

★ Inside: Official Program, 3rd Annual L.A. Guitar Show ★

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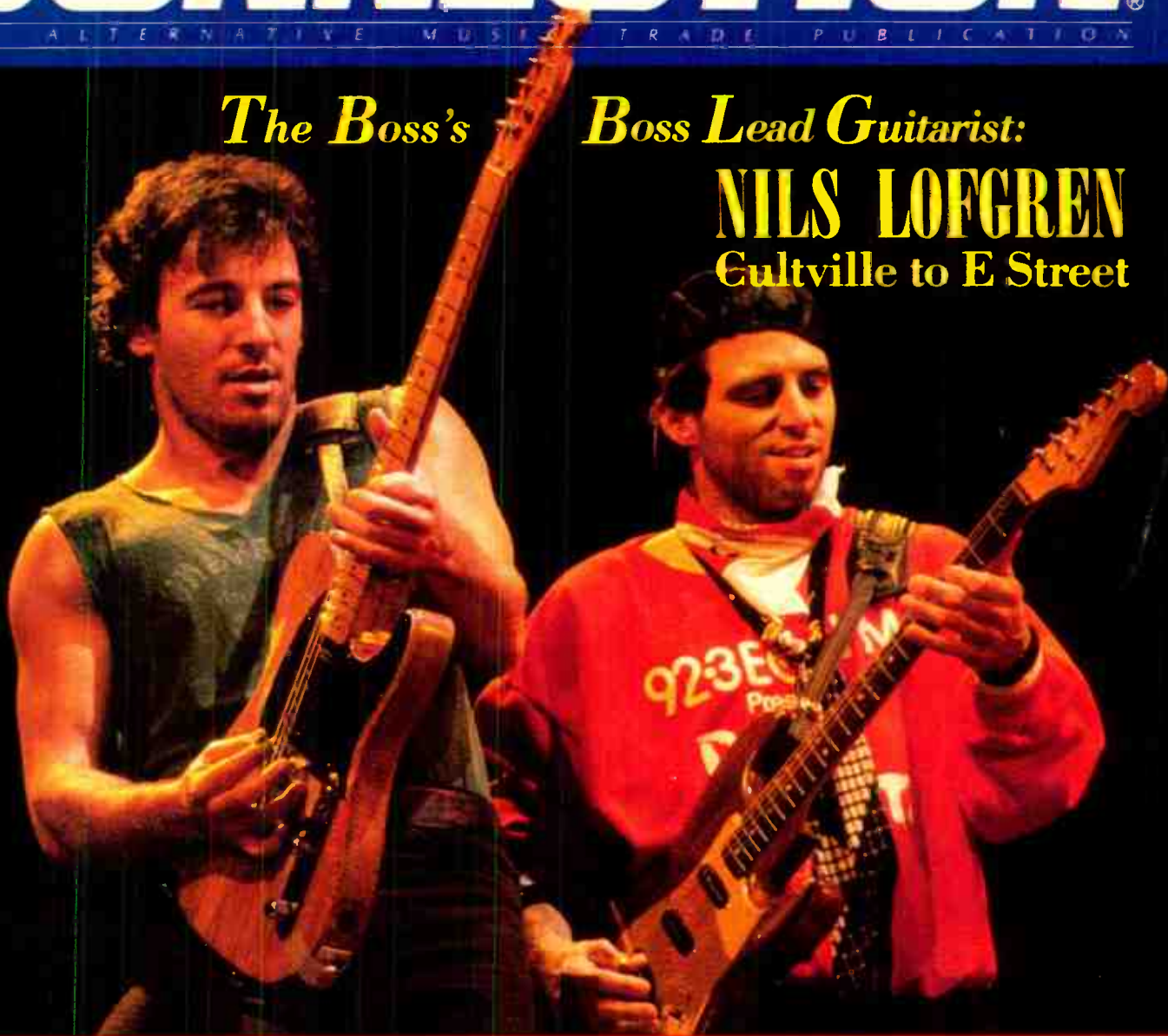
THE ALTERNATIVE MUSIC TRADE PUBLICATION

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**NILS LOFGREN**

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**OFFICIAL PROGRAM:  
THIRD ANNUAL  
L.A. GUITAR SHOW** GP1-16

This special 16-page insert includes a complete guide to the show, profiles of a number of the scheduled participants, and a look at some of the many spiffy products on display. The program also contains "The Search for THE SOUND," Todd S. McKinney's reflection on power chords as godhead.

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# Feedback

## A Craving for Crunch

Dear *Music Connection*:

I don't understand what's happening on the radio. All I hear on KLOS anymore is Crosby, Stills & Nash, Steely Dan, and Led Zeppelin, over and over. I've waited patiently for Scorpions, Iron Maiden, and other hard rock bands, but I just keep hearing Fleetwood Mac and still *more* Steely Dan. This is not to say that I don't like those bands—I do. Zeppelin is probably my favorite band, but I'd like to hear some other bands too. Steely Dan, Dan Fogelberg, and Bruce Springsteen all get airplay on other stations, but with the exception of an obscure San Diego station, Scorpions, Maiden, Judas Priest, Def Leppard, and other hard rock bands have no other home on radio. I'm getting so desperate to hear some crunch I'll even listen to Twisted Sister if I have to. I'm listening to KLOS as I write this and the heaviest thing I've heard all day is ZZ Top. KMET is the same way these days. I tuned into them and got the Beach Boys. Like I said, I'm not knocking these bands. They're good to hear sometimes and they are part of rock's history, but it's past. If stations like KLOS and KMET stop playing the harder bands, what kind of future does rock have? The newer bands won't get the airplay they need to succeed. I guess I'll be playing tapes for a while until someone wakes up and puts some metal back on the radio.

Christine Roberts  
Los Angeles, CA

## Day One at a Time

Dear *Music Connection*:

I was wondering if Tom Kidd, who recently reviewed local band Day One, actually saw them? I've seen Day One a few times and I know for certain that their songs are not just one-liners you hear in a bar! Did he hear any of their songs? "Waves of Time," "Promises Don't Last Long," "Expressions," "The Lucky One"; these songs can hardly be perceived as one-liners. Day One shows a unique sound, unlike some of these headbanging newfangled bands that get up onstage and make you wish you had earplugs. His maturity obviously goes as far as his funky name (Kidd). Coming from a woman's point of view, the so-called pudgy lead singer is a very attractive man. At least he doesn't need makeup and ten feet of long hair to hide behind. I feel Tom Kidd should leave his bottle at home next time; maybe then he might even enjoy the company of the audience, which he also had to say something negative about. Speaking of audiences, Day One has proven time and time again that they appeal not only to young teens but to the older crowds, as well.

Cheryl Lehman  
Palms, CA

## The Looking Glass War

Dear *Music Connection*:

Recently, we signed a group named Secret Agent to Taboo Records after seeing their dynamite performance at the Pro-Peace concert at the Lhasa Club. Upon that signing, we have changed their name to "When Kids Are Alone" in order to more easily market their product to the national dance-oriented radio stations. P.J. Birosik's comments that they used the name, "Secret Agent," as a ploy to somehow sinisterly undermine the success of the band of the same name founded by Paul Comi (Feedback, Sept. 16) are just not true, reports founder Jack Lamb, who has used the name, "Secret Agent," since 1982, with MTV appearances and airplay on 250 college stations during that time. . . . There are now two great bands with two separate names. We are sorry for any confusion to all parties concerned. Mission completed, "Agent" terminated.

Scotty Ramond  
President, Taboo Records  
Los Angeles, CA

## Dainty Adoration

Dear *Music Connection*:

During the last four years of my Dainty career, I have had some fabulous press. Most of it, however, has been articles, stories, and gossip on the controversy and "newness" of my act and persona. Finally, from you dear people, I receive a legitimately beautiful and intelligently written review of my singing and artistry (Sept. 2), and I want you to know how much it means to me and how sincerely grateful I am.

Dainty Adore O'Hara  
West Hollywood, CA

## Overkill That Drives You Crazy

Dear *Music Connection*:

I'm writing in to voice my opinion on this "1) Rock or Not" thing you've got going in the Feedback section of your mag. It's really climbing up my balls. It don't take a palm reader to predict rock's future, as long as the good earth keeps producing young males and females with that inner rage that only a hard rock band can feed; there will *always* be a need. You can't bury Iron Maiden, Judas Priest, Dio, or Accept, and you can't keep the new metal like Malice, DeSade, or Megadeath down. All three of these bands have played recently at the Country Club with overkill that drives you crazy!

We love our metal bands, and in the immortal words of Ronnie James Dio, We Rock Forever.

Brad Schwab  
Studio City, CA

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M A G A Z I N E

Published every other Thursday since 1977

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# HOLLYWOOD

C L O S E U P :

## EMMETT CHAPMAN'S STICK: *The Long & Short of It*



by Roy Trakin

You can call 49-year-old Emmett Chapman, founder of revolutionary ten-string instrument the Stick, an inventor, a musician, a performer, a businessman, or a composer. Just don't call him a tinkerer.

"That's what little old men do who spend all their time in the basement and never get anything going," he says.

Emmett is justifiably proud of his accomplishment in creating the Stick, an instrument that combines the qualities of an electric guitar, bass, and keyboards with its unique 5¼-octave range. The Santa Barbara native began making his patented invention, known as "The Stick" or "The Chapman Stick Touchboard" in 1974, six at a time, with almost 2,000 of the Stick sold at \$915 apiece around the world. Among its more famous practitioners are King Crimson's Tony Levin,

Kaja's Nick Beggs, and Fergus Marsh of Bruce Cockburn's band.

Chapman traces the genesis of his invention back to one August day in 1969 when he first realized he was playing guitar in a novel, two-handed manner, an outgrowth of his interest in jazz instrumentalists like guitarists Barney Kessel, John McLaughlin, and Jimi Hendrix, saxophonist John Coltrane, keyboard players McCoy Tyner and Bill Evans, as well as classical composers like Debussy, Stravinsky, and Bartok. This new method for hands to play on strings led directly to his development of the Stick, which resembles a long, wide guitar neck, and is tapped with both hands independently and simultaneously rather than plucked or strummed. In this way, each hand is free to play separate bass rhythms, chords, and melody lines, much like a piano.

The Stick's ten strings are di-

vided into two groups of five. The first group is for melody and chords, tuned in descending perfect fourth intervals, starting with open first string D above middle C, then going down to A, E, B, and F#. The second group is for bass and chords, with five strings reciprocally tuned in ascending perfect fifth intervals, starting with open sixth string C below lowest E on a bass, then moving up the scale to G, D, A, and E.

"It works out that the notes match each other exactly, though the pitch is backwards," explains Emmett. Each of the two groupings of strings has its own pickup, with its own audio output signal, so that melody can be played through one amplifier and bass through the other.

"It didn't start out like that," says Chapman. "For the first year, I played mostly chords and melody with one hand and mostly melody with chords on the other hand. I started adding bass strings to it only after I began getting into the technique of the instrument."

The result marked a simple yet profound change in the history of string instruments. For the first time, the strumming hand was freed from its age-old role of picking and bowing. Chapman's recently released *Parallel Galaxy* album, recorded in his own four-track home studio, shows the wide range of the Stick, which moves from the otherworldly cover of the Beatles' "Eleanor Rigby" to the mystical, heterodox version of the traditional Australian melody, "Waltzing Matilda." The sound is eerie and shimmering, equal parts John McLaughlin, Larry Coryell, Wes Montgomery, and Jimi Hendrix. Chapman claims the Stick can be used for practically any musical idiom.

"I am in touch with every Stick player in the world," he says. "I receive boxes and boxes of tapes and you can hear it going in every conceivable direction. From classical to Latin to rock to MTV-type music. Some players are soloists, while others are in groups. It's a neutral instrument in that way; it's not necessarily for complex music, though it can be. Guitarists and keyboardists seem to be most inclined to play it, with bassists falling not far behind. Multi-instrumentalists do well on it, too. And then there's people who don't play any instrument. There's quite a few of those, too.

"The Stick is set up in regular fourths and fifths, so that you can't just bar anyplace and get a chord. It's supposed to have less character as an instrument, so that you can inject your own. The tuning con-

cept is neutral, with uniform fourths in the melody and reciprocal fifths in the bass, freeing the player to create what he conceives. The playing is like that, too. You don't have to spread your fingers into unnatural positions. You don't have the obstacles which cause you to fall into musical clichés. The Stick is more open; it's not meant to be difficult to play."

Chapman is currently working on a Stick synthesizer. "Synthesizers are more a way of generating sounds, whereas the Stick is a way of performing. The instrument is more the technique than anything else. I've always thought that, from the very start.

"The Stick technique can be applied to synthesizers, though, which is what I'm trying to do now. I've been performing live using a GX-7, with a MIDI device for the melody side. I have another product called 'Patch of Shades,' which is a pressure pad that allows you to get certain effects. When I shift my weight on it, the volume output of the melody goes to a MIDI, which drives my synthesizer so that I get echoed melody through my GX-7. I can sustain that to get stacked sounds or echo it to get arpeggio. It's kind of a nice cross between playing the instrument as it is and still having all these gorgeous orchestral sounds."

Perhaps the most famous use of the Stick is on the intro to the King Crimson's "Elephant Talk." Chapman agrees that Crimson bassist Tony Levin, who uses the Stick nearly two-thirds of the time onstage, has played the instrument to more people than anyone else.

"He plays a good third of the guitar riffs you hear on their albums," says Emmett. "He doesn't just use it to play bass; he plays melodies that complement Fripp's patterns."

Emmett Chapman's own musical background stems from his mother, a gypsy who sang and played guitar, along with his experience singing, clapping his hands, and playing homemade instruments in the Pentecostal Church. This multitasking man, who wears many hats, admits he enjoys performing most of all, but he's also delighted to be at the center of the excitement caused by his invention.

"I love living the life and doing all the things it takes to nurture it," he says happily. "From making music, to marketing the instrument, to talking with other musicians, to the publishing, advertising, marketing, and merchandising."

The Stick has enabled Emmett Chapman to put both his hands, as well as his head, to good use.

# News

## MUSICAL INSTRUMENTS

# Fender Begins Life After CBS

by Lawrence Henry

Throughout its 37-year history (easy to remember—Fender's just as old as me), the Fender company's ownership has been a subject of as much interest to guitar players as the guitars themselves. But since very few guitar players read *Business Week* or the *Wall Street Journal*, very few guitar players really know what goes on at the corporate level.

That's what this article is all about.

Unfortunately, one person's comments are missing. Leo Fender, according to Dale Hyatt of Fender's current musical instrument company, G&L, "doesn't want to lend his support to Fender in any way, with his name or his picture."

That shouldn't be construed as outright disapproval. As Hyatt pointed out, "He's engaged in a competitive business."

But back in 1970, as co-author of a *Rock* magazine article on the history of the solid body electric guitar, I interviewed Leo Fender. CBS had bought Fender's company some five years earlier, and the buyout contract prohibited the inventor from engaging in any competitive enterprise—for ten years, as I recall. Leo Fender was in enforced retirement.

"I was working so hard I would have been pushing up daisies if I had kept it up," he said.

That, and a few other things Fender said, have stuck in my mind. He described his inspiration to build a solid body electric guitar like this:

"If you put the headstock of a solid body guitar in your ear and pluck the string, you get the pure sound of the string. To my mind, that's the prettiest sound you can hear."

Those are remembered quotes, but I'm confident of their accuracy. I can hear Fender's voice even now, saying them. I was honored to talk with him—what electric guitar player wouldn't be?

The guitar player's key concern back then was that CBS didn't know how to make guitars. Today, a Fender spokesman who wishes to remain anonymous confirms that guitar players were right:

"From '65 to '81, CBS ran Fender with a lot of buttoned-up MBA types. They were production

experts, but they didn't know music." That date, by the way, is correct: CBS bought Fender in 1965. So the handy, traditional rhyming mnemonic, "pre-'63," is wrong.

By 1981, CBS, under pressure from expert Japanese competition, acknowledged the Fender division's deficiencies by hiring two of Yamaha's top men. Dan Smith, Fender vice president of marketing for electric guitars, takes over the story:

"Bill Schultz and John McClaren were brought over from Yamaha to run the musical instrument division, including amps, PA's, and guitars," Smith told me. "Schultz was Yamaha's manager of their Combo and Band Instrument division. McClaren was vice president of Yamaha Music. Schultz, before he came to CBS, had been transferred to Grand Rapids, where he was president of band instrument manufacturing for Yamaha."

But by 1984, CBS had decided to move into publishing and out of musical instruments. The company bought magazine publishing giant Ziff-Davis, and put Fender, Steinway, and [flute manufacturer] Gemeinhardt on the block.

"I think this was a situation that existed in all business," Dan Smith commented. "The Seventies was a time to invest and reach out, and the Eighties has been a time to divest. Plus the music business as a whole is nowhere near as lucrative as it was in the Sixties and Seventies, when everybody and his brother was playing a musical instrument."

Fender Division employees, led by Schultz, bought Fender from CBS. The sale, which was finalized March 12, reflects the Fender employees' feeling that "this company was poised to take off," in the words of our anonymous Fender spokesman.

"CBS had invested millions in equipment and R&D," he continued. The employees bought out CBS, moved out of the giant wind tunnel in Fullerton, California, and got the work force down to a manageable size. Completely California-based, Fender now has an instrument factory in Corona, a string factory in Chula Vista, and offices and warehouse in Brea.

The American guitar player's greatest current concern with pres-

ent Fender ownership is the company's overseas—Japanese—manufacture of some Fender guitars.

Dan Smith described the company's strategy:

"We determined that the only way we could be competitive in the Japanese market and worldwide was to start manufacturing overseas. So, starting in '81, and culminating in early '82, we formed a joint venture with Kanda Shokai, and with Yamano Music, distributors in Japan. Yamano has been for 20 years, and still is, the overseas distributor of U.S.-made Fender product. And we began manufacturing Fender and Squire brand Fender products at Fuji-Gen Gakki. Initially those products were made for the Japanese market and for export to other parts of the world, but not for the U.S. It was not until late '83 that we started importing Squire brand, Japanese-manufactured electric guitars into the U.S."

In recent weeks, Fender's U.S. facility has begun making necks. A new (limited) supply of U.S.-manufactured Vintage Stratocasters will be delivered to dealers this fall.

"We have aspirations to produce 10-20,000 a year," Smith said. "And those models will be in the \$750 retail price level and up." From the Fender U.S. facilities, "We're going to make Vintage Strats, Vintage Teles, and Vintage P and J basses."

In summary, according to Smith, Fender's strategy is this: "All guitars over \$700 retail will be produced here in the U.S." In addition, "We're very seriously considering doing a line of custom guitars and basses. We might even include a plane ticket for someone to come out when the neck is being made—something for the artist who wants a little extra."

Calls to local dealers seem to bear out our anonymous Fender spokesman's contention: "There's a revival at dealer level. It's a return to the roots."

So has Fender succeeded in recreating the sound and feel of Leo Fender's "trade secrets"? As one dealer pointed out, "There are lots of guitars in the stores." It's a matter of trying and judging them for yourself.

Me, I own a '64 P Bass with a '62 Jazz Bass neck.

No comment. ■

# SIGNINGS & ASSIGNMENTS

by Ben Brooks

Paul Cooper has been promoted to the position of senior vice president/West Coast general manager for **Atlantic Records**, based in the company's Los Angeles office. Cooper has been serving as West Coast general manager since January, 1983.

**Audrey B. Strahl** has been named director of national publicity for **Chrysalis Records** in New York. Strahl has spent the past year running her own press/marketing firm, Strahl, Ink!, exclusive publicist for U2 and others.

**MCA Records** Nashville has tapped **Kim Buie** as a director of A&R and artist development. Buie will liaison with MCA A&R and artist development staffs in New York and Los Angeles, as well as MCA's international affiliates.

At **RCA/Ariola International**, the newly formed joint venture between RCA and Bertelsmann A.G., **Wendy A. Stahl** has been promoted to vice president of strategic planning. Stahl was director of strategic planning since June of 1984.



Veteran record producer **Ken Scott** will now have his production activities administered and handled by the **Smallwood Taylor Group** of companies. Producer of acts like David Bowie, the Tubes, Supertramp, Jeff Beck, and Devo, among others, Scott more recently produced and managed Missing Persons. The Smallwood Taylor Group of companies manages artists such as Iron Maiden, W.A.S.P., and Marillion.

**Mirage Records** President **Jerry Greenberg** and **Omni Records** President **Steve Bernstein** have jointly announced the signing of a new P&D agreement whereby **Mirage/Atco** will press and distribute **Omni** product in North America. First artist to be released under the new deal is Philadelphia quintet **Stroke**.

**Thom Ferro** has been promoted to the newly created position of vice president/general manager for the **Westwood One Radio Networks**. He was VP of station sales at the company.

At **KNAC** radio in Long Beach, Cal., **Kevin Glenn** has been promoted to director of co-op advertising. He was promotion director for the station.

**Chris Wright**, chairman of the **Chrysalis Group P.L.C.**, has announced the re-signing of **Deborah Harry** to an exclusive solo recording deal for all territories worldwide, excluding North America, and to a new long-term worldwide songwriting agreement. Harry's recordings will be released by **Geffen Records** in the U.S. and Canada.

### Billboard Chartmaker Noonan to Teach UCLA Course

by Angie Diehl Saxon

"Sixteen with a bullet." Everyone in the biz knows exactly what that means. The *Billboard* charts are as famous as the stars that have climbed and topped through the numbers since their inception in 1955. Tom Noonan is the man who created the "Hot 100" 30 years ago, and now he's going to share some of his trade secrets with anyone who's interested in listening.

Beginning October 1, Noonan will be heading a class at UCLA designed to fill people in about music industry marketing, the "star-making machinery behind the popular songs." As associate publisher/director of charts at *Billboard*, and as an exec at Columbia, Motown, Metromedia, and Polydor, Noonan has been hailed by many as an unusual commodity in a tight-reined business. His willingness to offer advice, outrageously successful strategies and ideas, and just plain support is unparalleled.

Working with the likes of Michael Jackson and Barbra Streisand hasn't stopped him from providing knowledge to neophytes. "I get something back from sharing these things," he smiles magnanimously. "Three years later I'll be at a record company and a kid will come running down the hall saying, 'Hey, Mr. Noonan, I took your class! Look, I did it, I'm in the business.' That's the greatest feeling."

You'd think someone with his track record would hoard his formulas. This is the man who instigated the *still*-infamous Moby Grape debut party at the Avalon Ballroom, when Columbia wanted to hail their new and (at the time) controversial signing. He's the guy who found thousands of record returns stored in a warehouse and decided to cut out the centers, sell them as rock and roll memorabilia coasters, and sent the rest of the vinyl back to the pressing plants at a profit. Noonan was the only man in the industry who could crack a tough program director's veneer by getting him to enceed an artist's national radio spot. His affinity for the right idea at the right moment is astounding.

"We're in a creative business, it takes creative marketing," he states. "Eighty-five-percent of the albums produced will not break even. Pro-

motions have to be quick and they have to be good."

In addition to promotion, Noonan will be covering other facets of the music network in his class. Using record distribution as a framework for understanding the business, he'll cover pop history, A&R, artist relations, video, radio, retailing, and he'll add plenty of anecdotes bound to leave his students smiling and enlightened. The course includes a field trip to A&M Records for an inside look, and each class will feature a guest speaker from that evening's emphasized area.

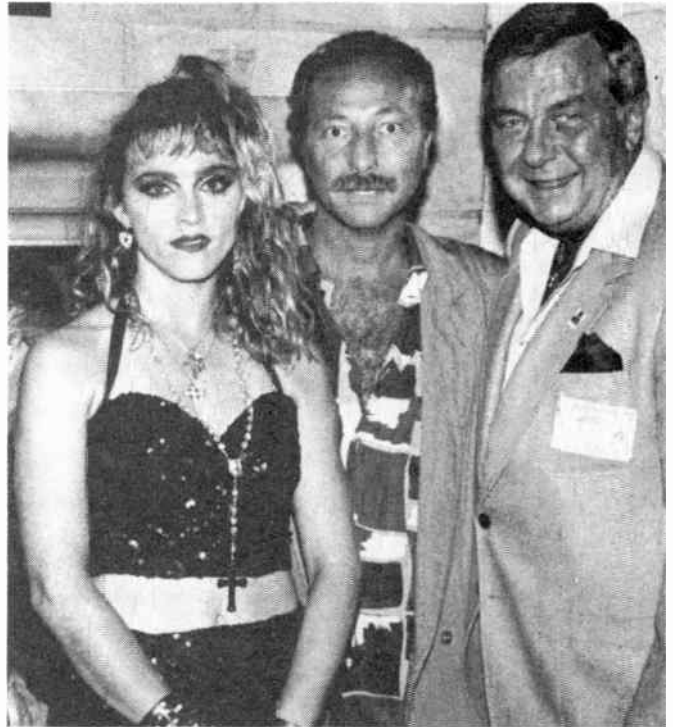
Noonan's extensive knowledge comes from starting early and moving fast. He began as a utility person who would fill in as needed at *Billboard's* East Coast office. His quick study techniques earned him a good reputation, and by age 25 he was assigned to be the new head of pop charts. At the time (1955), there were only three charts: the Top 30 of singles sold, jukebox play, and airplay. Noonan took the three and combined various factors to create what we now know as the "Hot 100." When the first "Hot 100" chart hit in November of '55, it revolutionized the industry. Dealers stocked more singles as a result of chart action, and at last everyone had a guide that reflected what Noonan says "was really happening in the marketplace."

He added the "Bubbling Under" and "A to Z" features, and eventually broke down the other chart categories of "Black," "Country," and "Album."

Researching the charts gave him a wealth of knowledge on artists and music, and ten labels hired Noonan during this period to act as an outside consultant. Columbia eventually hired him away, and he learned to work the label's side of the fence.

His ideas kept flowing: He found that many of the pressing plant managers had never seen the label's artists perform. He arranged for Bob Dylan and Tony Bennett to play for them in special concerts; the result was better production in the plants. The employees now had a sense of their work and its value; they felt more involved.

This seems to have been Noonan's *modus operandi* throughout his career: to evaluate a situation and



Noonan (right) saw the rapid chart rise of Madonna (with manager Freddie Dernann) from up close.

find the positive there. When he was heading up Date Records for Columbia, he bought an hour of studio overtime to lay down two more tracks in a session. He had a young male singer and a female on the same day, and thought, "Why not run down a male/female duo just for the heck of it?" That extra single became the first record by Peaches and Herb.

"Many times you'll hear people say, 'You can't do that,'" laughs Noonan. "I take that as a challenge, not as an answer. The best promotions are results of those challenges."

Columbia's promo team under Noonan was highly successful, and garnered respect for their teamwork. He also helped change the image of the label promo man in the mid-Sixties. Stations had been forcing them to come in as "back door men" and leave their wares in the music library. Then Noonan put out a mandate that all Columbia promo men were to be co-signers on the label's radio ad buys. Suddenly they were *customers*, and the stations were forced to treat them with respect and an open door.

Noonan was wooed away in time by Motown, where he worked

with Berry Gordy, Diana Ross, Smokey Robinson, and the rest of the Motown stable. He was responsible for many of the record company's most successful marketing plans. He worked at Polydor and Metromedia Records, then returned to Motown's L.A. offices in 1972. When the head of *Billboard* called to try and hire him back, Noonan didn't think they could match the label's salary package, but they did. He's since been the publication's associate publisher, director of sales, and once again, head of charts.

"I tell people at the beginning of the class, 'There's a hundred of you here now. Only ten of you will end up in the business. It will be through your own persistence, not luck or timing or connections will have as much to do with you making it as you will. If you really want to be in this industry, you will end up there.' Then at the end of the class I say, 'Now you've got the framework. That door can either be an entrance or an exit. You decide.'"

Noonan's class on the marketing of the music business begins October 1 and runs for ten consecutive Tuesday evenings. For more information, call UCLA Extension at (213) 206-6201.



# News

## PUBLISHING

### Bug Music Establishes Office in Nashville

by Peter Margolis

NASHVILLE—Bug Music, founded and owned by brothers Fred and Dan Bourgoise, has recently opened a second office in Nashville, TN. Located in the heart of Music Row at 65 Music Square East, Bug plans to concentrate its efforts on initiating administration deals for Nashville's established writers. At the same time, the growing company aims to pair their writers with potentially successful co-writers, placing their songs on top selling albums.

Garry Vallettri, head of operations for the new Nashville office, claims that advantages for songwriters signing administration deals are that "they don't have to give up the ownership of their songs to anyone. Bug does not own copyrights nor does it own any of the songs it promotes," he said.

By virtue of an administration deal, songwriters do not receive advances against future royalties

and do not receive finances for demotape production, thus giving Bug a smaller administration fee. Songwriters retain ownership of up to 80 percent of their publishing.

According to Dan Bourgoise, "The writer owns his copyrights but lets us administrate. In other words, you let us create the value in the song and if you want to sell it later, you know what it's worth." Bourgoise also notes, "The conditions of an administration deal do not currently exist in Nashville. Publishers there believe that they own the song, since the writer is receiving a weekly salary. Therefore, just as we brought back the art of publishing in Los Angeles at the administration rates, we're moving to Nashville to do the same."

Bug's concept of administration has attracted a stellar roster including John Hiatt, T-Bone Burnett, Marshall Crenshaw, Moon Martin, Steve Van Zant, Dave

Alvin, Leroy Preston, and many others.

Three of Bug's recent successes include Emmylou Harris' version of T-Bone Burnett's "Driving Wheel"; "My Baby Thinks He's a Train," written by Leroy Preston and recorded by Rosanne Cash (who also recorded Leroy Preston's "I Wonder"); and Preston's "It Hasn't Happened Yet," recorded by John Hiatt.

Garry Vallettri and Fred Bourgoise expect Bug to be a very positive force in Nashville. Bourgoise indicated that the Nashville office "will be more like a Bug southeast office rather than exclusively a country office. We hope to change the laziness of country music," he said. "I feel that a lot of what is coming out of Nashville now is very boring. On the West Coast we have bands such as Rank & File, the Blasters, and Los Lobos, who are doing things that Nashville should be aware of. Thus, by opening our Bug office there we hope to bring the skills of our writers into Nashville and prove that country music will, in the future, cross over into progressive pop." ■

# RADIO REPORT

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

## KROQ 91.7 FM

Jane Wiedlin\*  
Felony\*  
Red Hot Chili Peppers  
Gary Myrick  
Oingo Boingo  
Mr. Mister  
Living Daylights  
X  
Motels  
Untouchables  
91.7 FM  
Gary Myrick\*  
Cruzos\*  
Jane Wiedlin\*  
Red Hot Chili Peppers  
What Is This  
Mojo Nixon  
Oingo Boingo  
Mr. Mister  
Motels  
Died Pretty  
Lone Justice  
X  
Cock Robin

## KLOS 95.5 FM

X  
Mr. Mister  
Motley Crue  
Local Music Show  
Untouchables  
Assault  
Nightwatch  
Fineline  
Magnum Force  
Candy  
Foreplay  
Mistreater

## KMET 94.7 FM

Big Daddy\*  
Ratt\*  
Cruzos\*  
Mr. Mister  
Gary Myrick

## KNAC 105.5 FM

Jane Wiedlin\*  
Candy  
Red Hot Chili Peppers  
Gary Myrick  
Living Daylights  
What Is This  
Oingo Boingo  
Untouchables  
X  
Alamo Bay/Lee Ving  
Motels  
Cruzos  
Beach Boys  
Three O'Clock  
Lone Justice  
Fishbone  
What's New For Lunch  
Whirl  
Manchild  
Flirts  
Rave-Ups  
Phranc

## 101 KGB FM

Cruzos\*  
X  
Gary Myrick  
Mr. Mister  
Motley Crue  
Ratt  
Homegrown Hour  
Unstoppable  
Take Five  
Shewawa  
Saldana  
Four Eyes  
Teazer  
Miller Brothers  
Eyes  
Darius & the Magnets  
Beat Farmers  
Laws of Motion

## FINE TUNING:

**KNAC'S HOT SEAT HERO:** Jimmy "The Saint" Christopher, program director of Rock 'n' Rhythm KNAC/Long Beach, matched his wits against Orange County's poster boy Wally George on a recent edition of the TV show Hot Seat. The topic of discussion was censorship, and when the Saint voiced his adamant opinion, things got too hot for Wally to handle and he threw Jimmy off the show. Talk about censorship!

**FOR PROMOTIONAL USE ONLY:** As KROQ takes its rise in the ratings, Promotion Director Pat Gorman moves on, to be replaced by Tom Henn. Meanwhile down South, KNAC names Tom Maher as their new promotion director, and somewhere in the middle of the road, KLOS taps Ann Ceruzio as new assistant to the director of creative services.

**ONE BIG HAPPY FAMILY:** With Sky Daniels' appointment as assistant program director, KMET's programming department is complete. Along with Rich Piombino, Music Director Pam Edwards, and the consulting firms of George Harris and Lee Abrams, these rockin' scientists will guide KMET through the upcoming ratings period.

**INSIDER'S NOTE:** Line One vs. Rockline—is this town big enough?

## CONCERTS

### Major Stars, Big Crowds Expected at Street Scene

by Murdoch McBride

LOS ANGELES—One of the world's largest and most diverse showcases for music and the visual arts will convene in downtown Los Angeles on September 28 and 29. Scheduled to appear are such internationally renowned artists as Stevie Wonder, Joan Rivers, Richard Pryor, Cheech & Chong, Donny Osmond, James Brown, Midnight Oil, and Buddy Rich. With a host of local musical and visual attractions participating as well, the eighth annual Los Angeles Street Scene promises to be bigger and better than ever before.

Under the continuing auspices of Mayor Tom Bradley, Chairwoman Sylvia Cunliffe, and Director of Talent Acquisition Milt Petty, the open-air festival has been expanded to include not only celebrity performances but possible video taping for a televised post-event charity benefit similar to that of Live Aid.

According to Milt Petty, current plans include taping of select celebrity performances for television, with home viewers later able to respond to an 800 number through which they might contribute toward a special Los Angeles City charity fund. Although this charity is designated to raise funds to combat world hunger, Petty explained that "There seems to be a lot of input that perhaps the monies ought to stay here rather than being sent to Ethiopia." In light of this, the majority of the Street Scene funds will go to alleviate domestic suffering as directed by the L.A. city attorney and mayor's offices.

Other local performers slated for this year's event include Tierra, Lorenzo Lamas, Shannon, Debbie Maffat, B.J. Thomas, Johnny Otis, Etta James, Big Joe Turner, Joe Liggins & the Honeydrippers, the Blasters, Don Julian & the Meadowlarks, Debbie Boone, and the Los Angeles Doctors' Symphony

Orchestra. "There will be something for everyone at Street Scene, from rock & roll to symphony orchestras to special programming for children, jazz, blues, Dixieland, steel drum bands, mariachis and everything in between," said Mayor Bradley at a recent press conference.

Official estimates put last year's Street Scene attendance near the 1.4-million mark. Crowds moved among 16 stages, nearly 3,500 performers, and 250 booths offering multi-ethnic, multi-cultural arts, crafts, and foods. Spread over twelve city blocks last year, the event will include an additional four blocks this year. In a first, a brand new Pontiac Fiero will be given away at a drawing during the festival. One-dollar tickets for the drawing are currently available at City Hall.

As in previous years, Street Scene is free to the public, with free parking available at the Piper Technical Center, across the Harbor Freeway from downtown.

Event information can be obtained by calling the Street Scene office at (213) 485-5801. Performance schedules will appear in both the L.A. Times and the L.A. Herald Examiner just prior to the event. ■

# LOCAL NOTES

Compiled by Bud Scoppa & Karen Burch

**LIFE AFTER LANKERSHIM:** Audio Cassette Duplicators (ACDC), located at 5816 Lankershim for two years, have recently moved to 12426½ Ventura Blvd. in Studio City.

**KILLING ME LOUDLY:** Seventy-six songs were inducted into BMI's "Million-Airs" club last week, at an invitation-only luncheon held at the Beverly Hills Hotel. The Million-Airs is an exclusive group of songwriters and publishers whose songs have been broadcast more than one-million times in the United States. On hand to accept awards were Brian & Eddie Holland and Lamont Dozier (who received a standing ovation) for "Where Did Our Love Go," David Foster, for "Hard to Say I'm Sorry," and Marty Panzer for "It's a Miracle." Other winners included Billy Joel, Sting, Peter Allen, and Carol Bayer-Sager. Awards were also presented to four songs that passed the three-million mark, and a dozen songs that reached the two-million plateau. (In order for a song to be accepted into the Million-Airs, it must have been broadcast at least 50,000 hours, which translates as more than five years of continuous airplay.) Winners in the three-million performance category were "Never on Sunday" (Billy Towne, Manos Hadjidakis, CBS Unart Catalog, Inc., Lee Corp.); "Only You" (Ade Rand, Hollis Music, Inc.); "Killing Me Softly" (Charles Fox, Norman Gimbel, Fox-Gimbel Productions, Inc.); and "We've Only Just Begun" (Roger Nichols, Paul Williams, Irving Music, Inc.). Songs honored for the two-million category were "How Deep Is Your Love," "Cabaret," "The First Time Ever I Saw Your Face," and "King of the Road." Most appealing of the one-million honorees were "Brown Eyed Girl," "Doctor My Eyes," "Down on the Corner," "Help Me Rhonda," "Quiet Nights of Quiet Stars," "Sea of Love," "Stagger Lee," "You Won't See Me," and three Holland-Dozier-Holland classics. Can you guess 'em?

