the Horseheads and the Lonesome Strangers are revamping classics or infusing and broadening the country category with new ideas. The Lonesome Strangers are very sincere and close to their roots—I like them."  
c) Paul Simon: *Graceland* ("the most-played tape on Dwight's tour bus.")

**Greg Leisz (Dave Alvin & the Allnighters)**

a) "Los Lobos and their national success; also their new Warner Bros. project, an all-acoustic album."

**Jim Leslie (Jim Leslie Band)**

Re Winkler  
Geary Hanley  
Billy Swan  
a) Kathy Robertson  
b) "Rosie Flores—she's the best singer I've seen in the last ten years."  
c) *Highway 101*

**Paul Marshall (bass)**

Ree Van Vleck  
Highway 101  
Jim Lauderdale  
a) A.J. Masters  
b) "Country music's return to its roots (the demise of

the Urban Cowboy) and Nashville's recognition of L.A. country music."

c) Merle Haggard: *The Way I Am*

**John McDuffy (guitar)**

Chuck E. Weiss  
Killer Ducks  
Reach for the Sky  
a) Shelly O'Neill  
b) "The return of smaller, self-contained bands; the return to a rootsy kind of thing; and the technology, with advances in home and multitrack recording."  
c) Los Lobos: *How Will the Wolf Survive?*

**Kristina Olson (singer)**

Joyce Woodson  
Alfred Johnson  
Ry Cooder  
a) Lucinda Williams  
b) "The eclectic format of non-commercial radio."  
c) Jennifer Warnes: *Famous Blue Raincoat*

**Bobby Paine (the Paines)**

Dwight Yoakam  
Rosie Flores  
Lonesome Strangers  
a) Frank Sinatra, Jr.  
b) "The Stray Cats and Dwight Yoakam."  
c) Sir Mix-a-lot: *Square Dance Rap*

**Herb Pedersen (Desert Rose Band)**

Rosie Flores  
Highway 101  
Desert Rose Band  
a) Rosie Flores  
b) "The advent of new/old and new traditionalist music, like Dwight Yoakam and Desert Rose."  
c) Tony Rice: *Cold on the Shoulder*

**Al Perkins (pedal steel)**

Jim Lauderdale  
Katy Moffatt  
George Highfill  
a) Jim Lauderdale  
b) "The resurgence of the West Coast country-rock sound that started with Lone Justice and Dwight; everyone can express their musicality and not be bagged as honkytonk."  
c) Ricky Skaggs: *Waitin' for the Sun to Shine*

**Roger Prescott (Train Wreck Ghosts)**

Peter Case and Victoria Williams  
Los Lobos  
Walking Wounded and X  
a) Pat McLaughlin, Top Jimmy & the Rhythm Pigs  
b) "The return of folk-rock and the fact that more artists are becoming involved in human rights and ecological issues."  
c) Tom Waits: *Rain Dogs*

**Will Ray (guitar)**

Chris Hillman/Desert Rose Band  
Rosie Flores  
Paladins

a) Katy Moffatt  
b) "Dwight Yoakam."  
c) Ricky Skaggs: *Highways & Heartaches*

**Marty Rifkin (Rosie Flores Band)**

James Intveld  
Ronnie Mack  
Bull Durham  
a) Jann Brown  
b) "Bringing the guts of rock & roll to traditional country, and being more widely accepted by audiences and the record industry."  
c) Talking Heads: *Little Creatures*

**Kathy Robertson (singer)**

Jon Wayne  
Re Winkler  
Tommy Spurlock & the Buffalo Boys  
a) Tommy Spurlock & the Buffalo Boys  
b) "The return to roots music."  
c) *Jon Wayne*

**Kimm Rogers (singer)**

Rave-Ups  
Dave Alvin  
Peter Case  
a) Rave-Ups  
b) "The development of acoustic music and college radio; independent record labels that give a chance for artists to record without compromising too much."  
c) Rave-Ups: *Town & Country*

**Jeff Ross (Rosie Flores Band)**

Desert Rose Band  
Lucinda Williams  
Jim Lauderdale and Billy Bremner  
a) John Henry Jones with Chris Darrow  
b) "The Kinman brothers—they opened the doors to cowpunk and more."  
c) *Buddy Emmons Sings Bob Wills*, Holdsworth: *I.O.U.*

**Greg Sowders (Long Ryders)**

Lucinda Williams  
George Highfill  
Chris Hillman/Desert Rose Band  
a) Lucinda Williams  
b) "Dwight Yoakam."  
c) *The Blasters*

**Tommy Spurlock (The Buffalo Boys, Highway 101)**

Jon Wayne  
Duke Davis & Buckshot  
Kathy Robertson  
a) Jon Wayne  
b) "Jon Wayne."  
c) Jon Wayne: *Texas Funeral*

**Billy Swan (singer)**

Buddy Hollywood  
Rosie Flores  
Dave Alvin  
a) Range War, Kathy Robertson  
b) "The interest in country music by younger people in cities; what the new young bands are doing with old country music

and with their own."  
c) Elvis: *The Sun Sessions*, Jerry Lee Lewis

**Karen Tobin (Crazy Hearts)**

Jim Lauderdale  
Lucinda Williams  
Rosie Flores  
a) Crazy Hearts  
b) "The lyrics in country music have so much more to say, are so much more substantial."  
c) Dolly Parton, Emmylou Harris & Linda Ronstadt: *The Trio*

**Ree Van Vleck (singer)**

Desert Rose Band  
George Highfill  
Jim Lauderdale  
a) Jim Lauderdale  
b) "Dwight."  
c) *Hank Williams' Greatest Hits*

**Jon Wayne (Jon Wayne Band)**

Kathy Robertson  
Tommy Spurlock  
Yodelin' German Cowboys  
a) Lone Justice  
b) "Me and Paul by Paul English and Willie Nelson."  
c) Blue Cheer: *Oh Pleasant Hope*

**Randy Weeks (Lonesome Strangers)**

Dave Alvin  
Los Lobos  
Lucinda Williams  
a) "The mixture of roots music and contemporary rock."  
c) Pogues: *Rum, Sodomy & the Lash*

**John Lee White (George Highfill Band)**

Jim Lauderdale  
Rosie Flores  
Jeffrey Steele  
a) George Highfill, Jim Lauderdale  
b) "Everything is wide open—so many kinds of music, from the traditional to modern, folk-influenced stuff, from the O'Kanes to Desert Rose to the Judds to Rosanne Cash."  
c) *George Jones Greatest Hits*

**Robert Williams (Train Wreck Ghosts Locomotive)**

Rosie Flores  
Lonesome Strangers  
Dwight Yoakam  
a) Pat McLaughlin  
b) "Peter Case and his leadership."  
c) Bob Dylan: *Blood on the Tracks*

**Joyce Woodson (singer)**

Victoria Williams  
Peter Case  
Kristina Olson  
a) Jim Lauderdale  
b) "Original country and acoustic music is being listened to by a wider spectrum of audiences and by record companies."  
c) *Lyle Lovett*

# Club Data Year-End Wrap-Up

by S.L. Duff

I was rakin' my brain for a week or so trying to figure out what I was gonna write about this year for a wrap-up. In comparing notes with the last year's Final Chapter, it seemed that this year wasn't anywhere near as eventful. Clubland seemed to be in a holding pattern in '87, with most of the same people doing mostly the same things they did last year, along with a few changes here and there.

Senior editor/all-around clever dude (and my boss) **Bud Scoppa**, who is forever conceptualizing things, said perhaps I should do a ten-year overview of the club scene. Wowzer! I decided to give it a shot, but I'm also gonna take a peek at '87 in review.

**THAT WAS THE YEAR THAT WAS:** A corny heading, I know. Having said that things were status quo, nonetheless there was news. Let's trip down memory lane, shall we? First up, a long-standing club, a favorite of many fans and musicians alike, closed up in February. At the time, the **Blue Lagune** in the Marina was rumored to be reopening in a new location, but nothing has yet materialized. Out in the Valley, **Reseda's Country Club** was floundering between this indie promoter and that before **Whoa Nelly** productions won the contract in late February. This followed the previous year's ousting of **Paul Schenker** (who'd had the gig for over a year, anyway) and the death of long-time owner **Chuck Landis**. **Nelly** and partner **Dennis Blanchette** have retained their booking-and-promotion post there ever since.

While **Whoa Nelly** maintained a ticket-buying situation for local bands at the Country Club, not everyone followed suit. In West Hollywood, the **Coconut Teaszer**, a popular yuppie disco/rib joint/pickup bar, started putting in rock & roll four nights a week, and the club has continued to grow in popularity amongst scenesters ever since. They continue to upgrade the P.A., and the treatment of players is above-average—hell, they even feed you half-price. Another Hollywood venue, the jazzy **Catalina's Bar & Grill**, began combining quality entertainment with fine food. But going the way of the **Blue Lagune**, the **Soundcheck** closed, leaving many with nothing to do on Wednesday nights. Club organizer **Baba** carried on at the **Stardust Ballroom**, with limited success. And getting back to renovations, after getting off to a slow start in the year, the **Music Machine** bounced back as a hap'nin' venue. Club vet **Jan Ballard** returned to handle the bookings, and the combination of roots, reggae, and rock began filling the expansive club again, to the point where loads of renovations were duly made. An expanded video system capable of making

edited four-camera live vids for a group on the spot—all for a reasonable \$100—was put in. Also, the P.A. was beefed up, the dressing rooms were painted, and the club was generally improved. Good job!

In terms of groovy weekend rock, the **Krypt** opened on Washington near La Brea in April, and after a brief residency at the **Stardust**, ended up at **Osko's**. Still riding high was **Scream**, which moved from the **Alexandria Hotel** to the **Park Plaza Hotel**, remaining open only on Saturdays in the expanded location. Meanwhile, the popular **Probe** club housed **Scream** on Fridays, as well as rolling out the red carpet to the **Cat-house** on Tuesdays, which left the larger room at **Osko's**. Hangin' on at **Osko's** is **White Trash**, which has changed nights and locations within the disco but is still there and doing well.

The Strip is still the place where a rock band can buy their way onto a bill—by selling tickets to their own shows. More on this later.

As with any scene, there were a number of life-changing events—births, deaths, anniversaries. **Esther Wong**, still going strong in Santa Monica, celebrated her 70th birthday on August 14th. **Bill Gazzarri**, when not busy taking on the West Hollywood city council, fighting for the rights of clubowners and clubgoers alike, managed to celebrate his 25th year in business as the reigning Godfather of Rock & Roll. The party took place at **Gazzarri's** on June 16th. Local musician/MC writer **Rich Hass** married his sweetheart and fellow MC writer **Michelle Klein** at the exact spot where they met, **BeBop Records** on August 23rd, with the inventive **Paper Bag** providing the music. And on the downside, booking veteran **Michele Myer** died of cancer on April 6th, and Jet-boy/Drunkflux bassist **Todd Crew** died in New York on July 17th.

**THRU THE PAST, DIMLY:** Hey, the headings are gettin' a li'l better, eh? I dunno, commenting on the last ten years of club life in L.A. is a tough one, 'cause as with everything in life, moments of unparalleled fun and joy and horrendous misery and hardship pretty much seem to go hand in hand, day in, day out. But has the overall mood changed? Yeah, it has. First off, I didn't arrive in L.A. until 1979, which prohibits me from obtaining "L.A. Dee Da" "seminal punk" status, since I didn't live here to hang out in all the right places with the Germs and the Weirdos. But I was in nearby Riverside, and I have gigged regularly and attended shows regularly in L.A. since 1975, when I was still in junior high. (Are you still with me?) So here's what I think.

Most noticeably, the circuit one plays when one is truly happening

has completely changed. The **Variety Arts Center** and **Scream** are where the Arena-fillers of tomorrow jam, but rarely are these clubs also considered showcase venues. Basically, the bands playing these places have already established a draw and reputation. Also, **Scream** and **Variety Arts** are downtown, while the Hollywood scene has undergone radical changes.

The **Starwood**, one of the greatest, rockin'est clubs ever, closed in a midst of a controversy involving owner Ed Nash, cocaine, murder, and other headline-making news. Today, the club, save for the outer wall, is leveled. Aside from the **Starwood**, the best spot to be seen at, have your band seen at, and generally hang out at was the legendary **Whisky a Go Go**. A landmark club of immeasurable importance dating back to the Sixties, the **Whisky** remained vital and important through the end of the initial punk movement. Toward '83, though, management tired of dealing with rowdy crowds and inconsistent nights, and turned the club into a disco, foregoing live music altogether. Rumors of sales to the owners of **La Cage au Folles** proved wrong, and eventually, after a bleak period of several years, the **Whisky** reopened to live rock, but it was very different than the old days. The club had been gutted during its disco run and was left in an acoustic shambles. The booking was turned over to independent bookers, who rent the club by the night. This approach set a precedent that influenced the neighboring **Roxy**, **Gazzarri's**, (to a lesser degree), and for a while there, the **Troubadour**. These clubs preyed on fledgling hard rock bands, mostly very young and mostly running on daddy's money. "Pay to play" became the only way to work the Strip. Earlier, headlining the **Whisky** meant something—it was a local seal of approval, a pat on the back. I mean, whether you got signed or not, you had been accepted into the "inner circle" of hip L.A. artists—you had arrived. Now, though, all it means is that you, your promoter, and/or your friends have enough money to pay the rent for the night. Here's a thought: Why not rent a warehouse, have an underground party, advertise it, and keep all the money yourselves? At any rate, playing the **Whisky** and the **Roxy**, outside of making a bit of conversation for nostalgia's sake, means NOTHING anymore. As a result, showcasing has become a very expensive proposition on the Strip, at least. And, elsewhere, though it isn't pay-to-play, it isn't all ages, either. This means that most "rock" bands are playing for audiences of (mostly) jaded and bored—and often broke—adults. The buzz of excitement that sur-

rounded both the L.A. punk scene and the metal revival that spawned **Motley Crue** is hard to find today, although occasionally a group comes along that seems to transcend these scene drawbacks and—for a while, anyway—draws everyone together to make it seem like the scene is once again vital. **Jane's Addiction** and **Guns 'N' Roses** are two recent examples of this phenomenon.

