

Music CONNECTION[®]

THE ALTERNATIVE MUSIC TRADE PUBLICATION

1983 SUMMER
CLUB SEASON

HOT FUN IN A
COOL ECONOMY

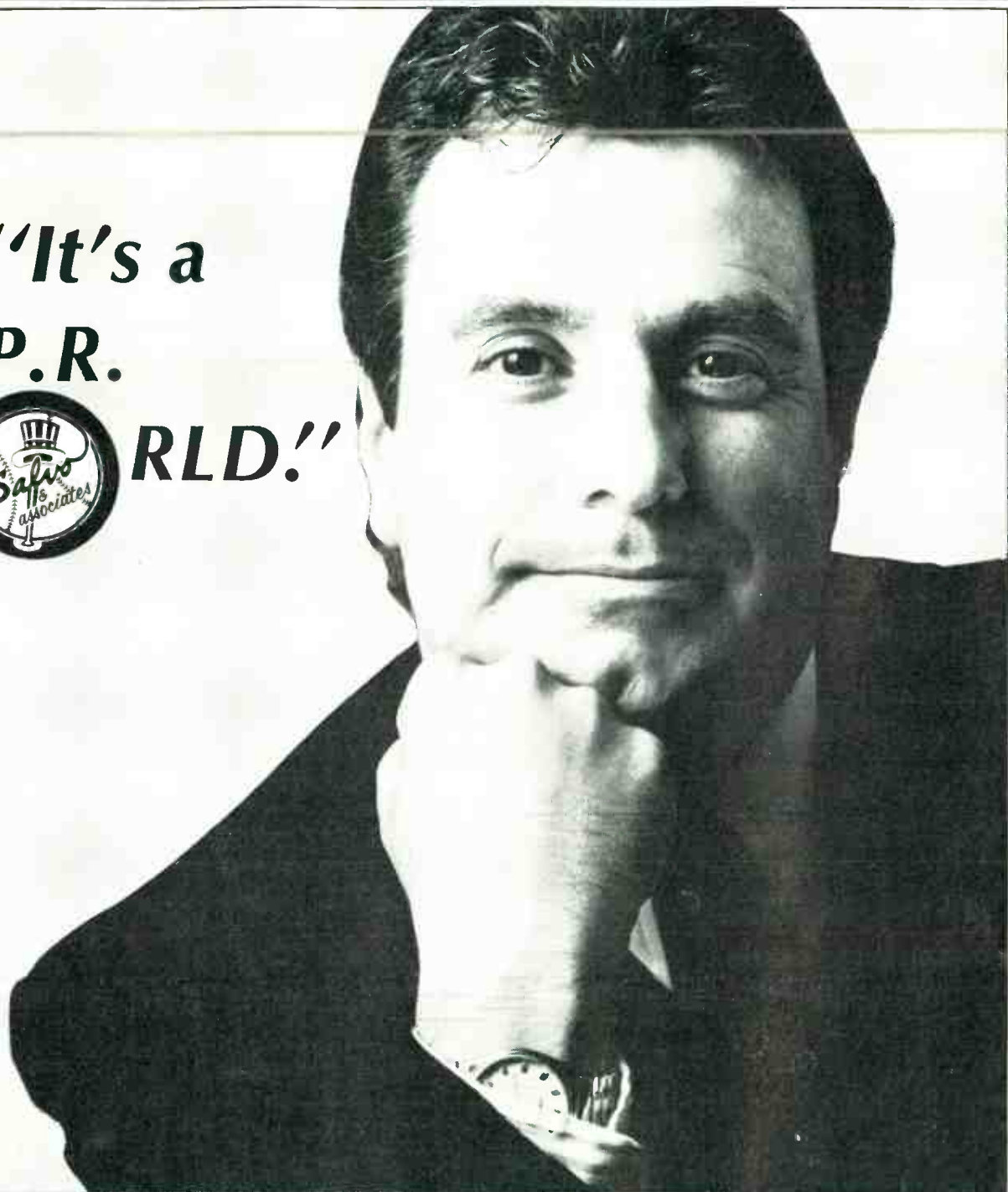
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ON THE RUN

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TO L.A. CLUBS

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COMMENTARY

Club Scene In L.A. Thriving

New Yorkers like to deify their metropolis as the city that does everything better, especially when compared to our tacky collection of suburbs on the shore of the wrong ocean. But when it comes to rock and roll, Los Angeles has the Big Apple over a barrel these days. The club scene here is unparalleled in America, a vast collection of lavish showcase venues, medium-sized rooms, and smoky basements where bands of all genders and genres can build their careers unhindered by the usual problems which plague originals-only groups. The success stories, from the Go-Go's and the Motels to Missing Persons and Berlin, would now fill a good-sized library, and a second wave consisting of the Bangles, the Three O'Clock, Burning Sensations, and Quiet Riot is now poised to break big before this year is over.

The name of the game in 1983 is diversity, and L.A. clubs reflect a healthy attitude of adventure in terms of booking bands outside the mainstream. L.A. is a town of cults, from mods to rockabilly to rap to ska, and the clubs

oblige those audiences with special shows. Now that the Troubadour has opened its doors to bands other than those playing heavy metal, one would be hard-pressed to name a club that strictly deals in one format of music; even the much-venerated Palomino books rock bands on a regular basis. Granted, much of this open-minded policy is due to the harsh realities of today's economy. Clubowners are desperate to keep their rooms filled every night, and aren't about to get picky when it comes to style of music as long as it sells tickets (except in the case of hardcore punk, which still suffers from an unsavory reputation of violence at gigs, even though punk bands do draw a large gate whenever a club books them).

There are still some recurring problems with the club scene. Band members can't make a living gigging around town due to the almost-criminal wages paid by most venues. The volatile nature of the club scene is approaching legendary status, with owners swapping bookers on a regular basis and clubs forever reopening under new management and monikers. All those renovations tend to cut into the profit yields, so the clubs seem to be perpetually on the brink of financial disaster, unable to pay the bands properly or charge reasonable cover and drink charges. Competition between venues for prized bookings could escalate into a war of money, pitting clubs against each other to secure this week's hottest touring acts. These bands can

usually guarantee a full house, making them far more attractive to a booker than the same local faces.

It's very easy to take the Los Angeles club scene for granted, but most bands in other regions of the country do not have the luxury of exclusively playing their own material. Since there are some clubs that will book bands sight unseen, everyone has a shot at the brass ring. Almost every club comes equipped with a full P.A. system, an incredible luxury when you consider the thousands of dollars a band would have to invest in equipment just to perform regularly. L.A. music fans are for the most part responsive to new and different sounds, so bands don't have to ape the status quo. Although they might not always get the prized weekend time slots, bands in L.A. can't blame the clubs for not giving them a chance to build a career and a following.

The club scene has to compete with all the attractions available in L.A., from Disneyland to MTV. Without the support of the musicians who want a choice of venues to play and the record industry which wants its farm system to continue to thrive, the club scene will evaporate with the advent of the computer age. It's not enough to expect the fans to keep the clubs afloat; the industry has to make an effort too. It's easy to take those rooms for granted, but without them, tomorrow's stars will never get any further than their living rooms.

In This Issue

Burning Sensations: Tim McGovern's Apocalyso Beat

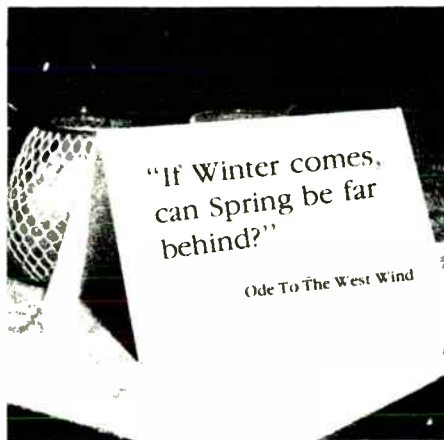
After the Pop and the Motels, guitarist Tim McGovern has emerged from the belly of the whale to tell his tale to Jeff Silberman. **Page 12**



The Redondo Beach offices of SST Records

SST Records: Maverick Label On The Run

After 4½ years of police harassment, low budgets, and Black Flag records, SST carries on with their cause. Jeff Silberman looks in on their *modus operandi*. **Page 14**



1983 Summer Club Season: Hot Fun in Cool Economy

Reaganomics and the advent of cable TV in L.A. has cut into the local clubs' audiences, but an optimistic attitude still prevails. Ron Gales checks in with the bookers and owners. **Page 20**

Steve Moir: A&R At EMI

After scoring big with J. Geils and Kim Carnes, EMI moved into the big leagues with the signing of David Bowie. Iain Blair talks with the new A&R director. **Page 16**

Cover photo of Tim McGovern by Kristen Anthony Dahline and Glen Gross of JAI Productions.

M.C. Guide To L.A. Clubs

A complete, up-to-date directory and map of all the best rock, jazz, country, R&B, and reggae clubs in Southern California, compiled by Larry Hogue. **Page 24**

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Feedback

Songwriting Quiz Contested

Dear *Music Connection*:

Where does one begin the colossal task of tearing apart K.A. Parker's article/quiz "Are You Ready To Get Signed?" Well, let's try the beginning: I was suspicious of anything with such a confused title and subtitle ("Test your songwriting potential"); since when do "getting signed" and having "songwriting potential" equate?

I am, however, not surprised at the ambiguity of the title, considering the naive arrogance of anyone who would insinuate that a test could adequately determine one's status as a "professional songwriter." First of all, "professional" means you are making money at your vocation; so just go to your mailbox and see if there are any checks addressed to you from ASCAP or BMI. Secondly, I think what K.A. Parker is trying to say is that the quiz, with its ludicrous generalizations, is a method of judging how much chance one's songs have for commercial success.

The classic example of how Parker is shamelessly wasting magazine space with her

insulting quiz is: "If you are a member of an original band and earning a living at it, give yourself 15 more points."

Since this article is obviously aimed at unsigned artists, I would like very much to know where they pay you a living wage to perform original material. Where did you find this K.A. Parker, on Mars? Certainly not anywhere near L.A., N.Y. or Nashville; the places where your music will have to be showcased (probably for a long while). So this point is completely irrelevant to "making it."

I am so disgusted I find it impossible to go on disproving the rest of the point Parker attempted to make. I have added what I believe to be a very simple guide for achieving commercial success for a tune, in the hopes that it will set Parker straight.

Lyrics: Contrived, vapid "love-me" type.

Arrangement: Predictable, tame, typical.

Production: Over.

Most importantly: Payola to radio stations.

Stephen L. Nicastro

Los Angeles

Editor's note: K.A. Parker has won top honors in the American Song Festival for the past two years. She is currently signed with Motown as a staff songwriter, and has placed songs with Juice Newton and foreign artists.

Heavy Metal Minority

Dear *Music Connection*,

I am writing to voice an opinion regarding the recent renewed interest in heavy metal. First of all it was great to see Quiet Riot and Motley Crue at the US Festival.

However, I have to wonder why none of the bands receiving any media attention or radio airplay in Los Angeles have included women, Mexicans, or blacks. In the 1960s women like Grace Slick and Janis Joplin, Mexicans like Carlos Santana, and blacks like Sly and Hendrix were major contributors to the Los Angeles music scene. Today, minority performers in the field of hard rock are receiving little, if any, support. The only bands which are receiving any push are ones with all-white all-male members.

While this is going on, there are great minority groups like Armoured Saint (Mexican), Sound Barrier (black), and Hellion (girl singer) who are getting no support at all from the local industry. At the same time, all three bands receive major attention overseas, where they aren't so prejudiced.

I had hoped that people could be less prejudiced, but apparently, that isn't the case. It's a sad reflection on our society.

Leon Brown
Los Angeles, CA

Editor's note: while all barriers of discrimination based on race, color, or sex have not yet been broken down, the L.A. music scene is not unreceptive to "minority" musicians. The Go-Go's, Joan Jett, Missing Persons, Berlin, X, and the Bangles have done quite well with women in prominent roles. Los Lobos, Los Illegals, and the Plugz have signed record deals while remaining true to their Mexican roots, and the Bus Boys and Sound Barrier have received plenty of industry support, even though those bands have all-black line-ups. Up-and-coming hard rockers like Leather Angel, Tantrum, Lita Ford, Bitch, and Hellion are strong local draws, and all star women, the first two exclusively. While it's true that most heavy metal groups are comprised of white males, it should be noted that most hard rock fans are white males too, as evidenced by the crowd at "Heavy Metal Sunday" at the US Festival last month.

Finally, Grace Slick, Janis Joplin, Carlos Santana, and Sly Stone were all based in San Francisco during the 1960s, while Jimi Hendrix alternated between New York and London. None of these performers were ever "major contributors to the L.A. music scene," and none save Hendrix could be considered "hard rock" like Quiet Riot or Armoured Saint.

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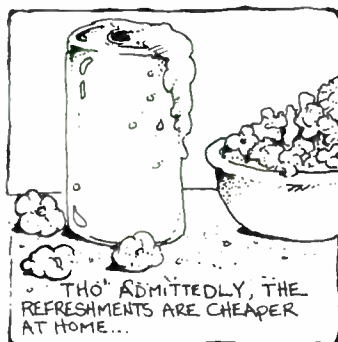
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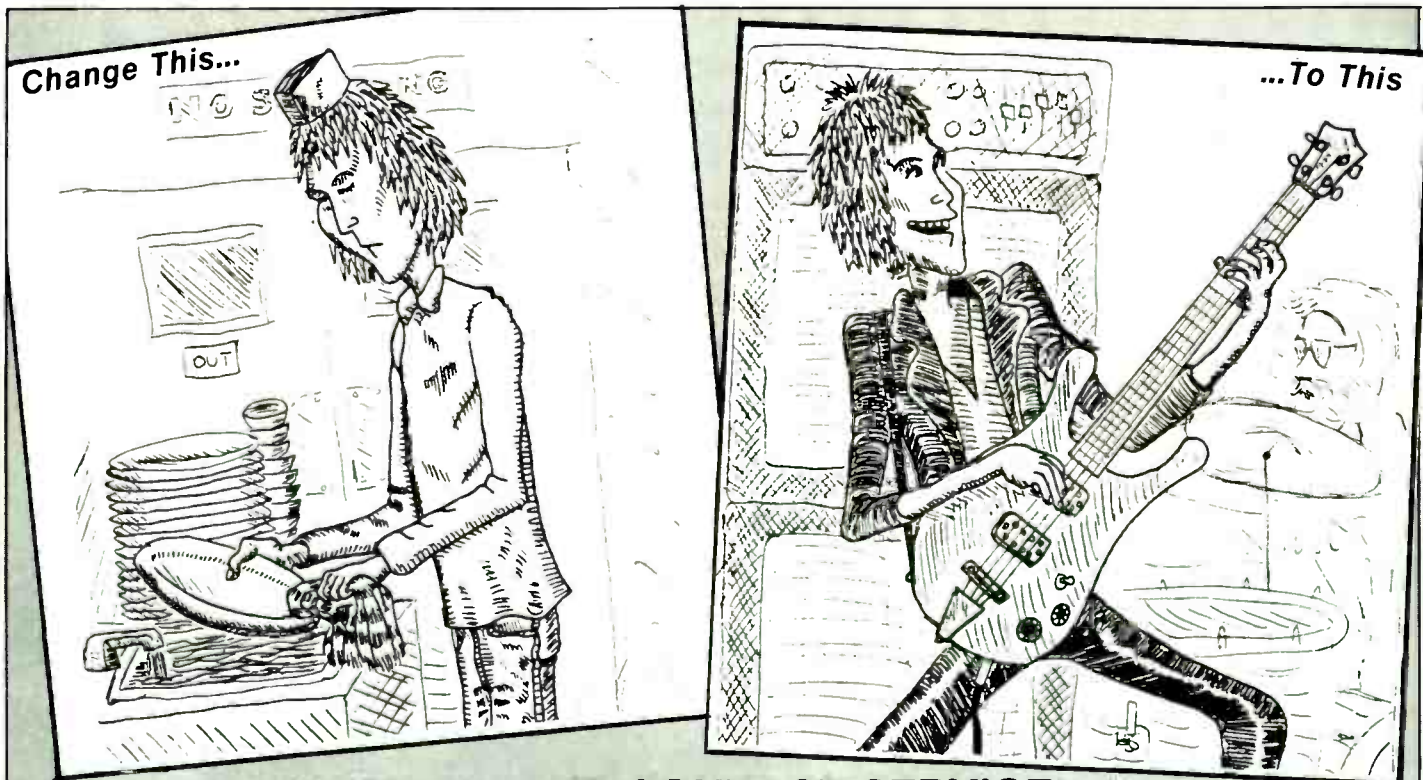
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News

LABELS

Bomp Records Inks Deal With Elektra/Asylum For Distribution

by Jeff Silberman

Bomp Records president Greg Shaw officially announced the implementation of a distribution pact with Elektra/Asylum Records, consummating a deal that was over six months in the making.

The agreement commits Elektra to distribute at least two acts from Bomp's roster in 1983; the specific talent is as yet undetermined. Greg Shaw's label has been released from a similar pact with Polygram, after that conglomerate failed to exercise options on a Bomp act since it was inaugurated over a year ago. The new pact is similar to the original Slash/Warner Brothers and the impending Enigma/EMI deals, the main difference being the official commitment by Elektra to work no less than two acts.

While its subsidiaries, Invasion and Vox Records, will continue to be distributed independently, Bomp will undergo a slight transformation.

"We're trying to turn Bomp into more of a production company instead

of a label," Shaw explained. "The costs of independent distribution almost put us out of business. Pressing and distribution costs are too high, especially when it's so difficult to get people to pay you for the records. We figured if they can't see the potential to sell 2,000 records, it's not worth our interest either."

Ideally, Bomp will have the funds to develop new bands, and to initially market them independently. "We'd put out the first album, and have it sell 2-3,000, get some press and some touring under their belt," Shaw said. "This will move the bands farther along. After one or maybe two albums like that, we'll bring them to Elektra,



From left, Alan Leonard, Greg Shaw, Jay Landers, and Bob Krasnow confirm the Elektra/Bomp distribution agreement.

who'll make the real push. It's a more structured way of doing business; it's a more scientific approach."

"The deal went through several phases," he added. "A year ago, the deal had it where Bomp would become an in-house new music department, who'd advise them on new

signings. That deal fell through when WEA made the cutbacks, so it went into renegotiations."

A new contract was finally signed on December 24, 1982, but executive transitions at Elektra put a moratorium on implementation. "We didn't

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LABELS

FLIP, Cactus Records Launched Amidst Distribution Confusion

by Mari L'Esperance

Two more fledgling labels have decided to join the independent music scene, undaunted by the recent hard time plaguing the chaotic distribution environment.

FLIP Records is a newly-formed subsidiary of New York-based Vanguard Records. FLIP's promotion director John Hammond said the new label will concentrate on showcasing original new music for radio airplay and the dance club market.

Hammond said FLIP will rely on Vanguard's established manufacturing and distribution network to bypass the problems and complications usually encountered by independent labels.

FLIP will be distributed by a variety of independents around the country that have already been utilized by Vanguard and its subsidiaries. Vanguard was previously distributed in the Southern California area by Pickwick before its demise; Together Distributors has now assumed that task.

According to Hammond, initial FLIP releases include a 12" EP by Scottish new music group Endgames and a 12" single by avant-garde New York artist Lex, both planned for release this month.

Hammond called the formation of the new label a "resurgence of the old Vanguard" label as it was during rock's heyday in the '60s and '70s.

Hammond said the new label would consider new talent from around the country. Interested acts should write to FLIP Records; c/o Vanguard Records, 71 W. 23rd St., NY, NY 10010

Another neophyte is Cactus Records, the pet project of Chicago car dealer Tom Sondag.

Sondag says he envisions Cactus as being a small, talent-oriented label working with "young, creative, and exciting rock artists who have the potential to become major acts." Sondag sees the opportunity for both the artist and the label to grow concurrently.

Sondag has already tapped Chicago-based M.S. Distributors to work their first signing, a local R&B flavored rock quintet, B.B. Spin.

According to Sondag, the band has a large following in the Midwest and he plans to concentrate marketing and promotion for their first LP (scheduled for late June release) in the area. However, he hopes to branch out nationally as soon as the label stabilizes and shows signs of profit.

Sondag will also consider talent from other parts of the country. Write to Cactus Records, 975 Webster Lane, Des Plaines, IL 60016

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CLUBS

Country Club Confusion Refuted By Purnell

by Jeff Silberman

Gary Purnell disputed reports of management problems at the Country Club in Reseda, claiming that a recent slight reorganization will have no effect on the club's future, which now seems assuredly bright.

Purnell was one of a triumvirate who took over the reins after Jim Rissmiller. Since then, Paul Lambertson has left the venue, and the landlord/owner, Chuck Landis, has recently agreed to lend his hand into the club's day-to-day operations.

The main cause of much of the alleged troubles stems from the stigma of the previous tenant. Jim Rissmiller reportedly left the venue with a trail of creditors, from booking agents to dis-

gruntled employees. The current regime has spent the better part of their tenure separating themselves from the problems of the past, since, like any new tenant, they are not responsible for the actions of their predecessors.

Despite a constant stream of rumors to the contrary, their actions are just now paying off. Purnell claims that only recently have booking agents reconsidered the viability of the venue. "We are not trying to be just a suburban club," he stated. "We want to offer more than that. We have started to prove that shows booked in Hollywood can also do well here." A current example is the UB40 show booked for July 28. The show is

Please turn to page 9

KABC-TV Initiates "Goodnight L.A." Late-Night Vidshow

by Jeff Silberman

KABC-TV has initiated production of a late-night rock music program featuring videos by both major label talent and unsigned local acts.

The series, entitled *Goodnight, L.A.*, will air on Friday nights beginning in July. Each show will either be 60 or 90 minutes long, with an as-yet undetermined host.

While a majority of the video segments will be of popular, nationally known acts, a spokesperson for KABC noted that interesting, high-quality videos from local acts, unsigned or on small independent labels, will also be included. She stated that they are interested in "all types" of musical acts, but they prefer the more creative, conceptual videos over straight performance clips. "We're definitely interested in the underground stuff," she said.

Other important criteria for local band videos is that they must be broadcast quality and be on 3/4-inch tape. There is no limit to the number of videos one act can send, as long as they fit the aforementioned requirements. The station will not accept any phone inquiries; videos must be sent to: *Goodnight L.A.*, 4151 Prospect Ave. Hollywood, CA 90027.

News

RADIO

KLOS Consultant Jeff Pollack To Teach UCLA Extension Course

by Sally Klein

UCLA will be offering a special summer extension course called "Radio Programming in the '80s," taught by Jeff Pollack, consultant for KLOS-FM and many other stations.

According to the course description, the class will present a "comprehensive and realistic perspective on strategies for programming radio stations in the '80s for continued success." It will provide information formerly "only available to professionals already working in radio stations." Some of the topics to be covered will be: Evolution of Contemporary Radio, Importance of Research and Ratings, Major Formats, Comparative Strategies in Major Market Radio, Careers in Radio Broadcasting, Promotion, and The Business Aspects of Radio. The class will in-

clude a field trip to Rockline; a global satellite network in Hollywood where they will observe the production of a live interview. Guest speakers will include personal managers, local radio DJs, programmers, and high calibre industry personnel from trade magazines and the record industry.

According to Pollack, the "enrollment is already better than any other UCLA radio course ever offered.

"Basically, it's tough for young people to get into broadcasting," says Pollack. "I came out of college radio and I want to give back what I got. We'll start out with a basic discussion of why people do things, and in nine weeks, we'll have encompassed the whole view of the radio industry."

Pollack hopes it will be a realistic view of radio stations and how they operate, providing a behind-the-



KLOS-FM consultant Jeff Pollack

scenes perspective."

Jeff Pollack Communications Inc. is the second largest radio consulting firm in the U.S. They service Canada, Australia, and New Zealand as well as the U.S. They do consulting for many different formats.

"Radio Programming in the '80s" will be offered at UCLA as an extension course starting June 20th and running nine consecutive Mondays, 7-10 P.M. The class will cost \$135. For more information, call (213) 825-8895 or 825-9971.

the displays. Drum machines, hertofore a cumbersome prop, have become more portable. A four-pound drum machine that was played instead of programmed was one of the new mini-devices.

The '83 expo featured the usual roster of celebrities, enlisted by manufacturers to promote their products. Among those appearing were Eddie Van Halen for Kramer guitars, Carmine Appice for Mattel's Synsonics drums, Toto's David Paich and Steve Porcaro for Yamaha keyboards, Aerosmith's Jimmy Crespo for Lawrence Sound Research, Tom Scholz promoting his own brand of electronics, B.B. King and Pat Travers for Gibson, and Emmett Chapman working his invention, the Stick.

Kenny Loggins and Barbara Mandrel performed during the expo showcases, while *downbeat* magazine sponsored a compendium of talent including Louis Bellson and Jeff Berlin. *Musician* magazine presented local fusion act the Fents at Tuts, a Chicago nightclub.

Yamaha unveiled their new FX series synthesizers, which promises to be some of the most sophisticated equipment on the market this year. Fender introduced their new lineup of guitars and amplifiers, including the Elite Stratocaster series, which features completely redesigned electronics. Two newcomers to this year's show were Seiko and Technics (a division of Panasonic), who both introduced new lines of keyboards and synthesizers in a wide range of prices. Marshall unveiled a 12-watt amplifier complete with master gain. Steinberger debuted its all-plastic guitar as a companion to its fiberglass bass which revolutionized the market last year.

Exhibitors were generally upbeat about the economic outlook, although the consensus predicted a gradual improvement in business as opposed to a giant boom.

STUDIOS

DeCarlo Pioneers New Audio/Video Synchronization Via Computers

by Jeff Silberman

A local engineer has devised an easier and more cost-effective way to remix and synchronize soundtracks to film by using extra computers to control all aspects of the operation.

For the movie *Flashdance*, engineer Lee deCarlo had to correct parts of the score that weren't in synch with the film, as well as remix certain parts to cater to producer Phil Ramone's conception of the right sound. "When you normally mix to film, someone runs the projector while you synch the music off a 24-track machine through a computer, which using a process called SMPTE, puts it all together," deCarlo said. "It's extremely involving. On *Flashdance*, we had to synch the video machine with two 24-track machines. On top of that, we wanted to use a computerized console. We just added another computer to control the whole works. The idea of the system is that you can immediately go to a certain part of the song, say the vocal line off the first bridge, and remix just that section with a push of a finger."

The new configuration also saved "days" of studio time when a part of the film was out of synch. When a similar situation arose during the mixing of *Gimme Shelter*, he had to slip-frame, or manually control the varispeed to increase or decrease the tempo of the soundtrack to synchronize with the Stone's visual performance.

"For *Flashdance*, we used a couple of computers. I watched the film and used a claptrack for both the film and the 24-track machines. I fed each track into the computers, which measured the difference in tempo and locked it into the film. One thing computers love to do is talk to another computer."

DeCarlo claimed that the method could be used to alleviate mistakes made in regular recording. "You can use it for effects, like flanging. There

are endless things you can do with it. It's not the ideal way to go about it, but it is a fix."

He added that the new computer can be any available machine currently out on the market, from an IBM to Apple. "It's just using existing computers creatively," he concluded. "You don't need a lot of technical knowledge; usually I'm just flying by the seat of my pants. The main challenge is to figure out exactly what the problem is, and going from there."

INDUSTRY

Keyboards Dominate Chicago NAMM Show: 475 Exhibitors Attend

by Cary Baker

Keyboards were once again the big story at the prosperous, if relatively uneventful, National Association of Music Merchandisers Show (NAMM), held June 18-21 at McCormick Place in Chicago.

This year's show featured over 20,000 retailers, manufacturers and distributors; they witnessed the substantial boom in keyboard technology. On display among the

over 475 exhibitors were mini-keyboards capable of providing their own rhythm accompaniment, and keyboards able to print their own lead sheets. (Ironically, the NAMM organization is an outgrowth of the National Association of Piano dealers, first formed in 1901).

Keyboards weren't the only commodity from which significant advancements were unveiled. Synthetic instruments of all varieties dominated

BOMP RECORDS JOINS ELEKTRA FOR DISTRIBUTION

Continued from page 7

want to officially announce it until (new Elektra head) Bob Krasnow settled in," he stated. "He's had independent record company experience; so he understands the situation. Now, we're really ready to do something."