—SG

**MR. MR. BOOM BOOM:** Richard Page, Steve Farris, and Pat Mastelotto—all of L.A.'s Mr. Mister—chat with ex-WBA Lightweight Boxing Champion Ray "Boom Boom" Mancini (the subject of a recent TV movie) at a party following the Pointer Sisters' opening show at the Universal Amphitheatre. Page, Mastelotto, and fellow Mr. Mister member Steve George, wrote and co-produced three songs for the Pointer Sisters' latest LP, *Contact*. The band has a new album of its own, *Welcome to the Real World*, on RCA.



**DUET:** Those who showed up at a Universal City soundstage Saturday night, September 14th, were treated to a veritable carnival atmosphere as five bands dueted it out for a \$25,000 MCA EP contract. Local alternative radio innovators KROQ hosted the finals of the talent contest, which included Vogue, Pink Fence, American Lads, Museum, and Endless Quest. The Pink Fence won the competition when lead singer Joe Faraci (pictured) seduced a panel of MCA A&R and publishing reps. The five bands and "hundreds" more sent in tapes to the station in a Poor Man-inspired battle of the bands that included plenty of KROQ air exposure. The Pink Fence is currently preparing to begin recording the promised EP. The band had been all over town with their tape during the past year.

**HERE'S LOOKING AT YOU, KIDS:** Known producer Mitchel Delevie is looking for a few good people to train in the art of shooting live-music video. Job placement available. Interested parties may call (213) 877-0844.



**WAITS ROCKS ON DOGS:** The guitar lineup for Tom Waits' *Rain Dogs* (Island) is a surprising one—check this out: G.E. Smith (Hall & Oates), Robert Quine (Lou Reed), Keith Richards of the Stones, nifty Chris Spedding, and Mark Rebo (Lounge Lizards). You'll also hear Lizard John Lurie on sax, Crimson "Stick"man Tony Levin of King Crimson, the Uptown Horns, and Southside Johnny. Sounds promising.

**CHICK NIXES SEX SELL:** Don't expect Textones leader Carla Olson to resort to any cheap sexual gimmickry in order to expand the group's audience. "I've never felt the urge to come out onstage in a full-length leotard," she admits. "It works for other people, but not me. I played in a blue jean skirt twice and I was miserable from the minute I hit the stage until I left." Back in Los Angeles after a summer tour of the U.S. and Europe, the Textones are busy writing songs for their next album.

**IT'S ALL OVER NOW:** The Tubes, sadly enough, have folded it up after a decade-and-a-half of always-provocative work with nary a lineup change. They went out with a bang, blazing through four farewell shows at S.F.'s Wolfgang's earlier this week. *First Chud*, a solo LP by Tubes founder Bill Sponner, that includes several Tubes outtakes, will be released next week on Ralph A&M owns an unreleased 1980 LP by the band, but apparently has no plans to make it available. Bye, Tubes—we'll miss you.

**P.R. QUOTE WITH COMMENT** (from RCA): "...[Lou] Reed is seen by Honda's ad agency, Wieden & Kennedy, as being the type of 'cutting edge' personality who is able to bring Honda scooters to a broader target base than teenagers, primarily through an ultra-hip 'attitude,' a trait he shares with his fellow Honda musician reps Grace Jones, Adam Ant, and Devo. In the Reed TV scooter spot, the super-cool Reed [delivers the] stern admonition, 'Don't settle for walking; spoken while boarding the bike...' Daddy, buy me a Scooter!"

**RENT IT IF YOU DARE!** Now available on MCA Home Video is Joel & Ethan Cohen's grisly *Blood Simple*, featuring M. Emmet Walsh as a slimy, low-life detective named Visser. This modern incarnation of the classic film noir genre, which *Newsweek* called "the most inventive and original thriller in many a moon," is available in both Beta Hi-Fi and VHS Hi-Fi Dolby B and carries a suggested list price of \$79.95. Here, in a secretly obtained photo, Walsh flicks his Bic to ascertain the petroleum content of the canary-yellow leisure suit he wore for the role. After growing impatient waiting for the Cleveland Leisure Suit Institute to send out a synthetic fabric expert to conduct the dangerous test, Walsh bravely donned the tripleknit number and proceeded alone. Minutes later, he was engulfed in flames. . . . Look for Emmet to figure prominently in the sequel, *Burn Unit*. —JM



**MATCHES MADE IN HEAVEN:** Guitar hero Yngwie Malmsteen and Rising Force are on tour opening for AC/DC throughout the U.S. Rising Force are playing in support of their newest LP, *Marching Out*, and audiences are being introduced to the band's new vocalist, Mark Boals, who replaces Jeff Scott Soto. . . . Warner Bros. artists Rough Cutt have embarked on an 80-city, five-month U.S. tour, joining Dio on the road. The tour is dubbed, "The 1985 Sacred Heart Tour". . . . Japa's metal mavens, Loudness, are currently on tour with L.A. bad boys Motley Crue. Loudness are playing in support of their Atlantic debut album, *Thunder in the East*.

**TRIPLETS DELIVERED:** The long wait ended with a gratifying bang the other day for L.A. Personal Direction, which manages Bangles (no more "the"), Oingo Boingo, and Wall of Voodoo. All three bands spent the summer in various studios preparing new albums. On completion, all three were delivered to the respective labels on the same day—Sept. 16th. Oingo Boingo's first for MCA (which will include their ubiquitous "Weird Science"), is entitled *Dead Man's Party*. Release date is set for Oct. 23, which is also the release date for Wall of Voodoo's *Seven Days in Sammystown* on I.R.S. Bangles, though, will hold off on releasing their album, *Different Light*, until January—phooey.

**VOTE NOTE:** October 7th is the last day for turning in NARAS membership applications. If you wanna vote in the '85 Grammys, you better get a move on.

**DOES YOUR CAREFREE LOSE ITS FLAVOR?**

Rob Lowe, Tom Petty, Heartbreaker Benmont Tench, Donovan, and members of A-Ha were all spotted cheering on the Everly Brothers at their Greek Theatre performance in Los Angeles. Encoring with the Gene Vincent classic, "Be-Bop-A-Lula," the Everlys brought on a special guest: Edan Everly, Doris' 17-year-old son and lead guitarist for the new L.A. band, Jive Spyzers. The proud father watched his kid spin off some dizzyingly hot licks. Meanwhile, a few nights before, at their Lake Tahoe concert, the Everlys brought out such luminaries as Duane Eddy, Lonnie Donegan (skiffle king who made it big in '56), Steve Perry, and the rest of Journey. . . . Journey?!

**HAGEN THE MICROPHONE:** During her recent So. Cal. concert tour, Columbia recording artist Nina Hagen brought her inimitable voice and equally inimitable look to KNAC studios for an on-air interview. While at the station, Hagen observed custom by posing for a photo with KNAC staffers (top) promotion director Kevin Glenn, program director Jimmy "The Saint" Christopher, and (seated) music director/air personality Roland West. ▼



Photo by Teri Munt

**"YOU BELONG TO THE CITY,"** a Glenn Frey song features prominently in the first *Miami Vice* episode of the new season—a two-hour number—this Friday, September 27th, at 9 p.m. on NBC.

**CULT CLASSICS NEWLY AVAILABLE:**

Gram Parsons fanatics (there are more of them than you might imagine) are at last able to end their search for the long-out-of-print International Submarine Band album, *Safe at Home*, thanks to the hipper-than-ever Rhino label, which has reissued the virtually unobtainable Parsons classic (his first LP, it was released on the obscure LHI label 19 years ago). Rhino has also put together a definitive collection on Jerry Butler ("The Iceman of Soul"), along with live albums by James Brown and Big Brother. Moving into the Eighties, Rhino has just released LPs by L.A. folksinger Phranc and Russian rock combo Red Square, who do a roasting version (we're told) of "Born in the U.S.S.R."

**IT'S ALL OVER NOW:** Bobby Womack took time off from promoting his new MCA LP, *So Many Rivers*, to perform on the new Rolling Stones album; while he was at it, Womack taught Keef Richards how to tie a process doo-rag. As Bobby kicked off his tour, his new single, "I Wish He Didn't Trust Me So Much" (written by L.A.-based songsmiths Harold Payne, Pete Luboff, and James Zubanks), was entering the Top 20 of the R&B charts. ▼

**LIONS & TIGERS & BEARS—OH MY!** Local band Lions & Ghosts have been named as one of the final top ten bands in the *CMU* "Undiscovered Artist of the Year" contest. A compilation album of the ten finalists will be distributed to industry-ites to vote on their fave. The winner will travel to New York to play at the New Music Awards ceremony. If you want to preview Lions & Ghosts, their next show will be at the AntiClub on October 5. Call for showtimes.

**HE'S MY IDOL:** Capitol Records' recording artists Power Station ended their American tour with a "Get It Off Party" at Jerry's Restaurant in New York City, following their final date at New Jersey's Meadowlands. Among those who stopped by to offer congratulations were Julian Lennon and Duran Duran's Nick Rhodes. Pictured here enjoying the festivities are Power Station/Duran Duran's John Taylor and Taylor's longtime friend, Billy Idol.

**WE GOOFED:** In *MC's* Agency Profile two issues ago, we mistakenly identified a photo of William Morris Agency staffers. The photo caption identified Michael Lashay as Kevin Scott. Lashay represents artists Ronnie James Dio and Yngwie Malmsteen's Rising Force, among others. . . . In our guide to agents and managers, we attributed Grief Garris as the agent for the Cruzados (who have recently been signed to Arista). The Cruzados are handled by Side One. Our apologies to all.

**BEYOND SUGAR WALLS:** Watch for Sheena Easton's Nile Rodgers-produced album to hit the streets in October. The LP, titled *Do You*, contains a souped-up version of "Jimmy Mack," the Motown classic that Martha & the Vandellas took to the Top Ten back in 1967; Laura Nyro & LaBelle combined voices on a wistful cover of the tune way back in the Seventies.



**FAME—REMEMBER MY NAME?** Despite its inadvertent omission in the recent *MC* story on the band, Precious Metal's original drummer and founding member does have a name! In the months since Suzette J. Andres' departure from the band, she's been pursuing her acting career and putting together a new band of her own, to be called Wild Heart, which will continue in the same punchy, power-pop vein as Precious Metal (Andres is credited as co-writer on three songs on the band's recently released PolyGram debut album). Fans of Andres from her Precious Metal days can watch for Wild Heart to begin giggin' in the next month or so.

—ML

**CALLING ALL PYROS:** In addition to live music at the L.A. Street Scene, Magic 106 will present the Pyro Circus on September 28 at 9 p.m. The free show will coordinate a world-class fireworks display with a soundtrack of popular music which will be broadcast in conjunction with the show. Bring your ghetto blaster. . . . Among others performing at the Street Scene will be Allied artists Renegade. The band will perform on Saturday, September 28 at 7 p.m. . . . On the same day, L.A. rockers Sixty-Nine will play a set at 11 p.m. on Stage 2. Sixty-Nine sez, "Don't be a clam, jam!" What does that mean?

**NARAS MVP'S:** A stellar crowd of some of the world's top musicians turned up on September 18th for the NARAS 11th Annual Most Valuable Player Awards at Carlos & Charles' El Privado Room. Merv Griffin Orchestra Conductor/Arranger Jack Sheldon acted as emcee, handing out awards to musician luminaries like Pete Christlieb, Greg Phillinganes, Nathan East, Harvey Mason, Alex Acuna, Ian Underwood, Clydene Jackson, and Richard Page, among others. MVP Emeritus Awards given to three-or-more-time MVP winners went to Michael Bowdicker, Jerry Hey, Ray Kelley, Michael Lang, Bill Watrous, Ernie Watts, and Clare Fischer.



# NILS LOFGREN:

## Boss Guitarist Bounces From Cultville to E Street

by Bud Scoppa & Don Perretta

"[Lofgren] represents... the most vital tradition we have, the tradition of the rockers."

—Greil Marcus, 1971

"Hope is a saving grace."

—Nils Lofgren, 1985

**N**ils Lofgren looks good on paper. If he had a resume, it would list his earliest employer as Neil Young (Lofgren played piano as a 19-year-old prodigy on Young's classic *After the Gold Rush*) and his current boss as **THE BOSS**, who hand-picked Nils to replace Miami Steve Van Zandt as lead guitarist in the *E Street Band*. Sandwiched between these pantheon gigs has been a 15-year career as bandleader/solo artist that has produced numerous flops, a couple flops, secure status as a cult hero, and a sizeable, consistent, endearingly eccentric body of work. Oh, there was also a rumored audition with the *Stones* in the early Seventies—when it comes to gigs, Nils doesn't settle for the junior varsity.

Lofgren's swooping, skittery Strat style, choirboy vocals, tough but ingenious songs, and pugnacious, acrobatic onstage demeanor cohere into a style that is as unmistakable as it is hermetic. If his persona—half punk, half Puck, all American, a touch off-kilter—can be seen as a variant to Young's quirky boy next door, it also foreshadows Springsteen's stance (basketball shoes and all) in a more-than-superficial way. And if he lacks the visionary reach of his two legendary colleagues the sax he's more musician than poet, Lofgren is their equal in terms of earnestness and homegrown, defiant individuality. It's apt that he should wind up as a key player in the *E Street Band*; still, his own work should have brought him the recognition he's belatedly received by mere proximity to the Man.

Of Lofgren's 13 albums—four as bandleader of *Grin* and nine under his own name—it's ironic that the greatest demand was for a disc that was never released commercially (and thus never earned him a cent as an artist): *Back It Up!*, an "authorized bootleg" of a radio concert put together ten years ago by A&M specifically to get airplay and thus increase Nils' market value. Unfortunately, by the time A&M got a "real" album into the stores (the Al Kooper-produced *Cry Tough*), radio interest in Lofgren had peaked, and he was back home in Cultville once again.

Nils' current status as frontline *E Streeter* hasn't done much for his solo career: *Flip* (Columbia), released this summer, caused nary a ripple. But that disappointment is softened by the ongoing satisfaction of contributing to the most monumental musical event of the Eighties—"I'm the luckiest guy in the world," Nils claims. If Springsteen and *E Street* have wrested the mantle of "World's Greatest Rock & Roll Band" from the *Stones*, this tiny but tough-spirited veteran can bask in the knowledge that he is their lead guitarist.

The following interview is composed of two parts (combined here for the sake of continuity): The first took place in London as Don Perretta spoke with Nils during the production of the video for "Secrets in the Street"; the second was conducted telephonically as I caught Lofgren momentarily at rest in a Dallas hotel room.

—B.S.

**MC:** I don't think you've ever been seen onstage without a Strat. Do you always play one?

**Lofgren:** Yeah, basically, except for some special sounds or certain leads in the studio. I have some other nice guitars, but 99 percent of everything I've done has been on a Stratocaster.

**MC:** What was its appeal?

**Lofgren:** Well, with the right amplification, it had the most bite of any guitar I've played without being thin, still retaining a good amount of body. I think that's the main attraction for most players. There's a wide range of tones that you can just dial right up.

**MC:** Record-wise, I don't think there's been any artist in the last 15 years who's been more consistent than you in terms of overall sound: your guitar style, vocal approach, the way you write songs, even production values. It's as if your music is totally free of outside influences.

**Lofgren:** I'm influenced more on an inspirational level than on an actual musical level. With any writer or player, you're a melting pot of the music you like and the music that inspires you. Of course, the age that I came up in [has stayed with me,] between the Sixties, Motown, Hendrix, and all that—there was just such an enormous amount of good stuff to be inspired by. I keep going back to those things. And there's always new stuff: For a while things looked kinda dead, and then the Police and the Pretenders came along, which to me was just another extension of the stuff that started in the Sixties. So basically, [for me,] it's just been do what you do best and try to get better at it.

At this point, I'm thinking of trying some different things on my next album—different sounds, not even electronic, necessarily, just a different approach. It'll sound like me still but maybe get somethin' a little bit different in there. Only because I make records and I wanna reach people, and Christ, I just can't get my records on the radio. And that pisses me off. I wanna try to find a way to do that and keep myself happy, which comes first, 'cause if I don't like it, I can't expect anybody else to like it.

**MC:** Were you disappointed or surprised that *Flip* didn't do anything?

**Lofgren:** Oh, of course! To say the least! I can make tapes and goof off at home any time I want, but when I make an album and go through all that... I mean, I make records for people, to reach them and in some way touch them. I have such a small following—which I'm very grateful for—but there's nothing about being a "cult artist" that turns me on in any way... other than the fact that some people is better than none. The whole thing for me is to reach people, and [in that sense,] every album I've made has been a great disappointment to me. But it's not something that you can live with for too long; after a while you have to say, "Well, that's that. So how do I get better?" Hopefully, I'll come up with a record that can't be denied, if there's such a thing. Once in a while, there's an artist like Jimi Hendrix—no matter what he put on tape, he had such an awesome amount of talent [that it was great]. I'm certainly not that, but there's only been two or three of those people in the last 20 years. There's plenty of room for someone like me to reach more people, and I can't get hung up in the politics of why it's not happening. But I can get hung up in the musical things and try to get better. That's what I'm trying to do.

**MC:** I'm afraid you may be an acquired taste. Aside from a few things you've done—"Back It Up," "White Lies," and "Cry Tough," for instance—there's nothing that's that obvious. A listener has to spend time with your stuff for it to register fully. And radio these days doesn't permit that to happen.

**Lofgren:** Yeah, I understand that. That's why I say there's gotta be a way of hitting everybody over the head more blatantly, while still retaining what I do and what I wanna say. But I'm not looking for a certain number—the effort I put into it in relation to the people it's getting to... I'm not satisfied with that yet. There's a quantum leap I have to make at some point, and I hope it's with this next record. Anyone who says they don't care might as well not even release it and just listen to it at home.

**MC:** At least you've got a gig!

**Lofgren:** Yeah, I've got a GREAT gig—best job I'm sure I'll ever have. It's real exciting; I love the music, it's a real obvious thing for me, anyway. When I found out that Bruce needed a guitar player, I thought it would be somethin' that I could do and I wanted to have a shot at it. Fortunately, I wound up gettin' a chance to try to fit in, and it's worked out great.

**MC:** You haven't done any recording with him yet, right?

**Lofgren:** I re-sang a harmony part of "Janey Don't You Lose Heart," which is the B-side of "I'm Goin' Down"; it's a great song but it just didn't make the album. But it really wasn't like makin' a record with the band. That would be an even bigger challenge, and I hope it's not too long before Bruce pulls us all into the studio, 'cause I know he's got songs.

**MC:** I guess that'll seal your covenant with the band.

**Lofgren:** Yeah, that's the ultimate challenge for any musician. Fitting into the band and BECOMING the guitar player was tough, but it's even more of a reward, I think, if I can get in the studio with the band and at some point come up with something that Bruce calls an album and releases it. But who knows when that'll happen. The band's better than they've ever been and Bruce knows that—I hope it's not too long before it happens.

**MC:** Have you had to modify your style in any conscious way as a guitarist to fit into the *E Street Band*?

**Lofgren:** No, it was just a natural thing for me. Other than the lyric content of individual songs, most music that I like falls under the giant heading of "melodic rock & roll." I mean, Neil Young, the music that I play, Bruce, it's all melodic rock & roll, and then you get more specific about it. The approach to that is just very strong rhythms with melodies on top instead of just shouting. It's more of a keyboard band than anything, and the keyboards take up so much space that it's just obvious where to lay in the guitars and how much to play. Not having to be the lead singer has allowed me to really get into the art of live guitar, like locking in with the drummer, and mixing myself in with all the different colors. That's why I knew right off the bat I wanted to try to fit in, 'cause I knew I'd really enjoy it.

**MC:** Did you have to bone up at first?

**Lofgren:** Yeah, when I "passed the audition," if you will—we jammed together for a couple days, and it felt good to Bruce and the guys in the band and they asked me to join—it was about four-and-a-half weeks until the first show, so it was like a crash course. I basically put a ban on all music—I didn't listen to anything except Bruce's music day and night. And I continued to do that up until about the twentieth show. The band made me feel comfortable emotionally right from the start, but musically I was uncomfortable [at first] as far as what I was contributing. But there's no short cuts—I had to go through that period. I was building toward the first of the ten shows at the Meadowlands [in July of '84]. I knew the press was gonna be out to make their inevitably stupid comparisons between me and Steve [Little Steven, a.k.a. Miami Steve Van Zandt, whom Lofgren replaced], who I respect and admire. And what I wanted to do was walk out onstage and feel—no matter what anyone thought or said—that I was definitely gonna be able to be great and be real happy with what I played and feel like I belonged. And I did...

It was very intense, certainly the most intense run of shows in one place I've ever been involved with—really intense and rewarding. I remember it being terrible at the time: the worst hotel on the whole tour and we were there for a month! But it was a special time for me, because it was so important to the tour. I mean, every show is important, but those ten, and the last show, [especially]: Steven came to the show and jammed, which was really nice. Made me feel good. It was good to see him out there.

Usually after a show, you feel really good until you go to sleep and you enjoy it, and then it's on to the next show. But I remember after that show, we were up all night long and I got on the first plane home because the next show was in Washington, DC... where I live, and I remember 'cause I'm so used to



Photo by Chris Walter / Photofeatures

Here's what may well be the most resonant image of Eighties rock & roll.

***“There’s nothing about being a ‘cult artist’ that turns me on in any way...other than the fact that some people is better than none.”***

**—Nils Lofgren**

getting up at that time of day and starting work—learning different songs and getting on with my work—but that morning I felt so good and for the first time and instead of worrying about practicing, I could just relax. That was a real big turning point for me. Of course, the seven nights we played in L.A. was real special, too. . . .

One night at the Meadowlands, somebody threw the [giant] cowboy hat onstage, and I just put it on for a laugh. And everyone thought it was so funny that it’s become the required “Cadillac Ranch” hat. Turns out I’m the hat man, for some reason.

**MC:** You used to be the basketball shoes man. You were ahead of your time when you put your pair of black hi-top Converse All-Stars on the cover of the first Grin album [in 1970].

**Lofgren:** I’m still wearin’ hi-tops, but now I’ve had to move up to Nike Airs to protect my ankles.

**MC:** That’s the kind of information I can use.

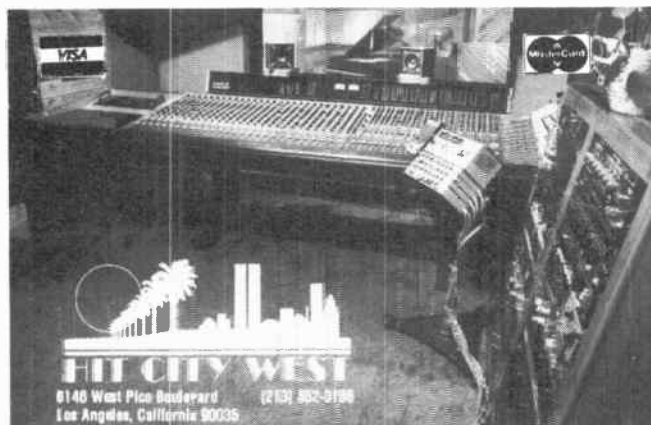
**Lofgren:** It’s just that I’ve put my ankles through such a beating, and I’ve tried all kinds of shoes. At this point I got ankle braces, two pairs of socks—I cinch myself up like I do when I play basketball at home, because as far as jumping, that’s the best shoe made.

**MC:** So you’re still playin’ hoops. Is that your sport of choice?

**Lofgren:** Yeah, it’s my favorite sport. I mean I love gymnastics, but there’s just not that many gyms with a great instructor sittin’ around waitin’ for kids to walk in. So basketball is really the practical thing for me to do a few days a week when me and my buddies get together.

**MC:** How on earth did you start doing somersaults while holding the guitar?

**Lofgren:** The actual trampoline bit with the guitar: I was a gymnast when I was 13 or 14 but I stopped when I got to high school because back then gymnastics was considered a sissy sport where I grew up. Then, when I first started touring with Grin, I was very shy onstage and I just stood there with my eyes closed and sang. And I was thinking what I could do that was visual, because I just *couldn’t* jump around—it wasn’t in me at the time. So I thought, maybe I could get a little mini-trampoline and if I learned how to do a flip with a guitar, it would look good. So I went to my old gym teacher and he helped me learn it. That’s how it started. . . .





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**MC:** Back to the subject at hand, it seems to me that your most resonant recorded work has been on your live albums. These live performances have certain qualities that you've attained only rarely in the studio.

**Lofgren:** Well, that's the trick, and the only band that I actually believe captures in the studio what's best about them live is the Rolling Stones. I think they make the best rock & roll records that have ever been made, bar none, and I'm happy to say it. Other than that, everyone else loses a little bit of that urgency. What I did on *Flip* was singing live vocals and teaching the band all the songs, so we'd walk in with the attitude that this is a live performance—I'm singin' this song for good, so let's be great. And after one or two times, if I didn't nail it, or if I was any bit away from it, I'd just call out another tune and it'd be real fresh. And you can be more emotional that way, instead of the old approach of workin' on one song for eight hours or eight days, and then you completely forget it and move on.

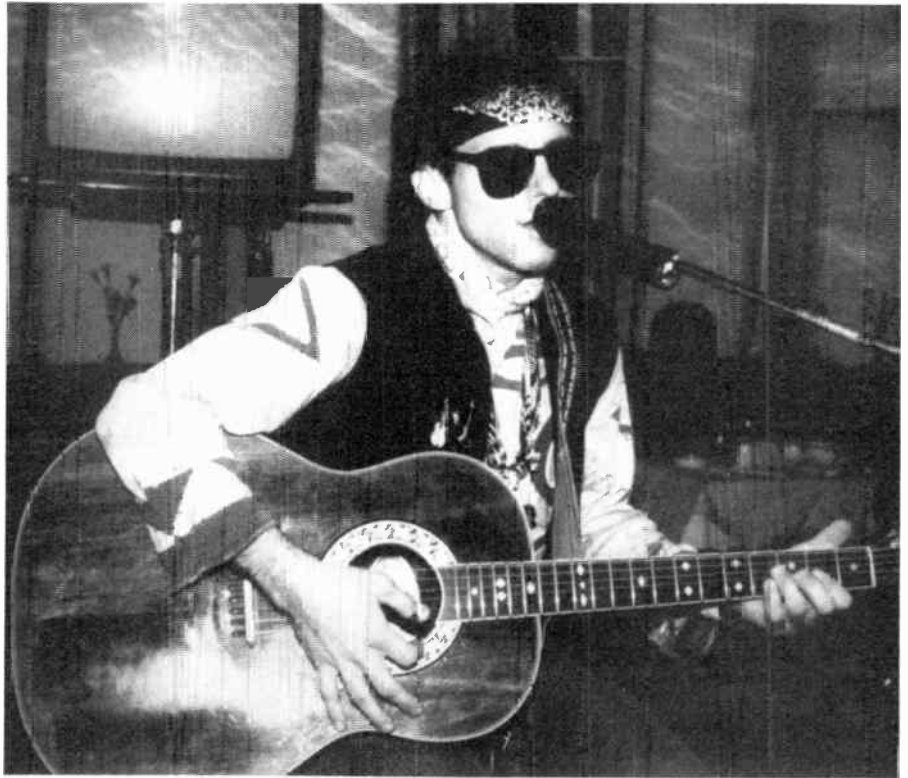
Because of that, the vocals were more live and more urgent. Still, it's a record, and [it lacks] a lot of those things that happen live. With my next album, I'm gonna figure out another way to get even closer to that. It'll mean a lot of preparation as far as setting it up. That comes down to having a band and having time to be with the band. Doing that in the studio is difficult and very expensive. On this tour, I'm gonna try to work with players who will be capable, after the tour, of going in the studio with me, and having the advantage of being on the road together and maybe even playing some new songs before we record them. I've got this great drummer, Johnny Bee, from Mitch Ryder & the Detroit Wheels, who's gonna do my tour with me. He's on the cover of Max Weinberg's book, *The Big Beat*. I'm hopin' that after two months on the road, we're gonna get into a groove and then make a record. And just get closer to that thing that's inevitably missing.

**MC:** I think the Talking Heads pulled that off with "Television Man," on their latest album. And that seems to be what John Cougar Mellencamp is going for on his new one.

**Lofgren:** The cuts from Cougar's album that I've heard sound really good—he really seems to have that thing goin'.

**MC:** This is a guitar issue, so you wanna give me the details on your Strat?

**Lofgren:** It's a '59 Strat, and I took the original pickups out and I have Bill Lawrence pickups in it. He makes pickups for Stratocasters that sound like a Strat but they eliminate the hum problem that'll drive you crazy. Other than that, I have an Alembic Stratoblaster, which is a kind of a power-boost pre-amp, and instead of turning it up so when you flick it on it's like a fuzztone, I keep it on "zero" and I leave it on all the time, so it's kinda like a new set of strings—it adds a little more of a glassiness to the guitar sound. It's pretty much full stock after that. I still play through an old Fender Reverb with four tens—same one I've had for... must be 20 years



**"When I 'passed the audition,' if you will—we jammed together for a couple days, and it felt good to Bruce and the guys in the band and they asked me to join—it was about four-and-a-half weeks until the first show, so it was like a crash course. I basically put a ban on all music—I didn't listen to anything except Bruce's music day and night."**

**—Nils Lofgren**

old now. It's been overhauled a million times over the years, but that's the amp I've been usin' on all of Neil's tours, all of my tours, all my records. It's real all-purpose, and I just keep goin' back to it 'cause it just really gives you what you want.

**MC:** That might be the way Springsteen would describe you.

**Lofgren:** Well, I have been getting the chance to do more, trading off solos with Bruce—he's giving me more and more solos. I'm very content and completely used up by the end of the night within that framework. I'm lookin' forward to finishing up in L.A.—it's gonna be a great place to finish. It'll be an incredible zoo.

**MC:** The Springsteen shows must be really taxing for the band.

**Lofgren:** Yeah, it's a long show—three-and-a-half to four hours. Maybe shorter in Britain. And in Japan we could only play for three hours—there was a time limit. But however long a show is, by the time it's done, you definitely give it all you've got. Whether it's two hours or four hours, it doesn't really matter.

But Bruce's show is great: It's the whole spectrum of emotions, from being very dark and moody to very up and sunny. To me, it's exactly what it should be.

**MC:** How do you play off each other as a band?

**Lofgren:** We just do what comes naturally. Of course, Roy [Bitan] and Danny [Federici] are stuck on the

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keyboards and Max [Weinberg] is stuck behind the drums. So really me and Clarence have the most freedom to move around. There's a few bits that are sort of semi-choreographed where...they're just nice little things that we do for the audience, but in general there's never two nights that [are exactly] the same. It'll continue to be that way—we just do what comes natural. That's why it's such a good band. Basically all you got to do is go out and be yourself, and it works.

**MC:** *It must seem like a long way from your beginnings with Grin.*

**Lofgren:** We'd been together a long time before we ever started making records, and then we did four albums. Of course, during Grin, I also did a Crazy Horse album and I did *After the Gold Rush* with Neil. And then Grin broke up, which was a real bad experience. I mean, we didn't want to break up, but we had to 'cause our records weren't selling, so they couldn't let us keep making records. And we weren't going to go back to playing Top 40 in the clubs because we'd already done that. So I ended up on my own. I'd like to play even more with other people, but there's very few people that I can give all of myself to. With someone like Neil Young, it's very easy for me. And with Bruce it's very easy, too.

**MC:** *Is there anyone else you'd like to work with?*  
**Lofgren:** Yeah. I'd love to work with the Rolling Stones, Ray Charles, the Police, Prince.

**MC:** *Prince—that surprises me. I don't know how the two of you would get on.*

**Lofgren:** Oh, I think I'd love working with Prince. Or Stevie Wonder. Any great talent—I'd love to work with those great people that everyone admires. Like I say, it would be wonderful but...well, life's such a great gift, I hope it never ends. I know it's got to, but I love to think I could live to a real old healthy age and work with a lot of people. I feel very lucky at this point that I've gotten to work with Neil and now Bruce; just having that relationship with them is a continual source of inspiration and confidence for me. ■



## NILS LOFGREN DISCOGRAPHY

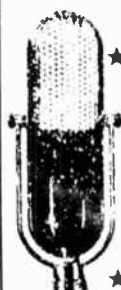
Grin: <i>Grin</i> (Spindizzy/CBS)	1970
Grin: <i>I + I</i> (Spindizzy/CBS)	1971
Grin: <i>All Out</i> (Spindizzy/CBS)	1972
Grin: <i>Gone Crazy</i> (Spindizzy/CBS)	1973
Nils Lofgren (A&M)	1974
<i>Back It Up!!</i> (A&M promotional LP)	1975
Grin: <i>The Best of Grin</i> (Epic)	1976
<i>Cry Tough</i> (A&M)	1976
<i>I Came to Dance</i> (A&M)	1977
<i>Night After Night</i> (A&M live double LP)	1978
Nils (A&M)	1979
<i>Night Fades Away</i> (Backstreet/MCA)	1981
<i>The Best of Nils Lofgren</i> (A&M)	1982
<i>Wonderland</i> (Backstreet/MCA)	1983
<i>Flip</i> (Columbia)	1985

## SIGNIFICANT GUEST APPEARANCES

Neil Young: <i>After the Gold Rush</i> (WB)	1970
Crazy Horse: <i>Crazy Horse</i> (WB)	1971
Neil Young: <i>Tonight's the Night</i> (WB)	1975
Neil Young: <i>Trans</i> (Geffen)	1982

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# SEYMOUR DUNCAN: Rock & Roll Zelig?



Duncan was frequently visible at his stage right position during Live Aid.

by Billy Cioffi

In the Woody Allen film, *Zelig*, the title character is shown participating in numerous historical events of significance. While Allen's character carries dubious credentials, there's nothing the least bit questionable about the background, contributions, and knowledge of ubiquitous guitar expert Seymour Duncan. Where the similarities between Duncan and the Zelig character do lie is in Duncan's visible but heretofore unsung participation in some of the great moments in rock history.

Duncan was barely eleven when he began flailing away at the six-string electric instrument that was to become his lifelong obsession. While becoming a sort of guitar prodigy throughout his native state, New Jersey, he met and was exposed to the likes of Roy Buchanan and Les Paul, who, besides giving him

pointers, fueled his growing curiosity as to why the instrument sounded the way it did. Duncan's own formidable chops placed him in working situations during the Sixties, in which he was able to jam and "talk guitars" with the innovators of the modern electric guitar sound.

It wasn't long before Duncan's expertise in the subtle science of pickup modification made him the most sought-after electronics customizer extant. It wouldn't be an exaggeration to say there were very few "greats" on either side of the Atlantic who didn't have their pickups rewired or altered by the Master. Duncan has customized instruments for Jeff Beck, Peter Townshend, Jimmy Page, Eric Clapton, Robbie Robertson, Joe Walsh, Eddie Van Halen . . . The list goes on through nearly two decades of rock & roll history. If you've never actually seen Duncan, you have certainly heard his work on any one of dozens of

killer guitar stars' records. One of Seymour's earliest boosters was Jeff Beck, who remains a close friend. In the Seventies, when Duncan resided in London, he made Beck a custom guitar. In return, Beck made him a gift of the 1954 Fender Esquire the ace used on his early Yardbird recordings. Suffice to say, the mutual admiration society continues to this day.

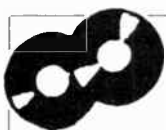
Duncan's unique perspective as a player/technician has allowed him to become a friend/confidant to the great and near-great at many of rock's great events. Although the last few years have kept him in Santa Barbara, California, at the helm of his growing electronics company—which specializes in (what else!) pickups and amps—Duncan still finds the time to hit the concert arenas when an old pal or a good cause beckons. In the case of the recent Live Aid concert, both of the criteria applied. "In Philadelphia," Duncan says, "the timing had to be just right on the nose. Everything had to be right on cue for the Diamondvision to work and to intercut with London; the acts couldn't be on too long or too short. I think everyone working it—the production and the equipment crews, everyone—made such a smooth thing happen. I think we all realized what a history-making thing it was."

What specifically did Seymour do during the show? Nothing much, just oversee *all* the acts' guitars, with tuning and string changes, minor repairs, etc., just prior to each act hitting the stage.

**"In Philadelphia, the timing had to be just right on the nose. I think we all realized what a history-making thing it was."**

**—Seymour Duncan**

"There were several hundred people working the set changes and the artists were given badges and they were only allowed to come up so much time beforehand," Duncan explains. "This was because there were so many people working on the stage and so much equipment being moved on and off. My job was to make sure all the guitars were in tune, that no strings would break, and if they did,



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I would be there to change them. There were two stages, and while acts were performing on Stage One, Stage Two would be set up with two or sometimes three acts. When the acts on Stage One were finished, we'd go to a commercial or London and the stage would then rotate 180 degrees. My 'cage,' as I called it, was stage right, just behind the speakers in the corner. It was really exciting! So much so that a lot of times you'd just get carried away watching the acts and you'd have to remember that you had to set up the other show! It was great working with all the bands' guitar roadies."

The show was not without its moments of stress, however, as in the case of Power Station. "They had come out and there was a problem with one of the amps and they kept pulling out cords, making it worse, and that got pretty hairy," Duncan recalls.

**"Beck and Van Halen can find it right away. They can just pull out of that guitar everything that's in it!"**  
—Seymour Duncan

In retrospect, some of the panic strikes Seymour as rather humorous: "Jimmy Page dropped his guitar pick and nobody could find it! On both sides of the stage, we couldn't figure out how to get one to him. He uses this special kind of pick and here's this huge show and Led Zeppelin reunion and all—it was pretty funny!"