Don't get me wrong—the showcase trip has been a clubowner's scam from way back. They know bands must be seen to be signed, and they know that starry-eyed wannabes from across America show up in L.A. hoping to knock home a grand slam. They know these hopefuls will do damn near anything in terms of self-hype, self-promotion, self-exposure, and oftentimes, self-effacement. So it's never been easy, but there are times when it was more rewarding—at least in terms of ego-gratification, career-advancement, status.

If the scene doesn't appear to be that happening musically, the blame has to fall on the musicians themselves. A stagnant scene, I'm convinced, indicates nothing more than a lack of creative ideas, along with a willingness to tread water and do what all those bands on TV do. Last year's signings were no different from the rash of contracts handed out during the **Knack's** heyday and **Motley's** uprising. For every gifted band, the six or seven labels that missed out will happily sign their clones. We are experiencing that now—although to a lesser degree than in the past. Apparently, both bands and labels are a little more clever these days. We learn as we go.

**TOMORROW BELONGS TO ME:** I like those "song title" headings, this being a music mag and all. I was gonna use "No Future," but fuck negativity. If anything at all can be learned from the last ten years, it is that half the fun of the music business, the club scene, what have you, is its very unpredictability. Tomorrow, I could be an A&R guy signing **Guns 'N' Roses** and **Jane's Addiction** clone bands, you could be in one of those bands, and we could go to the poorhouse or Millionaire Acres, together. This is the dream, the legend, the myth, and the bullshit that continues to draw vagabond musicians to the City of Light, year after year. "No future for you?" That's up to the fates, God, your agent, your roadies, your songs, the guy programming MTV this week, the A&R vampires, and the whims of the ever-changing, never-changing, fashion-conscious clubgoers. Good luck; see ya at the top. I'll be the one right in front, holding the Bic lighter.

# Year-End **LiveAction** Chart

IANISS GARZA



## BOBBI BRAT

Three years ago, when I was given the task of compiling the LiveAction Chart, I decided that the system of compilation was inaccurate and didn't truly reflect what was hap'n'ing in the clubs in terms of live draws. The new(er) system involves polling various clubs during each two-week period and finding out who were their three best-drawing acts for that period. This info is published, and the reader can see who does well where. One interesting thing learned from this method, over a period of time, is that you can tell which acts are "house" bands and which ones can pack 'em in pretty much anywhere. Still, as time passes, this system seems to be less and less accurate as far as determining who actually is the biggest-drawing band, in terms of the clubgoers who shell out the ticket money. The reason for this is the number of big shows that seem to occur at venues that don't really fit our polling criteria. Example: Probably the biggest club in town at the moment is *Scream*, which only opens in its larger capacity one night a week. Consequently, it doesn't make much sense to list the top three of only six bands. Same goes for other, similar clubs, as well as the *Whisky* and the *Roxy*, where promoters change every night. Who do ya call? And, a lot of the big draws are in these venues, and they really aren't represented here.

So maybe we'll figure out a better way to do this, or maybe (if there's a God in heaven) we can dispense with it entirely, as it is a royal pain to keep track of, not to mention the fact that nearly every band that comes in #3 at *Wong's* sends me a Xerox with their name circled and a request for a review.

Nonetheless, here are the results—who did well where.

► The artist who appeared the most on the '87 LiveAction Chart was **Bobbi Brat**. She popped in twelve times, sometimes twice in the same issue, due to the fact that she played weekly at the **Coconut Teaszer**. She was #1 twice, and every entry was in fact from the Teaszer.

► The **Bonedaddys** have been mainstays on the chart since their inception, always within the top two. They appeared nine times this year and were #1 at the **Lingerie**, the **Music Machine**, and the now-defunct **Blue Lagune**.

► Of the jazzers, **Jerry Jumonville** topped the list with seven listings this year, including a #1 from **Nucleus Nuance**. Perhaps the most consistently top-drawing metal bard was **Racer X**, who charted six times, and was #1 draw at both the **Troub** and the **Country Club**. The **Dancing Hoods**, who also charted six times, were top dog at **Al's Bar** and the **Lingerie**.

► Seven artists appeared on the chart five times. The venerable **Billy Vera & the Beaters**, riding on the strength of a #1 hit single, were able to get further away from home, and fewer hometown dates were the result. Still, they ranked #1 at the **Blue Lagune**, **At My Place**, and the **Palomino**. Former MC scribe **Bill See** and his **Divine Weeks** appeared five times, cranking out top draws at the **Lingerie** and the **Anti**. The **DI's** were #1 at the **Coconut** once, with five mentions in all. Folkster **Peter Case** also came in five times, with appearances at the **Lingerie** and **McCabe's** earning him two top draws. Long time club band the **Kingbees** still prove to be popular, pulling in top-draws at the **Coconut** and the **Lighthouse**. **Red River** was the top draw at the **Music Machine** and at the **Coconut**, among their five total placements. Finally, the **Unforgiven** were on five times, at both the **Anti** and **Madame Wong's**, each entry was a #1.

► A number of bands appeared on the chart four times, and we'll just list them quickly to get out of this thing. They were: **Hard As Nails**, **Cheap As Dirt**, **House of Freaks**, **Jesters of Destiny**, **Top Jimmy & the Rhythm Pigs**, **Thelonious Monster**, **Wishful Thinking**, the **Rock City Angels**, and **Reinkus Tide**. —S.L.D.

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	12	Lydia Van Houston NRG Model Citizens Intruders Polly Chase	12	Hyde Antix Suspect Paradise
	15	Odin Eden Cinema Normandy Nite Prowler	17	Flame D'Molls—Atlantic Recording Artists Go Ask Alice Wink
	17	Branford Marsalis	18	Holland Mantra Tara Justice For Mary
	18	Her Obsession Jerra Sound Adonis D'Vine Boy Talk	19	L.A. Guns Off Broadway Guts
	19	Tomorrow's Child The Adults The Big Picture Scorcher	20	Adonis Evil Dead
	22	Martha Davis	21	"Rock City News Benefit" Black & Blue Odin Dr. Starr
	25	Zapp/Roger Troutman	30	Top Notch
	26	/Lakeside	31	XYZ Aircraft The Rad Nightfall
	27			
	30	The Untouchables		
	31	Wild Child		



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### ANDREW GORDON

Phone: (213) 379-1568  
 Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer with Hybrid Arts MIDI sequencer, Oberheim O88 polysynth, DX digital drums, DSX digital sequencer, Fostex 4-track, Yamaha DX-7, 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*. Written music for cartoons such as Beverly Hills Teens, All, Barbie & the Rockers. 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. Promotion, marketing & distribution services available. 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. Specially: rehearsing with vocalists.

### 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 Fostex 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, Kittyhawk, Dan Seigel, Ollie Brown, Randy Hall, Bell & James, Linda Clifford, TV & Film: *Mary, Bob Newhart, Cheers, Brothers, Valtron, Love American Style, Family Ties, Puttin' On the Hits, Paper Dolls, Super Naturals, Rock 'n' Roll Summer Action, Alfred Hitchcock Presents, Washenloos, etc., etc., etc. Professional, dedicated to the success of each project.*  
**Available for:** Records, TV, film, tours, videos, producing, MIDI sequencing, programming

### 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:** Keyboardist/producer for Mary Wilson (of the Supremes). Recent sessions include Westlake, Lion Share, Indigo Ranch, Sally Dog, Hollywood Sound, Hollywood Central, Track Record, Stagg St., Hit Man, Muse, Chateau, King-sound, 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, range rock, cow thrash, farm jazz, prairie metal, 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, songwriting, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

### BRIAN KILGORE

Phone: (818) 701-5615  
 Instruments: Hundreds of Latin percussion instruments & toys, timpani, mallet instruments, Prophet 2002 Plus w/separate outputs & extensive library of sounds, octapad, rack with Hill Multi Mix, SDE 3000, SPX-90

**Read Music:** Yes  
**Technical Skills:** 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, In Vitro, Andy Cymone, Shanise Wilson, Lacey, Clare Fischer, Bill Watrous, Betty Buckley, Steve Huffsteter, *Solid Gold, Our House, Glory Years, The Last Resort, Death Wish IV, Lady in White, Code Name Zebra, Coors Lite, Disney* & more.

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

### AARON 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:** Sessions, showcases, touring, scoring

### 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, Andrew 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

### DE BOAL

Phone: (213) 374-6281, (714) 894-3619  
 Instrument: 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; Synchance merger, Casio CT 6000 & CZ 101 keyboards; Ludwig & Rogers acoustic drum sets

**Vocal Range:** Lead & harmony  
**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. Write-ups 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

### MIKE GREENE

Phone: (213) 383-7374  
 Instruments: Prophet 2000 sampling keyboard, Yamaha DX7II, Roland D50, Super Jupiter, Korg DW8000, Poly 61M, E-mu SP12 sampling drum machine, Roland TR808, MSQ700, complete Fostex 16-track studio with 40 input mixer.

**Read Music:** Yes  
**Styles:** Dance, \*R&B, rock, pop, rap  
**Technical Skills:** Fast and original synth, sequencer, and drum machine programming. Killer grooves a specialty

**Qualifications:** Record contract on MCA with "The Pink Fence." Arranged, programmed, and played theme songs and cues for "1986: What Year?" and the new "Kids Are People Too." Played and/or written for Glenn Medeiros, Robbie Nevill, KNBC and others

**Available For:** Playing, producing, and writing for sessions, demos, and other projects

### YALE BEEBEE

Phone: (213) 254-8573  
 Instruments: Emulator II + HD, Kurzweil Midiboard; Yamaha DX7, TX216; Roland MKS-80 Super Jupiter, MKS-20 digital piano; Memorymoog Plus; Roland MC-500 sequencer; E-mu SP-12 drum machine; processing equipment; Macintosh Plus computer with sequencing, notation, voice libraries & editing capabilities

**Technical Skills:** Keyboardist, arranger, composer, producer, conductor, MIDI sequencing, drum machine programming, computer manuscripts

**Styles:** Commercial rock, plus all contemporary & traditional idioms

**Read Music:** Yes  
**Vocal Range:** Tenor  
**Qualifications:** B.M. & graduate studies at University of Miami, Eastman School of Music & UCLA in Theory & Composition with Piano principal. Extensive professional recording/performing/touring/video/conducting experience. Tapes, resume, videos, references available.

**Available for:** Any professional situation

### GARY FINE

Phone: (213) 859-1851  
 Instruments: Bass, My R16 sounds lousy and takes up most of the stage, but at least it's incredibly loud.

**Technical Skills:** Let's not get technical.  
**Styles:** Soul, Motown, funk, slap, dance-oriented pop, West Coast fusion.

**Vocal Range:** A cross between Sammy Davis Jr. and Pia Zadora.

**Read Music:** Yes. Nothing I enjoy more than a glass of wine, a warm fire, and a good chart.

**Qualifications:** Groove measures 8.0 on the Funk Scale. Yes folks, it's the big one. Recent sessions have seen shaking Urei monitors from the wall and seasoned engineers diving under the console.

**Available for:** Presidential nomination. Sessions. Roxy, At My Place & Sasch-type showcases. Casuals & hi-quality Top 40. I'll play for free if you sound, play & write 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

### KURT RASMUSSEN

Phone: (213) 669-5225  
 Instruments: Percussion—a warehouse of all manner of percussion instruments. All types of ethnic, orchestral, unusual & imaginative percussion. Roland S-50 digital sampler w/2.0 software, Octapads, & a sizable library of sounds & FX

**Read Music:** Yes  
**Technical Skills:** Extensive knowledge of Afro-Cuban, Brazilian, Asian, electronic & contemporary percussion styles

**Vocal Range:** 2nd tenor  
**Qualifications:** TV & film: *Beverly Hills Buntz, Hill Street Blues, The Life and Times of J. Edgar Hoover, Disney Prod., Carl's Jr., The Superstition, St. Elsewhere, Nissan Corp., Streets of Death, USC/UCLA student films, Yamaha Corp., Pizza Hut, Ford Corp., etc.* Recording &/or live performances with the following: Leon Patillo, Alf Clausen, Mocr Santos, the Lettermen, Whizzard, L.A. Rams Band, Bill Medley, Dennis Correll, Brazilian Winds, Poncho Sanchez, Benny Hester, Ron Eschete/Luther Hughes, L.A. Samba, & others. An accomplished soloist & enthusiastic performer but also realizes the importance of color, the beauty of simplicity, & the reward of a cooperative effort!