Bomp, which currently has the Orange County group Signals and former Unknowns singer Bruce Joyner, is currently looking for new talent. "We're not going to discover an important new act from a demo tape," he said. "We can't do much with a band until they're fairly established on the local scene. A band is not ready for us until they've promoted themselves to the top of the scene."

Although Shaw expressed interest in talent from other areas of the country, he plans on concentrating on West Coast talent for the foreseeable future.

News

CONCERTS

Southland Theme Parks Booking More Live Acts To Bolster Attendance

by Mari L'Esperance

Southern California's theme parks have become a viable and increasingly attractive alternative to the local club circuit for touring groups and popular local acts.

Six Flags Magic Mountain's talent buyer and promotions coordinator Henry Mowry noted that a theme park offers rising bands an opportunity to perform before a large audience. Magic Mountain's concert facility is designed to hold 3,000 persons, while Disneyland's facilities have a capacity ranging from 2-6,000. This thereby provides a transitional crossover venue for acts that have graduated from the 200-capacity club circuit, but have yet to fill the more elite Universal Amphitheatre or Greek Theatre.

"Also, many established artists will play our venue simply because it pays to add us to their tour schedules," Mowry said, citing Sparks and Greg Kihn as examples. Sparks did a show at the park on June 11 and Kihn has been confirmed for a July 22 appearance, according to public relations coordinator Randy Workman.

In addition to catering to the teen audience, Workman said the park books country acts as well. C&W artists scheduled to perform this summer include David Frizzel and Shelley West on July 16 and Johnny Lee on August 13.

Magic Mountain does not book jazz acts because of the genre's relatively narrow following.

"We're up against an extremely competitive market," Mowry said, "and an act must be a good draw before we can book them."

Mowry said he will consider local talent, although a recorded release that is getting airplay is usually required to book an act for the park's live shows. Payment varies according to the worth of the particular act, but Mowry declined to discuss specific figures.

At Knotts Berry Farm in Buena Park, talent booker Gary Zahlen is responsible for filling the park's 2,100 capacity facility. At present, *Beatlemania* is in the midst of a two month run, and will be the park's primary summer attraction.

Zahlen keeps his venue filled by booking regional talent with heavy local support, preferably with an established chart record. "I like to see a band have two to three successful records out before I give them serious thought. One record is usually not enough; it's the follow up records that really prove the act's worth in the marketplace," Zahlen said.

Because Knotts is open to the

general public, Zahlen said he must consider a broad range in audience demographics when he books talent. The park books commercial new music acts and Top 40 because they appeal to a wider spectrum. Zahlen said he steers clear of punk and heavy metal because of the negative image commonly associated with the genres. "We want to appeal to as many different musical tastes as possible, so booking a punk or heavy metal band wouldn't be as profitable for us than if we booked a Top 40 act," he said.

Zahlen does book C&W acts; Knotts has hosted the Country Music Awards for two years consecutively.



Top 40 rockers Krash, now playing at Disneyland during the summer

COUNTRY CLUB

Continued from page 7

almost sold out already, despite the fact that the band has another date at the Beverly Theatre.

Purnell also asserted that there is no compulsion to go to any length to get a promising act. "We're making every effort to show booking agents that we're not here to lose money. And we're not about to get in a bidding war with the Beverly Theatre or the Palace for anyone."

Since taking firmer control of the booking policy, he discovered inherent difficulties in working with local unsigned talent. "The top draws in Hollywood or at Wong's West aren't necessarily the top draws here," he stated. To ensure a good attendance, Purnell has opted for special genre shows; the club has successfully presented heavy metal, rockabilly, reggae and mod nights. "To some extent, we just can't put on a

Disneyland in Anaheim will only consider acts that will blend in with the park's family-oriented approach to entertainment. Director of talent booking Sonny Anderson said the park's entertainment division is highly selective when recruiting live talent for its teen audiences.

"In keeping with our image, we must maintain strict standards," Anderson said. "We will only consider commercial new wave, pop-rock and Top 40. Punk, heavy metal or any of their derivations are absolutely out of the question."

Although tight control is maintained on who plays at the park, Anderson said more leeway is allowed at the annual year-end "grad nights," where the park is only open to high school graduates. Bands that have been booked for grad nights include Berlin and Evelyn King at the Anaheim park and the Dazz Band and Night Ranger at Disneyworld in Florida.

Disneyland relies heavily on house talent, which are auditioned for contracted full or part-time work seasonally and year round. The park does consider local talent in the genres of jazz, Dixieland, Latin, gospel, country, and Top 40.

Disneyland has a Big Band event lined up for the summer, featuring Sarah Vaughn, Woody Herman, the Glen Miller Orchestra, Count Basie, Les Brown, and Duke Ellington's Orchestra directed by Mercer Ellington.

Anderson said a bluegrass extravaganza is also in the works for September 16.

Confirmed summer regulars are local favorites Papa Do Ron Ron and Krash.

"The bottom line is that we try to do something for everyone and still maintain our family oriented image," Anderson concluded.

Radio Report

The following is a listing of Los Angeles area bands which are currently receiving airplay on local AOR/new music radio stations, while (a) means the act has been recently added to the playlist.

KROQ-FM 106.7

Burning Sensations
Plimsouls
Ascenders
20/20
The Woz
Rockats
X (a)
Donnie Barren (a)
Bytes (a)
Joan Jett (a)
Gleaming Spires (a)
The Difference (a)

KLOS-FM 95.5

Quiet Riot
Gary Myrick
Plimsouls
Lita Ford (a)
Joan Jett (a)

KMET-FM 94.7

Quiet Riot
Great White
White Sister
Ratt
Plimsouls
Weird Al Yankovic
Rockats
Gary Myrick (a)
Joan Jett (a)

KNAC-FM 105.5

Plimsouls
Los Illegals
Untouchables
Gary Myrick
Three O'Clock
X
Burning Sensations
Bangles
Suburban Lawns
Wall of Voodoo
Berlin
Little Girls
20/20
Mick Manz & Cocktails
Carl Stewart
Dial M
Josie Cotton
Blasters
Jimmy & the Mustangs
Fibonacci
City of Glass (a)
Bytes (a)

show," he said. "We have to make it an event."

The current management is also trying to come up with innovating ways to present unsigned talent. A new talent showcase, something like a pre-screened hoot night, is one idea that they're toying with. "We're very open to people with good ideas on how to fill 1,000 seats and expose new talent at the same time," he said.

He added that the club is trying to make it more reasonable for music fans on a budget. Ticket prices and drink prices have been reduced from the exorbitant levels of a year ago.

Purnell laid all notions of an impending closure to rest. "The key is credibility," he concluded. "The club will continue to function as a top-flight variety showcase. All we ever care about is presenting the best music regardless of genre. We are long-term thinkers. We're not here just for the short run, the quick buck, or as a flash-in-the-pan. We're going to stick it out."

Local Notes

SONGWRITERS, this one's for you: within a matter of weeks, *Music Connection Magazine* will unveil its latest venture, *Songwriter Connection*. This new publication, now in the production stages, will cover the craft and business of songwriting and music publishing from coast to coast. Watch these pages for a complete report. For more information, write to *Songwriter Connection*, 6640 Sunset, Suite 201, Hollywood, CA 90028.

THE STRAY CATS will headline the first installment of *Rock Of The '80s*, Rick Carroll's video version of KROQ to be aired on the Showtime cable network. Also scheduled to appear are A Flock Of Seagulls and Berlin, as well as two other bands. The show will be taped at the Palace July 13.

T-BONE BURNETT has completed his first LP for Warner Brothers, with help from Mick Ronson, Ry Cooder, Richard Thompson, and Pete Townshend.

JORMA COME BACK! There will be no Hot Tuna reunion tour this summer, "nor could there ever be," stressed ex-member Jack Casady.

HIGHER PERFORMANCE rights fees haven't stopped the Police from scheduling two concerts in Toronto to be taped for pay TV. To keep things tricky, one show is booked at a 3300-seat hall, while the other will take place in CNE Stadium, which holds 30,000.

THE CHICO FERNANDEZ Big Band will perform a free concert at Lincoln Park in Santa Monica on June 26 at 2 p.m.

CAROLE KING is working on a new album for Atlantic at Amigo Studios with none other than Lou Adler, the producer who worked with King on the mega-platinum *Tapestry* over a decade ago.

DOLLY PARTON won't be touring after all this summer. Instead, she'll spend her days in the company of Sylvester Stallone, working on the score for *Rhinestone*, a "musical comedy" film.

BOB DYLAN has not only enlisted one of the hottest guitarists to produce his next LP (Dire Straits' Mark Knopfler), he's also drafted the world's best rhythm section, Sly Dunbar and Robbie Shakespeare. Let's hope his material matches the music this time.

ALBERT KING will headline the 4th annual Long Beach Blues Festival on September 18 at Cal State Long Beach, brought to you by KLON-FM. For more info, call (213) 597-9441.

ELVIS COSTELLO has released a single from his next album, "Pills and Soap," as the Imposter in England. Look for the LP sometime in October.

MTV achieved the highest 24-hour Nielsen ratings for a basic cable TV service ever during the month of April. Half of all households which get MTV watch it at least once a week.

THE CHI-LITES, Grandmaster Flash, the Fatback Band, New Edition, Johnson Crew, System, and D Train will appear at this year's "Master Slam Jam" at the L.A. Sports Arena June 24.

BOY GEORGE tells us that the next Culture Club album will have a song called "Cameo Chameleon" which he describes as "almost bluegrass, with CSN harmonies." Another new tune is "What Is Love," to be sung "in complete scat." Ah, to be young, rich, and eccentric as all hell...

QINGO BINGO'S album will be called *Good For Your Soul*. Hot tunes include "Nothing Bad Ever Happens To Me" and "Sweat."

THE PLIMSOULS will back up the Tubes for 22 dates beginning June 19 in Pittsburgh. The tour will continue through July 17.

RUSSELL MULCAHY, the hot Australian music-video director, is back at home directing a feature film called *Razorback*. His next project should be the Duran Duran movie (not to be confused with the collection of their videos now on sale). Location shoots will include the Far East and France.

THE DEAD KENNEDYS will headline concerts at the Lincoln Memorial in Washington July 3 and 4 when their "Rock Against Reagan" caravan tour culminates its 30-city spree. Appearing on the bill with Jello and company are Millions Of Dead Cops, DRI, the Dix, and other hardcore faves.

Neither James Watt nor the Beach Boys are expected to attend the event.

Left: Emmylou Harris does her thing with this year's Hot Band at the US Festival June 4th.



Above, Eddie Murphy takes a break from being 1983's fave wild and crazy guy to socialize with Rhonda Chrisman, who manages Johnny Lyon and the Hitmakers, at a social function in Hollywood.

THE NEW PRESIDENTS are at Western Audio recording a four-song EP with producer Dane Conover. Look for a July release on the New Kingdom label based in San Diego.

PAT METHENY was the guest soloist with the London Symphony Orchestra when they recorded the soundtrack to the new Nick Nolte-Gene Hackman film, *Under Fire*. His next album is a live set called *Travels*.

PRINCE'S studded trenchcoat which he wore during his recent tour, was auctioned away for \$450 in Raleigh, North Carolina for muscular dystrophy.

DUDLEY MOORE has been signed to play Simon Napier Bell, the legendary manager who handled the Yardbirds and T. Rex, in a \$5 million film based on his career.

THE JIMI HENDRIX Memorial in Seattle was finally dedicated on June 9, two years after a local radio station (KZOK) launched a campaign to raise the needed \$25,000. The funds were given to the Parks Department to add plantings, rocks, a walkway, and a plaque dedicating the environment to the late guitarist.

IF YOU'RE planning to tour Canada in the near future, beware: the government has imposed a 600% increase in performing rights fees. The new law calls for promoters to pay 1% of the gross revenues to performing rights organizations like ASCAP, BMI, etc. For example, the Who's final concert last year in Toronto grossed \$1,350,000.

Under the old agreement, they were charged \$4275. Now, the same concert would have cost \$27,000 in fees to performing rights groups. This ruling will undoubtedly stifle thoughts of a major tour of Canada, even for locals like Rush, who view the new fees as a tax.

IAN HUNTER has returned to Columbia after a stint with Chrysalis Records. His next album, *All The Good Ones Are Taken*, features longtime Hunter cohort Mick Ronson and Springsteen stalwart Clarence Clemons. The LP is scheduled for a late June release.

SURVIVOR'S follow-up to last year's "Eye Of The Tiger" will be released July 28. The tentative title is *Caught In The Game*.

HOLOCAUST, PART 2: Showtime, a cable TV pay service, will air no less than four 90-minute US Festival specials starting in August.

REO SPEEOWAGON'S Gary Richrath and Kevin Cronin will host a network rock news show for two weeks to "prove that musicians can read."

AFTER WATCHING band mates Steve Howe and Geoff Downes make a mint in Asia, ex-Yes members Jon Anderson, Chris Squire, and Alan White have reunited with pre-Rick Wakeman keyboardist Tony Kaye to record an LP for Atlantic. Taking over for Howe on guitar is Trevor Rabin, who originally joined Yes as lead vocalist when Jon Anderson quit back in 1980. Trivia buffs will recall that Rabin and Downes were the principals behind the Buggles ("Video Killed The Radio Star"). Rabin is producing the album. Making things complicated is the use of the name Yes, which is owned by Asia manager Brian Lane. The working moniker for the group was Cinema before Rabin joined the team, although Lane has suggested that they call the band Maybe.

WHY YOU SHOULD Keep Your Day Job, Part 872,345: the Screen Actors' Guild reports that while actors were paid \$459 million in 1982, 40,000 of the union's 52,000 members earned less than \$1,000 last year. An unemployment rate of 85% makes Detroit look like a boomtown compared to Hollywood these days...

BOWIEMANIA: the man who souled the world now has seven of his LPs in the British Top 100.

JOHN HIATT has enlisted Nick Lowe and his Noise To Go to produce and play some tracks for his next album, *The Irony And The Ecstasy*. The remainder of the LP was produced by Ron Nagle and Scott Matthews, who performed similar chores for Paul Kantner of the Jefferson Starship. The album will be released in September.

AC/DC are producing their next album without the assistance of Robert John "Mutt" Lange. Look for a late June release.

MIDNIGHT OIL, the Australian band whose album, *10,9,8,7,6,5,4,3,2,1*, made a big splash in England earlier this year, have been signed to Columbia in the States.



Photo by Nancy Volitrah

CYNDI LAUPER (formerly of Blue Angel) got some help from Jules Shear when she recorded her first solo LP in the form of three songs and some vocals.

PETER FRAMPTON was teargassed by Italian police after a riot erupted at his recent concert in Rome, causing the show to be stopped. Other concerts in Italy by Eric Clapton, Joni Mitchell, and Joan Armatrading have also been plagued by violence. Bring on the Visigoths!

SRS AND LASS have announced their second annual Songsearch competition open to all songwriters. A total of \$12,000 in prizes will be awarded in seven categories: rock, gospel/inspirational, pop, country, black-oriented, topical, and novelty. To enter, send a SASE to Songsearch, P.O. Box 2158, Hollywood, CA 90028. Deadline in September 10.

DAVID FOSTER has offered to produce the best song generated from the Alberta (Canada) Recording Arts Foundation music seminar. The 50 best songs will be sent to Foster, who will choose the song he will produce.

SUPERTRAMP will close out its 1983 tour at the Forum September 23. The concert will be the last one for guitarist Roger Hodgson, whose solo LP will be released July 19. The band has augmented its live lineup with Scott Paige and Fred Mandel, who left David Bowie to join this tour. No replacement has been named for Hodgson as of yet, although a guitarist will be added when Supertramp starts recording their next album this fall.

OZZY OSBOURNE'S next LP will be entitled *Barking At The Moon*. The lineup will be Jake E. Lee on guitar, Tommy Aldridge on drums, keyboardist Don Airey, and ex-Uriah Heep bassist Bob Daisley. Max Norman will produce.

JOAN JETT woke up one morning in a fit of inspiration and decided to call her new album *Album*. The first single, "Fake Friends," will be released June 23, with a MGMM video following on June 30.

BRIAN MAY, lead guitarist for Queen, has been keeping busy with strange solo projects while his band contemplates its next musical genre (rap? bluegrass?). In obvious homage to Eddie Van Halen's solo on Michael Jackson's "Beat It," May will be featured on two cuts on the next Jeffrey Osborne album. To complicate things, May has teamed up with Mr. Valerie Bertinelli to record the soundtrack for a children's TV show in England. Yes, there will be a soundtrack LP, and no, it won't be available in the U.S.

RON COLANTONIO has joined the Seymour Duncan staff as marketing manager.

MIKE HELLER, MC critic and shutterbug, has an exhibit at the Museum of Rock Art in Hollywood, "Scenes From Another World."

SRS will offer a music business workshop for secretaries and administrative staffs conducted by Doug Thiele. For more info, call (213) 463-7178.

THE DICKS' LP, produced by SST house producer Spot, has been picked up by Enigma Records.

GRANDMASTER FLASH and the Furious Five will make their cinematic debut in *D.C. Cab*, along with Irene Cara and Musical Youth. Before you get too excited, you should be warned that the film's star is Mr T.

MEN AT WORK drummer Jerry Speiser has an imitator who has been pulling the usual stunts like giving fake interviews and trying to charge five Mercedes and five Fords to Columbia Records. The charade took a less-amusing tone when the imposter stole a Mustang from a Texas lady, claiming he had to rush to the airport to catch a plane to Australia.

AL KOOPER has produced the first solo album by Johnny Koonce, who used to sing for Johnny and the Distractions.

DUE TO THE July 4th weekend, the deadline for free classifieds, Pro Players, and the Gig Guide in *Music Connection's* next issue has been moved up a day, to Wednesday, June 29 at 12:00 noon.

MOTOWN'S Morocco label will release its first product this summer, the soundtrack to *Get Crazy*, the movie starring Malcolm McDowell and Lee Ving. Paul Sabu, Morocco's first artist, will have an album available soon too.

TERRY DAVIS is working on an elaborate video with Pistol Productions, with location shoots to include an African jungle sequence, an abstract dance routine, and a day at the KMEX-TV studios. All this has been budgeted at less than \$5000.

DAVID BOWIE'S recent concerts in London were marred when bootleggers hit the streets within hours of the shows' conclusions with pirated cassettes. One can hardly pity the Thin White Duke, who made \$17,000 a minute at the US Festival. In case you haven't heard, Bowie stalwart Earl Slick has replaced Stevie Ray Vaughan as lead guitarist for the duration of the tour.

JIM CAPALDI met Henry Kissinger in Stockholm last month while the latter was in town to arrange the 1986 World Cup for soccer. The former is enjoying his first success in many a year with *Fierce Heart*, his latest LP for Atlantic.

THE WEIRZ have released a new single, "Imagination," in Europe on Carrere/Curb Records.

STEPHEN CRANE'S just-completed demos should attract a little attention in A&R circles, since they were produced by Toto's Steve Lukather and session ace Jai Winding, and feature guest appearances by Eddie Van Halen and David Foster. Shep Lonsdale engineered the sessions at Sunset Sound in Hollywood.

IMAGINATION, a new music trio from Merrie Olde, have inked a deal with Elektra/Asylum. Their first effort, "Looking At Midnight," is set for release this month in 7 and 12-inch sizes.

HELLION wasn't taking any chances when they played their first gig of 1983 at the Troubadour earlier this month. For reasons still unknown, OC punksters Social Distortion opened the show, causing a bit of consternation amongst the heavy metal crowd. However, Hellion took it in stride and arrived at the gig in a U.S. Army tank. "We wanted to get an aircraft carrier, but we couldn't figure out how to get one down Sunset," explained lead singer Ann Boleyn. Klaus Meine and Herman Rarebell from Scorpions attended the show.

NINO, the band and the singer, have been recording a mini-LP at Dawnbreaker Studio with Tavi Mote. Helping out with the record were Keith Clark from John Q. Public, Hans from the Ju Ju Hounds, and Rick Copeland, formerly of the Names.

JOHN LEE HOOKER will be honored by the National Endowment for the Arts' Folk Arts Program at a ceremony at the Smithsonian in Washington on June 25.

THE STINGERS have reportedly spent \$10,000 on the cover alone for their imminent release on Pleiades Records.

EDDIE ADCOCK, the legendary banjo maestro, will make a rare appearance at the Blue Ridge Pickin' Parlor in Canoga Park on June 26. The concert/workshop is \$20. Call (213) 700-8288 for info.

THE SNEAKS have embarked on a fan-sponsorship plan a la Rip Tide to finance their next record. For a minimum donation of \$5, your name will be listed as co-producer of the LP, and you will receive an autographed copy of the record. The tentative title for the release is *Success...The Hard Way*. For more info, call (213) 574-8100.

UTOPIA NEWS: drummer Willie Wilcox has signed a publishing agreement with Screen Gems/Columbia/EMI. He has begun collaborating with David Lasley on tunes for Jennifer Holiday and Peaches & Herb. Bassist Kasim Soltan is recording his second solo album for EMI. Guitarist Todd Rundgren and Wilcox are producing the Rubinoos, a San Francisco powerpop band who had moderate regional success during the 1970s on Bessie Records, for Warner Brothers. Finally, Utopia has released a two-hour concert video entitled *An Evening With Utopia* which was recorded last November at the Country Club.

THOMAS DOLBY is recording in Belgium. A new record should be released before Christmas.



San Geronio High School students got quite a surprise at their prom last month when A Flock Of Seagulls took the stage from the scheduled band and played four songs for the dancing seniors. It seems the hotel where the dance was booked was also being used to house bands playing the US Festival.

WHO CAN YOU Trust Dept: Spinal Tap, the metal band supposedly touring the country this summer, is actually a movie about a metal band, to be released this summer.

MOLLY HATCHET recently raised \$16,000 for the Steelworkers Union at a benefit concert in Pittsburgh earlier this month.

AFTER TAKING Police bassist Sting to the cleaners last year, Virgin Music has settled out of court with the Human League over a similar publishing dispute.

DFX2 from San Diego are filming two videos with Casey Movies, the folks responsible for Blue Oyster Cult's "Burning For You" video epic. The songs to be visualized are "Emotion" and "Maureen." Early descriptions call the clips "an odd mixture of Dali meets dance pop."

JAKE E. LEE stopped by Pasha Studios this month to scope out the latest tracks from Modern Design.

DECO MECCA, starring MC's very own Steve Sattler, will make an appearance at the Ice House in Pasadena on June 25 at 10:00.

EPIC has signed an agreement to distribute Tuff City Records from New York. The first release will be a 12-inch single by the Cold Crush Brothers entitled "Punk Rock Rap" in four versions.

NEIL YOUNG is planning to release a rockabilly record which he recorded in Nashville with Elliot Mazer. The title is *Everybody's Rockin'* and the disc should be available July 13.

TOM TOM CLUB will have their second effort, *Close To The Bone*, in your favorite store next month.

LINDA RONSTADT is tentatively scheduled to appear in *La Boheme* at New York's Public Theatre this fall. Her publicist says she's polishing her Italian.

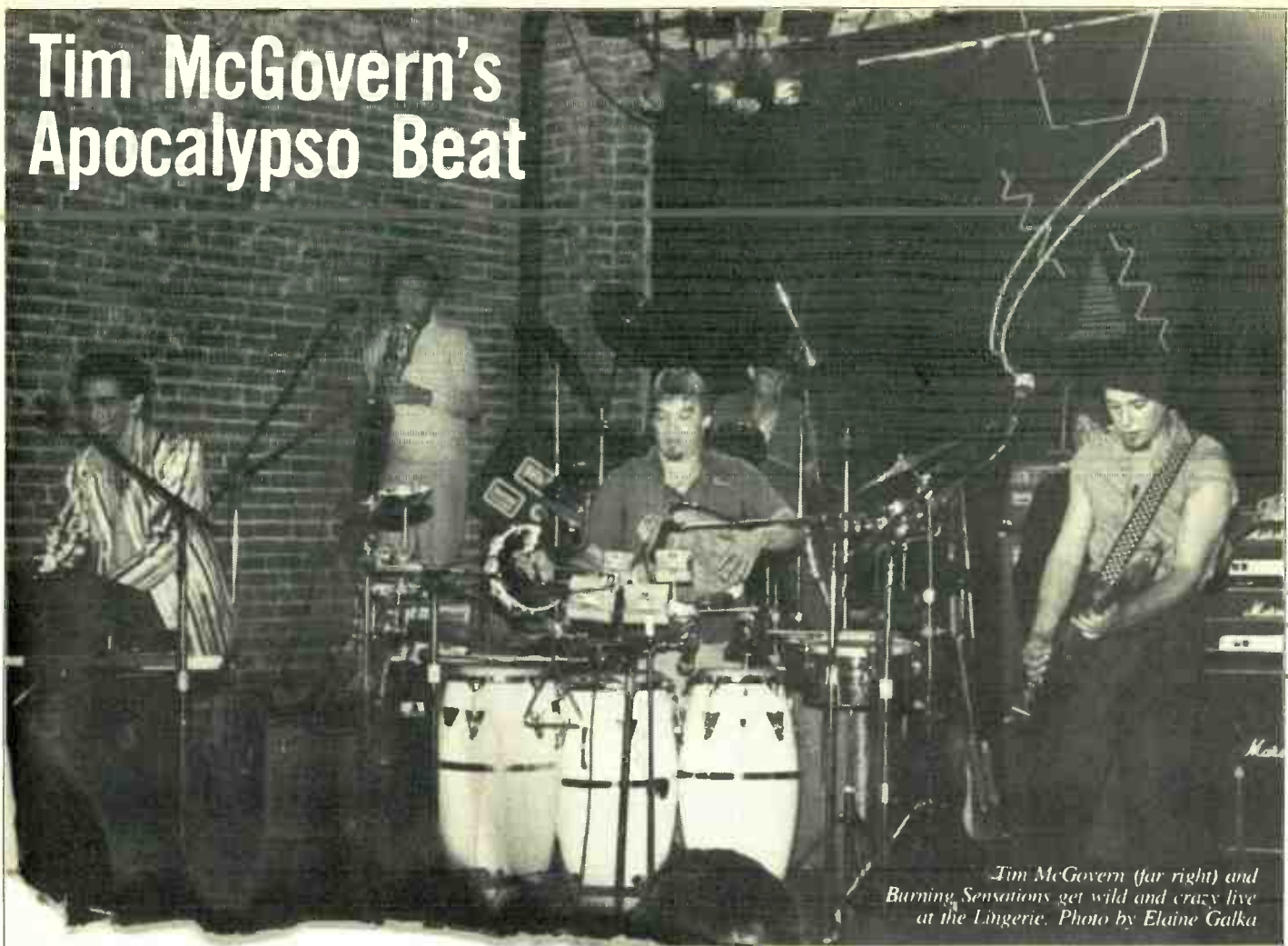
COLONEL TOM PARKER has relinquished his involvement with the Elvis Presley estate, handing the controls over to Joseph F. Rascoff, a New York CPA. RCA will continue to hold the rights to the King's recorded legacy.

CARMINE APPICE, Synsonic Drums, and KLOS-FM are presenting the second annual Drum Battle on June 27th at the Palace.

THE STRAY CATS' first single from their upcoming EMI album is called "Sexy and Seventeen."

BROTHERS JOHNSON are working with Leon Sylvers, David Foster, and Steve Lukather from Toto on their next A&M album.

Tim McGovern's Apocalypso Beat



Tim McGovern (far right) and Burning Sensations get wild and crazy live at the Lingerie. Photo by Elaine Galka

Burning Sensations

by Jeff Silberman

Sometimes, the record business can be very misleading. Nominees for "Best New Artist" Grammys have been bands like Bad Company and Asia, ensembles composed of musicians with a good decade of vinyl credits under their belts.

Burning Sensations is the latest in a long line of misnomers. Technically, the group has spent just over a year together; they celebrated their first anniversary by entering the studio last February to cut their debut release, an EP for Capitol Records. However, the group's leader and principal songwriter, Tim McGovern, has spent close to a decade in L.A. groups, two of which have had major label deals. The Pop and the Motels put out two albums each while he was with them.