"There was one other incident that was kind of embarrassing. When Bob Dylan went up, he was out of tune and he had to borrow somebody else's guitar. Everyone was a little nervous about that. He didn't want anyone else to touch his guitar and that was sort of a problem."

Duncan feels the show brought out the best in all the musical participants. "It may be more hectic, but I think it makes you work more efficiently. It was one great team effort. When Madonna came out... here was this cute little girl [*Cute little girl!*—Ed.] getting ready to do her show and things weren't set up exactly right. So what does she do? She starts moving all the monitors around onstage! I just thought here's this small woman who's



Seymour's sandwiched by Lindley and Van Halen, two of his virtuoso pals. so popular and she's pulling these heavy monitors around the stage so her drummer and guitar player can hear better; it was so great seeing that. It became a group effort, not just a star and her band. It's so hard to come out there—you're using equipment you're not used to, for one thing. A lot of the bands had rented equipment brought there; it wasn't like they were used to the setup. I know how I am, I'm so particular about the amp I'm using and everything when I play. The majority of the bands just went out there cold turkey."

It comes with the territory, according to the Master. "Your equipment almost makes you play a certain style. If you're using solid-state amps, it's pretty difficult to play Clapton-styles blues riffs. Some of the guys complained a little that this or that didn't sound right, but when you're in the big time, you gotta overlook that and become a professional player."

This is a quality that Duncan feels separates the men from the boys, and to back it up, he cites a more recent example. "Recently, my company did the NAMM Show in New Orleans and Eddie Van Halen came out to jam and he had to use my Telecaster. Now he's used to his own setup, but he just picked it up and played it with no qualms and played great. He's such a remarkable guitar player, with such fluidity—he's spontaneous. He can pick up something and play it. I think Jeff Beck's the same way, where he can pick up a guitar and he can make it sound great. Even if the amp is horrible or the pickup doesn't play well, he'll find the niche of playing in which he can play the axe a particular way

and make it sound good. He doesn't have to play the guitar for five hours—he can find it right away. He can just pull out of that guitar everything that's in it!"

This insight suggests the key to Duncan's success as an electronic innovator. His background as a player has always kept him aware that the *human* element will always be of foremost importance to the player.

"There are a lot of manufacturers who make a lot of products to make your guitar sound better. But it has to get down to your actual *playing*—you gotta practice if you want to be a good guitar player. That's what I admire about Eddie and Jeff: It's their technique and genius at playing that makes them great; it's what they feel inside. I get kids that call me and ask me to rewind their pickups so that they'll sound like Jimi Hendrix. The first thing I ask is, 'Do you play like him?'"

When I concluded the interview with Duncan, he told me if I needed to talk to him again, I could reach him in New York. New York? "Yeah, I'm leaving tomorrow for the MTV music awards." There he goes again! So if by chance you're viewing the awards and you see a bearded, shaggy-haired man with a bemused grin bopping busily around in a backstage shot, it'll probably be Seymour, trouble-shooting a ground problem or a broken string, calmly putting in his two cents for the rock & roll cause. This real-life Zelig, unlike the fictional one, is present at the big events for good reason. Maybe Duncan's more like rock's E.F. Hutton: When he talks, guitar players listen. ■

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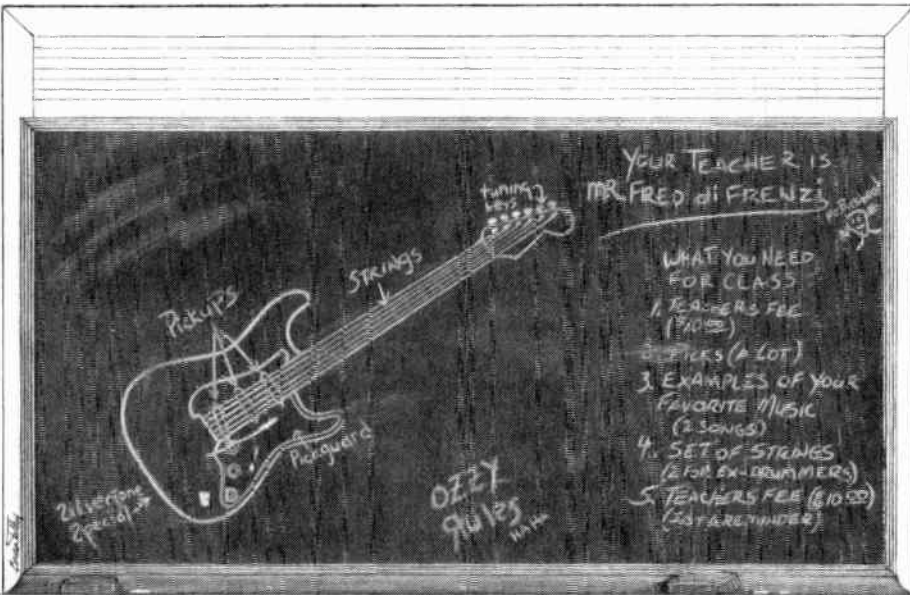
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# It Beats Workin', That's the Way You Do It YOU TEACH THE GEE-TAR With No College Degree

Illustration by Brian Talley



Those years playing Bar Mitzvahs, seedy bars, and late-night recording sessions have earned you a degree from the College of Hard Knocks. You have much wisdom to offer, my son.

by Bill Bonk

**S**o, the band you're playing with keeps you pretty busy. You don't have time for a full-time job, but the ol' guitar just ain't payin' the ol' rent. You fantasize to yourself, "There must be a way to use the guitar to make dependable full-time wages for part-time work."

Well, now that you mention it, there is. Across the country, thousands of musicians are becoming music instructors in their spare time. Many will go the academic route through college, although there is another, more immediate alternative where your *experience* can be your credential. All those years playing Bar Mitzvahs, seedy bars, and small-time late-night recording sessions have already earned you a degree from the College of Hard Knocks. You've learned a lot over the years. Just imagine how much a 13-year-old pubescent rocker

could learn from you. Awesome.

## Take Inventory

It's a good idea to do some thinking about specific things you can teach. Make a list of everything an aspiring guitarist would want to learn that you already know. Don't just write: "play solos" and "play chords." Think harder. What about fingerpicking, reading music, Fifties rock soloing, playing in a band, forming a band, tuning the instrument, arranging, changing strings, singing backup, buying a guitar and amp—just to name a few. You might not have thought about it, but you've accumulated some valuable savvy over the years. You are a highly skilled *professional* deserving an appropriately generous salary for your time and advice. That brings us to the next point.

## What to Charge

Instructors' fees range anywhere from a timid \$5 an hour on up to \$30 an hour and beyond! The amount you charge will depend on how much you feel comfortable charging. Before you make your decision, do a little research in your area. Does there appear to be an abundant supply of "air guitarists" in your neighborhood? How much are other music teachers charging for comparable services? Bear in mind that if you charge too much, you may find it difficult to attract students, and if you charge too little, people will be afraid that you are inexperienced (or desperate). A moderate initial fee might be in the \$10 an hour range.

Your fee will also be dependent upon whether you teach at your students' homes or your own. Most instructors charge a little extra for "house calls." Everyone expects to pay more for in-home lessons, so don't feel funny about charging for it. Either a flat fee or a per-mile charge is fine.

Students will sometimes ask you about group lessons. If you decide to offer group lessons (it's your choice), be sure to decide in advance on a fee for groups of two or three. Any detectable hesitation when discussing your rates gives the impression you haven't been teaching very long. Remember to...

## Be Professional

In order to build a clientele, it is important to carry yourself in a professional manner. That doesn't mean wear a suit and act like Sebastian Cabot! It does mean to treat guitar instruction as a business, because it is. When someone asks you about guitar lessons, at least *try* to sound professional. If you seem inexperienced or insecure, the prospective pupil will seek more confident guitar instruction elsewhere. Don't be wishy-washy or apologetic when discussing your hourly rates. Be firm and assured, and people won't mind paying your astronomical fee. (By the way, be sure to tell students during their first lesson that you must receive notice of a lesson cancellation at least 24 hours prior to the scheduled time or you'll charge a penalty. Any self-respecting orthodontist or bank president would do the same!)

Before you give your first lesson, prepare a few pages of instruction materials and make photocopies. This can include lyric/chord sheets of popular songs, note charts, reading exercises,

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etc. Bring some manuscript paper, a music stand, and a fretboard stamp for writing out chord diagrams. Be sure to keep an appointment book and check it daily. Put everything in some sort of briefcase and make it look neat and organized, inside and out. Have some business cards made up and always carry a few with you. A clean, professional card makes a good first impression and shows that you take your teaching seriously. If you'll be working with children, bring a box of stick-on foil stars and some brightly colored picks. Kids love to get stars on their assignments, and, interestingly, many are avid pick collectors as well.

Save all your receipts so you can deduct these business expenses on your income tax. Remember to include the appropriate per-mile rate for gasoline and auto maintenance, as well as any expenses that you incur trying to drum up clients, like...

### Advertising

If you want people to notice your business, you've got to advertise. When you first start your practice, however, you probably won't have much of a budget to devote to promotion. Fret not, there are some effective types of advertising that are gentle on your fragile bank account.

You'll be teaching locally, so let's forget about network TV and radio. Stick to a more grass-roots approach. Run off colorful flyers and staple them on bulletin boards at supermarkets, laundromats, on telephone poles, and near schools and parks. Call the local newspapers and music publications (such as the one you're reading) and find out about classified and display advertising rates. Don't forget to con-

tact the school papers. Most schools are teaming with prospects, and the advertising rates in the campus tabloid are usually quite reasonable.

Decide if you want to draw any demographic boundaries with regard to your potential clients. Maybe you're good with kids, or perhaps you specialize in heavy metal rock or bluegrass. Whatever your specialty, use these guidelines to target your ad to an approximate age group, music style(s), or proficiency level. Try to avoid the sweeping "all styles, all ages" cliché, even if you are a musical chameleon. Generalization tends to make your ad blend in with all the others. A good way to give your ad a distinctive identity is to advertise a unique specialty, like "Techno Guitar" or "Acoustic Blues Guitar."

If you yourself are a student, visit the employment counseling center at your school. Most colleges keep listings of students with marketable skills, and will be happy to give your name and number to interested parties. How about putting up a card at the local music shop? A lot of aspiring young musicians pass through, and even if they're not personally interested in lessons, they might know of someone who is.

Of all the various forms of local advertising, none is as effective as word-of-mouth. When you get your students, ask them if they know of any friends or relatives thinking of taking up the guitar. You might offer a free lesson per referral as incentive.

### Teaching Classes

Along with private instruction, guitar is also taught in the classroom. "Aha," you say, "that's

where you've got to have a college degree to teach." Not necessarily. There are alternatives to teaching in a credentialed position.

Your neighborhood park probably has an after-school program for kids with arts and crafts, cooking, and dance classes. If they don't already have a music program, why not suggest it to the director? The YMCA and Boys' Club are also good possibilities. Send prospective employers (you'll find several in the phone book) a letter of introduction, a presentable resume detailing your experience, and an outline of your proposed class, along with some sample class materials and handouts. Then, follow up with a phone call about a week later to arrange an appointment with the director.

Classroom guitar is valuable not only as a "crash course" in relating to a variety of personality types, it's also one of the best sources of potential new students for your private practice. Bear in mind, however, that teaching guitar in a classroom situation is not for everyone. Taming an unruly herd of wild children requires a special kind of patience. For the right person, though, it can be surprisingly rewarding.

### Your Move

You can establish a profitable teaching practice by combining music skills you already have with a small investment of time and energy. Being in business for yourself gives you the kind of flexibility a musician needs. Work as much or as little as you like. You're the boss. And although a college degree is certainly an asset, you don't have to wait. You know enough to start right now. Today. ■

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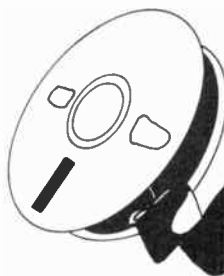
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# PRODUCER PROFILE: Michael Wagener Pumps Some Sturm und Drang Into Hard Rock

by Karen Burch & Billy Cioffi

**G**erman-born Michael Wagener has proved himself as a veteran heavy metal producer, taking a turn or two to produce acts on the lighter side of the rock scales. In 1979, after producing demos in his studio/nightclub for then hard-rock neophyte Don Dokken, he was convinced to pack up his production skills and head for the United States, the land of opportunity. He landed a position at L.A.'s Larrabee Sound as an engineer/sound technician, where he honed his art, but eventually traveled back to Germany to work with Accept and engineer the band's third album. The busy Wagener produced more Dokken demos and then recorded their debut LP. After recognition from Scorpions producer Dieter Dierks, the two joined forces to work on various projects, including the always-provocative Wendy O. Williams' *Plasmatics*.

The lure of the American rock scene brought Wagener back to the U.S., but he spent the next few months bouncing between the two countries, producing German bands while in Germany. While in the U.S., Wagener produced Great White's *Out of the Night EP*, and later the band's EMI debut LP. Ever receptive to new metal bands, he worked with Malice on demos that would eventually be used on the group's Atlantic first, *In the Beginning*.

In February of 1984, however, it was a call from then Elektra A&R head Tom Zutaut that brought Wagener to the U.S. for good. He produced cult/critic favorites X, a band he'd scarcely heard of, and the result, the metal-laced "Wild Thing," was a hit.

He then went into the studio with Scorpions' Herman Rarebell to mix the drummer's solo LP and add overdubs. The English band Raven was Wagener's next venture; in 1983 he produced two tracks and mixed their *All for One* album. Just after that, he remixed longtime acquaintances Dokken's *Tooth and Nail*. Projects with Canadian band Warriors and shock-rockers 45 Grave followed. Wagener produced two tracks with the latter, one of which landed a slot on the *Enigma Return of the Living Dead* soundtrack.

Wagener's association with X continued as he produced the band's breakthrough mainstream effort, *Ain't Love Grand*, which is garnering X airplay and Wagener recognition as more than just a metal producer. He worked with Enigma's Christian heavy metal band Stryper, producing their important debut LP. Wagener is currently finishing up production on Dokken's upcoming third record.

*Whew! Doesn't this guy ever take a breather? Evidently not. In this interview, Wagener talks about several of these projects, elaborating upon everything from A through X:*

**MC:** You're originally from Germany?

**Wagener:** Yes. I came over to the U.S. for the first time in 1979. I met Don Dokken in Hamburg. I had a studio in Hamburg that was connected to a club where bands played live and he was playing there and we were recording.

**MC:** The studio was interfaced with the club? You cut live in the club and it would then go onto tape in the studio?

**Wagener:** Right. We recorded Don's whole live show and when we finished, it came out as seven songs. Right away after that we started recording some demos—another seven songs—it took 75 hours in a row, with no sleep. That was how I met Don in 1979. Well, he said I should come over [to the U.S.], so I came over here and I liked it here. So at the beginning of 1980 I came back and decided to stay.

**"Metal has a touch of being violent and loud, but it can be different. One example is Stryper. They play metal, they play loud and hard, but it doesn't feel violent at all."**

**MC:** So you recorded Don Dokken, came back here in 1980, and then what?

**Wagener:** I stayed here for a while and did this and that, working as an engineer, working as a second and technician at Larrabee Sound. And about 1980, the money situation wasn't quite that good. So Udo [Dirkschneider], the lead singer for Accept, who is a good friend of mine, came over to America to visit and said, "Why don't you go back [to Germany] and do some live shows with us and then we'll record our third album."



*The price is going up on this German import.*

**MC:** You did live sound for Accept?

**Wagener:** I did live sound for a long time, for half a year, and we went on tour with Judas Priest at the end of '80. Then I recorded Accept's third album; it was called *Breaker*. I just did the engineering on it. That album did pretty well. And after that, Don came back to Germany to record some demos and we did that together. Within four days we had the demo sold and had a record deal for Don with the Carrere label; Saxon was on that one too. Right after that, we did Don's first record, *Breaking the Chains*; that was done in 1981 in Germany. We did it in Dieter's studio. After that, I had some reaction from Dieter [Dierks], who was the Scorpions' producer who owns the studio, and he liked what I did, so I started working with him for a while. We did the *Plasmatics*' album, *Coup de Tete*, which Dieter produced and I engineered. I never did any of the Scorpions' albums, although a lot of people think that I have. That's probably just because I worked with Dieter for a while. Then I came back over here in 1981. At that time I did Great White's first EP, *Out of the Night*, then basically came back at the end of that year to do the album after they got a deal with EMI. Then I did demos with Malice, and I kept going back to Germany to do some German bands, and kept coming back over here. In 1984, last year in February, I came over here to stay. I came over to do X's "Wild Thing."

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MC: How did that come about?

Wagener: That came about because Tom Zutaut was head of A&R at Elektra at the time. He was a good friend of mine and he called me in Germany and asked me to do X. He said, "I have this band and I want you to do this song..."

MC: Had you ever heard of X before?

Wagener: I hadn't heard of them at that point. He sent me some records after I had already agreed to do it. And I was a little bit...

MC: Astonished?

Wagener: Astonished at what was going on, because the band was not metal at that point.

MC: X were the critics' darlings. Did you realize that?

Wagener: I realized that later on. Working with X, checking into them more and more, I found that out, but I didn't know when we did "Wild Thing."

MC: X is a band whose reputation has been made more by critics and the fans to a large degree. I don't know if you've ever been to an X show.

Wagener: I have. It's quite an experience. [Laughs] MC: If someone had told X five years ago that they'd be cutting "Wild Thing," I'm sure they'd have been astonished.

Wagener: Yeah [laughs], probably.

MC: How did you find working with Exene and John Doe? Was the working process any different than with a group like Accept?

Wagener: Yeah, it was. Because on the sound side, it was different. They didn't need to use these metal guitars. Before, the guitars were just in there, and not the leading instrument. So we had to create something different than they did before and that was different for them as well. Working with the band—they are real nice guys and Exene was real nice. They're real good to work with. Everyone was very open and real cooperative. On that side, it was easy. The only different thing was that when you work with Accept, or a band like that, you have ten Marshall stacks to pick from and you have all those guitars and pre-amps that are wired together,



Wagener is welcomed into the Big Time Producers' Club, L.A. Chapter (from left): Tom Werman, Wagener, Rov Thomas Baker, Eddie Kramer, Ken Scott.

and we actually didn't have that, so we had to work with the sound.

MC: In other words, you didn't have the same heavy metal large-room setup that you used with Accept?

Wagener: No, we used the X setup and just changed the playing and recording techniques to work that way, but we didn't change the setup itself. We didn't want to take away from X. If you go and make the keyboards real dominant, you're gonna take away from the band.

MC: So the keyboards were more in the background but they filled out the sound quite a bit?

Wagener: Right. It was a production tool. Some people say X sold out. But we—the band and me—don't look at it that way. If you have a certain gift to give to people, it's better to give it to a lot of people.

MC: If there were any accusations of selling out, it would have to be with "Wild Thing."

Wagener: "Wild Thing" was basically the idea of Tom Zutaut and I thank him for that; he drew us together in that way. To me, when someone tells you, "Well, make 'Wild Thing' with X a heavy metal record," there's only one way to go—over the top.

MC: How did X feel about having you as a producer?

Wagener: They were pretty open to it. They had the choice of doing the same thing for the next 20 years and still have to wonder at the first of the month how they were going to pay their rent, or to do it with a little different approach and expose themselves to more people and sell some records. Once you're big, once you've sold five million records, you can basically do what you want. You

Photo by Jackie Sallio

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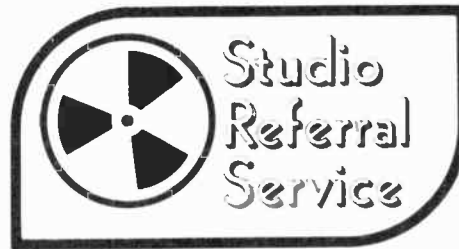
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don't have to answer to the press, "Well, we sold out!"

**MC:** X actually thought that the mix was too wimpy?

**Wagener:** Yeah, yeah.

**MC:** What would they have done, to say, increase the balls of it?

**Wagener:** You'd have to have the guitar louder and get the thing *cranking*. They wanted the keyboards way in the back—where I think they are. We finally agreed on the single and they said, "We've changed 50 percent of our music and everything, but we're not going to a change a 100 percent and become a pop band!" We finally ended up using the mix that we had. I was kind of hard-nosed, like *this is going to stay*. The only thing we really got into different opinions about was that we did a long, long time in pre-production. We rehearsed for a period of two months, where in the last month we rehearsed almost every day. We went into the studio and did all the songs that went on the record at Cherokee in a small room with everything arranged a 100 percent, note-for-note on that record. And it was just a matter of getting the performance.

**MC:** What kind of amp does Billy Zoom use? Does he use a Marshall stack?

**Wagener:** No. Billy doesn't use Marshalls—he hates Marshalls. He says that Marshalls are just hot-rodded Fender twin reverbs.

**MC:** Do you find that setting up three or four Marshalls in a room and recording and tracking it all is as good as using a 50-watt half-stack in a decent-sized room? Can you really tell the difference?

**Wagener:** Yes, you can. What I'm doing with George Lynch [Dokken's guitarist] is, we have four Marshalls set up and two Laney amps. They're all going and they're all miked and there are a bunch of room mics. I think we have about 60 mics for that one guitar and I just pick the ones we use. We have a Rockman hookup too. I just pick the mics that fit the sound of the song.

**MC:** You just interface the mics and see what happens?

**Wagener:** You have to make perfectly sure that they're all in phase. That's the biggest thing that happens with a lot of mics; as long as they're in phase, everything's fine. You can mix a higher-sounding amp with one that has a lot of low end and you can turn the high end down so you just have the low end to work with. But it all just goes on one or two tracks.

**"Some people say X sold out. But if you have a certain gift to give to people, it's better to give it to a lot of people."**

—Michael Wagener

**MC:** Do you use the Rockman as a sort of wash in the background?

**Wagener:** We use it on leads sometimes. The Marshall is the main amp and the Laney and then the Rockman is underneath to give it more fullness. Musicians always come into the studio and say, "Let me record my solo with a Rockman because it always sounds so good on my Fostex," and I say, "Well, it sounds good on your Fostex because everything else sounds bad." The Rockman itself doesn't do it for me. My theory is that the big problem with guitar sound is distortion of the loud-speaker cabinet. If you compare a good 25-watt and a good 30-watt, you will find that the 25-watt somehow pushes more. The speaker comes out further so it chunks more, and that's what you want on a metal guitar. We also used a Dumble amp for the X recordings. I love those amps. They're all handmade and are real expensive—about \$2,500 a head. We used that amp with my guitar for the heavy sound.

**MC:** What kind of guitar is that?

**Wagener:** I don't even know what kind it is. It just sounds wonderful and I've used it on every record I've done. I love a Les Paul for rhythm guitar, but as soon as you play lead on it and you get to the upper register, to the upper fret where the neck is glued into the body, the guitar sounds a little dull. We also have a Melody Maker right now in the studio [where Dokken is recording] and that's a great guitar for solos. It's a double-cutaway with one pickup and one volume control—a great guitar.

**MC:** What do you think about the movement within the industry to get away from heavy metal?

**Wagener:** I think that the movement within the industry is to get away from the violence. Metal has a touch of being violent and loud, but it can be different. One example is Stryper. They play metal, they play loud and hard, but it doesn't feel violent at all. It's very melodic, but very high-energy. Some people are trying to get away from the violent aspect.

**MC:** And sexism? Do you think it's necessary to have those things to be a good metal record?

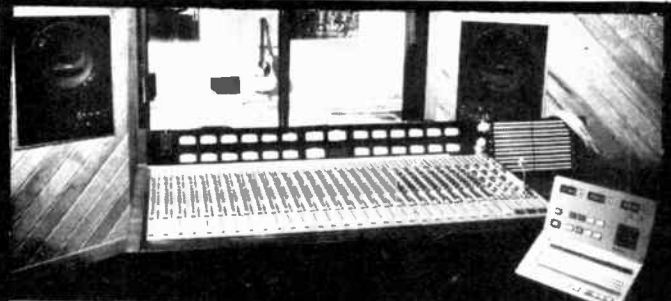
**Wagener:** Definitely not! Stryper isn't violent or sexist, even though they're metal. Those guys are super, super nice and that project was so much fun.

**MC:** Do you think it's possible to be labeled as a certain kind of producer, having worked with metal bands like Dokken and Accept? Do people say, "Well, that Michael Wagener, he can only produce metal bands?"

**Wagener:** Well, sometimes that happens where you get a name for something. You only get approached for a specific type of stuff. But it's not like they say you can *only* do that. That was another thing about doing X. It was rock, but not heavy metal like Accept.

**MC:** After you finish producing Dokken's new album, what will you be working on?

**Wagener:** Well, there are a lot of things on the table, but I don't know what I'll go for yet. ■



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# MC GUIDE TO SELECTED GUITAR/AMP/SPEAKER REPAIR SHOPS

Compiled by Chris Stevens

This guide to guitar-related repair specialists should not be construed as a complete guide but rather as a sampling of Southern California-based companies and individuals. The information contained in these listings has been provided by the companies and individuals queried, and is assumed to be accurate by the staff of *Music Connection* magazine.



## GUITAR REPAIR

### JOHN CARRUTHERS

Address: 346 Sunset Ave., Venice, CA 90291  
 Phone: (213) 392-3919  
 Contact: John Carruthers  
 Specialty: Electric & acoustic, refinishing, amp repair

### WAYNE CHARVEL GUITARS

Address: 1094 Wabash Bldg. H, Redlands, CA 92374  
 Phone: (714) 794-6608  
 Contact: Wayne Charvel, Trev Wilkinson  
 Specialty: Electric & acoustic, refinishing

### DALE CHRISTIAN

Address: 3314 W. Burbank Blvd., Burbank, CA 91505  
 Phone: (818) 846-4048  
 Contact: Dale Christian  
 Specialty: Electric & acoustic, pro set-ups

### R.A. GRESKO

Address: P.O. Box 2322, W. Covina, CA 91793  
 Phone: (818) 966-7172  
 Contact: Roger Gresco, Les Johnson  
 Specialty: Electric & acoustic, refinishing, pro set-ups

### GUITAR DOCTOR

Address: 421 S. Glen Oaks, Burbank, CA 91502  
 Phone: (818) 843-5355  
 Contact: Mike Lippee, Ron Deperna  
 Specialty: Electric & acoustic, refinishing

### HANICH MUSIC

Address: 235 N. Azusa Ave., W. Covina, CA 91791  
 Phone: (818) 966-1781  
 Contact: Todd Tillemans, Wes McGuire  
 Specialty: Electric & acoustic, amp repairs

### L.A. GUITAR WORKS

Address: 6753 Tampa, Reseda, CA 91335  
 Phone: (818) 343-9979  
 Contact: Toru  
 Specialty: Electric & acoustic, refinishing

### McCABES

Address: 3101 Pico, Santa Monica, CA 90405  
 Phone: (213) 828-4497  
 Contact: Koichilo, Michael Hoover, John Zehnder  
 Specialty: Acoustic guitars, banjo repair, restorations

### MARC McELWEE

Address: 3314 W. Burbank Blvd., Burbank, CA 91505  
 Phone: (818) 846-0434  
 Contact: Marc McElwee  
 Specialty: Electric & acoustic, pro set-ups

### MUSIC WORKS

Address: 1804 Artesia Blvd., Redondo Beach, CA 90278  
 Phone: (213) 379-5194  
 Contact: Jim Foote  
 Specialty: Electric & acoustic, refinishing, amp repair

### NADINE'S

Address: 6251 Santa Monica Blvd., Hollywood, CA 90038  
 Phone: (213) 464-7550  
 Contact: Sam Sanchez  
 Specialty: Electric & acoustic, refinishing, amp repair

### PERFORMANCE GUITAR

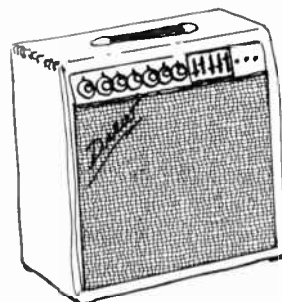
Address: 6301 1/2 Yucca St., Hollywood, CA 90028  
 Phone: (213) 462-7004  
 Contact: Kuni, Matt  
 Specialty: Electric & acoustic, refinishing, amp repair

### SOUND CHECK

Address: 2912 W. Magnolia Blvd., Burbank, CA 91505  
 Phone: (818) 848-7643  
 Contact: Neil Mosar  
 Specialty: Pro setups, electrics mainly, refinishing

### VALLEY ARTS

Address: 12162 Ventura Blvd., Studio City CA 91604  
 Phone: (818) 763-3383  
 Contact: Mike McGuire  
 Specialty: Electric & acoustic, refinishing, amp repair



## AMP REPAIR

### D.B.G. SOUND

Address: 10812 Camarillo, N. Hollywood, CA 91602  
 Phone: (818) 508-9909  
 Contact: David Gallo  
 Specialty: Audio & video; custom wiring, modifications, pedal modifications

### EXPERT AUDIO REPAIR

Address: 3991 1/2 Sawtelle Blvd., Los Angeles, CA 90066  
 Phone: (213) 838-9356  
 Contact: Mike Cochrane  
 Specialty: Tube amps, synths/keys, anything electronic

### KINDER MUSICAL INST. ELECTRONICS

Address: 25030 Yucca Dr., Moreno Valley, CA 92388  
 Phone: (714) 242-5923  
 Contact: John Kinder  
 Specialty: Tube amps, solid state, etc.; custom wiring, modifications, design

### METALTRONIX

Address: By appointment  
 Phone: (818) 705-7398  
 Contact: Lee Jackson  
 Specialty: all repair; modifications, design pro audio, custom pedalboard

### PAUL MORTE TECHNICAL SERVICES

Address: 635-K N. Eckhoff, Orange, CA 92668  
 Phone: (714) 634-2371  
 Contact: Paul Morte, Marc Cram  
 Specialty: Tube amps, synths/keys, anything electronic, warranty service for 26 companies

### RAINBOW SOUND

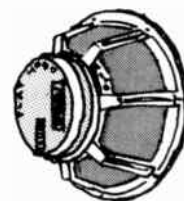
Phone: (213) 644-7540  
 Contact: Steve Kovach  
 Specialty: Tube & solid state, cabinet design (including woodworking); modifications

### SOUND ADVICE LIMITED

Phone: (818) 761-8393  
 Contact: Ralph Skelton, Russell Fischer  
 Specialty: All audio electronics, theatre sound design; amp tailoring, pedal modifications

### TECHNICAL SORcery AT MANHATTAN MUSIC

Address: 1512 Aviation Blvd., Redondo Beach, CA 90278  
 Phone: (213) 318-3315  
 Contact: Gary Morris  
 Specialty: All audio electronics, fix mistakes, synths/keys, tape decks; custom wiring, modification



## SPEAKER REPAIR

### ORANGE COUNTY SPEAKER

Address: 12882 Joy, Unit G, Garden Grove, CA 92640  
 Phone: (714) 530-3860  
 Contact: Sharon, Kimm  
 Specialty: Re-coning all makes & types

### SPEAKER REPAIR OF CALIFORNIA

Address: 4334 Sunset Blvd., Los Angeles, CA 90029  
 Phone: (213) 666-4161  
 Contact: Diane, Stephan  
 Specialty: Re-coning, amp repair, design & modify cabinets

# FIELD TEST

**SUBJECT:** PB-200 & SM-400 Bass Amplifiers  
**MANUFACTURER:** SWR Engineering, Sun Valley, CA  
**TEST SITE:** Sounder Recording, Granada Hills, CA  
**REPORTER:** Mark Gordon Creamer

If there is any part of today's recording or live performance that is the most crucial in establishing the sound, power, or groove of that particular piece of music, it would have to be what happens in the "bottom end" of this performance. The bass and drums are all-important in creating a really solid foundation for most of the music that is selling today.

Drums are getting easier to record because of the sonic consistency of the new machines or samplers, but achieving a really good bass sound is still sometimes pretty difficult.

With normal equalization methods, an engineer boosts or cuts the harmonic frequencies that reside outside the fundamental frequencies generated by the singer or instrument. The problem with bass, however, is that the bottom notes generated by a standard electric bass (not to mention a 5-string bass) are so low that standard low-frequency equalization practices do nothing but boost or cut the fundamental frequencies (not the harmonics). The best that an engineer can do is try to balance the level of the fundamental frequencies and then boost or cut the upper harmonics to alter the character of the sound (which is still tricky because these harmonics are much lower than any of the other instruments).

SWR Engineering has recently started manufacturing a couple of rack-mountable amplifiers that have been designed specifically for the bass, called the PB-200 and the SM-400.

The SM-400 (practically identical to the PB-200 with the exception of its output and power) is a 200 watt-per-channel stereo, 400 watt mono amp that is truly a hybrid in that it incorporates a tube preamp section, an FET (field effect transistor) limiter, a dedicated (to bass frequencies) graphic equalization section, an electronic crossover (for bi-amplification), and a solid-state stereo power amp (mono for the 200). Whew!

The front panels of the amps contain:

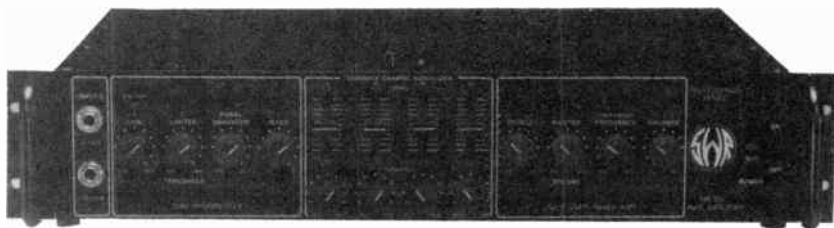
**Inputs:** 1/4" phone (low and high level).

**Gain:** Input gain with an LED clip (peak) indicator.

**Limiter Threshold:** Sets the point at which the limiter kicks in.

**Aural Enhancer:** Is kind of a mid-boost for the bass guitar frequencies.

**Bass:** Low-frequency shelving EQ control (boost/cut).



**Treble:** High-frequency shelving EQ control.

**Crossover Frequency:** Frequency control (100 to 1000 cps) used when the amp is driving separate high- and low-frequency speakers.

**Balance:** Either sets the balance (in stereo mode) or the balance of low- to high-frequency when bi-amplifying.

In the center of the front panel of the SWR amplifiers is a graphic equalizer that contains four level controls (+/- 15) and four frequency controls. The frequency controls select the center frequency that will be affected by the level control directly above it, and are variable from 40-160, 80-320, 200-800, and 400-1600 cps.

The back panel of the SM-400 has two sets of stereo outputs and a bridged (mono) output with an associated stereo/bridge switch, while the PB-200 has a pair of mono outputs. There are also low- and high-frequency outputs for the electronic crossover and an effects section with one send and three returns (one return for the 200).

Lastly, the SWR amp has a balanced output that can throw enough level to drive any tape recorder directly, with a line/direct switch that selects between an affected signal (processed by any or all of what the SWR has to offer), or just the straight sound of the bass itself.

## HOW IT SOUNDS:

When we got the amp, it was delivered with an Energy cabinet containing a pair of 15" speakers. Coincidence had it that there was a session booked that day, and the bass player on that date always brings both a 4- and a 5-string bass (and always arrives a few minutes early).

When he walked in the door I pointed to the rig and we both looked at each other and grinned. If the "Walls of Jericho" had to be demolished, the 5-string bass that he pulled out of his gig bag would be the axe to do the job.

Much to our surprise, the amp and speaker not only reproduced the 41 cycle-per-second low E, but went all the way down to the B below

it with amazing clarity and volume. After having a great time at 4.7 on the Richter scale, it was time to start the session.

Using the balanced output on the back of the SM-400, I disconnected the speaker cabinet and started working on the bass sound.

There was so much to work with, that at first it was a little difficult to get used to, but after a couple of minutes the sound took shape nicely. The tube in the preamp section is a 7025, and "rounds out" the sound very well. Some people seem to think that tubes emphasize the even harmonics, while others say that it's the natural compression that makes tubes sound so musical. The only thing I know for sure is that tubes sound good for guitars and basses.

The unit ran very quietly, considering that for this piece of music, the EQ settings on the upper end were boosted at close to an extreme. In live situations, the limiter will probably serve very well both for speaker protection and artificially sustaining the bass notes. In the studio, however, a limiter with only one settable parameter is like having a car that will only travel in one direction at one speed. You're better off using another car.

All in all, the session turned out very well, and the SM-400 proved itself to be at home in the studio as well as on the stage.

As I had mentioned before, the SM-400 and the PB-200 are practically the same, but the 200 has half the power of the 400 (which is 200 watts mono) and is still more than I think I'll ever need in the studio.