**Available for:** Records, TV, films, tours & demos

### IAN WALLACE

Phone: (818) 784-8923  
 Instruments: Acoustic & electric drums  
**Read Music:** Yes  
**Styles:** Any  
**Technical Skills:** Playing, triggering, sampling & programming

**Qualifications:** Toured & recorded with Don Henley, Jackson Browne, Crosby, Stills & Nash, Bob Dylan, Bonnie Raitt, David Lindley & El Rayo-X. Member of King Carmstrong for two years

**Available for:** Recording, sessions, jingles, TV & film, demos, local

### BRIAN FOX

Phone: (818) 786-4414  
 Instruments: Various, electric basses, drum machines, drums, keyboards.  
**Read Music:** Yes  
**Styles:** Funk, rock, punk, jazz, or all of these combined.

**Qualifications:** Played with KChaka Kahn, Paul Rothchild (producer of The Doors), hundreds of sessions. Although I have ridiculous technique, I'm

into making up simple effective "hook" bass lines. I'm an ace drum machine programmer, can sing lead & background vocals, play keyboards & arrange on the spot. I can help you out.  
**Available for:** Sessions and public riots.

### TERRY 'The Count' MEDEIROS

Phone: (818) 441-5168  
 Instruments: Gibson ES 335; Givson Les Paul; Sears National; Fender Stratocaster; Givson Jumbo Acoustic; Kamaka Ukelele (yes?), vocals. Ukelele & mandolin upon request.

**Technical Skills:** Guitarist, copyist, arranger, musical director, vocals, guitar teacher, songwriter.  
**Read Music:** Yes

**Styles:** Proficient in all musical styles!, especially rock, country, jazz, R&B, fusion.

**Vocal Range:** Lead & backup.  
**Qualifications:** As house guitarist for the BAMBIES for 10 yrs., I have back Northern Cali's hot talent including: Huey Lewis, Steve Perry, Neil Schon, Narada Michael Walden, Eddie Money, Ronnie Spector, Lacy J. Dalton, Bonnie Hayes, Carlos Santana and many others. I have also toured as musical director for the likes of Chuck Berry, Mary Wells, Ronnie Spector & Little Anthony.

**Available for:** Sessions, live performances, lessons, touring, & other pro musical situations.

### PAUL M. VanPATTEN

Phone: (818) 993-4778  
 Instruments: Yamaha Recording Custom series drums; (2) sets of Zildjian cymbals; Simmons SDS7 (2), with large library of custom samples including Dynacord, Linn, Simmons, Pearl, Noble & Cooley, & Yamaha; Simmons MTM (2), SDS9, SDE-Digital Drum Expander; Yamaha MC-1604 mixing console; SPX-90s (2); REV-7; Yamaha P-2250, JBL, EV monitor system; Yamaha DX-7, TX-7, TX-81z; Roland Octapads (2); D-50; JX-10; MC-500 sequencer; TR-707; TR-727; Yamaha RX-5s (2); Korg DSS-1 (12 bit sampling); Korg DDD-1, Sequential Drumtrax; EMU Drumulator.

**Read Music:** Yes  
**Styles:** Very versatile in ALL styles: Emphasizing rock/pop/commercial, Jazz, Latin/reggae, Funk/fusion, Radio, TV, Jingles/commercials, Movie Soundtracks.

**Technical Skill:** Strong groove player; excellent sight reading capability & chart interpretation; specialist in electronic drums & percussion; programming, composition & arranging; lead & background vocals; vocal arranging.

**Vocal Range:** Tenor.  
**Qualifications:** Bachelor of Music Degree in Performance from BERKLEE College of Music; 13 yrs pro exp; extensive recording exp in Boston, N.Y., & the East Coast; many yrs live performance & touring exp; 6 yrs pro teaching exp; current review of Electronic Percussion Recordings in November 1987 issue of *Music Technology* magazine. Staff writer at Split Second Prod.

**Available for:** Any pro engagements, including: Album dates, radio/TV commercials & jingles; movie soundtracks; sessions/demos; tours/concerts/showcases; programming; equip rentals; drum-tech work; have own studio for drum & percussion instruction.

**MARK HANAU**  
 Phone: (213) 653-8157  
 Instruments: All guitars (electric/acoustic), all basses (Fender/ESP)

**Read Music:** Yes, charts  
**Styles:** All, specialized in rock, R&B, dance, groove, pop.

**Technical Skill:** Producer, songwriter, guitarist, bass player.

**Specialties:** Sizzling guitar solos; solid bass grooves, full songwriting & production available. Top pop/rock/dance material available for backed artists or publishers. Reasonable rates. Call for credits & info.

**Available for:** Any musical project.

### MARK EVANS

Phone: (818) 980-6733  
 Instruments: Acoustic Drums, Akia and Korg Dsm-1 Samplers, Midi Linn Drum (large library of sounds), Simmons, Atari 520 w/Hybrid Arts software, Octapad.

**Read Music:** Yes  
**Styles:** Country to Hi-Tech Pop, much experience with computers, drum machines, sequencers, SMPTE, and sampling. Recording engineer and producer.

**Qualifications:** Played on over 500 songs for Bon-niville Broadcasting (now producing, engineering and playing), TV Film Records: Miami Vice, St. Elsewhere, Aspen, Rockford Files, Gloria Loring, Carl Anderson (Friends and Lovers), Little Richard, Little Anthony, The Lettermen, Byron Berline, Greg Harris, Crackdown (composer, engineer); Radio ID's: KFWB, KBIG, KSL, WAVC, KJ/OI (producer, engineer, writer); Jingles: Mattel, P.S.A. American Airlines, Puppie Chow, Table Maid Spread, Cherokee, Vons and many more.

**Available for:** Sessions as a player/programmer, engineer, producer.

### NICK SOUTH

Phone: (213) 258-0951  
 Instruments: Alembic long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups, Ampeg SVT amp w/8X10 cab.

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**Technical Skills:** Fretted, fretless & slap; specializing in imaginative & melodic approach.  
**Read Music:** Yes  
**Styles:** All  
**Vocal Range:** Mid-tenor backing vocals.  
**Qualifications:** English musician, educated at Goldsmith College, London. International touring, recording, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U.K. Good image & stage presentation. Now living in L.A.  
**Available for:** Pro situations; also gives private lessons.

**CLIF PAVNE**  
**Phone:** (213) 856-3374, (415) 891-9712  
**Technical Skill:** Vocalist & composer  
**Styles:** Black pop, contemporary pop, rock, blues, jazz  
**Vocal Range:** Tenor 3 1/2 octaves (high baritone, tenor to falsetto)  
**Sight Read:** Yes  
**Qualifications:** Studio projects, live performances & record dates w/Narada Michael Walden, Jeanne Tracy, Bill Champlain, Sheena Easton, Derrick Hines, Boz Scaggs, David Sancious, Isaiah Sanders (keyboardist w/Steve Wonder), Grady Wilkins (Whispers), Sonny Turner (Platters), Peter Nero, Wolfman Jack, Michael Jefferies (lead vocalist w/Jeff Lorber). Featured vocalist on the Kenneth Nash *Mr. Ears LP* on MusicWest Records. Rehearsals & demos for the 1986 *Aratha* Aretha Franklin LP. Every conceivable music situation including jingles, videos, clubs, concerts, & casuals. Energetic stage & studio performer. Extremely capable in lead & background situations.  
**Available for:** Professional music situations.

**STEVE GELLER**  
**Phone:** (818) 845-8830  
**Instruments:** Acoustic drums—Yamaha recording series, Paiste cymbals, DW5000 double bass pedal.  
**Technical Skills:** Playing, arranging, programming drum machines. Chops with steady meter & precise double bass ability. I also do my homework.  
**Read Music:** Yes  
**Styles:** All & any with emphasis on rock, rock-fusion, jazz-rock & progressive rock.  
**Qualifications:** Graduate studies at the Philadelphia College of Performing Arts / Jazz-rock, 10 yrs. live & studio experience including demo, jingle, video, & album work. Excellent image & pro attitude.  
**Available for:** Recording, touring, demos, jingles, commercials, working with pro talent & professionalism. Let's talk!

**TOM FRIEDEDY**  
**Phone:** (213) 640-9845  
**Instruments:** All acoustic & electronic drums.  
**Technical Skills:** Programming & grooving with any drum machine-sampler-sequencer, writing & arranging.  
**Read Music:** Yes, excellent sight reader.  
**Qualifications:** Extensive performing & recording exp. with various national artists including Bobby Day & the Flames, Bill Tillman Band (formally of Blood, Sweat & Tears.) 2 yrs. study of percussion & music at Eastfield College. 4 yrs. drum set study with Henry Okstel of N.T.S.U.  
**Available for:** Live shows—local & road, recording, records, demos, film, TV, sessions, private drum instr. beg. to adv.

**PRO RHYTHM SECTION**  
**Rob Allen, Mark Browne, Paul Tade, Ted Jacobs.**  
**Phone:** (818) 994-2744  
**Instruments:** Acoustic & electronic drums, DX drum machine w/custom sounds; 5-string, fretless & synth bass, Stratocaster; stereo amps, effects rack, DX7, Prophet 2000 sampler.  
**Styles:** Rock, pop, funk, jazz, all styles.  
**Technical Skills:** Production, arranging, playing, songwriting & programming.  
**Qualifications:** Artists work with include: Seymour Duncan, Peter Noone, Lang McNally, Nikki Phillips, Bobby Caldwell. Producers: Gary Katz, Steve Kipner, Jay Gruska. Demos for Paul Gordon, John Linn, Deborah Holland, Terry Shaddock, CBS, MCA, The Clearing House, Chrysalis Records. Film credits: *State Park* (out this summer, *Sluggers Wife*, *Perfect*.  
**Available for:** Records, demos, showcases, pre-production, TV & touring.

**DANNY KEAZE**  
**Phone:** (818) 784-2730  
**Instruments:** Acoustic & electronic drums, Ludwig 6 ply maple acoustics; Zildjian cyms.; Simmons SKS-7 electronics; 7 channels; custom chips; dbl. bass dr. on both kits; Studiomaster B-4-2 mixing console; Roland SRV-2000 self-contained monitor system including NAD preamp / power amp; TOA 38 SDM monitors.  
**Read music:** Yes.  
**Styles:** Well versed in most styles. Preference: commercial rock, pop, groove oriented material.  
**Technical Skills:** Solid pocket player; arranging; triggering; programming; excellent meter man; click tracks no problem; clean, efficient, season-

ed performer.  
**Qualifications:** 16 yrs. experience recording and performing, much club experience, road experience, many showcase, concert performances. Available for: Pro band or any pro situations, concerts, showcases, recording, touring, videos.

**MICHAEL FOWLER**  
**Phone:** (213) 478-4893  
**Instruments:** tender P Bass Elite.  
**Read Music:** Yes  
**Styles:** Pop, funk, jazz, new age, R&B, top 40, country.  
**Technical Skills:** 17 years experience playing and recording.  
**Vocal Range:** Baritone  
**Qualifications:** Graduate of Berklee College of Music. Performed & recorded with many bands in the L.A. & Las Vegas areas including the Drifters, the Boxtops, Bobby Troup & Julie London. Have arranged & /or recorded on projects for United Artists productions and Lorimar productions.  
**Available for:** Recording sessions.

**PORSCH COMPUTER MUSIC**  
**Phone:** (213) 826-9806  
**Instruments:** Computers, Yamaha synthesizers, Roland synthesizers, Sequential Circuits equip., E.V. equip., JBL equip., TOA equip., digital drums, digital effects, aural exciter, Awa tape records with DBX and HX PRO, fantastic synthesizer sounds!  
**Read Music:** Yes.  
**Vocals:** Yes.  
**Styles:** Porsch & all others  
**Technical Skills:** Computer music programmer, synthesizer programmer, keyboardist, composer, originality and speed.  
**Qualifications:** Studied music, live performance experience playing all styles of music on many musical instruments, studio experience, and concert experience.  
**Available for:** Music for commercials, TV, movie soundtracks, videos, and concerts. Computer music which is impossible to play!

**GARY FINE**  
**Phone:** (213) 859-1851, 976-BASS  
**Instruments:** Bass. State-of-the-art hair drying equipment and industrial strength mousse ensure that "I've got the look!"  
**Vocal Range:** A cross between Englebert Humperdink and Charro.  
**Styles:** Motown, soul, funk, slap, dance oriented pop.  
**Read Music:** Yes, however I have a bad case of dyslexia.  
**Technical Skills:** Currently on the advisory board for S.D.I. Laser Development Systems. Also researching wing design for the Stealth Bomber. These are just hobbies, however, the money on casuals is just too good.  
**Qualifications:** Played behind Liberace. Available for: Lunch and dinner, presidential nomination sessions, casuals, showcases, & high quality top 40. I'll play for free if you sound like Michael Ruff.

**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

**COSMOTION**  
**Ramona Wright & Gael MacGregor**  
**Phone:** Ramona (818) 896-9603/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 have worked together for 5 years.  
**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, Busboys, Henry Mancini, Ray Charles, Blinding Tears, 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. References/demos/video.  
**Available for:** All types of sessions, demos, jingles, casuals, club dates, etc.