The Sensations' sound, an exotic concoction of calypso and Third World dance

grooves spiced with loud, Hendrix-influenced guitar licks, is something McGovern has toyed with (but never fully developed) since 1974. So, by no means is his "new" work, and the Burning Sensations themselves, something he came up with to capitalize on the popularity of Culture Club and Bow Wow Wow.

Tim McGovern's story is one of persistence, of riding great highs, and suffering through traumatic lows. Add a healthy dash of timely fate, and you end up with a "new" group that could earn significant success.

The first thing that strikes the ear when hearing Burning Sensations is the highly percussive, calypso-tinged rhythms. That influence can barely, if at all, be heard on McGovern's recorded work as guitarist for the Pop and the Motels. "I don't know exactly where I got that from," he said in a recent interview at the Capitol Tower. "I did listen to it

when I was a kid. I did that with the Motels on a couple of songs off *All Four One*, back when it was called *Apocalypso*. I also had a band with Robin Trower's ex-drummer Reggie Isadore, in 1974, that sounded something like we do today. We recorded it, but back then, the labels didn't get it at all. Now, of course, there's sax, keyboards and more percussion into the sound."

The first version of the last Motels album featured a lot of the McGovern influence, which he initiated after a European tour. "While we were in France, I saw Bow Wow Wow play in front of only 20 kids on roller skates. They didn't pay much attention to the band, but I thought they were great. The jungle music drums really influenced me; I just took that to a pop level."

"What burns me up is that we should've had the new record out last summer," he added. "It fits right in with the direction the Culture Club and the English Beat have taken. I told Carter (Capitol A&R/staff producer) back when he was listening to our demo that there is going to be a bunch of beret bands. The Third World is screaming loud and clear."

What separates the Sensations' sound from the aforementioned acts is that in place of soothing melodies and grooves are loud, raucous guitar licks and sax breaks that border on the psychedelic. "I like the cacophonous, long stuff," McGovern claimed. "I think that's got to be there. People expect to be jangled a bit, as well as hear good songs." He admitted to the Hendrix influence, but noted that "nobody has nailed me for it yet. I don't listen to him

that much anymore. But you put his first record on today, and it would kill people."

His wild axe traits come from his early days, ironic since he started as a drummer in his hometown of Syracuse, New York. "It's the Detroit of New York state," he recalled. "In '68, I drummed for a band that used smoke bombs, flashpots, and big lightbulbs in our stage show. We even painted our faces—pre-Kiss and pre-Tubes."

In 1974, he moved to Los Angeles, and started playing the guitar for a hard rock band called Straightjacket, which spent many a night opening up for Van Halen at the Starwood. His tenure in that band wouldn't last long, as the scene soon dried up. The Roxy had a *Rocky Horror Picture Show* review and the Starwood booked only touring showcases. "It was like everybody was all dressed up with no place to go," McGovern stated.

It took the musicians themselves to change things. McGovern got involved with a pop/rock band called the Pop, and helped put together a bill at the Whisky featuring two other local bands, the Dogs, and a group led by guitarist Dean Chamberlain and a singer named Martha Davis, the Motels. The show, dubbed "Radio Free Hollywood," was one of the groundbreaking events for the L.A. rock renaissance.

The Pop would get signed by Arista and release two albums, but the nation's ears were geared for disco at that time, and the lack of significant sales eventually caused their departure from their label.

In 1980, McGovern got what looked like a big break. He replaced Jeff Jourard as lead guitarist for the Motels, who had already released their debut album to warm critical

notices, but modest popular acclaim. He contributed to their next album, *Careful*, which did a little better, but still wasn't the big breakthrough that the band and Capitol was counting on. So the stage was set for the all-important third album.

Val Garay, who had just finished Kim Carnes' *Mistaken Identity* album, was picked as the producer, before "Bette Davis Eyes"

'There's going to be a whole bunch of beret bands. The Third World is coming on strong.'

went onto become the biggest single of the year. "Val told me he'd turn me loose in the studio," McGovern claimed. "He told the label that he wanted to make sure I had maximum freedom, and he gave me a real strong grip on the sound. It was modern stuff, untouched territory; it was new, fresh and raw."

So McGovern pretty much had it his own way in crafting the sound for the third album, then called *Apocalypse*. But after the album was finished, storm clouds soon threatened the horizon.

"(Then Capitol head) Rupert Perry called a meeting, and Val told me beforehand that I'd have to go to the wrestling mat for the record.

He said it was great, but he knew that they weren't going to get it, and that we'd really have to stand up for it. But I was ready for the meeting." McGovern then recalled the dialogue between him and Capitol heads Perry and Don Zimmerman:

Capitol: Look, it's great, but it's really strange, and we don't get it at all.

McGovern: Hey, radio's changing. Listen to KROQ.

Capitol: No one listens to KROQ. (This was before their latest ratings came in.)

McGovern: What's the matter, don't you hear a single?

Capitol: No. You've got to have a single.

McGovern: Don't you think "Only The Lonely" is a single?

Capitol: No.

McGovern: What did Val say?

Capitol: He was inclined to agree with us.

"While we were talking, I noticed that they were looking only at me and not Martha or the rest of the band," McGovern claimed. "So what was I supposed to do? I was just a sideman. I wasn't signed to the label or the management company. I just signed an agreement with Martha for songs, publishing and whatever."

McGovern agreed to go back in the studio to work on new material, but his days were obviously numbered. He soon left the band, Garay took firm control of the band, the album was re-recorded, and for the Motels, the rest is history: *All Four One* went gold.

By September of '81, McGovern had hit bottom, but then fate stepped in. "My girlfriend at the time was Natasha, who thought she was a white witch. Around

Please turn to page 18

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SST Records Black Flag, Police Harassment, Lawsuits, And Survival Tactics

by Jeff Silberman

The record business is not a get-rich-quick boom industry; even the well-financed major labels have a hard time turning a decent profit. The small, independent label faces far more difficult circumstances in every phase of operations, from pressing and distribution to marketing, promotion and cash flow.

For SST Records, the usual problems are only half the battle. The label, run by members of Black Flag and their friends, has been in business for over four years. Due to the exaggerated notoriety of Black Flag, SST has had to contend with roadblocks that would've forced a less-committed outfit out of business years ago.

During their formative years, SST was under siege from constant police harassment, precipitating the relocation of their offices a half-dozen times. And their first opportunity for major distribution, via a co-op deal with Unicorn Records, has degenerated into bitter and lengthy litigation. The legal battle, for the time being, has stifled Black Flag's recording career. Yet SST somehow survives, in the face of long odds that have dogged them from the beginning.

In January, 1979, Black Flag, after failing to find a label to put out their *Nervous Breakdown* EP, released it themselves, inaugurating SST Records in the process. To be sure, it wasn't a full-time operation. Their next release was the debut *Minutemen* EP in late 1980. The band—and the label—lived off day jobs, while the records paid for themselves.

The validity of the record company didn't make itself known until the release of Black Flag's *Jealous Again* 12". It quickly sold 20,000 copies (now it's up to 30,000), and Black Flag became notorious as the definitive hardcore punk band in America. The notoriety of being the figurehead for such an unruly movement quickly drew the attention of law enforcement officials across the South Bay.

The original SST office in Hermosa Beach tripled as a rehearsal hall, business office, and living quarters for BF and several punk bands, and it wasn't long before the police closed it. They moved to Redondo Beach, but the rent was too high, and they moved back to Hermosa. According to Black Flag guitarist/SST

head Gregg Ginn, the police pressure was usually indirect, but rarely subtle. "They'd usually pull you over after you left the office," he said. "They'd also stop people coming out of our place. When we were at the church (their second home in Hermosa Beach), they actually went in, broke down the locks and searched the place. We thought they'd try to frame us, so we had to get out."

As a parting shot, they threw a farewell party, which drew police representation from Hermosa Beach, Redondo Beach, and Manhattan Beach. They moved to Torrance, subletting a place from a tenant who, unbeknownst to them, didn't pay the rent. To top it off, the landlord was a Hermosa Beach cop who lived next door. They moved to Torrance.

"As we were moving into the new place," Ginn recalled, "we could see undercover cops parked down the street. It got to where we could pick them out; two of them would



photo by Elaine Galke

When working and living on the edge meet: (l-r) Gregg Ginn, Muggler, Chuck Dukowski, and Joe Carducci, the brain-trust of SST Records, keep a low profile at their Redondo Beach offices. Asleep on the top bunk is staff producer Spot.

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always be sitting in the same type of parked car. We always figured that we weren't doing anything illegal, so what could they do to us? We tried to keep it real low-key, but people were still coming in and out. Then they started stopping people again."

The straw that broke the camel's back came right after they embarked on a national tour. "Mike Watt (Minuteman bassist) was staying there when eight uniformed cops and some undercover officers came in and searched the place, looking for drugs. They found nothing, of course, but they said we didn't have a business license and that we'd have to move. Normally, they'd tell someone to pay \$50 and get one, but they told us to move. Normally, this is not a matter for eight cops who clean out your drawers on the floor, either."

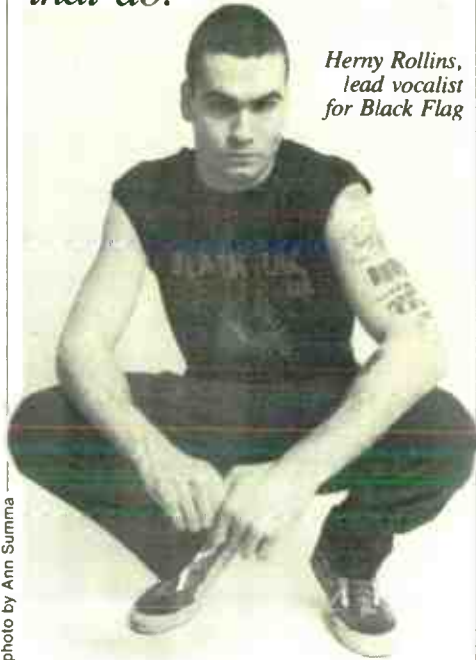
Returning from their tour, the band hit the streets, living nomadically with friends in Hollywood and the South Bay. They had to operate SST out of phone booths, working three new releases: Black Flag's *Six Pack* EP, a Minutemen album and a Saccharine Trust EP. Fortunately, they got some outside help.

"Joe Carducci, who worked at Systematic Records Distributors in San Francisco as a buyer, started to sleaze with us. It was good having someone around with experience that compliments what we're doing."

They opened a new office in Hollywood. "We never had any problems, but we were watched by undercovers a lot," he stated. "How much does it cost to pay two undercover detectives to sit in a car for hours? They must have spent a lot of money on us."

Currently, they're back in Redondo Beach, and Ginn noted that things "have abated to a certain extent. We'd always have

'There is no freedom; there's only power. We don't have much power, so we stay out of the way of people that do.'



Henry Rollins, lead vocalist for Black Flag

photo by Ann Summa

one big place where we'd live, work and rehearse. We decided to have this place for business and for eight of us to live here, and to have a separate place for rehearsal, in Long Beach. Having just one place raises your profile, and the higher profile we have, the police invariably will put an end to it."

One has to wonder whether all the harrassment is worth their efforts. "It makes you so mad that you become smarter," Ginn declared. "In school, you're taught that there's such a thing as freedom, but it has taken us a long time to learn that there is no freedom; there's only power. Some people have it; others don't. Generally, we don't have very much power, so we stay out of the way of people that do. That means living really low-key."

Ginn and Carducci stressed that they don't consider SST as strictly a hardcore punk label, evidenced by the signing of two heavy metal/heard rock acts, Overkill and St. Vitus. Since they don't consider themselves A&R reps either, the usual demo/showcase process is nonexistent. The two new bands were signed via personal contact and personal tastes.

"We'd sign anything we liked," Ginn asserted. "We're into a lot of different types of music. We'd like to put out a funk record if we could find a funk band that was exciting to us. People define Black Flag and SST in narrow terms, so we're dealing with a certain kind of prejudice."

"There'd be a lot more exciting music if those constraints weren't put on bands," he added. "Most people listen to a lot of different stuff. But the way things are categorized tends to direct their tastes into certain categories, and that's a hard tendency to fight."

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Steve Moir

Expanding Capitol's "Artist" Label With The Signing Of Bowie

Today's A&R departments have not had the easiest of times coping with all the advances in the music industry. As reported in *Music Connection* (Vol. VII, No.9), A&R departments throughout the record industry have been somewhat in a state of flux since the beginning of the year. With the gradual acceptance of the fact that "new music" is very much here to stay, fueled by the success of MTV and KROQ radio formats, the record companies are busy reorganizing their approaches and revamping their looks. Many old faces have been shunted off upstairs to the corporate boardroom, making way for fresh blood. The encouraging thing is that the new faces are once again being drawn from within the music business itself, as opposed to the ancillary ranks of lawyers and accountants.

Steve Moir, the recently appointed director of A&R at EMI/America/Liberty Records, is typical of the "new look." He's young, enthusiastic, and he came up the hard way, starting in the mailroom at Chrysalis Records. "I joined them in '77, and I was still playing guitar in a local band at the time, so I know what it's like on both sides of the fence," says Moir. "If you've schlepped around the clubs with all the gear yourself, you know what it's like to be a struggling musician, and I try to always remember that. Being in the mailroom was also a great education because you get to listen to so many tapes, and get an overall feel for what's happening." Moir eventually became professional manager for Chrysalis Music before moving into A&R.

Appointed to his present position on April 1st—"it did make me think!" says Moir—he is now part of the young, go-ahead A&R department that is helping to establish EMI's fast-growing reputation as a specialized "artists" label, similar to the early days of an Elektra/Asylum or Chrysalis. Moir was hired by Gary Gersh, the dynamic head of the team who snapped up the Stray Cats and helped lure Bowie away from RCA, and the move

was part of an overall company reshuffle that in recent months also saw ex-head of A&R at Capitol Rupert Perry come in as president, and EMI president Jim Mazza move over to Capitol as president. "I really liked the direction the label was going in, and the calibre of artists they were going after," says Moir. "I was also attracted by the fact that EMI is a relatively small operation, within a huge conglomerate like Capitol Records. It's small enough to be able to concentrate on each act, with the great advantage of having that enormous EMI global distribution set-up and the machinery of Capitol behind it. It's really getting the best of both worlds."



EMI/America A&R director Steve Moir: he worked his way up from the mail room.

According to Moir, the company intends to keep it that way. "We only have about 30 to 35 acts altogether, and although we're obviously always looking for new talent, we're not really looking to radically increase our roster. We would prefer to keep the company small and manageable." Apart from the prestigious signing of Bowie, the label currently sports such acts as Kim Carnes, Kate Bush, Naked Eyes, J. Geils Band, Sheena Easton, the Stray Cats, Peter Tosh, the Coconuts and Kajagoogoo, it's a varied roster, and with a few obvious exceptions, is hardly a traditional blend of artists. In light of Moir's comments, it's also instructive to notice another case of musical chairs: David Bowie was successfully wooed by the label from RCA early this year in a deal that was almost a kind of exchange for Kenny Rogers, at a time when Rogers was a multi-platinum selling artist and Bowie was anything but. In terms of sales, the swap didn't make sense, but in terms of EMI's artistic aspirations it made perfect sense. Of course, as luck would have it, Bowie recorded *Let's Dance* as his debut effort for his new label, and what EMI gained in terms of prestige they also gained in terms of huge sales.

"There's no doubt it was a good signing," says Moir understatedly, "although I suppose if you were an accountant looking purely at sales records, it didn't look that way." In fact, EMI's pride in getting Bowie also reveals a lot about how the company as a whole, and the A&R team in particular, see themselves. "We all had a real belief in Bowie as an artist, even though obviously no one knew for sure exactly what sort of record he was going to make," explains Moir. "It could have been *Low*, *Part II*, but whatever he produced, we were going to try to break it, because he was signed as 'Bowie the artist,' a person with a career as opposed to a person with just a series of single successes. As it turned out, he made the most commercially successful record he's made in a long time, so everyone's happy. Of course, some critics have immediately accused him of selling out, but that's bullshit. Listen to songs like 'Criminal World,' 'Modern Love' and 'China Girl.' They're great tracks, and I think he's obviously doing what he needs to do at this point in his career."

Moir went on to state that Bowie's reputed \$17.5 million deal was a "slightly exaggerated figure," although he conceded that the price had been high. "But for us, it was definitely worth it, as this company's philosophy is angled towards album-based and career-oriented artists. We're very interested in building stable careers over a period of



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Photo by Elaine Galke

musically, and listen for that 'something' unique, a different sound or look. By that, I mean that Michael Jackson, Van Halen and the Police may not have a lot in common musically, but they're all unique and brilliant at what they do. We're not interested in signing an act that's similar to one we already have. Like I said, we want to say small and compact, and set the trends rather than follow them." Moir also stressed the tight-knit structure of EMI's A&R team, and their willingness to check out any band that interests them. "We work very closely together, and we're also in daily touch with our opposite numbers in the London office, and all of us are constantly checking out new bands that we've either heard about or who've been recommended. I personally go to see bands on an average of about three to four nights a week, and it would be more, except the other nights I'm in studios or at rehearsals with various acts."

"We're a very travel-oriented company. For instance, last week I found myself going to Detroit, Toronto and New York, in three days, to see various acts. We'll go anywhere to see a band if we get a tape we're crazy about. And it's still down to seeing a band live, or at least on video. We never sign anyone without at least first seeing them, no matter how great that demo might be. I also definitely look for acts that are visually oriented as well; you'd be crazy not to with the success of MTV." Moir is a big fan of MTV, but doesn't see it as a threat to live shows. "Some people say that video will help kill touring, but that's bullshit. Nothing will ever supplant a great live show, and people will always want to see artists like Bowie live."

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Left, Kim Carnes, one of EMI's biggest success stories to date with "Bette Davis Eyes." Right, David Bowie wows the troops at the US Festival last month with a million-dollar performance.

time and we're interested in artists who can develop far more than just a single-to-single type of success. For instance, Kate Bush doesn't sell millions and millions of albums in America, but we're totally committed to her as a company because we believe in her as an artist. You *have* to build a career, and it takes time. I'm not particularly interested in a quick return, flash-in-the-pan situation which might just yield one huge hit, and then burn out.

Look what happened to Boston. No, the artists that excite me are the ones like Bowie who have a loyal following *because* they're into his music, whatever he does. In that sense, all the commercial success is like the icing on the cake. It vindicates that belief in an artist."

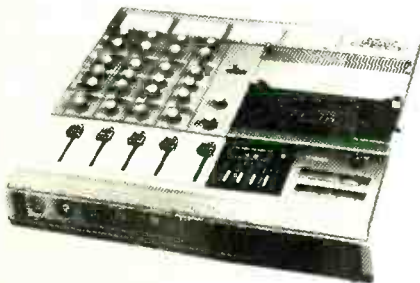
Moir emphasized that his own musical tastes are eclectic. "I try to stay very open-minded about everything I hear. I look at the very different areas of what's happening

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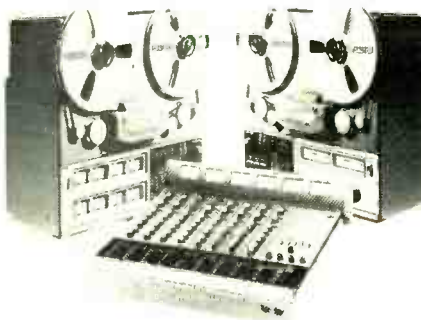
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SST Records

Continued from page 15

"Part of the problem is inherent to writing about music," Joe Carducci explained. "Our bands face an uphill battle to present their music as it is. The Minutemen are not Captain Beefheart, Gang of 4, the Sex Pistols, or the Ramones. Some writers pick up on the art end, others use the punk end, but someone who buys their record for one particular reason could get disappointed. A band has to present itself, and at some point, people will come around to it. But it's a slow process."

An added obstacle in that process is what Carducci describes as a "glut in the independent record market. There are a lot more records now, and more small distributors as well. The general depression has been felt; record stores can't afford to buy as much independent product. Signing a distribution deal today can get hazardous; it's like a minefield. We've weathered who's gone under; it hasn't hurt us like it's hurt other small labels. Except for the big burn, which is another dimension."

SST struck a co-op deal with Unicorn Records in 1981, due to the latter's distribution deal through MCA. When Black Flag's *Damaged* album was released, MCA withdrew their distribution support. Despite that setback, the album sold 40,000 units, a healthy and normally-profitable figure for a small record company. Ginn claims, however, that SST and the band have yet to recoup recording and promotion costs, let alone accrue any profit. The matter is currently in litigation, which has temporarily prevented Black Flag from releasing any new product on SST. A recent compilation of outtakes was released, but with

the band's name blacked on the cover (*Music Connection, Vol. VII, No. 9*).

Ginn sees no room for compromise: "If somebody stole, say, \$10,000 from you, which was all you had to operate, what would you do? Give them another record?"

So Black Flag will play selected gigs, like their recent appearance at the Santa Monica Civic, SST will continue to put out other records from the Minutemen, Overkill, and St. Vitus, and the business will still survive. As Joe Carducci concluded, "it's a matter of legal costs and resourcefulness." □

Burning Sensations

Continued from page 13

Thanksgiving, she told me to see this band at the ON Klub, that I had to check them out. I hadn't felt like going out for months; I had just got kicked out of the Motels and was going, 'arrggghhh! She literally dragged me out of the house. It was Andy & the Rattlesnakes' farewell gig. Tempo (the percussionist), who was playing with Billy Sheets and other bands, was just sitting in with them for that gig. They were just jamming in their own weird way, but I thought it was great. I asked Andy after the show why he was giving it up and leaving town. He said the record business was fucked. Well, so what, *that's* not going to change, so what difference does that make? I thought if I could get that band, great, but I wasn't even interested if Tempo wasn't going to be in it, because he was half the show. I went to their dressing room and asked them if they wanted to play, and they said, 'why not?'"

The new ensemble played a couple of gigs at the Taurus Tavern for starters. "We were

doing the same material we do now, although it was considerably looser," he said. "I knew we had something going after the second or third gig, and we started getting comfortable playing with each other. I still had grave doubts about my singing. I was willing to just play guitar and get someone else to sing lead, but people told me that a good singer would tuck up the sound."

He still has reservations about his voice to this day, but he plans on staying the front man "as long as everybody's buying it," he stated. "If nobody minds, then I don't. A lot of singers have gone real far in their careers without technically good voices—Dylan, Jagger and Stewart come to mind. A lot of it has to do with confidence, and I'm still a ways off from having enough of that."

Nevertheless, the band dived headfirst into local gigging, including a weekly stint at Madame Wong's Chinatown. It wasn't long before they decided to do some demos, and who, of all labels, picked up the tab? The same company that was instrumental in separating McGovern from the Motels—Capitol. And though EMI and Arista also expressed interest in the band, Capitol signed them, which must seem like the height of irony.

"It's quite a vindication, wouldn't you say?" McGovern said, smiling broadly. He stressed that he never harbored any ill feeling towards the label. "I loved it over there," he stated. "The day I got the word, I called Rupert up and thanked him for what they did for the band. Before I hung up, he said if I get anything else together, to send it straight to him so I wouldn't have to go through all the usual bullshit. I forgot all of that for a while. I got a new lawyer; one day he was talking to

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Perry about another client when he added that he needed some money for demos of Burning Sensations. Rupert said, 'absolutely.' We made the demos, they thought about it, they came to see us play and thought about it some more, then we started serious negotiations."

On February 3, 1983, a year to the day of their first gig together, Burning Sensations went into the studio to cut their debut EP. This



photo by Ann Summa

Tim McGovern back in his pre-Motels days with the Pop. L.A. pop-punk pioneers.

'I wrote most of songs on the EP before I was with the Motels. I got the title to "Belly" after I was dropped from the band.

time, McGovern had firm control over the band's sound. "Even an A&R guy told me that usually they want bands to cut the solos short and do three-minute tunes," he said. "But the one strength of our band's sound comes from developing a groove that you can't do in three-minute songs, so they left us alone for the most part."

While the lengthy songs seem ripe for improvisation and long soloing, McGovern kept a fairly tight rein on the arrangements. "The two people I usually turn loose are Tempo and (sax player) Jeff Hollie; what they play doesn't demand structure. Everything else is pretty much thought out."

The EP has picked up some airplay across the nation, a worthy feat considering the band's sound is neither mainstream rock or the techno-pop currently the rage on alternative radio. They just reentered the studio to

put out a full album sometime in August. Currently, McGovern is separating the wheat from the chaff in choosing new material for the album. "Modern marketing techniques dictate that if 'Belly of the Whale' becomes as strong as it looks, that'll be on the album, too," he stated. "But we're not going to put three songs off the EP on the album; not even two if the new stuff is strong."

One song that will be included is "Envy," which was first recorded on the Motels' *Careful* album. Its inclusion someone always goes, 'hey, a Motels song.' I feel like yelling, 'Hey! I wrote this song eight years ago!' Most of the stuff on the EP, including 'Belly of the Whale,' was written before I was with the Motels. I got the title to the song only after being dropped from the band."

Whatever happens from here on out, Tim McGovern has no regrets about this business, one which provided him with equal amounts of pain and pleasure over the past 15 years. If Burning Sensations never really catch on, then at least he knows he's given it his best shot. If they do make it, the spoils were well earned.

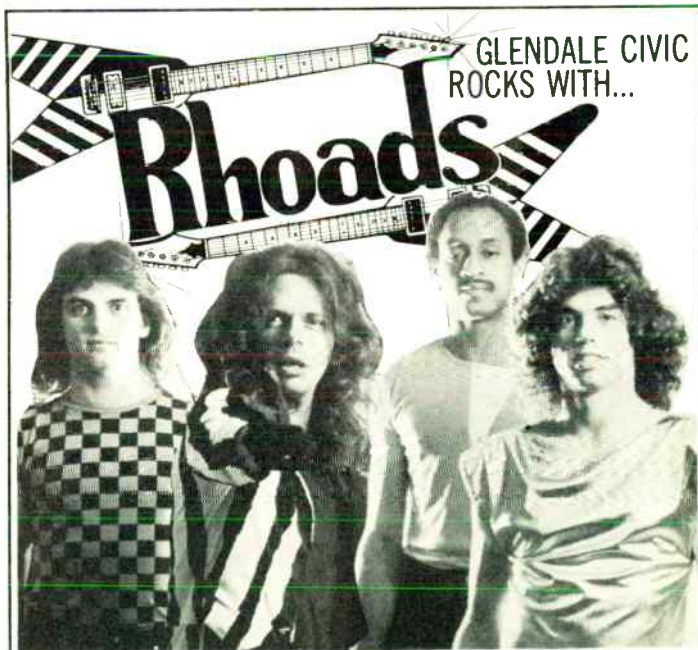
"It will be easier to take now, because I'm not counting on other artists to carry the ball," he concluded. "It's all on my back, so I've got no one to bitch at but myself if it doesn't happen. It would be nice to be able not to worry about some things, just to keep on playing. It'd be nice to be rich, too, but I don't know if that's the point. I wouldn't want to find myself in Joe Strummer's position, where I'd have to explain why I'm taking a half-million dollars to perform, and then tell everyone that I'm going back to England to distribute it to poor bands. This I got to see. That should get more press than the US Festival." □

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1983 Summer Club Season

The poet Shelley obviously had other things on his mind when he penned the classic line below, but L.A. club owners probably hope that the poetic vision looms eternal. Club meisters, shivered by a chilling wind blowing through half-filled venues earlier in 1983, are looking for the summer months to be their economic season of rejuvenation.

"Summer loosens people up," theorized Marty Morgan, publicist for Carmelo's, the venerable Valley jazz spot. "They lighten up and tend to get out of the house more."

But whether people truly lighten up has much to do with the general economic outlook for the country. Like most businesses, the success of nightclubs is inextricably tied to the local and, indirectly, the national economic mood, perhaps even more than other ventures. Recent unemployment figures for the Southern California region have hovered slightly above 10%, and indicators of an economic recovery have been less promising than in other areas of the country.

"I'm looking for a good summer as long as Reaganomics works and there is an improvement in the economy," said L.A.'s "have hands, will travel" booker, Jan Ballard. "Money has loosened up just a tad, and it's reflected in better business."