If you are one of the players who has worked on good technique and requires the best performance out of your equipment, these amps are very good, well worth the \$1,200 for the SM-400 and \$800 for the PB-200. You won't find these amps at Gemco, and you won't find Dom Perignon at the 7-Eleven. ■

*If you have, or hear about, something new, write to me: Mark Gordon Creamer, c/o Sounder Recording, 17021 Chatsworth St., Granada Hills, CA 91344.*

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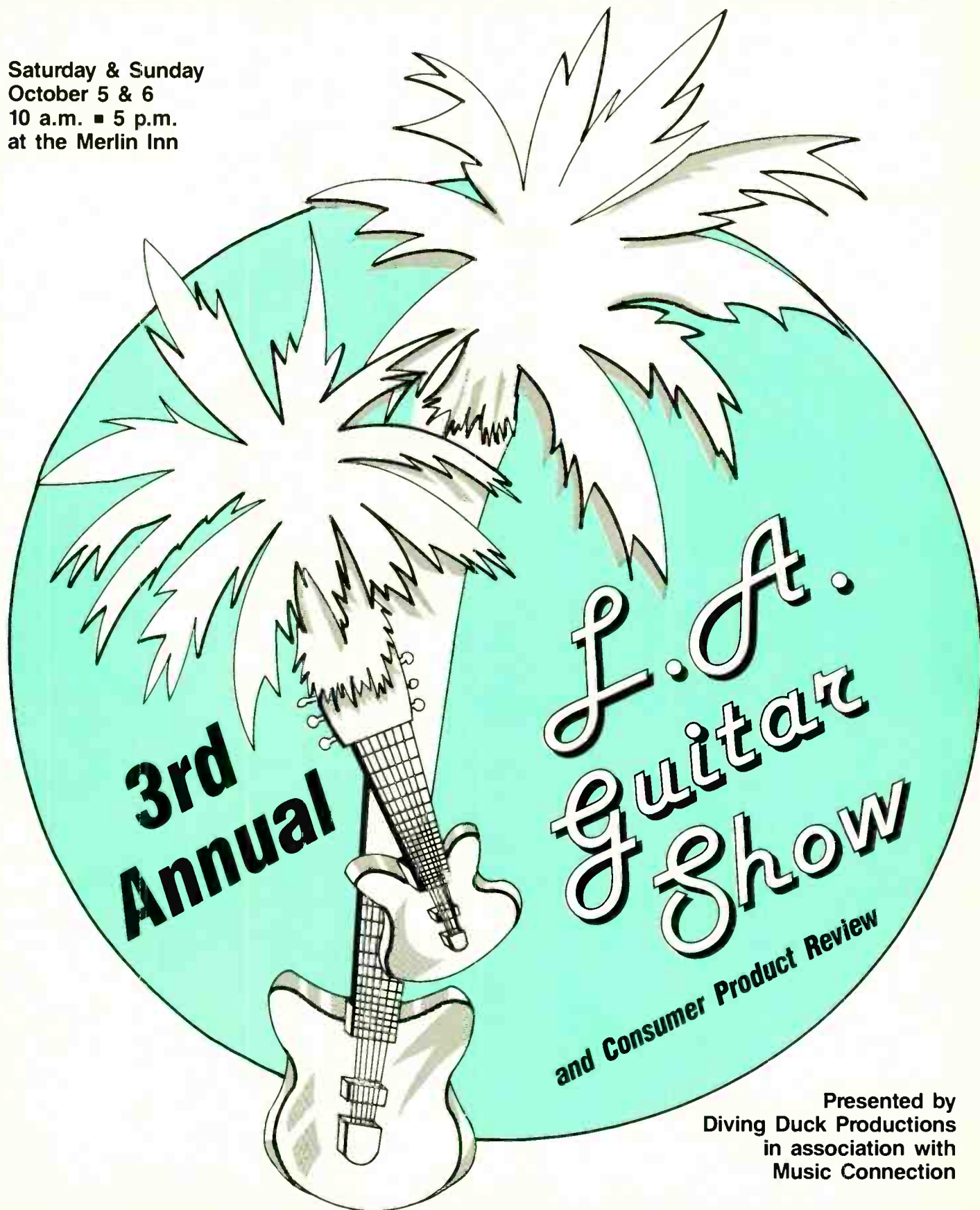
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# OFFICIAL PROGRAM

Saturday & Sunday  
October 5 & 6  
10 a.m. ■ 5 p.m.  
at the Merlin Inn



Presented by  
Diving Duck Productions  
in association with  
Music Connection

**THE PAST, PRESENT & FUTURE OF GUITARING IN AMERICA**

# OFFICIAL GUIDE TO THE 1985 L.A. GUITAR SHOW

## Saturday, October 5

- 10:00 a.m.** Show opens
- 12:30 p.m.** Acoustic wizards Scotty Anderson and Chuck Thompson appear courtesy of Yamaha
- 1:00 p.m.** A featured solo performance by Emmett Chapman, inventor of "The Stick"
- 1:45 p.m.** Diving Duck's Door Prize Giveaways
- 2:00 p.m.** "The Session Connection" with legendary session pro Larry Carlton and guitarist *extraordinaire* Steve Lukather, conducted by *MC* Publisher J. Michael Dolan; presented by Valley Arts Guitar and *Music Connection*
- 3:00 p.m.** Jeff Berlin and Billy Sheehan, two world champion bass players, unite with drummer Marv Kanarek for a two-bass hit
- 5:00 p.m.** Show closes

## Sunday, October 6

- 10:00 a.m.** Show opens
- 12:00 noon** Guitar Workshop presented by Musicians Institute, with panelists Tommy Tedesco, Tim Bogert, and Paul Hansen
- 1:45 p.m.** Diving Duck's Door Prize Giveaways
- 2:00 p.m.** Scotty Anderson and Chuck Thompson
- 2:30 p.m.** Grand finale: The *Music Connection* All-Star Guitar Band Jam featuring Gregg Wright (Victory tour lead guitarist), session-master Phil Upchurch, and surprise all-star guests backed by L.A.'s best—the Blues for Breakfast band
- (Appearances of scheduled performers subject to change due to contractual obligations or itinerary adjustments)*
- 5:00 p.m.** Show closes

### DOOR PRIZES

**Gibson** Spirit II EPL guitar, as played by Chris Hayes of Huey Lewis & the News

**Yamaha** SBG 1300 TS guitar (pictured)

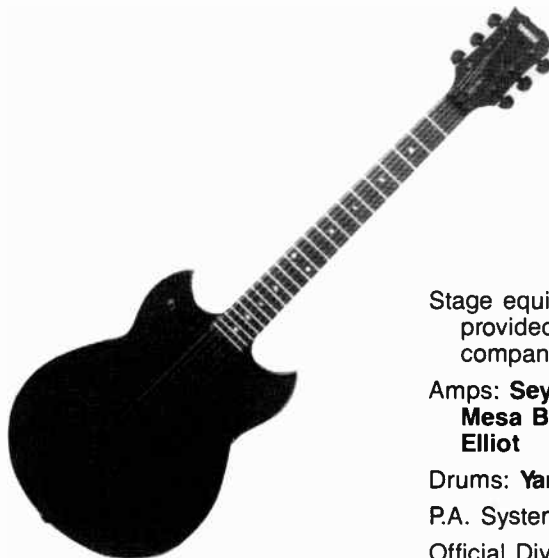
**Corde** amp, with **DeCuir** amp rack and speaker cabinet

**Guitar Doctor** Musical-Note Clock

**Dean Markley** strings, T-shirts, tour jackets

**Free fret job worth \$150 from Soundcheck**

Other prizes to be announced at the show



Stage equipment has been provided by the following companies:

Amps: **Seymour Duncan**, **Mesa Boogie**, **Trace Elliot**

Drums: **Yamaha**

P.A. System: **Carvin**

Official Diving Duck Guitar made by **Guitar Doctor**



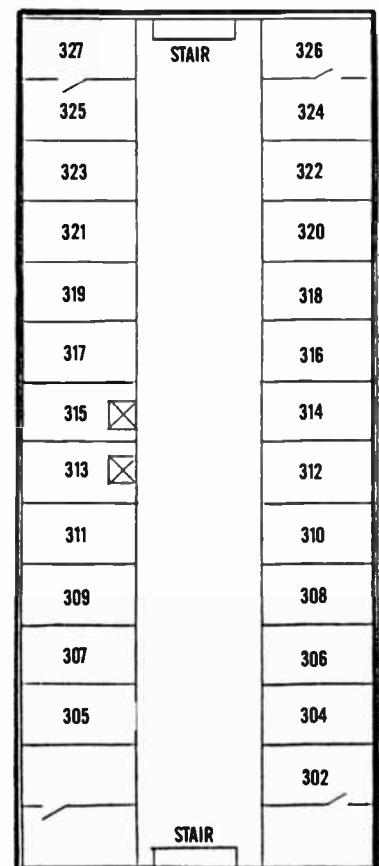
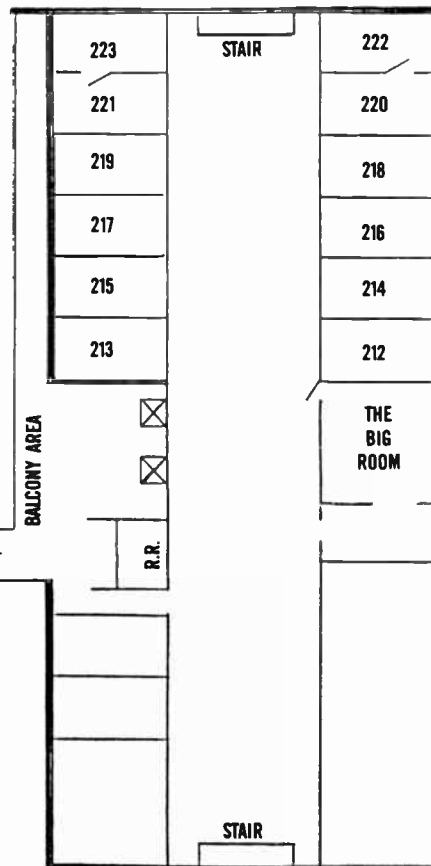
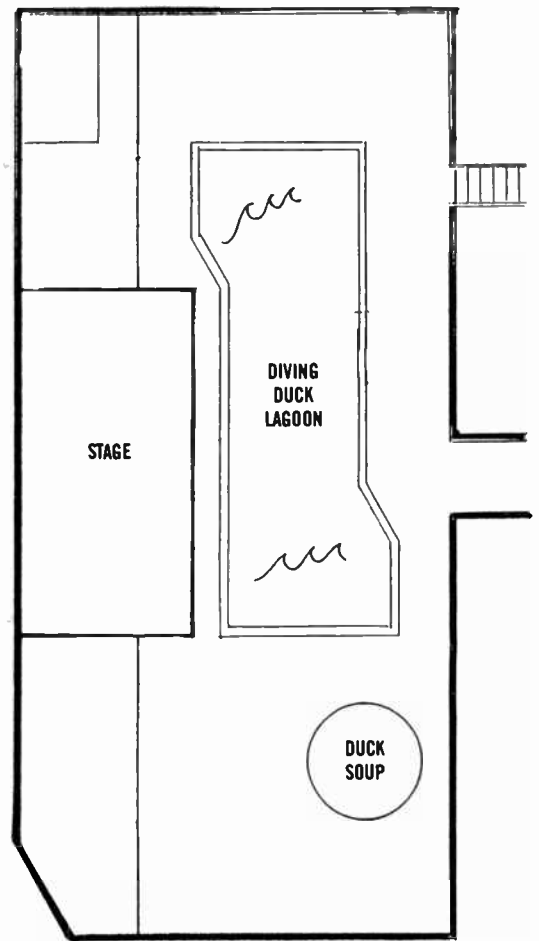
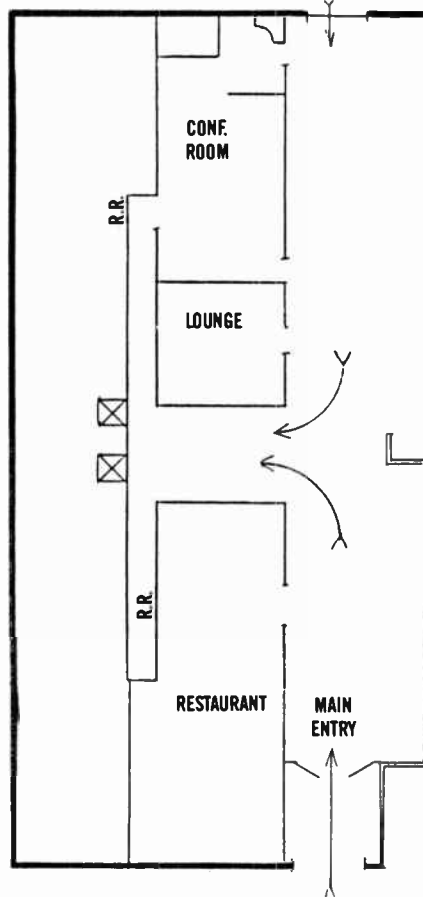
**LEGEND**

**2nd Floor**

- #222: Yamaha
- #220: Yamaha
- #218: Rock Box
- #216: DeCuir
- #214: Fender
- #212: Fender
- #The Big Room: Carvin
- #223: Rickenbacker /  
The Guitar Store  
of Pomona
- #221: Trace Elliot-Soundwave /  
The Guitar Store  
of Pomona
- #219: Jackson/Charvel
- #217: Gittler
- #215: Mesa Boogie /  
L.A.B. Sound
- #213: Seymour Duncan

**3rd Floor**

- #326: Guild
- #324: Vinci Strings
- #322: Guitars-R-U's
- #320: Dean Guitars
- #318: Laguna Guitars
- #316: Muzic-Muzic
- #314: Gibson
- #312: Chapman Stick
- #310: Guitar Villa
- #308: Gracie Enterprises /  
Black Hurst
- #306: Guitar Doctor
- #304: Robb Lawrence /  
Steve Soest
- #302: Randall Amplifiers
- #300: TBA
- #327: Locater Network /  
I.C.C. Guitars
- #325: G&L Guitars
- #323: Guitar-Guitar
- #321: Harmonic Design / Hip Shot
- #319: B.C. Rich
- #317: Diving Duck Headquarters /  
& Camera Bay
- #315: Phillips LTD Guitars &  
Basses
- #313: Soundcheck / AFS Guitars
- #311: Pete Tenney-Vintage
- #309: Tom S. Guitars /  
Irwin Guitars
- #307: Rydberg Enterprises /  
Mark Lacey-Custom
- #305: GIT



# WHO'S WHO AT GUITAR SHOW WHO'S WHO AT GUITAR SHOW WHO

## LARRY CARLTON

A dedication to the craft of music and a richly creative talent have long been hallmarks in Larry Carlton's career. Born in Torrance, California, Larry began playing guitar at age six, effectively beginning his professional career nine years later when he formed his own working band. By the late Sixties, he'd toured with the 5th Dimension, cut his first solo album for Uni Records, *A Little Help From My Friends*, and had performed for television, films, and commercials as a much-in-demand session guitarist.

In '74, Carlton joined the Crusaders, one of the pivotal instrumental groups of the decade. It is generally acknowledged that as the group's guitarist, Larry helped to shape the Crusaders' sound during the most productive period of their career.

Larry's tenure with the Crusaders lasted through four years and multiple gold albums. It was a period also marked by the guitarist's emergence as a premier studio musician, with appearances on LPs by over 150 major artists of the time. His guitar playing for Steely Dan marks some of the most memorable moments on such classic albums as *The Royal Scam* and *Aja*. *Rolling Stone* lists the guitar solo on Steely Dan's "Kid Charlemagne" as "one of the three best licks in rock music."

During a four-album stint on Warner Bros., Larry won a Grammy for "Best Pop Instrumental Performance" for his work with Mike Post on the theme to *Hill Street Blues*.

More recently, Carlton has co-produced and played on the *Against All Odds* soundtrack, co-produced and co-written Bill Withers' single, "Oh Yeah," and produced the upcoming LP of country artist Larry Gatlin. Carlton is currently in the studio with Rik Pekkonen working on an all-acoustic album for MCA Records. ★

## JEFF BERLIN

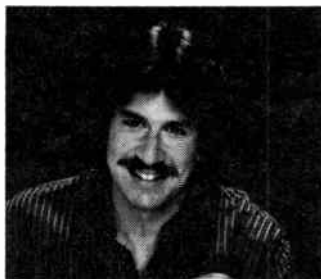
World-class bassist Berlin comes to this year's Guitar Show having just completed *Champion* (Passport), an album featuring Jeff & Vox Humana, a super-group assembled by Berlin for this project.

*Music Connection* caught up with Jeff in the middle of a typically busy day between practicing, rehearsals, and recordings to discuss his feelings on what many critics consider the standard in bass musicality and performance. It's refreshing to talk with a top-rated player who's honest and gregarious—one who listens as intently as he speaks and has a great sense of humor.

"I believe that people are hungry for interesting music today," says Berlin. "This album wasn't constructed as a 'commercial' product, although I feel that in order for an artist to share his art, the audience should be considered. After all, music is a form of communication. You would rather speak with someone who understood what you were saying, wouldn't you? I'm offering a vocabulary that's varied and hopefully interesting to the listener,



LARRY CARLTON



JEFF BERLIN

that's all. Technically, we may have a semi-commercial album, in the sense that I think it will appeal to a lot of people."

The edition of Vox Humana featured on *Champion* includes guitarists Scott Henderson and Neal Schon (Journey); drummers Steve Smith (Journey) and Neil Peart (Rush); keyboardists T. Lavitz, Claire Fischer, and Walter Afanasieff; lead vocalists Keith England and Roger Love; and backing vocalists Ronnie Montrose and Paul Kingery. Berlin plays all the bass, some keys, and background vocals on the LP. ★

## PHIL UPCHURCH

Chicago-born Upchurch came to the bass in stepping-stone fashion, beginning on the piano at age seven, getting serious about the ukulele (of all things) as a twelve-year-old, and receiving guitar lessons from his father three years later. It wasn't until blues legend Otis Rush invited Phil to be his bass player that he considered seriously playing the instrument—he didn't even own a bass at the time. Upchurch accepted the gig, naturally, then immediately ran out, bought himself a bass, and started practicing like crazy. In Upchurch's case, practice indeed made perfect.

Young pro Phil perfected his impeccable bass chops in the recording studio backing up numerous blues vocalists; this was his natural path toward becoming a crack session bassist. The Dells, Ramsey Lewis, Quincy Jones, Donny Hathaway, Chaka Khan, Aretha Franklin, Michael Jackson, Cannonball Adderley, and George Benson (who's recorded three of Upchurch's tunes) are some of the many notable recording artists Phil has provided the bottom for.

Outside the studio, Upchurch has



BILLY SHEEHAN

toured with artists as disparate as Jimmy Smith and Julio Iglesias. He's presently general sales manager and product specialist at Polytone Musical Instruments, Inc. With all that, Upchurch still finds the time to play regularly around the Los Angeles area with his band. His latest album, *Companions*, is available on the JAM label. ★

## TOMMY TEDESCO

"The Godfather of the Session World," as he's known, holds a record as singular as Pete Rose's: Tommy Tedesco is the most recorded guitarist in music biz history. For five years in a row, Tedesco has been voted "Best Studio Player" by *Guitar Player* magazine, as well holding down a spot in the mag's "Gallery of Greats." "I spent my first 15 years learning," he says, "the next ten years playing clubs, the next ten recording, the next ten doing TV shows, and the last ten doing motion pictures. Now, I'm coming back to the people." Tedesco has recorded nine jazz and Latin LPs under his own name (he's now on the Discovery Trend label), and he's in charge of the studio guitar curriculum at GIT. Favorite axes: Fender Telecaster, '53 Salinas Classical.

## ROBB LAWRENCE

It'll be easy to find Robb Lawrence's booth at this year's Guitar Show—all one has to do is follow the sound of the ooh's and aah's. The extraordinary collection of vintage guitars and custom instruments he's assembled is always one of the more popular exhibits.

As the author of *Guitar Player* magazine's popular "Rare Bird" column, Lawrence became widely recognized as one of guitar history's foremost authorities. At present, Robb has a multifaceted career that includes a Guitar Gallery, located at S.I.R. (6048 Sunset Blvd., Hollywood, CA 90028), where he deals in his rare and vintage instruments. He's also begun designing and building custom guitars from a professional player's perspective. ★

## BILLY SHEEHAN

I can't truly describe with mere vocabulary the incredible union of musician and instrument that takes place when Billy plays. His solos, harmonically complex and technically impossible, include jazz chording, finger-picked arpeggios, lightning-fast scale runs, two-handed fingerings that are closer to Emmett Chapman's Stick playing than to Van Halen's guitar work, and neck bending. That's just the tip of the iceberg; when one starts to look at Sheehan's use of technology (his effects rack, use of distortion, his completely logical and amazing-sounding biamp system), one realizes that this guy really has no peers.

Sheehan began playing around the age of twelve, inspired by a local bassist who helped guide him as well as by the sheer size and power of basses and bass amps. The first bassists who showed him you could do more than just hold down the root were Vanilla Fudge's Tim Bogert and the Yardbirds' Paul Samwell-Smith. Sheehan also took to learning Jeff Beck's solos on the bass. His aptitude at soloing has led him to be called "the Eddie Van Halen of bass."

Aside from a stint with Canadian group Max Webster and a tour with UFO, Sheehan has had some form of his Buffalo-based Talas together since 1972. ★



STEVE LUKATHER

## STEVE LUKATHER

A Grammy-winning songwriter/musician/arranger, Lukather is best known as a *riffmeister*/soloist of the first order. When he isn't recording or touring with Toto, Luke is invariably playing guitar in a major recording project—Michael Jackson's *Thriller*, Tubes hits "She's a Beauty" and "Talk to Ya Later" (both of which he co-wrote with David Foster and Fee Waybill), and the *St. Elmo's Fire* soundtrack album are some of the more prominent locations of Lukather's crunching riffs and swirling solos. This much in-demand pro has also played and/or written for Chicago, Boz Scaggs, Paul McCartney, and George Benson. It was Benson who recorded "Turn Your Love Around," which won the Grammy Luke shares with co-writers Jay Graydon and Bill Champlin. Steve is also the writer of the Toto hit, "I Won't Hold You Back." Everything his nimble fingers touch seems to turn to gold. ★

# The Fender<sup>®</sup> Story.

## Fender rolls out the Model T.

Originally released in 1948 as the Broadcaster, and renamed in 1950, the Telecaster® guitar was the first solidbody electric Spanish guitar ever to go into commercial production. With the assistance of a team that included Jimmy Bryant, Fender® put the first Telecaster guitar in the hands of the skeptical, but soon to be convinced, American musician. It was championed by legendary country guitarist Luther Perkins, and later by quintessential session player James Burton.

**It's got a good sound, but you can't dance to it.**

There are a number of things you can't do with an acoustic bass. You can't fit it in a Morris Minor. You can't play it just because you can play the guitar. You can't hear it very well when everyone else is electric and their amps are set on 10 (or 11 in the case of Nigel Tufnel). And you can't dance with it. All of which got Fender to create the Precision Bass® electric bass in 1951.

The P-Bass® bass, as it later became known, was the first electric bass guitar, and it dramatically increased the intonation precision of the bass player due to its frets. The Jazz Bass® electric bass was introduced in 1960 as an alternative model, and the two of them have remained the foundation of popular music throughout the world ever since.

**The birth of a legend.**

Initially designed as a country and western instrument, the Telecaster guitar

proved to be the perfect starting place for the development of the ultimate rock and roll guitar. Working with Southern California musicians like Rex Galian, as well as Freddie Tavares and Bill Carson who are still with the company today, Fender designed a new guitar with a contoured body, six individual bridges, three pickups, three-way switching and a unique tremolo design. The Stratocaster® guitar made its debut in 1954 and paved the way for a guitar virtuosity made possible by its immensely improved playability. And with visionaries like Buddy Holly turning to the Stratocaster guitar, it was fated to serve as *the* voice of what was to become a revolution.

**Loud, please.**

Fender started it all off in the late '40s with the Super and Pro amps, road-tested by Bob Wills and the Texas Playboys as they criss-crossed America in their bus from the Panhandle to Hollywood. It was followed by the Champ® in 1948, the Bassman® in 1952 and the Bandmaster in 1953. The Twin® amp came along in 1953—later

changed to the Twin Reverb® in 1963— and became the most dropped-around, kicked-in, and spilled-on amp in the history of music. And through its illustrious career, it's amplified every instrument that could possibly be amplified. Trumpets, harmonicas and yes, even accordions. The Concert™ amp was introduced in 1960;

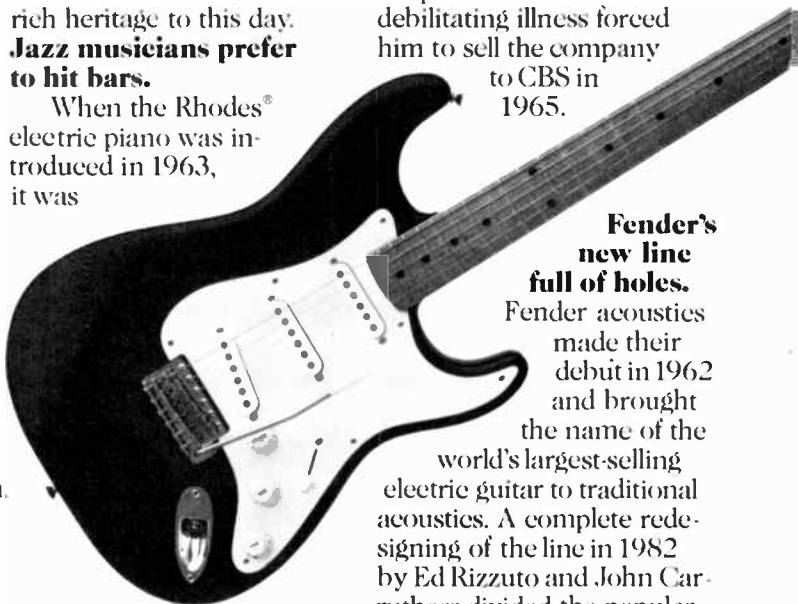
followed in 1961 by the Showman™— the very first piggyback amplifier.



Through the years, the classic Fender amp designs have endured, retaining their tremendous popularity. It's a remarkable evolution that continues its rich heritage to this day.

**Jazz musicians prefer to hit bars.**

When the Rhodes® electric piano was introduced in 1963, it was

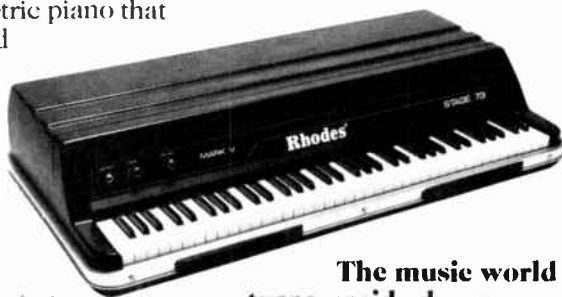
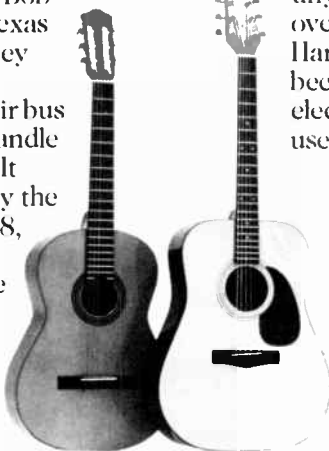


**Fender's new line full of holes.**

Fender acoustics made their debut in 1962 and brought

the name of the world's largest-selling electric guitar to traditional acoustics. A complete redesigning of the line in 1982 by Ed Rizzuto and John Caruthers divided the popular guitars into the Standard Series™ and California Series™ of acoustic, acoustic/electric, and classic guitars.

anything but an overnight sensation. Harold Rhodes had been working on an electric piano that used

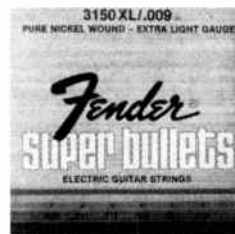


**The music world turns upside down.**

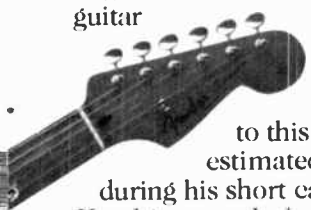
The early '60s were dominated by the twangy surf sounds of The Ventures, Dick Dale and The Del-Tones, and The Beach Boys playing Fender guitars like the

tone bars instead of strings since the late '40s. He faced tremendous opposition from keyboard players: "If it's electric, it must be a toy." But it was the advocacy of jazz giants such as Miles Davis that finally earned the Rhodes a most esteemed position in musical history where it virtually defined the sound of the "new" jazz. Its influence inevitably reached

Strat, Jaguar and Jazzmaster. But in 1967, a young man from Seattle returned from a triumphant six months in England to



completely redefine the outer limits of the electric guitar. With the 1967 release of his *Are You Experienced?* album and a pivotal performance at the Monterey Pop Festival, Jimi Hendrix began a massive Strat<sup>A</sup> guitar



revival that continues to this day. It's estimated that

during his short career, Hendrix owned, played and destroyed more than 100 Fender guitars— most of which were made between 1965 and 1970.

And most of which have mysteriously disappeared from the face of the earth.

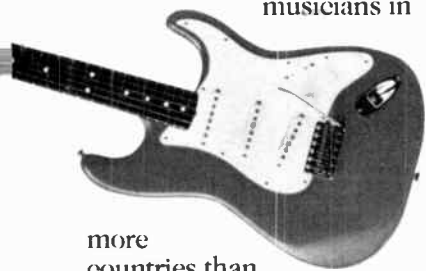
**Fender snares Rogers.**

In 1967, Fender acquired Rogers<sup>®</sup> Drums, the oldest drum company in America. They began an aggressive product development program which resulted in the development of the Dyna-Sonic<sup>®</sup> Floating Snare, and Memriloc<sup>™</sup> hardware which quickly became the most copied hardware design in the world.

Fender also acquired V.C. Squier, a string manufacturer, in the late '60s. As Fender Strings, they've grown to become the most widely distributed strings in the world.

**Rock steady.**

During the '70s, Fender provided instruments for more



more countries than any other manufacturer. With the development of an

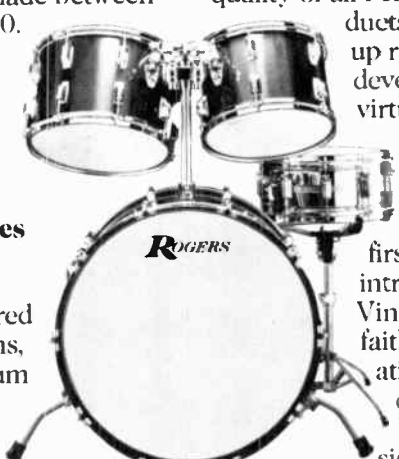
international network of dealers, Fender became the sound of music throughout the world.

**CBS means business.**

In 1981, Bill Schultz and a well-respected product development team were brought aboard to increase Fender's presence in the marketplace. They started by working to improve the quality of all Fender products.

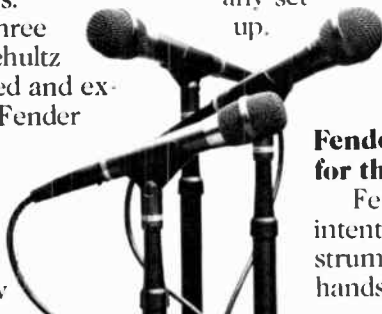
They fired up research and development, virtually doubling the R&D staff overnight. During the first year they introduced the Vintage Series, faithful recreations of the classic Fender designs of the '50s and '60s.

Within three years the Schultz team updated and expanded the Fender line of tube and solid state amplifiers. They also introduced a new



Pro Sound Products division that released a series of mics, mixers, power mixers and amps, and speaker systems. They unveiled the Elite Series, a new generation of guitars and basses with completely redesigned electronics and features.

And they introduced all of them to widespread critical and popular acclaim.



**Raiders of the Lost ARP.**

In 1981, Fender acquired ARP, the most influential force in the development of the synthesizer. Included was a synth already in

development—The Chroma.<sup>™</sup> Its warm analog sound and sophisticated digital circuitry made it an immediate favorite of such keyboard artists as Joe Zawinul and Herbie Hancock.

**Bride of Chroma.**

The sequel to the Chroma synthesizer surfaced in 1984—The Polaris.<sup>™</sup> Smaller than the Chroma, but packed with even more features, its rich sound, tremendous versatility and superior interface capabilities have made it the perfect nerve center for any set-up.

**Fenders for the garage.**

Fender's original intent was to get instruments into the hands of as many people as possible. In 1982, Fender founded Fender Japan to produce instruments that would

be more affordable to more people. With the introduction of Squier<sup>®</sup> guitars and basses, Sidekick<sup>™</sup> amps, and the Rogers<sup>®</sup> R-Series<sup>™</sup> drums, the people at Fender rededicated themselves to young players. The kids. The next Eric Clapton. And while these low-priced Fender instruments are often heard on music videos, in studios and

on stages, we're especially proud that they're also heard in garage bands up and down the street.

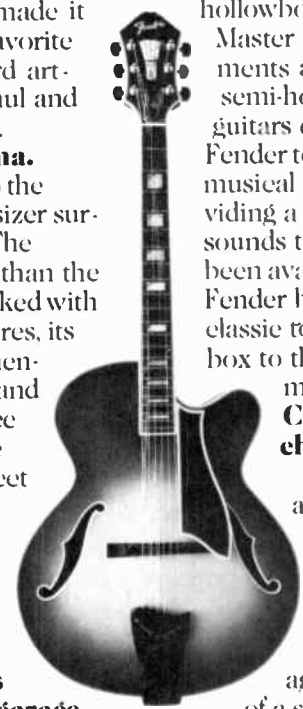
**Mastering the art of cooking.**

With a newly formed association with world-



renowned guitar luthier James D'Aquisto in 1984, Fender released a series of hollowbody guitars. The Master Series<sup>™</sup> instruments also included semi-hollowbody guitars designed by

Fender to complete the musical circle by providing a wider range of sounds than had ever been available from Fender before, from the classic tones of the jazz box to the heaviest of metal screams.



**Change of hands, change of heart.**

Early in 1985, a group led by Bill Schultz purchased the company from CBS. This sale put Fender once again in the hands of a small group of people who have dedicated their lives—and their futures—to their love of music. Yesterday's music and tomorrow's music. Benefitting from CBS's extensive efforts in research and development which began in 1981, Bill and his

colleagues are directing Fender's future with a new vision. And with the support of such musicians as

Elliot Easton, Chick Corea, Tommy Tedesco and Eric Clapton, they look ahead to creating instruments that will make Fender's future as rich and as vital as its past.



The story of Fender is the story of music today. Perhaps no other manufacturer of instruments and equipment has had a greater influence on the way we compose, play and hear music. It's a remarkable legacy with an unmatched history. But what's most exciting about Fender is not its past. But its future.

The Fender logo is written in a black, cursive script font. The word "Fender" is slanted to the right and includes a registered trademark symbol (®) at the top right of the letter "r".

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# GUITAR SHOW NOTES

**RICKENBACKER:** The Rickenbacker Corporation's display booth—co-sponsored by the Guitar Store, Pomona, California—features the 250 Eldorado and 230 Hamburg solid body guitars, the Rickenbacker Vintage Series guitars, the traditional 300 series semi-hollow body guitars, and the classic 4003 solid body bass guitar. Many of the guitars on display will feature new Rickenbacker Colorglo finishes, including Midnight Blue, Chroma Red, and Metallic Silver. Black hardware instead of the traditional chrome is also available with some colors. Also on display are the Rickenbacker Road Series guitar amplifiers, including the R50, R50GT, and R90GT models. A limited number of Rickenbacker T-shirts and guitar accessories are also for sale. Rickenbacker will be represented by Bill Heath, director of sales, and Greg Glass, director of artist relations. Chris Maury from the Guitar Store will also be on hand to provide sales information and take orders. Several top-name artists are also expected to drop by the booth during the course of the weekend. Everyone is encouraged to come by and test out any of the Rickenbacker equipment on display. Rickenbacker, the world's most distinguished name in American-made guitars, amplifiers, and accessories.

**THE GUITAR STORE:** Owner Pat Ireland is this year presenting Trace Elliott bass amplifiers; Status basses; Rickenbacker guitars and basses; and vintage serious guitars, with an assortment of new colors. Chris Maury from the Guitar Store is manning the booth.

**PHILIP'S LTD.:** Philip H. Ralph II is presenting his custom-made electric basses at the show. Ralph built a solid reputation in the Bay Area for doing custom refinishing. His first client was Sammy Hagar, and he's done custom finishing for other top names, including basses and drums for Steve Smith of Journey.



▲ **DEAN MARKLEY** has added veteran guitarist **G.E. Smith**, a seven-year regular member of the **Hall & Oates** band and noted studio musician, to the growing list of prominent endorsers for **Dean Markley** amplifiers. Between album projects and tours with **Hall & Oates**, Smith's fretwork can be heard on a variety of recordings by **Mick Jagger**, **David Bowie**, **Carly Simon**, **Peter Wolf**, and **Diana Ross**. On the band's current tour, G.E.'s equipment includes a **Dean Markley Signature Series T-12D all-tube power amp with 410 cabinets**. He describes the arrangement as "The best amp I've played, and I've used just about every amp ever made. . . . For warmth, voicing, power, and range, it delivers on every count."

**Dean Markley, Inc.**, is located at **3350 Scott Blvd., #45, Santa Clara, CA 95054**. **THE GUITAR DOCTOR:** Mike Lipe, owner of the two-year-old facility, has worked on guitars for over a decade. His list of clients includes **Eddie Money**, **A Taste of Honey**, **Autograph**, and others. Refinishing, custom repairs, and customized guitars are the safe goods and services here. Check out Lipe's custom guitars at the show.