**BILLY COANE**  
**Phone:** (213) 466-0425  
**Sight Read:** Yes  
**Styles:** Rock, Pop, Blues, R&B, HM  
**Vocal Range:** 3 1/2 Octaves (High Tenor)

**Technical Skills:** Lead and backing vocals, instant vocal improvisation, lyrics, songwriting, arranging & orchestrating. Can provide additional vocalists. Very strong high range like Steve Perry or young Robert Plant.  
**Instruments:** Electric guitar, classical guitar, piano, DX-7 synthesizer and TR-707 drum programming  
**Qualifications:** B.A. in Music, UCLA; 8 years experience with studio and live performances fronting major L.A. acts. Extremely versatile, quick-learning and professional. Committed to success. References/demo.  
**Available for:** All types of sessions, demos, masters, jingles, casuals, clubs.

**STEVEN AMBROSE**  
**Phone:** (213) 664-9176  
**Vocal Range:** A below middle C-up 2 1/2 octaves.  
**Read Music:** Sight read a little.  
**Technical Skills:** Lead singing, lyrics, songwriting. Style similar to Stevie Wonder. Very funny & entertaining guy.  
**Styles:** All  
**Instruments:** Acoustic piano. Can provide band too.  
**Qualifications:** 6 yrs. lead singer with Canada's top R&B band. Opened for Robert Palmer, James Brown, David Ruffin & Eddie Kendrick. 30 commercials, hour long TV special, album sold 25,000 copies in Canada, and more. Can do most recordings first take.  
**Available for:** Commercials, recording, gigs, TV, demos and just about anything fun and professional!

**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 West, Etern, 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.

**PETER GRANET**  
**Phone:** (213) 467-2639  
**Technical Skills:** Recording eng/producer, with extensive knowledge of all types music recording & post prod. tv audio  
**Qualifications:** Grammy nominated for best non-classical recording—The Crusaders. Recorded & mixed albums for Linda Ronstadt, Jackson Browne, Van Morrison, Kansas, E.L.P., The Jacksons, Badfinger, Eddie Rabbit & many, many more.  
**Available for:** Master recordings, demos & music recrding for film & TV & audio post-production.

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- \*1987 Dean Markle 6-chnl mixer, with spkrs, monitors loaded with pile drivers Shure 100w PA, 2 PL-90 mics and stands Cost \$2600 Sell \$1800 Miesto 213-876-8871
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- Fender concert 12 celestion groove tubes, 1x loop 2 yrs old \$400 Howard 805-984-4568
- Marshall 1987 100/50w switchable combo amp w/pcd Never used \$900 obo Randy 818-904-9672
- Peavey vintage amp 100w, 4 10" spkrs \$350, Harold 213-672-2432
- Ampeg SVT 810" bass cab, gd cond \$225 Scott 213-464-9410
- Roland Cube 60 bass amp, perl cond \$175 Peter 213-451-1042
- Phase Linear 400 power amp, 400w \$325 Peter 213-451-1042
- 2 sgl 15" spkr cabs EV-TL design Sold as pr \$80 Kent 818-780-3390
- Yamaha G100-112 amp 100w 2 12 spkrs chnl swit- chng reverb gmr master, foot switch \$250 obo 213-836-0863
- 50w Marshall combo JCM 800 series Dual chnl switching, reverb/lan new List \$1179 Sell \$699 J P 213-461-3179
- Crown Microtech 1200 SOTA power amp, 600w/500w Hardly ever used, brand new in box \$700 obo 818-998-1313
- Marshall 100w master vol gut head with EL-34 tubes Brand new in unopened factory box \$595 Stuart 213-469-9341
- EV 1803-S 3-way spkr system for keys or bass Custom wiring, mcd mid-rng spkr with road cs Under warranty, mint cond \$750 AJ 213-432-9176
- Fender super reverb amp, 4 10" spkrs, xlt cond \$350 Kevin 213-933-3397
- Fender dual showman head, blue face \$150 Warner 818-956-3395
- Peavey Musician amp, 400w with 4 12" cab, xlt cond Gd for gut or bass Scott 213-432-9176
- Phase Linear D500 power amp 500w/chnl, xlt cond \$450 obo 213-376-9821
- Acoustic bass amp and cab 220w 2 15" spkrs \$350 obo 213-376-9821
- Ashley SC-44 keyb mixer 4-chnls in with fx sends and returns \$225 Scott 213-376-9821
- Ampeg SVT cab \$450, Ampeg V-4D cab \$275 818-445-1205

- Dokorder 7200 stereo RTR, 7" reels only sound on sound Nds work \$75 Dale 582-4489
- Tascam 246 4-trk, 2 mos old with warranty \$900 Paul 714-860-4231

## 4 MUSIC ACCESSORIES

- Nady 501 wireless gut system Brand new cond. \$300 obo, Anthony 714-841-3894
- 4 Roscoe smoke machines, \$100 ea John 213-632-0938
- Boss FX analog delay \$60, flanger, \$50, phaser, \$40; Super overdrive \$40 or \$150 for all Xlt cond Red 818-985-2061
- Opcode MIDI-Mac pro interface 1 in, 3 out \$100 818-763-3742
- Roland Dimension C pedal with AC adaptor \$100 818-763-3742
- Performer sequencing software for Macintosh, Orig disk and manual \$200 818-763-3742
- Drumulator, new in box Stock and Htr chips. \$350 obo 818-761-3735
- Two Scotch 2" mastering tape reels \$50 ea Doug 818-796-8573
- New 1987 Aria rack mount digital delay \$175 Miesie 213-755-8271
- Teac 2A mixer, 6-chnl; Teac RX-9; DBX 4-trk noise reduction unit; Sequential Circuits Max keyb, Total Price \$650, Will sep, Eves, 213-663-3771
- Wid: 2-trk recorder, Ampex?, Teac? or ? Pro quality, 213-837-0820
- Apple II-E pro system 256K Huge library of pro music, business, game, graphic software with printer Cost \$4000 Sell \$1800 Kent 818-780-3390
- Teac A-4010 2-trk RTR recorder Nds adjustment, Mint sell \$3k James 213-399-5083
- Boss RPS-10 digital pitch shifter delay Outrageous fx indig reverse echo and chorus \$125 Dan 213-224-8323
- Yamaha RX-11 drum machine \$350 Carlos days/eves 714-253-5646/714-998-8286
- DBX 224-X Type II noise reduction unit, Mint cond \$100 Carlos, Days/eves 714-253-5646/714-998-8286
- Roland TR-505 drum machine \$150 Carlos Days/eves 714-253-5646/714-998-8286
- Korg SQD-1 MIDI sequencer with disk drive Mint cond \$350 or trd for Korg DDD-1 or Porta-studio Tom 818-501-3342
- Seymour Duncan tele hot rail PU, STHR-1, \$55 obo New in box 213-274-0408
- Marshall casters and brackets, 2 sets \$45 obo 213-274-0408
- Linn 32-trk MIDI sequencer 16-chnl, latest software, 5 1/2, mint cond \$800 obo 213-276-9286
- Pratt and Reed elec 61 note keyb for elec keyb hook-up \$65 obo 213-276-9286
- Southworth jam box for SMPTE synch with updated soft- ware, \$418 Arlan 213-438-1488
- Urei 1176 limiter \$350 Jim 467-9770
- Eventide instant flanger \$350 Jim 213-467-9770
- Korg pro pedal system with delay overdrive and chorus, \$225 George 805-682-1663
- Marshall 50w 1972 Master vol xlt cond \$350 Joe 818-991-1365
- Toa 6-chnl mixer with on-brd cassette 2 Toa columns, all \$500 818-905-7497
- Yamaha QX-21 2-trk sequencer, 1 yr old \$175 Mike 213-391-7276
- Firmam LC-3 rack mount compressor/limiter with adjustl input ratio and output Mint cond with mnl \$165 Chip 818-887-2049
- Scotch 2" unused and sealed tape 2 avail \$75 ea Warner 818-956-3395
- Commodore 64 wisk disk drive, Gemini 10x printer and

- monochrome monitor \$1500 818-762-9331
- 3 Isoamax 11-0 Omnidirectional recording mics by Coun- inymen Assoc, Inc Pad \$450 Sell \$200 213-876-8871
- Morley volume pedal, MIDI capable, xlt cond \$45 Bob 818-896-1296
- Linn 32-trk MIDI sequencer, 16-chns, latest software, 5 1/2, mint cond \$800 obo 213-276-9286

## 5 GUITARS

- BC Rich Mockingbird bass with Blue pearl paint and case, Xlt cond \$600 obo Danny 818-884-7652
- Left-handed BC Rich Bitch, beautiful natural wood sun- burst Ooak All custom My loss, \$750 obo, Scott 213-568-9227
- Fender strat/oldr, complete rework, Duncans, hard cs, whitewood/Sun PUs included Red 818-985-2061
- Brand new left-hand strat style Kramer, with Floyd Rose, EMG-81 and 2 Dimarzio sgl coil PUs \$750 w/cs Scott 213-438-9902
- Gibson Explorer 1979 resuse, gold hardware, all stock, mint cond with hsc \$550 or trade for Marshall equip 818-761-3735
- Kramer Duke gut, headless, Steinberger type \$175, with hsc, Randy 818-506-4174
- Acoustic bass gut, rare item in great cond \$400 firm Michael 818-893-3320
- Les Paul Deluxe, cherry sunburst, xlt cond with hsc, \$375 818-997-6073
- Fender strat American made, like new \$350/818-997-6073
- 1969 Fender telecaster, all stock blonde with rosewood fingerboard, maple neck hard cs Xlt cond \$400 cash, will consider trade Jilly 213-464-5896
- Dean Explorer with old style head stock, Kahler tremolo, hsc Great cond plays well Must sell \$300 Skid 213-469-5482
- Alvarez acoustic gut, xlt cond nice pearl design \$600 list Sell \$200 JP 213-461-3179
- American made Fender strat, like new \$350 818-997-6073
- 1986 Steinberger bass X32, xlt cond \$600 obo 213-969-0519
- Kustom strat white on white, flame maple neck, Goto tuners and tremolo Duncan Alnico PUs Custom tweed cs Cost \$1100 Sacrifice, 9900 Jay 213-484-6417
- Gretsch arch top acoustic gut 1920s vntage with cs \$500 213-876-5035
- Fender lap steel gut 1950s vntage Xlt cond \$300 obo 213-876-5035
- Black Gibson Explorer with black hardware and Kahler tremolo, hsc \$400 obo 213-410-0221
- Flicknacker 4003 bass gut, blonde, natural finish, 3 PUs lks, plays, sounds great Xlt cond with hsc \$300 obo Alan 818-763-4032
- Les Paul 25th Annv, silver finish, all org parts avail \$800 obo Dale 582-4489
- B C Rich neck thru strat, 24 frets, pink, Dimarzio PUs, xlt cond \$625 Oz 213-539-2922
- Ibanez Roadstar and Anvil cs xlt cond \$220 Bob 818-896-1296
- B C Rich Steib bass, unique new, red with all black hard- ware, badass bridge, grover Titans, Dimarzio, reverse headstock, strap lock system, with cs \$675.818-445-1205
- G&L L-2000 bass, blue maple neck, 2 humbucking PUs, active elec option, strap and strap lock system, hsc \$325 818-445-1205

- Roland S50 smplg keyb, as new, must sell \$2600 Still under warranty Cole 213-376-6238
- Akai X-7000 smplg keyb \$1100, Akai AX-73, \$1000 Cole 213-376-6238
- Roland JX8P with Roland MK-30 module Both \$800 818-886-3525
- Arp string ensemble Sounds great, Perf shape \$100 Tod 213-862-3237
- Fender Rhodes 73 stage piano with cs, Mint cond \$350 Pat 213-463-8843
- Roland MKB-300 MIDI keyb controller Brand new, Used only once \$500 obo, Rikki, ardr 7.30 818-788-8565
- 360 digital dbl memory brd, horns, gut, bass, strings, more \$1200 obo Kelly, Days 818-338-9595
- Mini-Moog later model, xlt cond \$450 Jay 213-484-6417
- Emu drumulator II with library and 3.0 software hsc \$3750 obo 213-410-0221
- Cassio CT-101 xlt cond \$175 with AC George 805-682-1663
- Oberheim Matrix 6 split keyb \$500, Yamaha TX-7 ex- pander, \$250 Ellen 818-905-7497
- Roland Juno 60 polyphonic synth Mint cond with box and mnl \$500, Roland MID-8 MIDI interface for Juno 60 \$200 Chip 213-653-7572
- Roland SBX-80MIDI-SIMPTE converter \$550 818-762-9331
- Korg poly 61 fully programmable, full size keyb, Xlt sound Gd cond \$300 with nds minor repair \$225 Michael 213-851-0721
- Techniks pro keyb, K-350, MIDI Has built in 4-trk se- quencer and drum machine splittable keyb Sampled and Synth sounds Xlt cond \$450 Michael 213-851-0721
- Keyb Magazines 1981-1987, xlt cond \$20 all Bob 818-896-1296

## 3 TAPE RECORDERS

- Tascam 246 4-trk TOTL Brand new cond Anthony 714-841-3894
- Ampex 16-trk pro tape recorder 2" tape Search to cue Xlt Cond \$6500 818-995-0945
- 1986 Yamaha 4-trk digital rack mount recorder Mint cond \$375 Miesie 213-876-8871
- Studiomaster 16x2 mixing console with Anvil cs, lmmac, \$900 Kent 818-991-1365
- Tascam Porto-1 4-trk recorder with AC adaptor, Xlt cond \$325 Howard 805-984-4568
- Audio Technika 6-chnl 4-trk recorder with built-in mixer Brand new cond \$1100 Jim 213-851-5062