Howard Rumsey, owner of L.A.'s major jazz watering hole, Concerts By The Sea, agreed. "Things will be all right once the economy gets better," he declared. Yet some

"If Winter comes,
can Spring be far
behind?"

—Ode To The West Wind

photo by Janet Van...



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who waited for the springtime succumbed to an overly-harsh winter. Just ask the France brothers, proprietors of the renowned jazz hall the Parisian Room, which closed in March due to prolonged troubles with finances (or lack of same). When the Parisian's doors were padlocked, it merely lengthened the list of prominent jazz venues which had been consumed by a curious L.A. market.

"A lot of corporate money is going into the sponsorship of large scale jazz festivals," Rumsey observed. "An entrepreneur, someone who is not a corporate entity, is going to have a hard time starting a jazz club. This may be a terminal disease," he stated, referring to the Playboy and Kool jazz festivals planned for this summer. While these large shows offer jazz fans a chance to see a large and varied collection of artists in single setting, the festivals also divert attention away from the smaller venues, causing many acts to bypass the clubs in favor of the bigger shows.

"My summer outlook?" responded Rudy Onderwyzer, owner of another large jazz hall, Hop Singh's. "If someone doesn't have the money to eat or pay the rent, they certainly aren't going to head out for the clubs."

"Things were quiet for a few months," admitted the Lingerie's Brendan Mullen. "I wondered what I was doing wrong, and what the other clubs were doing right. We decided that it was a combination of television and the economy that kept people at home. Plus, big-name acts didn't tour too much during April or May this year."

"With cable TV and sports, people are being more selective about their entertainment dollars," stated Rumsey. This is particularly true when one considers that Los Angeles has

two top baseball teams, two NFL and one USFL football team, the Lakers, and the upcoming Olympic Games. Cable TV has made a big impact in L.A. since becoming available in most areas in 1983, with the 24-hour music channel MTV leading the ratings. These diversions all cost money, but cable TV in particular is far less costly per evening than a night out at the movies, theatres, or nightclubs.

"What are you going to spend when you go out to a club?" Onderwyzer asked. "\$7.50 for admission, a two-drink minimum, gasoline, food...that's \$30-40 for one evening. Who can afford that? That's two months worth of cable TV. People are using cable because it's cheaper."

Ballard thinks differently. "Nothing on the face of the earth can replace a live human being. A good show is a good show." Ballard did her own part to keep things lively on the club circuit. After rejuvenating Madame Wong's Chinatown and strengthening the bookings at Wong's West, Ballard reportedly became involved in a bitter feud with Michelle Meyer, another renowned L.A. booker who was then working at the rival West L.A. venue, the Music Machine (reports of the feud were denied, some say unconvincingly, by both parties). Meyer suddenly left the Music Machine in May, only to be recently replaced by—who else?—Jan Ballard. L.A. clubs have their own Leonard-Duran saga.

Spring cleaning took many forms in L.A. clubs. One change was a surprising expansion in booking policies. Most of this was due to appeal to a "breakdown of style," according to Mullen, who is referring to upstart mod, rockabilly, and funk cults, as well as the firmly-entrenched hardcore punk and heavy

metal fans. "A lot of musical factions sprang up over the past year," Mullen explained, "each expecting a customized, specific product, each cutting into the (total) audiences. Musical tastes are getting specific, people are getting more choosy. I don't blame them."

Mullen himself, though, is a "munkabilly." "That's mod, punk, funkateer, and rockabilly all rolled into one," he smiled. Such a stance reflects the open, eclectic presentation the Lingerie is known for.

Troubadour booker Michael Glick, in one of the wisest of recent moves, has started looking for punk, jazz, and country acts, as well as adding rockabilly, R&B, and the venerable "Hoot Nights" to the metal Valhalla. With the Whisky and the Starwood still out of commission, and the Roxy featuring a long-running theatrical show, the Troubadour is trumpeting their image as "the only club in Hollywood" (besides the Central, the Lingerie, the Cathay de Grande, and Gazzarri's, one presumes). A new roof, new bar furnishings, and new upholstery augment this new/old booking policy for the Troub.

Similarly, Rosie's in El Monte has found the success of R&B on Wednesdays at the heavily country-oriented club has prompted blues groups like A Band Called Sam to spill over into the weekends. The Palomino in North Hollywood continues to supplant its country reputation with everything from instrumental surf bands to Jack Mack and the Heart Attack. The Orphanage and the Plant in the San Fernando Valley have adopted new music booking policies, with lots of mod, rockabilly, and punk nights during the week to bolster attendance figures.

Please turn to page 22

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Summer Clubs

Continued from page 21

Country venues remain solid draws, avoiding the recurrent industry dips for the most part. Rawhide booker Richard Delaney points out that "the places that were country before the *Urban Cowboy* craze are staying country, while the other places that tried to cash in on the fad are moving to country-rock and even MOR. People coming out to the clubs now want to see standards like Larry Dean and Bull Durham. Country is the backbone of the U.S. and country people always pack the house. The people who are going to the clubs are the same fans who liked country/western before the big craze a few years ago."

Not all was rough and tumble for clubs during the first half of 1983. Two larger venues, the Country Club in Reseda and Hot Licks in Torrance, reopened after a period of remission. Many new clubs, including the Plant (formerly the Bla-Bla Cafe), the Sunday Club, the Orphanage (formerly H.J.'s), 321 (formerly Moody's), and the Vex, opened their doors in 1983, while late 1982 entries like the Palace and the Lhasa Club are packing their facilities with an incredibly varied talent roster. While the clubs have not yet reaped the benefits of the "recovery," Los Angeles bands have had more opportunities than ever for exposure, as witnessed by the recent successes of Berlin, Burning Sensations, and even 20/20, bands that all got their starts in the local clubs. This in turn has caused some bitterness on the part of local clubs, who want the groups which started their careers on those small stages to repay the favor with some return engagements.

Preparation for the 1984 Summer Olympics has forced some clubs to renovate now in preparation for the huge crowds looking to experience a little of that famed L.A. nightlife. Both the Whisky and the Starwood, to be renamed Club Hollywood, have tentative plans to reopen their doors as soon as August after extensive renovations are completed. The return of these historic venues will give both bands and fans much-needed alternatives to the huge rooms like the Palace and 321 and the smaller venues like the Plant, Club 88, and the O.N. Club in Silverlake.

So clubs are looking to the coming summer months with bated breath, hoping for a resurgence in attendance which has yet to materialize. "Archaic types, old dinosaurs, are going to fall by the wayside," cautions Ballard. "People who don't adapt to the new times are in for a rude awakening." □

Editor's note: for more information about the Palace, the Beverly Theatre, and the Universal Amphitheatre, see "Elite Venues Offer Best Exposure For Local Bands" in the April 28, 1983 issue of Music Connection (Vol. VII, No. 9).

Steve Moir

Continued from page 17

Moir added that he tries to listen "to every tape I get, and that's plenty, believe me! I listen to an average of ten tapes every day, in my car on the way to work, in the office, and especially on planes—travel is very handy as I can get through a lot that way. If there's anything I remotely like at all, I always listen at least once and I can get through that number because I can hear pretty quickly whether

there's anything interesting or not." Despite the high volume, Moir doesn't feel pressured by the most common A&R nightmare, turning down a future superstar. "I just think it's inevitable that one day I'll pass on a multi-million dollar act, so why worry?" he laughs, "and to be fair, often it's not in the demo."

Moir's positive thinking also extends to his optimistic overview of the music business as a whole. "Times are changing, and they're also improving, as acts are now being signed for the kids again. New music was totally smothered in the '70s when most signings were for the 25-30 year old market. In fact, I believe that the recession really helped the business, because when it hit, that age bracket had to pay their gas, light and car bills first and they had no money to spend on albums. That opened a lot of doors and swept away a lot of cobwebs. It's the kids who buy records, and how can a 12-year old identify with a 40-year old singer or guitarist? Some can, but most can't. My heroes were the Stones and the Beatles, but the kids want their own heroes, acts like Duran Duran and the Stray Cats. It's a natural progression."

The future certainly looks bright for EMI, who look certain to further consolidate their forward-looking "boutique label" image; they are currently finalizing a distribution deal with Enigma Records, the local independent label that first signed Berlin and Motley Crue, and rumor has it that they are also about to sign Chequered Past, including Blondie members Nigel Harrison and Clem Burke, and ex-Sex Pistol Steve Jones. Moir added that the company is also "working on a few other, unusual projects; no names, but it's very exciting." □

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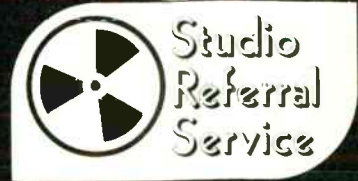
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Guide To Southern California Club Circuit

The MC Guide To The Southern California Club Circuit lists the approximate locations of many of the area's live music venues. Due to the volatile nature of the club scene, some of the recently opened venues have not been listed. Consult Club Data and the Gig Guide for future club openings. We suggest that you call the clubs for exact locations.

HOLLYWOOD

- 1 Anticlub (At Helen's Place) 4658 Melrose Ave. R/NW
- 2 Cathay de Grande 1600 N. Argyle Ave., R/NW
- 3 Club Lingerie 6507 W. Sunset Blvd., R/NW/V
- 4 Gio's Cabaret 7574 W. Sunset Blvd., JV
- 5 Natural Fudge Co. 8224 Fountain Ave., V
- 6 The Palace 1735 N. Vine St., R/NW/V
- 7 Vine Street Bar & Grill 1610 N. Vine St., J

WEST HOLLYWOOD

- 8 The Central 8852 Sunset Blvd., R/NW
- 9 Gazzari's 9039 Sunset Blvd., R
- 10 Troubadour 9081 Santa Monica Blvd., R

SILVERLAKE / ECHO PARK

- 11 The Basement Coffee House (in the Echo Park Methodist Church) 1226 N. Alvarado St., Echo Park, J
- 12 Olio's 3709 W. Sunset Blvd., R/NW
- 13 O.N. Klub 3037 Sunset Blvd., S/R/R

L.A. (DOWNTOWN)

- 14 Gorky's Cafe 536 Eighth St., JV
- 15 The Horseshoe Club 3963 W. Sixth St., CW
- 16 Madame Wong's 949 Sun Sun Way, R
- 17 Phenomenon (at the Fiesta House, Fridays only) 2353 E. Olympic Blvd., NW
- 18 The Yer Club 2580 N. Soto St., NW

MID-WEST L.A.

- 19 The Beverly Theatre 9404 Wilshire Blvd., Beverly Hills, R/NW/V
- 20 The Bratskellar 1154 Westwood Blvd., V
- 21 The China Club 8338 W. Third St., JR

WEST SIDE

- 22 All The Way Live 814 Broadway, Santa Monica, R/S/R/NW
- 23 At My Place 1026 Wilshire Blvd., Santa Monica, JV
- 24 Banjo Cafe 2906 Lincoln Blvd., Santa Monica, CW
- 25 Blue Laguna Saloon 4080 Lincoln Blvd., Marina Del Rey, R/V
- 26 Club 88 11784 Pico Blvd., West L.A., R
- 27 Coffee Emporium 4345 Glencoe Ave., Marina Del Rey, J
- 28 Comeback Inn 1633 W. Washington Blvd., Venice JV
- 29 Hop Singh's 4110 Lincoln Blvd., Marina Del Rey, JV
- 30 The Hurn 2627 Wilshire Blvd., Santa Monica, V
- 31 Wong's West 2900 Wilshire Blvd., Santa Monica, R
- 32 McCabe's 3101 Pico Blvd., Santa Monica, V
- 33 Music Machine 12220 W. Pico Blvd., West L.A., R
- 34 O'Mahoney's 2629 Main St., Santa Monica, CW
- 35 Pasquale's 22724 W. Pacific Coast Hwy., Malibu, J
- 36 The Scotch & Sirloin 2347 Sepulveda Blvd., R/J

EAST VALLEY

- 38 The Baked Potato 3787 Cahuenga Blvd., North Hollywood, J
- 39 Donte's 4269 Lankershim Blvd., North Hollywood, J
- 40 Filthy McNasty's 11700 Victory Blvd., North Hollywood, R/NW
- 41 Mulberry Street 12067 Ventura Pl., Studio City, J
- 42 The Palomino 6907 Lankershim Blvd., North Hollywood, CW
- 43 The Plant 12446 Ventura Blvd., Studio City, V
- 44 Rock 'n' Roll Orphanage 6411 Lankershim Blvd., R
- 45 Saech 11345 Ventura Blvd., Studio City, R
- 46 Stevie G's 11996 Ventura Blvd., Studio City, J
- 47 Whiskey Bend 1221 N. San Fernando Rd., Burbank, T/40
- 48 Womphogger's 100 Universal City Pl., Studio City, T/40/V
- 49 Woodlake Saloon 23130 Ventura Blvd., Woodland Hills, CW

WEST VALLEY

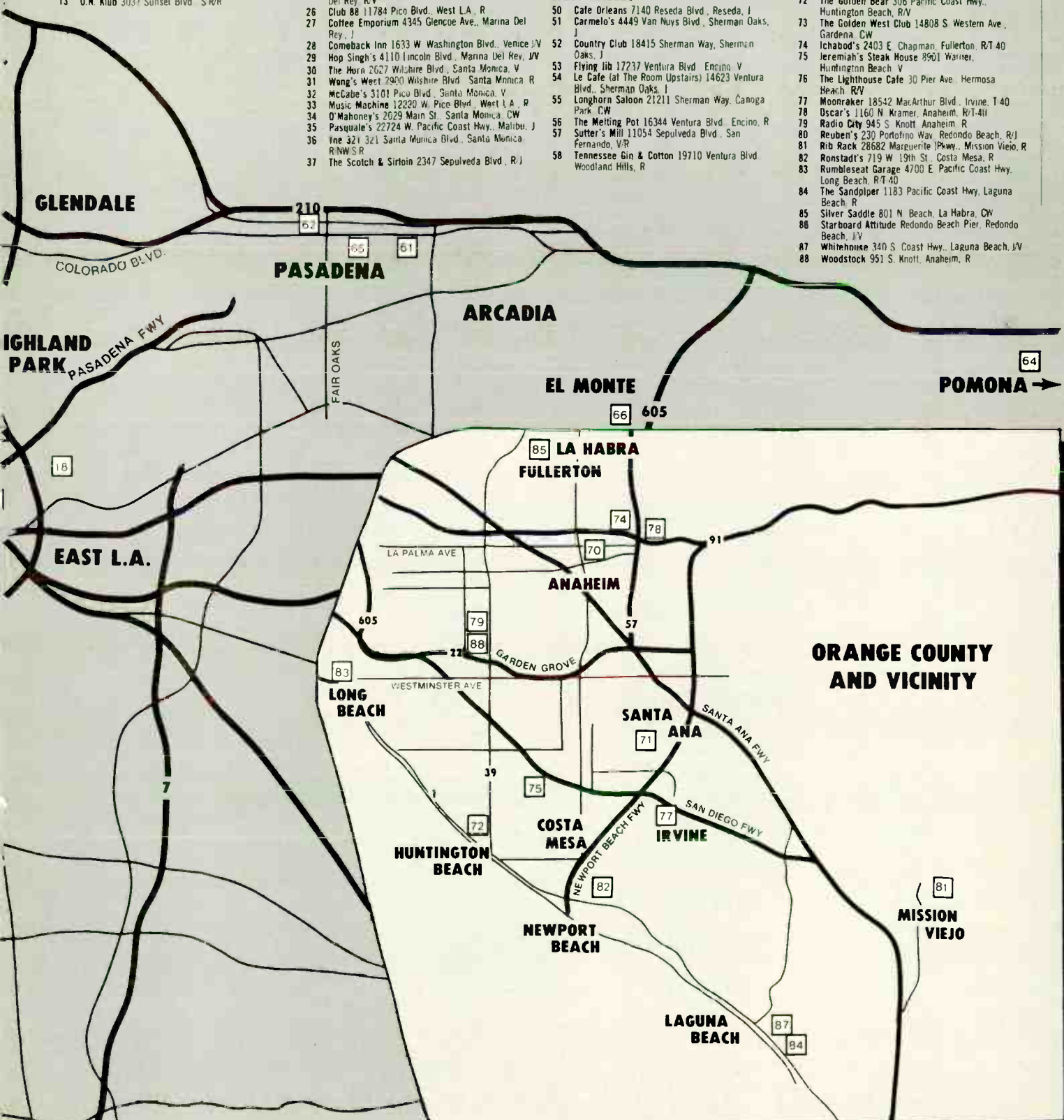
- 50 Cafe Orleans 7140 Reseda Blvd., Reseda, J
- 51 Carmelo's 4449 Van Nuys Blvd., Sherman Oaks, J
- 52 Country Club 18415 Sherman Way, Sherman Oaks, J
- 53 Flying lib 17237 Ventura Blvd., Encino, V
- 54 Le Cafe (at the Room Upstairs) 14623 Ventura Blvd., Sherman Oaks, J
- 55 Longhorn Saloon 21211 Sherman Way, Canoga Park, CW
- 56 The Melting Pot 16344 Ventura Blvd., Encino, R
- 57 Sutter's Mill 11054 Sepulveda Blvd., San Fernando, V/R
- 58 Tennessee Gin & Cotton 19710 Ventura Blvd., Woodland Hills, R

SAN GABRIEL VALLEY

- 59 Blue Danube 1001 N. Pacific Ave., Glendale, J
- 60 Brass Rail 233 S. Brand Blvd., Glendale, R/T/40
- 61 Dino's 2055 E. Colorado Blvd., Pasadena, J
- 62 The New Icehouse 24 N. Mentor Ave., Pasadena, V
- 63 Landmark 213 S. Glendale Ave., Glendale, CW
- 64 LoneStar Saloon 2083 Mt. Vernon Ave., Pomona, R/NW
- 65 Perkin's Palace 129 N. Raymond, Pasadena, R/NW
- 66 Rosey's 3200 Rosemead Blvd., El Monte, CW

SOUTH BEACH / ORANGE CD.

- 67 Baxter's 2620 N. Sepulveda Blvd., Manhattan Beach, R/T/40
- 68 Blue Moon Saloon 207 N. Harbor Drive, Redondo Beach, R/NW
- 69 Concerts By The Sea 100 Fisherman's Wharf, Redondo Beach, J
- 70 The Cowboy 1721 S. Manchester Ave., Anaheim, CW
- 71 Crazy Horse 1580 Brookholow Dr., Santa Ana, CW
- 72 The Golden Bear 306 Pacific Coast Hwy., Huntington Beach, R/V
- 73 The Golden West Club 14808 S. Western Ave., Gardena, CW
- 74 Ichabod's 2403 E. Chapman, Fullerton, R/T/40
- 75 Jeremiah's Steak House 8901 Warner, Huntington Beach, V
- 76 The Lighthouse Cafe 30 Pier Ave., Hermosa Beach, R/V
- 77 Moonraker 18542 MacArthur Blvd., Irvine, T/40
- 78 Oscar's 1160 N. Kramer, Anaheim, R/T/40
- 79 Radio City 945 S. Knott, Anaheim, R
- 80 Reuben's 230 Portofino Way, Redondo Beach, R/J
- 81 Rib Rack 28682 Marguerite Pl., Mission Viejo, R
- 82 Ronstadt's 719 W. 19th St., Costa Mesa, R
- 83 Rumbleseat Garage 4700 E. Pacific Coast Hwy., Long Beach, R/T/40
- 84 The Sandpiper 1183 Pacific Coast Hwy., Laguna Beach, R
- 85 Silver Saddle 801 N. Beach, La Habra, CW
- 86 Starboard Attitude Redondo Beach Pier, Redondo Beach, JV
- 87 Whitehouse 340 S. Coast Hwy., Laguna Beach, JV
- 88 Woodstock 951 S. Knott, Anaheim, R



Product Profile

■ Korg KPR-77 Programmable Rhythmer

The Korg KPR-77 Programmable Rhythmer stores up to forty-eight, 2 measure patterns, and six, 256 measure chains that can be combined to produce three, 512 measure chains.

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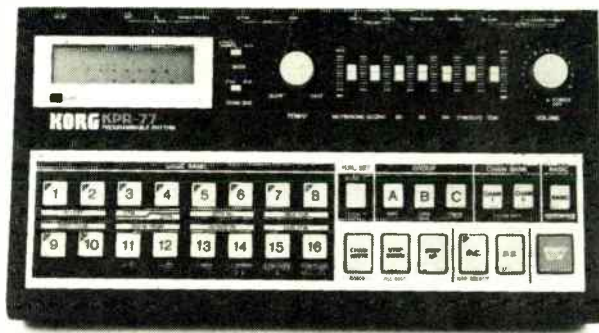
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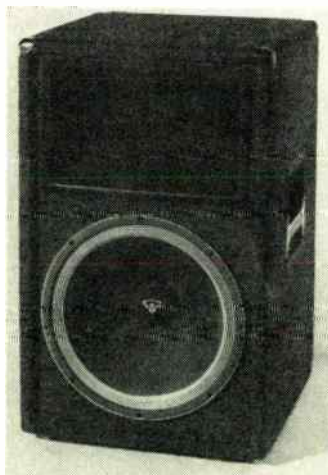
The new Korg KPR-77 Programmable Rhythmer



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Audio/Video Update

VIDEO

By Iain Blair

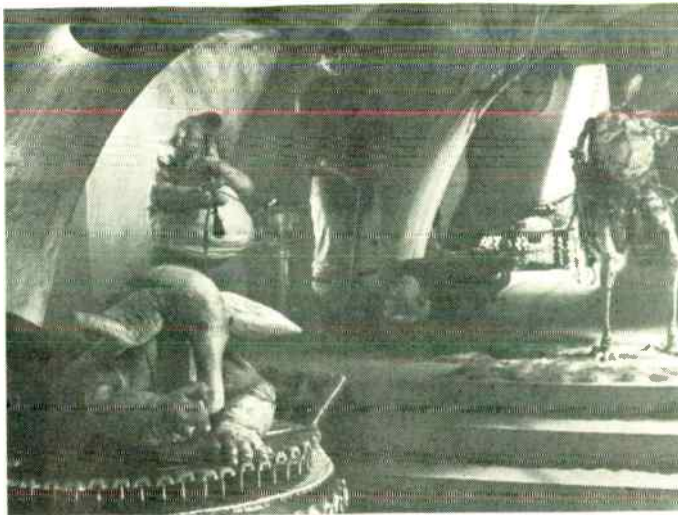
GREENBERG/BRODAY PRODUCTIONS is a newly-formed company that has already produced several hot videos. Just completed are two more clips, one for Prince's hit single "Little Red Corvette" off his highly successful 1999 album, and the other for Vanity 6 and their new single "Drive Me Wild." Both promos were recently shot in Lakeland, Florida, while both acts were playing live in concert.

Bryan Greenberg, who directed both shoots, is a cinematographer turned director/cameraman, and is best known for his award-winning camera work on such videos as Michael Nesmith's *Elephant Parts*, George Clinton's current hit, "Atomic Dog," and Steve Miller's "Abracadabra." Teamed with producer Beth Broday, they are currently shooting video clips for Warner Brothers Records as well as other major labels, and can be contacted at 1236 N. Flores St., L.A. 90069.

EUREKA TELEPRODUCTION CENTER (ETC) of San Carlos, California, has been busy completing a 90-minute special featuring Sammy Hagar for nationwide distribution to cable TV. The special was originally recorded live at a concert in St. Louis, and was directed by Mike Anger and produced by Nocturne Inc. of San Francisco. Audio sweetening was performed in ETC's Studio B utilizing their 32-input Harrison console and other specialized equipment. Don Smith was audio engineer, assisted by Dave Marcus of ETC. Account executive for ETC was Arthur Bodner.

ETC is a well-established company serving production houses such as Nocturne Inc., as well as bands such as the Tubes and Marvin Gaye. Their facilities include a 65x75' theater and sound stage, state-of-the-art video production and post-production equipment, multi-track recording and sophisticated audio sweetening. Customers include commercial producers and industrial/corporate groups as well as music clients. For further information, contact Thomas Curry or Arthur Bodner at ETC, 1250 San Carlos Avenue, Suite 302, San Carlos, CA 94070. Tel: (415) 591-0156.

MILLANEY-GRANT-MALLET-MULCAHY (MGMM) have been in town for several weeks working on various projects directed by Brian Grant (see article in *MC* Vol. 7, No. 11). The award-winning company and director (*Physical* and "Shock The Monkey" won a Grammy and an AVA Special Merit Award respectively) shot three major video clips for Donna Summer, the Bee Gees and Stevie Nicks. The Summer shoot, for her new single "She Works Hard For The Money," was a two-day project



Max Rebo, Droopy McCool and Sy Snootles play in *Return Of The Jedi*.

shot entirely on location in downtown L.A. in a variety of settings, including a closed-off Main Street for a dance sequence and a sweatshop factory. Cameraman/lighting was Daniel Pearl who shot the 16mm color film on an Arri SR high-speed with various lenses including Zeiss and Cannon, as well as using a Titan crane and Hustler dolly and tracks. Twenty dancers were choreographed by Arlene Phillips, and costumes/wardrobe were by Pat Griffiths. The film was later transferred to videotape and edited at the Post Group.

The Bee Gees shoot combined one day's filming on the A/M Chaplin soundstage with one day's location work, also shot downtown, that featured a printing works, a deli, a street-scene and an alleyway. Cameraman/lighting was John Metcalfe who shot the 16mm color on a high-speed Arri SR. Francie Moore did costumes, Robbie Knouse was gaffer, and Arlene Phillips again choreographed the dancers who included Cindy Rhodes (recently featured in *Flashdance* and the upcoming *Staying Alive* movie). The shoot was edited at the Post Group by Doug Dowdle.

The Stevie Nicks shoot was also completed over a two day period, and combined locations at the Disney Ranch and a house in Hancock Park. John Metcalfe was cameraman/lighting, using essentially the same equipment as for the Bee Gees shoot, including an Aspheron lens. Extras were hired from "The Re-enactment Society" to portray Federal soldiers as part of the project's theme. Sound was by Steve Kibbons, as on all three shoots. Brian Grant directed the three videos, Chrissie Smith produced, and Rob Walker co-ordinated the productions for MGMM's L.A. office.

SAN FRANCISCO PRODUCTION GROUP (SFPG) has been very busy recently working on a number of video projects, and according to president Joel Skidmore, they currently have four music clips being broadcast on MTV. The most recent is a video of Sylvester's "Hard-Up" single from his *All I Need* LP, one of the few videos by a black artist to get airplay on MTV. The 3½-minute clip was shot entirely at SFPG's 10,000 square foot Bryant Street Studios, and

features Sylvester singing in a surreal environment of pyramids, Egyptian dancers and writhing snakes coupled with video special effects. It was produced and directed by Jeff and Mark Cretcher, and shot by Emmy award winning cameraman Geoff Schaff. It is also being aired on RockAmerica and The Video Music Channel.

SFPG's videos for the British rock band Taxxi, "Cocktail Queen" and "I'm Leaving," are also included on MTV's rotation. Both were directed by Jeff Cretcher, who broke new ground in the music video field four years ago with computer effects and innovative live audio recording on *SVT: The Video Album*.

AUDIO

By Jeff Janning

NEW WORLD AUDIO, San Diego, CA: In an effort to meet the needs created by the video explosion, New World has installed a BTX Shadow Cypher video interlock to synchronize video tracks to their 24-track audio board.

MAD DOG STUDIO, Venice, CA: Recent upgrading of this studio to 24-track status has them booked up into mid-July. Owner Mark Avnet tells *MC*: "we just finished rebuilding the control room about five days ago. We put in the second Amex Anglea 28x24 console in Los Angeles (John Farrar, who produces Olivia Newton-John, has the first one). It has built-in stereo EQ and sub-grouping. We also added a 24-track Otari MTR-90 recorder, Lexicon 224 digital reverb and Westlake phased aligned monitors which we set up in a Nearfield configuration. Since the completion, Robbie Kreiger is in tracking his new album and ex-Knack member Berton Averre is in tracking sides which he and I (Mark) are producing. I also want to make an offer which nobody seems to take seriously, namely anyone who donates blood to UCLA will get a discount on studio time from Mad Dog." When Mark's wife Yvette was hospitalized earlier this year, they took exceptionally good care of her at UCLA. This is his way of repaying the favor.