**L.A.B. SOUND**, responsible for the sound of more top-rated guitar players than any store in the L.A. area, is the world's largest dealer of the **Mesa Boogie**. Owner **Herschel Blankenship**, his partner **Jerry Herskowitz**, and store manager **Bob DeMarco** (a graduate of GIT and an exceptional guitarist and technician), exemplify commitment to uncompromising standards on the retail link of the Boogie chain. "Boogies are sophisticated; not complicated—sophisticated," he says. "A demo usually takes 30 minutes. I only take my clients by appointment. Boogies are not cheap. When you buy the best, it costs." L.A.B. Sound is heavily involved in the production and engineering aspects of recording due to the variables and sophistication of the gear. This year's show marks the unveiling of the new **Mesa Boogie Studio 22 amp**, which is priced at under \$500.

**THE LOCATER NETWORK**, a computerized classifieds service, has introduced a new and unique way to buy and sell used pro sound and music equipment in Southern California. When listing with their company, the seller runs an ad for 45 days with a 45-word maximum. One ad covers all of the L.A. area, with no charge for changes in the copy during that period. A buyer calls the service, where a representative reads off the available equipment and gives a friendly, personalized touch to the call. Lists are updated daily

and there is no charge to the prospective buyer. One ad costs \$12, with discounts for additional listings. For further details, or to place an ad, call (213) 477-9222 or write to **The Locater Network**, 2265 Westwood Blvd., Penthouse 494, L.A., CA 90064.

◀ **GITTLER:** **Nils Lofgren** has endorsed the **Gittler** guitar, it was announced recently by **Vince Ferris**, President of **Musical Arts Products International, Inc.**, the marketing organization of the **Gittler** guitar. **Stuart Wax**, Vice President of **Bar Rashi Industries of Israel**, manufacturer of the **Gittler** guitar, said, "We are very proud to have Nils join our team, and we are excited to have a guitarist with Nils' stature recognize the quality and professionalism of the **Gittler** guitar." Lofgren is currently on tour with **Bruce Springsteen & the E Street Band**. **Gittler's** stainless steel guitars and basses have 31 frets and individual or combined string outputs. A **Gittler** can be seen in the hands of **Andy Summers** in the video for the **Police's "Synchronicity II"**. For more info, call 1-800-GITTLER.

**R.A. GRESCO's** **Tone Qubes** are passive tone circuits designed to replace the tone capacitors in your electric guitar or bass while utilizing the existing controls. Since each Qube is a passive network, its operation does not require the use of a battery. And, since the **Tone Qubes** are approximately the size of an ordinary sugar cube, they can be easily installed in any electric guitar or bass. **Gresco** electronics are now being used by **Cars** guitarist **Elliott Easton**, **Hall & Oates**, **Power Station**, the **Rolling Stones**, **Cyndi Lauper** guitarist **John McCurry**, **Eddie Martinez**, **Paul Simon**, **Peter Frampton**, **Marcus Miller**, **Neal Schon**, and **Vivian Campbell**, among others. **Nile Rodgers** used a **Tone Qube** on every track of **Bowie's Let's Dance** and six cuts on **Mick Jagger's** solo album. He also incorporated the tone into **Madonna's "Lucky Star"** and "Like a Virgin," and **Duran Duran's "View to a Kill"**. Write **Gresco** at P.O. Box 2332, West Covina, CA 91793.

**MUSICIANS' INSTITUTE:** In 1977, guitarist **Pat Hicks** recognized that a large gap existed in the spectrum of guitar education. At one end, there was the academic college approach, and at the other there was the self-taught or private teacher route. While both had their advantages, Hicks realized that there was nowhere for the serious player to go for an intense, vocationally oriented guitar education that would give the musician hands-on, "real world" training. He turned to **Howard Robert**, one of the world's top studio guitarists and music educators, and together, the two founded the **Guitar Institute of Technology**. **GIT** soon expanded to include the **Bass Institute of Technology** and the **Percussion Institute of Technology**, with the three schools now known collectively as **Musicians' Institute**. Based on the reputations of **Hicks** and **Roberts**, the school has attracted the world's greatest players to its staff, including **Tom Tedesco**, **Joe Diorio**, **Tom Bogert**, **Joe Porcaro**, **Steve Houghton**, **Jeff Berlin**, **Joe Pass**, **Robben Ford**, and **Bob Magnusson**. The **MI** curriculum from its inception has revolved around the view that anyone aspiring to be a professional player can be trained to meet the vocational standard of the music industry in a dramatically short time. The **MI** is located at 6757 Hollywood Boulevard, Hollywood, CA 90028. Phone: (213) 462-1384.

**ESS:** **The Rock Box** by **Electronics Specialty Services**, a.k.a. **ESS**, has become a very hot item. Sales are reportedly doing very well and are on a steep rise. **ESS** has so far been selling only direct to the public but will soon include dealers, and the demand is expected to be high. As it is, **ESS** has already had to obtain a larger production facility. **The Rock Box** is a foot control that houses and controls **Scholz's** **Rockman**.

**WAYNE CHARVEL**, custom guitar builder of **Redlands**, has just finished a custom-built guitar for super guitarist **Paul Gilbert**. The 18-year-old wunderkind used his new guitar to win first place in the "Guitar Wars" held at **Gazzarri's** recently.

# The Search for **THE SOUND:** Power Chords From Source to Synth



*The SynthAxe guitar controller*

*Roland's guitar synth setup*

by Todd S. McKinney

If there is one thread of similarity connecting every guitarist I've ever known, it's that sense of enthusiasm bordering on zealotry that accompanies the search for The Sound, that nebulous sonic magic that happens only when the right note is struck on the right string of the right guitar, passing through the right pickup on its way to the right amp. I've been lucky enough to hear The Sound on a very few occasions, and it's easy to understand a guitarist's obsession with it.

The search for The Sound was initiated 60-some-odd years back, when Lloyd Loar built the first prototype pickup, screwed it on a Gibson hollow-body, and strummed the Power Chord Heard 'Round the World. A few years later, guitarist/inventor Les Paul tinkered with homemade pickups, experimenting with different materials and configurations before finally attaching some strings and a pickup to (no kidding) a railroad tie. Of his crazed amalgamation of metal, wood, and whimsy, Les remarked, "You could go out and eat and the note would still be sounding. It didn't sound like a banjo or a mandolin, it sounded like a guitar—an electric guitar. That was the sound I was after." (Astute film buffs will recognize that Les' comment was lifted beautifully by the writers of *This Is Spinal Tap*.) Paul's early research was the foundation for collaboration between Les and some of his Southern California friends and neighbors, most notably Leo Fender and Paul Bigsby. The result of their brainstorming was the Fender Broadcaster (soon renamed the Telecaster), which appeared in 1948.

The Sound quest in the Sixties and Seventies seemed to center on effects pedals and other signal-processing gear as guitarists explored less traditional approaches to the instrument. Wah-wah pedals had their day, as did phase shifters, distortion pedals, and even more *outside* little boxes for guitarists to stomp on. And up until very recently, that's about as far as guitar technology had gotten.

Today's guitarist is quickly sliding into an age in which The Sound can be built not only of an overdriven pre-amp and sustain, but of attack, decay, and release as well. Not to mention oscillator frequency, resonance, pulse width, and frequency modulation. We are entering the time of guitar as digital controller, opening the doors to the realm of guitar synthesis and connection to the expanding universe of MIDI-equipped music tools.

This is *not* to imply that the music stores are exactly overflowing with functional MIDI guitar controllers. The designers have been busy solving some rather sticky technical problems inherent to the conversion of string vibration to a useable digital signal that can control an external synthesizer, sequencer, or drum machine. Earlier attempts at the production of analog-based guitar synthesizers/controllers, such as the ill-fated ARP Avatar and the 360 Systems Slavedriver, fell considerably short of their designers' expectations in regard to performance as well as profitability. In fact, the failure of the Avatar in the marketplace was the single biggest contributing factor to the downfall of ARP, the people who brought us the 2600 and the Odyssey, on which many of today's synthesists cut their teeth.

As of this writing, there are really only two manufacturers with finished and viable products on the market, although several other firms are expected to release new products in the coming months. Roland Corp. U.S. is actively marketing the Guitar System, which consists of a somewhat mutated electric guitar and a six-voice synthesizer. Different sounds can be assigned to any of the strings on the guitar, enabling the player to pick bass on the bottom strings, fill in an accompaniment on the middle three, and use the top string for a flute (or whatever) melody. Also available from Roland are two kits, the LPK-1 and the STK-1, which can be attached to most guitars, thus allowing control of compatible synths. These kits are a good example of the Roland approach to guitar synthesis, which is, according to Roland Guitar Product Specialist Mark Altekruze, "to keep the controller as much like a guitar as possible."

Another approach has been taken with the development of the SynthAxe, a guitar-based MIDI controller from a small firm in England. Rather than translate string vibration into digital information, the SynthAxe employs fretboard sensors for pitch and a separate set of short strings for picking, in addition to a bevy of buttons which can control a multitude of other performance nuances indigenous to the guitar. The SynthAxe contains no sound-producing capabilities of its own—even the strings on the fretboard are there only so that guitarists will have that familiar wire under their fingertips.

Lee Ritenour is one artist who is currently incorporating the SynthAxe into his many musical activities. Having used the instrument on a summer tour with Dave Grusin, a live video shoot at the Record Plant, and a recently completed live album due out shortly on GRP, Lee is enthusiastic about the potential of guitar-based MIDI controllers. "With the SynthAxe, you can play the synthesizer with a lot more intimacy than you've ever been able to before, because of all the things you can do with it that are similar to a guitar—the bends, slides, hammer-ons, hammer-offs, muting with the right hand—all the nuances. This is what I've been looking for since the early Seventies. What's interesting is that even if the sound is similar to a keyboard sound, it still sounds like a guitar player just because of the way a guitar player plays."

What follows is that not only do guitar controllers offer access to a vastly expanded palate of colors with which to paint The Sound, but they are also the key to the magic of MIDI sequencers, which are probably the greatest songwriting tool since the introduction of the pencil with the built-in eraser. When asked about this aspect of the budding technology, Lee responded, "Even more than for performance, I've wanted a guitar synthesizer because of the writing. Like many guitar players, I had to turn into a typewriter piano player in order to do some writing with sequencers, and that was very frustrating. So the first time I was able to use a sequencer with a guitar, it was like I wrote something I had never written before."

The Sound is and will always be a personal and elusive entity. With the advent of the guitar-based MIDI controller, the search is destined to uncover inspiring moments well into the next century. ■

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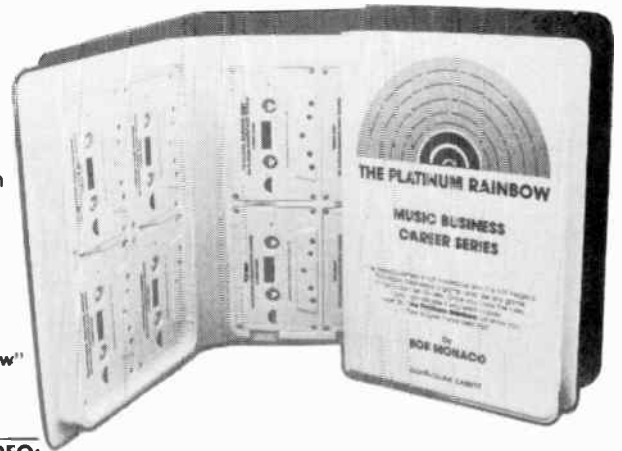
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—Loni, Larry, Jeff, & "the Duck"

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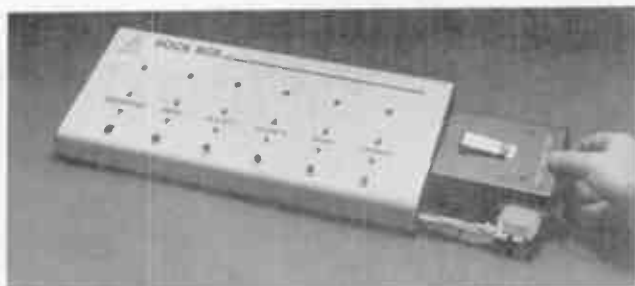
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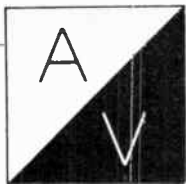
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by Billy Cioffi

# AUDIO UPDATE

From Small Things, Baby...

## 24-Track Studios

**Encore:** The Blasters were in Encore recently for Budweiser. Nothing further was mentioned in the press release, but we at MC would assume the local faves are doing a commercial for the brew, apparently following the old adage of writing about what you know about. Craig MacGowan and Mark Price are producing, and Mikey Davis and Jim Dineen are behind the console. . . . Qwest artist Siedah Garrett is having her newest project mixed at the facility by Glen Ballard and Cliff Magness. Speaking of commercials, some other Madison Ave. madcaps, Oingo Boingo, were in the room recently with David Lenord mixing an upcoming MCA release.

**Capitol Recording:** Neal Geraldo in with engineer Joe Chicarelli producing his wife, Pat Benatar, for Chrysalis Records. Assistants on the project are Garry Hollis and Steve Himelfarb.

**Prime Track:** Rock band Fandango are in the North Hollywood room with engineer Danny Tarsha. Group members Megan Weston and Steve Itule are producing the six-song EP.

**Skip Saylor:** A&M artist Joyce Kennedy is doing overdubs for her upcoming LP with producers Glenn Murdock and Gary Taylor. Skip Saylor is the man behind the board, with Tom McCauley seconding. . . . Producer Yves Dessca is in cutting an LP with Phyllis Neison for CBS affiliate Carrere Records. Skip Saylor, Jon Gass, and Tom McCauley are sharing the console command. . . . Pop group Force is recording a self-produced single, with McCauley engineering and Joe Shay seconding with Andy McCarl.

## The Sound: Q&A

### BARRY RUDOLPH ON CREATIVE ENGINEERING — PT. II



**Q:** Is sound engineering a more educable craft today than 30 years ago, when it was kind of "earn while you learn"?

**A:** Any type of bachelor of science degree, the discipline alone, helps solidify your way of thinking, and that's a definite asset in the recording studio. In college you learn to interact with people and that could really help a lot. I don't think that someone who takes a six-month course in sound recording is an engineer. I think the person is a recordist. That person can go in, get a level on a guitar, and put it on a piece of tape and record stuff in multitrack. I think the difference is in the art—in the creative side of it—and that comes with experience. There's a lot of guys out there who don't know a diode from a transistor, but they're incredibly good mixers. They're good engineers because they know what works and what doesn't.

**Q:** In other words, it's not what you know but how you use what you know?

**A:** Right! There are also a lot of hi-tech guys, and I'm sure a lot of musicians out there have run into this kind of guy, who believes that instead of the engineering existing for the music, the music exists for the engineering. That's a big problem I've seen in a lot of studios with guys who don't make it as recording engineers. They think, "Uh-oh, it's in the red—we have to do it over!"

**Q:** Could that be the reason why not all good engineers make good producers?

**A:** Yes, because he's obviously worrying about the wrong stuff. When it comes to making a good record, be it a hit or whatever—for our purposes, let's just say a good record—he may be worrying about things that are not necessarily germane to the overall good of the record. In other words, he's worrying about tuning when he should be worrying about feel, or he's worrying about levels. Maybe he's worrying about some sound idea that he couldn't get until the twentieth take: The only trouble about it was the feel was terrible, but he got his sound! So it all comes down to a matter of taste and worrying about the right things when it comes to making records. I think the thing that hit producers and engineers have over the others is taste, things that they like and go for and things they [deem] less important.

**Q:** How do you feel about direct-disc recording?

**A:** I think that's a case I was talking about, where some of the engineers are audiophile types who are more concerned with fidelity and less concerned with what goes into the music. In the first place, when you make an analog record, as soon as you play the record once, the fidelity is gone. I don't care if you play it on the finest turntable in the world, one pass and it's degraded in quality. From that standpoint, I don't quite understand all the hoopla.

# VIDEO UPDATE

**Gilt Trip:** The Recording Industry Association of America has just announced higher Gold and Platinum criteria for the certification of videos. The association also announced a new "Non-Theatrical Music Video" category. The new category was established to "illustrate the growing importance of music videos to the recording industry." The new category will include all non-theatrically released music home video titles. The new level for Gold Music Video is 25,000 units, or a value of at least one-million dollars at suggested retail price. The Platinum Music Award must have sold 50,000 units or at least two-million dollars at the retail rate. The awards also have been adjusted for non-music videos at 30,000 and 60,000 units for Gold and Platinum respectively. The changes are effective October 1, 1985. At the same time, the RIAA certified *Prince & the Revolution—Live, Tina Turner—Private Dancer, and We Are the World the Video Event*, among others. The music video is translating into increasingly large profits with the marketplace for those ever-affordable VCRs really opening up.

**Riding the Trends:** *Knight Rider*, NBC's pre-pubescent prime-time adventure show, recently contracted the successful music video production company, Pendulum Productions, to create a new campaign for the TV show. Not surprisingly, the look of the campaign will come from the world of music video. So many of TV's prime-time shows will be purveying the "MTV look" that AV feels the networks are putting way too stock in this year's faddish "look," swiping ideas and concepts that were thin and ephemeral to start with. The Powers That Be should take a good long look at the box office failures of this summer's youth-oriented movies before they jump so hard. *Miami Vice* works because of numerous factors, of which the integrated music is but one.

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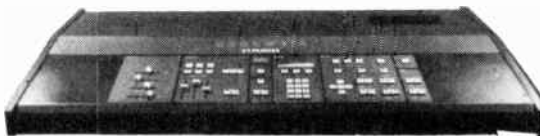
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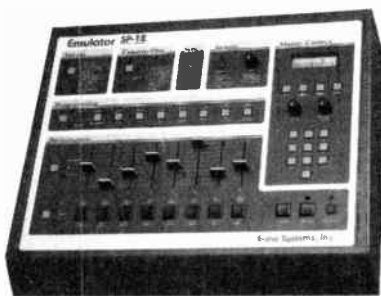
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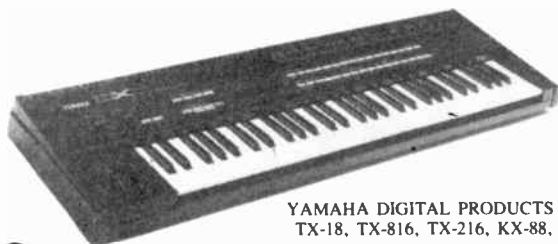
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# Reviews

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## CONCERTS

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### Dire Straits

*At the Greek Theatre  
Hollywood*

I am almost oblivious to the various songs that blare through the P.A. system while I wait for the concert. I have my own little concert going on inside my head. The lyrics floating around in there, previously disembodied and abstract, return, breathed out by a deep, guttural moan: "Can't find no sleeves for my records / Can't get no laces for my shoes / Can't get no fancy notes on my guitar / Can't get no antidote for the blues. . . ."

Abruptly, the lights go out. The cheering of all the people surrounding me rouses me back into the present. Colored spotlights decorate the stage; they begin to swirl. Several figures dimly appear. One stands smiling and unassuming, hugging a bass. One bounces back and forth frantically, as if trying to keep up with the spotlights that dart about; his knee-length crimson robe and purple sequined scarf flow behind him as he dances. . . .

Maybe it is just the way Knopfler looms in my imagination that I felt as if he were just going to remain in shadow at centerstage all evening, his arms crossed austerely. But the lights came on with a vengeance. The inevitable explosion of light and sound crashed down on me, the swirling spotlights now assumed obscenely vivid colors, and the even sound of synthesizers built to a crescendo.

The Caribbean groove of "Ride Across the River" slid along for what must have been a full twelve minutes. Knopfler padded the song with some guitar lines, popping his strings with lethal accuracy, or bending them with a prolonged sustain that always evokes in my mind a picture of a cat stretching. A vicious segue, and suddenly Knopfler is belting out the lines to "Espresso Love."

As a rule, it was difficult to tell exactly where one song ended and where another picked up—I was lost among the elaborate interludes that the band interjected between tunes. Each song rambled considerably, the keyboards figuring very heavily into the mix, bookending Knopfler's leads and Chris White's frequent sax passages.

There was something very far away and evocative about the show as a whole. Each segue was punctuated by dull, multicolored lights emanating from the stage backdrop, pulsating unevenly, accompanied by low rumbling sounds. I

thought alternately during these moments of a far-off storm and nuclear holocaust, and my sense of the latter was strengthened as I recalled lines from *Brothers in Arms*: "fields of destruction," "baptisms of fire," "We're fools to make war / On our brothers in arms. . . ."

Such lines are light years away from the tenor of the band's first album, which was more personal, both musically and emotionally; it possessed a straightforward quality more akin to the blues. Knopfler, as always a gritty, rough-sounding artist with a rumbling voice, wrote lyrics on that album that read as if they were written on spare scraps of paper, in some dingy pub in Soho, during fevers of inspiration.

I found it hard to reconcile this image of him with the fact that Dire Straits put on a huge production at the Greek, complete with the aforementioned lights and sound, and with dynamics programmed to milk the audience for its ultimate response. The general glitziness of the crowd contributed to my confusion.

Knopfler, amidst all the regalia, looked like a regular guy. Clad in habitual headband, wristbands, and blue jeans, he resembled a neighborhood athlete going to the park to play basketball. This is okay by me. I don't know what I'd have done if he'd come out in a paisley outfit.

After several songs, he exchanged his Strat for a Steinberger; Jack Sonni, the effusive rhythm guitarist, sported one, too. *Distortion*.

Then, one of the many moments I'd been waiting for. Another segue, the lights dimmed, and Knopfler stepped back under the spotlight, picking his steel guitar and moaning the opening stanza to "Romeo and Juliet." His Dobro glinted under the lamps as he deftly picked it; Romeo groaned: "All I do is miss you and the way we used to be / All I do is keep the beat and bad company / All I do is kiss you through the bars of a rhyme. . . ."

Not too far along, I came to see the advantage of the crunching sound and the surreal dynamics that characterized the concert when Knopfler pulled out a wafer-thin classical cutaway and began sliding his agile fingers all up and down its nylon strings. It was only these miracles of technology that allowed the delicate guitar lines of "Private Investigations" to be heard above the cranked synthesizers. A gargantuan pulsation built upon the beat of the song, each pulse accompanied by a blinding flash of light. Through all this, Knopfler continued plucking his melodic, precise notes



*Knopfler looked like he was going to the park to shoot hoops.*



*Maiden's Dickinson and Harris amuse the crowd.*

on his acoustic, balancing the powerful barrage of volume and light with his instrumental agility. I'd never heard a classical guitar, usually so meek and soft, stand up to such competition until then. The production of this song reminded me of gymnasts doing stunts on a tightrope.

The band broke into "Sultans of Swing" without a pause, and the first eight rows got up and shook it in unison. I was spent by the time they did the encores. They did two, the second of which, "Solid Rock," began with Knopfler tearing away at his Steinberger. Almost apologetically, the band played an instrumental while the roadies began breaking down the stage. It was no subtle hint, but it was the only way to get us out of there.

—Vince Cummings

### Iron Maiden Wasp

*At Irvine Meadows  
Irvine*

Irvine was long sold-out for this one, as every metalhead around had to be there for Iron Maiden's very last show—ending an eleven-month tour and being taped for a live video.

The crowd was ready as W.A.S.P. took the stage, led by the master of doom-and-gloom himself, Blackie Lawless. Blackie was great to watch doing the various perverted moves mixed with his bass and the saw-blade crotch he's so famous for nowadays. But they write catchy songs, too, which were on display in the form of such goodies as "LOVE Machine," "I

Wanna Be Somebody," and my personal fave, "Animal—I F\*\*k Like a Beast." Guitarists Chris Holmes and Randy Piper are as sick as their leader Blackie, and did a couple destruction numbers on their guitars. I couldn't have thought of a better opening act for this show.

When Iron Maiden took the stage in a shower of fireworks from the crowd, they made it clear it was their last show and they were out to kick some serious butt. That they did, opening up with "Aces High." Their massive stage show, featuring an Egyptian motif, was put to use from the beginning. Bass player Steve Harris was the man to watch, as his bass is what makes Iron Maiden, and his best performance was during "The Trooper." Also noted on guitar was Dave Murray, who did an impressive solo, including his version of the "Star Spangled Banner." "Ryme of the Ancient Mariner" was where they pulled out all the effects—including their lovable mascot Eddie, who comes out to do battle with singer Bruce Dickinson. The crowd loved Bruce—he has a way of making you feel you're up on that stage with him.

The last half of the show was where the crowd really let loose, as Iron Maiden dug back into the closet for their earlier material. I considered "Hallowed Be Thy Name" and the ending "Sanctuary" to be the best songs of the set. Ending the concert with a massive fireworks display, Iron Maiden closed their tour with a show they could be damn proud of. I guess you could say they went out with a . . . er. . . BANG! —Lemmy Loud

Photo by John Harrell

# Reviews

## ALBUMS



### Precious Metal Right Here Right Now PolyGram

If beginnings are indeed times to make sure the "balances" are correct, Precious Metal is certainly off to a good start. Their first album makes a decisive opening statement in rock versatility. Every song is a crafted, individual stroke, the pop colors fusing with distinctive shades of metal, with the guiding hand of producer Paul Sabu visible throughout. There seems to be much of the girls' live energy captured on songs like "Right Here, Right Now," on which they cross between the Go-Go's and Autograph. This interesting commercial signature may reflect Sabu's greatest accomplishment with the band: recording their drive and sincerity, and carefully managing their sound without losing the spark that makes Precious Metal special. The band translates surprisingly well to vinyl, with simple, inspired guitar work from Janet Robin on "Pretty Boys," and more flashy, showcase stuff on the album's most unique track, "You Do Something Special."

The record plays well, holding your attention, even promising to offer a possible road-fave. Candidates could be the first single, "This Girl," where Leslie Knauer's seasoned vocals prove as catchy as ever. But there are even more cohesive numbers, including the shout-along "Bad Guys," the singalong "Shakin,'" and the swing-along ballad, "Emily," throughout which the band offers a wide range of moods, tones, and melody to sample. Precious Metal has taken a serious, successful step in the hard rock direction, proving that these girls don't just know how to rock, but how to make good records as well.

—Murdoch McBride

### Philly Joe Jones Drum Song Galaxy

According to the production notes, this material has been in the can since 1978. Dedicated to the memory of the late, great Blue Mitchell, it was one of the last sessions to feature Mitchell, who can

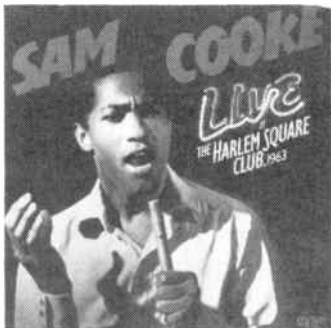
be heard to good advantage on the uptempo numbers, "Our Delight" and "Two Bass Hit." Joined by his frequent partner Harold Land on "Bird," both solos are enjoyable and economical. Randy Weston's "High Fly" elicits some inspired playing from the other tenor man on this date, Charles Bowen. Throughout this date, leader Philly Joe is content to lead a first-class aggregation and propel it onto some higher ground. No grandstanding here, just good, solid, straight-ahead jazz.

—David Keller

### Jimmy Ponder So Many Stars Milestone

Guitarist Jimmy Ponder turns in a lucid if uneven second album for Berkeley-based Milestone Records. Hits include the melodic, Wes Montgomery-inspired "Brenda," a pleasant, evocative "Caribbean Queen," and the all-stops-out burner, "Higher Ground." Producer Bob Porter saw fit to open Side Two with this gem, sticking to funk tracks on Side One. A mistake. Ponder is a decent guitarist whose quintet has plenty to say. Keep him away from the fusion and he has a warm, open style that sets him apart from the rest of the funksters.

—David Keller



### Sam Cooke Live at the Harlem Square Club Joshua Kramer

While the late Sam Cooke may not receive the recognition accorded to the likes of James Brown, Chuck Berry, and Little Richard, it is undeniable that during his brief six-year career, he opened the door for other black artists—not to mention inspiring Rod Stewart and Steve Perry—while creating some of the smoothest and most soulful recordings ever. If the controversy surrounding his death in 1963 cast negative images on what the white audience viewed as a sharp black man, this previously unreleased live recording from the Harlem Square Club the year of his death adds a more vibrant dimension to the cool and innocent vocals that sent him to the top of the charts in 1957.

The disc opens with "Feel It," on which a tougher (but no less controlled) Cooke than we're accustomed to instantly heats up the

house. The set continues with "Chain Gang," a superior version of Cooke's 1960 smash. And as he moves into "Cupid," the rich, effortless vocal qualities that distinguished his recordings throughout his short career seem as satisfying and new as the world found them 25 years ago. The tender charisma continues with such classics as "It's Alright" and "For Sentimental Reasons." Side Two is dominated by the string of successful singles Cooke had in 1962, and it shows him in a more candid form, a la James Brown. Although toward the end of the disc, Cooke's vocals begin to show the strains of heavy touring, there's no let-up of energy or electricity. From start to finish, the album is an unforgettable celebration of soul in the classic sense, and it further secures Cooke's place in the pop pantheon.

—Joshua Kramer

### Gary Burton Quartet Real Life Hits ECM

Gary Burton is one of those artists who never fail to turn in a superlative performance. In *Real Life Hits*, he stays true-to-form; an added bonus here, however, is the inclusion of an extraordinarily talented young pianist named Makoto Ozone. Still in his very early 20's, Ozone has two albums under his own name. It is not surprising that Burton would jump on the opportunity of working with someone of this caliber. This is a consistently interesting and musical set, with an unusual lineup of compositions: "The Beatles" by John Scofield, two works by Carla Bley, one by Duke Ellington, one by Ozone, one by the bassist here, Steve Swallow, and one unpronounceable title by German Lukyanov. Completing the quartet is Mike Hyman on drums.

—Frankie Nemko

### Aretha Franklin Who's Zoomin' Who Arista

On recent records, the Queen of Soul has been paralyzed by restrictive musical formats and occasionally just plain sabotaged by shoddy tunes. *Who's Zoomin' Who*, however, allows Franklin considerable breathing room and, coupled with the mostly first-rate material present, is best described as an album of zesty pop-soul that smacks of sanctified sweat and unbridled passion. In other words, the Queen is back. Careening from tortured ballads like "Sweet Bitter Love" to torrid funk romps like "Push," during which duet partner Peter Wolf is left in a cloud of R&B dust, Franklin stretches her gospel-rooted voice to the max. Moreover, she is sassy and appears to be having fun, something missing from more mannered records like *Jump to It*. Franklin's newly playful attitude is best illustrated on her hit single,

"Freeway of Love," a dancefloor favorite fueled by a percolating tempo, Clarence Clemons' snarling sax, and Franklin's pedal-to-the-metal vocal.

—Kevin Henry



### Nils Lofgren Flip Columbia

### John Cougar Mellencamp Scarecrow Riva/PolyGram

I've been listening to Lofgren's work with interest for 15 years, while Mellencamp's work has up to now been an instant turnoff for me, but these two albums turn out to have much in common. *Flip* and *Scarecrow* exhibit two honest, clear-thinking artists at the tops of their games, each working with a band so well-rehearsed that a taut spontaneity is reached in the performances. There's nary a gimmick on either of these refreshingly robust LPs, which vibrantly demonstrate that the classic rock & roll virtues of earnest singing over unhyphenated guitars, bass, and drums continue to have a secure place in the mid-Eighties.

Mellencamp has never before sung with the urgency or the dynamic grasp that characterizes these performances; and I sincerely doubt that a rock band could sound any more real than his band does throughout *Scarecrow*—the Rolling Stones would be hard-pressed to top them. These admirable elements converge dramatically in "Minutes to Memories," at once a brilliant narrative, a stirring vocal showcase, and a heartstopping slice of wham-bam rock & roll. It doesn't get much better than this. Something unexpected and remarkable has happened to the formerly muddled Mellencamp—whatever it is, I heartily endorse it.

Lofgren, meanwhile, has sucked a subtle but pervasive Springsteen influence into *Flip* in the form of populist references, hope-strewn statements, and crisply structured settings. But these Bruce-like elements seem neither forced nor unnatural in Nils' music; his work with Springsteen has merely helped Lofgren further focus his ongoing thematic concerns. The melancholy

"Big Tears Fall," which presents a panorama of the innocent and vulnerable, comes across as the aural equivalent of a Walter Keane painting, but is no less effective for its ingenuousness; a delicately dramatic Lofgren guitar solo underscores the track's sensitivity. Just as touching is "Flip Ya Flip," an underdog's anthem that contains some of Lofgren's most inspired lyric writing: "... Lift your pretty head, hold it high / The world keeps getting tougher / But so are you, darlin', just you try. . . / You don't want a free ride / You just want to share a light that burns inside. . . ." The song vividly conveys the ongoing struggle of this capable, heartfelt artist, who's never received his due but who rarely seems to waver in his resolve. "It's tough to be the good one," he states in the same song, "but trying your best / Don't mean bein' number one. . . ." This is an album deserving of a close listen. Unfortunately, rock radio programmers didn't agree—they've already deemed *Flip* a dead puppy, and that's a real shame.

—Bud Scoppa

## SINGLES

Hey-ho and away we go! The generically (and paradoxically) titled "Commercial Dance Song" from *Conveniens* is first up. A single drum repetition with a few wimpy synthesizer warblings isn't enough. You cannot dance to this, no one would buy it. Why, it only just qualifies as a song—"Eclectic Drone" would have been a better title! "Barney Klark" makes Side One sound like a commercial dance song with its extremely pretentious psychedelic (we're talking Soft Machine) free-form meandering. File under unlistenable. . . . "I Can't Wait" from *Nu Shooz* is an extremely well-produced piece of white soul. A solid beat, good vocals, and a pleasant if unadventurous arrangement make this highly listenable. "Don't Turn Back" is more pop-oriented and less effective for that; there is no strong melody to hook the listener and the arrangement is too flat. . . . "I Need More" from *Reverend Jerome T. Youngman* (United Church of Psychedelic Anarchists) is, surprisingly, very good. A very upbeat song in the New Order style, eminently hummable tune, off-key vocals, and silly lyrics. "Perfect Stranger" is more of a straight-forward rocker with a solid beat, convincing vocals, and a good arrangement. And all this from a performer who thanks the Fugs for "support and spiritual advice". . . . "Do Something Now" from the *Cause* is a plodding, very run-of-the-mill "We are the World" rip-off. I'm sorry, but lyrical content of high moral character cannot carry a song; the lyrics are extremely cliché-ridden, anyway. . . . "Hot Generation" from the *Pandoras* takes a stab at the void left by the

timely demise of the Go-Go's, perhaps with a tendency toward the Surf Punks. It's certainly nothing special, but it's serviceable. "You Don't Satisfy" has a harder edge and is better at that. The overall feel is still garage-band, though.

See you again before Ron Wood gives up smoking!

—Martin Brown

## CASSETTES

**Brian Moritz:** *Dreams of Glory on the Mound* (Bush League Records)—First off, I hate baseball. I get a lot of flack about this from my sports-loving friends, but I HATE it. It's boring! But, I didn't let that bias me against Brian Moritz's rock operetta about the rise and fall of a major league pitcher. The sides of the tape are "Top Half" and "Bottom Half," and one almost gets the feeling that this could be Moritz's own story. Who knows? The top half is pretty upbeat, with "Minor League Star" blasting off like a ZZ Top rocker. The rest of the side is pretty basic rock. Moritz sings with a jock-next-door quality that's pretty believable. Side Two, things start going a little tougher for the champ, and the music starts getting all sad and country-sounding. Made me cry in both my beer and my Dodger dog. Order from: Bush League Records, P.O. Box 996, Port Orchard, WA 98366.

**Christian Death:** *The Decomposition of Violets* (ROIR)—One of the best practitioners of the so-called death-rock scene, Christian Death has enshrined for all time twelve of their most memorable selections on this live tape, recorded in L.A., the death-rock capitol of the world. The performances are excellent, with every band member giving their most somber support to head death-master and vocalist-transvestite Rozz Williams. Rozz, who has a rather monotone singing style, is somewhat buried (no pun intended) in the mix, with guitarist Valor (who produced this) out in front. Usually, this works okay, as Valor's well-thought out lines often provide the only melody available. Williams, however, is a thoughtful and imaginative lyricist, and this is more often than not lost on this tape. The recording quality is so-so, but what's lacking in fidelity is made up in pure mausoleum echo. The band saves its best two songs, "This Glass House" and "Romeo's Distress" (the latter being perhaps Williams' best lyric and easily the group's most powerful song) for last, bringing the cassette to a dramatic close. Rumor has it that Rozz was sitting around L.A. while Valor was touring with a fake Christian Death, which didn't go too far. If this means the end to this great, underrated band, then this tape serves as a respectable obituary to Christian Death. Order from: ROIR, 611 Broadway, Ste. 275, New York, NY 10012. —Screamin' Lord Duff

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### Tape Recipe: THE SEVENTIES AS SUCH

Crammed uneasily between the Super Sixties and the Edgy Eighties was the supposedly Sorry Seventies, the decade without a home. There wasn't much to the Seventies temporally—the Sixties didn't end till the intersection of *Exile on Main Street* and *Ziggy Stardust* in '72, and the Eighties kicked in sometime in '77 with the Sex Pistols, so we're dealing with a somewhat truncated era. But even though it didn't last long, the Seventies had plenty of memorable music, as well as an overall musical identity that is only now becoming clear. The following 90-minute (okay, so I went over a little) tape recipe defines the contours of Seventies rock & roll for me; those so inclined may substitute "Stairway to Heaven," "Smoke on the Water," "Free Bird," "Tush," etc., for the Steely Dan cuts.