## 6 KEYBOARDS

- Prophet 2002 sampler, expanded memory, studio use on- ly, Large library \$1375 Barry 818-783-0379
- Wanted: Roland RD200, Yamaha PS-70 or Yamaha DX-7 Reasonably priced James 818-789-7632
- Roland MKS-20 digital piano module \$1000 Steve 213-578-0071
- Yamaha KX-88 MIDI controller keyb \$1000, Steve 213-578-0071

## 7 HORNS/WOODWINDS

- Haynes flute, \$1600 213-392-6503

## 8 PERCUSSION

- Wine red 5-pc Pearl drum set \$1100 obo Brand new, xlt cond, North and Gretsch Heavy duty stands \$500 obo Brian 213-804-1847
- Must sell, Zildjian 14" hihat, 20" rde, Yamaha 5'14" maple snare drum Xlt cond \$250, Fich714-529-2222 before 6/10 714-447-4405 after 6/10
- Ludwig mahogany snare drum 6 lugs, nickel plated \$150 275-1046
- 5-pc Royce drm set With hardware, cymbals and stool \$450 213-275-1046
- Gretsch 6-pc dbl bass, 22" with cymbals and stands Must sell \$450 obo James 213-399-5083
- Roland DDR-30 drum brain Rack mount, 48 diff drum sounds 6 sep outputs Wrks with MIDI or pads Mint cond \$500 obo 213-276-9286
- Yamaha RX-15 drum machine, great cond \$250 obo Dave 714-784-1057
- Emu SP-12 turbo drum machine with disk drive and library Xlt cond \$1600 obo Michael 818-841-4010
- Remo Rototoms 10", 12", 14", 16" and 18" \$200 obo Michael 818-841-4010
- Simmons SDS-7 black 5-pc kit with cases Anvil ATA fight cs for brain Like new \$1600 Tim 818-760-6789
- Kinnrum II mint cond, in box, \$700, Tim 818-760-6789
- Kawai R100 drum machine with extra sound chip, Xlt cond \$550 Nancy 461-8273
- Yamaha RX-21 \$170, Boss DR-110, \$80 Xlt cond both 805-682-1663
- Yamaha RX-15 xlt cond \$250 Ellen 818-905-7497
- Gongbop timbals and cowbell extension on heavy duty inpod stand Sweet sound, gd cond \$140 obo 213-839-8111
- Linn 9000 drum and MIDI sequencer, complete with new software, extended memory and disk drive \$2200 818-762-9331
- Paiste and Zildjian cymbals, splash, 2 crash, rde and hihats \$240 Will sep Trent 213-969-0504
- Yamaha snare drum, 14.5", \$90, Yamaha pedal pro series, \$25 Trent 213-969-0504
- Pearl boom stands, both \$75 Trent 213-969-0504

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**ARTIST**  
**GRAMMY NOMINEE**  
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**YAMAHA CLINICIAN**  
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• Roland DDR-30 drum brain Rack mounted, 48 drum sounds, 8 sep outputs, works with MIDI or pads. Mint cond \$600 obo 213-276-9286

**9 GUITARISTS AVAILABLE**

- Fem guit/synth/voc, immed wkrg sst only All styles Grad GIT Pros only Jackie 213-461-4919
- Hot mel lead gut skg cmrcly oriented HM act Lks and har a must Pro only Rudy 213-329-1691
- Outrageous lng haired gut, lead/rhythm, into Stooges Dictators, Guns/Roses, early Sabbath 14 yrs exp with lbi connex Scott 213-578-1948
- Psychedelic guit maniac Hendrix, Beatles, G Dead, Pink Floyd Large repertoire of ongs and covers Lkg to combine forces and form band Lawrence 213-739-4824
- Metal gut best in LA Loud, rowdy, fast, flashy Try me [I'll prove it] 213-578-1948
- Xlt pro gut avail 27, Stks band with mgmt, backing and strong potential, Styles Malmsteen and Rhoads. Guy 818-334-9674

- Lead guit with xlt lng hr image, lksl att sks to join/form srs band Dave 213-871-1592
- Lead/rhythm guit lkg for wrkg country band 10 yrs pro exp Mark 818-766-5837
- Guit/angwrtr sks musicians to form band, Nd bass and drums to be the backbone Randy 818-995-6788
- Mel HR gut/writer with Marshall and strats 15 yrs exp Stage prsnc Infs Adams, Squire, Aerosmith, Beck Sks pro gprs only 213-274-0408
- Guit lkg for NY type org gypsy band Brad 213-379-0224
- Pro HR sks vry heavy rock band, Have album, video credits, Infi Gary Moore, Jeff Beck, early VH Have pic, bio, tape 818-369-3331
- Pro gut with bckg vox avail for mel HR pro, ala VH, Night Ranger, Journey, Boston, Whitesnake Pro only 213-650-6274

- Lead/rhythm gut sks fellow lng hr freakies into Marshall sound Lee 818-988-1464
- Guit lkg for band R&B, blues, jazz, Harold 213-672-2432
- Guit/angwrtr sks musicians/rgp Rock, prog rock, Cmrc'l enough to sell, intell lyrics, interesting musical changes Call if open minded, srs, music brt priority Michael 213-876-9688
- Fem gut/angwrtr/voc from W. Germany sks HR band No flakes Srs only Style easy, straight, striking Sylvia 818-343-1257
- Guit sks cmrc'l mel metal band, infi Dokken, early Ratt, Scorpis, Y&T No drugs Bob 818-780-5578
- Exprd gut avail for wrkg T40 rock band 3/4 octave voc range, gd image/equip, lng hr, etc Tvl OK Brad 818-712-2723

- Guit/synth sks dark, aggress HR band Intellignc not optional Scott 213-392-1513
- Guit lkg for cmrc'l HR band or form band, Must have lng hr, gd lks, Infs Dokken, Ktel, etc Valley area 818-704-9144
- Guit lkg to join HR outfit in Hollywood 10 yrs exp Marshall equip, trnsp 213-856-0737
- Ex-lead gut of Fortress, ala Randy Rhoads, sks pro recording/touring act Must be real Jeffrey 213-978-8326
- Guit/keybat/sngwrtr avail end of Dec, Infs REM, Replacements, Springsteen, Tom Petty No drugs 805-934-3140
- Guit lkg to join band Have equip, trnsp, hair, lks, everything Dokken, Whitesnake, Y&T, David 213-874-8816
- Lead gut/sngwrtr with lng hr skinny image sks trashy, bluesy dedicated band Has equip, trnsp, att Infi Aerosmith, Zap, Stones 213-851-5161
- Obnoxious, frustrated hair on fire, lead gut with tattoos and ego, sks pro sst Infi Sex Pistols, Ramones, Strange equip, att no problem Spaz 818-848-5336
- Gut avail, Unique style, image, equip, trnsp 23, vry expd with 2 major sponsors Lkg for creative pro sst No HM pls Jimmy 213-851-3317
- Country picker with unusual style sks unusual projs. Will 818-848-2576

- Country and rockability plyr sks country or rockability band Tracy 818-980-9765
- Guit with classic strat sound and wide ranging infs sks wrks or STB wrkg blues roots rock or country band No ongs Mike 213-377-0164
- Powerhouse gut ala Yngwie, Lynch Immense talent No skinny or pretty, but have incredible stg presnc Wish to join/form mel metal band Greg 818-545-0279
- Pro lead gut with killer tech and great image lkg for pro org cmrc'l metal band with great image, mgmt, backing Johnny 818-509-0248
- Gut sks org HR band, infi Aerosmith, Guns/Roses, No megal pls Dedication, equip, image a must 213-320-1166
- Guit/voc sks working T40 and/or csls band with steady ggs and gd connex Expd and pro Same only pls Jay 213-559-2565
- Rhythm/lead gut, infi Zap, Dokken, Guns/Roses Great songs, image, stg prsnc, equip, sks top LA band with mel vox Larry 213-941-0915
- Ex-Prowler lead gut, Marshall, Charvelle, Lng hr, gd lks, trnsp, dedication, flashy aggress style Nds band or musicians to form Jeff Devore 818-248-6601

- Guit with gd equip and att sks srs orig pop band Team plyr with English sound Infi Police, Fixx, Firs, Cure, Smifs 818-891-5259
- Top gut/producer lkg for keyb oriented HR/HM band Infi Journey, Michael Shenker, Survivor Band must be estab and ready to shop to record lbi Mark 213-653-8157
- Guit/voc sought by bass/voc for unique proj Into melody, myth and mystery Arthur 714-441-2257
- Guit lkg for wrkg or near wrkg orig band Nv-sh, Gypsism, Stones Brad 213-379-0224
- Fem gut with punk rock bckgrnd sks Hard edged trashy R&R band infi by Stooges, Dolls, Dead Boys, Misfits No girl singers or drms 818-909-7388
- Guit, seasoned pro, sks AOR act with mgmt and financial bckg or record deal I have xlt chops, equip and att Jeff 818-449-2023

**9 GUITARISTS WANTED**

- 2nd lead gut wtd to form pro HR band Vinnie 213-640-2171
- Guit wtd for 127 FASCINATION, 2-gut gigging band whose sound is best described as U2 meets Siouxsie/Ban-shees, Vox nice Wendy 818-506-6518
- 2 fem gut wtd Rhythm plus lead nnd No metal, pros-only, Susy 213-908-9164
- Killer lead gut/angwrtr Image, equip, career minded, Wt band with keys, Signed or self-produced EP, Style Y&T Autograph, Dokken Eddie 818-285-2064
- Lead gut wtd for orig rock band, Must have lot of energy and creative ideas, Joanie or Lisa 818-980-8347
- Singer/angwrtr sks lead gut for recording and showcases, Darlow 818-241-7307
- Who believes Satan is killing R&R? Versatile committed gut nnd Infi Don McLean's "American Pie" Style mod 1980 We have pro demos 818-718-1370
- Lead/rhythm gut with exp, strong rock image and gd harmony ability nnd by grp with major mgmt 818-886-3525
- Voc with intell lyrics, short hair modal image, great voice, sks gut to form Duran Duran/R&B infi mdrn arena pop band Drew 213-835-3938
- Guit wtd for SNEAK ATTACK Album and ggs upcoming, Nick 213-856-9539
- M/F gut wtd by singer with orig and connex HR with ml thrash punk edge No drugs, egos or flakes Rob 818-366-5091
- Fem lead gut wtd for all fem punk metal band, 213-461-9246

- Country blues lead gut, able to play with rock and mellow, nnd for org proj, Must have equip, trnsp to West Valley, Pros only Jonathan 714-857-0821
- HR band sks rhythm/lead gut for recording contract, tour gd ggs Good music Srs only Skid 213-469-5482
- Keybat/singer/sngwrtr lkg for gut to form org English style post punk band Infi Bowie, OMD, Peter Murphy, Alarm, Thomas Dolby Srs only Bo, Days 714-857-0821
- Lead/rhythm gut nnd Must learn 30 of our ongs, KEN O'BRIEN AND THE ROAD R&R band 456-2658
- Lead gut into KISS, Alice, Suite, Partridge Family, George Satellites, BTO, Wings, Kicks, Cheap Trick, Pistols, Raspberies, AC/DC, Ultraman, Marine Boy, 3 Stooges Regent 818-781-4745
- Lead gut/bckg voc wtd by estab grp with completed album REM, Paige, Gilmore 8 yrs min exp mdrnl image equip and trnsp reqd 213-257-6646
- Japanese fem voc lkg for powerful gut or fusion band I have promoter in Tokyo I nd complete live video demo Lizz Yamazaki 213-532-2295
- Lead gut/lead voc wtd T40 P/R, oldies and ongs We have

- mgmt and steady work Some tvf Ken 714-653-5353
- Guit/keybat with strong voc ability Must be sharp, intelligent, and have lots of exp Great opprt for right person Connex Curt 213-464-3543
- Guit, lead/rhythm for new AOR band WOG Women over 30 Chris 456-2658
- THIN ICE sks lead gut for org P/R band Infi Cars, Starship, Scandal Vox prefd 22-27 No smoking/drugs John 818-840-9131
- Producer/mgmt sks glam star to complete next Motley Crue, Poison, Cheap Trick, KISS success Att Great songwrtr, mega hair, star quality att for type 818-344-3199
- Guit wtd by hi-tech band with prodcr and major lbi inft 18-23 Infs Steve Stevens, Nile Rogers Bruce 213-410-0221
- Singer skg trash rock gut and other musicians into Hendrix, Stooges, Ziggy Stardust and Dolls to form band Only truly depraved nd apply Moses 213-380-3343
- Inde label grp Mel rock style Sks gut Kku, 10a-1pm 213-542-7944

- Lead gut wtd by org pop band with rock edge and major lbi inft bckg vox and image essential Morton 805-257-7951
- Guit who loves to play acous nnd by intense moody emotional R&B band Alarm, Cure, Hanoi, Stones, etc Image essential Team plyr pls 818-376-0632
- Bluesy, raunchy R&R gut wtd, Must have outrageous image Possible infi Aerosmith, Hanoi, NY Dolls, Stones, Lords, Alice Cooper No metal pls 213-856-9692
- Outrageous strop glam gut wtd to complete next top notch act Infi Crue, Pussycat, Cheap Trick, Suite, Hanoi Great opprt, No image, no call 818-344-3199
- Guit/writer recd for ambitious new proj ala Trick, Roses, Aerosmith, AC/DC Fully blown HR'ng gear image and strong bckg vox a must Pro rockers only "Smashin' Walin" 818-994-4564
- Lkg for acous gut, Soulful, jazz, pop Billy Kent 213-3690
- Ex-lead gut of Fortress, ala Randy Rhoads, sks pro recording/touring act Must be real Jeffrey 213-978-8326

**10 BASSISTS AVAILABLE**

- Bassist/writer sks org band Quick learner with bckg vox.