STU COOK, former bassist for Creedence Clearwater Revival, is currently in the studio with the Explosives. They are in tracking their second album for Ready Go Records at Starlight Sound in Richmond, California. They are scheduled to mix the tracks at San Francisco's Different Fur studios.

CAN-AM RECORDERS, Tarzana, CA: The studio room was gutted and completely rebuilt in February of this year. Studio owner Larry Cummins tells *MC*: "we tore out the carpeting and replaced it with hardwood floors to give the room a very live sound. We also added features to give the room variable acoustics so we can deaden it as well. The drum booth was also removed and we built a second iso-booth. We added new JBL monitors and a Stevens multi-track to the control room. Our Quad-eight board was also modified, as we removed the VCA's to make the sound quieter and add punch. Spencer Davis came in and recorded a new album with Poco's rhythm section. We've also had Pat Boone and Rick Dees in as well."

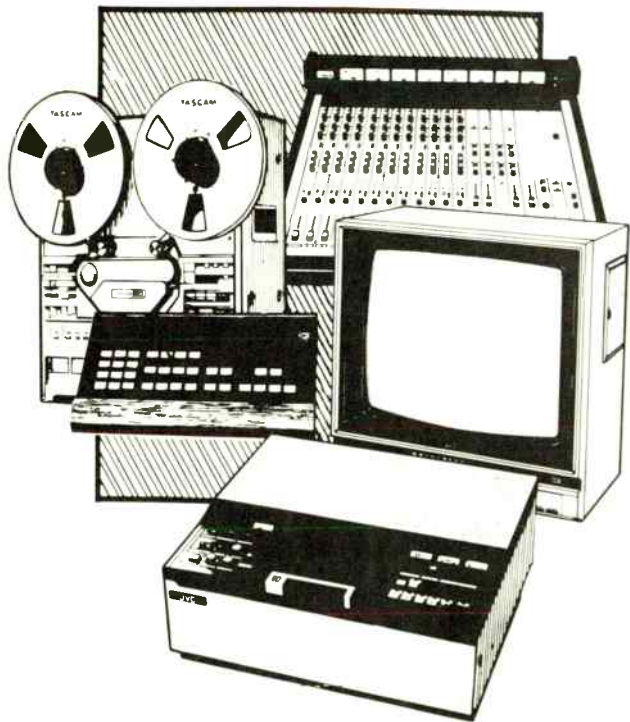
ONE ON ONE STUDIOS, North Hollywood, CA: Warner Brothers recording artist Jay Gruska is in producing his own album with engineer Frank Wolf, Michael Ostin and Michael Omartian are executive producers on the project. Jay is also cutting a single titled "Lapti-Nek," it's the song the band was playing in the bar scene in *Return Of The Jedi*.

TIM PINCH RECORDING, Glendale, CA: Well-known for his remote work, Tim informs *MC*: "we customized our Amek board and now have the first transformerless mobile console on the west coast." Recent work includes remotes for Sparks at Magic Mountain, Frank Marino and Mahogany Rush for the *BBC Rock Hour*, Modern English and Quiet Riot at Perkins Palace in Pasadena for DIR Broadcasting, Henry Mancini at the Coconut Grove, Vince Cardell at the MGM Grand in Reno for a television special, and the taping of a jazz special on board the *S.S. Azure Seas* featuring Della Reese, Marlena Shaw and Cab Calloway. The remote crew working on all of the above includes Tim Pinch, Rex Olsen, Joe Falzarano.

RECORD PLANT, Los Angeles, CA: Speaking of remotes, the Plant's trucks have their share of the remote business and more as their truck was on hand at Perkins Palace to record tracks on Quarterflash, Joe Walsh, and Dexy's Midnight Runners for Rock 'n' Roll Tonight Productions. Pat Griffith produced the remotes.

SOUND SORCERY, Long Beach, CA: These people are on the move, as they are planning to move the recording studio and rehearsal hall to new quarters. Phil Kohn said, "we plan to expand the recording facility so it will be more spacious. We also are going to have two additional rehearsal studios." Sound Sorcery's in-house production arm, Pine Cone Productions, has just made a label deal for Eddie and the Monsters, featuring Butch "Wolf Boy" Patrick. They are doing all of the Music Plus record store's radio and T.V. spots.

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Songmine

By John Braheny

Keeping Doors Open

This is a plea for help. Since the recent copyright infringement case was lost by the Bee Gees, who were accused of stealing "How Deep Is Your Love" (it will be appealed), paranoia has gripped the industry and doors are closing to unsolicited material.

The Bee Gees case is not unusual except it actually went to trial. The group was so sure that they'd win and adamant about proving their innocence, that they were willing to bear the expense of the trial. In fact, many similar cases in which the defendants have equal belief in their innocence are advised to settle out of court without a trial to prove their innocence. The reason is that, if they won the case in court, they'd probably only be able to recoup the trial expenses, but could never recoup the time and energy expended on it, not to mention the fact that, win or lose, the publicity generated by the *accusation* could damage their career. If they lost the case, it could cost them millions, depending on the popularity of the song. The writer may feel, as did the Bee Gees, that "if I'm innocent, how can I lose?" The most frightening aspect of the case is that access was not proven, nor was it brought out to the jury in the case that it is possible for two different writers with no connection and without having heard each other, to write pieces of the same melody. Unless the decision is overturned, it establishes a precedent we'll have to live with.

My plea for help goes to writers, to producers, publishers and record companies, and to attorneys. Writers who are stifling their careers by being so paranoid that they won't send their songs out for fear someone will steal them should protect their songs by copyright or SRS registration and don't worry about it. You can't protect a title or an idea except by writing it superbly well and getting it recorded. The worst thing you can do is sit on it. It's the same type of paranoia that may also make a writer quick to accuse someone of ripping off a song, though there may be no evidence at all. It's naive to say it never happens, but even more so to believe that the business is full of people waiting to steal your song. Why should anyone want to risk an expensive lawsuit or ruin their reputation when they could earn your continued alliance, publish or produce this or your next potential hit, or maybe co-write with you? If you have solid evidence that someone has ripped you off, by all means pursue justice. If you're looking for a quick buck, please don't ruin the access to this industry for the rest of us.

My next plea is to those in the industry who look for and publish, produce or record songs. I know that attorneys are kept very busy with "nuisance" suits from writers and opportunist attorneys who think you'll pay rather than go to trial. For some of you, those suits could destroy a business you've worked hard to build. For all of you, it means there's less money available to develop new artists deserving of your support. I'm also well aware that very little of the unsolicited material you receive is worthy of your consideration and it may not appear economically feasible in these hard times to screen the material. There is a convenient attitude that develops to support those decisions. It's "the cream always rises to the top. If they're really great, I'll eventually hear them." The sense of that attitude is that to be successful in this business, it takes the tenacity, aggressiveness and ingenuity of a real survivor beyond talent. We all know people who have succeeded with those other qualities but little talent. We also know that talent seldom comes conveniently packaged with those other qualities and the stories abound in this industry of talented people who got their "break" by some freaky quirk of fate. Let's not smugly assume that every talented person has the wherewithal to find a known and respected manager or attorney to get him/her through those closed doors. *Please keep the doors open!* Through them hope shines. To deny hope to aspiring artists is to eventually kill the desire to create and that's too big a price to pay for an industry that depends on it.

Reviews

CONCERTS

Ray Charles

At the Beverly Theater,
Beverly Hills

After waiting a long time to see and hear Ray Charles and his legendary voice, it was sad to leave this show feeling so disappointed and dissatisfied. There was nothing wrong with the man himself; from the moment he started singing with that bitter-sweet, bluesy voice, and thumping out the piano chords as he kicked away at the air around like a man possessed, it was obvious he meant business. In fact, by the time he hit "Georgia" near the top of the set, with his head thrown back, and that incomparable voice carrying that classic melody, he was already in top gear.

There's no doubt that Charles is one of the great song stylists and interpretive singers of all our era, with the ability to roam through the fields of country and rock as easily as through his home territories of blues, gospel and soul. On this particular night, he offered killer versions of famous standards such as "I Can't Stop Loving You," "You Don't Know

Me," and his trademark "What I Say." Slightly less successful were songs from his new album, *Wish You Were Here Tonight*, that included a somewhat listless version of "3/4 Time" and "Born To Love Me." But this was more than compensated for by the wicked humor of his rendition of "Some Enchanted Evening" and the sheer beauty of the gospel-like "Morning Light." Charles' choice of material is shrewd, and as an interpreter, his voice fits the songs like a glove and makes them his own.

Unfortunately, his choice of backup band was not so inspired, and indeed almost ruined the entire concert. It would be hard to imagine a more lifeless, bland and boring bunch of musicians. Dressed up in standard Vegas-style tuxes, the thirteen brass and the four-piece rhythm section pretty much squeezed dry any feeling or joy in the music, with a series of predictable brass arrangements, inaudible bass lines, and inept guitar solos. And the entrance of the Raelettes hardly improved matters, as they largely provided pedestrian backing with occasional unimpressive solo work.

Perhaps Charles himself eventually tired of all this; at any rate, he declined to reappear for an encore. I was left feeling that the entire evening would have been at least twice as enjoyable if the rest of the performers had just stayed home and let Charles sing and play on his own.

—Iain Blair



Photo by Nancy Ciendaniel

Ray Charles: "his band squeezed dry any feeling or joy in the music"

The Tammy Wynette Show

At the Country Club,
Reseda

Tammy Wynette's show could best be summed up by the image of her in white chiffon, clapping to an instrumental with her shoes kicked off—downhome class. Though she may not be as widely known these days as Dolly or Loretta, the show was as country, after 16 years, as when Wynette first started. She never left Nashville for Hollywood.

Unlike some of the younger, more pop-oriented country acts, Wynette made relatively little use of gloss, despite the glittering "Tammy" sign winking high on the backdrop. There was no army of strings; just a six-piece band including dobro, pedal-steel, and sometimes a banjo. There was nothing Vegas-like about the backup chorus either: three June Carter look-alikes that sang like lovely low-throated thrushes. The whole show was an exercise in restraint.

Wynette could fill up several hours singing just her past hits, but this was the Tammy Wynette "family" show. As a testament to her generosity, she featured the group—some band members (including guest pedal-steel player Al Perkins), and each backup singer had their chance in the spotlight (one chorus girl even did a clog dance). Her own material was an interesting variety, consisting of the very old hits like "Apt. No. 9" and "Good Girl's Gonna Go Bad," some



Photo by Norman Seerf

Tammy Wynette: "the whole show was an exercise in restraint"

'70s heartbreakers like "You And Me" and "Take Me To Your World," oldies like "Rocky Top," and only four of the more recent songs. This is just as well, since some of them, in particular the brassy Lacy J. Daltonish "Cowboys Don't Shoot Straight Like They Used To" was hardly memorable, lacking the grace or the dignity one has come to expect in a Wynette song. Though she mentioned she's looking to change direction, this won't do it.

But Wynette could sing the phone-book. Her wrenching, aching voice relying on a superb use of dynamics and control, is justly famous on a par with former partner/husband George Jones. Her stage manner also went a long way toward involving the au-

dience; with surprising dry wit she detailed life on "my Silver Eagle Bus with the two painted Eagles and the American flag on it," who was married to who, and responded to a question about the whereabouts of Jones with "I doubt if he knows!"

But the high point came at the end when she sang "Stand By Your Man," the largest-selling country record in history (and of constant annoyance to feminists). She enticed a blushing male to accompany her on the chorus, after a round of hand-shaking, country-style. Though the rock contingent around me appeared to find this all very high-camp, those in the house that stood up weren't applauding just the song, but the lady's endurance.

—Judy Raphael

Steve Goodman

At McCabe's,
Santa Monica

Steve Goodman, long a favorite of his songwriting peers, is an underrated talent in terms of popular acclaim. Here, Goodman was in fine spirits, offering potpourri of old and new songs to the packed house of fans and friends. His wry, quick wit and lyrical skills were well intact, particularly on "Watching Joey Glow," and anti-nuke song with a unique twist, and on "A Dying Chicago Cub Fan's Last Request," a hysterical ode to the hopeless baseball team from Goodman's home town.

But as easy as it is for Goodman to perform his tongue-in-cheek barbs at the everyday ironies of life, he's just as capable of writing sensitive, heart-felt tunes such as "Yellow Coat," "Would You Like To Learn To Dance," and the beautiful "California Promises." He also managed to squeeze into the set his most famous composition, "City Of New Orleans."

Because of his recent battle with leukemia, and the fact that he no longer records for a major label, one might assume Goodman's humor and romantic instincts would be snarled in self-pity and defeat. On the contrary, Goodman's songwriting, and his love for life, have survived these ordeals unscathed. Steve Goodman, the survivor, will be around for a long, long time.

—Benjamin Krepack



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Reviews

CLUBS

Big Boys

At the Sunday Club
Hollywood

□**The Players:** Randy Turner, vocals; Tim Kerr, guitar, bass, vocals; Chris Gates, bass, guitar, vocals; Fred Schultz, drums.

□**Material:** The Austin, Texas band plays an enthusiastic brand of funk/punk burlesque. Often their tunes display a Dead Kennedy hyper-speed, but they're at their best when a strong funk base harnesses the punk energy into a jolting, yet danceable concoction. They can show off some lyrical smarts, in tunes like "Apolitical" and "Baby Let's Play God," as well, but the overall volume overwhelmed the P.A., rendering much of it inaudible.

□**Musicianship:** Of paramount importance in this regard is the rhythm section; Gates and Schultz keep a strong funky beat in gear throughout the set. Kerr's guitar turned the melodies into ringing, loud crescendos, and Turner's vocals are usually hoarse, but appropos to the material.

□**Performance** This area makes the band. Turner originally was garbed in a white jumpsuit and looked like a beefy John Cale. Midway through the set, however, he started smearing lip gloss all over his face and disrobed the suit to unveil a garish red and white striped dress. Vociferously moving to

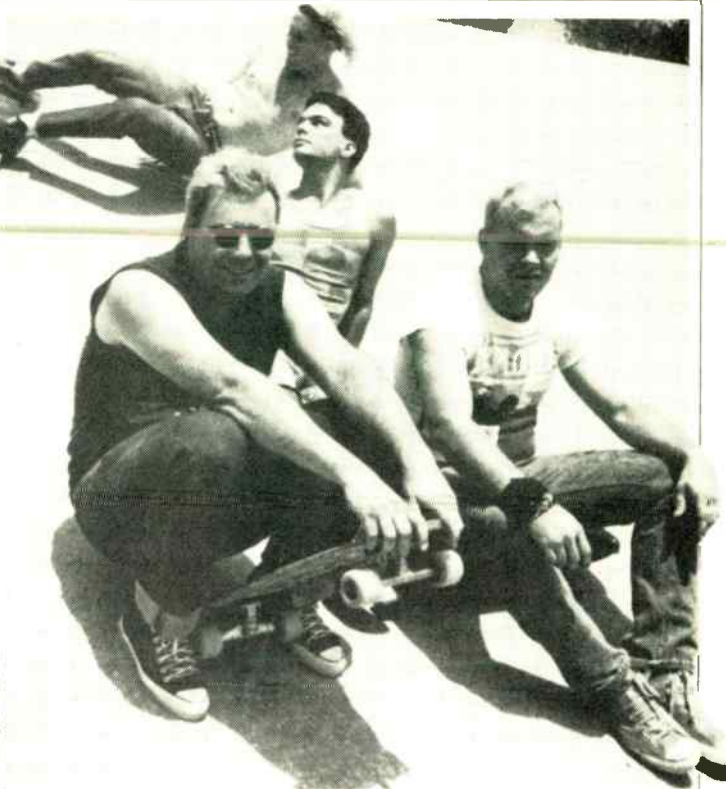


photo by Bill Daniel

Big Boys: "an enthusiastic brand of punk/funk burlesque"

the beat, he became quite a sight, shaking the room and igniting the audience. For a triumphant encore of "Hollywood Swinging," almost half the audience jumped onstage to sing along, and the music—and the crowd were bouncing off the walls.

□**Summary:** As their debut EP proclaimed, the Big Boys truly live up to the title, *Fun Fun Fun*. Let other acts try to be "the next big thing." These guys are one whole mess of dumb fun. Now *that's* entertainment!

—Jeff Silberman

Banner

The Lhasa Club, Hollywood

□**The Players:** Rick Parker, lead vocals, guitar; Todd Hoffman, bass, vocals; Michael Murphy, drums.

□**Material:** Melodic post-punk pop. There's some '60s-ish mod-ified early Who influences at work here. Banner can't really be classed as Mod bandwagon jumpers. They have absorbed various influences and blended them into very salable, listenable, and sharp pop sound. Banner mixes the Jam with a KROQ formula sound—minus the synths. Several numbers would sound better with the addition of key-

boards, like "Crimes Of Pleasure."

□**Musicianship:** Murphy's drumming was very good; for a young player, he's quite impressive, especially on "Is It Over." Parker is a good musician, often unleashing very sharp, catchy riffs. He's also a sensitive vocalist. His guitar solo on "Sound Of Lions" was typical of his playing throughout: tastefully intense, yet restrained and very tuneful. The remainder of their set lived up to that song's promise. Hoffman was competent and steady, always well into the background.

□**Performance:** This is not Banner's strongest point, yet their music made up for any real lack of visual interest (excluding an abstract art slide show

which was used as a backdrop). They are players more than performers, but they wouldn't do themselves any favors by indulging in superfluous theatrics. Parker's stage manner is unpretentious and he projects sincerity. Drummer Murphy was interesting to watch; he worked extremely hard. Hoffman just did what was required of him—no frills attached.

□**Summary:** It will be interesting to see how Banner progresses. Some slower numbers would help vary the pace of the set. They do work well within the confines of a trio. Banner are a very commercial and marketable band, who will sell well to a teenage audience. They should have a promising future.

—Richard Crowley

Stepmothers

At the Troubadour,
West Hollywood

□**The Players:** Steve Jones, lead vocals; Glenn Doty, guitar, vocals; Larry Lerma, bass vocals; Eric West, Drums.

□**Material:** The Stepmothers easily rise above the quagmire of L.A. heavy metal bands with their own distinctive sounds. Musically, they're closer to Motorhead and Judas Priest than Led Zeppelin, with some of their song structures actually verging on hard-core punk. Their music is intense and powerful without forsaking melody, and while most of their songs (like

"Roverpack" and "Inland Empire") are short, aggressive anthems that fairly thunder across the room, some of their material (such as "I Gotta Get To Germany" and "Somebody's Fall-ing") has a very hard-edged pop feel to it, reminiscent of the primal days of rock and roll.

□**Musicianship:** The rhythm section of Lerma and West is the band's driving force, fueling each song with relentless precision, and particularly excelling on songs like "Blood On The Moon" and "Roverpack." Doty is a versatile guitarist, delivering the requisite power chords, carrying the melody and working in frenzied, brief solos. Jones has a unique and powerful voice which ranges from a throaty growl to a classic heavy metal scream,

but always remaining melodic.

□**Performance:** The band is tight and professional, and while they have a strong, aggressive image, and definite "attitude," they aren't trapped by it, either. They aren't afraid to lighten up and do songs like the '60s pop classic, "Build Me Up Buttercup." Jones is a natural out in front, and has a good rapport with the audience. The rest of the band is fairly low-key, and while their musicianship is impressive, they could get more involved onstage.

□**Summary:** The Stepmothers are a highly individual and unique band. Their writing and playing abilities put them way ahead of most heavy metal bands, and their live performances are exciting and powerful.

—Melinda Lewis

Reviews

CLUBS

Doug Kershaw

At the Palomino, North Hollywood

□**The Players:** Doug Kershaw, electric fiddle, guitars, accordion; Danny O'Neil, guitar; Marty Valabene, drums; Wally Damick, piano; Jorj Gonzales, bass.

□**Material:** Kershaw's mix of rock, country, and Cajun culture has remained basically unchanged for two decades. He played his usual reper-

toire this evening, including "Louisiana Man," "Diggy Diggy Lo," "The Battle of New Orleans," and "Orange Blossom Special." He varied the aural menu a bit by switching instruments every few songs and performing some not-so-obligatory pieces such as "Cajun Stripper" and "Louisiana Saturday Night."

□**Musicianship:** Kershaw's mastery of the electric fiddle is highly regarded—as it should be. No matter how well one knows his music, it's always surprising how fast and hard he plays while keeping a definite tempo and tune. His sidemen have all they can do to keep up, but they meet the challenge.

□**Performance:** This highly energetic, crowd-rousing ragin' Cajun

seems incapable of giving a bad performance. He's one of the few performers who gets away with stretching two or three minute songs into lengthy jams but, just the same, he shouldn't try it with every number in his nine-song set. Things drag (relatively speaking) when he puts his fiddle aside for other instruments, but that says more about how awe-inspiring he is on that instrument than about the pacing of his set.

□**Summary:** If you've never seen Doug Kershaw live, by all means do. If you like rock, country, folk, fiddle, or Cajun culture, chances are you either already like the ragin' Cajun or you will. You won't see a better example of energetic performing or electric fiddle-playing. —*Lyn Jensen*

Mark Winkler

At Donte's, North Hollywood

□**The Players:** Mark Winkler, vocals; Jim Reeves, sax/flute; Rich Wenzell, keyboards; Ed Arkin, guitar; Dave Steinberg, drums.

□**Material:** Smooth, sultry, jazz originals flavored by the influences of Jarreau, Franks, and Klemmer. Weaving ballads of his relationships with city life, love, and music, Winkler successfully renders poetic romance through his writing. Some of his more pop jazz pieces, however, lose this quality, as he plays what he assumes the audience expects to hear. For example, "Night In The City" and "Keely" really expose Mark's own unique contribution to the jazz sound, while pieces like "Sneaky" is a watered-down rendition of something Jarreau would do.

□**Musicianship:** Winkler, a smooth, high tenor and good vocalist for the most part, chokes up on lengthy



Mark Winkler: "smooth jazz"

legatos and high notes. Also, he seems to be better suited to less demanding songs that don't require a lot of vocal gymnastics. Reeves, although not used hardly enough on these arrangements, unquestionably has mastered the sexy quality of sax and uses it well. Similarly, Wenzell's acoustic

piano adds a fullness and romantic edge to Winkler's work.

□**Performance:** When Winkler is singing, his rapport with the audience is relaxed and well-received. However, those all-too crucial moments between songs are tense and forced. His stage presence needs to be a bit more cohesive, reflecting one or two lines regarding his inspirations would provide the needed break from dead silence that transpires during his act.

□**Summary:** Winkler is a fine writer with a lyrical style that can set him apart from many other jazz artists. Although his stage presence and vocal technique could use a bit more polish, the inescapable feeling is that of being relaxed and calmed by this entertainer. The arrangements need a fuller sound from the keyboards, which was accomplished during Wenzell's acoustic work. The evening, had both its high points and its questionable areas. From an audience point of view, it was quite enjoyable and, in a word, "Relaxing." —*Deborah Hanan*

Embra Samba

At Hop Singh's, Marina Del Rey

□**The Players:** Duilio Coscenza, guitar, cavaquinho; Freddie Ramos, guitar; Gira Copacabana, cuica, tambourine; Lazaro Franco, bass, vocals; Michael Turre, saxophone, flute; Jack Cousinaux, bass, surdo; Lee Cobin, clarinet; Floriano Regis, ganza; Joe Heredia, drums.

□**Material:** The group's name tells it all: lots of samba from Brazil, with dashes of bossa nova and some older styles of music known as Choro, the precursor of the samba. Also featured were several original compositions by Duilio Coscenza, who is a writer of great sensitivity and warmth, as well as a weaver of subtle melodies.

□**Musicianship:** The group changes personnel from time to time, so occasionally they aren't too tight. However, in this kind of presentation, aside from such pieces as Coscenza's gentle ballads, this will simply add to the loose and easy nature of the performance. However, all the musicians are excellent, and the solo spots from Ramos, Coscenza and Turre were



Embra Samba: "bringing the magic of Brazil a little closer to America"

outstanding.

□**Performance:** There's a great deal of warmth and sharing both within the band and with the audience. There's an atmosphere of Carnival in Rio throughout the show, with the infectious rhythms and beat of the samba.

□**Summary:** Embra Samba presents a musical trip through the history of

Brazil, with a charming commentary by Floriano Regis. The group's intent is more than just entertainment (although it certainly is that); there is a genuine desire from these South Americans to draw people from all cultures together, and to bring the magic of Brazil a little closer to America. —*Frankie Nemko*



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Darius and the Magnets

At Wong's West, West Los Angeles

▣ **The Players:** Darius, lead and background vocals, guitar, sitar; Tom Jones, bass, vocals; Michael Packard, lead vocals, guitar; Leland Walters, drums.

▣ **Material:** This band, bubbling up from the underground, plays psychedelic music for the modern urban dweller. The music is slightly dissonant in parts, droning elsewhere, all sewn together in a standard pop song form, with middle sections for wildly noisy instrumental interludes. Like the best of this genre, the lyrics seemed concerned with non-material things like fantasy, dreaming and escape. "Saturday At 3:00 P.M." features not only hazy lyrics and swirling feedback, but an honest-to-goodness sitar part, handled very well by Darius. The band's influences, all predominantly from psychedelia's heydays, are intermingled enough so that no one influence stands out, keeping the band from sounding like any one in particular, although traces of the Byrds, the Velvet Underground, the Seeds and more modern psychedelic bands like the Banshees and even the Damned can be heard.

▣ **Musicianship:** All the guys play well, but the unit sound is intentionally loose. Packard often does nothing more than let his Les Paul feedback



Darius & the Magnets: "psychedelic music for the modern urbanite"

while he bashes it around and plays with his various pedals. He seems to be generally in charge of the sensory distortion end of things. Darius sings most of the leads, often heavily echoed, and plays the rhythm parts that hold the songs together. His sitar playing was more than competent, and was surprisingly right up there in the mix along with the other instruments. The rhythm section had plenty of room to move around within the arrangements yet managed to keep the meter pretty even.

▣ **Performance:** The band has a bit of a paisley look, which although dated, fits the music. They move and perform well while they play, but keep just enough distance between themselves and the audience to remain somewhat mysterious.

▣ **Summary:** I had no idea what to expect from a band with a name like Darius and the Magnets, and I was very pleasantly surprised. They were raw, energetic, and creative, and I would recommend them to any fans of psychedelia.
 —Bruce Duff

Big Fun

At the Club Lingerie Hollywood

▣ **The Players:** Gene Hurwin, lead vocals, percussion; Larry Giannecchini, lead guitar, vocals; Ross Wright, bass guitar; James Seabra, percussion; Richard Futineer, drums.

▣ **Material:** Big Fun is a heavily garnished band providing a complete visual and aural entertainment. This electro-jazz/punk group contains some gifted musicians with professional theatrics. There is a real futuristic element here, with sudden musical changes and polyrhythms. All parts

are highly orchestrated. The upbeat marimba and xylophone playing gave Big Fun a flavor spiced with Frank Zappa styling.

▣ **Musicianship:** A real strong ensemble effect, but some of the melodic hooks during solos were hard to distinguish due to poor mixing. Classically-trained Giannecchini made up for some of this during his tasty lead in "Mr. Electric." Mallet player James Seabra was challenged by having to switch between two instruments, thus intensifying the chromatic lines used. Vocally, most of the material was monotonal, with Hurwin having the strongest voice.

▣ **Performance:** An overall homogeneity prevailed. The audience was led

astray by the musical avant garde, but brought back to earth by more programmatic dancing. Familiar themes were used in "Dog Danse," where these marvelously trained dances kick it up in a country "hoedown." The choreography was excellent. Big Fun needs a lot of space; they are better suited for a larger stage than a cramped Hollywood nightclub.

▣ **Summary:** This creation presents the best of both worlds. The dancing doesn't distract from the music, and there is always equal activity on stage to balance it. Big Fun is looking for a concert situation, and their major problem will probably be holding together such a diversified conglomeration of entertainers. *Nina Michaelski*

The Curves

At Sasch, Studio City

▣ **The Players:** Cuch, vocals; Tom, guitar; Owen, bass; Kent, keyboards; Joey, drums; Dennis, keyboards.