#### Side A

David Bowie: "Changes"  
Steely Dan: "Reelin' in the Years"  
Little Feat: "Dixie Chicken"  
Ojays: "Backstabbers"  
Roxy Music: "Virginia Plain"  
Bruce Springsteen: "Thunder Road"  
Marvin Gaye: "What's Goin' On"  
Rolling Stones: "Tumblin' Dice"  
Robert Palmer: "Sneakin' Sally Through the Alley"  
Bowie: "Suffragette City"  
Al Green: "Take Me to the River"  
Todd Rundgren: "I Saw the Light"  
Savannah Band: "Cherchez la Femme"  
Randy Newman: "Sail Away"  
Big Star: "Ballad of El Goodo"

#### Side B

Ann Peebles: "I Can't Stand the Rain"  
Eagles: "One of These Nights"  
Stevie Wonder: "Superstition"  
Lou Reed: "Walk on the Wild Side"  
Tubes: "Pimp"  
Bowie: "Stay"  
Elton John: "Love Lies Bleeding"  
Jackson Browne: "Doctor My Eyes"  
Steely Dan: "Kid Charlemagne"  
Boz Scaggs: "Lowdown"  
Mott the Hoople: "All the Young Dudes"  
Bob Marley & the Wailers: "Lively up Yourself"  
George McCrae: "Rock Me Baby"  
Tom Waits: "Somewhere"  
Van Morrison: "Into the Mystic"

It was tough deciding what to put in and what to leave out; these choices are just the tip of the Seventies iceberg. Maybe you have your own definitive Seventies tape. If so, send the recipe to Ear Wax—maybe we'll run it.

—Bud Scoppa

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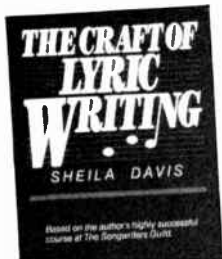
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# Reviews

## CLUBS

### Green on Red

At Club Lingerie  
Hollywood

□ **The Players:** Dan Stuart, lead vocals, guitar; Chuck Prophet, lead guitar, vocals; Chris Cavas, keyboards, vocals; Alex MacNicol, bass; Jack Waterston, drums.

□ **Material:** Whether you think it's good or bad, Green on Red has hocked their Sixties psychedelia for a laid-back Neil Young/Bob Dylanish-twang. Somehow, lead singer/songwriter Stuart got the itch, and through his traveling eyes he now depicts the inner truth of America, a truth that never really changes. It's any bar, in Anytown, U.S.A.—the outskirts. It's about the people who go there, the people who can never get rich. [You mean the MC editorial staff?—Ed.] It's about a fight in a God-forsaken world, a nagging sense of pride that can't really be pinned down. This is the new Green on Red.

□ **Musicianship:** Americans were all weaned on guitars, and Green on Red is living proof of that fact. Even keyboardist Cavas picks up a guitar on a couple of numbers. Green on Red play about who and what they really are, and because of this can open up their hearts and souls and pour it into their music. This really comes across in Prophet's leads—just the right string of notes, just the right bends at the right time.

□ **Performance:** Stuart must have picked up his vocal twang from some place other than Tucson, Arizona. Perhaps it rubbed off from that thar music he plays now. After all, it happened to Mick Jagger and he ain't even American. At any rate, Stuart's tainted attitude ironically seems refreshing in today's Reaganomic world. He makes you feel like saying "to hell with it" as you hop on the nearest Greyhound headed anywhere.

□ **Summary:** Will someone please tell the lady at the Lingerie's front desk that I really wasn't screwing the bands by sneaking in. It's just that my name was bumped off the list! Yeah, yeah, she's heard it all before. —William J.



Green on Red: Did they deliberately take William J. off their guest list?

### The Need

At the Cavern Club  
Hollywood

□ **The Players:** Bill See, vocals; George Edmondson, bass; Brad Holtzman, drums; Rajesh Makwana, guitar; Tom Hofer, rhythm guitar.

□ **Material:** Billed as the next in a series of Dream Syndicate clones, the Need actually turned out to be a garage band with a purpose all their own. The Cavern Club may encourage a time-warp atmosphere and a rehashing of musical ideas that happened two decades ago, but the Need play pure rock & roll in any surrounding. They are a very young band who add fresh sounds to lead vocalist See's intense wailings. The result is not unlike the dark, melodic sounds of the Smiths with a Gun Club edge. Their best songs weave from slow and bluesy to punk and frantic and back again. Their debts to psychedelia (which most of them look too young to know how to spell) are purely in the form of their energy.

□ **Musicianship:** Pure power is this band's forte, and it's well executed by all. Holtzman's drumming is more of a roller coaster ride than anything rhythmic. He's the kind of drummer who causes you to wildly shake your head, rather than tap your toe. Edmondson's sloppy bass is part of the band's appeal. The standout musician is Makwana, who jams plenty o' hooks into every song. He is a lighthearted contrast to the dark, rugged sounds of the rest of the band. See is a committed singer, but his attentions are more on his

microphone stand than the audience. He needs more character to be a memorable rock & roll singer.

□ **Performance:** Lead guitarist Makwana has his Pete Townshend moves down pat, but See is really the center of attention, even though his voice could use a lot of improvement. He's got the guts onstage, but his vocals are tragically unintelligible. One of the songs may have alluded to something about "a house on fire"; whatever it was it was probably deep. If Michael Stipe can learn to enunciate, so can See. The band's sparkplug drummer, Holtzman, is a relentless pounder who adds a fever pitch to the weaker songs. Hofer, recently added on rhythm guitar, looks like he'd be more comfortable playing backstage.

□ **Summary:** The hip Cavern Club crowd didn't clue in, but the Need are danceable, in a sweaty kind of way. And you might as well dance to them, since it's almost impossible to understand what they're singing about. They did, however, alter the mood with "Wishing Well," a teary ballad dedicated to a dead friend which showcased See's ability to bring warmth and drama to a song. That was the one moment when they really stretched.

—Libby Molyneaux

### Jet Boy

At the Roxy  
West Hollywood

□ **The Players:** Mickey Finn, lead vocals; Billy Rowe, rhythm guitar; Todd Crew, bass; Fernie Rod, lead guitar; Ron Tosten, drums.

□ **Material:** Jet Boy is among the latest wave of glam-rock



*Jet Boy: A fun band, but don't mess with their hair.*

bands, which shouldn't be too hard to figure out given that their name is copied from an old New York Dolls song, and that their vocalist uses the name of Marc Boian's sidekick in T. Rex, Mickey Finn. Jet Boy, and others in this growing sub-genre, seem to be mainly influenced by the secondary participants in glitter's first wave, such as the Dolls, Slade, and Mott, as well as later scarf-wavers such as Aerosmith, rather than the groundbreakers of the field such as T. Rex and Ziggy-era Bowie. Like the previously mentioned bands, the main thrust is upbeat, party-minded, relatively harmless kid stuff. Unlike Boian and Bowie, there are no truly visionary songs, no timeless lyrics, no hooks from which legends spring. "Don't Mess With My Hair" was an okay song, reflecting, perhaps accidentally, rock's self-engrossment with fashion, which these days seems greater than ever before. "I Just Want to Dance" was an upbeat, fun party number that rocked pretty well. Most of the songs ranged from fast to faster, and rocking hard 'n' loud was the band's strong point.

□ **Musicianship:** Guitarist Rod was the most outstanding player, pulling off quick, fluid lines. In terms of tone and content, his playing was nothing new, but he was more than competent. None of the remaining players really stood out, though they could all definitely play. There was a tendency from time to time, as on "Quickdraw," to rush the tempo.

□ **Performance:** When a band looks this wild, one generally would expect a show. Vocalist Finn is basically left to do the

show on his own, while the instrumentalists, for the most part, just stand there and alternately pout or smile. Finn, though, does get into it and is a good performer, getting the audience on his side early on. He even got members of the audience to scream lyrics along with him, which drew the audience closer to the band, both figuratively and literally. The look of the band is basically recycled Hanoi, with the one unique element being Finn's motley mohawk.

□ **Summary:** At this point in time, Jet Boy has a cool if not wholly original look, they play pretty decently, and they know how to get a crowd going. Party rock is fine, but something with a little more meat in it and thought behind it would round things out. Also, if they're going to truly compete, the whole band is going to have to get into the performance aspect of the show; they can't just let the frontman take all the responsibility. Even glam rock requires more than just dressing up.

—Screamin' Lord Duff

### **Wallyhood** *At At My Place* *Santa Monica*

□ **The Players:** Mike Cassidy, lead vocals, guitars; Ron Marinelli, lead guitar, vocals; Dave Van Such, sax, clarinet, flute, keyboards; Larry Klug, keyboards; Robert Jacobs, drums, percussion, vocals; Rocco Presutti, bass; Christen Hildebrand, backup vocals.

□ **Material:** This band has put together some good tunes that allow a lot of opportunity to showcase players' individual talents. The strongest songs

were those with vocal harmonies, as on "Bleed the People" and "She's Got Me." "Baby Come Back" was lyrically hard to swallow—particularly the line, "You don't need an erection to give me your affection."

□ **Musicianship:** While solos were topnotch, as in Van Such's flute solo on "Taking Chances," and Jacob's drum work was explosive on "You Don't Trust Me, Babe," this group comes together with a total sound similar to early Steely Dan. Every number was tight and well-rehearsed. They moved like a powerful music machine, every wheel and cog working off of, and enhancing, the other. Also noteworthy: the keyboards on "Shadow in Black," and the sax and bass on "Do What You Do."

□ **Performance:** After a slightly rough, possibly nervous start, the "machinery" took over and shifted into overdrive. What followed was approximately 30–40 minutes of loud, fast-paced, and fully entertaining pop. A technically smooth show, the band did not interact with the audience so much as with each other. This is not an act that reaches out and grabs an audience—it's more like being overtaken by a wave.

□ **Summary:** Wallyhood is a complete, well-packaged musical system. An air of easy professionalism and high-intensity performance gives the band a hi-gloss polish usually lacking at this stage of the game. With the addition of a few musical digressions for variety, this group could soon be filling rooms with interested ears.

—Tammy Lynn

### **Field Day** *At Wong's West* *Santa Monica*

□ **The Players:** David Kaufman, guitar, vocals, percussion; Frieda Woody, lead vocals, percussion; Daniel Nolton, lead guitar, vocals; J.B. Severin, bass, vocals; Steven Reid, percussion; Reed Vertelney, drums.

□ **Material:** Field Day offers its audience a perfect blend of jazz/rock laden with Latin and Jamaican rhythms. The music is upbeat, danceable, and makes you feel good. An added attraction is the enormous collection of percussion instruments, which are more than

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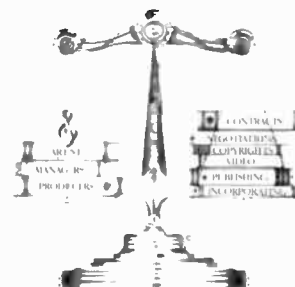
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# Reviews

## CLUBS

just stage props. Reid, Woody, and Kaufman (who has a particular love for a tire hubcap) all use the instruments to enhance the traditional sound of drums, bass, and guitar. Many of the songs utilize a thudding bass line a la Stanley Clarke, but the closest comparison in the world of rock would be Santana. However, Field Day's material has a fresher sound.

□ **Musicianship:** Field Day is as professional as you can get. Each member is well acquainted with his instrument, and demonstrates this fact throughout the entire show. Kaufman and Woody complement each other vocally, while still being able to pound out sounds from a variety of objects they pick up. Nolton's guitar sound is clean, not muddy like many club acts (or for that matter, arena acts). Likewise, Severin makes people notice his bass without being a nuisance.

□ **Performance:** The group took a long time to set up, but the end result was worth it. They proved that good sound was possible in a rock club setting. As for their stage presence, the members left no doubt in anyone's mind that this group was meant to perform. Refusing to accept the stage as a boundary to perform within, Kaufman often jumped into the crowd, infecting the audience with his enthusiasm and love for the music. The crowd responded by never leaving the dance floor. Woody glowed with every note, thriving off the audience's obvious acceptance of the group's music and performance.

□ **Summary:** It amazes me that Field Day does not have an album out. What doesn't surprise me is that many major labels are interested in the group. They are the hottest act I've seen in a long time. The music comes from the souls of the band's members, and they are able to transfer it to the hearts and souls of the audience with no problem.

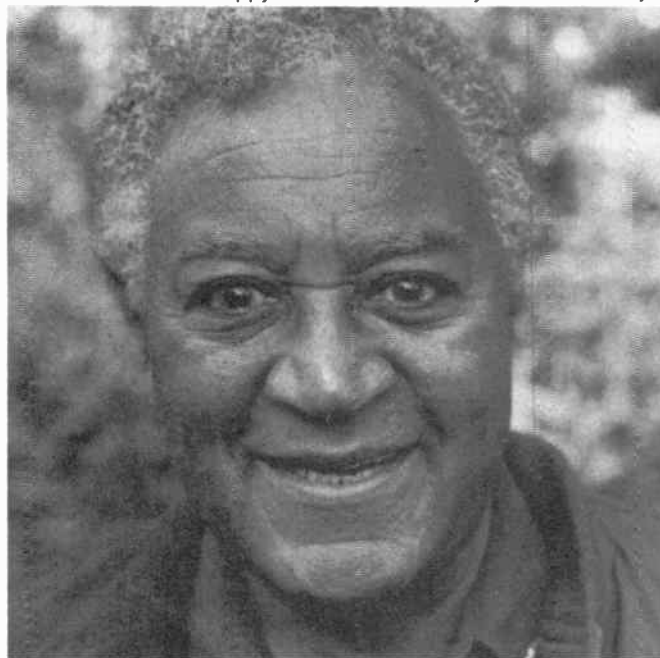
—Lydia Piper

**Babe Wallace**  
*At Vine Street Bar & Grill  
 Hollywood*

□ **The Players:** Babe Wallace, vocals; Erick Gloege, percus-



*A happy note from Field Day's Freida Woody.*



*Babe Wallace: The confidence of years of experience.*

sion; David Keith, double bass; David Erickson, piano.

□ **Material:** Wallace's vaudevillian songs tended to lean toward rather pedestrian melodies, hence the lyrics were the focal point. In his 76 action-packed years, Babe has learned a great deal about love and life, and has a touching way of conveying his sentiments to an audience. If tunes like "The Baseball Song" and "Angie Dickinson" were not the most unique melodies ever composed, the sincerity and warmth evoked in Babe's per-

formance overcame any compositional shortcomings.

□ **Musicianship:** The trio of Keith, Gloege, and Erickson laid down some of the more spartan phrasings I've heard in recent memory. Gloege could have played the entire set with both arms in casts, and his performance would scarcely have suffered. To most of the audience, myself included, this was of little consequence. Wallace employed his hefty baritone and animated style to draw the crowd's attention like a magnet. There is no doubt

Photo by Lydia Piper



Doctor Please: Prince meets Blue Cheer—when doves go deaf.

that all three musicians could have played up a storm had the occasion arisen—they merely realized that Mr. Wallace was at centerstage and wisely kept their chops in the background. As performers like Clapton have often stated, sometimes the most effective notes are the ones *not* played.

**Performance:** The real trump card in Wallace's repertoire was his sincerity and believability. Despite his age (the Babe is no baby), the venerable gent moved nimbly onstage, really acting out the lyrical content. It was easy to imagine both performers and audience transported to a different era, due to the Forties-style instrumentation and emphasis on props.

**Summary:** Wallace's music is the kind of nostalgic fare that can do no wrong with sentimental fops like myself. There is no doubt, however, that Wallace would not have moved his audience with such aplomb had he not had such command over his vocals and authority onstage. Talk about confidence! When the band launched into "The Baseball Song," with the mighty Babe resplendent in bright red baseball cap and plastic bat, you couldn't help but hope he'd smack a homer. Judging by the enthusiastic response at the packed dinner

club, it's easy to think that he will.

—Scott Kirby

## Doctor Please At Wong's West Santa Monica

**The Players:** Dok, lead vocals, guitar; Rich Thomas, guitar; Ed Kemper, bass; Michael Yassemi, drums.

**Material:** These guys play an unlikely musical combination of Prince-meets-Blue Cheer, and it works. ["*Doctor Please*" was also a song by *Blue Cheer*.—Ed.] The songs are an interesting blend of Prince's erotico-funk dance rhythms and Blue Cheer's aggressive guitar blitz. Although the use of unusual time signatures sometimes makes the rhythm lines a little too cluttered, strong songs like "Love Ain't So Clear," "The Dude Played it Cool," and "Love Is Just a Word" lock into a solid groove—kinda like heavy metal you can dance to.

**Musicianship:** All players are capable musicians, although there are no obvious standouts aside from Dok's distinctive, dramatic vocals. However, hidden potential seems to be simmering just under the surface in both Dok's and Thomas' guitar playing, as evidenced in

Dok's guitar work in "Bleeding Me" and Thomas' solo in "The Dude...". It would be interesting to see this area develop further, with some tandem guitar work as well. Kemper and Yassemi are able players and adept at laying down complex rhythmic textures, although occasionally the rhythm lines get a little too tangled, weakening the overall presentation of the songs.

**Performance:** Dok is again the standout in this area. He has the flamboyant presence of a natural-born showman, which works quite well in this style of music. Although Dok is the natural focus, the rest of the band is subdued, and could easily stretch out a little further without taking away too much of the spotlight. The overall pacing of the set was sharp and professional, and Dok succeeded in getting an inhibited, early-evening crowd to loosen up and even call the band back for an encore.

**Summary:** Although Doctor Please still has a few musical bugs to work out, their overall musical concept is interesting, and is successfully backed up by a handful of strongly appealing songs. Once the band is a little more tightly honed, Doctor Please could easily become one of the bright spots on the club scene. —Melinda Lewis

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# Club Data

by S. L. Duff

We've been real busy running around checking out as many local shows as our liquor budget will allow. Went to **Charly's Obsession**, the new downtown club we reported on last issue. It was Friday the 13th, and the show was sort of a **Ralph Records** night, with longtime Ralph artist **Snakefinger** headlining and local band **Tank Burial** opening. The live music was preceded by videos of the **Residents' Mole Show** and their film, *Whatever Happened to Vileness Fats?* Snakefinger and band were excellent, performing lots of faves from his various Ralph LPs, including everything from **Nino Rota** soundtrack selections to some stompin' blues. Snake's keyboardist **Eric Drew Feldman** just gets better and better, utilizing more unique synth sounds than almost any of his competitors. Tank Burial hasn't noticeably improved in the last two years, although the sound of a cello through a Hiwatt stack is still mighty impressive. The club itself is located in the Alexandria Hotel at Spring and Fifth, and it's not a neighborhood to take your mom to. As Snakefinger said, "You all must have a lot of guts to come here!" The P.A. is adequate for the size of the room, which used to be a small disco. The place was friendly enough, the drinks reasonably priced, and the scheduled entertainment adventurous. If ya park in the hotel's underground parking, ya don't have to do battle on the surrounding concrete jungle.

Last issue, we also reported on the ousting of live rock from **Madame Wong's** in Chinatown. We had young **Kate Turman** on the scene, and here's her report:

It was the night of at least 20 stars at Madame Wong's Chinatown on September 7. All those in attendance (and there were many) thought it was the final night of Chinatown—and acted with appropriate disrespect. **Trash** (a.k.a. most of **Candy**) played an, uh, inspiring set. Highlights included: a lace-clad **Kery Doll's** version of "No More Mr. Nice Guy," **Michael McMahan's** satanic version of "Highway to Hell," and the wonderful "glitter medley," where the audience pelted the musicians with napkins and other assorted "trash." And let's not forget the charming **Kim Fowley's** thoughtful (sexual) version of "Gloria." A few patrons grew alarmed when something caught on fire downstairs and filled the room with smoke, but most didn't notice. Thanks to **Jonathan Daniel** and his hat for organizing this Cal-Jam III; maybe we can do this again the next time the club decides to close, huh?

Meanwhile at Wong's, booker **Kathy Waldmen** has left to work at **Slash Records**. Late word reaches us that **Jimmie Wood**, the club's



Time has come to see Lester Chambers at At My Place on Sept. 29th.

other booker, has been fired. That leaves new booker **Cindy Jo Hinkelman**, a radio syndication vet.

While Kate was at Wong's, S.L. was at the sold-out **Country Club** watching **Slayer**. Much like seeing a hardcore punk show a few years back, only most of the people had long hair; Slayer slam-banged through a very fast, loud set of punkified metal. Lots of stage-diving and slam-dancing, all quite amusing if observed from the balcony.

Checked out the **Galaxy**, a new after-hours club at 5421 Santa Monica Blvd., just east of Western. The Galaxy is a theatre during regular hours, but opens up for rock at midnight on weekends. They have dancing, films, snacks, brew, and bands. We saw **Dogtown** there, who were pretty interesting but could use a little tightening up. The P.A. was hurtin', too, but otherwise it's a cool late-night spot.

Saw legendary drummer of the Jimi Hendrix Experience, **Mitch Mitchell**, jamming with the **Bo Svenson Jazz Band** at the **Cocunut Teazer**. Mitch showed that he got a lot of that snappy left-hand work from playing jazz. Both he and the band sounded great.

There's a new P.A. at the **FM Station**, featuring a three-way system, Cerwin Vega-loaded cabs, EV monitor system, 16-channel board, plus outboard EQ, digital delay, and Space Echo.

**Dan Biagas** is the new manager and booker of the **Golden West** in

Gardena. He's looking for country bands, so give him a call at the club.

The **Lhasa Club's** LP that we reported on some time ago is out now. Entitled *The Lives of Lhasa*, you can get it at most local stores. The LP's artists will be featured on three Saturdays in October (5th, 12th, 19th), including **Food & Shelter**, **Fibonaccis**, **Henry Rollins**, and many others.

Wanna play the new State Lottery? Starting Oct. 3rd, you can get yer Lottery tickets at the **Palomino**. Two former **MC Showcase** subjects will play on the same bill at the Palomino on October 9th. They are: **Jimmie Wood & the Immortals** and **Legal Weapon**; appearing on the same bill will be upcoming Showcase band **Black Patti**.

Other upcoming dates you might enjoy: **Big Joe Turner** at **Vine Street** on Sept. 30th; **Big Daddy** at **At My Place** on Sept. 27th and **Lester Chambers** there on the 29th; **Papa John Creach** at **Nucleus Nuance** on Sept. 30th; **Comeback Inn's** 12th Anniversary Sept. 29th with **A Band Called Sam**; **Zarkons** (formerly **Alleycats**) at the **Anti** on Sept. 27th; **Moe Brandy** (king of honky-tonk) at the **Crazy Horse** Oct. 1st; **Babylon Warriors** at **Blue Lagune** on Oct. 4th & 5th; **Odin** at the **Country Club** Oct. 5th; **Hellion** at the **Troub** Oct. 5th; and lastly, **Fat & Fucked Up** at **Charly's Obsession**, Sept. 28th.

# LiveAction Chart

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

**Reporting Dates**  
September 3-September 16

## Palomino North Hollywood

1. Tanya Tucker
2. Asleep at the Wheel
3. Ventures

## Blue Lagune Saloon Marina del Rey

1. Rebel Rockers
2. Billy & the Beaters
3. Bonedaddys

## Country Club Reseda

1. Slayer
2. Lizzy Borden
3. Red Hot Chili Peppers/Channel Three

## Jax Glendale

1. Jack Sheldon & Ross Tompkins
2. CeCe Worrall
3. Skip Thomas

## Golden West Gardena

1. Reunion
2. American Made

## Lhasa Club Hollywood

1. Peter Case & Victoria Williams
2. Babooshka
3. Pop Art

## Troubadour West Hollywood

1. Mary Poppins
2. Jaded Lady
3. Voyeur

## Lighthouse Hermosa Beach

1. Planet 10
2. Bluesbusters
3. Hollywood Heroes

## AntiClub Hollywood

1. Nervous Gender
2. Elliot Sharp
3. Tripod Jimmy

## FM Station North Hollywood

1. Bobby Hayden Band/Perfect Stranger
2. Balding Brothers
3. Girls Next Door



# Showcase

by Tom Kidd

## Michael McMahan

In the mid-Seventies, the Sex Pistols changed the face of modern music. The generation gap that broke down into rock & roll fans and their anti-rock parents seemed small when compared to the gulf separating rockers and punkers or any of the various splinter groups claiming a piece of the rock turf. Nowhere is this more evident than in Los Angeles, where the punk/new wave/pop contingent and the metal/glam/hard rockers have little in common other than their city of origin. As music has separated in stages, we are separated by stages as well, what with one set of clubs for the new wavers and an entirely different set for the headbangers.

Michael McMahan wants to change all that. While he and his band are better known to audiences at the Music Machine and Madame Wong's, McMahan is planning to widen his base of operations to include hardcore venues like the Troubadour. The music, which he describes as "hard-rock-pop-metal," smacks of the Sweet and T-Rex, yet without the accent. Indeed, if the Oklahoma-bred McMahan has any accent left at all after five years in the Los Angeles melting pot, it is one of the heartland; that part of the country most enamored with music that is "real loud, real aggressive, and real American-sounding."

McMahan arrived on the West Coast in 1980 as a member of the Benders, a band who, like so many before them, came from the Dust Bowl to seek their record contract in the Golden State. Of this time, McMahan states, "We had reached the pinnacle of things we could do in Tulsa. [Then manager] Larry Schaefer had us opening for people like the Dictators and the Police. There was one club we could play our own tunes at called Sweet Williams. That's as far as we could go."

After arriving here, the Benders received some initial interest from Capitol Records, though not enough interest to stave off the band's premature dissolution. A second unit was formed (the Breaks), but according to McMahan, "It got to a point where I was writing, singing, and handling the business, and so I thought, 'This is crazy to be in a democratic situation.'"

So began the saga of the Michael McMahan Band, a unit that has seen more than its fair share of personnel changes, yet always with the energetic and charismatic McMahan at its core. Currently, the unit includes McMahan on guitar and lead vocals, Steven Silva on guitar and backing vocals, Mark Morrow on drums, and Chris Marx on bass and backing vocals. While personnel changes have scuttled many a promising project, McMahan has thrived despite the uncertainty, building an exciting and extremely interesting rock & roll show in which no one knows what will happen next.

The band portrays a glam-rock image onstage. While quite a few other units have picked up on glam's re-emergence, McMahan sees it this way: "I've never seen an L.A. band that had the whole [glam] package together. Some bands have great tunes but can't execute them right, or have a great image but no tunes. That's where I think we have an edge. First of all, we're American, we have a glam image, and [we have] musicianship where we execute what we're trying to do."

He elaborates: "[Our] music has melodies and hooks, which a lot of hard rock and heavy metal bands tend to forget. It's pleasing for peo-



Michael McMahan: "First of all, we're American."

ple to hear, and people *do* want to hear something they like. A band just based on riffs; for the average person there's not enough meat."

This is a form of crossover ignored by everyone save Prince and Michael Jackson: music for the ears as well as the crotch. If McMahan and company can succeed in appealing to a heavy rock crowd and also retain an audience at Wong's and the Lingerie, "that would be a real good indication that we're on the right track. I'm not making a conscious effort to straddle all these scenes," says McMahan. "I really do have to appeal to 13-year-old girls and also their parents."

The question remains as to whether or not Michael McMahan can appeal to this wide an audience in a town split not only by age but by well developed demographics, which are emphasized by radio. According to the audience's reaction, boundaries are no problem for this band. At a recent gig at Wong's West, McMahan summed up the audience's attitude: "The whole room seemed to be into what we were doing. They liked rock & roll, though you wouldn't know it from the radio." McMahan calls radio "Awful—it's boring to me. It's depressing to me to hear the same songs over and over. A lot are just

rehashed ideas?"

McMahan's reaction to radio may stem from his "clique-phobia." He is an outsider who intends to remain on the outside, away from the metal mongers, post-punk party-ers, and maybe even from the city itself. "What we're doing could be accepted in rock & roll towns like Tulsa, Boston, or Cleveland," he relates. "L.A.'s such a trendy town. For the most part, I hate the trendy bands here. If they went anywhere outside of L.A. or New York, they'd get killed!"

If Michael McMahan fails to be all things to all people, it will not be from a lack of effort on his part. His current demo, produced by ex-Rubber City Rebel Rod Firestone, will soon be supplanted by a harder-edged demo. This demo McMahan hopes to press as either an EP or a full-fledged album. The band will then hit the college circuit in support of their vinyl, a trek taking them ever further from the in-crowd, but conversely further into the heart of America.

Straddling the two main cliques of L.A.'s fragmented local music scene, this outsider remains aloof and confident. He knows who he is and what he stands for, in the best loner's tradition. "My audience is everybody," he says. ■

## LOS ANGELES COUNTY

### THE SAWMILL

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

### ALLEYCAT BISTRO

3865 Overland Ave., Culver City, CA 90232  
**Contact:** Susan (213) 204-3660  
**Type of Music:** Supper club, cabaret, jazz, standards. Monday Night Variety Showcase 8 p.m. Vocalists.  
**Club Capacity:** 150  
**Stage Capacity:** 2-3  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Showcase every Monday night at 8 p.m., bring music in correct key, photos & resume  
**Pay:** Possible future

### ICHABOD CRANE'S

2808 W. Sepulveda, Torrance, CA  
**Contact:** "Hurricane" David (714) 776-4912  
**Type of Music:** Oldies, R&B, Monday—Talent Search Contests, Wednesday—Lip Sync Contests  
**Club Capacity:** 225  
**Stage Capacity:** 6-7  
**PA:** Yes  
**Lighting System:** Yes  
**Piano:** No  
**Audition:** Tape and pics  
**Pay:** Negotiable. Showcases/Contests—\$200 weekly

### LIMELIGHT

21076 W. Golden Triangle, Saugas, CA 91350  
**Contact:** Scott Sterner (805) 253-9176  
**Type of Music:** New wave, rock, original, Top 40  
**Club Capacity:** 462  
**Stage Capacity:** 8-10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call first  
**Pay:** Negotiable/union scale

### MUSICIANS & SONGWRITERS

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

### ON BROADWAY COMEDY/JAZZ CLUB

814 Broadway, Santa Monica  
**Contact:** Perry Hart (213) 394-1583  
**Type of Music:** Jazz solo singing artists, comedians  
**Club Capacity:** 150  
**Stage Capacity:** 9 pieces  
**PA:** Yes  
**Lighting Systems:** Yes  
**Piano:** Yes  
**Audition:** Call Perry at 394-1583  
**Pay:** Possible paid bookings

### THE STAGE WEST

17044 Chatsworth, Granada Hills, CA  
**Contact:** Beau, (818) 360-3310  
**Type of Music:** Rock, originals OK, Top-40  
**Club Capacity:** 350  
**Stage Capacity:** 10-15  
**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

### TIMBERS

1920 Alosa, Glendora, CA 91106  
**Contact:** Steve Hibbard, (818) 577-1895  
**Type of Music:** Heavy metal, rock, new wave, orig OK  
**Club Capacity:** 600  
**Stage Capacity:** 7  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Live, or send tape to: Steve Hibbard, c/o Ice House, 24 N. Mentor, Pasadena, CA 91106  
**Pay:** Percentage of door

### VALLEY CLUB

7324 Sepulveda Blvd., Van Nuys, CA  
**Contact:** Johnny (818) 874-0245, (818) 874-0689  
**Type of Music:** R&R, R&B, pop  
**Club Capacity:** 800  
**Stage Capacity:** 15  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Every Sunday  
**Pay:** No pay

### RONNIE'S

1121 Huntington Dr., Monrovia, CA  
**Contact:** Patrick (818) 339-2080  
**Type of Music:** Rock, pop  
**Club Capacity:** 125  
**Stage Capacity:** 7-8  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Call first  
**Pay:** Negotiable

### HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, 313 Manhattan Beach Blvd.  
**Contact:** Helena (213) 376-9833  
**Type of Music:** Solo singing artists, piano players.  
**Club Capacity:** 100  
**Stage Capacity:** 1  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Call for info  
**Pay:** Negotiable

### FM STATION

11700 Victory Bl, No. Hollywood  
**Contact:** (818) 769-2221 Jana  
**Type of Music:** Original new music, pop, reggae. No heavy metal  
**Club Capacity:** 500  
**Stage Capacity:** 12-15  
**PA:** Yes. Complete JBL Alan Heath 16-channel console  
**Lighting System:** Yes  
**Piano:** No  
**Audition:** Send tape, promo pack, SASE  
**Pay:** Negotiable

### ANTICLUB

#### AT HELEN'S PLACE

4658 Melrose Ave., LA, CA 90029  
**Contact:** Jim, Jack or Russell (213) 938-9811  
**Type of Music:** Unusual, Original only  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send cassette to P.O. Box 291304, LA, CA 90029  
**Pay:** 50% of door

### LHASA CLUB

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

### LOUIE LOUIE'S

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

### MAX'S CABARET

4711 Sunset Blvd., L.A., CA 90027  
**Contact:** Rick Benson (213) 644-5207  
**Type of Music:** All musicians welcome. Wed. night variety showcase 9-1. Comedians, etc.  
**Club Capacity:** 150  
**Stage Capacity:** 10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call first  
**Pay:** No charge showcase, no pay.

### CLUB 88

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

### BASEMENT COFFEEHOUSE

12726 N. Alvarado, Los Angeles, CA  
**Contact:** Mark Phillips (213) 413-9111  
**Type of Music:** Acoustic, singles, duos, trios, country jazz, blues, folk  
**Stage Capacity:** 5  
**PA:** Yes  
**Lighting:** Limited  
**Piano:** Yes  
**Audition:** Call Saturday 8-11 p.m.  
**Pay:** Showcase, no pay.

### THE STAGE

10540 Magnolia Blvd N. Hollywood, CA 91601  
**Contact:** George or Susie, 11am-10pm, (818) 985-9937  
**Type of Music:** Rock, T40. Originals OK  
**Club Capacity:** 150  
**Stage Capacity:** 8  
**PA:** Yes  
**Lighting System:** Yes, with operator  
**Piano:** No  
**Audition:** Send pics, tape or VHS to above address w/SASE  
**Pay:** Negotiable

### LA FIESTA

1917 N. Bronson, Hollywood, CA 90068  
**Contact:** Andy (213) 467-7225  
**Type of Music:** All styles of singers, comedy, self-contained, taped music.  
**Club Capacity:** 300  
**Stage Capacity:** 5  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call first  
**Pay:** Contest, \$75 first prize, \$25 second prize.

### FACES

5520 Santa Monica Blvd., Hollywood, CA 90038  
**Contact:** (213) 466-1094  
**Type of Music:** All rock, pop, jazz, no punk  
**Club Capacity:** 300  
**Stage Capacity:** 7  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** By appointment  
**Pay:** Strictly door

### COMEBACK INN

1633 W. Washington, Venice, CA 90291  
**Contact:** Will Raabe or Jim Hovey, (213) 396-6469  
**Type of Music:** Vocal jazz groups  
**Club Capacity:** 100  
**Stage Capacity:** Indoors 6, Outdoors 10  
**PA:** Yes  
**Lighting System:** Yes  
**Piano:** Yes  
**Audition:** Send cassette, LP or 1/2" video to above address; live audition Monday nights, 8:30.  
**Pay:** Negotiable & video demos

### FIRESIDE INN

15927 Ventura Blvd., Encino, CA  
**Contact:** Bill Howard (818) 985-7625  
**Type of Music:** Jazz, pop, blues, standards  
**Club Capacity:** 125  
**Stage Capacity:** 4  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** 8:30 p.m. every Monday night. Bring resume & tape on the spot.  
**Pay:** Negotiable

## THE GOLDMINE

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

## ICE HOUSE

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

## THE WATERS CLUB

1331 Pacific Ave., South Bay/San Pedro, CA 90731  
**Contact:** Mitch Dort (213) 547-4423 or 547-4424  
**Type of Music:** R&R to Heavy Metal, originals  
**Club Capacity:** 900-1000  
**Stage Capacity:** 100  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape, bio & pic to above address  
**Pay:** Percentage, negotiable

## TROUBADOUR

9081 Santa Monica Blvd  
 Los Angeles, CA 90069  
**Contact:** Michael Fell, 2-6 pm, T-F (213) 276-1158  
**Type of Music:** All types  
**Club Capacity:** 300  
**Stage Capacity:** 8  
**PA:** Yes. Must bring own mic, stands, & cords. (Low Impedance)  
**Lighting System:** Yes  
**Piano:** Yes  
**Audition:** Tape/Bio/Picture  
**Pay:** Percentage of door & 50% of discount ticket

## CENTRAL

8852 W. Sunset Blvd., W. Hollywood, CA 90069  
**Contact:** Becky (213) 650-2395  
**Type of Music:** Rock & roll  
**Club Capacity:** 100  
**Stage Capacity:** 7  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call first  
**Pay:** Percentage

## ORANGE COUNTY

## CRAZY BURRO

9042 Garfield Ave., #316, Huntington Beach, CA 92696  
**Contact:** Fritz (714) 964-7132  
**Type of Music:** Top 40 or show  
**Club Capacity:** 200  
**Stage Capacity:** 5-6  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape, resume or video  
**Pay:** Good

## THE BRICKYARD

1615 E. Lincoln, Orange, CA 92265  
**Contact:** Terri, (714) 974-3030  
**Type of Music:** All styles  
**Club Capacity:** 75  
**Stage Capacity:** 4  
**PA:** No  
**Lighting System:** Yes  
**Piano:** No  
**Audition:** Call first  
**Pay:** Negotiable

## SAFARI SAM'S

411 Olive Ave., Huntington Beach, CA 92648  
**Contact:** Gil or Sam (714) 536-6025  
**Type of Music:** All styles, local band showcases, poetry reading.  
**Club Capacity:** 10C  
**Stage Capacity:** 5-6  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call, send tape & resume  
**Pay:** Negotiable

## GOODIES

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

## RADIO CITY

945 S. Knott, Anaheim CA 92804  
**Contact:** Mars Black (714) 826-7001 between 1 & 5 p.m.  
**Type of Music:** Heavy metal, speed metal, post punk, rockabilly, R&R  
**Club Capacity:** 315  
**Stage Capacity:** 10  
**PA:** Yes  
**Lighting:** Yes, with operator  
**Piano:** No  
**Audition:** Call  
**Pay:** Negotiable

## SAN DIEGO COUNTY

## SPIRIT CLUB

1130 Buenos, San Diego, CA  
**Contact:** Madalene Herrera (213) 276-3993  
**Type of Music:** Rock, powerpop, pop, national acts. Originals OK  
**Club Capacity:** 350  
**Stage Capacity:** 10  
**PA:** Yes  
**Lighting System:** Yes, with operator  
**Piano:** No  
**Audition:** Tape and bio  
**Pay:** Percentage/negotiable

## MISCELLANY

**FREE COMPUTER SYNTHESIZER** class at 24-track studio. Cut recording time and costs and have amazing sounds and techniques at your disposal. Call Patti at (213) 466-0113.