**VINELAND WEST — REHEARSAL**

- ★ Huge Rooms ★
- ★ Reasonable Rates ★
- ★ Pleasant Atmosphere ★
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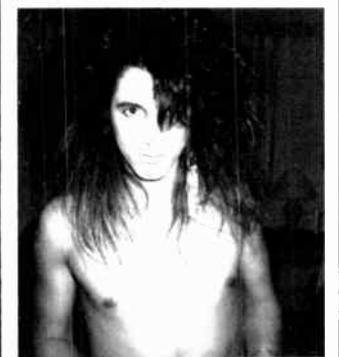
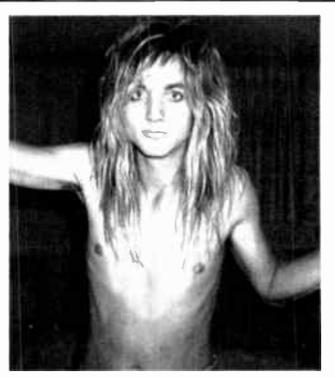
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## 10 BASSISTS WANTED

- **Bassist** for ZERO SQUAD, orig R&R band Infi REM Replacements. 60s Have inde LP Brett or Joel 818-996-6512
- **Pro male bass** plyr with harmony vox wtd to form positive HR band Vinne 213-640-2171
- **Bassist wtd** for mel HR band Pro image, gd equip, Pros only 818-505-1205
- **Career oriented** bassist sought for formative recording pop music proj George 213-650-6956
- **Bassist wtd** by exceptional gut/singer/sngwrfr for intense org HM power trio Jim Raines 213-451-3007
- **Bass plyr wtd**, all orig band. Rhythmic rock With mgmt We play major venues, rehearse in Long Beach 213-438-1480
- **TOXIC PETS** skg wild psycho rock punk funk bassist Reading, vox a plus Lee or Lane 818-980-5956
- **Bassist wtd** for newly formed hit, underground, rock'n' roll Have songs and image Chns 213-452-2376
- **Driving bassist wtd** for HR pro, Lng Hair image and pro att for immed gigs and recording. We have mgmt and backing Chns/Manny 969-0361/938-6997
- **Hot bassist** ndd for LA's hottest HR act. With mgmt, backing, rehearsal studio Lng hr, gd lks, great performer, vox ability, dedication are musts 818-761-0877
- **Drmr and gut sk bass plyr**, vox a plus Infi Stones, Dylan, Costello, Paul Chns 213-456-2214/213-454-5446
- **Major lbl recording artist**, CBS, sks bass plyr for world tour 818-843-2309

- **Young, HR image**, bassist with bckg vox and great att sought for band combining Monkees and AC/DC James 213-208-5505
- **Wtd: Bass plyr/singer** for prog rock new age music Have mgmt, must be avail for recording Pros only Dale 213-549-5444, ext 235
- **Estab orig mel rock band** sks tasteful and aggress plyr Image and bckg vox a must Doug 818-883-1169
- **Bassist wtd** by MAD SAX, vox a must! Bookings and recording awaiting 213-399-7259
- **Bass plyr** to team up with hot lead singer and hot gut/singer from Icebreaker Mel HR ala Journey, Whitesnake Pros only Jeff/Scott 818-998-6600/818-360-3381
- **Bassist: Nd** solid driving plyr for HR met band with tem voc Contacts and 8 Trk No drug, non-smoker Rod 818-902-1105
- **Funky white** girl bassist ndd for mixed funk rock band 20-25 Must know hot to funk Hendrix Prince, Sly Stone Infi! Christian 213-372-3208
- **Bass plyr wtd** for R&R band Chuck Berry, Lou Reed Bruce Springsteen Pete 213-396-0180
- **RESTLESS SOCIETY** skg bassist with ability to play in pocket and ear for mel bass lines Brad 213-876-7726
- **Funky bass plyr** ndd to complete African-oriented band Andy 213-851-8467
- **Bass plyr wtd** for all orig HR techno funk band Infi Power Station Dokken, Cars, Missing Persons Top connex Can Prove Dave 818-446-2052
- **We nd a bass plyr** now! Infi Guns/Roses, Kicks, Mickey 818-789-7164
- **Pro bassist** with strng bckg vox wtd for rock copy org band Tape/pic to 5442 Crebs Ave Tarzana 91356
- **Fem bass plyr wtd** for all orig mel HM tem band Must be pro, equipped, own Irmp Michelle 371-3100
- **Keybst/singer/sngwrfr** lkg for bassist to form org English style post punk band Infi Bowie, OMD, Peter Murphy, Alarm, Dolby Srs only Bo Days 714-837-0821
- **Bass plyr wtd** for HR band Must have great lks, equip, financially stable, bckg vox Jeff 818-248-6601
- **Srs bass plyr wtd** Infi Zep Sabbath, VH, Rush, Pink Floyd, U2 Amit 818-343-9215
- **Solid bass plyr** with round tone wtd for HR blues rock grp, THE USERS Dan 818-345-0974
- **Japanese fem** vox lkg for powerful bass plyr or fusion band I have promoter in Tokyo I nd complete live video demo Lizz Yamazaki 213-532-2295
- **Bass plyr** for srs mel rock band Image, equip, Irmp, vox a must Infi Zep Whitesnake Dokken After 5pm, • **Bass plyr wtd** for THE THUNDERCATZ Have studio, mgr, up coming EP HR/Metal Pros only 818-715-9227
- **Polyrhythmically advanced** bassist wtd for R&R meets space music Allan 213-659-9595
- **Bassist wtd** for org HR band Infi Who, Zep, Doors, Purple Srs only Pete 213-667-1881
- **Bass for new** all orig rebel rock band WO3, Women over 30 456-2658
- **Bass plyr wtd** for very hard rocking roots and gothic western band We have gigs airplay and following Srs only THE PECKINPAHS 213-667-1881
- **Bassist wtd** Infi Bob Dazley, Geezer Butler Must have gd image, gd writing skills vox a plus Ray, Brian or Paul 213-466-7644
- **THIN ICE** sks bass plyr for org P/R band Infi Cars, Starsp, Scandal Vox pref 22-27 No smoking/drugs John 818-840-9131
- **Bass plyr wtd** for Aerosmith, KISS, VH Infi band in Hlywd Alan 213-465-4383
- **LITTLEMAN AND THE GIANTS**, English/Spanish R&R band, skg non-alcoholic, non-drug user Career minded only Rol Martinez 213-262-0648
- **Bassist wtd** for prod of "Fantastiks" in Garden Grove Jan and Feb Linda 213-380-3343
- **Wtd: Bassist** for cmrcl HR band Fem voc Tough, tight, dead srs Ready to play Cd alt, no drugs, non-smoker Rod 818-902-1105
- **Singer skg** trash rock bassist and other musicians into Hendrix, Stooges, Ziggy Stardust and Dolls to form band Only truly deplaved nd apply Moses 213-831-3343
- **THE COVOTES** nd country rock bassist We play org music Tom Petty mts Buck Owens mts the Birds Pro realistic and fun Will 818-848-2576
- **Cmrl metal band** with hot tunes and lks sks young talented dupe with desire for big time 818-765-4169
- **Solid, powerful** reliable bass plyr ndd by intense moody emotional R&R band Lords Mission, Hanoi, Stones, Alarm 213-396-6592
- **Outrageous image** bass plyr wtd Possible Infi Aerosmith, NY Dolls, Hanoi, Alice Cooper, Stones, Lords Must have outrageous image or don't bother calling No metal pls 818-994-4564
- **Hard driving groove monster/writer** recd Aerosmith, Roses, Trex, AC/DC, Gumbo Fully blown HR'ng image, gear, vox reqd Wailin Smashing drums 818-994-4564
- **HR, pro only** travel ready 818-578-0073
- **Bassist ndd** for high energy 3-pc rock band with busy parts Mitch 213-396-6592
- **Ambitious cmrcl** HR band with strong lks and org sks bass plyr 19-22 No atts or egos Brian 213-851-0591

## 11 KEYBOARDISTS AVAILABLE

- **Keybst avail** for studio sessions and weekend gigs Super strong Lkg for srs work 213-480-0022
- **Keybst**, jazz funk, fusion oriented, sks weekly rehearsal band to play charts Steve 818-405-1020
- **R&R piano plyr** No elec junk Specialist in R&R Wally 213-257-0549
- **Keybst/lead** vox sks prog band with mgmt and/or record deal that believes that keybds can rock '70s by ready Erik 714-549-2264
- **Keybst/pianist/writer** avail for pro sls Equip DX-7, TR-216 213-933-7778

## 11 KEYBOARDISTS WANTED

- **RESTLESS SOCIETY** sks textural synth Creative, tasteful playing style a must Brad 213-876-7726
- **Career oriented** keybst sought for formative recording pop music proj George 213-650-6956
- **Keybst/synth wtd** for org rock band Must have creative ideas and lots of energy Joanne or Lisa 818-980-8347
- **Keybst wtd** to team up with hot lead singer and hot gut/singer from Icebreaker Mel HR ala Journey, Whitesnake Pros only Jeff/Scott 818-998-6600/818-360-3381
- **Funky keybst ndd** for mixed funk rock band 20-25 Prince, Cure Infi! Christian 213-372-3208
- **Keybst wtd** for early metal biker group Several unreleased out Tour with next release 213-969-9032
- **Keybst with gd lead** vox wtd by bass plyr with strong lead voice to form duo Have agent, Ready to book Bobby 213-823-1085
- **Keybst wtd** for jazz instr bnd Hard workers, srs people only Brian or Dean 818-997-1476
- **Pro keybst** with strong bckg vox, dbl on gut, wtd for rock copy org band tape/pic to 5442 Crebs Ave, Tarzana 91356
- **Fem keybst with gd image** and att wtd for org girl band, Infi! Siouxsie, Ex, Bowhouse, Allerec Images Suzanne 213-438-2466
- **Keybst (have Casstone MT-68)** is wtd by singer for recording Leo 213-306-7644
- **Estab band** sks keybst/gut with strong voc ability Sharp, expd Great opport for right person Texturing a must Curt 213-464-3543
- **Keybst wtd** for org rock band Infi Europe, Bon Jov, Dokken David/Johnny 714-974-6417/714-637-2599
- **ATTN: Keybst** ndd for top proj ala Journey, Heart, Bon Jov Must have lks, desire to be a star Reh's Hlywd area Joey 714-371-5279



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- Funk keybst ndd for 4-qrll org funk rock band 20-25 Intl Prince Hendrix INXS Christian 213-372-3208
- Cmrrl rock band SILENT STRANGER, sks keybst Pro att and dependable a must. Large following, up and coming gigs in laie Jan Brian 818-891-9380
- Wld: qualified mature Christian pianist able to play accompaniment for church choir and congregational singing 2 Sundays/month Helen Pittman 213-587-5086
- Fem keybst wld by guit to put together T40 act. Join 818-337-2111
- Keybst for country and mellow rock band CsIs and clubs Intl Febba, Kenny, Exile Synth sound desired Bckg voc a plus Jenna 213-925-2051
- Black T40 org R&R band ssk keybst Pros only, Srs connex 818-993-7467
- Keybst wld for org pop band with major Intl Intl Bckg voc and image essential Morton 805-257-7951
- F/M keybst/voc, dance music, young Got that look? No ego, alt. drugs. Prod co signed Connected, Skg deal. L.A. Walter/O.C. Tyrone 366-6935/714-854-5589
- Keybst wld for energetic rock band with private recording area rehrl studio gigs and extensive keybst setup Intl D2, Gabriel, Who 213-650-2452
- ARCTICA ssk pro play with some exp Have gigs and studio work and use of D50 and rack equip Mark after 6 732-6811 or 737-1451
- HAVALCK nds nds hot fem keybst and bckg vocs for orchestral org band Intl Depeche Mode, B Move OMD Fast learner pls, no exp nec 732-6811 or 737-1451
- Keybst wld for instrumental jazz band Hrd wks and srs people only Brian or Dean 818-997-1476

**12 VOCALISTS AVAILABLE**

- Pro Christian lead voc/lead guit ssk o join/form positive HR band Winnie 213-640-2171
- Male voc ssk session work Styles Steve Wynwood, Jeffrey Osborne, Luther VanDross, Freddy Jackson All styles 213-480-0022
- Gutsy fem voc ssk band Pat Benatar type genre but can sing HM Jill 213-969-9292
- Pro voc/sngwrtr, 35, much studio/live exp XII pop songs Infs Joel, Diamond, Elton John Sks mature grp Demo/pro-mo avail Phil 714-775-3306
- Janett Claire singer/dncr/writer Top 10 sound in mind for success oriented sit All levels of rock to R&B XII range and prnc 213-654-8605 or 714-458-7734
- Lead voc sks straight R&R guit, bass and drums for recording and showcases Darlow 818-241-7307
- Male voc young, charismatic, versatile Infs D2, Chaka Khan, Kenny Rogers, Lawrence Walk Richard 213-381-5111
- Voc/guit/frmtrn avail Marshall equipped, plenty of exp. Gd looks, strong punchy voice Vocal and musical Infs Y&T, Sammy Haggard, Autograph Ready now Adrian 818-912-4704
- Fem voc/elec violinist sks wrkg blues rock jazz band Have xlt gear and trnsp Sue 818-509-5960
- Voc with great voice, short hair model image, intel lyrics Sks musicians to form Duran Duran-inflid mdrn arena pop band Drew 935-3938
- Brother team backup vocs avail for your demo tapes Mickey 818-989-5850
- Expd lead voc, full range, lkg for T40 show band. Looks, pos alt plus stage prncn Kevin 213-461-3179
- Powerful voc wld album and image lkg to form/join org