▣ **Material:** Basic dance-rock, mostly forgettable originals and a few covers. There's nothing very distinguishable, except "Dreams Come True," which had an interesting circus-like feel in the tight rhythms and good harmony vocals on the chorus.

▣ **Musicianship:** Owen and Joey pro-

vide a solid rhythm section throughout: combined with Kent's soulful, exciting keys and Chuck's powerful voice, they can come across well. But Tom's paltry guitar playing and Dennis' amateurish synth noises were annoying. Unfortunately this excess baggage weighed down the performance of the old Easybeats classic "Friday On My Mind," as the band clumsily clunked through what should have been done in crisp, syncopated time.

▣ **Performance:** Chuck is a dynamic front man with a big, strong voice and has the visual image of a surfer John

Cougar. On "Dreams Come True," he shows off his ample falsetto range beautifully, but loses credibility on "Ragdoll" when he misses the falsetto chorus. On "Baby It's You," Kent's keyboard styling light up the tune, but Dennis just doodled with his synth settings and stared into space.

▣ **Summary:** Chuck's vocals and Kent's enthusiasm and skillful keyboard playing are what stood out. They could use the double keyboards to solidify their musical identity; once they tighten up the arrangements, no one sounds out of place.
 —Cindy Payne

Reviews

CLUBS

Richard Rosing

At McCabe's, Santa Monica

Material: Rosing showcased his exceptional songwriting talents. "Senator Thomas Dunston's Last Affair" with its intricate lyrics, elaborate set-up and interweaving of social and political themes, was Ros-

ing's show-stopping opening number. "The People Next Door" came back down to earth for an intimate portrait of love and alienation seen through the eyes of a sensitive third party.

Musicianship: Clever synthesizer backup was the perfect counterpoint and support for Rosing's acoustic keyboard and guitar arrangements. His guitar work was best exemplified in "The Moon Won't Get Full Any more." The simple shifting chord structure disguised a subtle, intelligent approach to the song.

Performance: Richard is a consummate songwriter/performer. He

brings to mind artists like Don McLean and Nilsson early in their careers. You get the sense he's stretching out, flexing his muscles, and that a very solid talent lies underneath.

Summary: Rosing takes amazing risks (including a trilogy of songs about French Impressionistic painters) and usually succeeds. The catch is his overattention to the craft of his material. His mastery of his direction is apparent. Richard just needs to keep writing songs that move people. Technique is only a vehicle; emotion is the songwriter's bottom line.

—Len Keeler

Mojo

At The Blue Lagune Saloon, Marina Del Rey

The Players: James Antunez, lead vocals, drums; Lorenzo Martinez, percussion, vibraphone, saxophone, vocals; Chas Thompson, bass, vocals; Douglas Scott, guitar, synthesizer, vocals; Jerry Tietz, keyboards.

Material: Mojo plays a wide variety of sounds. With heavy overtones of jazz and latin samba beats, much of their material is evocative of Lee Rit-nour. Highlights are "Strange Intruder," an outstanding number about nightclub life and the sometimes odd characters it can attract. Also, "Westside Sorry" and the rousing "Things My Father Never Told Me" stood out.

Musicianship: Technically these guys are excellent. While combining a great deal of various elements into their music, their sound still remains unique. Drummer Antunez possesses a compellingly strong vocal style: his



photo by Dan Wohlitz

Mojo: "heavy overtones of jazz and samba without improvisation"

emotions are further expressed through the frantic pummeling of the skins. Each member brings a skill to his designated instrument with a polished flair that is evident down to the very fingertips.

Performance: Very visually appealing. The use of umbrellas gave the stage a beachside ambience. The band

really enjoyed what they were doing and it translated well to the audience. There wasn't much improvised, everything seemed to be well planned to good effect.

Summary: Mojo incorporates a very satisfying eclecticism into their music which can easily encompass a large audience.

—Theresa Nixon

Breakfast In Beirut

At the Plant, Studio City

The Players: Steve Saint, Vern Henderickson, Billie Lloyd-Davies, Jerry Martinez, Lori Zogaib, Bog Krapohl, John Nolan, Dave Camp, Hector Serrano, Artie Lindauer.

Material: *Breakfast In Beirut* is an exercise in musical theatre. Described as a new *Rocky Horror Picture Show*, *Breakfast* misses the mark a bit. One might describe *Breakfast* accurately as being a reasonable facsimile of an extended Tubes skit. Dealing with the turbulence in the Mideast, and the life of a youth who discovers serving one's country isn't a patriotic picnic, Saint has at least chosen to affect the audience on a level superfluous to the bland and thoughtless. Musically, *Breakfast* could stand on its own. The band generates an energetic, forceful base of organically-crafted sounds from which to operate.

Musicianship: The band is excellent. They seem to enjoy their role as an effective backdrop for the show. Both the band and cast members appear to be well rehearsed. Lori Zogaib, a competent dancer, is weak as Hanna. Vern Henderickson and Billie Lloyd-Davies are both excellent as



Breakfast In Beirut: "a reasonable facsimile of a Tubes skit"

mom and dad, setting a strong precedent which Saint just can't equal in his starring role as Clyde. Jerry Martinez as Colonel Behawi, garnered laughs with some witty prose.

Performance: The show opens with the long-but-catchy "Overture," then Saint effectively delivers the prologue a la Bogart. From that point on, save for an occasional highlight, the show loses continuity. The fluctuations in story flow cause a cantankerous

plague. The actors aren't sure whether to be funny, serious, sad, or sarcastic, and the audience reacts appropriately.

Summary: *Breakfast In Beirut* is a brave move in these days when success is spelled "synthesizer," and a smart one with today's video scene preceding the inevitable merging of theater and modern music. Saint is on the right track; one hopes his next venture will include stronger material.

—Greg Philipp

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Reviews

RECORDS



The Surfaris Live

The Surfaris

Koinkind Records

Produced by Jim Pash and Gary Bonar

Many a career has been built around less substantial things than "Wipe Out," but just how many times can it be resumed?

Aiming for inclusion in the Guinness Book of World Records are original Surfaris members Jim Pash, Jim Fuller and Bob Berryhill who at least attempt to do more than just fan the fires, by presenting a taut, passionate and well-rehearsed set.

It's been said that if it sings, it ain't true surf. When the Surfaris subscribe to that rule of thumb, they're hanging ten on the Wedge. When they don't, the result is something akin to a '60s cover band at the Holiday Inn. It's amusing how "Point Panic" is introduced as being about surfing where you shouldn't, and sure enough, although it's an instrumental, it's got far more plot than the flaccid Beach Boys cover ("Surfer Joe").

This live recording is somewhat of a tribute to the Surfaris and surf music in general, and the second generation audience for whom the surf standards "Pipeline," "Tequila," and "Misery" are newly-discovered treasures. Here those tunes are rearranged and updated a tad, but they retain the original spirit. The actual recording is substantially flawed, however. *The Surfaris Live* is a sparkling clean recording of a clean performance, but it simply isn't kosher the way the mix favors any and all sax passages (splendid though they are), practically brushing aside dexterous guitar leads.

—Vicki Arkoff

No Gold In Jersey

Street Pajama

Art Attack Records

Produced by Bill Cashman

This album fits neatly into a category known as "Adult Contemporary." Unfortunately, this critic's ears never matured to the adult level, so this record is definitely not my cup of capuccino. However, just because it's beyond my tastes doesn't mean it's not a great record. In fact, it is one of

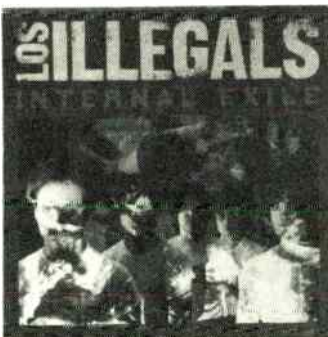
the best recorded, arranged, and well thought-out independent records I've heard in some time.

Street Pajama is Merle Harmon, who co-writes the music and sings most of the leads. She possesses a clear voice with a wide range and uses her gift for straight-forward, non-pretentious expression. Her partner is Mike King, who plays the guitars, writes the lyrics and sings an occasional lead. The lyrics are well written and fresh, mostly expressing love gone sour in a way that avoids tired clichés.

"The Good Lord Loves The Blues" is the best cut, getting into a good mid-tempo groove. It also features a well executed organ solo, something you don't hear much anymore with all these newfangled synths to play on. "I Be Lookin' For A Fool" is a reggae number that is pretty convincing, and could actually take the sound of Jah to mom and dad if this record were to reach them.

Street Pajama are backed by a variety of top-notch players throughout this record. It's all quite professional, but the problems will probably arise when this record tries to find its audience. Have any independents cracked the adult contemporary market, which is a mainstay of the majors? This would be a likely candidate if it got the proper promotion and push.

—Bruce Duff



Internal Exile

Los Illegals

A&M Records

Produced by Mick Ronson

Los Illegals are high-minded ("we dedicate this album to the undocumented worker, the political refugee, and the victims of socio-economic and religious oppression"), but fail to write cohesive songs that might fully convey their involvement. Outside of "El Lay," there isn't a truly memorable melodic or rhythmic hook on the album, although the instrumental building blocks are there. The synthesizers and vocals of Willie Herron are attention-grabbing, and Manuel Valdez' lead guitar is often fiery, but they exist in the midst of unstructured, rambling arrangements and lyrics too often full of bravado and nothing else.

Los Illegals juxtapose fine lyrics ("You can't solve your problems/By putting us down/We've been here forever/We've paid for this town") to incredibly clumsy ones ("He was a secret society man/With magnate

covers in his hand/Wearing a rigorous mask/He was looking for an overture of chance"). The basics are neglected in "Guinea Pigs" and "The Maze," both of which sound like tunes the Plugz would have put on their first album, but not their second. "Maybe" is a fairly conventional song, but it has an out-of-place Spanish guitar solo and badly located backing vocals. "The Mall" attacks shopping centers and "Not Another Homicide" is about gang warfare and innocent victims, and they don't sound like they belong on the same record. The first comes off as self-important and trivial, while the second is meaningful and has strong purpose musically and lyrically.

Internal Exile is a wasted opportunity, and a sad one at that, considering the hopes this band has engendered locally.

—Mark Leviton



Everywhere At Once

The Plimsouls

Geffen Records

Produced by Jeff Eyrich

The expansive sound of this disc is necessary to contain the complete range of what the Plimsouls can do. Their trademark is energy, even ferocity, something difficult to capture on record, as their 1981 debut showed. But *Everything At Once* is the kind of album to which the term "classic" just naturally adheres, a celebration of the spirit of rock and roll past.

The Plimsouls' power derives from excellent songwriting and the ability of singer Peter Case to dive into the heart and soul of every song—he's certainly the most committed vocalist this side of Elvis Costello. "Oldest Story In The World," "Magic Touch," "How Long Will It Take?" and the title track remind me of the Beatles' versions of "Money" or "Dizzy Miss Lizzie," of a time when a simple lyric could mean more because the singer so completely believed it. The Plimsouls write plenty of hooks without forcing them. How shallow and mercenary seems the current techno-croon placed next to the perfection of the band running through "Lie, Beg, Borrow, and Steal."

Eddie Munoz's lead guitar, rarely soloing but always *there*, is the instrumental echo of Case's remarkable lung-power, and on a track like "Play The Breaks," he bides his time and leads drummer Lou Ramirez and bassist Dave Pahoia into a whirlwind of sound and one of those massive crescendos that show the Plimsouls'

fire. There are no tracks here that fail to deliver the goods, and Jeff Eyrich has made a dense, full sound readable in every detail. It's music thrown more with all these newfangled synths to play on. "I Be Lookin' For A world prone to posturing.

—Mark Leviton

Deliver Us

Warlord

Metal Blade Records

Produced by Cornell Tanassy

Medieval gloom/doom metal isn't exactly the current rage, and aside from Iron Maiden, there hasn't been a successful newcomer to the genre since the heyday of Black Sabbath and Uriah Heep in the early 1970s. In that light, one certainly can't accuse Warlord of being the best new band in Middle Age metal since Maiden made it. This independently-produced album can stand up to anything the major labels can offer today. Uriah Heep's *Abominog*, for example, pales and wilts by comparison.

The key to *Deliver Us*'s power is that, from start to finish, a 13th Century feeling permeates the music. The album is framed by some nice lute strumming; even the electric guitar parts sound like Bach composed them. Yet the lyrics refer to the world around us; the message seems to be that 600 years of civilization hasn't changed the world. We still need someone to "deliver us from evil."

The title track is the album's masterpiece, beginning with a quiet acoustic guitar passage nearly lost amidst swirling synthesized winds before moving into a series of well-syncopated drum beats and guitar riffs, overlaid with flowing flute sounds and smooth vocals. "Winter Tears" and "Penny For A Poor Man" also have a fair share of melodic and rhythmic nuances, while "Black Mass" and "Lucifer's Hammer" power along viciously. The playing is tasty, especially the punchy drumming of Thunder Child and the fluid guitar work of Destroyer (those names have got to go). *Deliver Us* may not break much new musical ground, if any, but it revives the half-extinct dinosaur quite effectively. Bach can still rock.

—Stu Simone

S is For Space

White Flag

Produced by White Flag

Their name and a logo (four white horizontal bars) seems to be an obvious attempt to link themselves in some way to Black Flag. While both bands play hardcore punk, White Flag's brand is far too self-conscious to be believable.

This is not to say they're totally worthless. With former Germ Pat Fear on guitar, they can put some fine, grating buzzsaw guitars in your face. They do a nice cover of Darby Crash's "Not All Right," and "Mirror Mirror" contains biting guitar firepower and challenging lyrics.

But the decent points are diluted by filler songs, done in hyper-speed

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RECORDS

for the sake of brevity and nothing else, and stupid special effects novelties, like an entire song recorded backwards, and a melange of taped conversations, from a missile countdown to a *Mr. Ed* TV show outtake.

It's self-conscious bullshit like that which gives one the impression that White Flag's heart really isn't into committed music; rather they're going for the quick superficial effect. And if you're going to be a convincing and worthwhile punk act, you'd better mean it.

—Jeff Silberman



EP FILE

LOU MIAMI & THE KOZMETIZ (Modern Method Records): This Boston quartet comes close to pulling off their deceptively simple rock, but a number of little things get in the way. The overall sound from three-piece instrumentation is sparse, but the playing is tasteful and cohesive. Miami has a nice way with words, especially in "Vehicle For Love," although his tirade against fashionables in "New Romantica" is already dated. Also his vocal monotone lacks intensity in "Dance With Death" reflecting a lack of passion in the playing, found in their dry cover of "Monster Mash." You end up with the feeling that while there's nothing significantly wrong here, a certain spark is missing to make Miami truly inviting.

TRUE WEST (Bring Out Your Dead Records): From the opening aural salvo, True West is out to grate the ears, jar your senses with the crackle of stinging guitars and the hollow pounding on the snare. It works much like the Dream Syndicate, which is hardly coincidental since Steve Wynn has a hand in the production. The first two cuts basically establishes their direction in a series of droning grooves, but a memorable melody doesn't present itself until the moody "Hollywood Holiday." They do a nice cop of Syd Barrett's "Lucifer Sam," but miss the mark in a lethargic "It's About Time." The soft focus cover photo deftly illustrates True West's situation they've crafted an evocative sound, but the melodies have yet to be as fully developed, which, for now, limits their appeal.

THE HONEST CARTWRIGHTS. One look at the cover and you know these guys aren't playing with a full deck, and more power to 'em. Sure enough, they're warbling about alcoholics, masturbation, and (chortle, chortle) nuclear war. "On The Wagon" features the classic ad line, "don't take the car, you'll kill yourself!" while "Jackin'" speaks of the wonders of Vaseline. Sure, its cheap laughs, but hey, this is a recession! Unfortunately, the band plays it too close to the vest musically. The aforementioned cuts are over-glossed, mellow soul/R&B that makes Jack Mack's crew sound like James Brown. The playing on the reggae tinged "Shadow of the Bomb" may be precise and tasteful, but it lacks the Rasta groove to really jell. If you're going to get crazy and go overboard lyrically, the performance and the production of the music should follow suit.

THE CREWDO—Gather Round (Bemisbrain): This second generation West Coast punk effort is

largely uninspired, except for two notable involving cuts. Usually, they show their influences on their sleeves. The frenetic "Dog Day Afternoon," with scatter-speed vocals, is too reminiscent of the Dead Kennedys. The lyrics, for the most part, rely on juvenile posturing of alienation, the politics of war, et al. Rising above the mire are "Every Mother's Son," with decent verse, power-chord thunder, and a TSOL melodic grandeur, and the title cut, which is positively haunting. Smitty's raw, threatening voice sings lyrics of "Jesus Saves" sweetness and light, and unnerving incongruity. In those instances, the Crew show definite promise.



SINGLES FILE

...Shox Lumania play a very mannered, but melodramatic gypsy rock similar to a sedated Lene Lovich. "(I Have) No Shoes" (Rumble) has ghostly vocals well integrated into their sound, which makes them strangely affecting. The flip reminds one of Wall of Voodoo in meter and has nice syncopation between piano and percussion, but the vocals don't work with the fuzzy production. The Upsetters run two rock classics, Little Richard's "I Got It" and Piano Smith's "That Ain't Right" in lifeless performance and abysmal production (Keep a Rockin'). It's tantamount to cutting down a redwood for a tennis court. The Howlers' horn-fused rock is hampered by a placid rhythm section in "Moondog Serenade," (Liveside) a trivial ditty that's too polished and too polite for its own good. They redeem themselves on "Freedom Jazz Dance," a Zappaesque instrumental circa "Hot Rats," with decent guitar licks. With Michael Jackson selling vinyl by the ton, it's not surprising to find someone else trying to cash in on his sound. Caesar comes close to pulling off the snappy soul/dance/rock of "Billie Jean" in "Look Out Mister" (Crumbly), thanks to a brisk, stiff beat, but a woeful production brings the effort down. "That Ain't Right" is a straightforward guitar rocker that's not too bad, but definitely not *mere*, either...Larry Dean & the Shooters acquit themselves decently on "Heart Holding Onto A Melody," (Shooter) a gentle A/C country/pop tune spiced by Dean's deep, caressing voice. The flip, a ballad called "Heartbreak," relies too much on country clichés and a lachrymous arrangement... It seems that nothing is sacred when someone wants "crossover" appeal. The most reprehensible case in point is Ready Steady, who attempt to put an Oingo Bongo new wave treatment on the Beach Boys' "California Girls" (Ready Go). The next sound you hear is this critic's stomach turning—Aaaaaaahhhhh! "Quality Of Life," an original, is a fair boogie rocker that almost compensates for the preceding crime...Probably the best rock tune of the file is "It's Your Move" by The Cheaters (WASP). This fine powerpopper has a gritty guitar base and good smooth vocals, somewhere between 20/20 and Tom Petty. The boogie rocker "A Guy Like Me" is not as good, but the performance is decent enough to make the disc this issue's winner...The Golden Gate Jumpers start off well in "Masochist In Drag" with fuzzy power-chords and a wailing sax, but it soon degenerates into Devo-ish lyrics and put-on weirdness. "Crazy Money" (Slithering Disc) is an out-of-kilter rocker that doesn't go anywhere. From Germany comes Suzy Andrews, whose Deborah Harry delivery works well in "Scandal," (X/Rockshire) a brisk pop/rocker. The flip, sung in German, acquires itself via good song construction and production...Despite the Eno-influenced name St. Elmo's Fire plays average powerpop in "Really In Love," which is further hampered by fuzzy guitar that dulls the sparkle of the melody. "Too Bad" is a paltry Aerosmith imitation...

—Jeff Silberman

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Club Data

By Ron Gales

BAKED POTATO, North Hollywood: This venerable Valley jazz nitery has been a popular site for Japanese tourists. It seems that the club is quite well-known in Japan, and that several tours of visitors from the Far East have been scheduled for August.

MULBERRY STREET, Studio City: Appearing here on the 24th in Don Grusin's new ensemble. Whistling Midgets (and you thought only rock groups had weird names). Oscar Castro-Neves and John Pisano team up for shows every Friday in July.

RAWHIDE, Anaheim: Larry Dean, who often plays here, will be making a special appearance at the March of Dimes telethon on July 3rd. Check you TV listings.

DONTE'S, North Hollywood: Our belated congratulations to owner Carey Leverette, who recently celebrated his birthday with the usual all-star bash.

PORTMAR, Downer: This C&W venue is undergoing a name change. Since the club features a new wood pit barbecue, the new moniker will naturally be the Sagebrush Saloon and BBQ. To liven up their country lineup, Sundays will be a showcase night, featuring the likes of Troy Walker and Jesse Campbell.

CATHAY deGRANDE, Hollywood: More changes here. First off, the newly refurbished upstairs staged a grand opening for the Le Club, the new music dance club, on the 16th. Downstairs, new booker Pleasant Gehman (a.k.a. Pleasant Siren, a.k.a. "hey you") will institute a non-alcoholic after-hours fest each weekend, with live bands like Tupelo Chainsex and the Joneses scheduled to eventually perform.

ICE HOUSE, Pasadena: Music will be cut back, as the small music room is being renovated into a dance music room. Live concerts will be held in the main room on Sundays and Mondays, with the rest of the week devoted to its usual comedy lineup.

GOLDEN VILLAGE, Hollywood: A new venue, at the original location of the Sunday Club, debuted on June 15th. Until business warrants otherwise, the club will only be open on Wednesdays and Thursdays, with a possibility of the return to Sunday afternoon programs. A lot of brouhaha came from the last Sunday Club: Del Russell said the straw that broke the camel's (in this case, the owner's) back was when Tex of the Horseheads crawled on top of the tables with a wine carafe between her legs. So much for "art." Bands interested in playing at the Golden Village can call the new booker, Cindy Driscoll, at (213) 469-0200.

COMEBACK INN, Venice: Wayne Johnson taped an NPR special here on the 19th. The 3rd annual Electronic Fest is scheduled for July 17.

FILTHY McNASTY'S, North Hollywood: A name change is in the works here. A grand re-opening party is scheduled for July 1, as the Tones, Bobby Hayden, and Picture This celebrate the newly-dubbed FM Station.

ALL THE WAY LIVE, Santa Monica: Mondays have been a popular attraction here as the club salutes "All the Way, USA." featuring the Hot Rodders. Hot dogs, American beer and the cover charge are all just a buck each.

KIT KAT CLUB, Hollywood: This town's most quasi-voluptuous booker, Suzann Schott, held a wild winding of a rockabilly show recently. Levi's rockabilly troupe was joined by Shakin' Pyramid Davie Duncan, Screamin Siren's Shane, Boom-Boom (or, as she is known in Australia, "Moob Moob") Pleasant (who certainly knows her way around these and many other journalistic-type pages), and members of Jimmy & the Mustangs, the 88's, the Kingpins, and others for various jams of old standards. Things look just as tumultuous for the July 3rd show with the Valley funk rap of Red Hot Chili Peppers and the subtle, but often succinct sounds of Roid Rogers and the Whirling Butt Cherries. And you thought there would be some sense of socially-redeeming value here...

Music Connection Exclusive

LiveAction CHART

June 1—June 14

This Week
Last Week
On Chart

ROCK / POP

1	—	1	<i>Divinyls</i>
2	—	1	<i>Daniel Sofer</i>
3	11	5	<i>Jimmy & the Mustangs/Brat</i>
4	—	1	<i>Blue Riddum</i>
5	—	2	<i>St. Regis</i>
6	—	2	<i>Steeler</i>
7	—	1	<i>Chain Reaction/Pearly Kings</i>
8	14	5	<i>Burning Sensations</i>
9	—	1	<i>Fleshtones</i>
10	13	5	<i>The Hornets</i>
11	—	5	<i>Plugz/Great Buildings</i>
12	—	3	<i>White Sister</i>
13	17	9	<i>Steppin' Lazer</i>
14	7	3	<i>Minutemen</i>
15	—	3	<i>Dickies/Alleycats</i>
16	—	1	<i>Broken English</i>
17	—	1	<i>Hot Rodders</i>
18	—	1	<i>Hellion</i>
19	—	2	<i>Shadow Minstrels</i>
20	—	1	<i>Big Boys/Red Hot Chile Peppers</i>

JAZZ / BLUES

1	—	1	<i>Tito Puente</i>
2	—	1	<i>Azymuth</i>
3	—	1	<i>Joe Farrell</i>
4	—	5	<i>Richard Elliott</i>
5	4	10	<i>Don Randi & Quest</i>
6	—	1	<i>Frankie S. Band</i>
7	15	7	<i>Baya/Clare Fisher & 2 + 2</i>
8	5	4	<i>Ray Pizzi & Pat Senatore Trio</i>
9	—	3	<i>John Wood Quintet</i>
10	—	1	<i>Debra & Eloise Laws</i>
11	—	2	<i>Michael Ruff</i>
12	—	1	<i>Mayuto</i>
13	8	2	<i>George Van Eps & Tony Rizzi</i>
14	—	1	<i>Bill Watrous & Refuge West</i>
15	14	7	<i>Arco Iris</i>
16	—	3	<i>Beverly Hills Unlisted Jazz Band</i>
17	—	4	<i>Ernie Watts</i>
18	—	5	<i>Shelby Flint</i>
19	—	1	<i>Pastoria</i>
20	18	3	<i>Justo Almario</i>

COUNTRY / FOLK

1	3	6	<i>Jerry Baze</i>
2	—	1	<i>Sidewinder</i>
3	—	6	<i>Western Union</i>
4	4	2	<i>Chuck McDermott</i>
5	15	8	<i>Larry Dean & Shooters</i>
6	6	9	<i>Golden State Cowboys</i>
7	—	1	<i>Terri Gibbs</i>
8	1	10	<i>Grits</i>
9	7	4	<i>Gerald Ray</i>
10	—	1	<i>Bobby Cale</i>
11	—	1	<i>Jimmy Snyder</i>
12	11	7	<i>Greg Harris</i>
13	—	1	<i>Tom Wopat</i>
14	—	1	<i>Bud & the D's</i>
15	—	1	<i>Lynne Fenneley</i>
16	19	4	<i>Bull Durham</i>
17	—	1	<i>Hot Shots</i>
18	—	1	<i>Calico</i>
19	—	4	<i>Windfall</i>
20	16	2	<i>Rose Maddox</i>

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



Levi Dexter (left) and those rockabilly gals, the Screamin' Sirens (right) get lewd, rude, and crude at the Kit-Kat Club in Hollywood.

photo by B. Billinger

Showcase

By Michael Heller

Scaring Parents With W.A.S.P.

When the new W.A.S.P. album is released, every mother will wonder "how can you listen to that noise? That's not music! And look at them; they look and sound like animals!"

Some people who have seen their stage show might agree with the moms. The band members appear with next to nothing on, and during the course of their show, throw meat at the crowd, drink blood, pulsate their hips, and flog a naked girl on a rack. But for those who would disagree with mom, and so far, a majority of rock fans do, W.A.S.P. has been the most sensational and talked-about band to come down the track for a long time. People wonder, "are they really madmen?" and "are they like that in real life?" The answer to both questions is, yes and no.

W.A.S.P. was started nine months ago with an idea by bassist Blackie Lawless, who is acting as band spokesman. He has quite a history: he started playing at age nine, and at 17 was a member of what then was the remains of Manfred Mann's Earth Band. Age 20 found him a member of the New York Dolls. When the idea to form W.A.S.P. came, it was originally going to be a recording project only. Blackie then recruited Randy Piper on guitar (whom he met through a mutual friend, Ace Frehely of Kiss), Chris Holmes on guitar, a next-door neighbor of Eddie Van Halen (who incidentally taught Chris how to play), and drummer Tony Richards, whom we all remember from Dante Fox.

The idea was to create something controversial without being controversial—a name with a hook to get the band started. W.A.S.P. (which for you trivia buffs stands for the common "racial" slur) seemed appropriate, and off they went. "It came to a point," explains Blackie, "where we all sat down and said 'Where are we going to go with this?' We said, 'Let's go back to the beginning. Where did all this come from? Music started with long-haired shaggy-bearded men beating on hollowed-out logs, and it evolved through the Renaissance period to jazz and rock, so we

brought it back to the beginning, with long-haired shaggy-bearded men beating on hollowed-out logs, so to speak. Rock was not meant to be anything sophisticated: Rock and roll is energy, and when that ceases to exist, it is no longer rock and roll."