**MUSIC VIDEOS WANTED:** If you are an L.A. musician and have a video you would like to have aired on a local cable TV Music Video Show, send 3/4" tapes to: Eye Music, 1765 N. Highland Ave., Box 999, Hollywood, CA 90028 or call Mike Porente at (213) 874-2665.

**WANTED: NEW GROUPS,** new artists. Unpublished? Unreleased? Want exposure? Nationally syndicated radio show needs you. Send tapes with written release and contact number to Radio Video Prods., 550 S. Barrington, Suite 4101, L.A., CA 90049. Yes, this is legitimate. For more info, call (213) 471-2091.

**CELEBRITY CENTER SHOWCASE** is currently seeking all types of music. For audition info, call Barbara at (213) 464-0411 ext. 236 or 283. Celebrity Center Showcase is located at 5930 Franklin Ave. in Hollywood. The showcases are every Saturday at 8 p.m.

**NEW YORK MUSIC** Television looking for music and art videos. Send for info: P.O. Box 724, C.P., NY 12065. (518) 465-9690.

**RADIO NETWORK SEEKS** bands for interviews. Must have vinyl and have received some commercial and/or college airplay. Send vinyl and bio to: The Western Front Radio Network, c/o Julio Flores, 115 N. Vine St., Anaheim, CA 92805. For more info, call (714) 776-2594.

**COAST MUSIC PUBLISHING** Company seeks serious professional songwriters in the country and pop markets. Coast Music is licensed through BMI. Send cover letter, no more than three songs on cassette with typed lyric sheets. Say that you were referred through MC Gig Guide. Send to: Michael Zdanowicz, 1313 21st Ave. S., Suite 107-171, Nashville, TN 37212, or call (615) 269-5456.

**NEW PRODUCTION COMPANY** seeks acts to represent with record companies and products to produce for release. Accepting new recording projects for late summer and early fall production. Send demo tapes, promo packages to Steve V. Johnson, Elegance Prods., 536 Comstock Dr., Tiburon, CA 94920, or call (415) 435-1517.

"A NIGHT IN Desperation Alley" at Super-video seeks a house band for our monthly performance art showcase. Groups or individuals are urged to apply. Merely the beginning. Call (213) 559-3065, days.

**SOCIALLY CONSCIOUS, LIBERAL** studio owner needed to donate recording time so that a group of L.A. musicians may record a killer song to raise money to fight a killer disease (AIDS). Contact Tom after 5 p.m. at (213) 618-1566.

**NATIONAL RECORD LABEL** seeks finished masters ONLY for distribution. Must have positive lyrics. Send tape and lyric sheet to: Team Entertainment, 7777 Alvarado Rd., #113, La Mesa, CA 92041.

**MANAGER SEEKS ORIGINAL** band (R&R, new wave, techno) with excellent commercial material. Send demo to: Roberta Blank, 13906 Ventura Blvd., Sherman Oaks, CA 91423. For more info, call (213) 464-8381.

**EXPERIENCED SPOTLIGHT OPERATORS** wanted immediately. Call Rick at (213) 274-5865.

**RHINO VIDEO IMMEDIATELY** seeking loud, aggressive rock music for use in compilation home video featuring famous professional wrestler. Little or no compensation. Send tape to: Wrestling, c/o Rhino, 1201 Olympic Blvd., Santa Monica, CA 90404.

**VOCALISTS WITH ORIGINAL** cassette demo tape wanted for *The Sampsell Showcase*, a cable TV show for Group W, produced and directed by Gareth M. Sampsell, for ongoing tapings. One-half hour show features singers and vocalists on the rise in the L.A. area. Call for audition appointment, leaving message (213) 394-0957.

**RAY THOMAS MANAGEMENT** currently seeking Top 40, new wave, funk/pop bands to play on Catalina Island. Call (213) 779-3175.

**MUSIC MANAGEMENT ENTERPRISES** seeks professional Top 40 and nostalgia (Sixties, Motown, etc.) bands for club booking. Call Nickie, Monday-Friday, 10am-1pm, (213) 650-2395.

**MUSIC PUBLISHER INTERESTED** in promoting new label acts. Non-starting musicians interested in investing in their own career, send demo to: P.O. Box 7216, Riverside, CA 92513.

**NEW RECORD COMPANY** headed by major label exec seeking new bands with original material (rock, pop, R&B, dance, psychedelic, etc.). Send tape & bio to: Louvre Records, Box 69A, 110 San Vicente, Hollywood, CA 90069.

**ESTABLISHED PRODUCTION COMPANY** with excellent internat'l connection in process of reviewing candidate to be recorded in L.A., Nov. 1985 to mid-Jan. 1986. Needed: Female trio, minimum 5'5", sing solo and harmony, blonde, brunette, mulatto or black, excellent appearance. Also: Abba-style group, two males, two females in early twenties, must sing solo and harmony. Send non-returnable tapes, photos, resumes to: Zigzag Prods, c/o DMI, 6255 Sunset Blvd., Suite 1911, Hollywood, CA 90028. No phone calls please.

**EAGLE RECORDS IS** currently looking for new artists for possible release consideration. Send quality cassette to: Eagle Records, P.O. Box 1027, Hermosa Beach, CA 90254. For more info, call (213) 375-8385.

**PARTTIME INTERN** needed to assist publicity director of growing independent label. Must be energetic and able to write. No experience necessary, no immediate pay. Send resume to: Neophonic Records, 6404 Hollywood Blvd., Suite 406, Hollywood, CA 90028.

**ENTERTAINMENT ATTORNEY** representing newly formed record label seeks original material and/or bands for several compilation albums to be produced by end of 1985. Albums will be distributed nationally as well as in Europe and Japan. Cassettes only. Lyric sheets helpful. No returns. Send info to: Frank Riesen, 2200 Pacific Coast Hwy., Suite 314, Hermosa Beach, 90254.

**INSTRUCTORS NEEDED** to teach part-time: sound engineering, record producing copyright law, communication skills, music theory and ear training, music industry management. Candidates must have a combination of six years education and industry-related experience. Send or bring resume to: Trebas Institute, 6602 Sunset Blvd., L.A., CA 90028.

**SYLAR BROTHERS ENTERTAINMENT** seeks quality professional deejays for immediate restaurant-club work. Prior club work a must. For info, call (714) 964-7132.

# PRO PLAYERS

## PRO PLAYERS

NEXT PRO PLAYER DEADLINE  
WED., OCTOBER 2, NOON

SEE PRO PLAYERS COUPON  
ON NEXT PAGE

### SESSION PLAYERS

#### MARTY BUTTWINICK

Phone: (213) 664-5920  
Instrument: Electric bass with synth simulation effects

**Styles:** All, very versatile, good experiential background in modern commercial styles as well as world music, free form, jazz and classical.  
**Read Music:** Yes  
**Qualifications:** Easy to work with. 17 years of clubs, sessions, concerts, shows, original projects, some masters, some TV, and some of all of the gigs there are to do living in L.A. Reads well (copies too), writes, is a good sideman and/or performer as well as conductor/rehearsal director. In addition to doing miscellaneous gigs and sessions, have been doing casuals with my band for the past five years, along with teaching at the Faunt School of Creative Music.  
**Available For:** Good music in the form of casuals, sessions, in-town shows, and paid showcases. Especially looking forward to expand my commercial/jingle connections.

#### ANDREW GORDON

Phone: (213) 379-1568  
Instruments: Oberheim OB8 Polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai Grand Piano, Fostex 4-track, Korg Poly 6 synth, 2 Yamaha DX-7s, Yamaha TX-7 expander, Yamaha Qx-7 sequencer.  
**Read Music:** Yes  
**Styles:** Versatile in all styles, especially pop, R&B.  
**Qualifications:** Played keyboards for 25 years before moving to L.A. 6 years ago. Co-production credits with Gary Wright, arranged music for NBC-TV and Peters/Gruber, Working touring Europe and U.S.A. Wrote commercials and music for TV. Contacts with record company in London & L.A. w/solo synthesizer album release. Instruction in the techniques of programming synthesizers and drum machines. Reasonable rates. 16-track studio available with top name producer/musician.  
**Available for:** Session work, commercials, live work, producing and arranging, teaching, song-writing, demos, casuals.

#### MIKE GREENE

Phone: (213) 656-0309  
Instruments: Roland Super Jupiter (Jupiter 8), Prophet 5, Yamaha DX-7, PF-10, Korg Poly 61, Digital Drums, Roland MSQ-700 sequencer, all MIDI'd together  
**Styles:** New wave, R&B, rock, pop  
**Technical Skills:** Modern, imaginative, & fast programming & playing. Arranging.  
**Read Music:** Yes  
**Qualifications:** 10 years professional studio & live experience. Easy to work with, pro attitude.  
**Available For:** Demos, sessions, live work, equipment rentals.

#### SHANNON A. MURRAY

Phone: (213) 663-3445  
Instruments: Tenor & soprano sax, doubles on flute, keyboards & percussion  
**Technical Skill:** Instrumentalist & composer/arranger  
**Styles:** All  
**Vocal Range:** Tenor  
**Read Music:** Yes  
**Qualifications:** 15 years performance and recording experience in the U.S. and Europe. Berklee College of Music Composition and Arranging program. Former instructor at the Institute of Modern Music, Strasbourg, France. Member of various groups including Farranfore (USA) and Simone (Europe). Featured soloist on the latest Stella Bernhardt album on Altek Records, Saarbrücken, West Germany.  
**Available For:** Sessions, live performance, road work, group situations, and composition/arrangement projects.

#### MARK GORDON

Phone: (213) 851-4935 (lv. mess.)  
Instruments: All lead and rhythmic guitars, electric basses (funk or rock)  
**Styles:** Power pop to dance groove, R&B, ballads, heavy metal and jazz fusion  
**Read Music:** Yes  
**Qualifications:** Extensive live and studio work. Xit timing. I pick up songs very fast. Numerous projects including demos, masters, and commercials. I have a lot of ideas and licks that can improve your tape. Also, strong songwriter and arranger. Tape available upon request. Reasonable fees.  
**Available For:** Demos, lessons, Top 40 and club work. Producing and arranging, sessions, songwriting.

#### GEORGE EDWARD

Phone: (213) 383-4551  
Instrument: Drums and percussion  
**Styles:** All kinds of rock, heavy metals to pop, fusion funk, jazz, society dance & Latin.  
**Read Music:** Yes  
**Qualifications:** 18 years pro experience. Judy Rudin band, Eddie Fontaine, Brother Jack McDuff, symphony work (Chicago), WDAI radio Chicago, B.A. in applied music. Studied with Appice & Bozzio.  
**Available For:** Live concerts, touring, sessions & casuals.

#### NEIL KUNEN

Phone: (213) 257-5622  
Instruments: Electric and acoustic guitars, 12-string & guitar synths.  
**Technical Skills:** Exciting, melodic solos and parts, "in the pocket" rhythm playing, fingerpicking. I'm good at fitting into any situation. Vocals.  
**Styles:** Rock, pop, country, reggae, calypso, funk  
**Read Music:** Yes  
**Qualifications:** 18 years professional playing with a variety of music and groups. Recording and performance with *Flying Fingers*, *August*, *Sweet and Steel*. Instructor for 8 years with the Faunt School of Creative Music. Easy to get along with—fun to work with.  
**Available For:** Songwriter demos, sessions, casuals, teaching.

#### RED HOT PICKER—WILL RAY

Phone: (213) 876-0443  
Instruments: Electric and acoustic guitars, vocals  
**Styles:** Country picker, all styles of country including bluegrass, western swing, cow punk, western wave, modern country  
**Qualifications:** Many years experience recording on East and West coasts, have two Fenders fitted with string benders, use mini slide also, have studied and transposed steel guitar to electric guitar, unique style is cross between Buddy Emmons, Albert Lee, and Clarence White.  
**Available For:** Sessions, demos, projects, live work.

#### SAM SORENSEN

Phone: (213) 306-3179  
Instruments: Oberheim OB-8 synth, DMX drum machine, DSX sequencer, Yamaha DX-7, Yamaha CS-80 synth, Moog Source synth, modified Rhodes electric piano, Mason Hamlin grand piano, Teac 4-track with DBX, misc. sound processing equipment  
**Read Music:** Yes  
**Styles:** All  
**Vocal Range:** Tenor  
**Qualifications:** 15 years live and studio experience, including TV, movies, radio, record projects. Experience and access to most keyboards.  
**Available For:** Sessions, pre-production, programming, rentals, teaching, low-budget demos in my home.

#### CORNELIUS BUMPUS

Phone: (818) 249-4409  
Instruments: Tenor and Soprano Sax, Flute  
**Technical Skills:** Instrumentalist & Vocalist  
**Styles:** All  
**Vocal Range:** Tenor  
**Qualifications:** 29 years of saxophone playing. Member of Doobie Brothers 1979-82. Recording credits include two solo albums, Doobie Brothers, Amy Holland, Moby Grape, Michael McDonald, Eikichi Yazawa, Patrick Simmons, Clifford Coulter, Taboo Zoo, Tom Johnston, and Lucy J. Dalton. Live performances with Doobie Brothers, Jeff Lorber, Lucy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, numerous club bands.  
**Available For:** Anything

#### ELMO PEELER

Phone: (213) 650-6602  
Instruments: Acoustic piano, B-3, Roland JX-3P  
**Technical Skills:** Pianist/arranger/composer  
**Styles:** Rock, Top 40, C&W, classical  
**Read Music:** Yes  
**Qualifications:** Have toured internationally and/or recorded with Beach Boys, Rick Nelson, Paul Williams, others. Eastman School of Music and Interlochen. Work on various album projects and film scores. Resume and tape available.  
**Available For:** Sessions, tours, TV and film scores.

#### GREG LARSEN

Phone: (213) 468-9343  
Instrument: Drums, traps, percussions, background harmonies  
**Styles:** Rock, country, jazz, R&B, cocktail  
**Read Music:** Yes  
**Qualifications:** Pro drummer live/studio with 15 years experience. Three years completed on a B.M. Backed the Drifters, Arnett Cobb, Vince D'Martino, Barbara Fairchild, Dusty Rhodes, and Tammy Wynette. Great attitude. Promotional packet with tape, bio, and picture available on request.  
**Available For:** Live performance, original projects, casuals, cover groups. Studio work, demos and jingles, drum instruction.

#### DEAN HANSEN

Phone: (213) 665-4692  
Instrument: Guitar, electric, lead/rhythm  
**Styles:** All  
**Read Music:** Yes  
**Qualifications:** 15 years experience  
**Available For:** Stage and studio sessions, live gigs.

#### MARK M. SANDERS

Phone: (818) 342-5226  
Instruments: Drums & the Yamaha RX-11 drum machine  
**Styles:** All  
**Read Music:** Yes  
**Qualifications:** 17 years of drumming. I have toured and/or recorded with Tower of Power 80-83, Captain & Tenille 84, the Jacksons, Al Stewart, Michael Franks, Spencer Davis, Kitty Hawk, Summer, Marilyn Scott, Vonda Shepard, Kenny James.  
**Available For:** Anything. Call for info.

#### CHRIS STEVENS

Phone: (213) 640-9576  
Instruments: Lead/slide guitar  
**Styles:** Rock, power-pop—very melodic  
**Read Music:** Yes  
**Qualifications:** 16 years experience, released product, references on request, Marshall sound.  
**Available For:** Recording and live

#### ADAM GREIFER

Phone: (213) 306-9116  
Instruments: Guitars, synths, drum computer  
**Technical Skill:** Guitarist, producer, arranger, programmer  
**Styles:** All styles of rock, funk, blues, reggae  
**Vocal Range:** Baritone  
**Read Music:** Yes  
**Qualifications:** Played guitar 20 years, had records on KROQ and S.F. stations. Lots of recording and performing experience.  
**Available For:** Sessions, demos, gigs, programming

#### JOHN BOKOWSKI

Phone: (818) 509-1371  
Instruments: Yamaha TX-816, KX-88, QX-1, DX-7, REV-7, Roland Super Jupiter, Jupiter 6, MSQ-700, SRV-2000, Linn Drum, Dr. Click. Eddie Reynolds modified Rhodes, Tascam 234, IBM PC with misc. software, misc. recording equip, effects, etc.  
**Technical Skills:** Producer, writer, arranger, session player, programmer. Classically trained, excellent ear, perfect pitch.  
**Read Music:** Yes  
**Styles:** R&B, pop, jazz  
**Qualifications:** 3 years staff writer/producer at Motown Records. Projects Worked On: Rockwell, Four Tops, Temptations, Syreeta, Charlene, Phyllis St. James, Gene Van Buren, Albie, Berry Gordy's *The Last Dragon*, Bobby Nunn, Kagry, Session or Live Work With: Deniece Williams, Teena Marie, Rick Dees, KoKo-Pop, Rockwell, Phyllis St. James. Collaborated With: Berry Gordy, Freddie Perren, Wayne Vaughn, Skip Scarborough, J.D. Nicholas (Commodores).  
**Available For:** Production (masters or demos), pre-production (programming and arranging), session work and extremely professional live and road work situations.

#### ROBERT MICHAELS

Phone: (213) 657-5841  
Instruments: OB-8 with MIDI, DSX (latest software), DX with alternate chips, Juno 106, SH-101, 360 Systems MIDI-bass, Fostex 4-track, MCI 8-track  
**Styles:** Modern, pop, R&B  
**Read Music:** Yes  
**Qualifications:** Currently keyboardist/programmer for Pink Steel and Metropolis. Studio work with Payolas, Loverboy, Phillip Ingram, and BBDO. Classically trained 10 years, radio-oriented writer/arranger.  
**Available For:** Sessions and demo production

#### ERIC WOLLMAN

Phone: (213) 854-0755  
Instruments: Electric and acoustic guitars  
**Technical Skills:** Impressive soloist, sensitive accompanist, great ears  
**Styles:** Jazz, jazz rock, funk, rock  
**Read Music:** Yes  
**Qualifications:** B.A. Berklee College of Music, club and studio work in NYC, Boston and L.A. Call for info, tape available.  
**Available For:** Sessions, demos, live work.

#### STEVE BEAR

Phone: (818) 996-9057  
Instruments: Yamaha Recording Series drums, various percussion  
**Styles:** Versatile in all styles of music, specialize in rock, jazz, funk and Latin.  
**Read Music:** Yes  
**Qualifications:** 10 years of quality playing experience in Midwest and on West Coast. Have done session work for local producers Ermit Rhodes, Tom Luben, Eddie Gurren, many others. Many years of live playing in virtually every style of music. Well-rounded and very easy-going.  
**Available For:** Studio/demo work, live performance, and video work.

#### STEVE REID

Phone: (213) 255-9999  
Instruments: Percussion, mallets, sound effects, over 300 acoustic instruments. Emulator II w/large library of high tech '80s sounds. Electric percussion & Linn 9000.  
**Technical Skills:** All manner of Afro-Cuban, Latin, Brazilian, orchestral, contemporary jazz & pop percussion  
**Read Music:** Yes  
**Qualifications:** National recording & touring w/Cheryl Lynn (CBS), Nicolette Larson (WB), Bell & James (A&M), Philippe Wynn (Modern, Atlantic), Linda Clifford, Emotions, Eloise Laws, Willie Tee (Red Label), Kitty Hawk (Zebra), Michael Wykoff (RCA), Stan Ridgeway (IRS), Dan Siegel (Pasha), Pat Williams, Field Day. TV Shows: *Brothers*, *Family Ties*, *Cheers*, *Puttin' on the Hits*, *Paper Dolls*, *Legmen*, *Joanna*, *Slickers*, *Good Times*. National experience 16 years, accurate, quick & creative, professional, dedicated to the success of each project.  
**Available For:** Recording sessions, touring, demos, videos, rentals, any other professional projects.

#### ROB SHROCK

Phone: (818) 994-1934  
Instruments: Yamaha DX-7, Roland JX-8P, MSQ 700 sequencer, Linn drum, Roland TR-707, Yamaha R-1000 reverb  
**Styles:** All, specializing in pop, R&B  
**Read Music:** Yes  
**Technical Skills:** Producer/arranger, composer, session keyboardist, keyboard and drum machine programmer, engineer  
**Qualifications:** Produced, arranged, engineered, and played on Live Aid concert theme music. Sessions for Motown, Chauncey Hines, Shani, Kenny White. Countless hours of studio playing, arranging and engineering on professional 24-track sessions.  
**Available For:** Sessions, some demos and some live work.

### VOCALISTS

#### CAROL WEBER

Phone: (818) 891-1609  
**Vocal Range:** 3 octaves  
**Styles:** R&B, pop, blues, jazz, C&W  
**Sight Read:** Yes  
**Qualifications:** 10 years clubs, studio work, TV, radio commercials, concerts, videos.  
**Available For:** Videos, sessions, demos, casuals, some club work.

#### TODD BARRETT

Phone: (213) 552-2255, (213) 463-2843  
**Vocal Range:** Lyric Baritone/Tenor  
**Styles:** Pop, rock, a la ABC, Go West, A-Ha  
**Sight Read:** Yes  
**Qualifications:** 6 years of performing live and recorded music, both in N.Y.C. and L.A. Actors Equity stage performer. Clean cut, attractive, lots of energy.  
**Available For:** Demos, sessions, gigs, also seeking permanent band situation.

#### SALLY KLEIN

Phone: (213) 656-7529, (818) 243-8363 (lv mess)  
**Vocal Range:** Alto to mezzo soprano (2½ octaves)  
**Styles:** Jazz, blues, pop, rock, standards, great ballads  
**Sight Read:** Yes  
**Qualifications:** 10 years club work in Boston, NY, & LA; studio work (background and lead). B.M. at Berklee College of Music. Also do arrangements and lead sheets. I sing with heart as well as technique and will add depth and feeling needed for a ballad as well as the hard fast edge needed for a rocker. Tape and resume upon request.  
**Available For:** Sessions, demos, videos, club-work, casuals.

#### LOVEY BLUE

Phone: (213) 850-7455  
**Vocal Range:** 3½ octaves  
**Sight Read:** Yes  
**Styles:** Soul specialist, jazz, blues, gospel, classical  
**Qualifications:** 10 years front experience. Songwriter (new sound), previous song on EMI Records. Have toured other countries. TV shows, lots of recording experience, backgrounds for big name groups.  
**Available For:** Any working situation, no travel.

#### TONI LEON

Phone: (213) 376-0387  
**Vocal Range:** 3 octaves  
**Styles:** Pop, rock, R&B, C&W, gospel, Top 40  
**Qualifications:** 15 years of stage, concert, and recording experience. Reliable and easy to work with. Also able to play keyboards and strings. Have contacts with experienced musicians, producer, and recording studios to help with demo or master-quality recordings, etc.  
**Available For:** Recording sessions, paid gigs, weddings, private parties, commercials, club work, and vocal lessons.

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

**L.A. VOCAL REGISTRY**

Phone: (213) 465-9626, (818) 795-6757  
 Vocal Ranges: All  
 Styles: All  
 Qualifications: We have vocalists of all styles and levels of experience.  
 Available For: Sessions, demos, casuals, everything

**KREGG NANCE**

Phone: (213) 395-5616  
 Vocal Range: Baritone  
 Styles: Pop, country, soundalikes  
 Qualifications: SAG vocalist, solo vocal on the soundtrack of a United Artists film, staff vocalist for Moonlight Demos, many professional sessions and demos. Besides my own style, I can do soundlike vocals such as Elvis Presley, Buddy Holly, Neil Diamond, David Bowie, Dire Straits, and others.  
 Available For: Sessions, jingles, demos

**TECHNICAL**

**GARY J. COPPOLA**

Phone: (213) 306-3025  
 Technical Skills: Recording engineer/producer/arranger, specialize in selecting the best format (8-24 trk), studio, and musicians to suit your music and budget.  
 Qualifications: 10 years in L.A. music business, worked at Cherokee, Kendium, Aim, United Western, Wally Heider's studios and with many major recording artists, labels, and producers (Stanley Clarke, Ken Scott, Motown, Warner Bros.).  
 Available For: Demos, record projects, song consultation, master recordings. Call for references and details.

**MICHAEL BANON**

Phone: (213) 652-6436  
 Technical Skill: Producer  
 Styles: All, specializing in rock, pop funk, commercials too  
 Qualifications: Top connections in the industry. Musical background includes work with Herbie Hancock, Supertramp, Maxine Nightingale, Michael Colombier, and much more.  
 Available For: Currently available to produce, arrange, assist, and advise in the development of recording final product on demos.

**JAMES STEWART**

Phone: (818) 246-9299  
 Technical Skills: Engineer/Producer/Arranger, specializing in that hot, most sought after, custom tube sound  
 Qualifications: Berklee graduate, engineered both East Coast and West Coast, worked with many top name recording artists and producers, including soundtrack and commercial projects. Have recorded just about anything you can possibly imagine.  
 Available For: Album projects, LP's, EP's, 45's, masters, demos live to 2-track, sound consultation, disc cutting. Bottom line is what it sounds like. Treat your ears to a cut above the rest. Call for a free listen!

**NEXT CLASSIFIED DEADLINE  
 WED. OCTOBER 2, 12:00 NOON**

**2 PA'S AND AMPS**

- Acoustic P.A. 6-ch board w/built-in EQ, 200w Yamaha spkrs, \$900. Marlene 213-985-4445
- Peavey 400 amp, new, 700w spkrs, \$600. Sidni 213-258-3198
- BGW 750C, \$650 obo. 100-ft snake (12x3), \$100 obo. 20 12" Celestion spkrs, \$50 obo. Lv mess for Dan818-965-5729
- MusicMan HD130 hd, 130w w/revrto, vibrato, master vol, new power tubes, xlt cond, \$275 obo. Jerry213-654-4906
- Monitor bass amp, Peavey MAX, 800w, two 18" & two 10" spkrs, full EQ, xlt cond, \$800. Dave 213-827-5207
- MusicMan 212HD amp, \$450. MusicMan 212RH cab, \$250. Dean 818-247-8955
- Pignose practice amp, AC & battery-op, grt cond, \$65 obo. CindyE=calibur 818-982-1350
- Yamaha JX-50 amp, mint cond, one 12" spkr, \$165 or trade. 213-735-8221
- Marshall 100w amp, \$400. 213-855-8859
- Yamaha 200 8-ch mixing board, \$600. Tracy eyes 818-506-6364
- ElectroVoice 8060-B cab w/4 EVM 12L spkrs, grt for guitar, bass, keybds, PA, grt cond, \$425 obo. 818-761-3735
- Ampex VT22 guitar amp, 100w combo, two 12s, master vol reverb, xlt cond, \$325 obo. 818-761-3735
- Fender Super Reverb, grt cond, \$200. Andy818-357-7538
- Two JBL 15" D140 spkrs in cabs w/wheels & handles, \$350 pair. Brian 818-246-5409
- Altec 511 horns in cabs, \$200 pair. Brian818-246-5409
- Yamaha G110-112 amp, xlt snds, very clean, gain, treble boost, reverb, distortion, 2-ch, \$400. 818-982-1350
- Cerwin Vega P18 3-way passive x-over, \$800 per pair, new cond. 818-789-8242
- Fender Deluxe Reverb, black face, Paul Rivera-mod, xlt cond, \$375. Rob 818-500-9954
- Fender Concert, new model w/anvil rd cs, xlt cond, lots of features, \$600 obo. Rob 818-500-9954
- Two JBL monitors w/anvil cs, \$475. 818-343-7520
- Blomp 6-ch mixer, \$250. 818-343-7520
- Blomp 2-ch amp, 270w, \$125. 818-343-7520
- Sunn PA 6, Sunn concert monitor, Kustom monitor hd, two Sunn model 4 columns, Shure SM-56 mic & stand, \$1100. Jaime 213-453-2168/453-1045
- Tapco 6-ch mixer/preamp w/reverb, \$140. Sam 213-472-8379
- Fender Bandmaster, pre-CBS, all stock, xlt cond, \$125 obo. 818-761-3735
- StudioMaster 8x2 stereo mixer, 2 effx sends, 6 indiv effx sends, 3-band EQ, 1/4" XLR conns, brand new, \$450 obo. 213-509-1371
- Yamaha G100 212, like new, \$300 obo. Jim213-463-8843
- Leslie Combo preamp, \$75. Jim 213-463-8843
- Sunn bass spkr cab w/15" JBLs, \$250 obo. Jim 213-463-8843
- Fostex 350 mixer w/meter bridge, warranty, \$650. 213-399-7410
- Yamaha G50 112 amp w/Celestion spkr, \$150. Jeff 818-980-6478
- Hill J Series console, 24x8x2, fully loaded w/roads, lk new, \$6500. Paul 619-277-1024
- Female vocalist lking for wking T40 or orig band. Outstanding frontperson, grt image & voice. 818-782-8899
- Vox AC30, old, \$500 firm. Bruce 805-252-4076
- Dynacord compact power mixer w/EQ & echo built-in, new, \$800 obo. Pete 213-459-6980
- Two Altec 1234 PA cabs, one Altec floor monitor, all new, \$800 obo. Pete 213-459-6980
- Sunn bass cab w/15" 15" EVs, gd shape, \$300. Rudy 213-461-1322
- Two Roland keybd cubes, brand new, \$300 ea. obo. Bruce 213-479-8231

- Fender 1982 blond Fiberglass amp w/Celestion spkr, \$330. Dale 818-766-7021
- Peavey CS-400 stereo amp, \$340. Dale 818-766-7021
- Amp for instruments, Traynor Custom Reverb, YSR-1, 4-inputs, 2-ch, 200w, lks & wks lk new, \$250. obo. Steve, lv mess 213-202-0034
- PA amp, Bogen 120, tube unit, 120w, 3-canon inputs, lks gd, wks perfect, \$115 obo. Steve 213-202-0034

**3 TAPE RECORDERS**

- Sony TC-158SD portable pro stereo cass, dolby, limiter, European model, 4-way power w/cs & strap, mint cond, \$250 obo. Jerry 213-654-4908
- Complete 16-trk recording studio equip incl 5-yr list of clients, \$30,000. Richard 714-750-1278
- Akai X-3800 r-to-r recorder, 3-spd, 3-hd, snd-on-snd, auto-reverse, xlt cond, \$175 obo. Cindy/Excalibur818-997-6209
- Fostex A4 recorder, brand new in box, \$750 obo. John 818-845-2097
- Teac 3440, mint cond w/anvil cs, \$1000. Peter 818-366-1989
- Akai GX600-D r-to-r 2-trk, \$300. Paul 213-479-5876
- Tascam 22-4 4-trk, xlt cond, \$800 obo. Call after 6 818-901-9699
- Ampex MM-1000 18-trk, \$8000 obo. 213-684-5005/818-791-4004
- Fostex A-8LR 8-trk recorder, brand new in box, full warranty & cables, \$2100. Chuck 818-996-2032
- Ampex 456 2" recording tape, \$40 reel. 818-996-6507
- Two 8" JBL 2115D spkrs, need to be reconed, \$25 ea. 818-996-6507
- Homemade rack for Fostex AB & Fostex A2, very gd cond, \$25 obo. 818-761-3735
- Rack-mounted & harnessed 4-trk & 1/2-trk facility on wheels, grt for producers, mgrs, demos. \$3500 or trade for car. 714-785-0850
- Tascam 234 pro 4-trk cass recorder w/dbx noise reduction. Remote locator, punch-in pedal, vso speed control, \$650. new. 213-509-1371
- Fostex A-8 8-trk recorder & 350 mixer w/meter bridge & remote control, mint cond, warranty, \$1995.213-399-3078

**4 MUSIC ACCESSORIES**

- Roland TR707 rhythm composer, \$400. 213-465-8882
- Roland DC-20 2-ch analog echo unit, hardly used, \$75 obo. Cindy/Excalibur 818-997-6209
- Roland SDE-1000 digital delay, \$325. 213-855-8859
- Two 10" Celestion spkrs, xlt cond, \$30 ea.818-761-3735
- Univox headphone style guitar amp, xlt cond, \$40 obo. 818-761-3735
- Mono headphone junction box, 8-outs w/vol control, prototype, \$25 obo. 818-761-3735
- Marshall casters, \$30 for 4, \$20 for 2. Patch bay dbl strip, \$150. Gibson amp, \$100. Delta Lab Effectron Jr. 1050, \$200. 818-366-1989
- Anvil 14-space 2" shock-mnt hvy duty road cs w/hwy duty l casters, \$300. 818-786-8248

- Harshel cs for Gibson SG. \$25. Scott evens714-898-9275
- Roland TR-808 drumulator, modified, w/8 indiv outputs, \$175. Greg 818-763-4245
- Effects board, custom built, incl chorus, phaser, 2 distortions, wah-wah, power supply, 2-ins/3-outs, footswitch triggers, \$490. 818-982-1350
- Roland TR-303 bassline, \$150. Greg 818-763-4245
- StudioMaster board, Bx4, brand new in box, \$1100. Greg 818-763-4245
- Scotch 280 2" recording tape, xlt cond, \$40. Peter 213-935-5707

- Microphones: Two Shure SM-57's, \$60 ea. Two AKG D707 "E" mics, \$45 ea. One EV 1751 condenser mic, \$40. Brian 213-399-7410
- Anvil forge trunk, 26"x15"x38", \$140 obo. Brian 818-246-5409
- Anvil rack, \$55. Jamie 818-343-7520
- Ibanez digital delay 1000, \$175. Sam 213-476-6980
- BOA TFX time effect unit w/flanger, chorus, dblr, echo, remote footswitch, \$200. John 818-994-2357
- Boss DM-300 chorus & echo unit, \$175. John818-994-2357
- Poly 6 programs, \$60 on tape w/instructions, \$35. 818-761-3735

- Audio Arts model 4200 para EQ & preamp, \$350. Robert 818-848-9446
- Fostex meter bridge, compatible w/350 mixer, never used, \$50 obo. Michael 818-882-9237
- Boss comp/sustain pedal, new in box, \$45.818-761-3735
- Fender P-bass case, \$45 obo. Jeff 818-980-6478
- Roland Chorus Echo 301, xlt cond, \$260 or trade. 213-735-6221
- Roland Musicbox, \$250 obo. George 213-820-6533
- Korg rhythm box, \$250 obo. George 213-820-6533
- EDR digital delay, 16-sec delay, compl programmable, many features, \$1300 obo Terry 213-395-3557
- Roland Space Echo 301, xlt cond, \$300. Tweed 213-463-7733
- Yamaha RX-11 drum machine, 100 programs, MIDI, takes RAM cards, \$675 obo, new in box. 213-433-2111

**5 GUITARS**

- Fender Jazz bass, 1963 black fretless, xlt snd, action, cond, \$800. 213-462-4502
- Fender P-bass copies, 2. snd & play like current Fenders, \$190-\$225. 213-462-4502
- String bass, modern 3/4 handmade w/deep tone & very gd action. Wheel & new cover linc, \$3000. 213-462-4502
- Fender Strat, vintage '82 re-issue, alt cond w/floyd Rose, 3 Duncan's, custom wiring, 5-pos switch, \$850 obo. Randy 714-633-1367
- Gibson Trini Lopez, very nice cond, \$650.818-989-3277
- Fender Strat, blonde woodgrain, alt cond, \$350. Russell 213-820-8049
- Rickenbacker 2001 bass, maple finish, gd cond. harshel cs, \$400 obo. Dan 213-931-2336
- Ibanez Explorer bass, new white Charvel paint, lks & plays grt, \$400 obo. Dan 213-931-2336
- Ibanez Flying V bass, wood finish, gold hdwr, mint cond, harshel cs, \$450 obo. Dan 213-931-2336