- mel HR band, Ala Scorpions, Del Leppard Meghan 213-318-6934
- Voc sks country band or show band Can do many vocal impressions of top artists Also can dbl on bass and drums Bobby 213-823-1085
- Expd lead fem voc with voice, slg prncn, charis sks wrkg sl T40 grp for holiday work 818-845-0429
- Fem voc ssk org rock band Attractive, great slg prncn, high energy Lee 818-704-7286
- Pro male voc, recently completed R&B recording contract in Detroit Great range Intl Steve Wonder, Philip Bailey, Darrel Hall Very serious Jim 213-851-5062
- Major Intl says I have great potential Lkg for musicians to form org band that's not another LA clone Cult, AC/DC, Idol, Fear Rob 818-366-3091
- Christian HM/HR lead voc/lead guit lkg to form/join band, Vinne 213-640-2171
- Lead voc/keybst with lk, power, rng sks prog R&R band with mgmt, Intl int and spark Pts be ready Erik 213-925-2051
- Atypical fem voc/sngwrtr sks collab(s) into ethnic, americana indian, african, classical, insh, mdrn, shaman music Ala Kate Bush, Gabriel, theatrical Gd range Man213-222-7789
- Fem voc 18, has voice, charisma, lks, personality and desire to work hard to reach the top John 714-731-1035
- Fem voc, 19, with lots of exp, xlt rng/slg prncn and dedication lkg for same in mel HR band Intl Journey, Heart Srs only Susan 818-765-7465
- Male lead voc with incredible rng, slg prncn, lks and exp srs pro cmrl HR band with hit material Must be completely pro sit Mike 818-765-2700
- Male voc, 20, gd lks, voice and high goals ssk new style conscious band No drugs, atts Infs INXS, Duran, Wham Trpp 818-956-7552
- Strong, soulful tenor sks recording slt/grp with mgmt, Chrstian Pros only No metal Adam 213-439-7554
- Contemp pop singer/sngwrtr avail for collab on quality projs/bands 213-545-4369
- Expd lead voc ssk estab metal band Gd voc range, very gd slg prncn Love to get going, crowd, crazy Mike 213-391-1409
- Pro male voc, 3 octave rng, 25, killer voice and lks Previous touring exp, bckgs Sks tour and studio work Bernard 818-793-6889
- Male voc sks srs wrkg Hlywd band doing circuit Infs Bowe, Bowhouse, Lords of New Church Pros only Serge, eyes 818-286-9036
- Voc sks FT R&R band, Intl Morris and Cant, Bad Co, Cooper, Aerosmith 23 If that's what you want, call David 213857-1606
- Lead male voc, sks country pop band ala Restless Heart, Sawyer Brown, Gallin Bros You want a singer? Call Glen 213-935-8539
- Fem voc with equip avail for estab band Lead or bckg wkg T40, R&R, country, jazz. Avail after 6pm 818-884-6779

- described as early 112 meets Srouse/danishes Must harmonize Wendy 818-506-8518
- Black fem voc to join grp 5'11"5'6", slim figure, dance ability, 6 yrs exp with band, 22-29. Barry818-994-6121 or 818-880-4900, ext 232
- Male lead voc wld for mel HR band Must have pro image, att a must Have mgmt 818-506-1205
- Fem voc wld by engineer/sngwrtr for personal grp Nd petite, sexy powerhouse for unique pop material Richard 818-785-7901
- CRIME sks rude, shrewd, crude frontman with voice to match All flakes, flakes keep lkg Rancy 818-988-2864
- Band ssk young, srs, singer/lyricist Must have image to front U2, Cult, INXS lfd band with some recording/club exp Mike 213-325-1016
- Male voc wld for mel rock band. No metal Wayne, Chuck or Bill, eyes 213-597-9923
- Drmr and guit ssk singer/sngwrtr, Intl Stones, Dylan, Costello Pat/Chris 213-456-2214/213-454-5446
- Singer(s) wld to record very org song material by sngwrtr/producer with studio Pay at end of proj Francos 213-837-0820
- Wanted: Male voc with mid-high rng to do org Led Zep type material Thomas 818-761-1490
- Voc wld for classically inflid prog metal band with org material No speed metal Trnsp a must Joe714-861-9760
- Pro guit and drmr with great material, equip, extreme dedication additional male voc Image important, Talent a must All org but mel rock Tony 213-949-5510
- Voc wld, MIF for wkg T40 dance band Gaylon 818-506-2994
- HR band ssk young voc with blues quality, gd looks, alt Has recorded over 30 orgs Mgmt and producer pending Dave 320-6467
- Male voc 18-24, wld for band with mgmt, studio and great material ala Del Leppard, Foreigner, Whitesnake Greg 818-701-1913
- Fem voc wld for WLD HEARTS, all org cmrl rock Powerful wide range, xlt slg prncn, dedication a must We have producer and big mgmt int 10-10818-996-HART or 887-9788
- Straight forward high energy HR grp sks hrd wrkg, dedicated, pro lead voc/frontman We're tired of flakes. Let's get this thing going 818-334-4033
- Dynamic male voc wld by groove rock band, FIRST GLANCE Image and friends a must ala Axel Rose, Coverdale, Dokken, 18-25 Srs only Ken 213-549-1690
- Male voc with lks, talent, xlt showmanship wld for HR band with material and psbl mgmt Jeff 818-288-6661
- Mel HR voc wld by estab rock band with mgmt Must be

- dedicated, image a must Tommy 213-924-6242 or 213-214-0186
- Singer wld into KISS, Alice, Suite, Partridge Family, George Saterites, BTO, Wings, Kicks, Cheap Trick, Pistols, Rasberries, AC/DC, Ultraman, Marine Boy, 3 Skooges, Regent 818-781-4745
- Srs singer wld Infs Zep, Sabbath, VH with DLR, U2, Priest Must have soul Amit 818-343-9215
- Band nds voc, pro, no flakes, Srs only 213-778-2708
- Gd male voc ndd to complete srs band Have connex Willing to work for our goals Mike 213-851-2986
- THIN ICE sks male lead voc/frontman 840-9131
- Male voc/writer wld by gigging mel HR band with rehrl spc, ala Dokken, TNT, Rising Force Image, att musts Neal 818-894-2404
- Voc, male, ndd for prog HR proj with great songs Clean high voc range a must 20-28 Writers welcome Guit or keys a plus Greg 818-841-9980
- Lead through for socially destructive HR R&B band Street cool image a must No makeup or hairspray, Skd 213-666-0737
- Underground pop band sks voc, Intl Wire Train, INXS, Waterboys, Lions/Ghosts, Alarm, Flesh/Lulu, Lost Boys image 818-347-0835
- DBESSA nks srs-minded voc PA, image, dedication a must Dokken, Loudness, Whitesnake, Styper We're ready to do the circuit Romell after 3:30pm 818-366-9009
- Voc wld for org band with big investment and album and upcoming shows 213-874-1718
- Srs HR band lkg for career oriented frontman Responsible, dedicated, gd image Sam 818-505-1205
- Fem black voc for extremely cmrl dance R&B material. Career opport Strong voc, image a must Srs only Brian 213-943-6092
- Male voc wld for HR band Must be dynamic, gd image, dedicated Pros only 505-1205

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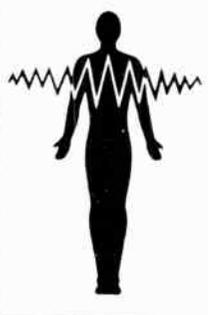


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•Fem voc 18-24 ndd to work on diverse music and video projs. 818-985-3841  
 •M/F singers into pop and R&B sound ndd. Must be dancers and have look for recording proj. Dewitt298-4550  
 •French-American rock band skg voc. Have mgmt. bckg major lbl int. Tape/photo to 1040 N. Las Palmas, Hwy2d, 90038 Bldg 1 or call 464-6865  
 •Voc, fem, wtd. Cigarette smoking, glass chewing pretz. Infr. Joan Jett to Wendy O'Williams. Recording plus showcase. 818-769-9066  
 •Lead voc/iron/profession ndd for estab mel HR band. Pros only. No egos. Scott. 714-432-9176  
 •Fem lead singer wtd for Stones style all fem R&B band. Must have powerful voice strong psmc. Sharon. 213-650-6876

Whitesnake No egos/flakes Kelly 818-885-6170  
 •Mature dmr sks jazz/fusion plyrs Ala Lee Fittnerour, Michael Franks Alan Holdsworth etc Srs Mike 213-643-7977  
 •Dmr avail. Great meter, great feel. Acous/elec drums. All styles. Infr. Steve Gad, Dave Weckles, Simon Phillips, Steve Jordan Jim 213-856-0906  
 •Dmr, sgl kck HR'g xll meter with feeling. Sks FT band with everything going for it. No thrash Jim 213-645-9490  
 •Pro dmr sings reads plays all styles Sks T40 csl or show act for work. Pros only Tom 818-843-3406  
 •Dmr, all styles, lead voc, image, elec and acous drums. Csls or wrkg T40 Michael 805-269-0443  
 •East Coast flashy hard hitting dmr lkg for pro recording and touring HR act. Image plus Anthony Foc818-994-4279  
 •Versatile rock dmr with backing vox. Jerry818-508-3036  
 •Dmr, 9 yrs of playing, lkg for pro-mixed rock band in OC. No HR. Infr. U2, Mission Salvation and the Stranglers. 714-779-6450  
 •Powerhouse, dynamic dmr with xll timing, equip, showmanship lkg for image conscious mel HR band with lbl int, mgmt or backing. Flapth 817-789-6950  
 •Pro dmr avail. High energy hard hitting highly mel xll timing showmanship image Herbert Freed 654-1390  
 •Pro hard hitting dbl bass dmr lkg for band with mgmt or lbl deal. Gd image showmanship, timing, srs att. No posers, real musicians only. Mike 609-494-6646  
 •Estab dbl kck dmr sks highly pro wrkg band. Luscious lks, 17 yrs plying exp Randy O'Neal 714-639-4597  
 •Michael Graves, previously with Bang Bang/CBS, Danny Sparrow BS Swing 99 Darling Cool London Lyda Van Huston Av. for studio and video projs. 818-980-5850  
 •Strong versatile dmr lkg for wrkg T40 or cover band. Have equip trnsf Paul 818-902-0998  
 •Dmr, hard hitting and solid. Studio/stg exp. Pros only. Dan 213-871-0848  
 •Dmr, sings, reads plays all styles Sks T40 csl or show act for work. Pros only Tom 818-843-3406  
 •Dmr, xll pro with vox, sng org music band that sounds org. Pro calibre only. Dan Martier 818-994-3932  
 •European pro dmr sks srs or band. Funk rock pop. Matthias 818-999-4902  
 •Dmr, young plyr, pro level T40 prog, fusion, have rehrl space. Pro mirrored and dedicated only. Tj 714-537-2257  
 •Dmr ala Watts and Ringo 34 yrs young. Stage/recording exp. Sks career R&B band. Dave 213-392-0555  
 •Dmr, San Diego based, 15 yrs pro exp. Avail for csls in SD and OC. Rock, country and 40s. Tom 619-272-4497  
 •Pro dmr with 10 yrs live playing/recording exp. Sks T40

csl band. Have great equip, depndbl trnsf, vox and image. Dean 213-559-9461  
 •Dmr, fem, sks estab org R&B band 12 yrs exp, lead/backup. Dbl and sgl bass. Infr. Tom Petty, Firm, UFO, Dregs. Mgmt a must. Sabina 213-214-2246  
 •The Mauler, Wain, smashing rock disaster drums. Absolute congo bongo. Absolute pro bombast! only. 818-994-4564  
 •Dmr skg R&B or jazz band. Chuck 213-939-5422

## 13 DRUMMERS AVAILABLE

•Christian dmr with pro equip and att skg org mel rock gr. Infr. Dom Brewer. Phil Collins, Omar Hakkim. Before 9pm. Bal 805-523-2607  
 •Linn drum programmer/plyr sks band. Large library of sounds. Jim 213-466-7140  
 •Dmr, HR image 16 yrs exp. Large acous and SDS-7. Top notch elec. Sks image-conscious mel or HR band. Mgmt and bckg. Danny 794-2730  
 •Pro dmr/voc with top exp sks pro studio work. Infr. Tommy Aldredge. Cozy Powell, Terry Bozzio. Bonham. Steve Smith. Carl 818-508-9855  
 •Dmr/voc searching the planet for the ultimate heavy rock powerhouse. 6 yrs pro road exp. FT pros only. R.L. 213-461-7339  
 •HR dmr extraordinaire. Michael G. Sks estab pro HR band. 714-842-8224  
 •Perc avail for R&B R&B or jazz fusion projs. Pref West LA or West Hwy2d area. Sabrian 213-479-1643  
 •HR dmr avail for pro st. I have the talent. lks xll equip and not on drugs. Scott 714-956-4443  
 •HR dmr avail for harmony-oriented band with great lead voc. Jerry 818-508-3036  
 •Rock dmr/voc avail. Played 2 yrs with Chuck Berry. 1 yr with Bo Diddley. Former Pavlov's Dog on CBS. Mike Salfon 314-428-6519  
 •Fem dmr sks HR/HM band. Pref ing hr. Infr. Kiet Y&T