The word here is *basic*. A conscious return to the fundamentals of rock, those which involve and cater to the raw, fundamental instincts of mankind; sexual reproduction and survival through defense of oneself. W.A.S.P. makes it no secret that they are making a completely premeditated and calculated thrust (pardon the pun) at these areas, a "pre-conceived psychodrama" with audience involvement, specifically designed to arouse these basic feelings in the audience.

One might feel they are dabbling in a sensitive area, but Blackie feels what they are doing is beneficial: "When you take a 14-15 year old who's had the carrot dangled over his head all week long being taught to sit up and beg, he's acquiring a tremendous amount of hostility inside himself. We go out there and show him what I feel is the beginning of the ultimate hostility release. You can call that violence if you want; I look at it as a violent gesture, but it's also a pressure valve to let

violence out." Hence the flogging of the girl on the rack, the gramacing and the raw meat. This has caused the band to be criticized by people who say that the band's success relies on these as gimmicks. But if W.A.S.P. has been successful at catering to our basic instincts, this is only partially true. "I don't think we use that many gimmicks onstage. I think that we are basically an energy-oriented band. If you stripped us of the things that we have that we're using as gimmicks or whatever, I think the bulk of what we're doing is still there. The unusual things were only brought out to create talk, and it did that, and it worked well in that sense, but I still think that 80-85% of what we're doing onstage is our raw energy, and if you took (the gimmicks) away, it still wouldn't matter."

This is not to belie the fact they are not entertaining as well. Many might feel that grown men dancing around a stage nearly naked while they scream and throw meat at the crowd is fun to watch. In a sense this has also been premeditated, for Blackie's father was a vaudeville comedian and Blackie holds a fascination for the work they once did, and how they were able to manipulate a crowd while keeping them entertained. It is W.A.S.P.'s goal to achieve this end as soon as possible, and they have done a pretty good job of doing this, for they have made it possible to experience the band at several levels. If one doesn't want to wait in the front row to vicariously kill the people he hates, one can sit in the balcony and marvel at the flame-throwing backdrop, or the figure of the girl on the rack. Either way, one comes away entertained.

The album that mom will hate is currently in production with Rick Brody of Ted Nugent fame producing, and should be out in September on one of three major labels that are currently interested. September also marks the first anniversary for the band; a show at the Santa Monica Civic is planned to celebrate the occasion. If all goes well from there, the band plans to launch a major tour, opening for a major (unnamed) act that would first cover Europe, then continue on to the U.S.

W.A.S.P. is a band that should be considered carefully. It is true that on the outside they appear as "irresponsible crazies." Blackie even refers to the band as "the *National Enquirer* approach to rock." But upon closer inspection, one can see that the W.A.S.P. organization uses a sophisticated, serious and premeditated approach to putting on a show. If only more moms understood this, they might get to like the album after all. □



W.A.S.P.: "we brought rock back to the beginning, with long-haired men beating on hollowed-out logs, so to speak."

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July 2nd	Assassin Steeler Swiftkick	July 16th	Armored Saint

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LOS ANGELES

CHEERS!

10700 Vanowen, N. Hollywood 91605
Contact: Vivian
 (213) 506-9709
Type of Music: contemporary music, including jazz. No punk or heavy metal, originals OK
Club Capacity: 125
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call or send promo, SASE for return
Pay: Negotiable

BANJO CAFE

2906 Lincoln Blvd.
 Santa Monica, CA
Contact: Raoul, (213) 392-5716
Type of Music: Bluegrass, jazz, Dixieland, swing, originals OK
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Monday talent night, \$50 prize, anything acoustic
Pay: Negotiable

MAXIM'S RESTAURANT

Berwin Entertainment Complex,
 6525 Sunset Blvd.,
 Hollywood, CA
Contact: Skip E. Lowe
 (213) 656-6461.
Type of Music: Jazz, rock.
Club Capacity: 200.
Stage Capacity: 12.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Contact Skip E. Lowe.
Pay: Possible after talking to Skip E. Lowe.

THE STAGE WEST

17044 Chatsworth,
 Grandad Hills, CA
Contact: Joe 5pm—8pm,
 (213) 360-3310.
Type of Music: Rock, originals OK.
Club Capacity: 350.
Stage Capacity: 10.
PA: Yes, w/operator.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Send complete promo pack or VHS to above address w/SASE.
Pay: Negotiable.

TRANCAS

30765 Pacific Coast Hwy, Malibu
Type of Music: Open, originals OK
Club Capacity: 600
Stage Capacity: 20
PA: Yes, with operator
Lighting System: Yes, with operator
Audition: Send tape, bio, pix, SASE.
 No phone calls, please!
Pay: Negotiable

THE ICE HOUSE

24 N. Mentor, Pasadena
Contact: Jim Robinson
 (213) 681-1923
Type of Music: Pop, rock, R&B, variety, originals OK
Club Capacity: 110
Stage Capacity: 8
PA: Yes, with operator
Lighting System: Yes, w/operator
Piano: Yes
Audition: Tapes and live
Pay: Percentage of door

FILTHY McNASTY'S

11700 Victory, N. Hollywood
Contact: Bobby
 (213) 769-2221
Type of Music: Rock & roll, originals OK.
Club Capacity: 500.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Call first.
Pay: Negotiable.

THE ORPHANAGE

6411 Lankershim Blvd.,
 N. Hollywood, CA
Contact: Joe (213) 506-0382
Type of Music: Rock, reggae, funk, new wave, R&B, originals OK.
Club Capacity: 200.
Stage Capacity: 9.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape.
Pay: Percentage of door.

THE RED COAT INN

4891 Pacific Hwy. San Diego 92110
Contact: Sal Paradise
 (619) 291-9191
Type of Music: Any new music, orig OK
Club Capacity: 450
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: No
Audition: Send tape, bio, records to above address for Sunday and Monday night showcases.
Pay: Negotiable

PAPACITOS

12740 Culver, Marina del Rey
Contact: Alfie Martin
 (213) 823-0075
Type of Music: All but hard rock, soloist to 6-piece bands, orig OK
Club Capacity: 85
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call for appointment
Pay: Percentage of bar

THE STAGE

10540 Magnolia Blvd.
 N. Hollywood, CA 91601
Contact: Dennis between 5-8pm.
 (213) 985-9937
Type of Music: rock, originals OK.
Club Capacity: 150.
Stage Capacity: 4-6.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Send pix, tape or VHS to above address w/SASE.
Pay: Negotiable

DONTE'S

4269 Lankershim, N. Hollywood
Contact: Cory
 (213) 877-8347
Type of Music: jazz, fusion
Club Capacity: 125
Stage Capacity: 15
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: live or tape
Pay: Scale or negotiable

321

321 Santa Monica, Santa Monica.
Contact: Howard Paar.
 (213) 451-5003 (mornings).
Type of Music: New dance music, originals OK.
Club Capacity: 1200.
Stage Capacity: Unlimited.
PA: Yes, with operator.
Lighting System: Yes, with operator.
Piano: No.
Auditions: Send tape or record with promo pack—no returns.
Pay: Negotiable.

RUMBLESEAT

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

CAKMELO'S

4449 Van Nuys, Sherman Oaks
Contact: Chuck or Denise
 (213) 784-3268
Type of Music: Jazz
Club Capacity: 150
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Send promo with SASE
Pay: Negotiable

THE BASEMENT COFFEEHOUSE

1226 N. Alvarado, Echo Park
Contact: Mark Phillips
 (213) 484-8214 (days)
 (213) 413-9111 (8-11 pm)
Type of Music: Folk & various acoustic music, originals OK.
Club Capacity: 100.
Stage Capacity: 5.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call for audition.
Pay: Showcase only; open Saturdays only, 8-11 pm.

THE CATTLEMEN'S WHARF

1339 Hacienda Blvd.,
 Hacienda Heights, CA
Contact: Patrick
 (213) 339-8681
Type of Music: Danceable, new music, originals OK.
Club Capacity: 200.
Stage Capacity: 8.
PA: Yes, with operator.
Lighting System: Yes.
Piano: No.
Audition: Call for information.
Pay: % of door plus \$1-per guest.

WESTERN VILLAGE INN RESTAURANT/CLUB

5230 Santa Monica Blvd.,
 Los Angeles, CA.
Contact: Brian Bender, Bender Prod.
 (213) 460-4368.
Type of Music: Progressive, original jazz, cabaret, poetry, acoustic guitar, bluegrass, country and comedy.
Club Capacity: 125.
Stage Capacity: 4.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send promo pack, tape, SASE to 6546 Hollywood Blvd., Suite 200, Hollywood, CA 90028.
Pay: Negotiable.

HEAVEN ON EARTH CLUB RESTAURANT

1447 2nd St.,
 Santa Monica, CA 90401
Contact: Jamie
 (213) 395-2122.
Type of Music: Anything but punk or metal, originals OK.
Club Capacity: 150.
Stage Capacity: 4-5.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call for more information.
Pay: Negotiable. Showcase on Monday with cash prize of \$100.

THE GOLDEN VILLAGE

6547 Hollywood Blvd.,
 Los Angeles, CA 90068
Contact: Cindy Driscoll
 (213) 469-0200 or 462-3034.
Type of Music: New wave/rock, originals OK.
Club Capacity: 150.
Stage Capacity: 5.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send tape and picture with SASE.
Pay: Negotiable.

RAMADA INN

1160 N. Vermont Ave.,
 Hollywood, CA 90029
Contact: Elaine Robinson or Tyrone Bowers (213) 461-0604 or 292-0188.
Type of Music: Pop, jazz, R&B, folk, showtunes. Originals OK.
Club Capacity: 150.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Contact Elaine or Tyrone after 5 P.M.
Pay: Showcase Monday nights only for singers & single musicians only. Band provided.

LIGHTHOUSE CAFE

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

HOT LICKS

P.O. Box 10061
Torrance, CA 90505
Contact: George
Type of Music: Rock, originals.
Club Capacity: 1200.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape.
Pay: Negotiable.

COMEBACK INN

1633 W. Washington, Venice 90291
Contact: Will Raabe or Jim Hovey
(213) 396-6469
Type of Music: Original acoustic
jazz, synthesizer soloists, reggae or
musical comedy
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Send cassette, LP or 1/2
inch video to above address
Pay: Negotiable

ALL THE WAY LIVE

(formerly Bullwinkles)
814 Broadway, Santa Monica.
Contact: Lauren 3-5 Mon-Thur
(213) 451-3241
Type of Music: All types of new music,
originals OK.
Club Capacity: 200.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape or live.
Pay: Negotiable.

CELEBRITY CENTER

5930 Franklin Ave., Hollywood.
Contact: Barbara Jespersen
(213) 464-0411.
Type of Music: All but hard rock,
originals OK.
Club Capacity: 80.
Stage Capacity: 5.
PA: Yes.
Lighting System: No.
Piano: No.
Audition: Sign up at 8 PM on Thursday
to play that night.
Pay: Showcase only.

THE SILVER SADDLE

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

CLUB 22

9428 Brighton Way, Beverly Hills
Contact: Michael after 10:30 am.
(213) 274-7766
Type of Music: Jazz, T40, Combo,
originals.
Club Capacity: 120.
Stage Capacity: 2.
PA: No.
Lighting System: Yes.
Piano: Yes.
Audition: Call for audition info.
Pay: Negotiable.

CATHAY DE GRANDE

1600 N. Argyle, Hollywood
Contact: Michael
(213) 461-4076
Type of Music: funk/rap only
Club Capacity: 200
Stage Capacity: 8
PA: Yes
Lighting System: Yes
Piano: No
Audition: Send tapes
Pay: Negotiable

THE FAT CAT

1516 N. Western,
Hollywood, CA
Contact: Cathleen Robinson.
(213) 652-8159.
Type of Music: All but hardcore punk,
originals OK.
Club Capacity: 100.
Stage Capacity: 3-7.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Send tape & promo pak to:
442 No. La Cienega, Suite 210,
Hollywood, CA 90048. Atten: Cathleen.
Pay: 100% of door.

TROUBADOUR

9081 Santa Monica Blvd.,
Los Angeles, CA 90069
Contact: Michael Glick
between 1-5 pm M-F
(213) 276-1158.
Type of Music: All types.
Club Capacity: 300.
Stage Capacity: 8.
PA: Yes. Must bring own mic, stands, &
cords, (Low Impedance).
Lighting System: Yes.
Piano: Yes.
Audition: Tape/Bio/Picture.
Pay: Percentage of door & 50% of dis-
count ticket.

THE VEX

2580 Soto St.,
E. Los Angeles, CA 90032
Contact: Joe or Mike
(213) 222-5600.
Type of Music: Any original new music.
Club Capacity: 200 and up.
Stage Capacity: 7.
PA: Yes, w/operator.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Send tape & promo pak.
Pay: Negotiable.

ORANGE COUNTY**THE WOUNDED KNEE**

815 S. Brookhurst,
Anaheim, CA 92804
Contact: John Ewell
(714) 635-8040
Type of Music: Upbeat country & oldies.
originals OK.

Club Capacity: 225.
Stage Capacity: 6.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call for audition.
Pay: Negotiable.

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Box 2691, Escondido 92055
(619) 741-9394
Type of Music: New wave, rock,
covers & originals with emphasis on
national acts
Club Capacity: 600
Stage Capacity: 12
PA: Yes, with operator
Lighting System: Yes, with operator
Piano: No
Audition: Live (Wed.)—send pix, pro-
mo, cassette for audition
Pay: Flat vs. percentage

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QUARTER NOTE Management is look-
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6354 Van Nuys Blvd., Suite 217, Van
Nuys, CA 91401 or (213) 785-1156 ext.
944.

ROADIE W/AN or truck wanted for
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NEXT CLASSIFIED DEADLINE WED., JUNE 29, 12:00 NOON

2 PA'S AND AMPS

- Two Gauss 4580 15" bass spkrs. 400w, grt cond, \$125 ea/\$200 pr. or trade for two EV spkrs. Scott 213-891-1365u
- Bose modal 802 sprk cab. Gd cond, 3001, one only \$190. Scott 213-891-1365u
- Acoustic model 220 bass amp w/5 band eq, line out plus Acoustic 402 cab, 2 15" spkrs \$650 213-257-1745u
- 2 monitor cabs, Cerwin Vega type, grey carpeting. Will hold 12" spkr & tweeter. \$200/pr. 213-391-7957u
- Fostex 600 stereo power amp, LED display, turn on relay, xint cond \$575. Eyes 213-939-4704u
- Cerwin Vega columns, Carvin 800 power stereo amp, biamp 6-chnl mixer. \$1200 obo Ruth 805-962-9789u
- Two Sunn 3M spkrs, \$300 obo. Alter 6 pm 213-465-8882u
- TAPCO CP-500 stereo power amp, 250w, xint cond w/auto limiting \$400 213-204-1628u
- Yamaha bass spkr cab w/ 2 15s, xint cond \$150. MXR dual 15-band eq, rack mount, xint cond \$199 213-204-1628u
- Fender Bandmaster xint cond \$350 213-340-4770u
- Complete PA: BGW power amps, JBL PA cabs w/15" spkrs, MOR horns, 12-chnl Carvin mixer, cords, stands, mics \$3000. Danny 213-795-2790u
- Shure SR102 PA columns, clean, efficient, slim, portable \$300 obo 213-508-7994u
- Yamaha B100 bass amp \$200 213-399-3078u
- 1864 Fender Princeton, JBL spkr, mint cond. Jack 213-366-3445u
- 8 Klipsch midbass horns w/Gauss 10" spkrs. \$200 ea. Tom 213-703-1454u

- Guess HF400 drivers. 16 ohms \$200 ea. obo Tom 213-703-1454u
- Phase Linear power amp, 700w & Tapco 6000R mixer, \$500 for pair 213-784-1680u
- Kustom BC PA 6-chnl w/rvr 240 213-684-8938u
- Kenwood KA 8004 amp \$160 213-684-8938u
- 6 JBL 4580 cabs 303/ea, \$350 for all. Dave Ratt 213-973-0781u
- 2 Cerwin Vega D48 18" w/bass bins \$150 ea. Fiberglass coated. Dave Ratt 213-973-0781u
- Acoustic 123 guitar amp, 120w, 2 chnl, eq, rvrb, ft swtchbl \$325. Stu 213-454-1563u
- Sound Workshop series 30, 28x24, PT6 3200 faders, para. eq, full patch bay, xint cond. 15,000 obo. 2 AKG 48, phantom power supplies model N-62E series, WM, \$55 ea. DelcoLab DL5 harmonic computer \$995. Mike 714-625-3288u
- 8 Met mic stands, 3 Atlas stands, all w/booms \$20-\$25. Mike 714-625-3288u
- Roland Boss 6 chnl mixer, customized \$175. obo or will trade for space echo, echoplex, or analog delay 213-708-7269u
- Numaro studio mixer, Model EWU 1000A, xint for Djs, \$60 213-684-8938u
- Realistic P411275. \$30 213-684-8938u
- Tapco 6-chnl mixer, xint cond, No rvrb \$125. Pat 213-465-0746u
- Acoustic 104 spkr cab, 6 10" spkrs, gd cond \$275. Drew 213-760-4106u
- Hiwatt custom 400w plus cab, \$1200. Ralph 213-467-5078u
- Studio Master 16x4 mixing console, 2 eqs sends. \$1650. Dan 213-997-7847u
- Sunn Alpha 112 PR, 50w, EV 12" spkr, great practice amp, \$150 213-397-3920u
- 15 band eq, 60w power amp, 30w per chnl. \$55. 213-703-5150u
- Randal Switchmaster 150, 2 chnl, 200w guitar amp. \$200. Dennis 213-994-7762u
- JBL 24-40 drivers w/new diaphragms \$425 pr. Dan 213-997-7847u
- Fender Vibrolux rvrb \$200 213-501-3342u

- PA cab, 1 Atec 15" spkr, MOR horn w/xover. \$200 213-768-1274u
- PA columns, 4 12s in ea. Heavy duty, very gd cond, \$300 pr. 213-956-1092u
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- Peavey C-700 full range PA spkr, 100w 213-277-8044 xD44u
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3 TAPE RECORDERS

- TASCAM model 244 porta studio \$950 213-327-6825u
- Fostex A-8 8-trk multi chnl recorder w/Anvil case \$1700 213-327-6825u
- Docorder 7140 4 trk reel to reel tape deck w/echo. \$250 Tony 213-653-0237u
- Teac, model 244 Portastudio, barely used, mint cond, \$1000 obo. Ron 213-920-4063u
- Teac 4 trk recorder, AE2340 w/simulsync, 1/4" tape, 2 spd \$400 213-376-4321u
- Stephens model 8110 16 trk tape machine, \$14,500 obo. George 213-472-5580u
- Scully 284 1" 8-trk, 15-30 ips \$3800. Technics 1500 2-trk \$850 obo. Song TC 854 4-trk, \$1000 obo, Song TCFX 7 cassette decks, \$225 ea. obo, Technics 1500 road case w/wheels, \$100 obo 213-393-5332u
- 14 reels of Scotch 250 24 trk recording tape, \$45 ea or pkg deal—best offer 213-891-4319u

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- Mu-Tron phasor II, xint cond \$75 213-710-8587u
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 Ibanez A0 202 multi-efx unit, new in box, rack mount \$220 obo. Tom 213-529-7143u
MXR Mirco Chorus, new in box \$50. Tom 213-529-7143u
Fender rrvb unit, pre-CBS \$80. Pignose, \$85 Tony 213-653-0237u
Hot-rodDED Teac model 5 modules, bi-fet, 12 avail \$135 ea obo. 8 stnk module, 5 modules \$85 ea obo. Tascam 8-chnl expander chassis, \$200 obo. 26 input, custom frame in oak cab, \$350 obo. 213-393-5332u
AKG BX reverb \$1350. Altec 064 w/cover & cabs, \$600 pr obo. 20 Beyer stands w/booms \$40 ea. 5 Shure SM-58 \$100 obo 213-393-5332u
Ultra acoustic 300, 3-way studio monitor, 120w, brand new in box, \$200 pr 213-352-3408u
Anvil B size efx board case 18"x28" \$150. 213-701-6302u

BC Rich Eagle bass in gd cond, blk finish w/case \$600 obo. Scott 213-891-1365u
Ovation elec acoustic classic w/hrdshl case, tone & vol controls, gd cond \$550 obo. Tom 714-529-7143u
Wanted: Fender Bullet guitar, 1st edition. Enzie 213-484-9681u
54 Fender Duosonic red & blk, mint cond in orig tweed case \$400. Lv Mess Jimmy 213-654-9094 x217, 650-6195u
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Hohner D-6 clavinet, perf cond, like new \$450 213-703-5150u
Moog opus 3 \$650. Ralph 213-467-5078u
Yamaha ZS60 8 note polysynth, pressure sens keys, presets \$700 obo 213-376-4321u

spkr Xint cond w/heavy cover & stands \$599 obo 213-891-6498u
Fender Rhodes stage model, 73 key \$550. Chris 213-394-4497u
Arp Quadra Prophet 5, Roland Juno 6, Roland CR 78 Rhythm box, Picatto organ, all for \$6500 as a unit. Duane Hitchings 213-465-9093u
Hammond B3, w/pedal, Leslie 122 w/JBL K140, Fisher rrvb, bass sustain, efx loop, Grt sound \$2900 obo 213-397-1546u
Minimoog, xint cond w/Anvil \$750 213-394-4497u
Arp Quadra, polysynth w/pedals & efx \$1850 Su 213-454-1563u

6 KEYBOARDS

Arp Omni II strings, polysynth & bass. Xint cond w/Anvil case & pedals \$650 Steve Williamson 213-891-6498u
Hammond portable organ, one man, 40 lbs, full perc w/100w Leslie & combo preamp pedal, xint con, hvy covers, \$749 Steve Williamson 213-891-6498u
Roland RS-09 strings-organ w/flight case, \$600 714-891-8721u
Fender Rhodes Xint cond \$650, Jillanna 213-506-7399u
Yamaha elec grand piano, CB 70B, 73 key, xint cond \$2500 213-710-8587u
Oberheim OBXA 8-vc synth w/case, perf cond \$2900. TOM 213-450-6909u

5 GUITARS

1966 Guild Starfire 5 w/hrdshl case \$400 obo JD Roberts 213-788-3182u
Charvel Strat, cndy red, w/Demarzio Super 2 & PAF pkups, Schallers, Schecter hrdrv. Micheal 213-391-7957, 397-8646u
Fender copy bass, xint cond w/new Fender case w/Ampeg amp w/15" Peavey spkr. All for \$800 or will trade for guitar. Let's deal. John Eves & wknds 213-980-6899u
Violin, Bohemia fiddle, handmade, Czechoslovakia prior to WWI w/fine case, \$300 Ronald 213-836-0292u
Martin D28 w/case & pkup, Xint cond \$650 213-710-8587u
1977 Martin D35, xint cond, hrdshl case, \$850 obo. Dan 213-829-5054u
Roland GR-300 guitar syntn w/Strat type body, replacement pkups, xint cond, w/box, instructions, etc. \$999 213-204-1628u
Ibanez AS 50 similar to Gibson 335, xint cond w/case \$300 firm 213-780-8520u
Cortez acoustic 12-string, xint cond w/case \$100 firm 213-780-p8520u
BC Rich Eagle, classic rock style, get any sound, \$475. Stu 213-454-1563u
Fender Strat, white w/orig F. Rose tremolo, S. Duncan dist pkup \$600. Oliver 213-208-6539
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- Kudwig 9 pc set, vintage oyster blue, new heads, all new. spares \$2000 obo. Marcus 213-627-3236
- Slingerland 6 pc drum set, all hrdwr, Zildjian 22" ride, \$600. Jeff 213-667-1334
- 12 Ludwig drum set, 6, 8, 10 in. Rototoms, 12, 13, 14, 15 in toms, 22, 24 in bass, deep metal snare, CM Syndrum, Zildjian hihat, all hrdwr, \$2850 obo. Tony Graham 714-883-9873
- Drum cases: 30" \$80, xint cond. 15" \$40 obo. Roland 213-371-8389
- Leody & Ludwig 4 pc set 1931-42 vintage, white marine pearl 6 1/2" snare, 24" bass, 9x13 tom, 16x18 floor tom \$800 213-396-3836
- Slingerland 6 pc drumset, hrdwr, cases, Zildjian cymbal, tegec red \$700 213-667-1334
- Afuche \$15. Vibraslap \$15. Agogo bells \$10. Flexatone \$10 213-768-1274

9 GUITARIST WANTED

- Ld guitarist w/tenor vox wntd for innovative pop-rock LP proj. EVES. 213 881-2040
- Guitarist or total band wntd for 50s/60s female trio w/poss. rec. deal. Raring to go. 213-671-0950, 463-7751, 656-0741u
- Guitarist wntd for showcases & rec. Must be able to pk up fast. 213-826-0107 x170u
- Guitarist wntd for modern, hitech rock unit. Infl Bowie, U2, Gabriel. 213-761-2743u
- Ld guitarist wntd for hard rock band. Pros only. Cindy 213-738-7260u
- Female rock funk act sks guitarist. Studio calibre. LP in 1-2 mos. 213-352-9772u
- MF id guitarist wntd for orig & T40 band. Must hv trans & bkup vox. Shelly 213-394-5320
- Cool chicks w/hot licks needed for the Screamin' Sirens. No heavy metal, please. 213-460-4890u
- Looking for guitarist w/bkup vox for serious, ready to work band. Michael 213-290-0287u
- Female lead guitarist wntd to form pop/wave band w/fem vocalist. 213-906-8576u
- Creative guitarist wntd for guit/synth band. Vocals optional. Aft 6 Fri & Mon or lv mess. Steve & Alan 213-738-7050u

9 GUITARIST AVAILABLE

- Trained guitarist w/bkup vox, road & studio exp. sks R&R band w/origs. 213-461-5546u
- Xint guitarist sks wrking jazz, rock or country band. Berklee grad. Doug 213-793-7763u

- Guitarist/vocalist avail for wrking band. Al 213-907-9596u
- Guitarist w/bkup vox, jazz, classical, pop, reads, studio exp. sks band. 213-858-0424u
- Guitarist/composer sks lyricist, prefer one that plays instrument. Stephen 213-651-0410u
- Versatile id guitarist sks wrking or soon to be orig melodic rock band. Elec & acous guitars. Fully equip. Aft 5. Mike 213-289-7649u
- Ld guitarist singer, exp, pro, reads, all styles, sks wrking band. Don 213-463-1346u
- Serious guitarist sks band in process of recording & playing out. 6-8 pm 213-473-3741u
- Guitarist w/open mind & exp sks band. Will travel & experiment. Ken 714-837-9976u
- Metal guitarist sks strictly pro band. Image & equip together. Lv mess 213-479-3818u
- Guitarist & singer/songwriter sks musicians for orig act. Kent 714-848-1946u
- Ld guitarist sks wrking T40 country band, grt vocals, double on violin. Frank 213-785-1468u
- Ld/rhythm guitarist avail for all-orig act. Sings, exp. Dan 213-997-7847u
- Guitarist/vocalist sks wrking band. I'm good & I'm hungry. Pros only. 213-343-7679u
- Guitarist, 30, jazz, rock, pop, country, exp pro. Rec & live. Phil 213-367-4813u
- Pro guitarist sks Top 40 or orig band. Exp live, rec. Has trans, equip, sings, prefer pop rock. Pros only. Keith 213-345-1916u
- Self-contained pro guitarist sks hard or prog rock band. Have orig. equip, trans, gd altitude, vocals, articulate. Russ 213-781-3677u
- Jazz-rock guitarist, formerly w/Swiss rec. band, very expressive, gd improv, session & touring exp Dale 213-942-7944u
- Strong, versatile pro guitarist avail for wrking or near sits. Read, arrange, double on bass, gd attitude. Alan 213-668-1939u