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- \*Rickenbacker 4001 bass, blonde color, xlt cond w/hardshl cs, \$650 818-793-5057
- \*Custom handmade bass, Rick-style, w/anvil cs, \$1295, John 818-845-2097
- \*Jose Oribe handmade classic guitar, brand new in cs, \$750 obo John 818-845-2097
- \*Kay upright bass, grt action, xlt cond, w/cs & bow, \$700 obo John 818-845-2097
- \*Gibson Explorer, re-issued, natural finish, gold hldr, all stock, mint cond, hardshl cs, \$550 obo 818-761-3735
- \*Hamer Flying V, red finish, DiMarzio's, mint cond, hardshl cs, \$500 obo 818-761-3735
- \*Fender 1964 L series P-bass, rosewood fb, tortoiseshell pg, refinished natural, all org, xlt cond, org white cs, \$700 obo 818-761-3735
- \*Gibson 335 1968, SD pickups, Shaler pegs, \$450 Andy 818-357-7538
- \*Yamaha classical guitar, G255F w/hardshl cs, rich snd, near-perf cond, \$149 Lv mess 213-376-4321
- \*Fender fretless Jazz bass, mid-'70s, beautiful, \$400 Larry 213-833-1658
- \*Chapman Sticlc w/cs & lesson book, \$550 cash Jamie 818-366-3116

- \*Fender Strat w/cs, mint cond, \$150 Jeff 818-980-6478
- \*1958 Les Paul guitar, John Birch pickups, Grover keys, custom inlay, \$1300 obo 213-859-7689
- \*Ovation guitar, \$350 obo George 213-820-6533
- \*Ibanez electric guitar, \$600 obo George 213-820-6533
- \*1954 Goldtop Les Paul w/cs, \$1000 Bruce805-252-4076
- \*Yamaha acoustic guitar SG-335, xlt cond, grt tone, \$150 Patty 714-536-4108
- \*Gibson Ripper bass, perf cond, \$300 Dale818-766-7021
- \*Gibson Les Paul Black Beauty, '68 w/Floyd Rose, hardshl cs, xlt cond, \$600 or trade 213-735-6221
- \*Vox Lynx, like Gibson 335, '65, mint cond, \$135 213-735-6221
- \*Gibson Ripper bass, \$175 firm, no case 213-454-0953
- \*Rickenbacker 4001 bass, blonde color, gd cond w/hardshl cs, \$500. Lv mess for Carl 818-446-1517
- \*Fender Jazz bass, fretless, xlt cond, \$290 w/hardshl cs or trade 213-735-6221
- \*BC Rich Iron Bird, black, mint cond, w/hardshl cs, \$590 or trade. 213-735-6221

- \*Fender Rhodes, Mark I 73, grt cond, clean. \$450 Gary 818-786-8248
- \*Leslie 147, mint cond w/combo preamp, \$300. Gary 818-786-8248
- \*Wurlitzer electric piano, \$375. 818-505-9617
- \*Poly Moog w/footpedals, immac. \$500 Andrea 818-506-1557
- \*Wanted: Mellotron to buy or rent 213-663-5115
- \*Prophet 10 synth w/sequencer, custom programs, anvil cs, \$1500 818-996-6507
- \*Hammond C3 organ w/movers, \$350 818-996-6507
- \*Leslie sprk cab 147 w/JBL components, \$300. 818-996-6507
- \*Wurlitzer 200 electric piano w/stand & pedal, \$175 818-996-6507
- \*Korg Poly 6, gd cond. \$500 213-826-4421
- \*Yamaha CP-70 grand, perf cond, little use, just tuned, \$1600 obo Tom or Julie 818-763-4006
- \*Krumph Orchestrator, gd cond, \$450 obo. Leo 213-762-2731
- \*Roland MC-202 micro-composer, 2-ch sequencer w/in-board synth, \$150 Richard 213-394-7039
- \*Prophet 5 w/anvil cs & stand, \$1600. Jame818-343-7520
- \*Oberheim OB-8 w/MIDI, \$1400. Sam 213-476-6960
- \*Fender Rhodes 73 stage piano. 1980, lk new. \$525 obo Jim 213-463-8843
- \*Oberheim OB-Xa w/anvil cs, \$3300 obo Dave 818-985-1489
- \*Kawai baby grand piano, \$1111 satin ebony, perf cond, \$3000 Mike 818-341-2914
- \*Passport MIDI 8-Plus software for Apple computer, \$110 Mike 818-341-2914
- \*Fender Rhodes keybd bass, xlt cond, \$120 or trade 213-735-6221

- \*6-pc Ludwig drum kit, hardware, anvil cases, \$595, Shannon 213-663-3445
- \*12x15" Yamaha dbl-hd wood tom, 14x16" CB tom w/stand & anvil cases, \$150, Shannon 213-663-3445
- \*16x18" Gretsch wood floor tom w/anvil cs, \$125, Shannon 213-663-3445
- \*16" medium crash & 16" medium thin crash Zildjan cymbals, \$70 ea, 22" medium ride, \$50, Zildjan cymbal bag, \$50, Shannon 213-663-3445

- \*1979 black Gibson Les Paul, gd cond, hardshl cs, \$450 cash. Debby 818-366-3116
- \*Two customized Gibson Melody Makers w/dual flights, 1959 & 1962 models, w/different pickup configs, \$950 Jerry 805-646-6643
- \*Ibanez electric guitar, 2 pickups, xlt cond, \$185 Joel 213-650-4559
- \*Steinberger bass, one of first ones (serial no. 329), \$950, xlt cond Peler 213-657-4562
- \*Charvel Star, blk w/Floyd Rose, Seymour Duncan pickups, hardshl cs, grt cond, \$700 obo Leo 818-343-8936
- \*Yamaha FG142SD red sunburst 12-string w/hardshl cs, \$250. 213-874-2032
- \*Yamaha FG300 6-strng acoustic, hardshl cs, custom bridge, \$200 213-874-2032
- \*Gibson bass FG300 maroon w/soft cs, \$300 213-874-2032

- \*Wurlitzer electric piano, mod w/very light & last action, xlt snd, \$500. 213-462-4502
- \*Grand piano, 5'8" Conover grand, copy of Mason-Hamlin, rebuilt w/new hammers, keys etc. warm tone & very gd action, \$3800 213-462-4502
- \*Yamaha S1" upright, gloss ebony, xlt tone, action & cond, bench incl, \$3500. 213-462-4502
- \*Yamaha baby grand electric piano CP-70, brand new, \$2600 213-650-5216
- \*Prophet 5 synth, Rev. 2, xlt cond, \$750. Chris Stevens 213-469-0444
- \*Roland MP-600 electric piano, touch sensitive, 5-plus octaves, built-in graphic EQ, headphone output, tone selectors, \$500 obo, Judd 213-651-2685
- \*Casio CZ-1000 digital synth, MIDI interface, RAM cartridges, w/anvil cs, \$650 714-642-5412
- \*Moog Source w/anvil cs, grt synth for beginners, \$475 or trade for ? 213-322-9637
- \*Moog Prology, grt synth, \$190 or trade for ? 213-322-9637
- \*Prophet 5 strap-on 4-act remote keybd w/anvil cs, xlt cond, \$550 obo. Kevin/Excalibur 818-997-6209
- \*Fender keybd bass, 32 keys, xlt cond, \$120 or trade 213-735-6221

- \*Sonic Mirage digital sampling keybd, sustain pedal, 5-snd discs, expanded sequencer, brand new Trade for DX-7? \$1695 Todd Simon 213-650-5480
- \*Steck baby grand, xlt shape, beautiful snd, \$2500. Karen 818-882-4989
- \*Upright piano, Stodart, old but lks & snds grt, painted flat blk, new keytops, West L.A. area, \$550 obo. Steve 213-202-0034
- \*Roland JX-3P programmable keybd, new in box, \$750, Dale 818-766-7021

- \*Lead guitarist, 30, accompl'd pro plyr w/top equip, skng jazz rock/fusion band, or contact w/musicians of same qual. 213-393-2167
- \*Guitarist sks band, has xlt equip, gd stage pres, Mckc 213-465-1202
- \*Lead guitarist, 20, except'l plyr, sks to join or form 4-pc rock band w/female singer. Xlt equip, unbelievable contacts. 818-766-5632
- \*Melodic pro lead/rhythm guitarist w/bg vox sks band w/deal or deal pending, Infil Jeff Beck, Bryan Adams, Steve Stevens. Pros only, very dependable. Tony 213-536-2861
- \*Pro guitarist avail for wng sts. Very reliable, hard-wkg, Marshall-equipped, also local vocalist. Stage/studio exp, tape on request. Prieter 818-366-1989
- \*Blues rock guitarist avail, sks work. 213-469-2014
- \*Lead guitarist sks T40 wng sit & orig prjs, some vox. Pros only, Anthony 818-352-0793
- \*Guitarist w/vox lking to jam & play by ear. John 213-454-0865
- \*Lead guitarist w/backup voc sks T40 band. Play any style, pro equip & image. Reliable, hardwkg, Chns714-848-8197
- \*Lead guitar plyr, all styles. Roy 213-396-7942
- \*Singer/songwriter guitarist, 20, sks band or other muskians infil Cheap Trnk, Bang2, Beatles, Duran2, Kent 818-788-9594
- \*Guitarist/vocalist, 26, sks "740 grp. Gd equip, trans, atl. Jim 213-666-3247
- \*HR guitarist avail w/vox, equip, lks, right atl, also writes. Steve 818-246-9630
- \*Guitarist/lead vocalist w/strong orig material sks others for hi-energy straightahead unit. Accompl'd pros w/gtd msg & atl only, no metal. 818-763-2028x732
- \*Guitarist/singer avail for wng sit, all styles. Equip, trans, stage/studio exp. 213-665-4692
- \*Guitarist sks pro sit on Westside, orig or cover. 213-453-1468
- \*Lead guitar plyr sks ong or T40 band. Gd equip, stage pres, atl. 213-650-2280
- \*Lead guitarist/songwriter, 24, sks all-pro rock band, Stage/studio exp. 213-469-8505
- \*Modern guitarist w/dge sks band w/'80s approach. Have image, equip, trans, infil Summers, Bolen, myself. Peler after 5. 818-240-0274
- \*Lead guitarist/vocalist, mint equip, chops, sks estab'd orig rock band, no HM Cary 818-780-5421
- \*Guitarist/keybdist/lead vocalist w/exp & image sks wng or near-wng T40 band, very current, will travel.714-674-5876
- \*Lead melodic HR guitarist sks recording or wng HR grp infil Adams, Beck, Whitesnake, Squier Stage pres, Marshall-equipped, Les Paul, Strat. Will travel. 213-274-0406
- \*Guitarist sks rock band to join. Very serious only. Have xlt equip & exp playing/recording, designed own system. Alan 818-887-4712
- \*Smart guitarist w/gd lks & vox sks band. Jon213-461-0122
- \*Highly creative rhythm guitar plyr skng wng band. Pros only, infil the Edge, Andy Summers, Missing Persons, Steve Stevens. 213-475-7083
- \*Guitarist, plays all styles, electric/acoustic. Jay, Culver City area. 213-559-2505
- \*Lead guitarist avail for estab'd HR band, pref w/keybd plyr. 213-202-9257
- \*Pomona-based guitarist sks musicians for band infil Mott the Hoople, Bowie, Stones. Serious only. Roadie 714-639-6651
- \*Lead/rhythm guitarist sks R&B, prf, fusion band. Sam 213-216-0083
- \*Exp'd guitarist sks wng band. Lead, slide, steel, vox, writing, infil Gram Parsons, Gary Moore, Scott213-313-2703
- \*Lead guitarist, 15 yrs exp, dbls on keybds & bass, sings, songwriter, xlt equip & trans, sks ong HR gp. Jimmy 818-982-4024
- \*Female singer/rhythm guitarist sks female bassist or lead for folk/funk-type rock band. No lead singers pls, serious only. Debby 213-644-8381
- \*Melodic pro lead/rhythm guitarist w/backup vox sks band w/deal or deal pending. Infil Jeff Beck, Bryan Adams, Steve Stevens. Pros only, very dependable. Tony213-536-2861
- \*Paul Hanson, cousin of Billy Gibbons of ZZ Top, sks daytime work Plays C&W, jazz, R&R, reggae, pop music, etc. Paul 818-794-3314
- \*World-class lead guitars/songwriter w/highly refined technique & sim, long-hair image, sks HR/HM band w/star potential Ted Andre 818-780-4182

**6 KEYBOARDS**

- \*Wurlitzer electric piano, mod w/very light & last action, xlt snd, \$500. 213-462-4502
- \*Grand piano, 5'8" Conover grand, copy of Mason-Hamlin, rebuilt w/new hammers, keys etc. warm tone & very gd action, \$3800 213-462-4502
- \*Yamaha S1" upright, gloss ebony, xlt tone, action & cond, bench incl, \$3500. 213-462-4502
- \*Yamaha baby grand electric piano CP-70, brand new, \$2600 213-650-5216
- \*Prophet 5 synth, Rev. 2, xlt cond, \$750. Chris Stevens 213-469-0444
- \*Roland MP-600 electric piano, touch sensitive, 5-plus octaves, built-in graphic EQ, headphone output, tone selectors, \$500 obo, Judd 213-651-2685
- \*Casio CZ-1000 digital synth, MIDI interface, RAM cartridges, w/anvil cs, \$650 714-642-5412
- \*Moog Source w/anvil cs, grt synth for beginners, \$475 or trade for ? 213-322-9637
- \*Moog Prology, grt synth, \$190 or trade for ? 213-322-9637
- \*Prophet 5 strap-on 4-act remote keybd w/anvil cs, xlt cond, \$550 obo. Kevin/Excalibur 818-997-6209
- \*Fender keybd bass, 32 keys, xlt cond, \$120 or trade 213-735-6221

**8 KEYBOARDS**

- \*Roland EP-6060 electric piano w/arpeggiator, dual-vc, mint cond, \$400 or trade 213-735-6221
- \*Yamaha CS-50 poly synth, xlt cond, pedal & manual incl, \$300 obo. Jim 213-450-9755x331/822-3944
- \*Oberheim OB-8 w/MIDI, many custom patches incl. acoustic grand piano, \$1800 818-703-5150
- \*Junco 6 poly synth, gd cond w/cs. \$450 obo John 818-945-2097
- \*ARP Odyssey synth, recently tuned & serviced, xlt cond, \$325 obo 818-761-3735
- \*Yamaha CP-30 electric piano, mint cond, \$675 obo Brian 818-246-5409
- \*Yamaha CP-70B electric grand, grt snd, perf shape, home studio use only, \$1590. Lv mess 213-376-4321
- \*Keybd synth Roland JX-3P, home studio use only, \$625 Lv mess 213-376-4321

**8 PERCUSSION**

- \*Simmons SDS-5 brain, xlt cond, \$1495 Scott818-994-0094
- \*One set chrome steel drums, \$800. Brian818-761-2570
- \*Wanted: Dbl-bass drums! smd, smaller drums, gd cond, qual set, reasonably priced. Mark 818-761-8482
- \*Simmons digital Clatrap, \$100 Mike 213-855-8859
- \*Tama Imperial Star 8-pc drum set, mint cond, silver, 2 cymbals, 4 cymbal stands w/cover, silver Evans hydraulic heads, 24" bass drum, \$1700 obo Steve 213-934-0205
- \*Leedy xylophone, 3 1/2-act, xlt cond, \$1700. Lee 213-316-8486
- \*7-pc Tama FiberStar, 8-10-12-13-16 toms, 22" bass drum, 6 1/4" snare, all cases, \$750 Kevin 213-870-1518
- \*Linn 9000, brand new, w/disk & anvil cs, \$4600. Dave 818-909-9258
- \*Simmons 5 electronic kit, 5-pc blk w/Tama stands, im-lac cond, \$2500. 213-399-6831
- \*Syndrum quad set w/stands & case, \$550. 213-399-6831
- \*Syndrum single unit, \$85. 213-399-6831
- \*Premier tricolr dbl tom holder, \$50. 213-399-6831
- \*DW-5002 plus CX, complt setup for dbls on single kick, xlt cond, \$200. Rick 818-980-8136

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### 9 GUITARISTS WANTED

- Reggie Du'Roque, we missed our jam, I don't have your number, pls call. Kirk 818-990-3586
- Guitarist/vocalist wtd for authentic '60s band doing repros of Beatles, Springfield, Beach Boys, etc. Kan818-501-4053
- ANGSTROM, a cosmic spiritual prog rock band, sxs guitarist w/both acoustic & electric knowledge, infl Steve Howe, Mahavishnu, Steve Hackett. Stewart or Jeff 818-761-7365
- Joe Perry forming band, need guitars & all other instruments. Caro 818-952-1310
- Adventurous, open-minded guitarist wtd for out-of-the-ordinary ong act. Need not be virtuoso. 213-804-3209
- Guitarist wtd for strong band w/topflight pop songs, TV exposure, talented personnel. Must sng, have natural dance feel. No immed \$\$\$ but unlimt potential. Barry818-995-3886
- Lead melodic guitarist/songwriter, w/vox, wtd for modern ong rock grp AUTOBAHN. Only frontline pro, image & gear, unmet. 213-257-3379
- Guitarist wtd by producer, must have exp in funk, rock, pop & new music. Call Ira or Ruth 9-5 818-848-6066
- Bassist/singer/writer, does comm HR, has producer, tapes, industry contacts, sxs singing lead plyr to collab on band for clubs, shows, more. Doug 213-669-8139
- Guitarist/vocalist wtd to compl upbeat modern ong band. Need equip, trans, att, dedication, infl REM, XTC, Police, '60s & '80s. Dave, lv mess. 818-342-7424
- Guitarist, electric/acoustic, all styles, avail for sng & gear. 213-663-7296

- Female lead guitarist, strong country rock plyr, pro att & lks, for pro. 213-650-9958
- Estab'd sophisticated dance-oriented band sxs creative funky guitarist w/backcup vox ala the Edge, Summers, West, Orum, Freddy Stone, David 213-484-2782
- Versatile rhythm/lead guitarist wtd for ong band forming for showcasing. Have interest. Doubling on bass would be grt. Michael 818-982-9237
- Guitarist wtd by singer/writer/guitarist to form ong pop/rock band. Very strong songs. Costello, Cars, reggae, Reherser in L.A. Neal 213-372-2433
- Classy variety act sxs musicians—all instruments may apply, songwriters too. Other talent? Must think big, Gayle Louise 213-594-8147
- Lead guitarist/writer w/strong tenor vox sought by estab'd prog ong recording/wkng comm mel rock band. Exp'd mature pro only, tapes required. Sean 213-516-1566
- Hardworking guitar plyr wtd for x-over funk/rock band, must play rhythm & lead, have a sense of fashion. Mid-Oct video shoot. Eric 818-981-5329
- Pro guitarist wtd by publ'd singer/writer/keyboardist to form all orig pop rock band. Kathy 213-254-3057
- Guitar plyr wtd for ong comm rock band, no HM, w/direction & backing. 18-26 w/tapes only, image, drive, grt snd musts. 213-836-3151
- 12 & 6-string electric guitarist for 2-guitar band needed. Infl REM, w/comp album-qul dem. Shane213-773-0387 Paul 213-754-0811
- Lead guitarist needed by songwriter/singer/bassist now forming new loud aggressive pop band. Vocals, image & equip musts. I have great songs, equip. conns.213-398-7394

### 10 BASSISTS AVAILABLE

- Pro bassist w/stage & recording exp sxs pro grp w/contracts or work. Call after 6:30pm. 805-499-5252
- Bass plyr, dbis on keybds, sxs T40 band. West L.A. area. Rob 213-202-9232
- Bassist skng wkng band, all styles, have trans & gd equip. Chris 818-760-0793
- Work 1-6pm 818-988-3000
- Bassist skng casual or T40 wkng sit, 2/3 nights per week, xlt equip, vox, own trans. Very reliable. Greg after 5pm 213-569-9138
- Bass plyr, female, lkg for wkng sit. Plays all styles. 818-760-7260
- Pro bass plyr w/album creds sxs comm HR band w/mgmt, tour, & album Dave 818-761-8482
- Bassist, 8 yrs pro exp, sings, outgoing stage pres, can front, reliable, sxs T40 cover or casuals band. Tom 818-906-7027
- Bassist, plays all styles. Roy 213-396-7942
- HM bassist w/5 yrs studio/live exp, xlt equip & image, sxs major metal act w/mgmt & backing only. Pros only. 818-842-9964
- Pro bass avail for pro sits, very versatile, lots of exp, gd equip, gd personality, gd chops. Electric/acoustic. 818-793-5057
- HR bassist w/vox, 12 yrs pro exp, lkg for estab'd HR band, xlt musicianship/showmanship musts. If no record deal, don't call John 818-845-2097

- Bassist/singer/writer, comm HR, has producer tapes, industry contacts, wts to join or form band for clubs, shows, more. Doug 213-669-8139
- Bassist avail, pro, exp'd, several yrs playing, gd equip & trans. Richard 213-863-7296
- Strong bassist avail. Funk, jazz, R&B, gd pop music. David 818-343-9207
- Power-oriented rhythm section (drums/bass) lkg to form/join creative proj. Mature, exp'd, well-equipped, infl Hager, Adams, Boston but w/open minds! Lv mess Steve 805-498-7573
- Bassist, lead vocalist & keyboard plyr lkg for top L.A. rock act infl Van Halen, Motley Crue, Autograph, Ratt. Joseph 714-849-5354
- Bassist lkg to join wkng T40 band. Stage/studio/wid exp, stage pres. Lance 818-502-1304
- Bassist/vocalist/songwriter skng loud aggressive pop band w/image & mgmt. I have equip, lks. conn's.213-398-7394

- Bassist/songwriter, 24, very strong singer, strong pres, unpretentious att, wants to audition for signed or near-signed bands. Call collect 415-621-4961
- Versatile bassist, 25, lkg for pro wkng sit. Grt equip, can read well, reliable. Glen 818-332-9577
- Bass plyr, 50s, 60s, 70s, 80s. Rock, country, blues, standards. Fast ear. Sng, read, pro equip, trans, extensive stage/studio exp, sxs work. Dave Wilson 818-886-3229
- HM bassist w/5 yrs studio/live exp, xlt equip & image, sxs major metal act w/mgmt & backing. Pros only.818-842-9964
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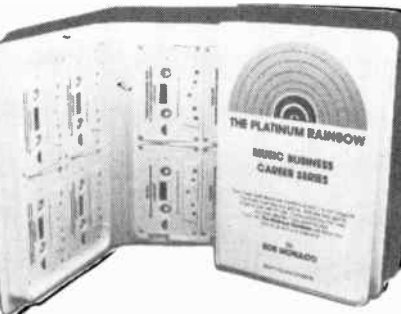
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## 10 BASSISTS WANTED

- Pop rock band w/extensive all-orig repertoire skng creative bassist Singing &/or songwriting a big plus, no HM** 818-896-0458
- Glam bassist wtd for band, must be willing to work, have freaked-out image, lk sexy** 714-842-4576
- Bass plyr wtd for open-minded new music proj into Eno, XTC, Crimson Lv mess** 213-343-8802
- Rock blues bass plyr wtd for all-orig band w/infinite vocalist. Shows & recording sit. Brad eves818-368-9320** 818-886-2932
- Singer & guitarist skng self-motivated bassist & drummer New, ong, honest R&B music, infl Blasters, X, Beat Farmers,CCR. Your creative/artistic input wtd** Daniel818-782-9855 213-857-5997
- Bass plyr wtd by comm HM band Pro att & look a must** 714-996-8614
- Fast rising L.A. quartet w/rtg gigs booked & mgmt interest will consider new permanent member on bass. High backup vox a plus** 213-276-4190
- Exp'd bassist wtd for wkng orig band, live & in-studio Modern pop/rock material in KROO genre Backup vox & synth bass capabl helpful Jim** 213-450-9755x331
- Help! Position filled, now open for bass plyr for comm HR band handled by 2 major producers. Pros only, dead serious** 714-639-1358
- Bassiat wtd w/lead & backup vox for immed steady employment w/pop & country rock band. Serious pros only Tony** 213-653-0237
- Bassiat needed to compl progr & unique R&B band. Some previous exp, dedication to creative growth, commitment a must. KYler at KP Prods 5-7pm** 805-255-1050x2701
- Bass plyr wtd infl Translator, The Church, the Beatles, Pro att, M/F** 213-672-5874
- Wanted: Image-conscious female bass plyr for WICKED WAYS band. Lv mess** 213-463-9325
- Bass plyr wtd for melodic metal band Exp, technical abll. lks required. Career-minded only Scott eves714-898-9275**
- Bassiat wtd for newly forming hard-edged rock band w/blues overtones, female lead singer. Lv mess818-965-1128**
- Female bass plyr needed to form org rock band. Serious & committed. infl Aerosmith, UFO. Call after 8:30** 818-845-5874/840-0320
- Bassiat wtd, on-the-edge new pop. Lear** 213-455-3116
- Auditioning bassists for pop/rock organization. Must be pro, sing 2nd tenor, hungry to contribute, practice & originate. Steve** 213-471-1213
- Wanted: Bass plyr for ong new ggng band infl Ohio Peppers. U2. Band has rec'd radio airplay.** 213-935-5530
- Bassiat wtd, rock-oriented cover-plus-ong band, traveling incl. gd equip, full-time, vox a plus. Peter** 818-989-3227
- Bassiat wtd for pending album proj, must have contemp image for progr pop rock, no HM.** 213-465-7129/818-891-9327
- VENETIAN BLINDS lking for young versatile bass plyr w/gd att, equip, trans. Infl Police, Talking Heads, Prince Mickie** 213-396-4386
- Totally self-contained lead vocalist & lead guitarist skng bassist & drummer for worldclass proj. Studio/slage exp imperative. No travel, equip or head profits learn** 818-341-9324/366-1989
- Kickass bassist wtd for new comm metal band. Must have [fabulous att, equip, trans. be extremely hungry to play. Adam** 213-556-4652
- Bassiat wtd immed, must travel, contracted work. Rock 40 band Shane** 714-891-5097
- Bass plyr needed for longterm paying sit Must have 2nd tenor voice, pro equip, be fun to work with** 3 nights/wk, Larry 213-568-9018
- Lking for bassist into Bakersfield snd, early roots/country music. Rick** 818-789-0406
- CITADEL is lking for young bassiat ala the Damned, lking for someone aggressive yet tasteful Call mgmt.** 213-640-4553
- Orange Cty bassist/background vocalist needed for country rock org grp. Rehearse in El Toro** 714-472-8441
- Bass plyr needed for org Amercan R&R band infl REM, T Rex, CCR, others. Backing vox, pro exp nec.** 213-467-8416
- Bass plyr wtd for org melodic rock band 818-781-9074**
- Bass plyr wtd for org modern rock grp. Serious only pls.** 213-665-3855
- Bassiat wtd by singer/writer/guitarist to form org pop rock band Very strong songs Costello, Cars, reggae Rehearse in L A Neal** 213-372-2433
- Female bassiat/vocalist wtd for modern pop rock proj. Must be able to blend pop, jazz. Latin, rock. 20th-century concepts Carlos** 818-841-7381
- Bass plyr wtd for estab'd new rock ongs band. Must have gd att, lks, equip. Bob** 818-761-0696
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- Bassiat/vocalist wtd for world-class rock band w/ideal & mgmt Only best need apply.** 714-220-0401
- Serious vocalist & guitarist skng bassist for org pop rock band infl Doors, Hendrix, Velvet Undergrnd, Pink Floyd, John** 213-876-3989
- Bassiat wtd for org modern HR band Responsible, pro, exp'd att a must** 714-674-5876
- Pro bassiat wtd by publ'd singer/writer/keybdist to form all orig pop rock band. Kathy** 213-254-3057
- Bad bass wtd for hot ong fusion band. Gd sense of rhythm & harmony abils Reliable Dominic** 818-894-3573
- Bassiat wtd for R&B band. Cross btwn Dolls & Syd Barrett. John** 818-705-8768
- Bass plyr w/strong backup vox wtd by solo artist w/ex-ceptly gd songs. Near future EP, comm rock. Serious pros only. JT** 213-876-7086
- Bassiat needed immed Melodic, punchy for modern band w/compl album-qual demo Infl REM, Smith, Beatles, Shane** 213-773-0387
- Paul** 213-754-0811
- Pop rock band w/all orig material skng creative bassist Singing &/or songwriting a big plus, no HM 818-896-0458**
- Orig pop rock band needs bassist or keybd bassist. We have 8 rck rehearsal studio, PA, lumes. You need collab, long-term commitment. After 5pm** 213-850-7763
- Funk R&B bass plyr wtd for org proj w/album deal pending. Pro att a must Deby** 213-874-8758
- Bassiat w/vox, 19-26, needed for comm rock grp. Serious pros only, writing encouraged Jim** 213-874-4000

## 11 KEYBOARDISTS AVAILABLE

- HR keybdist w/gd image sks HM/HR band ala Rainbow** 714-759-1345
- Keybdist/vocalist/songwriter w/Yamaha CP-70, two mini-Moogs, gd image, grt att, sks pro line acts only, business-oriented vocaly.** 213-653-2288
- Pianist/vocalist/composer for all styles, transpositions, arranging, pro & ready Michael eves** 213-653-2288
- Multikeybdist/lead vocalist w/strng modern image & abil, DX-7, Prophet 5, current repertoire, wks skng T40 band in L.A. area. Kevin/Excalibur** 818-397-6209
- Pro multikeybdist/lead vocalist/guitarist avail immed for wkng sit Stage/studio exp, all styles, Oberheim system, Fender Rhodes, etc. Rick** 818-887-3586
- Multikeybdist/arranger w/latest synth equip, has worked w/famous grp, hard worker, dedicated, wants gd-paying job in San Fran area** 415-564-3084
- Exp'd accompanist, reads charts, plays all styles, also has beautiful baritone voice Tim** 818-442-9499
- Multikeybdist/wDX-7 & QX-1, arranger/conductor w/many creds, much recording exp, Dick Grove grad, sks wkng band w/gd pay** 818-896-0933
- Keybdist/composer/arranger sks interesting film or video proj's Leo** 213-762-2731
- Keybdist skng T40 band soon to be wkng. Current, gd equip, computer digital recording system Bnan805-499-4100**
- Mississippi piano pumper interested in making music.** NOT videos Yes, I read music. 213-829-1543
- Lead vocalist/keybdist, well exp'd studio/live, sks high-class R&B recording band Felix** 213-295-6407
- Multikeybdist/guitarist/songwriter w/computer, drum machine, 4-trk, lking for M/F vocalists/lyricists or group to work w/on orig proj Charles** 213-479-7699

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 \*Assistant needed to help HR/HM record co., several hours per week. Duties incl setting up interviews & assisting special promotions. No pay 818-909-9807  
 \*HR/metal female vocalists or bands w/female singers needed immed for compilation album. New Renaissance 818-909-9807  
 \*Indie record label lking for new talent w/strat potential Also skng hit songs Write, Cora Music, c/o SOS Prods, P O Box 4117, N Las Vegas, NV 89030  
 \*Female models/dancers/singers needed for music video now casting Send pic & resume to SOS Video Dept, P O Box 4117, N Las Vegas, NV 89030.  
 \*Female vocalist w/3/4-oct range skng orig material for record deal Send best pop, R&B, contemp & x-over songs to SEH, 11800 Laughton Way, Northridge, CA 91326  
 \*Wanted: DJ/T drum machine, outboard gear, in trade for '67 Lincoln Continental, mint cond. 213-665-4502  
 \*Musicians wtd: Work already compl, bands already in progress, small to large Scott 213-855-0613  
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 \*Need secure rehearsal space, comm lft or warehouse. Responsible artist w/lt refs. 213-850-5941  
 \*Wanted: Roadie for L.A. rock trio w/local gigs. Marcy 213-465-7269  
 \*Wanted: Recording & touring act needs exp'd road crew—guitar tech & drum tech w/van Pay negotiable 213-461-6148  
 \*Talent scout sks rock band, Springsteen/Huey Lewis-style, for recording w/internat'l superstar w/major recording co contract Larry Skuce 213-839-6792  
 \*Drummer forming Led Zeppelin proj, hot & hvy, lking for lead vocalist, lead guitarist, bass p/yr, keyboardist, which after 4pm 714-980-9803  
 \*Outrageous Christian band called SPLAT sks fun-loving drummer, lead guitarist & add'l synth p/yr Future gigs, album proj in mind Mike 714-994-6645  
 \*Label act sks to share rehearsal space w/one other band only Lockout/permanent setup, \$200-\$250/month, Linda 213-652-6293  
 \*Musician/producer/songwriter sks backer, can guarantee results Monetary donations &/or equipment, Craig 818-763-9305  
 \*Wanted: Photographer who took pictures at the SISTERS OF MERCY concert on June 2nd at the Palace. Interested in buying some backstage photos. Violet 818-780-1193

\*Production co, specializing in pop-level Japanese commercials skng talented people w/orig impact musical material. Supply pics, bio, tapes Eric 213-662-6884  
 \*Roadie w/van wtd, xlt pay plus benefits, exp not necessary, Carlos 213-855-8858  
 \*Desperately seeking Kevin Eddy, last seen at Record Plant in L.A. Trying to reconnect w/old friend, anyone w/in/call Heidi. 213-850-7027  
 \*Manager needed by recording artist w/2 albums out for shopping major label deal. 805-255-6795  
 \*ATMOSFEAR, amultimedia multimedia perf grp sks artists from wide & diverse selection of fields. Musicians, filmmakers, choreographers, abstract thinkers Marty 213-395-3974  
 \*Neil 213-389-8531  
 \*TV production w/low budget sks access to 4/8-trk recording equip for audio tracks No pay, but on-air credits given, Susan 213-473-3193  
 \*Charles Lott, drummer/lead singer forming fusion funk R&B band, lking for musicians. Charles 213-466-3842  
 \*DRD Prods & Music 213-275-7995  
 \*Donations wtd of VCR, copy machine, table lamp etc, by handicapped young man, Richard 213-938-5347  
 \*Investor needed for compl of album, 5 songs already cut w/top-name producer. Band has top legal & mgmt representation. Chris at CC Prods 213-876-9348  
 \*Engineer/producer sks hot bands for contemp danceable demo proj. 24-trk studio time avail. Hard workers only, Dave 213-731-4026  
 \*Bassist/singer/writer, does comm HR, has producer, 24-trk tapes, people waiting to hear prod, needs band, Serious only Doug before 10 213-669-8139  
 \*Wanted: Roadie w/van conversion or Winnebago or mobile home for Midwest tour, salary, gone 4 wks 818-506-9525  
 \*Roadie avail, 6 yrs road exp w/Loverboy, Bon Jovi, Def Leppard, Cheap Trick, Girls School, Live Aid, etc. Guitar, bass, keybds & sound Taco 213-468-0069  
 \*Surf music/dance tracks wtd for use on cable TV show No pay but credit given on air Susan 213-473-3193  
 \*Classy variety act sks musicians—all instruments may apply, songwriters too Other talent? Must think big Gay Louise 213-594-8147  
 \*Male & female exotic & disco dancers needed for immed tours. Call 10-6. 213-877-3370x117  
 \*140 bands/name acts wtd for immed internat'l tours to New Zealand, Australia, Japan, Canada, Europe Call 10-6 213-877-3370x117  
 \*Wtd for immed bookings, local & internat'l, magicians, soundalikes, other novelty acts. Call 10-6.213-877-3370x117  
 \*Visually-oriented pop rock band inf Doors, Pink Floyd, Hendrix & others sks serious investors & video people to work on demos & videos. John 213-876-3989  
 \*Lighting technician w/ights sought by pro org w/ing/recording comm mel rock band. Participation negotiable, pro equio & exo require! mature only Sean 213-516-1566

\*Have mgmt & showcases for major companies. Forming band w/drums, bass, keys, guitar, backing vox Must have live exp, modern image, pro demos 818-883-7094  
 \*Manager w/solid network in Brazilian market needed by outstanding vocalist. Skng imaginative positive foresight, financial backing capacity, desire & drive to maximize artist potential. Michel 213-732-9320  
 \*Very creative rhythm guitar p/yr lking to collab w/synthesizer p/yr or w/ing band. Infil the Edge, Andy Summers, Missing Persons, Steve 213-475-7083  
 \*Hispanic songwriter creating contemp Latin pop music wtd to interview on cable TV show. Susan 213-473-3193  
 \*Attention country musicians California Country Music Assoc. has free hotline for players skng bands, bands skng players. 818-848-2576  
 \*Investor sought by comm new-rock grp for recording proj Have orig material, producer, & written proposal 213-655-3855  
 \*Person w/digital drum machine needed to program for demo sessions on spec Aaron 213-465-1684  
 \*M/F pro musicians wtd, all instruments, to form pro all orig pop rock band Goal: to perform & record Cathy 213-254-3057  
 \*SHADOW BANNISTER sks roadies, some pay 213-463-7733  
 \*Paul Hanson, cousin of ZZ's Gibbons, has orig C&W & pop rock demos Sks musicians/vocalists lking for orig material. Also sks mgmt, music publication.818-794-3314  
 \*RANGE ANIMALS, blues/rock combo, sks mgmt Michael Hanson 805-969-6156

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 \*Lyricist/singer sks collab w/composer or band w/keys ala Police, Cars, Adams Santa Monica area Frank 213-456-8659  
 \*Female vocalist sks orig material for demo tape proj, Nordalisa 213-450-0327

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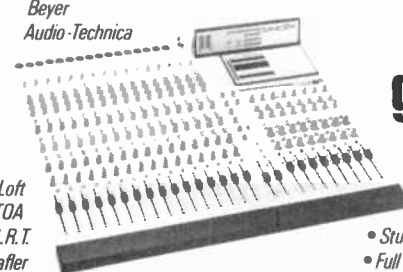
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