## 13 DRUMMERS WANTED

•Carry James ex-dmr of Jaded Lady all girl grl. Feline lkg for bassist. 213-656-3554  
 •Bassial and guit sk young versatile dmr willing to experiment. OC based. Jeff 714-921-1915  
 •INSECT SURFERS lkg for dmr. Ready to gig and record. Infr. instrumentalists. Television B52s Ramones David/Danny 213-665-1436/213-679-1258  
 •Dmr wtd with rehrl space for org rock proj. Tim 818-507-4894  
 •Multi-talented dmr with exp sks prog rock band on Westside with keybst mgmt, definite star quality. Infr. Rush, Yes Traffic Scott 213-474-5791  
 •Dmr wtd by exceptional wtd guit/sngwr/sngwr for intense org. HM power trio. Jim Rames 213-451-3007  
 •Dmr wtd for newly formed hip, underground rocking band. Have songs and image. Chris 213-452-2376  
 •Voc/musician/composer from Europe skg wtd, sensitive percus - congas bongos, tabla - or multi-instrumentalist for performing. Paolo 213-462-1440  
 •Dmr with commitment wtd by spiritually responsive music band. We have pro demos. Infr. Call: U2, Tonic K, Who, Brian Wilson Rundgren Waterboys Brent 818-718-1370  
 •Dmr with solid sound and meter, mtkibi image wtd by estab rock gr. with completed album. 8 yrs prfm exp, equip trnsf read. Infr. I sound 213-256-6546  
 •Power/metal dmr in Riverside area wtd. Some speed/blt bass. Disorderly Conduct-Casey 714-682-4610  
 •Dmr wtd to learn up with hot lead singer and hot guit/sngwr from Icebreaker. Mel HR. Ala Journey, Whitesnake. Pros only. Jeff/Scott818-998-6600/818-360-3381  
 •Funky little boy dmr ndd for mixed funk rock band. 20 25. Must have xll pocket. Ala Tom Thompson. Hendrix Prince Infr. Christian 213-372-3208  
 •Dmr ndd for org band. Infr. Dead Can Dance, Velvet Underground, Love/Rockets, Cocteau Twins. Powerful exp. act timing a must. Doug 213-431-8525  
 •Dmr wtd singer to form org band. HR with thrash punk edge. Everyone's the same in LA. Let's be org. Rob 818-366-5091  
 •Pro dmr with strong bckg vox wtd for R&B copy org band. Tape/pic to 5442 Crebs Ave. Tarzana 91356  
 •Dmr wtd versatile. Infr. Bonham, Ian Paice, Airplane, Doors. Max Roach. No image reqd. 213-271-8443  
 •Perc ndd to complete African oriented pop dance band. Andy 213-851-8467  
 •Versatile dmr wtd for org English style post punk band. Infr. Bowie OMD Peter Murphy, Alarm, Thomas Dolby. Srs only. Bo days 714-837-0821

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•Dmr with great lks, equip, trnsf, showmanship ndd for new HR band. Jeff 818-248-6601  
 •Aggress hard hitting dmr wtd to complete rude, crude aggress band into mel cmrcl HR. Lng hr image. Srs only. After 4pm 213-640-9339  
 •R&B dmr ndd for 1950s R&B, rockabilly band. You don't nd elec junk, just a gd backbeat. Also should sng lead and backup doowop vox. Wally 213-257-0549  
 •Japanese fem voc lkg for powerful dmr or fusion band. I have promoter in Tokyo. I nd complete live video demo. Lizz Yamazaki 213-532-2295  
 •Guit/HR sngwr, skg heavy monster for band with mgmt. Infr. Crue, Beattles, Purple 818-349-8993  
 •Polyrhythmically advanced dmr wtd for R&B meets space music. Allan 213-659-9596  
 •Dmr wtd for new all orig rebel rock band, WOC. Women over 30. Chris 456-2658  
 •ATTN: skg hot lkg dmr with infrs by Aldridge, Smith, Fig ands wants to put it to music. Ala Journey, Heart. Rehrls Neal 213-656-6175 or 818-764-4287  
 •Fem dmr possibly ndd to complete new wave ala U2. Showcases in Dec. Complete 8-trk 'acility and mgmt int. 213-656-6175 or 818-764-4287  
 •Dmr wtd by mel HR bnd with gigs and rehrl spc. Ala Dokken, TNT, Rising Force. Image, att, must. Neal 818-994-2404  
 •Promona-based band skg powerfl. Dmr heavily infrd by the Swans. Dave 714-984-6215  
 •Dmr/perc wtd for avant garde rock pop gr. Sngwr and vox a plus. Cheryl 818-509-1833  
 •Dmr wtd for band with great gigs. Infr. Ex, Cult 213-935-5530  
 •Dmr wtd for maximum metal bard. Must be dedicated. Lng hr, hardcore, dbl kck. Willing to 'ehrs late into the night. Ace 213-281-7871  
 •Dmr wtd for energetic new music band with brains. Dark and aggress. Have great songs, dynamic singer, bookings, promo. No flakes, posers. 818-908-9035  
 •Dmr wtd for prod of 'The Fantastiks' in Garden Grove. Jan and Feb. Linda 213-931-2600  
 •Rock solid dmr wtd for rock band with infs. Voice. Fred 818-842-5922 or 213-650-7431  
 •Lkg for conga plynr. Soullint, into pop and jazz for acoustic sound. Billy 273-3690  
 •Energetic dmr with look and licks ndd for cmrcl metal outfit. Infr. Cheap Trick, Aerosmith 818-765-4169  
 •Dmr wtd for shredding Aerosmith type lck rock band. Brian 213-539-9285  
 •Working R&B band sks Charlie Watts type dmr for immed Infr. Birds Beattles, Stones, Buddy Holly. Don ed 213-871-8205 or 213-854-5401  
 •Basher wtd for tight org rock bnd. Must have equip and att. John 213-874-8205  
 •L-7, local HR all girl band sks dmr, M/F. Infr. Ramones, Suiidal, Motorhead. Susie 213-866-8413  
 •Dmr: currently wrkg org band into REM, U2, Echo/Bunynmen, Alarm. Cmr image and srs att a must. 818-718-2309

**14 HORNS AVAILABLE**  
 •Hot tenor sax and flute plyr avail for pro sit. Dbls on vox, keys. Tib 818-893-8343  
 •Sax plyr avail for club ggs, csls and studio work. Play all styles, rock and R&B specialty. Frank 213-372-0606  
 •Sax that cooks. East Coast style, congas and bckg vox. rock, blues, soul. Pros only. Bagwan 818-994-4871

**14 HORNS WANTED**  
 •Sax plyr wtd for instr jazz bnd. Hard workers, srs people only. Brian or Dean 818-997-1476

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- MBA student lkg for internships with estab company in entertainment industry. All calls welcome. 714-949-2429
- Voc/musician/composer/dancer from Europe with unique personality skg pro mgmt or agent to start American career. Have tapes/video. Pato 213-462-1440
- Investor wtd for jazz funk band proj. Have connex with mgmt and mjr recording lbl. Brian 213-251-3858
- Electric violinist sks wrkg blues rock jazz band. Have xlt gear and trmp. Sue 818-509-5960
- Michael Graves sks drum tech. Must have own trmp. Mfr 818-980-5850
- Male voc/sngwrtr/armgr/prdr, finished R&B contract, skg mgmt from mjr lbl. Jim 213-851-5062
- PR person wtd, help make a deserving band even bigger. You help us, we'll help you. No joke! Joe Kir 818-894-7687
- Manager ndd for the ultimate struggling R&B funk band! Must be devoted and pro. Rob or Paul 213-462-7961
- Engineer will work 1st or 2nd in exchng for time. Must be quality 16 or 24-trk studio with emphasis on live instruments. Lee 213-392-0891
- Band with self produced albums/cassetts sks distrb., placement in stores on consignment. KEN O'BRIEN AND THE ROAD. 456-2658
- FOUND: outside Floxy Theatre: Rack gear. Plez 7. SPX-90, SDE-1000. To get it back, call Andy 874-1060 or 854-0780
- Estab freelance rock dnmr sks fem drum tech for setup and maint of drum kit. Own trmp. willing to learn. Gd lks. Micki 818-980-5850
- Investor or mgr wtd for pro HM band with following, single and EP. 213-856-9539
- Voc/guit/composer/arranger sks investor for jazz funk band proj. Brian 213-251-3858
- I wanna work in a recording studio! Eyes or weekends. Mixing or equip maint, whichever you are nuts enough to give me a shot at Steve 213-934-6188
- Band ndd to write/perf songs for upcoming play. Intelligent lyrics and moody raw music ala REM, U2, etc. a must John 213-656-8432
- Investor wtd for top wrkg recording studio. High payback for small investment. Tom 213-463-7664
- Pro guit tech avail. Last tour Cinderella-Bon Jovi! Also avail for prod mgr. David 213-857-1606
- DIFFERENT WORLD nulloik rock grp, sks hit bus rep. Andy 213-473-3179
- MR. FUN, 3-pc psychedelic shock rock funky punk band sks help. Mgmt, proctn, and/or backing. 868-1337
- Wtd: employment in music/entertainment biz. Fem with

- great att sks personal assist, runner, receipt, driver. PR, or Legit only. Marti 818-769-6663
- THE STAND skg 4 expd responsible maniacs to roadie lots of gigs. Must have own trmp and be wig to tvl. Frankie 805-499-4060
- THE STAND skg mgmt. Have xlt material, great show, recording budget, lots of bks. Frank J. 805-499-4060
- ATTN: music related companies. Bass plyr/keyboard with hot band sks endorsements, free amps, free quits, etc. 818-SUN-HATS
- Bohemian music organization, alternative bass lbl and mgmt co., skg energetic reliable pros for mgmt and publicity. Should have gd contacts. Pay depending on exp. Randall 805-984-1215
- Engineer avail. Exp in studio and live. Jim 213-467-9770
- L-7, a righteous, rockn, all girl band sks pushy, overbearing, intelligent mgr to handle bookings and other affairs. Susie/Danita 213-666-8413/213-413-9209

16 SONGWRITERS

- Sngwrtr of many styles sks versatile collab, prefblly with crdts and industry clout for musc/money making team. Ken 213-552-1168
- Published ASCAP sngwrtr with demo facilities skg crafty lem lyricist/voc for ballad, pop, country and rock collab. Kelly, days 818-338-9595
- Brilliant lyricist dancer/choreographer, with vox, quit, new age interests. Sks versatile composer for pop, rock, R&B, country, ballads, etc. Ionia eves 659-9191
- Pro musicians/band ndd to write/perf songs for upcoming play. Intel lyrics and moody music ala Gabriel, REM, ? a must. John 656-8432
- Record producer skg lyricist for future recording projs to be released. (pop, P/R, ballads) Srs, intell, expd people only. 213-651-3836
- Songwriter, 8-trk home studio avail. Burt 818-889-2109
- We have hits, any style. Largest library anywhere Tom 213-463-7664
- Sngwrtr avail words and music. High quality material. Unique. Avail for writing sessions or any creative proj, in nd of absolute top quality material. Herbert Freed 654-1390
- Gary Ivory producer. We paid you in advance for 4 hours studio time. Now you've disappeared and won't return calls. What's going on? Bob 213-207-6371
- ATTN: Lkg for hot hit material ala Bon Jovi, Heart, Journey, Europe, new VH. Joey 714-371-5279
- Top songs avail. All songs fully produced, P/R. Inf Journey, Toto, Foreigner, Bon Jovi. Mark 213-653-8157
- Pop voc/lyncst/published sngwrtr/recording artist avail for collab on hits with pro composer only. 9-noon 213-545-4369
- Lyrics avail. Legit pro projs only. Marti 818-769-6663
- Multi-instrumentalist writer/voc into danceable pop sks other writers and fem voc for collab. poss band. Michael 213-851-0721
- Unusual arranger ndd to collab with writer and guit for unusual songs. John 656-8432

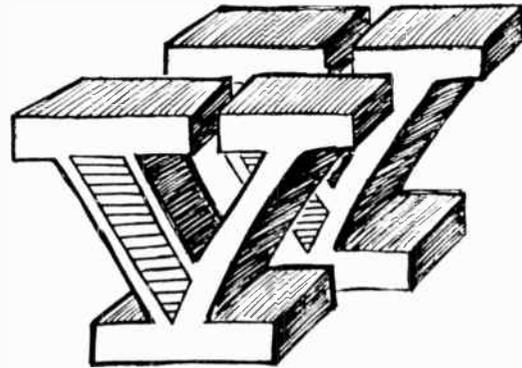


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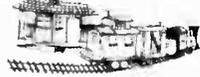
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