10 BASSISTS WANTED

- Remove sis friend pro bassist for all-orig hl energy rock band. Bkup vox, equip, image & altitude. 213-957-2544u
- Modern rock artist w/pro deal sks bassist. Gary or Steve 714-964-1987u
- Bassist wntd to play T40 for OC gigs. Must have ld vox. Have mgt. Dan 213-841-7328u
- Bassist wntd for pro melodic rock band w/several major label int. Must have 10 yrs exp, xint image, bkup vox 213-664-5857u
- Bass player wntd for Mood Indigo. 30s band, must play upright, stage personality, non-smoker. Alan McGill 213-980-7298
- Bassist or band wntd for 50s-60s female trio w/concept. Poss rec. deal Raring to go. 213-671-0950, 463-7751, 656-0741u
- Bassist wntd for all-orig new wave band. 714-991-3224u
- Bassist wntd for hard rock band. Pros only Andy 213-738-7260u
- Female band ages 16-20 sks bassist We have producer, image 213-667-0694u
- Bass plyr wntd for orig band. After 5. Wall 213-247-4105u
- Bass plyr wntd for new music rock band. Origs. Rehearse during day. Dale 213-396-4229
- Young heavy metal bassist 213-506-5796u
- Bassist wntd by modern band, infl Simple Minds, XTC, pref gd image. Glg soot. Tom 213-501-3342u
- Female bass plyr wanted to form pop/wave band w/fem vocalist. Elaine 213-906-8576u
- Bass plyr wntd for hard rock band. Pros only, please 213-474-9676u
- Creative bassist wntd for guit/synth band. Vocals optional. Call aft 6 Fri or Mon, or lv mess. Steve & Alan 213-738-7050u

10 BASSISTS AVAILABLE

- Bassist sks pro hard rock or HM band w/backing or label int. Lead vox. After 7 Nick 213-543-4878u
- Bassist, intell & vers, sks part time wrking country, country-rock, or MOR band. Har. vox, grt equip, trans. Gary 213-876-6492u
- Midwest bassist sks hard rock/pop band. Exp. vox, will relocate 502-458-6248u

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Bass plyr sks organized band in LA area. No hangups, exp in funk, reggae, melodic rock, hv equip & trans. Richard 213-757-8980u
Bassist/songwriter sks comm hard rock/HM band. LP credits, xint equip & image, ext. rec. & touring exp. pros only 213-653-4994u
Punk, funk, new dance music bassist in Hollywood sks wrking band w/mgt. Koby 213-462-4037u
Bassist, intell & versatile, sks wrking country, country rock or MOR band. Harmony vocals, gd equip & trans. Gary 213-876-6492u
Bassist/ld vox, trans, xint rock image sks wrking T40 band. Pros only 213-204-1628u
Bassist/writer sks estab pro wrking band. All styles. Serious 213-327-6825u
Bass player sks T40 band 213-259-6283u
Bass player sks new music dance band. Gd image, trans & gd equip. Brian 714-735-6558u
Bassist w/bkup vox, xint equip & trans, 15 yrs exp, sks wrking T40 band. Pros only. After 5 pm. John 213-820-5158u
Bassist sks modern pop band, Xint image 213-980-7967u
Bassist/songwriter/singer, vers & hi energy performer sks pro band w/mgt & direction. Prog hard rock band 714 994 3526, 826-0100u
Bassist still sks estab new music band w/label. No wimps, wankers. Rik 213-413-1084
Bassist sks to join/form orig prog metal band. M Sirkus 213-854-0237u
Bassist wants to take over world, needs to join existing new music band 619-329-7970u
Bass/keybord player sks modern pop/new wave band. Sings, doubles on guitar, Eves. Paul 805-987-5357u

Keyboardist w/equip wntd for new band. Mike 213-501-6902u
Keyboardist wntd. Rock and soul 213-656-7268, 771-4297u
Modern melodic synth wntd for techno pop dance band. Prefer Memory Moog, Bkup vox. Peter 213-461-5888u
Keyboardist wntd by new dance rock band. Image a definite must 213-463-8325u
Synthesist w/jupiter 8 or equiv for orig rock band w/mgt for rec. 213-906-2862, 907-6067u
Synthesist wntd to complete tech band. Creative spirit w/sense of humor needed 213-700-0435 (days), 881-4171u
Pro keyboardist wntd for Ramesses II, clubs, college dates. Tom 213-399-2087u
Synth band w/LP needs new member for local gigs, rec & tour. 213-876-2552u
Keyboardist wntd by wrking band, orig & T40. Must hv gd equip, attitude & image. No drugs, please. Dan 714-751-8258u
Creative keyboardist wntd as 2nd keyboard for guit/synth band. Equip ness, vocals optional. Call aft 6 Fri or Mon. Steve & Alan 213-738-7050u
Keyboardist wntd by fem voc for lounge & casual work. Wide repertoire, swing, jazz, standards, blues, show tunes, harmonies would be a plus, but not nec 213-934-2609u
Keyboardist w/equip, pro attitude & stage presence. Michael 213-290-0287u
Rock band sks pro fem keyboardist w/lead & bkup vocals & gd equip. Ervin. 213-779-9261
Multi-keyboardist wntd by orig T40 band. Must be serious 213-679-5754u
Multi-keyboardist wntd for comm rock aprj. Must sing, hv equip & modern ideas. Send tape to Sara Chester Prod., Box 48465, LA, CA 90048
Multi-keyboard plyr 1/2vocalist wntd for wrking road band w/LP. Must own Propriet 5 plus. Prog rock, T40. Currently on tour. Prefer age 22-28 702-384-7700u
North By Northwest sks keyboardist. Travel, reading vocals a plus. Must hv polysynth. Mike 213-990p8408u
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Unique orig act w/mgt sks keyboardist w/Yamaha grand & synth for imm showcase at SIR 213-306-2193u
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11 KEYBOARDISTS AVAILABLE

Classical pianist & multi-keys avail. All styles 213-942-1920u
European infl metal keyboardist w/image sks orig screaming act. No wave or pop. After 6 714-759-1345u
Modern multi-keys & classical pianist/organist, all styles, film, somposing, arranging. Joseph 213-858-6632u
Female keyboardist w/synth wntd for wrking all-female band 213-450-1683u
Hot creative keyboardist/composer wants to play w/people who are creative and want to make a difference 213-277-8044 xD44u
Multi-keyboardist w/Memory moog, polymoog & minimoog, elec piano, also doubles on guit, sks band w/mgt & direction. David 213-842-5949u
Keyboardist int in blues & oldies group. Tony 213-463-6018u

Southern blues rock band doing orig sks male vocalist w/gutsy voice. 213-994-2498u
Attractive, intelligent fem singer/songwriter needed to help finish pop tune, do demo & video. Acting bckgrnd helpfl. 213-473-0269u
Ld vocalist wntd for orig rock band. Team spirit & exp. Long Beach. Paul 213-994-7374u
Soprano wntd for female trio. Fun & creative. Days 213-241-6704u
Male vocalist wntd for pop/metal band 213-448-5146, 350-4264u
Pro European style HM band w/rec. sks talented, dynamic ld vocalist. Image, tech perfection a must. Mark 213-761-8482u
Producer sks 3 dynamic gospel bkup vocalists. Alto, 1st & 2nd soprano. Must be dependable, travel, rehearse. Rev. Knight 213-638-1743u
Female vocalist wntd, strange musical abilities, all instruments apply. Send pix, bio, tape to: 8306 Wilshire, No. 514, Bev. Hills, CA 90211
Cheapster sks lead vocalist w/star quality 213-287-5380, 285-5638u
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Ann Murray-ish alto wntd for new C&W/MOR band. Must read 213-795-8203u
Male vocalist who doubles on guit wntd w/gd stage presence, gd voice for young R&R band, ages 14-15. Mike 213-884-8318u

11 KEYBOARDISTS WANTED

Keyboardist wntd w/vox to play OC T40 gigs. Have mgt. Dan 213-641-7326u
50-60s female trio w/concept sks keyboardist or total band. Poss rec deal, raring to go 213, 671-0950, 463 7751, 656 0741u
Synthesist to provide atmosphere, texture or rhythm 213-659-8270u
International show group sks serious keyboardist, 21 or older w/equip & free to travel. Orig material, latin, funk, jazz, video. 9am-6 pm 213-460-4669u
Synthesist wntd for all-orig new wave group 714-991-3224u

12 VOCALISTS WANTED

Seek male vocalist, must hv star qual., image & talent a must. Tom 213-287-5380u
European style rec & touring HM act sks male ld vocalist, technical ability, HM image a must. Mark or Bill 213-761-8482u
Female vocalist wntd for orig new wave rock band. Rehearse days. Dale 213-396-4229u

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Lead vocalist wanted for hard rock band. Serious pros only. 213-474-9676u

12 VOCALISTS AVAILABLE

- Best unknown modern rock singer in LA. Sks band w/deal, great chops & range. Soulful. 213-343-2414u
- Frontman. Sks very visual new music dance band. Orig or semi-copy. Aft 4. Brian. 714-735-6558u
- Singer/songwriter/guitarist. Sks pro wrking & rec rock band. Powerful alto. Lv mess. Lisa. 213-763-2714u
- Female lead vocalist, formerly w/Elvis Montana. Sks wrking country/rock or T40 band. Also play acoustic rhythm guitar. Laura Sinclair. 213-545-0538u
- Lead vocalist w/12 yrs stage & rec exp. Sks wrking rock band. Play guitar, keys & flute. 213-257-1745u
- Vocalist. Sks to join/form HM glitter band. Industry contacts. 213-465-0746u
- Classically trained jazz, pop female vocalist. Sks wrking band. 213-397-3647u
- Male vocalist/lyricist/actor. Sks theatrical rock band w/versatile sound. 213-469-8293u
- Female lead vocalist/songwriter, dancer, attractive, powerful presence & strong rock chops. Sks orig band. Rockie. 213-367-1597u
- Lead vocalist/songwriter. Sks down to earth R&R band. Owns PA. 7-11 pm. 213-366-3930u

Verstalle singer/actress/lyricist. Sks orig hybrid band. Danceable R&B/rock. Have PA, songs, connections. Marcia. 213-508-7994u
Female vocalist/lyricist w/3 octave range. Sks group of musicians for band. 213-258-3521u
Professional female vocalist w/charts. Sks creative reading keyboardist to form lounge act. Jazz, blues, rock, pop, origs. Have percussion. PA. Doree. 213-461-4420u

Female vocalist. Sks Top 40 or casual band. Exp. 213-780-9913u
Female vocalist, dyn. voice, expressive style, livel personality, rock, blues, swing, country, grt harmonies, some percussion. 213-934-2609u
Young male vocalist. Sks R&B, pop band. Eves. Nile. 213-652-1047u
Lead vocalist. Sks musician into forming hi energy R&R, R&B band. Aft 5. 213-999-0567u
Tenor w/igt voice. Sks pop band. Tom. 213-659-2929u
Female vocalist. Sks casual band or studio wrk. Exp. 213-780-9913u

13 DRUMMERS WANTED

Drummer wanted for modern rock band w/mgt & production team. Pros only. 213-691-3668u
Creative drummer wanted for comm, innovative new rock LP proj. Vocals helpful. Eves. 213-681-2040u
Drummer wanted by orig new music dance band w/45. Must have gd chops & abil. to play w/rhythm machine. 213-936-2278u

Drummer wanted for 50s-60s rock band. No fame, just gratification. Pros w/day jo pref. Laurie. 2:30-5:30 pm. 213-557-5123u
International show group. Sks drummer, 21 or older w/own equip, travel. Sing orig material, pop, latin, jazz, funk, video. 9 am-6 pm. 213-460-4669u
Drummer wanted into light elec sound for estab blue wave band. Pros only. 213-359-8797
Drummer wanted for 3-pc pop group HM reggae band. Must be sharp, fast learner & able to take direction. 213-952-6042u

Creative drummer wanted for innovative new rock band LP proj. Vox helpful. 213-881-2040u
Guitar Legion. Sks killer double bass drummer. Willing to do anything to be America's top HM band. 213-372-3978u
Drummer w/solid, gd time wnt d for orig band. 213-399-0213, 457-9880u

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Percussionist wanted, must sing, to join all orig band in Valley. 213-788-6596u
Drummer wanted for orig rock/pop new wave band. Topanga area. The Vices. 213-455-1025
213-789-6670u

Drummer wanted for orig metal band. Ted or Larry. 213-997-0950u
Hard rock drummer needed for pro showcase band. Must be creative & loud, no flimsy people. John. 213-342-1977u

Creative drummer wanted for guitar/synth band, vocals optional. Aft 6. Mor or Lv mess, Steve & Alan. 213-738-9050u
Drummer wanted for orig rock band. Aft 5. Walt or Chris. 213-247-4105u

Drummer wanted for modern band, into funk, depression & rage. Must have carnivorous attitude, big foot, steady rhythm, work w/TRB08 Dan. 213-936-2278u

Drummer wanted for comm rock proj. Must have equip & modern ideas. Send tape to Sara Chester Prod. Box 48465, LA, CA 90048
Drummer wanted for new wave rock act orig band. Rehearse days. Dale. 213-396-4229u

13 DRUMMERS AVAILABLE

- Groove monger drummer/voc who wants to form or join orig band that makes 'em sweat like the Plugs, Clash, & NRBQ do. No techno-pop/metal/thrash. Al. 213-876-2862u
- Conga & timbale plyr, 12 yrs exp, sks wrking band. 213-936-4144u
- Drummer. Sks a pro group w/origs. 213-728-8778u
- Drummer, song-oriented w/creative spark, sks orig rock band w/energy & class. Pros only. 213-859-2545u
- Drummer avail w/ext US & European stage & studio exp w/maj label, xint appearance & attitude. Have Linn. Sks estab rec act w/label and/or mgt. Steve. 213-396-9014u
- Drummer avail, simple, solid, all styles, sks wrking T40 or casual band. Have equip, trans, vocals, 10 yrs exp. Kevin. 213-352-3408u

Female bongo player avail for whatever. Have played Anit Club, etc. Katy. 213-461-5724
Drummer, 29 yrs old, much exp, gd time, sks wrking sit. 21-367-4813u
Percussionist. Sks group. Main instruments are marimba & steel drum. Steve. 714-622-9949
Drummer w/stage & studio exp avail. Stan. 213-880-4523u

Drummer w/16 yrs exp. Sks wrking band. All styles, sing, travel. Aft 6. Chuck. 213-897-4255u
Black drummer from Philly. Sks wrking T40 band. 213-508-5184u
Drummer/producer avail for modern hi tech band. 213-761-2743u
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Female drummer, gd equip, exp, gd vocals. 213-248-8540u

Drummer. Sks wrking band. 213-980-6687u
Drummer w/12 yrs exp, studio & stage, reads, sings lead, sks wrking band, T40, jazz or country grp. Michael. 213-988-0590u
Drummer avail stage & studio exp, infl; Toto, Journey, Stan. 213-880-4523u
Drummer. Sks wrking band. 213-380-5127u
Drummer. Sks wrking T40 band, much pro exp, strong, versatile plyr, gd equip, sings. Barry. 213-982-7373u

Drummer. Sks quality musicians into spontaneous human combustion to form band. 5-8 pm. John. 213-782-6904u

Drummer, 18 yrs exp, read & write charts, no HM, sks wrking band. Roland. 213-371-8389u
Pro drummer w/many yrs exp. Sks wrking hi energy rock or pop band w/mgt & label. Xint equip, trans, T40 bands welcome, solid & creative playing. Sonny. 213-845-0160u
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 Musicians needed for demo tape recording. Rehearsal, no pay. Chris 213-746-8559u
 Needed: soundman for synth rock group. Lv mess day. Rudy 213-892-2416u
 Musicians: keys, bass, guitars, wntd by singer/songwriter for showcasing my origis. I've recorded, to make video & go for contract. Van 213-474-5711u
 Classical guitar plyr wntd by flute for duo. Dick 213-399-7457u
 Photographer needed for headshot of singer. Would barter guitar or voice lessons negotiable. Rick 213-785-5816u
 Looking for keys, bass, drummer, guit, ld vocalist/composer to join M/F vocalist in self-contained perf & rec group. Serious people w/pso goals only. RC Prod 213-293-0273u
 Wanted: light man for synth rock band to run lightshow & slide proj. Lv mess days. Rudy 213-892-2416u
 Tax shelter help me incorporate my band & use it as a tax shelter for you. Cris Ericson 213-746-8559u
 Wanted: silent investors & mgt who will promote & book LA's most outrageous band. Have record contract, Pros only. Rick or Spider 213-848-6720u
 Rock songwriter/player, 32 w/modern youthful good looks, gd equip, trans, plays ld, rhythm guit, bass, piano, sings. Sks comm band w/broad infl, 17 yrs exp in orig T40 retail rec sales, music pub. Eves & wknds. Gary 213-664-2870u
 Songwriters sks R&B bass & drums for proj. Aft 6 Bruce 213-672-8673u
 Drummer, guitarist, keyboardist wntd, ages 18-24, black musicians to be shopped for rec deal. Dewitt Colbert 213-298-4550u

Female guitarist, bassist & male drummer wntd. Logic Productions 213-451-3007u
 Attn labels: successfully market-tested AOR single is avail 213-763-2028 x93u
 Investor or label for indy produced single wntd. Have nat. airplay, pro promo 213-763-2028 x93u
 White boy blessed w/love of R&B & groove sks band. No T40, Eric 213-655-2801u
 Female musicians wntd for developing band. Label int. Hard work, long rehearsal a must. Amateurs welcome. Aft 6 213-824-2762u
 Drummer, bass, guitarist, synthesist to form my own band. I sing lead and write the songs. My origis only. Chris 213-746-8559u
 Straight from Texas: Dennis Ross & the Ax-berg Bros. 3 bands in one: R&B, R&R, C&W, w/pix, tapes, vinyl, video, PA, lights, and bus. Seeking LA agent w/Vegas connections. Jean Claude 213-857-8042, (209) 784-0327u
 Makeup art & hair design for photo sessions, videos, showcases, gigs. Studio, set & location Darlene 213-857-8042, (209) 784-0327u
 Easy Street Band sks booking agent. Kevin 213-340-4770u
 Musician sks pro funk band into new wave. Keith 213-298-7042u
 Sound engineer w/equip needed for full time rock act. Gd pay, all local. 213-352-0782u
 Gd mgt wntd by all-fem. band 213-450-0872u
 Young entertainer sks musicians for show from ballads to rockabilly. Must have gd ap-earance. Brad 213-827-1328u
 Funk players unite! Lets scratch those creative itches and have a funk'n' jam 213-383-7287u
 European new music group sks keyboard/synthesist & drummer. Programmable equip a must, modern image, pros 213-461-0623u

Librettist wntd for sci-fi musical. Alan 213-786-4607u

16 SONGWRITERS

Songwriter/legit musicians sks to join r&B pop group. 213-679-5754u
 Songwriter arranger sks wrking bands & artists in need of custom material. Must read John 213-795-8203u
 Publisher writer sks published lyricist w/strong concepts & titles. Demos no problem. Tim 213-784-1680u
 Ready to make millions? Looking for music to our lyrics 213-750-1980u
 Singer/songwriter sks male singer/songwriter for orig pop rock act. 213-782-8779u
 Multiple ASF lyric winner in S. Pasadena sks oild, contemp & country melody writers. Must be realistic, have sense of humor. Lv mess. Kriss 213-259-8147u
 Songwriter musicians sks to join R&B group Infl by Rufus, S. Wonder 213-679-5754u
 Writer of No. 1 seller, "Born To Be Wild," wnts to collaborate w/artist or group member who has rec or prod deal. Dennis 213-462-8781

Songwriter shop specializes in rap songs sks band. Chris 213-466-1238t
 Lyricist under contract has co-written two UK singles, sks successful composer for collaboration. Judy 213-469-4833t
 Singer/songwriter sks male singer/songwriter for orig pop/rock act 213-782-8779t
 Arranger/keyboardist sks lyricists w/4 trk tape recorder & piano for collaboration. Aaron 213-465-1684t
 Songwriter sks acts needing special material 213-887-1611s
 Published lyricist will trade services for guitar, singing or drum lessons, studio or recording time. Can write practically anything. Suzanne 213-659-6968s

Your student film, my music. Looking for an opportunity to collaborate. No fee, just work 213-876-1230s
 Intelligent lyricist wntd for new pop group, creative & energetic a must 213-796-6099s
 Published composer sks lyrics. Pros only. Tim 213-784-1680s
 Writer of million seller, "Born To Be Wild," would like to collaborate w/artist or group w/record & prod deal. Dennis 213-462-8781s

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 7:00 PM Interview with Will Jennings, lyricist on the oscar winning "Up Where We Belong."
 7:45 PM Cassette Roulette, Jim O'Laughlin, of O'Lyric Music, looks for pop, country, R&B.
 8:30 PM Live Performance—Richard Fagan, former Mercury recording artist.
 9:00 PM Pitch-a-thon—Tad Dowd, looks for "KROQ" format acts for Rock 'n' Roll Records.
WEDNESDAY JULY 6, 1983
 7:00 PM Interview with Tom Sansone, manager of the Difference and Paul Flatery, video producer.
 7:45 PM Cassette Roulette, with Tom Sturges, Arista Music, Pop, rock, R&B.
 8:30 PM Live Performance—The Difference.
 9:00 PM Pitch-a-thon—Dance oriented rock. Call office for more information.
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 Instrument: Acoustic piano.
 Styles: All.
 Read Music: Yes.
 Qualifications: Worked with Jobete Music and other demo projects. BA in Piano from CSUN. Excellent chart reader, also fast learner without charts. Can play any and all styles.

JOHN GILSTON

Phone: (213) 395-5046
 Instruments: Drums, Simmons electronic drums, electronic percussion.
 Styles: All.
 Read Music: Yes.
 Qualifications: Concert tours in U.S., Europe, UK, extensive album & studio credits including Donna Summers, Jeffrey Osborne, George Duke. Arrangements and production assistance available.
 Available For: Recording.

SONNY PUGAR

Phone: (213) 845-0160
 Instrument: Drums.
 Styles: High energy rock, pop rock.
 Read Music: Yes.
 Qualifications: Many years experience. Very solid creative playing style. Experienced in recording, concerts.
 Available For: Tours, sessions, clubs, showcases.

YVES OTTINO

Phone: (213) 478-1634
 Instruments: Piano, synthesizer, synth bass, drum programmer, OBX poly synth, DMX digital drums, 4-track, grand, Rhodes.
 Styles: All.
 Read Music: Yes.
 Qualifications: Excellent technique and feel. Can enhance any music. Extensive experience as a session player in Europe. Classical background. Trained in France. Strong in theory & harmony. Strong synthesist with great ear. Can program unique sounds and play hot leads. Please call to hear demo!
 Available For: Paid sessions/demos.

GARY CHASE

Phone: (213) 704-4835
 Instrument: Drums (live & computer)
 Read Music: Yes.
 Qualifications: 15 years experience.
 Available For: Sessions and clubs.

DENNIS MARCELLINO

Phone: 994-7762
 Instrument: Tenor sax, alto sax, flute, bass, vocals, guitar.
 Styles: All.
 Read Music: Yes.
 Qualifications: Formerly with Rubicon, Sly Stone, Elvin Bishop, Electric Flag. Experienced in soloing, arranging, writing, producing. Have played, sung, and written on over 50 albums, many were chart albums.
 Available For: Studio work, casuals.

DAVID ARKEMSTONE

Phone: (213) 842-5949
 Instrument: Programmable polysynths, piano, electric and acoustic guitars.
 Styles: Rock, pop/rock.
 Read Music: Yes.
 Qualifications: Musicianship, and production skills. Many hours and years in the studio and on the stage. I have an excellent ear and I'm a creative keyboardist. I can offer a hard-edged rock guitar style or a full sweet acoustic sound.
 Available For: Paid sessions, demos, casuals, live performances.

LEE CRONBACH

Phone: (213) 463-4247
 Instrument: Piano, electric piano (Yamaha CP-30), and experience on other models.
 Styles: Rock, R&B, Country, Pop, Latin
 Read Music: Yes.
 Qualifications: Instructor in pop music at Cal State-Northridge & East L.A.C.C. Copyist for Cream Publishing Group. 14 yrs performing, session, and teaching experience. My specialties are accompanying singers, arranging demo sessions.
 Available For: Local club work, rehearsal pianist, sessions, charts.

EXAVIER RIVAS

Phone: 338-4674
 Instrument: Roland synthesized guitar GR-500/102
 Styles: Pop, rock, jazz, latin, Romantic, space fusion.
 Read Music: Yes.
 Qualifications: Songwriter, performer, 12 years as lead and rhythm guitarist. Sensible performance of mellow music, "Nuclear/Heavy Rock" and spaced-out freaky licks, using the guitar-synthesizer and electronic effects. Innovative ideas for video projects and electronic percussion, drums and effects.
 Available For: Tours, recording, soundtracks, video.

COURT CONVERSE

Phone: (213) 455-1210
 Instrument: Keyboards, drum machine.
 Styles: All.
 Read Music: Yes.
 Qualifications: Have Jupiter 8, Rhodes, Wurliitzer, moog bass and lead, Oberheim drums. Will program and/or play all.
 Available For: Sessions and live paid situations only.

GUY BABYLON

Phone: (213) 664-7284
 Instruments: Synclavier II, Mini Moog, Arp Odyssey, Roland VKI, Rhodes, Vox Jaguar.
 Styles: Rock, Pop, Fusion, Electronic.
 Read Music: Yes.
 Qualifications: B.A. Music Composition, album credits, film, and dance scores, conscientious, creative and tasteful.
 Available For: Sessions, demos, film and modern dance scores.

MATT VERNON

Phone: (213) 848-1729
 Instrument: All guitars.
 Styles: Rock, pop, fusion, funk and blues.
 Qualifications: 7 yrs studio and stage experience. I'm quick at finding creative parts and tasteful in using effects and guitars to find the right "sound." Solid rhythm and exciting soloist. Have a great ear and read well. Very dependable. Tape and resume on request.
 Available For: Sessions, demos and lessons.

PAUL HILTON

Phone: (213) 994-5368
 Instruments: Electric & acoustic guitar, electric bass.
 Technical Skill: demo production, recording engineer, live sounds & lights.
 Styles: Rock, new wave, pop & country.
 Read Music: Yes.
 Qualifications: I have worked for many name acts. Tape & resume available.
 Available For: All pro recording & playing gigs, whether you are a band or a singer/songwriter. I can help you produce a better sounding product. I can also get deals on studio time & players.

JACK NATHAN & LARRY TUTTLE

Phone: (213) 781-2086
 (213) 901-0716
 Instrument: Drums, bass, steel drums, Chapman Stick.
 Styles: All styles.
 Read Music: Yes.
 Qualifications: 2 record albums, U.S. tour, yrs of playing together.
 Available For: Sessions, paid demos, clubs.

GRAFFITTI

Phone: (213) 684-6104
 Instrument: Guitar, keys, bass, drums, female vocals.
 Technical Skill: Musicianship, production & some engineering.
 Styles: All.
 Read Music: Yes.
 Qualifications: We have all been involved in the live music scene in L.A. for several years w/major stars & producers. We do a wide variety of music & can get it quickly to save time & expense. We also have good vocal qualities.
 Available For: Sessions, casuals, back-up & club concerts.

JEFF ST. PAUL

Phone: (213) 764-6656
 Instrument: Guitars (vintage selection).
 Styles: Modern.
 Read Music: Yes.
 Qualifications: 10,000 studio hours.
 Available For: Recording projects & rehearsal

VOCALISTS

JIM MANDELL

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

JOHN BATDORF

Phone: (213) 896-3206.
 Vocal Range: 3 octaves.
 Styles: MOR to hard edge rock.
 Sight Read: Yes.
 Qualifications: 13 yrs experience singing leads and backgrounds on several albums as well as extensive touring. Also very experienced in producing and arranging vocal parts. I am currently singing on many session dates as well as doing several jingles.
 Available For: Sessions & contracting.

TECHNICAL

PETER R. KELSEY

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

ED FREEMAN

Phone: (213) 650-1666
 Technical Skill: Arranging and producing.
 Qualifications: Arranger/producer for Don McLean, Carly Simon, Gregg Allman, Lalo Schifrin, Randy Crawford, Roy Buchanan, Tim Hardin, Juice Newton. Grammy and Oscar nominations. Rhythm section, string, horn and full orchestral arrangements.
 Available For: Recording sessions.



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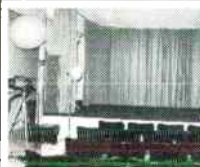
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